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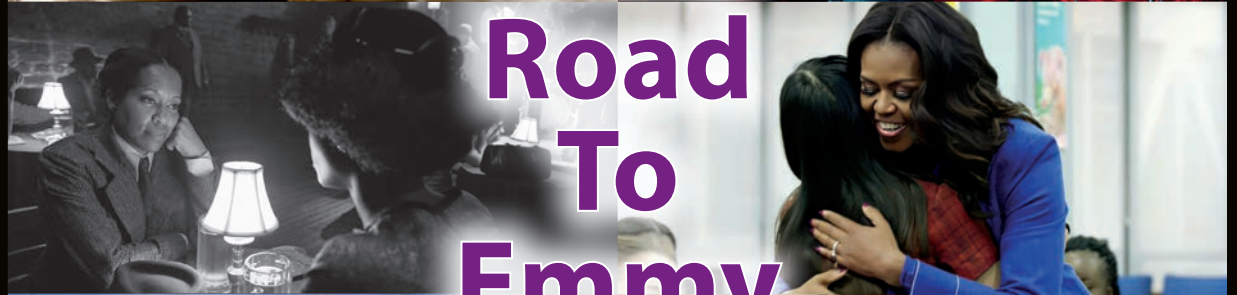
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The Road To Emmy

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From top left, dockwise: Scenes from *Hollywood*, *The Marvelous Mrs. Maisel*, *Becoming*, *The Crown*, *Will & Grace*, and *Watchmen*.



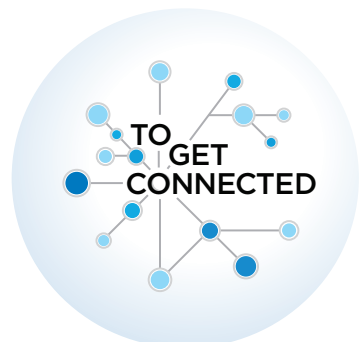
Agency Mid-year Report Card 14 | From Left Anh-Thu Le, Jim Elliott, Amy Wertheimer, Diego de la Maza



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AT A HIGH POINT OF TENSION."

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By Robert Goldrich



Bystanders Beware

During last month's annual PROMAX conference, held virtually due to the pandemic, Verna Myers, VP of inclusion strategy at Netflix, affirmed that in the quest for social justice, being a good person and condemning racism aren't enough--rather, you have to be anti-racist in your beliefs, actions and policies. This mindset needs to be brought to bear on your personal beliefs and feelings, interpersonal behavior and relationships, on organizational and institutional levels, and our culture. Myers said it is incumbent upon us to "interrupt bias when you see it," that this "is not the time to be a bystander," that we must all move "from being neutral to being active."

She called upon influential entertainment execs and marketers in the PROMAX community to expand their social

and professional circles so that more people of different backgrounds and races are included. More people currently in your "out-group" should become part of your "in-group." She suggested writing down the names of people you've hired or promoted over the past few years--how many are Black, are women, Black women, from underrepresented groups? If the

to deciding who gets into these favored schools. Invariably people of color and the socioeconomically disadvantaged generally aren't able to attend elite schools so you have to be open to other educational institutions and experiences.

Myers also recommended that entertainment companies hire a professional in diversity and inclusion--either on staff

This is not the time to be a bystander. We must all move from being neutral to being active.

hires are white male-dominated, you are missing out on talent, different storytelling perspectives and opportunities.

Companies also need to explore their hiring biases. Many firms for example might first or exclusively seek out grads from certain elite schools. Similarly hiring decision-makers might look to the schools they came from. The major drawback in these approaches is that the system is inherently unfair when it comes

or as a consultant. Additionally, researching racism and the different forms it can take is important. "I didn't know" is not enough of an excuse," she stressed.

Tangible action and commitment are essential. In this vein, Myers pointed with pride to Netflix's recently announced \$100 million investment in Black community banks and organizations, which at a grass-roots level can offer direct support to Black households and businesses.

POV

By Osei Kakari



It Will Take All Of Us To Make A Difference

I have lots of funny stories about being a Black EP and production company owner. There was the time on set when I was given the coffee order by an agency creative because he thought I was a PA. Sadly, there's not too many Black people in my position in our business.

I started our company Contrast Eye relatively young at 24 and when I was younger, I didn't give much thought to making opportunities available for people of color. Even though I'm Black, I felt that the world more or less represented an even playing field, that the cream rises to the top. Over the years, I have come to realize that is not always the case.

Lately, agencies have been reaching out to me, creatives and producers truly contrite in their admission of being "tone deaf" to the lack of opportunity given to people of color. They ask me how can

they help, what they can do, and, where do we go from here?

I've seen several initiatives in the production community to help Blacks and other minorities get a leg up in commercial production. There are film scholarships, internship programs and mentorships. But the results have been less than satisfactory. There's still racial discrimination, less access to the best film schools and the highest paid production jobs.

We have to develop a collective mindset. You. Me. All the production companies and all the ad agencies. We have to realize and acknowledge that the cream doesn't always rise to the top, because sometimes it's never funneled into the bottle to make it happen. That great talent is not always developed, sometimes it's wasted. We can't afford to waste priceless, creative human capital, because that is all our industry has to offer.

The only job I ever PA'd was in Rome

2005 on a Pirelli commercial with Antoine Fuqua directing. Fuqua and I were the only Black people on set. He was at the top of the food chain and I was on the bottom, but he treated me as his equal, went out of his way to check in on me. There was a kinship. A Black man with all that power. I had the feeling I can do it as well. What's funny is a few years later I bumped into him in L.A. after launching Contrast Eye. He remembered me. I told him about my venture and he said, "Do it brother!" It's all the validation I needed. And when I'm on set, I always make sure to go out of my way with whoever is Black, because I owe to them what Antoine Fuqua gave to me.

It will take ALL of us to make a difference. By collectively acknowledging there's a need to take action, we can make it a better, stronger industry for everyone.

Osei Kakari is founder/EP at production house Contrast Eye in Venice, Calif.

Directorial, DP, Production Design, Audio POVs

Insights into *Watchmen*, *The Crown*, *Becoming*, *Mindhunter*, *Will & Grace*, *The Marvelous Mrs. Maisel*, *Hollywood*

By Robert Goldrich, *The Road To Emmy Series, Part 13*



Stephen Williams is no stranger to Emmy nominations, having landed three thus far in his career. The first two were for Outstanding Drama Series on the basis of *Lost*, for which he served as co-executive producer and director. This year, though, there was a new Emmy wrinkle for Williams—his first nod in the role of director for his work on the “This Extraordinary Being” episode of *Watchmen* (HBO). The same episode earlier this year also garnered him his first career DGA Award nomination.

Williams shared that the directorial Emmy Award nomination “means the world to me. First and foremost it emerges from an assessment made by one’s peers. That’s immensely gratifying and meaningful.”

Just as significantly, he continued, is being nominated for a series with a deep sense of purpose. “Given the times we find ourselves in,” related Williams, *Watchmen* takes on a greater relevance as the show explores and tries to shed some light on “a strange convergence of the-

matic concerns” that parallel “the social reality we find ourselves in this country at the moment.”

Perhaps the Peabody Awards competition summed *Watchmen* up best when it just a couple of months ago honored the TV adaptation of the graphic comic book superhero novel as one of 30 programs in 2019 telling the most compelling and empowering stories. Peabody judges observed, “Damon Lindelof’s revolutionary series provides new answers to classic comic book genre questions about what it means to mask one’s identity and who gets to be a superhero. More than that, it offers a frank, provocative reflection on contemporary racialized violence, the role of police, and how Americans understand their place in the world after a large-scale disaster.” The Peabody statement concluded, “For world-building and storytelling that fuses speculative fiction with historical and contemporary realities, *Watchmen* deserves a Peabody.”

Williams was drawn to *Watchmen* from the outset, largely based on his lengthy

track record of collaboration with series creator Lindelof. Williams described Lindelof as being “a singular voice in our industry, a writer unlike any other we have right now.” At the same time Williams admitted that when Lindelof “reached out to me about being a part of *Watchmen*, my first thought was one of trepidation, tackling this hallowed piece of IP that I was familiar with but had not read in any great detail.”

Once he got acquainted with the material more fully and understood that Lindelof envisioned “remixing it with one of, if not the central dynamic of American sociopolitical life, the role that race has played in the trajectory of this country’s own narrative,” the prospect of becoming involved in the show became compelling.

As for the challenges posed by *Watchmen* to him as both a director and an EP on the show, Williams related, “Even though we were inheriting elements from the graphic novel, we were also

Continued on page 6

From top left, clockwise: A scene from *Watchmen*; *The Crown* director Jessica Hobbs; Michelle Obama in *Becoming*; *Mindhunter* DP Erik Messerschmidt; *Will & Grace* DP Gary Baum; a scene from *Hollywood*; *The Marvelous Mrs. Maisel* production sound mixer Mathew Price, CAS

WATCHMEN

Outstanding Limited Series

Outstanding Lead Actor in a Limited Series or Movie

JEREMY IRONS

Outstanding Lead Actress in a Limited Series or Movie

REGINA KING

Outstanding Supporting Actor in a Limited Series or Movie

**YAHYA ABDUL-MATEEN II, JOVAN ADEPO,
LOUIS GOSSETT JR.**

Outstanding Supporting Actress
in a Limited Series or Movie

JEAN SMART



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Outstanding Drama Series

Outstanding Lead Actor in a Drama Series

BRIAN COX, JEREMY STRONG

Outstanding Supporting Actor in a Drama Series

**NICHOLAS BRAUN, KIERAN CULKIN,
MATTHEW MACFADYEN**

Outstanding Supporting Actress in a Drama Series

SARAH SNOOK

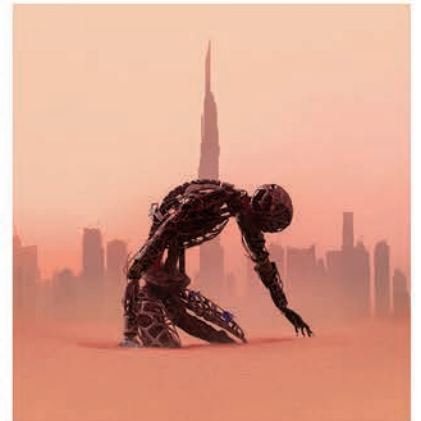
Outstanding Guest Actor in a Drama Series

JAMES CROMWELL
("Dundee")

Outstanding Guest Actress in a Drama Series

CHERRY JONES
("Tern Haven")

HARRIET WALTER
("Return")



WESTWORLD

Outstanding Supporting Actor in a Drama Series

JEFFREY WRIGHT

Outstanding Supporting Actress in a Drama Series

THANDIE NEWTON



Congratulations
to our Emmy nominees



Directors Williams, Hobbs Reflect On Watchmen, The Crown

Continued from page 4

pushing those elements forward into new areas and new locations of narrative inquiry.” This necessitated a certain degree of world-building, “to try to find the appropriate visual language and visual context to properly carry the story.”

Williams continued that on a human level there was the challenge of shooting much of the work in Georgia. “Given the very specific exploration of the dynamic of race in our culture, shooting it in that part of the country carried some emo-



Stephen Williams

tional baggage with it, if you will. It was a lot of emotional weight that was challenging to navigate on a daily basis,” all the while honoring and being truthful to the narrative.

Varied collaborators contributed substantively to *Watchmen*—as reflected in its earning 26 Emmy nominations last month, marking the year’s highest tally. Among those artisans is editor Anna Hauger who cut the “This Extraordinary Being” episode for which Williams earned the directorial Emmy nomination. “I cannot overstate the brilliance, significance and importance of Anna’s contribution to this episode and the post-production culture of the show. She is a consummate editor, a consummate filmmaker. I personally believe she has all the makings of a director herself. I look forward to what she will eventually do in that arena in addition to her tremendous skills as an editor. I’m almost at a loss for words for how strongly I feel about her intelligence, wisdom, taste and editorial acumen.”

Williams said that working on *Watchmen* has been “a profound experience across many vectors. We’re a community of filmmakers united with a common

resolve to tell a story that touched us all in various ways. We were all united with the intention of being as truthful as we possibly could in addressing thematic concerns of the show while concurrently honoring all who had gone before us,” spanning what he described as this country’s “long tapestry of narrative arc.”

Williams continued, “We were all united in trying to find the most creatively potent way of telling this story as truthfully, honestly and respectfully as possible.” He added, “The entire team approached this show in a way that felt singular. I don’t know that I’ve had a similar experience before. I’m not sure I will have a comparable experience again.”

Of the six Emmy nominees in this year’s Outstanding Directing for a Limited Series, Movie or Dramatic Special category, three are for episodes of *Watchmen*—the other two being Nicole Kassell for “It’s Summer And We’re Running Out of Ice” and Steph Green for “Little Fear Of Lightning.”

Jessica Hobbs

Scoring her first career Emmy nomination was director Jessica Hobbs for the “Cri

this level is mind-blowing. I am incredibly grateful.”

Hobbs’ ascent to the Emmy nominees’ circle in some respects dates back to her work as lead director on *The Slap*, a show in Australia that garnered international attention. This recognition eventually landed her a directorial slot on the U.K. series *Broad Church*. This catapulted her in the U.K. community as other gigs came to fruition—as well as an opportunity to meet with Peter Morgan, creator of *The Crown*. She recalled the conversation with Morgan as being “very frank” as he expressed a desire for directors “who tell the story from their own point of view. He didn’t want me to try to fit into any series vernacular. He wants to push things, stretch the visual style a little.”

Hobbs directed two episodes of *The Crown*, including the season three finale for which she was nominated, “Cri de Coeur.” In it, Hobbs got to see in all its splendor a tour de force performance by Helena Bonham Carter who portrays Princess Margaret. Hobbs noted that she had long wanted to work with Carter, having admired and been “deeply curious” about her as an actor. During the course

Morgan, continued Hobbs, afforded her great artistic freedom, agreeing that the politics needed to be stripped away. Instead the focus in the final cut was on Margaret, enabling viewers, said Hobbs, to “empathize with someone extremely wealthy, with a high status in society but who was as human as the rest of us—lonely, isolated, always going to be second best. All that has a profound effect on a personality. This was a big struggle for her in life from what we could see in all the research we did. She knew she was different, highly strung, overly sensitive, a little outside the box—and yet she didn’t want to clip her own wings in order to be the good girl within the environment that the crown asked of her. I was excited to see (Carter) represent that wildness of character and the force of nature that she was.”

