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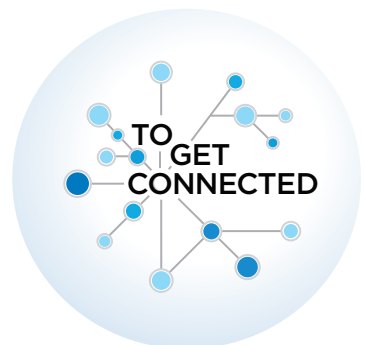
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Cover photo credits for The Road To Oscar (l-r): Jojo Rabbit DP Mihai Malaimare, Fox Searchlight; Rupert Goold (l) and Renee Zellweger on the set of Judy, photo by David Hindley/LD Entertainment, Roadside Attractions; The Two Popes DP Cesar Charlone, Netflix. Cinematographers & Cameras: DP Natasha Braier (l) and Alma Har'el on Honey Boy, Amazon Studios. Up-and-Coming Dirs. (l-r) Tom Cruise, Glenn Clements & James Corden, photo by Terence Patrick. Chat Room: The Report, Amazon Studios.



A Story's Impact

While it may sound cliché, never underestimate the impact of a story on the storyteller.

As we enter the current awards season, much is made of how a film resonates with an audience. But there's also a profound influence being felt by those who bring us the story, a common thread which runs through many of the profiles in this issue's Directors Series.

For example, writer-director Chinonye Chukwu reflected on *Clemency* (Neon), winner of the Grand Jury Award in the U.S. Dramatic competition at this year's Sundance Film Festival. The film looks at capital punishment from a different perspective—that of the people who are sanctioned to carry out an execution, most notably in this film a prison warden portrayed by Alfre Woodard. We see how the psyche, personal life and spirit of Woodard's character is impacted.

As for the impact on Chukwu, she described the years she spent researching, writing and making *Clemency* as “a soul-enriching, transformative experience. My capacity for empathy and compassion, my understanding of justice and mercy have expanded exponentially. This really challenged me in every aspect of my life. It taught me not to define people by their

kids' series *Mr. Rogers' Neighborhood*.

Asked to reflect on what her biggest takeaway has been from *A Beautiful Day in the Neighborhood*, Heller shared, “The impact on my life has been greater than the impact on my work. Living with the Fred Rogers message of love in my head for this long has been a gift, a reminder to stay patient, present and honest. It's made

"Screenwriting is empathy. Directing is empathizing with characters and pulling out their humanity." --Chinonye Chukwu

worst possible acts. It helped me to be a better writer and director. Screenwriting is empathy. Directing is empathizing with characters and pulling out their humanity. This work also taught me to have compassion for myself.”

Similarly director Marielle Heller has been inspired by her soon-to-be-released *A Beautiful Day in the Neighborhood* (Sony Pictures) starring Tom Hanks as Fred Rogers, the beloved host of the PBS

me a better mom, hopefully a better leader of the ship when it comes to being a director, more conscientious. I've always tried to be conscientious but now I'm more aware of what's important and what's not. It helped put life into perspective. Last year I was going through awards campaigns (for *Can You Ever Forgive Me?*) as I was in the process of this Mr. Rogers movie. Anytime ego would rear its ugly head, I could fall back on *Mr. Rogers' Neighborhood*.”

POV



Read Before Rolling

Capturing “the perfect shot” is a dangerous quest. High-speed chases, heavy machinery, and enough high voltage electricity to fry a city block aside, there's plenty of pitfalls. The biggest enemy? It's the lure of the immortal image. The Sir Galahad-like desire to get the ideal shot pushes many to immerse the camera and themselves into some of the darkest situations. I would know. I've almost lost my life for a nirvana-worthy shot. Here's a dissection of my near misses and why, despite the dangers, I'm still shooting.

First up? Cleveland's Puerto Rican festival. Helming my debut feature, I climbed the platform of a carnival carousel for slo-mo shots. Before I could roll, a gang charged the crowd. Guns appeared and shots rang out. Panic set in and instead of shooting a movie, we were in one. Next obstacle on this quest for visual perfec-

tion? West Virginia Amish country. This was an off-the-books shoot to Skatetopia, a nihilistic skateboard commune. First visual? Naked bodies orgy in the mud. Then a dog ran by, a firecracker tied to its tail as an old car exploded into flames.