Hobbs said she’s thoroughly enjoyed working with a stellar cast on *The Crown*, led by Olivia Colman as Queen Elizabeth II, and Carter. Hobbs described Carter as “prepared to be so vulnerable. She is one of the bravest actors I have ever worked with. She lays herself in your hands. You treat that with the greatest respect as a director. You trust her and you respect the trust she gives you.”

Hobbs said of series creator/showrunner Morgan, “Peter takes these huge sweeping ideas about society, royalty and allows you to experience them on a personal, individualistic level. He’s a showrunner who never backs away from that, who wants your voice as a director. He has a very generous way of working.”

Nadia Hallgren

Nadia Hallgren is also a first-time Emmy nominee, except her initial foray into TV Academy recognition spans two nods right out of the gate—for Outstanding Directing as well as Outstanding Cinematography for a Documentary/Nonfiction Program, both for *Becoming* (Netflix), which follows former First Lady Michelle Obama on her 34-city book tour for her bestselling memoir. Produced by Barack and Michelle Obama’s Higher Ground Productions, the documentary marks the feature directorial debut for Hallgren, an accomplished cinematographer. She has shown her directorial chops before, however, helming *After Maria*, a

Continued on page 8



Helena Bonham Carter in *The Crown*

de Coeur” episode of *The Crown* (Netflix). Like Williams for *Watchmen*, Hobbs had company from her series in the Outstanding Directing for a Drama Series category. Also nominated was Benjamin Caron for *The Crown* episode titled “Aberfan.”

Hobbs is overjoyed about the Emmy nod. “I grew up in New Zealand, an enormous fan of work coming out of the U.K. and the States. I came to the U.K. a few years ago, and to now get recognition at

of “Cri de Coeur,” Princess Margaret finds solace in the arms of a much younger landscape gardener as her marriage is falling apart.

“The original script had a lot more politics in it,” Hobbs recollected. “Then we started looking at the episode in the edit, and found that this was Margaret’s story, exposing her vulnerability and such a personal journey. The politics of the time became secondary to that.”

insecure

Outstanding Comedy Series

Outstanding Lead Actress in a Comedy Series

ISSA RAE

Outstanding Supporting Actress in a Comedy Series

YVONNE ORJI

euphoria

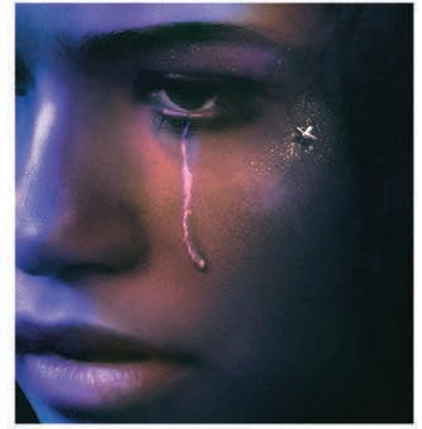
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("Angela Bassett Is The Baddest B***h")



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Directing and Lensing Becoming; Shooting Mindhunter

Continued from page 6

2019 Academy Award-shortlisted documentary short telling the stories of three families displaced by Hurricane Maria. *After Maria* was also nominated for Best



Nadia Hallgren

Documentary Short at the Tribeca Film Festival.

Hallgren recalled getting a call from Higher Ground about chronicling Michelle Obama's book tour, a project that could become a full-fledged feature documentary or perhaps just a film that would live in the Obama archives. While Higher Ground was attracted to Hallgren's vérité sensibilities, she was drawn to the First Lady, having lensed the Tony Gerber-directed CNN Films' documentary *We Will Rise: Michelle Obama's Mission to Educate Girls Around the World*. "I saw then how she interacted with people," said Hallgren, noting that Michelle Obama's power of connection, positively impacting others' lives and stories made the prospect of following her from arena to arena for *Becoming* all the more enticing.

This in part prompted Hallgren to make *Becoming* more than a documentary about Obama. The filmmaker additionally covered to an extent those who came out to see the First Lady, their stories and how they were inspired in some way by her. The fly-on-the-wall perspective extended beyond Obama to others not so famous, putting their stories within the First Lady's story. "I became interested in not just telling Michelle Obama's story but telling a story about storytelling, what it means when people share their stories with each other."

Though it was a challenge to weave the stories of other young women into *Becoming*-aided by "an incredible edit team," said Hallgren--this approach made

for a multi-dimensional film. "I was thinking about my life," explained Hallgren, "and how I became the person I am. A lot of it came from listening to people's stories. I've spent most of my adult life on shoots, hearing stories and the experiences of people from all over the world--and their stories changed me as a person."

As for doing full justice to the first Black First Lady's story on tour and otherwise, Hallgren had to capture an intima-

ria, landing her on the Oscar shortlist and now with the outstanding documentary *Becoming*--where Nadia became a fly on the wall of the world's most famous woman, resulting in an intimate, human and deeply touching vérité film. We clicked immediately over our mutual friends in the business, her hunger to tell stories and her regard for the impact that is possible with a brand platform."

Hallgren brings to Chelsea a perspec-

reach my goal. You can do anything. Being with her as she enforces positive ideas made me believe this in a way I hadn't before. Follow your dreams."

An affirmation of those dreams comes in the form of the two Emmy nominations she earned for *Becoming*--particularly given the high regard she holds for her fellow nominees in the directing category. She cited as examples Feras Fayyad for *The Cave* (National Geographic) and Steven Bognar and Julia Reichert for *American Factory* (Netflix). Hallgren noted all that Fayyad had to endure to make his film while she described *American Factory*, which won the Best Feature Documentary Oscar earlier this year, as already being "a classic." Like *Becoming*, *American Factory* was produced by the Obamas' Higher Ground.

Erik Messerschmidt, ASC

Erik Messerschmidt has had an eventful 2020, earning the distinction of ASC membership at the beginning of the year. Then last month he garnered his first career Emmy nomination.

Messerschmidt is a nominee in the



Photo courtesy of Netflix

A scene from the feature documentary *Becoming*

cy by staying physically close to Obama. "This could not be shot at the end of a long lens," said Hallgren who noted that she had "to get past my intimidation relative to her. She's this icon, larger than life. I had to overcome this to be next to her. She does not move through the world like ordinary people. She's flanked by Secret Service. She moves very quickly which can be difficult to capture on camera. She's part of a fast-moving operation, a fast-moving dance. I had to integrate myself within this dance."

And now Hallgren is integrating herself into another dance, the art and craft of directing. She's pursuing more directorial opportunities in long and short-form content. On the latter front, she recently joined production house Chelsea Pictures for commercials and branded content. This marks her first branded representation. Hallgren said she's looking to Chelsea "to nurture me in a different aspect of storytelling."

Chelsea president Lisa Mehling said, "As cinematographer of some of my favorite films (*Trouble the Water*, *RBG*, *The Hunting Ground*) Nadia has seamlessly transitioned to directing with *After Ma-*



Photo courtesy of Netflix

A scene from *Mindhunter*

tive informed by her experience on *Becoming*. "Personally what I walked away with from *Becoming* was the idea that nothing is impossible. Growing up as a kid, I wanted to be a filmmaker. How would I get my foot in the door of this industry? I set my sights on a goal that seemed impossible. But by meeting people who helped, through perseverance and hard work--things that Michele Obama talks about in her message about us believing in ourselves--I was able to

Outstanding Cinematography For A Single-Camera Series (One Hour) category for season two's "Episode 6" of *Mindhunter* (Netflix). He's lensed the lion's share of *Mindhunter* episodes its first two seasons. The series marked Messerschmidt's first major TV gig as his DP endeavors prior to that were primarily in commercials and other short-form fare. His break came while serving as a gaffer for cinematographer Jeff Cronenweth, ASC, most notably

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The *Marvelous* Mrs. *Maisel*

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Will & Grace Lands DP Baum His 11th Career Nomination

Continued from page 8

on the Fincher-directed *Gone Girl*. During the course of that movie, Fincher had Messerschmidt do some promotional still work for *Gone Girl* and the two struck up a rapport. This eventually led to Messerschmidt becoming the DP on Fincher's *Mindhunter*, the thriller series centered on an FBI agent's quest to track down serial killers in the late 1970s.

The collaborative relationship with Fincher has since expanded to the feature realm as Messerschmidt recently wrapped principal photography on *Mank* which stars Gary Oldman in the title role of screenwriter Herman J. Mankiewicz. The film delves into Mankiewicz's battle with director Orson Welles over screenplay credit for the iconic 1941 film classic *Citizen Kane*.

Messerschmidt credits Fincher with being instrumental in helping to build his career as a cinematographer. Also key, continued Messerschmidt, has been Fincher's producer, Cean Chaffin, who's been extremely supportive along the way.

As for *Mindhunter*, Messerschmidt deployed the RED 6K with Dragon sensor for season one. For season two, he shifted to the RED 8K with the Helium sensor. The DP noted that the Helium sensor had come out midway through the production of *Mindhunter*'s first season. He had a chance to test it, saw some improvements from the camera they had been using and adopted it for season two. Messerschmidt explained that the RED 8K with the Helium sensor performed substantially better in low light and yielded better color. The sensor's additional capabilities also helped to some degree with the series' HDR finish.

Messerschmidt said that among the prime challenges posed to him by *Mindhunter* was maintaining the delicate balance of enabling directors of different episodes to tell stories their way while maintaining the consistency of the overall look and feel of the series. In the case of *Mindhunter*, Fincher's directing of the initial installments helped set the visual parameters which other directors on the show were conscious of. Messerschmidt said that as a DP he must make sure all the work—from varied directors—feels cohesive in the big series context.

Among the directors new to *Mind-*

hunter in season two was Carl Franklin who earlier directed multiple episodes of Fincher's *House of Cards*. Franklin has enjoyed a longstanding collaborative relationship with Fincher, most recently directing four episodes for this past season of *Mindhunter*. Those episodes included the one that landed Messerschmidt his Emmy nomination. It's also the first of four consecutive episodes, all helmed by Franklin, that marked a new turn for

shorthand," said Messerschmidt, when it comes to understanding what needs to be accomplished.

Gary Baum, ASC

Gary Baum, ASC last week earned his 11th career Emmy nomination—for the "Accidentally On Porpoise" episode of *Will & Grace* (NBC). It came in the Outstanding Cinematography for a Multi-Camera Series category.



Photo by Chris Heston/Courtesy of NBCUniversal

A scene from the "Accidentally On Porpoise" episode of Will & Grace

Mindhunter as protagonists venture out into the world for the first time, moving on from clinical case study interviews and thus bringing a different arc to the story.

Messerschmidt described *Mindhunter* as "an incredibly special experience for me. It's a bit of the unicorn. It's not very often that you have that many people aligned in one creative direction—everyone from the writers to those in production design, art direction, hair, makeup, myself in cinematography, my crew and David all very much laser-focused. It's so rare in our business when the stars align like that. There are so many people involved. That's actually why the show looks the way it does."

Fincher himself is atypical, continued Messerschmidt. "I can have broad thematic conversations with him about what we're doing philosophically with the photography—and at the same time a very detailed technical conversation about how we will solve a problem and what sort of techniques to employ. That's very rare in our business. The opportunity to have that with a director is really special."

And now over time those conversations don't have to be lengthy. "We have a

This is the third straight year Baum has received an Emmy nod for the *Will & Grace* revival which makes it all the more special in that the original show—which ended its first run 13 years ago—marked his graduation from camera operator to full-fledged DP when the now late Tony Askins, ASC retired. Askins had recommended that Baum succeed him as the series DP. And then EP/director James Burrows and series creators David Kohan and Max Mutchnick afforded Baum that pivotal opportunity.

"Accidentally on Porpoise" carries another element of continuity for Baum because it's the seventh time he's gotten an Emmy nomination for work directed by Burrows.

The other six were for the "Family Trip" and "A Gay Olde Christmas" episodes of *Will & Grace* each of the prior two years, as well as earlier installments of the series *Gary Unmarried*, *2 Broke Girls*, *Mike & Molly* and *Superior Donuts*. Baum has won the Emmy twice—for "Gay Olde Christmas" and the *Mike & Molly* episode "Checkpoint Joyce" in 2016.

Baum said of Burrows, "Jimmy has a very unique way of working with the

script and the cast. He also has certain camera angles and looks he likes to achieve. You have to be ready to adapt. He changes his mind, the script changes, dialogue changes. We have to anticipate and react to what's happening within this collaborative sphere."

"Accidentally on Porpoise" called for the build-out of a large indoor tank and the deployment of an animatronic porpoise, which brought their own logistical lensing challenges. There were four swing sets in total, including a church confessional, making for "a busy episode," noted Baum.

The original *Will & Grace* was shot on film. The revival, which has wrapped its third and what turned out to be its final season, went the digital lensing route. Baum deployed the Sony F55 but coupled that camera with virtually the same lenses he opted for back when he shot *Will & Grace* on film—11:1 Primo Panavisions that date back decades. While the lenses have been updated, they are still pretty much the same at their roots, said Baum, who complements them with lighting and filtration to stay true to the original look and feel of the show.

Reflecting on *Will & Grace* in its original and revived form, Baum shared, "You appreciate very much what you had and under the right circumstances you can do it again if it's done correctly. When you have great talent, great direction, great executive producers and great writing on both runs, you can maintain the same excellence while always being true to the characters and the story. I found a new perspective on how good the show really was and how much fun it could again be."

As for what's next, back in March Baum wrapped the pilot for *B Positive*, a sitcom created by Chuck Lorre and starring Tom Middleditch who portrays Drew, a therapist and newly divorced dad faced with finding a kidney donor when he runs into Gina, a rough-around-the-edges woman from his past who volunteers her own kidney. Together, they form an unlikely and life-affirming friendship as they begin a journey that will forever impact both of their lives. *B Positive* has been picked up by CBS and Baum hopes to resume his work on the show when the pandemic permits.

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Sound Pro Matthew Price Scores His 8th Career Nomination

Continued from page 10

Mathew Price

An eight-time Emmy nominee—the first six coming for his work on *The Sopranos*—production sound mixer Mathew Price is now starting a new mini-streak with *The Marvelous Mrs. Maisel* (Amazon Prime), a series in which he's been involved since year one, episode two. He described the experience on the show as “my favorite job I've ever done,” citing the esprit de corps and strong sense of family shared by cast and crew, and the creative joy and challenges of delving into sound for a show marked by witty rapid-fire dialogue and an ambitious musical ear and vision.

Price has just been nominated for an Emmy the second consecutive year for *Mrs. Maisel*—the latest coming on the strength of the “A Jewish Girl Walks Into The Apollo...” episode. The nod is in the Outstanding Sound Mixing For A Comedy Or Drama Series (One Hour) category, shared with re-recording mixer Ron Bochar, Foley mixer George A. Lara and ADR mixer David Boulton. Last year Price's Emmy nomination was for the *Maisel* episode titled “Vote For Kennedy, Vote For Kennedy.”

Price recalled his initial attraction to *The Marvelous Mrs. Maisel*, citing the high caliber writing and getting to work with its creator, Amy Sherman-Palladino. Price also noted that at the time he had a track record in which dark drama was prominent, including three years of the crime/horror series *The Following* and 10 years of *The Sopranos*.

“I really appreciate comedy, the chance to do something a lot lighter, more fun,” shared Price. “And as a sound mixer when music is involved, I get very excited.” Price had done his share of music-related films, including *Notorious*, the life-and-death story of The Notorious B.I.G., and *Not Fade Away*, *Sopranos* creator David Chase's feature directorial debut about the revolutionary advent of rock ‘n roll in the 1960s—as seen not through its famous players but everyday suburban kids inspired and moved by its spirit.

The opportunity to work on *The Marvelous Mrs. Maisel* materialized when the sound mixer on the pilot had moved onto another show commitment. By the time *Mrs. Maisel* was picked up for series, the

producers were in the market for another sound pro. Brian A. Kates, the editor on the pilot, recommended Price; the two had worked together on writer-director Tamara Jenkins' *The Savages*, which earned two Oscar nominations (for Jenkins' original screenplay and lead actress

Price, who recalled that in the second season the Catskills episodes could involve a full band, a singer, two emcees, et al.

Price affirmed, “I love working on a show like *Maisel*, with music, comedy and so much going on, and so many chal-

lenges. The most important takeaway is realizing how much I love the collaborative process that doesn't always happen when you're a sound person on set. It's nice to be asked for feedback and input into the process—to do something to help bring Amy and Dan (Palladino's) vision to the screen. On a show like this you're learning more and more all the time, how to think on your feet in the most challenging of situations. There's so much great leadership on set; so much satisfaction in doing a show like this.”

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picture business starts to break free from racial and sexual prejudice, helping to influence public perceptions and putting us decades ahead in the struggle to advance inclusion and diversity in society.

The catalysts for change include director Ray Ainsley, a Filipino American passing as white (portrayed by Darren Criss), gay African-American screenwriter Archie Coleman (Jeremy Pope), African-American actress Camille Washington (Laura Harrier), Avis Amberg (Patti LuPone) as a woman thrust into a studio chieftain role when her husband (Rob Reiner), the head of ACE Studios, suffers a heart attack and is incapacitated, and Dick Samuels (Joe Mantello) a studio production head who's tired of industry injustice and decides to finally take a stand, signaling his own coming of age and no longer living a lie.

There's a naive, good-natured aspiring, closeted actor Roy Fitzgerald (who becomes Rock Hudson, portrayed by Jake Picking), as well as name stars who have felt the career sting of prejudice, namely Anna May Wong (Michelle Krusiec) and Hattie McDaniel (Queen Latifah). Playing a lead role is David Corenswet as Jack Castello, a straight counterpart to Fitzgerald. Castello's big break, though he didn't know it at the time, was being recruited to work at a gas station, a front for a drive-through brothel (run by Ernie West, portrayed by Dylan McDermott) catering to straight and gay clientele, many of whom are well connected in Hollywood. Castello in turn recruits Coleman to be a gas station attendant where he makes both an industry and a true love connection

For Ferguson, *Hollywood* was a dream project. “I have such a love for the industry and for the Golden Age of Hollywood that when given this, I just kind of ran with it. Building the interior of Ace Studios was quite daunting but very exciting and rewarding.” Ferguson added that he got to bring in a few real-world Hollywood items bordering on memorabilia for an extra measure of authenticity. For example Warner Bros. mogul Jack Warner's actual desk became the desk that Avis Amberg took over from her husband at the helm of Ace Studios. And chairs from the Warner Bros. commis-

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Photo courtesy of Amazon Prime

Rachel Brosnahan in *The Marvelous Mrs. Maisel*

Laura Linney's performance) in 2008, and then some 10 years later on another Jenkins' feature, *Private Life*, which earned three Film Independent Spirit Award nominations last year (including both Best Director and Screenplay for Jenkins).

The creative challenges posed by *The Marvelous Mrs. Maisel* run deep in the audio arena, observed Price. “You have amazing dialogue that goes a mile a minute. We have almost 90-page scripts for 60-minute shows. We have a large cast which means more radio mics.” The signature style of the show entails Steadicam shots, cameras floating around with many actors in a scene, and characters coming in and out of frame. There are also contrasting stand-up styles to deal with as *Maisel* tends to roam the stage with the microphone while Lenny Bruce abandons the mic from time to time.

And while the lion's share of shows generally have music prerecorded in studio and then played back on set, *The Marvelous Mrs. Maisel* at times goes a different route to bring an extra dimension to a scene. In episode five of season three, for example, Sherman-Palladino wanted the Miami nightclub to have a four-piece jazz band there live while filming. “It adds so much production value, such a reality, recording live in the space,” said

Matthew Flood Ferguson

Making his initial mark as a set decorator, Matthew Flood Ferguson has seen his first major gig as a production designer—for the limited series *Hollywood* (Netflix)—land him his first career Emmy nomination.

Created by Ryan Murphy and Ian Brennan, *Hollywood* is on one hand a nostalgic love letter to glamorous Hollywood in the late 1940s, hearkening back to the studio system and such industry icons as a beautifully reconstructed Schwab's Pharmacy where tomorrow's starlets are discovered.

On the other hand in *Hollywood*, Murphy and Brennan deftly conjure up an alternate history, adding a progressive social magic to that era as the motion



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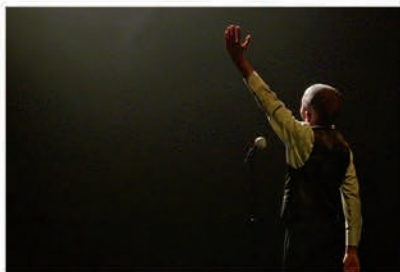
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Adapting, Responding To A Pandemic and An Epidemic

Agency community addresses COVID-19 and the push for racial justice

A SHOOT Staff Report

In assessing 2020 thus far, ad agency creative directors, executives and heads of production expressed profound concern over—and cited actions taken to address—the COVID-19 pandemic and the racism epidemic that are front and center in the public consciousness.

As coronavirus infection and death totals rise in the U.S.—as does awareness of systemic racism and the need to meaningfully push for social justice—brands are realizing that they can no longer stand on the sidelines. Rather, they need to take a stand.

National and regional retailers and brands (McDonald's, Walmart, Target, Kohl's, Starbucks) are, for example, mandating the wearing of face masks in their stores and restaurants—even as a number of states and municipalities fail to do so. And an increasing number of brands are speaking out for social justice, racial and gender equality and equity.

Vern Myers, VP of inclusion strategy at Netflix, affirmed that in the quest for social justice, being a good person and condemning racism aren't enough—rather, you have to be anti-racist in your beliefs, actions and policies. Myers said it is incumbent upon us to “interrupt bias when you see it,” that this “is not the time to be a bystander,” that we must all move “from being neutral to being active.” And many brands have embraced this stance, meaning that agencies creatively have to be up to the task—and need to try to have their own houses in order when it comes to affording opportunities to all people regardless of race, gender and sexual orientation.

On the latter score, Hilary Coate, head of integrated produc-

tion at Venables Bell & Partners (VB&P), shared, “As an agency we're focused on improving the work, but perhaps more importantly improving the practices behind the scenes that ultimately drive the quality and representation in our work. It's not as simple as checking a box of more diverse casting – but instead, looking closely at and solving systemic issues that exist to unlock better and more relevant work.

“We've recently taken several actions to step up our game. Earlier this year, we brought on Dr. Cheryl Ingram as our chief diversity, equity and inclusion officer. We created a DEI advisory board

to ensure greater representation throughout VB&P, we're having very open discussions with employees about how we can improve our culture, and overhauled our recruitment process and mentorship to ensure that every new hire has the training and resources they need to be successful. We are also changing the way in which we work with our clients, and making significant process adjustments that will ensure that we ultimately get to the more inclusive work that we're all committed to delivering. There is still a lot of work to be done, but I'm excited by the many positive changes underway.”

Robert Lambrechts, chief creative officer at Pereira O'Dell, observed, “If the impact of the Black Lives Matter movement is only on our immediate work, we will have failed to fully embrace it. Not to get too deep on it, but even though our work is commercial the creativity involved is often deeply personal. Beyond adding more diverse voices to the ranks of the industry's creators (which is the most important, long-term proposition), this is a



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moment for those with creative decision making power to examine our own biases and bring a more empathetic approach to everything we do. If we change who we are as people, the work will be authentically impacted.”

COVID-19

On the coronavirus pandemic front, Jim Elliott, executive creative director at Goodby Silverstein & Partners, reported that his shop has been quite active. He related, “While there’s no question that this giant COVID-19 comet has knocked our industry out of its usual orbit, I’m proud to say that GS&P has adapted brilliantly. Within the first two weeks of the quarantine, we created 30-plus new ads and have continued producing work for more than 80 percent of our clients, thanks mainly to our robust in-house facilities. We’ve also stayed close to production companies in terms of their current capabilities and

have been working well with many despite the challenges. We’ve been making a lot of stuff. I’ve actually never been busier.”

Diego de la Maza, EVP, head of production at Deutsch LA, noted that having an in-house production operation has proved invaluable during the pandemic. “Running a production company certainly helps,” he affirmed. “Steelhead offers end-to-end production and post services. We were already conducting a notable amount of remote work prior to the start of the pandemic. Couple that with our incredible team of ‘makers’ (who all have their own in-home studios), and we were able to continue doing full-service post work and smaller, live action, tabletop and product photography shoots. While we love working with incredible production partners, an asset like Steelhead afforded us the opportunity to continue creating high volume content with aggressive timelines.”



Joe Calabrese
EVP, Director of Integrated Production
Deutsch New York

1) In a way we’ve become scrappier; more about the work and getting it done. Cutting to the chase and not being overly obsessive. There’s an urgency now to express a message in record time. The world’s state of affairs warrants immediate and timely messaging or you risk being lost, or worse off, left behind or considered slow to respond.

5) Biggest takeaway from this pandemic is move fast. Build on momentum and produce fast. If you don’t you’ll lose your window. Assess risk, protect and align with clients and production partners by clearly outlining all the scenarios at play. Then all hold hands and jump in together.

We’ve had several shoots planned and then postponed and/or moved to a different location around the world. Insurance companies are not covering losses due to COVID delays and cancellations. So picking a location on the COVID-decline, where a local director or photographer doesn’t have to quarantine, keeping locations to exteriors and talent and crew to a minimum, all plays into the decision. Spending money in phases has helped limit exposure as well.

6) I believe we’ll see more and more shoots with smaller crews, simpler messaging, and more remote shooting. More of an emphasis on “what, when AND how” can we make it (all weighed evenly). Rather than a primary focus on just “what” can we make.

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Survey

SHOOT surveyed a cross-section of high-level ad agency professionals to gain their assessments of the industry halfway through what has been an unprecedented year. SHOOT posed the following questions:

1) How have you adapted to the pandemic in terms of creating and realizing work for your clients?

2) How has the call for social justice impacted your work?

3) How has your client’s messaging evolved in response to calls to address inequality on racial, gender and sexual orientation fronts?

4) What work (advertising or entertainment)--your own or others--struck a responsive chord with you and/or was the most effective creatively and/or strategically so far this year?

5) What’s the biggest takeaway or lessons learned from work (please identify the project) you were involved in this year?

6) Though gazing into the crystal ball is a tricky proposition, we nonetheless ask you for any forecast you have relative to content creation and/or the creative and/or business climate for the second half of 2020 and beyond.

7) What efforts are you making to increase diversity and inclusion in terms of women and ethnic minority filmmakers? How do you go about mentoring new talent in the community at large and within your agency?

What follows is some of the feedback we received. You can read the full responses on SHOOTonline and in the 8/7 SHOOT>e.dition.

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Advertising Agency Feedback

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Hilary Coate
Head of Integrated Production
Venables Bell & Partners

1) When this first started, there was a feeling of, “OK, let’s just wait this out a bit and then get back to normal.” We of course quickly realized that this there is no “getting back to normal,” and that in fact this moment in time is an

opportunity to really learn, innovate, and move forward to new and potentially better ways of doing things.

In terms of creating work, we had to react in real time with clients like Chipotle, who radically shifted their business to 100% online when the pandemic hit. Chipotle already had a very modern and robust digital platform in place, though our communications had to shift dramatically to highlight the new delivery-based offering. Working with our in-house production group, Lumbyard, and Chipotle’s internal production team, we were able to pivot quickly and execute a handful of remote, socially distant shoots.

Overall, our Integrated Production team has been closely tracking the latest filming restrictions, guidelines and new trends, and staying close to our production partners to create new solutions together. The production world is literally reinventing itself now, and while the challenges are plentiful, there are also some really exciting possibilities and changes that are surfacing too.

4) I love the Stella Artois “Daydream” spot/music video directed by Paul Hunter. I think we can all relate to daydreaming about things we used to do or wish we could do. Between the music, choreography and energy, it really does transport you to a summer state of mind. The fact that a creative and entertaining film like this could be made totally remotely gives me so much hope as we move forward in producing content under current restrictions.



Diego de la Maza
EVP, Head of Production
Deutsch LA

1) Running a production company certainly helps! Steelhead offers end-to-end production and post services. We were already conducting a notable amount of remote work prior to the start of the pandemic. Couple that with our incredible team of makers’ (who all have their own in-home studios), and we were able to continue doing full-

service post work and smaller, live action, tabletop and product photography shoots. While we love working with incredible production partners, an asset like Steelhead afforded us the opportunity to continue creating high volume content with aggressive timelines.

5) There are many learnings resulting from the pandemic, most notably, rethinking efficiencies. Do we really need X amount of people on a set? Is it necessary for X amount of people to travel to a shoot location? Could that money be better spent in front of the camera? All these questions are being magnified and reconsidered because we’re seeing the practical implications of producing differently. I’m so impressed by the scrappy yet thoughtful way we approached live action shoots for PetSmart, Behr Paint and a few other clients this year—they involved a lot of prep, but once we nailed the plan, creative and production teams really locked arms to safely and efficiently execute the creative.