Out of nowhere, kids in tree houses yelled “Shoot the camera!” and roman candles zipped towards us. For a moment I laughed. I was shooting them and they were shooting me. Then a beer can clocked me in the jaw. Spitting blood, a familiar question bubbled up. “What was the cost of the perfect shot?” On Netflix's doc-series *Fire Chasers*, I got my answer. Trapped in a California ravine facing the steamrolling front of the Blue Cut wildfire, towering flames smoked across our safety zone. The sneak attack fire encircled us in a pig pen. Visibility crept down to a few inches and breathable oxygen disappeared. We peered helplessly as our nearby production vehicle melted in

seconds. In a conflagration of hell fire, I finally had my answer: Chasing the perfect shot—was going to kill me.

Why go to such lengths for the cause of capturing a perfect shot? The answer is that the quest for the perfect shot makes you a modern day explorer. With a camera in hand, the world is an open book. It's the opportunity to create a transcendent image that can help thousands, even millions see a new perspective. For all the chaos behind the lens, the stories told through them far outweighs it. It's how humankind still communicates. We reflect on the unknown, and then we shoot and we share. Through that process we make more sense of a mysterious world and perhaps a better place. And that my friend, is worth the price. Dangerous or not, that's why I keep chasing the perfect shot.

DP Steven Holleran's credits include *The Obituary of Tunde Johnson* which recently premiered at the Toronto Film Fest.

Director, DP, Production Designer POVs

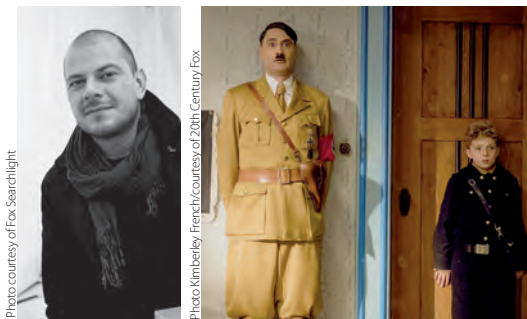
Insights into *Judy*, *The Two Popes*, *Ford v Ferrari*, *Jojo Rabbit*, *Once Upon a Time...in Hollywood*

By Robert Goldrich,

The Road To Oscar Series,

Part 2

From top left, clockwise: Rupert Goold (l) and Renée Zellweger on the set of *Judy*; Renée Zellweger as Judy Garland in *Judy*; DP Cesar Charlone (seated) on set of *The Two Popes*; DP Phedon Papamichael (center) flanked by Matt Damon (l) and Christian Bale on the set of *Ford v Ferrari*; *Once Upon a Time...in Hollywood* production designer Barbara Ling; Taika Waititi (l) and Roman Griffin Davis in *Jojo Rabbit*; Mihai Malaimare Jr., cinematographer on *Jojo Rabbit*.



All the world's a stage. And director Rupert Goold knows his way around a stage for varied pursuits. He is artistic director of the Almeida Theatre in London, served in the same capacity at the U.K.'s Headlong Theatre and Northampton Theatres, as well as associate director at the Royal Shakespeare Company. For his work on stage in live theatre, Goold is a two-time recipient of the Olivier, Critics' Circle and Evening Standard awards for Best Director. He has directed revivals, opera, musicals, new plays, farce, pantomime, comedy—and Shakespeare fare for TV, including *Richard II* (for BBC's *The Hollow Crown*) and *Macbeth* (for PBS' *Great Performances*). Goold made his feature film directorial debut with *True Story*, starring James Franco and Jonah Hill, for Plan B and Fox Searchlight, a 2015 release.

Now Goold's second feature, *Judy* (Roadside Attractions), finds itself center-stage, surrounded by Oscar buzz, headlined by Renée Zellweger's tour de force performance as Judy Garland towards the

end of her life in 1969. It's at a juncture when Garland is in dire personal and professional straits, has health issues, can't get a good paying gig in the U.S. and is struggling with her third ex-husband Sid Luft over custody of their children for whom she can't suitably provide. Her only viable alternative is London where she is still revered, and can make major coin with a running engagement of live performances before sold-out crowds at The Talk of the Town theater.

Goold takes us on-stage where Garland both fails and triumphs, while also going back in time to the hallowed soundstages of MGM where Garland as a 16-year-old star is cruelly manipulated in the Hollywood studio system.