6) I’ve never seen so many brands, agencies and production partners eager to jump back into live-action productions. Creators have done an amazing job of finding production alternatives through this uncertain time, but I also think the world is craving that human component that makes our content so special. Although it’s impossible to predict timing, there will be an explosive demand for work once we’re able to ease back into shooting.

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DAVID MIAMI GOES FOR THE GUT IN ACTIVIA SPOT

This “A-Z” campaign from agency DAVID Miami for Danone’s Activia probiotic yogurt illustrates the importance of your gut, and highlights all the ways it can affect how we feel, physically and emotionally.



The campaign stars a representative and diverse group of women, and speaks to Gen Z and Millennials. The four spots, voiced by 27-year-old female rapper Nayim Edwards, celebrate all the feelings—big, small and everything in between—that are impacted by our gut health.

Mariana Youssef of Paranoid BR (Brazil) directed the spots.

ANA FINDS SPENDING UP ON CONTENT MARKETING

Advertisers are embracing content marketing more than ever, despite having misgivings about the lack of accurate and insightful measurement of its effectiveness, according to a new study from the ANA in partnership with The Content Council. The study, “Growth and Opportunities in Content Marketing,” revealed that over a two-year period, spending on content marketing showed a 73 percent average budget increase. The report also projected a 42 percent spending hike two years in the future.

Respondents showed their commitment to content marketing has grown substantially over the past two years, with 52 percent indicating a “strong commitment”—double the figure from two years prior (26 percent). Content marketing also commands a decent portion (18 percent) of overall marketing budgets, according to respondents’ current estimates of total spending. The study defined content marketing as “the discipline of creating content, on behalf of a brand, designed with the specific strategy of influencing the intended target audience to drive quantifiable profitable results.”

“Content marketing has become, in a very short time, a major tool for marketers seeking to engage consumers in new and different ways,” said ANA CEO Bob Liodice. “It’s proof that a majority of advertisers are willing to experiment with and embrace longer forms of messaging to connect with their constituents.”

Despite their increased reliance on content marketing, a majority (59 percent) of respondents expressed misgivings about a lack of actionable insights derived from current tracking methods in determining the effectiveness of content marketing. For example, when asked which aspects of content marketing were the most frustrating for respondents, the top three responses touched on proving ROI, improving attribution, and overall measurement.

Another disconnect revealed in the report showed that only 35 percent of respondents said they have a clearly documented content strategy; 52 percent said they do not, while 13 percent said they were unsure.

PEOPLE ON THE MOVE...

Ayesha Walawalkar has been named chief strategy officer for MullenLowe Group UK, following the departure of Jo Arden.



Ayesha Walawalkar

Walawalkar has a 30-year record of strategy experience in leading roles in the U.K. and Asia. She has worked at Abbott Mead Vickers BBDO, BBDO Asia-Pacific, J Walter Thompson Singapore, Bartle Bogle Hegarty Singapore and Saatchi & Saatchi. Additionally Charlotte Mully has joined MullenLowe Group UK as head of planning. She has a mix of experience leading strategy for both global and local brands. Also coming aboard MullenLowe Group UK is Francesca Miles as strategy director. She had been with McCann and prior to that, Anomaly....

Observations From Quigley-Simpson, Goodby, Fancy

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Sariah Dorbin
Executive Creative Director
Quigley-Simpson

1) Our team has been incredibly nimble in transitioning to remote work. I see the word “surprising” bandied about a lot in this context but I’m not at all surprised—our team is awesome and hit the ground running from Day One. Lucky for all of us, the technology we needed for this moment was already here. And now we’re making the most of it. In terms of content, that required a harder pivot. We were days away from flying off to five different shoots, and not only was that not possible, the work we were about to make was suddenly, shall we say, less relevant. But this gave us an opportunity to lean into the moment, think in entirely new ways about what people need most right now, get really creative, and collaborate with both new and trusted partners to make some really cool work.

2) As a WBENC-certified Tier 1 business, it’s in our DNA to prioritize diversity and inclusion, both in front of and behind the camera. I’m proud of our diverse team at Quigley-Simpson and the efforts we’ve always made to push for more representation in our productions, as well. That said, the moment we’re now living in calls for heightening our awareness of, and sensitivity to, every hiring decision, every casting spec, every characterization—every everything, really. And I am here for it!

4) The work going on that strikes me as most profound right now is not the content any of us are making but rather the actions being taken within our industry. For instance, the creation of 600 & Rising—and the powerful agency response to its first initiative, requesting the publication of diversity stats and a commitment to real action.



Jim Elliott
Executive Creative Director
Goodby, Silverstein & Partners

1) While there’s no question that this giant COVID-19 comet has knocked our industry out of its usual orbit, I’m proud to say that GS&P has adapted brilliantly. Within the first two weeks of the quarantine, we created 30-plus new ads and have continued producing work for more than 80 percent of our clients, thanks mainly to our robust in-house facilities. We’ve also stayed close to production companies in terms of their current capabilities and have been working well with many despite the challenges. We’ve been making a lot of stuff. I’ve actually never been busier.

4) GS&P’s innovative “Lessons in Herstory” technology (an app that uses augmented reality to celebrate stories of women typically omitted from history textbooks) for Daughters of the Evolution has been crushing the award-show circuit, winning—most recently—the white pencil at D&AD. And rightly so. It’s a perfectly important tool for the times that will hopefully inspire even more technologies geared toward social justice and equality.

Oh, and if you have kids at home right now, like I do, you’ll totally appreciate this: we just launched Camp Tonsafun for Xfinity through their X1 platform. It’s summer camp for your hellions—er, little ones—right in your living room, with cool, crafty lessons taught by artists and celebs across the NBCUniversal stable. Without the risk of Wave 2 Cabin Cross-Contamination. And hey, after four months of domestic quarantine, I’m sure you’ll agree that it comes not a moment too soon for parents across America.



Erica Fite
Founding Partner
Fancy

1) At Fancy, we’ve always been remote-optional, so working from home has not been a huge transition for us. What has been a surprise is the whole bunch of other people at home (including, but not limited to, kids that need to be homeschooled, partners that are also trying to work, grandparents and muddy dogs. etc.)! Needless to say, juggling it all has been a challenge and has required some creative workarounds. Production restrictions have meant we’ve used animation where we may have produced live-action in the past and done some work in hyper-speed, only to redo it based on shifting needs within the ever-changing COVID times. The good news is, though, that sometimes, like a tight brief, restrictions result in surprisingly interesting work.

2) We are viewing every piece of work as an opportunity to push the message farther. As advertisers and marketers, we can sit back and reflect the world we are in, or we can create work that strives to change it. We embrace the latter.

3) We are an agency focused on elevating what’s important to women. You can see it in our client work, or pro bono work, and in the way we work. The clients that are attracted to us have a similar mission. Though our clients have always been concerned about addressing inequality regarding gender, sexual orientation, race, and age, with the recent and needed focus on intrinsic racism in this country, there is a more concerted focus on creating work that is actively anti-racist.

4) Apple’s “The-whole-working-from-home-thing” video was incredibly insightful. They did a great job covering so many aspects of the work from home reality. The truth is, emergency project or not, in the WFH world, there is somehow less time for everything. It also helps remind us why we started our own agency. Mean bosses should never be OK.

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ECD Koutsis, CCO Lambrechts

Continued from page 17



Phil Koutsis
Executive Creative Director
We're Magnetic

1) We're Magnetic has always been an Experience First Marketing agency that has taken a consumer-first approach to our work for our clients. As the world suddenly changed in mid-February, we quickly dove into insights and research

to understand how the consumer mindset changed with it, and proactively planned for what different variations of experiences might look like. This included virtual and digital experiences, hybrid approaches, and live moments. We identified early on that we'd need a range of experiences to meet the waves of opening and closings across the country, noting that the basic necessities of life would be what people crave—things like human connection; joy; comfort; and safety. We also noted that drive-ins could be a unique option for a live experience and shared it all proactively with our clients.

Specific work has included designing and producing a 3-week live streamed Virtual Drag Brunch series for Klarna to help support the drag community and the entertainers who lost work due to COVID-19. To keep it as engaging as a broadcast TV show, we included pre-recorded video content and had special guests. We've also created virtual sales tools for our clients designed to enable them to deliver a unified brand approach when doing video conferences. We're also building AR and VR worlds for a few of our biggest clients that will enable consumers to explore a virtual experience, just like they would at a live experience.

3) Our clients continue to look for ways to bring positivity into the world that is authentic to their brand. We have seen some of our clients add additional, new projects to address these timely issues. We have also seen them focus funding and resources within their organizations to ensure they are meeting the needs of their consumers and society.



Robert Lambrechts
Chief Creative Officer
Pereira O'Dell

2) If the impact of the Black Lives Matter movement is only on our immediate work, we will have failed to fully embrace it. Not to get too deep on it, but even though our work is commercial the creativity involved is often deeply personal. Beyond adding more diverse voices to the ranks of the industry's creators (which is the most important, long-term proposition), this is a moment for those with creative decision making power to examine our own biases and bring a more empathetic approach to everything we do. If we change who we are as people, the work will be authentically impacted.

5) Agencies talk about courage. Clients have it. In March we were working with Stella Artois to launch a wildly ambitious summer campaign. Then, if you were reading the news, a few things happened that made this more difficult than usual. The client had every reason to pull back, but they never wavered in their desire to do something epic despite the circumstances. It took a tremendous amount of teamwork and trust to launch the "Daydreaming in the Life Artois" campaign, but it all started with a client willing to take a risk.

6) Using history as a guide, I feel comfortable predicting that I will not make it past page 50 of "Infinite Jest" by the end of the pandemic, no matter how long it lasts. Beyond that I would say one of two things are possible: Like Europe after the bubonic plague, humanity will emerge from this and experience a second renaissance where creativity, art and science expand our consciousness. On the other hand, the result could be more like 1918 when the Spanish Influenza combined with the First World War created such economic and social devastation that fascism rose around the world. So what I'm really saying is: wear a mask and go vote!

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Yessian Documentary Released In 5 Languages

"I See Wings," the symphonic ballad recorded by Detroit performing artist Keny Watson and featured in the documentary *An Armenian Trilogy*, has been released on iTunes, Apple Music and Spotify. The film about American composer Dan Yessian's journey from advertising music creator to writing his first classical composition in remembrance of the 1915 Armenian Genocide victims, has



Dan Yessian

also now been released with subtitles in French, Arabic, Russian, Spanish and Eastern Armenian on Vimeo. The film was recently released on Amazon. Yessian composed "I See Wings" in collaboration with his longtime songwriting partner David Barrett, who is known for composing the NCAA Men's Basketball Championship anthem "One Shining Moment."

"The song "I See Wings" is a memorial to all souls lost to the atrocities of hate," explained Yessian. "While the Armenian Genocide happened a century ago, the age-old question of why people harm others due to differences remains too relevant today. My hope is the language of music can provide some healing."

Watson said, "The lyrics are about a connection to ancestors and for me that would be to my African heritage. The song is beautiful, moving and calls out to anyone whose relatives have suffered unjustly."

Yessian, who is of Armenian descent, was asked by his priest to write a classical composition to commemorate the 100th anniversary of the Armenian Genocide, when 1.5 million Armenian citizens were massacred by the Turkish Ottoman Empire from 1915-1922. The three movements of the composition, called "An Armenian Trilogy—The Freedom, The Fear and The Faith," were originally written for piano and violin before being fully orchestrated. The documentary follows Yessian from his childhood as a budding clarinet player, to the early years of his business, through the success of his international music company, and then to Armenia where his composition was performed by the world-renowned Armenian National Philharmonic Orchestra. The film has been shown at festivals throughout the U.S. and won Best Score, Audience Choice and Exceptional Merit awards.

Yessian is the founder of Yessian Music Inc., with offices in Detroit, L.A., NY and Hamburg, Germany. He was inducted into the Adcraft Hall of Fame in 2018. The company creates TV commercial music for brands such as United Airlines, Ford, Macy's, McDonald's, Taco Bell, Nintendo, Disney, Walmart and Toyota.

ALIBI Music Offers 4 New Albums For Promos, Trailers

A provider of music and sound effects for license in advertising, trailers, promos, programming, video games and other multimedia content, ALIBI Music has released four new albums from its exclusive ATX catalog for high-end series launch promos and film trailers. Composed by talented musicians from around the world, this production music brings editors a commanding sonic backdrop for projects ranging from dark, heroic drama and cinematic action to sci-fi and twisted thrillers. The four albums are:

—Vigilante—Dark heroic drama. Featuring the work of eight collaborating composers for a true diversity of sound, this album was created with Marvel and DC trailers in mind.



ALIBI's Vigilante

—Magna Carta—This album delivers cinematic action-drama sound composed by Rafael Frost, a first-time collaborator with ALIBI whose unique, initial concept pitch stood out. From menacing and mysterious to heartwarming and heroic, this diverse release fuses epic orchestral themes with modern electronic elements and sound design, suited for TV and movie genres.

—Radiance—Serving up heavy drama with a strong sci-fi/action undertone, this is a cinematic hybrid composed by longtime ALIBI collaborator Jeff Dodson.

—And Manufactura—Also composed by Dodson, this is a heavy industrial album with a hard, ridiculously dark sound ideal for supremely twisted trailers that want a synthetic drive.

MID-YEAR REPORT CARD

Assessments From TBWA\Chiat\Day's Le, Zambezi's Lester

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Anh-Thu Le
Director of Content Production
TBWA\Chiat\Day Los Angeles

1) With the new challenges facing brands, agencies, and production companies along with learning to navigate countless restrictions and guidelines, comes new opportunities. These opportunities are being driven by transformative, societal and individual changes in behaviors that a brands' messaging must now address. This is a time of assessment, discovery, and the need for openness and adaptability for change to a somewhat unforecastable future. As an industry, we rely on our collective, shared knowledge that has helped deliver reliable results in the past. This new era now forces us into uncharted territory where the learning happens 'together' and our partnerships' communication and trust is more crucial than ever.

Our goal as an agency is to help our clients find unique solutions to common problems. We look for disruptive ways that speak to consumer behavioral changes during these new times, while still addressing relatable experiences rooted in human truths. We rely on shared experiences in order to find creative ways to achieve inventive storytelling that now must adhere to restrictions and social distancing guidelines. With these uncharted parameters, we must use the power of creativity in different forms to deliver innovative solutions now more than ever.

5) Earlier this year, TBWA\Chiat\Day Los Angeles worked with our longtime partner/client, The Recording Academy in launching a film that reflects the disparity around female music producers. The film shares a poignant message represented in a 50-person all-female ensemble choir singing an arrangement of Alicia Keys' "Underdog" as they slowly, group-by-group ceased participation and sit down leaving one woman standing - representing the mere 2% of popular music produced by women.



Gavin Lester
Partner, Chief Creative Officer
Zambezi

1) Creatives love problems. And the rules have become more and more stringent. During this COVID-era, the toolbox is considerably smaller, particularly given production restrictions. Now more than ever, we need to innovate and stretch our skill sets to unearth new possibilities.

Our goal has been to push beyond the realm of familiarity, and find unique ways to leverage real creativity and originality - without developing a "house style". We've done this through pushing the boundaries of what we can do in digital formats, via influencers, distressed outdoor inventory - and traditional shoots as we recently completed a COVID-safe production for our TaylorMade client.

5) The greatest lesson for me has been recognizing that we should never assume that clients will want to go a conventional or familiar route. Our USGA clients made a fantastic and bold move earlier this year by partnering with Don Cheadle to represent their brand and the U.S. Open in their new brand platform, 'From Many One.' It was a great move for them to buck industry norms that have been inherent to this largely white male sport and highlight an inspiring Black man, who serves as a U.S. Open Ambassador working to increase the value of public golf to golfers, courses and communities throughout the country. This is exactly the type of thinking and commitment we love from our brand partners and we're proud of the work that we created together.

This time of pandemic has also shown that when times get tough, people coming together to lend a hand can make a big impact. Earlier in March, we launched an in-store effort where we placed reassuring messaging in support of CDC guidelines to help eliminate false remedies, like clearing out toilet paper supply, and instead arm people with accurate information that could potentially save lives. We then partnered with OOH vendor Project X, who provided free billboard units to help amplify our COVID safety message in California. It's been very inspiring to see how companies are putting financials aside in order to come together and put something meaningful out into the world in order to save lives.

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SHOOT

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Production Industry pros turn to SHOOT Magazine, SHOOTonline.com, The SHOOT>e.dition, The SHOOT Dailies & The SHOOT Publicity Wire to keep abreast of the latest commercial and entertainment production and post industry news, new work, talent, techniques, tools, applications, locations, award shows, festivals & events.

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Publicis, BBDO New York

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Matt McKay
Executive Creative Director
Publicis New York

1) We are definitely moving faster. Getting to the ideas quickly and getting them in front of the clients as soon as possible. Smaller, dedicated teams seem to be working better with the remote situation we're in. Staying close with clients to crack the right tone within the work. As well as navigating the logistics of production at that specific moment.

4) P&G's "The Choice" really struck me. I admire a giant brand like P&G making it clear where they stand on an issue. And imploring white people to recognize the role they play in racial inequality. One film said so much. Most white people don't understand what White Privilege is and what they can do with it. I wish it was on air every hour, forever. I hope people listen, learn and act. It was executed perfectly and had me at second :01.

6) The rest of 2020 is going to continue to be messy. Better, but still filled with uncertainty. We've adjusted well on the conceptual side of working remotely but production is still a moving target with lockdowns and a learning curve with the technology. But I'm of the belief that great ideas and impeccable craft will always win out. And both of those are generally in our control.



Amy Wertheimer
EVP/Group Executive Producer
BBDO NY

2) As a producer, part of my job is exposing filmmakers to creatives. I need to ensure that women and minority filmmakers and artists, along with women and minority owned businesses, are represented and, in turn, engaged in searches and production.

5) BBDO NY and Mars Petcare embraced the pandemic in their work. In March, we were able to quickly put together a shoot and produce a lovely commercial for Nutro that told the story of our stay at home lives through a dog's eyes. Working with trusted partners, BBDO, Mars and O Positive were agile and turned creative around from concept approval to air in two weeks. Pedigree took the social distancing a step further and gave people the opportunity to adopt dogs without having to leave home. Using Zoom, we set up, hosted and broadcast webinars from multiple shelters, allowing hundreds of people to see adoptable dogs in their area. People then completed the adoption process online and were able to have a contactless adoption.

Weta Digital Launches Weta Animated



Prem Akkaraju

Wellington, NZ-based Visual effects house Weta Digital has named Prem Akkaraju as CEO and will begin producing original content for the first time in its 25-year history. The appointment of Akkaraju reflects the continued growth of the company, which will leverage the capabilities of its award-winning VFX business to produce original animation under the banner Weta Animated. The company will develop original animated content for both cinema and streaming platforms.

This has been a long-held dream of majority owners, Peter Jackson and Fran Walsh, who will write, produce and direct several animated projects for the company. Multi-Academy Award winners Jackson and Walsh will play a key role in the development of Weta Animated. The new production company will work alongside Weta's visual effects business for the film and television industry.

Weta Digital sr. VFX supervisor Joe Letteri said, "Now is a great time for us to be developing original animation, something I have long been excited about exploring. Storytelling is an essential part of what we do in visual effects and being able to bring our creative experience to new stories in early development opens up a world of unique possibilities."

Weta Digital is known for revolutionizing the VFX production pipeline for some of the biggest films of all time, including *Avatar*, *The Lord of the Rings* Trilogy and *Avengers: Endgame*. Over the past 25 years, Weta Digital has developed over 100 proprietary tool sets and groundbreaking AI technology. Comprised of 1,550 artists and engineers, Weta Digital has won six visual effects Academy Awards®, 10 Academy Sci-Tech Awards and six visual effects BAFTA Awards.

Akkaraju co-founded film industry technology company SR Labs with Sean Parker (vice chairman on the Weta Digital board). Akkaraju was CEO at SR Labs and still serves as its executive chairman.

ASIFA AEF Names Scholarship Recipients

ASIFA-Hollywood's Animation Educators Forum (AEF) has announced its scholarship recipients for academic year 2020. This year's scholarships total is \$40,000 and will be distributed to 11 students—four graduate and seven undergraduates from six countries. The scholarship funds will be used to cover costs for necessary software and hardware, academic research and tuition.

The AEF scholarships are merit-based and designed to support college students in continuing their education in the field of animation. Each individual student's written proposals, letters of recommendation from faculty, and demo reel/still art were taken into consideration as part of the selection process.

AEF's scholarship committee is making accommodations in light of the pandemic. Recognizing that course offerings and school schedules may be adjusted due to COVID-19 challenges—with courses being moved online from face-to-face—scholarship winners will have the option to defer the award until the spring 2021 or fall 2021 semesters.



The 2020 AEF Scholarship recipients are:

- Iris (Irida) Zhonga, University of Groningen, Groningen, Netherlands
- Monireh Astani, Maynooth University, Maynooth, Co Kildare, Ireland
- Alexandre Mougnot, Ecole Mopa, Arles, France
- Jaime Florian, Universidad Pontificia, Bolivariana, Medellin, Columbia
- Daniel Haycox, Lipscomb University, Nashville, TN USA
- Frida Ding, School of Visual Arts, New York, NY USA
- Mikaela Daoust, Concordia University, Montreal, Quebec, Canada
- Natalie Ruybal, University of Southern California, Los Angeles, CA USA
- Sam Hrabko, Kansas City Art Institute, Kansas City, MO USA
- Tabo Tang, California State University, Long Beach, Long Beach, CA USA

In addition, this year ASIFA-Hollywood's AEF is awarding its first AEF Thesis/Completion Grant to Eva Louise Hall, recent graduate of School of Visual Arts, New York, and current faculty member of Kansas City Art Institute, MO.

Production Prospects and the Pandemic

“Location, location, location.” This proverbial mantra for buying real estate also applies to the state of filming during a pandemic. So much depends on where you are—and whether rates of COVID-19 infections are high, have flattened or even better are on a downward curve. Public health and safety guidelines should evolve accordingly—and so too does film permitting, the nature of projects that are feasible and thus allowed.

Thus it’s imperative that the prevalence, presence or hopefulness at some point the absence of coronavirus be constantly monitored as these conditions will directly impact what is permissible during a given time within a given jurisdiction.

Towards that end, the Association of Film Commissioners International (AFCI) has launched the AFCI Global Production Alert—a resource that provides updated information on COVID-19-related policies and restrictions impacting filming locales worldwide. It can be accessed on AFCI’s website (<https://afci.org/global-production-alert/>).

The goal is to ensure that film and TV production industry decision-makers have the information they need to make informed decisions during and following the pandemic, while helping film offices prevent misinformation, speculation and confusion about COVID-19’s impact.

“AFCI’s new Global Production Alert provides a one-stop source for COVID-19-related information direct from film offices around the world,” said AFCI president Jess Conoplia.

“We’re focused,” she continued, “on helping the industry stay up-to-speed throughout each phase of the pandemic, from the current shutdown through the lifting of restrictions and return to production.”

AFCI member film offices are using the Global Production Alert to communicate updated information on how their jurisdictions (cities, states, provinces or nations) are dealing with a range of issues such as:

- Restrictions on public gatherings and business activity (including film/TV production),
- Restrictions on travel (inbound and domestic),
- Availability of key filming locations,
- Processing of on-location permit applications, and
- Government programs, industry relief funds and other resources to help out-of-work crew members.

Listings may also include links to government agencies that deal with relevant issues (e.g., immigration, economic development, public health, etc.).

The Global Production Alert includes entries from a diverse array of film offices on six continents. AFCI expects the number of participating film offices to continue to grow as more locales



Various film commissioners discuss permitting, precautions, restrictions, concerns

A SHOOT Staff Report

clarify their response to the COVID-19 pandemic.

AFCI Advisory Board member and HBO senior vice president of production Jay Roewe said, “AFCI’s Global Production Alert is a key tool for the industry as it waits for the green light to re-commence work on projects around the world. We rely on updates from trusted sources internationally with respect to travel restrictions, location access and industry readiness. Film Commissions are well positioned to provide honest intelligence in this regard.”

Fellow AFCI Advisory Board member Kimberly Rach, who serves as global head of production for YouTube Originals, added, “While we continue to work together behind-the-scenes to manage productions in hiatus, the ability to connect with film commissions at the click of a finger is key. AFCI’s Global Production Alert is a terrific resource for the latest information on COVID-19 related shooting restrictions, and when we need more information, the organization’s member directory connects us to city, state and national offices worldwide.”

Information in the Global Production Alert is provided directly by AFCI-member film offices, which are encouraged to submit updates as soon as their jurisdiction policies and restrictions change. Pandemic patterns indeed are constantly changing and evolving. At press time, coronavirus cases were rising in close to 30 states in the U.S., with the outbreak’s center of gravity seemingly shifting from the Sun Belt toward the Midwest.

The disease can hopscotch geographically. There are rising percentages, for example, of COVID-19 tests coming back positive in states like Ohio, Kentucky, Tennessee and Indiana. Social

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Safely Facilitating Production During The COVID-19 Era

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distancing, personal hygiene and mask-wearing remain our best defense in this ongoing battle.

Study findings

As for measuring the impact of the pandemic on lensing, AFCI was one of several intergovernmental bodies around the world—including the Asian Film Commissions Network, the European Film Commission Network and the Latin American Film Commission Network—endorsing the Global Screen Production – The Impact of Film and Television Production on Economic Recovery from COVID-19, recently published by Olsberg SPI.

The study found that after several years of groundbreaking growth, spending on screen production reached \$177 billion in 2019, driving total global economic impact of \$414 billion. The study's valuation of screen production focuses on scripted film and television and documentaries, but not sport, news or commercials.

Screen production also drives employ-

ment across the screen value chain, with 14 million full-time equivalent jobs created in 2019.

A number of film and television drama project budgets were analyzed, with results demonstrating the rapid spending that production delivers. For example, analysis of a \$220 million film shows that an average of \$10 million per week was spent during its 16-week shoot.

This spend has wide-ranging impacts across business sectors outside of screen production—including in sectors disrupted by COVID-19 such as travel, hospitality, and catering.

The study also found that the impact of COVID-19 on production has led to a loss of \$145 billion in economic impact over the first six months of 2020 and a loss of 10 million global screen sector value chain full-time equivalent jobs—though the impact is likely to be temporary as production resumes.

Survey

For a grass-roots perspective on the

state of filming and prospects for the resumption of production—some of which has already taken place—SHOOT surveyed a cross-section of film commissioners, asking them the following questions:

1) Are you accepting film permit applications at this juncture? If not, is there a timetable as to when you will—or at least when you will consider accepting them again?

2) What precautions, restrictions and/or advisories have you put in place to help protect the health and welfare of crews and those residents in the locales where filming takes place?

3) How have your film commission's procedures, modus operandi, process and responsibilities changed in light of the pandemic?

4) Are you finding—or do you expect—certain kinds of produc-

tions generally being more feasible at this time than others? Commercials and shorter duration projects, for example, as opposed to longer form feature and TV series commitments? Are you opening up sooner to the prospect of short-form projects?

5) Have local and state film commission policies coincided or are there differences between them relative to the jurisdiction you work in? If there are differences, please share with us what the key ones are.

6) What advice or guidance have you to offer to the production community at large during these challenging times?

Here's a sampling of the feedback we received. Full survey responses will appear on *SHOOT*online.com and in the 8/7 *SHOOT*>e.dition and *SHOOT* Dailies.



Nora C Brown
Executive Director
Rochester/Finger Lakes Film Commission, New York | <https://filmrochester.org/>

1) We are currently accepting and processing film permits. Municipal/city owned buildings are closed to the public

2) Productions must follow New York State (NYS) and Film Industry guidelines for production. Details can be obtained by calling the Film Commission

3) The only changes to our operating procedures involve in-office meetings. Meetings can be conducted via Zoom/Web/Ex etc. Locations scouts are conducted in accordance with NYS guidelines for safe practices. We are reachable 24/7 and eager to assist.

4) We expect and can assist with all types of productions -provided that they adhere to the NYS and Film Industry guidelines for safety and health.



Natasha Caputo
Director
Westchester County Tourism & Film, New York | <https://www.visitwestchesterny.com/film/>

1) Yes. Working with our County Executive George Latimer, we have resumed media production in Westchester County and we are excited to welcome film and television production crews back.

2) As part of Phase Four of the New York Forward plan for reopening, all media production in Westchester must comply with New York State media production health and safety guidelines. We have shared those guidelines on our film office website and social channels. We're well-versed in the new measures and are always happy to troubleshoot, solve problems, and provide assistance in any way we can.