But Goold's work goes beyond live on-stage performances and the Metro soundstages—it portrays two distinct stages of Garland's life, some 30 years apart as her past informs her present. We see, for example, the studio putting a young Garland on pills to control her, starting an addiction that carries through to what's

become a brittle adulthood.

But the constant from both eras is Garland's desire to lead a normal life. While her childhood was lost, Garland as an adult fights to keep her children, to be a mom. It's this chance to do empathetic justice to Garland that motivated Goold. When first approached by producer David Livingstone to possibly direct the film, Goold didn't immediately come on board. He didn't consider himself an adoring fan of Garland but he started to embrace the project when he met and felt an affinity for both Livingstone and screenwriter Tom Edge. Perhaps not having a predisposed allegiance to Garland was an advantage for Goold who discovered a character worthy of empathy—and came upon what he regarded as “a golden opportunity to make a film with a female protagonist.”

For Livingstone and Goold, Zellweger was the clear choice to portray Garland, citing the actress' dedication to craft as well as her dramatic (an Oscar for *Cold* *Continued on page 6*

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César Charlone Lenses Fernando Mereilles' *The Two Popes*

Continued from page 4
Mountain) and comedic chops--the latter important for Garland's brand of often hilarious, self-deprecating humor. Zellweger took on Garland's physicality, musicality and vulnerability. Goold said that vulnerable quality--enabling viewers to access someone's emotion and humanity--has been a long-time Zellweger attribute, pointing to her work in the role of Bridget Jones, allowing audiences to deeply relate to that character.

For Goold, the biggest casting hurdle was finding the actress to portray Garland as a child. "That was what I really worried about," related Goold, adding that in some respects the younger Judy is better known than the older Judy given the legacy of *The Wizard of Oz*. Goold felt he had two central characters--Judy as a child and as an adult--and both performances had to be unerringly believable in order for the story to work.

"I saw hundreds and hundreds of tapes," recalled Goold of his search for the young Garland, and then finally he found one to be "spellbinding"--that of 15-year-old Darci Shaw. "She came in three times," noted Goold, adding that "when she dropped into character, she had this huge soulfulness." Goold in particular saw that soulfulness on screen when Garland as a youngster met with MGM chieftain Louis B. Mayer--and in the scene when she defied orders in a fit of fun and whimsy, diving into a swimming pool. Shaw's performance was a critical building block to the story, creating a character who is "innately sympathetic" so that audiences can "really connect with her emotional plight."

Goold himself connected more deeply with moviemaking thanks to *Judy*. "I loved making this film. It was in a box for a while, waiting to come out. Feeling the warmth, the variety of richness of the responses has been gratifying. It can take two to three years of your life to make a movie so you have to pursue something worthwhile. We made *Judy*. We care about her."

César Charlone

The Two Popes (Netflix) continues a collaborative relationship between director Fernando Mereilles and cinematographer César Charlone that spans sev-

eral films, including *City of God*, which earned each an Oscar nomination in his respective discipline in 2004.

It thus seems apropos that *The Two Popes* is now generating Oscar buzz. The



Photo by Peter Mouratin/Courtesy of Netflix

Anthony Hopkins (l) and Jonathan Pryce in *The Two Popes*

Academy Award pedigree of its key contributors extends beyond Mereilles and Charlone to screenwriter Anthony McCarten, a three-time Oscar nominee--first in 2015 for his penning of *The Theory of Everything*, which as a producer also garnered him a Best Picture nod, and then in 2018 for writing *Darkest Hour*. Furthermore, actor Anthony Hopkins, who stars in *The Two Popes* as Pope Benedict (Cardinal Joseph Ratzinger), is a four-time Academy Award nominee, winning for *The Silence of the Lambs* back in 1992.

The Two Popes takes us behind Vatican walls where the conservative Pope Benedict and liberal Argentine Cardinal Jorge Bergoglio, the future Pope Francis (portrayed by Jonathan Pryce), come together to forge a new path for the Catholic Church.

Charlone said he usually begins his process with Mereilles by finding out why the director wants to do the film they're about to start working on. In this case it was the special relationship between the two Popes and its continued societal relevance particularly in light of today's divisive times.