3) At the beginning of the pandemic, like so many others, our office was operating remotely. Now that Westchester County has reopened, we're back in the office on a staggered schedule. That said, we're always available online or on the phone to assist. One thing that hasn't changed: our website offers tools to location managers and film productions 24/7, including a locations map and gallery and links to municipal and permit contacts. We're eager to jump start film production and ready to expedite film permits.

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Location Managers Make Academy Cut

Location professionals Markus Bensch (*A Hidden Life*, *V for Vendetta*), Todd Christensen (*Sicario*, *Moneyball*), Robert Foulkes (*Ford v Ferrari*, *La La Land*), Harriett Lawrence (*Overlord*, *Suffragette*), Janice Polley (*Tenet*, *Heat*, *Man on Fire*) and Michele St-Arnaud (*Arrival*, *X-Men: Days of Future Past*) have been accepted into the highly collaborative Designers Branch of the Academy of Motion Pictures Arts and Sciences, class of 2020.



Janice Polley (l) & Michele St-Arnaud

"This is a powerful acknowledgment of the talent and creativity location professionals bring to the design team," said Mike Fantasia, president of the Location Managers Guild International (LMGI). "This recognition of our craft by the Academy validates our contribution to filmmaking. It energizes our members and mirrors the mission of the LMGI!"

As the first Location Professional accepted into the Academy, former LMGI president and current board member Lori Balton is "over the moon" to be in such good company. She related, "In many films locations are artistically integral to the storyline and set tone, reveal character, and enhance the narrative, in addition to providing a backdrop for action."

Balton added that it's gratifying for location professionals "to be recognized as an essential member of the creative team."

Another form of recognition is also forthcoming for location pros as the 7th annual LMGI Awards are slated to go digital, streaming to a worldwide audience. The 2020 Awards, which celebrates the theme "We See It First," takes place on Saturday, October 24 at 2 pm PST. Balton said of the shift to online, "While the pandemic dictates our break with tradition, we are eager to enter this brave new world. This new format opens a new arena of possibilities for the global entertainment community to experience the awards."

Film Biz Scores High Marks In New Mexico

New Mexico residents have a very favorable opinion of the film and motion picture industry according to the 2020 Garrity Perception Survey (GPS). Among the 17 industries surveyed, the film and motion picture industry is the third most favorable in the state, tied with New Mexico community colleges. The scientific survey among New Mexico residents was conducted in late January 2020.

Small business (79%) and the farm/ranch industry (77%) are the most favorable industries in New Mexico.

"*Breaking Bad*, *No Country for Old Men* and *The Avengers* are all productions that feature New Mexico in their credits and is one reason why the industry has such a favorable opinion among New Mexicans," said Tom Garrity, president and CEO of The Garrity Group Public Relations. "According to NMFilm.com the industry has generated in excess of \$1.4 billion into the New Mexico economy since 2015. In addition to economic impact, it provides a sense of pride when we see the state's unique landscape featured on the big screen."



Amber Dodson

"It is not a mythical industry that happens somewhere else, it actually happens here on our streets, in our homes and employing our own local businesses in our state," said Amber Dodson, who earlier this year became director of

the New Mexico Film Office.

Dodson noted that residents and business owners who have worked with the film industry realize its value to the economy. With that appreciation comes a cooperative attitude at a grass-roots level in New Mexico. "So many jobs are produced by the industry," related Dodson. "Take for example, a feature film filmed here last year, Netflix's *Army of the Dead*. They did most of the photography and production in Albuquerque and employed 501 New Mexico crew members; these are high paying jobs, lifelong careers as well as 2,000 background actors. This is a film-friendly state because so many residents are employed or benefit from it."

Guidance From NYC, D.C.

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Anne del Castillo
Commissioner
New York City Mayor's Office of Media and Entertainment |
<https://www1.nyc.gov/site/mome/index.page>

1) New York City's Office of Film, Theatre and Broadcasting began accepting permit applications with restrictions on cast and crew size and other regulations on June 30th. The regulations governing the permitting of film and television production continue to evolve in response to guidelines issued by New York State.

2) Our policies are informed by New York City and New York State health guidance. We offer comprehensive guidance through the permitting page on our Website: <https://www1.nyc.gov/site/mome/permits/permits.page>. In addition, the team at our Office of Film, Theatre and Broadcasting is available to talk through any issues that productions might have. New safety guidelines include maintaining distancing, limiting number of cast and crew, and creating a safety plan.

3) Throughout the pandemic, the Film Office has continued to operate remotely, responding to calls from production, providing guidance on permitting and monitoring compliance with permit regulations.

4) We have so far had a measured rollout of production with small shoots. We anticipate this to continue through most of August, with larger productions either focused on prep or filming on sound stages. We have been in ongoing conversations with various productions who are, by and large, planning on a more robust startup beginning in September.



Angie M. Gates
Director
Office of Cable Television, Film, Music and Entertainment (OCTFME), Washington, D.C.
<https://entertainment.dc.gov>

1) OCTFME is currently accepting permits for filming that align with the District of Columbia's ReOpen DC Plan, Phase Two. Phase Two imposes certain restrictions on filming based on public safety and health guidance.

2) Information on restrictions and advisories can be found on the OCTFME Film Permit Page (<https://entertainment.dc.gov/page/film-permits>) and the DC Government Coronavirus.dc.gov Phase Two Page (<https://coronavirus.dc.gov/phasetwo>).

4) All projects will be considered equally. Current Phase Two guidance limits total cast and crew size to 50. However, as D.C. moves to Phase Three and Phase Four additional restrictions will be lifted. Applicants are encouraged to contact OCTFME with any questions and should monitor the website <https://coronavirus.dc.gov> for information on when the District of Columbia transitions to Phase Three and Four.

5) We have observed that the operating procedures for other jurisdictions have been informed by the public health status of their individual city, county or state.

6) Be creative; be positive; be careful; educate yourself about the intricacies of the public safety guidance for each jurisdiction; create thoughtful, detailed safety plans to protect your crew and the community you film in; and reach out to our office if you have any questions or if you feel speaking to us might help inform your plans for the best way to execute your media production needs in the District of Columbia.

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Lensing In Maryland, San Francisco, Miami-Dade, USVI

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Jack Gerbes
Director
Maryland Film Office | <http://marylandfilm.org/>

1) Maryland is open for filming! The State of Maryland does not issue permits unless you are filming on State property (parks, roads, buildings, etc.). Local jurisdictions are the film permitting entity. The most popular filming location in the State is the City of Baltimore, and they are open for filming and are issuing permits: Go to <http://baltimorefilm.com/> for information about shooting in the city. The Maryland Film Office can connect you with the appropriate film liaison in other jurisdictions..

2) Productions need to review Maryland's filming guidelines: <http://marylandfilm.org/Pages/Filming-In-Maryland.aspx>. We also urge productions to follow the AMPTP and AICP guidelines. We make productions aware of the latest COVID positivity rate. Maryland has its own COVID testing laboratories that are within our university system. In addition, Maryland is the home of Johns Hopkins Hospital, a leading COVID-19 research hospital.



Susannah Greason Robbins
Executive Director
San Francisco Film Commission | <https://filmsf.org/>

1) Yes, we are accepting permit applications for cast/crews no larger than 12 people which can meet our guidelines found at our website, <https://filmsf.org/>.

3) Yes, as we are not looking more closely at the set up at each location so we know that the crew, cast and public are being protected. Our detailed questionnaire for each location helps us see quickly how a production plans to handle things and helps us approve permits more quickly.

4) We've had a lot of commercials, still shoots and web content shoots, which have gone very smoothly. We are open to longer form productions and are working to expand our guidelines for crew sizes. We are working with the Health Officer to look at this currently.



Sandy Lighterman
Film & Entertainment Commissioner
Miami-Dade Office of Film & Entertainment | www.FilMiami.org

1) Yes. We are accepting permit applications.

4) Miami-Dade County and most of the municipalities are open for projects. We are mostly seeing TV commercials and music video projects, though there is discussion with some independent films for filming later in the fall/end of year.

5) Miami-Dade County's policies are stricter than that of the State. There is a mask mandate throughout Miami-Dade County in all public. Six feet of social distancing between any groups of ten (can't have more than 10 in a group), as well as more mandates. This is the link to the County rules: <https://www.miamidade.gov/global/initiatives/coronavirus/business/reopening-plan.page>. Some municipalities like Miami Beach and the City of Miami have stricter mandates. And since this is a fluid situation, mandates can become more or less strict. Please check with our office or FilMiami.org.



Luana Wheatley
Director
US Virgin Islands Film Office | www.filmusvi.com

1) We are accepting applications. The National Park Service may reverse decisions if things change.

2) We are following protocols put in place by our Department of Health and Department of Tourism. The precautions/restrictions traveling to the islands can be found at www.usviupdate.com

3) Safety for all crew, both visiting and local, definitely has a different look and meaning. Masks are required; daily temperature tests; social distancing....all the same protocols every film commission is mandating. Having a lot of open spaces works well in these times.

Lawrence Sher, ASC

Lauded DP settles into the director's chair

By Robert Goldrich

It's been an eventful year thus far for Lawrence Sher, ASC. In January, he earned his first career nominations for the Best Cinematography Oscar and the ASC Award, both for his lensing of *Joker*. And last month he joined production house brother to pursue his directorial aspirations, securing representation for commercials and branded content.

Sher is no stranger to directing, having helmed the comedy-drama feature *Father Figures* (2017) starring Owen Wilson, Glenn Close, Ving Rhames, Christopher Walken and J.K. Simmons. Sher is also well-versed in the ad arena, having lensed select commercials over

actors that are chipping away at the day's shooting time. As it turned out, I found those conversations to represent some of the most joyful parts of directing, getting me closer to actors, their concerns and helping to capture more insightful performances and advance the story in the process.

SHOOT: What draws you to spots?

Sher: I've always enjoyed them. I see them as little pieces of art, opening up opportunities to experiment, try new things.

"I've always enjoyed them (commercials). I see them as little pieces of art, opening up opportunities to experiment, try new things."

the years for top-drawer directors and brands.

Joker, marked the sixth film Sher had shot for director Todd Phillips in the past 11 years, the others including *The Hangover* series of movies, *Due Date* and *War Dogs*.

As a director, Sher is slated to take on the first three episodes of *Rutherford Falls*, an original show for NBCUniversal's Peacock streamer.

SHOOT: What's the allure of directing?

Sher: Directing has always been part of the plan for me all the way through my shooting career. But I wasn't in any particular rush to direct. I got a chance to direct a movie a couple of years back, which was more enjoyable than I expected it to be.

SHOOT: What was that unexpected joy you experienced?

Sher: Over the years one of my prime responsibilities as a DP was to take on as much as I could to free the director to focus fully on actors and their performances. I've worked extensively with actors as a cinematographer but I still wasn't sure about the "unknown" of how it would be collaborating with them more directly and constantly. I wondered if I would have the patience for conversations with

Truth be told, I had never taken enough time off (from features) to build my commercialmaking career as a DP or director. I also like the prospect of being able to both direct and shoot if the project calls for it.

SHOOT: What lessons have you learned from your long collaborative relationship with director Todd Phillips?

Sher: I've learned the most from him--the main thing being that preparation is wildly important. And that preparation allows you to be present and aware each day of what is and isn't working, not being afraid to throw out something planned, to take a moment and rework it. If it's not working, Todd's approach is let's figure it out right now. He's a really remarkable director with actors. We rarely ever reshoot on Todd's movies. I can remember only one day of reshooting all these years, with three other days of additional things we wanted to shoot. He has an incredible record of not reshooting--not to say reshooting is a mark of failure. But he doesn't need to due to preparation and being flexible when something isn't working. He admires and has remarkable patience with actors. They are everything to him.



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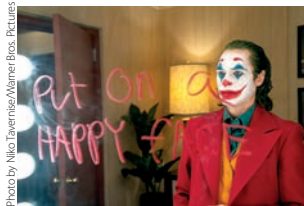
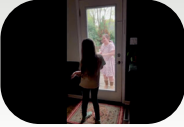







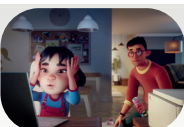












Photo by Nilo Tavernise/Warner Bros. Pictures

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <p>Detroit Youth Choir's "Glory" (music video)</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>"Glory" (from the movie <i>Selma</i>), written by John Legend, Common, Rhymefest Detroit Youth Choir Anthony White, Donnell Mosley, vocal arrangement, additional lyrics; Indigo'ya, rap lyrics Yessian Music, Detroit (music recording, producing, arranging, mixing) Brian Yessian, CCO; Gerard Smerek, song producer/DP; recordist, engineer; Scott Gatteno, Pro tools recording engineer, vocal editing, tech engineer; Mark Chu, arrangement & adaptation; Michael Yessian, head of prodn.</p>	<p>Yessian Detroit Gerard Smerek, mixer</p>	<p>Imagination, Detroit</p>	<p>Imagination, Detroit Everett Stewart, director</p>
See SHOOTonline.com for backstory on Chart's #1 entry					
2	 <p>Uber's "Thank You For Not Riding"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, Danny Dunlap, composers (original song "Promise Me"); Leslie DiLullo, exec producer Lime Studios, Santa Monica, Calif. Rohan Young, sound designer</p>	<p>Lime Studios, Santa Monica, Calif. Rohan Young, mixer</p>	<p>Wieden+Kennedy, Portland, Ore.</p>	<p>PRETTYBIRD, Culver City, Calif.</p>
3	 <p>Yahoo/Tank and the Bangas' "What the World Needs Now" (music video)</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>"What the World Needs Now" (Burt Bacharach, composer; Hal David, lyrics); re-imagined by Tank and the Bangas & Friends; Danilo Mila, production Brooklyn Music Experience, Brooklyn, NY Josh Rabinowitz, music consultant</p>	<p>Nola Post, New Orleans Bassy Bob, mixer Soundlounge, New York</p>	<p>Elephant, New York</p>	<p>Elephant, New York Christa Rock, director</p>
4	 <p>Burger King's "Cow Menu"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Pickle Music, New York Alexis Estiz, composer; Steve Mudd, composer & lyrics; Gustavo Lauria (CCO at We Believers), lyrics; Mason Ramsey, performer; Jacob Bloomfield-Misrach, Bijan Sharifi, Dario Calequi, sound designers; Lia Mitchell, Courtney Jenkins, producers; Chanelle Guyton, talent vocal coach; Pickle Music Studios, music publisher</p>	<p>Pickle Music New York Jacob Bloomfield-Misrach, mixer</p>	<p>We Believers, New York</p>	<p>Partizan Entertainment, bicoastal/international Michel Gondry, director</p>
5	 <p>Stella Artois' "Daydream (in the Life Artois)'"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Music by M. Ward, vocals/guitar/keys, producer; John Askev, engineer; Alia Farah, vocals; Jordan Hudson, drums; John Sebastian, writer; Trio Music Co., publisher; BMG Rights Mgt, published by Alley Music Corp. (BMI) courtesy of Round Hill Music Search Party, music supervision; Winslow Bright, EP; Meghan Currier, music supervisor; Stewart Lerman, mix & production</p>	<p>Heard City, New York Phil Loeb, mixer; Sasha Ahn, executive producer</p>	<p>Pereira O'Dell, San Francisco & New York</p>	<p>PRETTYBIRD, Culver City, Calif. Paul Hunter, director</p>
6	 <p>Keurig Dr Pepper/Core Water's "Find Your Thing"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Q Department, New York music & sound design</p>	<p>Q Department, New York</p>	<p>Annex 88, New York</p>	<p>Skunk US, Los Angeles Brent Harris, director</p>
7	 <p>Klarna's "Song"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Dead Mono, Stockholm Fredrik Rinman, Malcolm Pardon, composers</p>	<p>Barking Owl, West Los Angeles Mike Franklin, mixer; Kelly Bayett, creative director; Ashley Benton, producer</p>	<p>Mirimar, Los Angeles</p>	<p>Biscuit Filmworks, Los Angeles Andreas Nilsson, director</p>
8	 <p>Behr's "Deck"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>SOUTH Music and Sound, Santa Monica, Calif. Morgan Whirlledge, Jon Darling, composers; Ann Haugen, executive producer; Matt Drenik, creative director Human, bicoastal End tag: Craig Deleon, Seth Fruiterman, composers; Carol Dunn, executive producer</p>	<p>Steelhead, Los Angeles Cayce Sylvester, mixer; Jennifer Mersis, executive producer</p>	<p>Deutsch LA Dez Davis, sr. music supervisor; Chase Butters, associate music director</p>	<p>SMUGGLER, bicoastal Benji Weinstein, director</p>
9	 <p>Hennessy's "Unfinished Business"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Orbital Music and Sound, New York Julius Rodriguez, composer Wave Studios, New York Aaron Reynolds, sound designer</p>	<p>Wave Studios, New York Aaron Reynolds, mixer</p>	<p>Droga5 New York Mike Ladman, sr. music supervisor</p>	<p>Second Child, New York Haley Anderson, director</p>
10	 <p>HP's "Magic Carpet"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Siren, London Sean Craigie Atherton, composer Factory, London Anthony Moore, sound designer</p>	<p>Factory, London Anthony Moore, mixer</p>	<p>Goodby Silverstein & Partners, San Francisco</p>	<p>Nexus Studios, London Smith & Foulkes, directors</p>

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 Bodyform & Libresse's "Iwomb-stories"	Framestore , London Sharon Lock, creative dir. animation; Haeini Kim, Carine Khalife, Salia Lehmus at Soja, Roose Mattaar, Kate Isobel Scott at Everyone Agency, Laura Jayne Hodkin at Strange Beast, Annie Wong, Aylin Ohri, Meagan Elemans, Molly Grace Lawton, Georgie Wlmore, Nella Addy, animators; Iri Do, comp lead; Simon Stoney, compositor; Lee Matthews, digital matte painting; Tim Greenwood, Flame; Emma Cook, VFX producer; Niamh O'Donohoe, design sr. producer (Toolbox: Maya, Houdini, Nuke, Flame, Resolve)	AMV BBDO , London	Chelsea Pictures , bicoastal Nisha Ganatra, director
	CLICK HERE TO VIEW SPOT >		See SHOOTonline.com for backstory on Chart's #1 entry	
2	 Friday for Future's "Our House Is On Fire"	Method Studios , London Ben Walsh, VFX ECD; Matt Welch, lead Flame artist; Scott Boyajan, VFX EP; Pip Malone, VFX sr. producer (Toolbox: Flame, Photoshop)	FF , Los Angeles	Ways & Means , Los Angeles Andrew Bruntel, director
3	 Spotify's "Puppets"	1stAveMachine , Brooklyn, NY Mab Bergara, Becho Lo Bianco, Sebas Schor, directors; Sam Penfield, partner/EP; Michaela McKee, Peter Repplier, EPs; Nick Litwinko, post EP; Manuel Bullrich, DP Tronco , Buenos Aires Mab Bergara, Martin Santos, character design, puppets; Juan Manuel Brea, Veronica Natalia Porez, Becho Lo Bianco, pup-peteers; Rocio Furmento, EP; Pablo Anzoategui, line producer; Laura Segatta, prodn. mgr. (Toolbox: Nuke, Frame io, Premiere Pro)	Spotify , in-house	1stAveMachine , Brooklyn Tronco , Buenos Aires Mab Bergara, Becho Lo Bianco, Sebas Schor, directors
4	 Yusuf/Cat Stevens' "Where Do The Children Play" (music video)	Jacknife , Bristol, UK Cadi Catlow, key animator; Jacky Howson, Paul Couvela, animators; Stephen Ryan, After Effects; Holly Jo Beck, key puppets, props & scenery; Siobhan Raw, Joshua Hughes-Games, sets & scenery; Becky Prior, Louis McNamara, Chris Addison, Alex Kolodotschko, Jonathan Minto, Chloe More, Spike Hopewell, Jo Garland, Bill Brind, puppets & props; Elaine Andrews, Lucy Roberts, costume & puppets; Henry St. Leger, storyboard artist. (Toolbox: Dragonframe, After Effects, Premiere)	none	Black Dog Films , bicoastal/ international Chris Hopewell, director
5	 HP's "Magic Carpet"	Nexus Studios , London Tracey Cooper, producer; Derek Walsh, prodn mgr; Dave Hunt, CG supervisor; Steve White, animation lead; Carl Kenyon, 3D lead; German Diaz, 2D lead; Ben Plouffe, concept designer; Melanie Climent, character designer, matte painter; Singe Cold, designer; Dom Griffiths, Clement Frassler, animators; Andrew Spence, Joao Rema, Fabien Glasse, James Drummond, Darren Rolmanis, Matteo Antona, 3D generalists; Matt Clark, Andy Hickenbottom, 3D modelers; Eva de Prado, texture artist; tim Bacon, VFX artist; Fabio Messina, groom artist; Gianluca Dentici, Osman Baloglu, compositors. (Toolbox: Maya, Substance Painter, Zbrush, Houdini, Nuke, Photoshop, Shotgun, xGen, Premiere)	Goodby Silverstein & Partners , San Francisco	Nexus Studios , London Smith & Foulkes, directors
6	 Bronson's "Keep Moving" (music video)	SMUGGLER , bicoastal/international Nico Herzog of StyleWar, visual effects (Toolbox: Autodesk 3ds Max using tyflow simulations and rendered with Redshift; After Effects, Synth Eyes)	none	SMUGGLER , bicoastal/ international StyleWar, directors
7	 Stella Artois' "Daydream (in the Life Artois)"	MPC , New York Camila De Biaggi, EP; Anna Kravtsov, producer; Alvin Cruz, Tom McCullough, creative dirs; Tim Crean, VFX supervisor & 2D team member; Dan Fine, 3D lead; Rob Walker, Mazyar Sharifan, Renato Carone, Jared Pollack, Gustavo Bellon, Patrick Ferguson, Navid Sanati, Toya Drechsler, Andre Arevalo, Cynthia Lee, Rob Ufer, 2D team; Neela Kumuda Parankushan, 2D producer; Stevenson G, Amresh Kumar, Aginesh KM, Karthikeyan MD, Pramod Dwivedi, Arulanandhan P, Bijeesch KJ, Kiran Veeraswarapu, Padmapriya K, Jaswan Vishnu, Pitchuka Suresh, Naresh Kumar Nandaluru, Ragesh Ramachandran, Vivekananthan R, Silambarasan RP, 2D artists. (Toolbox: Flame, Nuke, Maya, Photoshop)	Pereira O'Dell , San Francisco & New York	PRETTYBIRD , Culver City, Calif. Paul Hunter, director
8	 Burger King's "Cows Menu"	The Mill , LA Dan Roberts, EP; Erin Hicke, sr. VFX producer; Glyn Tebbutt, creative dir/shoot supervisor/2D lead artist; Bowe King, art director/design CD; Freddy Parra, set data wrangler/3D artist; Yarin Manes, 3D lead artist; Franz Kol, Patrick Dirks, Kai Chun Tsai, Tim Rudgard, Rakeshyh Venugopal, 2D artists; Christian Sanchez, Matt Connolly, Danny Garcia, Elizabeth Hammer, Michael Lori, Fabio Marzo, Alice Panek, Shashi Kumar Dakoju, Amit Das, Dinesh Kanakaraj, Anish Mohan, 3D artists; AVV Suresh, Chakravartyhi V, Nikhil, KM, Arun Kumar, Nithin Babu, paint artists; Jacob Bergman, animation supervisor; Stefan Kang, Mike LaFave, animators/FX artists; Greg Gubner, Greg Park, Patrick Kipper, John Federico, motion graphics/design (Toolbox: Flame, Nuke, Maya, Photoshop, Houdini, After Effects, C4D)	We Believers , New York	Partizan Entertainment , bicoastal/international Michel Gondry, director
9	 J. Views' "Featuring" (music video)	The-Artery , New York Vico Sharabani, J. Views, directors; Deborah Sullivan, EP, managing dir; Vico Sharabani, CCO, Flame artist; Emily B ranham, producer; Aarif Attarwala, Asaf Yeager, Flame artists; Thurman Martin, production coordinator; Michael Elliot, editor (Toolbox: Premiere, Flame, After Effects)	none	The-Artery , New York Vico Sharabani, J. Views, directors
10	 Bob Marley's "Three Little Pigs" (music video)	Seed Animation Studio , London Yohann Auroux, character design; Anne Masse, background design; Viktoria Bebok, production assistant; Emmy Burch, animation consultant; Josep Bernaus, lead compositor & compositing; Campbell Hartley, Hannah Lau-Walker, 2D animators; Lisa O'Sullivan, clean-up artist. (Toolbox: Photoshop, Adobe Animate, After Effects)	none	Seed Animation Studio , London Morgan Powell, director



Da 5 Bloods



Newton Thomas Sigel, ASC



Ollie Downey



A scene from *Hanna*

Lensing Spike Lee's *Da 5 Bloods* For Netflix, Amazon's *Hanna*

Newton Thomas Sigel, ASC and Ollie Downey reflect on their collaborators, camera choices

By Robert Goldrich

One DP reunited with consummate filmmaker Spike Lee, expanding their collaborative relationship from short to long-form fare.

Another took on the second season of a show—not always a coveted proposition—but saw major creative opportunity which as it turns out came to fruition.

Here are insights from Newton Thomas Sigel, ASC on *Da 5 Bloods* (Netflix) and Ollie Downey on *Hanna* (Amazon Prime).

Newton Thomas Sigel, ASC

Cinematographer Newton Thomas Sigel, ASC has known Spike Lee going back to early on in their careers when both were coming up the ranks in New York. Sigel was making documentaries as Lee emerged out of NYU as a narrative filmmaker. Their paths crossed over the years, yielding a number of collaborations in which Sigel shot Lee-directed commercials. But they had never done a feature together, something Sigel—whose credits include *Drive*, *Three Kings*, and the BAFTA Best Cinematography Award-nominated *Bohemian Rhapsody*—had been waiting and wished for for these many years.

Then Sigel got a call out of the blue from Lee with the opportunity the DP had hoped for—to shoot *Da 5 Bloods*, a feature introducing us to four Black American war vets (portrayed by Delroy Lindo, Clarke Peters, Isaiah Whitlock Jr, and Norm Lewis) who return to Vietnam to find buried treasure, a chest full of gold bars, that they and their late squad leader (Chadwick Boseman) hid during combat duty. The

story takes us to largely unexplored territory relative to the much chronicled Vietnam War—namely the perspective of Black servicemen while delving into PTSD, greed, corruption, social and personal issues that impact these veterans and future generations. Meshed with news footage of the Vietnam War to today's Black Lives Matter movement, speeches from Martin Luther King Jr. and activists like Angela Davis as well as rhetoric from racist politicians, the film carries both historical and contemporary relevance.

It was a dream project for Sigel whose life was shaped in his youth by the civil rights movement and protests over the Vietnam War. Yet the DP feared he'd have to turn down Lee's invite due to scheduling. Sigel was deep into lensing the feature *Extraction* (Netflix), a commitment which would cut into needed prep time for *Da 5 Bloods*. But Lee was undaunted. "I remember Spike saying, 'we can do this, we're (filmmaking) veterans,'" said Sigel. "He believed in me. The war had a big impact on my growing up and to get to examine it from Spike's worldview and the perspective of African-American soldiers was a tremendous opportunity. It was also amazing to actually shoot in Vietnam where it all happened when I was growing up."

Lee and Sigel went with three aspect ratios for *Da 5 Bloods*. The movie's opening in contemporary Ho Chi Minh City deployed 2.40:1 widescreen, letterboxing on the top and bottom, capturing a clean, clear look at what Sigel described as "a modern, bustling place." Sigel opted for

the ARRI Alexa LF.

When the story hit the jungle, Sigel explained that the goal was to depict this all-encompassing environment. "The jungle was enveloping our heroes like a Venus flytrap," he said. Towards that end, a 1.85:1 aspect ratio was selected, which opened up the top and bottom of the picture, effectively making the canvas larger—with saturated greens and yellows for the jungle landscape. For this part of the feature, Sigel deployed the ARRI Alexa Mini.

And when moving to the flashback about squad leader Stormin' Norman (Boseman), the goal was to recreate the soldiers' wartime experience which meant a news crew approach from 1971. With journalists embedded in the war at the time, 16mm film would have been the choice. Sigel shot reversal film, a style used in that era, with a 1.33:1 aspect ratio, bringing the edges of the image in, resulting in a square nestled in the middle of the frame. Sigel shot with ARRI 416 16mm cameras, going with Kodak Ektachrome Reversal Film stock, heightening the battlefield environment through the textural qualities of celluloid grain.

Sigel is no stranger to lensing 16mm film, harkening back to his alluded to early documentary days. He remains a lover of shooting film. At the same time, he has diversified meaningfully into digital, notably with the Panavision Genesis camera years ago on *Superman Returns*. He then first experienced Alexa on *Drive*, which he regarded as "the perfect camera" for that movie. He was drawn to its performance in available light and a filmic

look which didn't have "the sharpness or harshness" that had normally been associated with digital cameras.

For Sigel a prime highlight of working on *Da 5 Bloods* was deepening his collaborative bond with Lee whom he describes as being one of the great American filmmaking masters. "Spike likes to work really fast. You have to be well prepared and ready to play," related Sigel. "He's very decisive yet very collaborative. He knows what he wants very much but he listens to you. If he likes an idea, he will be decisive in favor of it. So if you have an idea, you had better believe in it 100 percent."

At press time, Sigel was in post on *Cherry*, a feature he shot for directors Joe and Anthony Russo.

Like *Da 5 Bloods*, the aforementioned *Extraction* was a Netflix film. The Sam Hargrave action-drama, which stars Chris Hemsworth, broke in April and quickly became Netflix's most-watched feature debut to date, drawing 90 million household streams in its first month.

Prior to designing the look for *Extraction*, Sigel photographed *Bohemian Rhapsody*, the exquisite portrait of Freddie Mercury and rock band Queen. Sigel earlier told *SHOOT* that his biggest takeaway or lesson learned from his experience on *Bohemian Rhapsody* was simply "how much I love shooting music."

Sigel's seminal use of exotic film stocks and innovative negative processing methods on *Three Kings* laid a foundation for new avenues of cinematography. In 2010, he photographed Nicolas Winding Refn's Hollywood debut, *Drive*, which won the

CINEMATOGRAPHERS & CAMERAS

Best Director Award at Cannes and is universally praised for its imagery.

Sigel's other credits include *The Usual Suspects* and the *X-Men* movies for director Bryan Singer; Bob Rafelson's dark noir tale *Blood & Wine* starring Jack Nicholson; Gregory Hoblit's *Fallen* starring Denzel Washington; *Confessions of a Dangerous Mind* and *Leatherheads* with longtime collaborator George Clooney; Terry Gilliam's *The Brothers Grimm*; and Alan Ball's directorial debut, *Towelhead*.

Ollie Downey

Drawing DP Ollie Downey to the second season of *Hanna* were: the story that unfolded during the first season and being able to have a hand in where it would go next; his love of the feature film on which the series is based; and the opportunity to work with directors Eva Husson and David Farr, the show's creator, writer and EP. Downey wound up lensing the first three episodes of season two, all directed by Husson, as well as the season's last two episodes, helmed by Farr.

"Both of these directors were good reasons to get involved," shared Downey who affirmed that your directing collaborators represent "a big factor" in deciding whether to go for a job or not.

Season two debuted on July 3 and a little over a week later came the news that Amazon Studio had given the green light to a third season.

Hanna follows the journey of an extraordinary young woman, played by Esmé Creed-Miles, as she evades the relentless pursuit of a sinister government agency and tries to unearth the truth behind who she is. Following her discovery at the end of season one, Hanna now knows she is not the only woman with unparalleled skill and elite training to emerge out of the Utrax program. In season two, she risks her freedom to rescue her friend Clara (Yasmin Monet Prince) from the clutches of the Utrax program at their new facility, The Meadows, run by John Carmichael (Dermot Mulroney) and his second in command, Leo Garner (Anthony Welsh). Hanna finds help in the unlikely form of her previous nemesis, CIA agent Marissa Wiegler (Mireille Enos) who must protect both herself and Hanna from the ruthless organization she once trusted. Yet as Hanna delves deeper into the elusive

world of The Meadows and meets others like herself, including Sandy (Áine Rose Daly) and Jules (Gianna Kiehl), she begins to question her role in the larger context of Utrax's assassin program and ultimately, where she truly belongs.

Downey came into *Hanna* having to navigate a delicate balancing act, maintaining the visual foundation of the series created by DP Dana Gonzales, among others, from the outset of the show (Gonzales shot the very first two episodes) while adding to that look and feel in season two. Gonzales is a five-time Emmy nominee, the most recent nod coming last year for the *Hanna* pilot. He won an Emmy in 2016 for an episode of *Fargo*.

Downey described Gonzales' work on *Hanna* as "very textured, subtle and sophisticated." For Downey, a prime goal was "trying to capture that lovely sensitivity and bring it into the expanded world of season two." He observed that while season one is "a bit like a fairytale" with Hanna pursued by "wicked witch" types, season two "felt a bit broader," calling for a more "coming-of-age" style as we meet other girls who experienced what Hanna went through. "It's an expanded story that still needs that lovely sensitivity (from season one). We hung onto the handheld work, the softness of lighting, the look of naturalism but brought it into this bigger world."

This world was also set in distinctly different locations, observed Downey who noted that the initial season two episodes took place primarily in a big old country house in the north of England while the final two episodes were in Barcelona. "Both locations leave their stamp visually," said Downey. "Eva, the director of the first block of (season two) episodes, comes from an independent French cinema background. She has that softness and light Dutch that Dana (Gonzales) captured in the first season. That's important because as much as the show is part action thriller, it is also part coming-of-age story and about mother-daughter relationships that are intimate and sensitive subjects. Ava felt the approach should be even more naturalistic than the first season. She didn't want viewers to be aware of the lighting. We stripped it back further for a simple, hopefully sensitive approach, telling the story of what these young women

are going through in an extraordinarily strange scenario."

Barcelona posed some logistical challenges. Downey shared that it is Farr's favorite city and for the two episodes he directed they were shooting at least two locations a day. "We had to be precise. It was challenging moving about but at the same time incredibly rewarding, exploring so much that Barcelona has to offer," related Downey. "It's like we were the luckiest tourists in the world."

Downey deployed a pair of ARRI Alexa Minis for *Hanna*, explaining that the camera yields images with "the closest look to film of all the digital cameras. Some might disagree with that but to each their own." He paired the Alexas with Panavision PVintage lenses, providing "a peaceful and flattering feel. Even though this

is an action thriller, we wanted everyone to look great while keeping that softness and sensitivity."

For Downey the success of *Hanna* comes from the top with such influencers/architects as Farr, executive producer Tom Coan and series producer Laura Hastings-Smith. Downey said of Coan, "He lives and breathes the show, listens to everyone to get ideas. He does as much listening as talking." And with credentials that include producing director Steve McQueen's first feature, *Hunger*, Hastings-Smith brings "a brilliant eye," said Downey, to *Hanna*. The cast is also "brilliant," affirmed the DP.

Hanna adds to career lensing highlights for Downey which also span such television series as *Temple*, *Electric Dreams* and *Brittania*.

Flash Back

August 7, 2015 Cheryl Boone Isaacs was re-elected president of the Academy of Motion Picture Arts and Sciences by the organization's Board of Governors. Jeffrey Kurland was elected first VP; John Bailey, Kathleen Kennedy and Bill Kroyer were elected to VP posts; Jim Gianopulos was elected treasurer; and Phil Robinson was elected secretary. Boone Isaacs is beginning her third term as president and her 23rd year as a governor representing the Public Relations Branch....PRETTYBIRD has signed filmmaker Jason Zada, who's known for his immersive storytelling skills reflected in work for such agencies as W+K, CP+B, Leo Burnett, Saatchi, RPA, Y&R and Grey....Little Minx, the production house headed by founder/EP Rhea Scott, has brought the directorial team Sea Chant—consisting of the L.A.-based Carissa and Andrew Gallo—aboard its roster. Previously the directors were unrepresented in the U.S., working independently for varied clients.....

August 8, 2010 Goodby, Silverstein & Partners has hired Rick Dennis as executive creative director on Chevrolet. Dennis will oversee all creative duties in the agency's Detroit office, working closely with executive creative directors Rick Condos and Hunter Hindman, who are both based in the San Francisco office of Goodby, Silverstein & Partners. Dennis began his career in the BBDO Detroit mailroom, segued into a copywriter at JWT and CME Detroit, and returned to BBDO as executive creative director. Over the course of his career, he has worked on a multitude of automotive brands including Jeep and Dodge.... Bill Oberlander has joined JWT New York as executive creative director, where he will oversee the Microsoft Commercial business. He joins a Microsoft team that includes Jeremy Postae on Bing and Jim Hord on Microsoft Office. Most recently, Oberlander served as chief creative officer/executive VP of Cossette New York. There he worked on Estée Lauder, Carlsberg Beer, and Cannondale Bikes, among other brands. Prior to assuming the lead creative role at Cossette, Oberlander was executive creative director at McCann Erickson, where he pitched and won the \$350 million Intel business. Before that, he also spent time at Ogilvy on Motorola, AT&T Wireless, Sprite, Ameritrade and Nestlé Waters.... Production house Mothership, a sister company to Digital Domain, has signed director Grzegorz Jonkajtys for commercial and music video work in the U.S....

Designing Hollywood

Continued from page 12

sary in the 1940s and '50s were used in the Ace commissary scenes.

Hollywood continued a collaborative history between series creator Murphy and Ferguson. As a set decorator, Ferguson worked on the Murphy-directed film *Running With Scissors* and then such series as *American Crime Story* and *Ratched* (an upcoming Netflix show). Ferguson got to work with acclaimed production designer Judy Becker on *American Crime Story* and *Ratched*. On the latter, Becker had to move onto an-



Matthew Flood Ferguson

other project with Ferguson stepping in for her as production designer on the last three episodes. On the heels of that came Ferguson's first full-fledged production design gig on *Hollywood*.

Ferguson shares the *Hollywood* nomination in the Outstanding Production Design for a Narrative Period or Fantasy Program (One Hour or More) category with art director Mark Robert Taylor and set decorator Melissa Licht. When he was set decorator on *Ratched*, Ferguson hired Licht as his buyer. "She was phenomenal. I saw a real talent. When I was given the opportunity to design *Hollywood*, I approached Melissa and asked her to deco-

rate. I knew she could handle the job."

Ratched also initially brought Ferguson together with Taylor. "He came on midway and we worked on *Ratched*," recalled Ferguson. "We really hit it off. He's extremely talented with wonderful ideas. It's been a great fit (which continued on *Hollywood*).

Ferguson, Taylor and Licht collectively took on *Hollywood*, the scale of which was at times daunting. "We had quite a few builds," said Ferguson who added that the scope and demand of the show had him feeling "a mix of joy with a little bit of terror sprinkled in at times." Still, it was all worthwhile. Being a lover of all that's Hollywood, Ferguson affirmed that "the entire process has been incredibly special for me."

Working with Murphy, continued Ferguson, is inherently special. "Every project is a very creative, wonderful experience, very rewarding. He is very specific. He has a very clear idea and vision of what he would like. That for me makes it quite a bit easier to at least start with some sort of a foundation whether it's the color palette, the theme, tone, architecture--and then to build off of that. I enjoy the process very much."

This is the 13th installment in SHOOT's 16-part weekly series of The Road To Emmy feature stories. The features explore the field of Emmy Award contenders, and then nominees spanning such disciplines as directing, writing, producing, showrunning, cinematography, editing, production design, music, sound, costumes and visual effects. The Road To Emmy series will then be followed by coverage of the Creative Arts Emmy winners in September, and the Primetime Emmy Awards later that month (9/20).

street talk

L.A.-based creative studio **Whitelist** has changed its name to **Florence**. The company rebrand is an extension of its ongoing mission to foster an inclusive culture where diverse perspectives are valued. Company founder/EP **Jerad Anderson** explained, "As makers, we are keenly aware of how the messages that we make resonate in our culture and the responsibility that brings. We need to do our part to address systemic issues within our industry, including examining the language that we use, even when it comes to our own name." The **Florence** moniker was chosen to echo another moment of great historical change, the Renaissance. Originating in Florence, Italy, the Renaissance was a time of broad social change, marked by an explosion of creativity. The studio sees today as a moment that holds

similar potential. The company's collaborative style of working has resulted in a variety of successful projects, including *Double Sexy for Nowness*, *Vulture x Made Ready: Chapter 1* with *Questlove*, and *Spirits in the Forest*, *Depeche Mode's* live concert film documentary directed by **Anton Corbijn**. The studio has collaborated with agencies such as **Anomaly**, **BBDO**, **Fallon**, and **Wieden+Kennedy** on work for brands including **Disney**, **Google**, **Johnson & Johnson**, **Nike**, and **Apple**....Reaching out with a new diversity initiative. The "Barking Owl Sessions," produced by music/sound studio **Barking Owl** and directed by production company **UNIT9**, is a new weekly series that broadcasts intimate performances from up-and-coming Black artists on Instagram Live. The goal is to showcase Black artists to brands, agencies, creatives and producers who may want to license their music for commercials. Recent performances include rappers **Problem**, **Jodie Jo** and songwriting duo **Campfire** featuring **Sean Eli**. **Kelly Bayett**, **Barking Owl's** founder, has prioritized diversity. Her team is 73% POC and LGBTQ+. Now she's partnered with **Michelle Craig**, creative partner at **UNIT9**, to introduce the industry to talented Black artists....

rep report

Five cinematographers represented by **Dattner Dispoto and Associates (DDA)** recently earned Emmy nominations: **Kira Kelly** for *Insecure* (HBO), **Erik Messerschmidt, ASC** for *Mindhunter* (Netflix), **Jeff Cronenweth, ASC** for *Tales From The Loop* (Amazon Prime), **Paul Cameron, ASC** for *Westworld* (HBO) and **Xavier Grobet, ASC, AMC** for *Watchmen* (HBO)....**IABM**, the international trade association for suppliers of broadcast and media technology, has set the lineup for its APAC Members' Council, which includes a new chair as well as several members in sales and marketing positions. Named council chair is **Alex Timbs**, sr. business development manager at **Dell EMC**. Among those chosen to serve as council members are **Richard Jones**, director of sales, **ASEAN**, **Grass Valley**; **Justin Knox**, marketing manager, **RGBlink Science & Technology Co.**; and **Charu Puri**, director, marketing communications, **Interra Systems**. **IABM** facilitates the networking and interaction between suppliers that shape and define the unique ecosystem of the broadcast and media technology industry....**Leader Electronics** has appointed **Neil Coles** as European regional development manager. Based in London, he will be working directly with customers and via the **Leader** network of distribution partners to extend the company's presence across the continent. **Leader** designs and manufactures cost-effective test and measurement instruments. **Leader** products are specified for R&D, broadcast, production and service applications. **Coles** started his career in 1996 at a London post house, progressing through various roles including account management at **West 1 Television** and postproduction management for travel documentaries. His path included senior positions at **NEP Group** and **Bexel Global Broadcast Solutions**. He also established his own company specializing in high grade broadcast production facilities and system integration services....

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