Charlone described Mereilles as "a humanistic militant" who loved McCarten's script because it was about "building bridges instead of walls. This film is about two men who at the beginning are complete opposites in terms of their views. But at the end there's a feeling of friend-

ship, collaboration and compromise between them."

Then came a meeting of minds between director and DP as to the best approach to creating the look of the film.

who enjoyed the give-and-take between himself and the art ensemble headed by Tildesley. This served to further fortify a rapport the two had established most notably on Mereilles' *The Constant Gardener*. Tildesley was nominated for an Art Directors Guild Excellence in Production Design Award for *The Constant Gardener* in 2006.

Charlone opted for the RED 8K camera to shoot *The Two Popes*, using 16mm lenses which helped bring the Red sensor down to in effect the 4K delivery mandated by Netflix. He also went mostly handheld, lensing the action in a realistic fashion. "I didn't want it to look like fiction. I wanted a touch of documentary so you would believe this was all happening," he explained.

At the same time Charlone confessed to being "ashamed to move the camera" at times because the performances of Hopkins and Pryce were so stellar. "I wanted to be flat on them, having them fill a hundred percent of the screen."

Charlone observed that seeing the actors work, prepare and then deliver was "the biggest present." Noting that his father was a theater director, Charlone shared that he very much appreciates acting and working with actors.

The DP said he was profoundly impacted by Hopkins and Pryce, relating, "When I started the project, I had a prejudice about Ratzinger. Hopkins' performance was so enlightening that it changed my view. The same for Jonathan (Pryce). I had a stereotyped view of that Pope. Jonathan showed me another side, a deeper humanity in him."

Of course also contributing significantly to that depth was McCarten's meticulously researched and crafted writing. "It's great when you have a script like that," affirmed Charlone. "When the clock rings at 4 am, I was so happy, knowing I was going to soon see something beautiful."

Beyond *The Two Popes* and *The Constant Gardener*, Charlone's work with Mereilles also includes *Blindness* for which the DP received a Silver Frog at Camerimage. He additionally is a Golden Frog winner for *The Constant Gardener*.

More recently, Charlone worked on Doug Liman's *American Made* starring

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AwardsCircuit

THE TWO POPES

WRITTEN BY ANTHONY MCCARTEN DIRECTED BY FERNANDO MEIRELLES



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DPs Share Insights Into Shooting Ford v. Ferrari, Jojo Rabbit

Continued from page 6

Tom Cruise, in addition to several feature length documentaries, such as *Red Trees*, *Unseen Enemy*, *No Place on Earth*, *Stranded*, and *2 Billion Hearts*, where Charlone led a team of 22 DPs. Besides serving as a cinematographer, Charlone has worked as a director and showrunner for *3%*, the first Netflix original series produced entirely in Brazil. He also directed one of his native Uruguay's most acclaimed films, *The Pope's Toilet*, which was selected by that country as its official submission for the Best Foreign Language Film Oscar some 12 years ago.

Phedon Papamichael, ASC, GSC

Phedon Papamichael, ASC, GSC enjoys a special bond with select filmmakers. For example, he's shot four films for director Alexander Payne: *Sideways*, *The Descendants*, *Nebraska* and *Downsizing*. For his gorgeous black-and-white lensing

heroes, "about two 40-year-old guys pursuing their dreams. It's a friendship movie with a few visual effects in it. It's not a visual effects movie. It's an adult drama which is a dying breed of Hollywood filmmaking, which connects me to Mangold. Classic Hollywood filmmaking, labeled at times as old fashioned, is something we both embrace and admire."

Of his relationship with Mangold, Papamichael said, "We're like brothers, the same age more or less, with similar influences growing up--European cinema, Japanese films. He's a very unique combination of being an independent filmmaker who understands that way of filmmaking but can function financially and successfully within the Hollywood system. In terms of film language, it's almost scary how we see things in a very similar way. He writes and is very eloquent directing actors. He also has an extremely astute eye for the camera, which

I'll say 'pan a bit left, don't center so much' and Mangold will say the same thing. It's almost worrisome how we've become this one voice. People are often shocked by it."

For *Ford v Ferrari*, Papamichael gravitated to the ARRI Alexa LF (large format) camera and anamorphic lenses, capturing the beauty and speed of the cars and the frantic backdrop of the tracks and pit stops, reminiscent in some respects of classic racing movies such as *Grand Prix* and *Le Mans*. He wanted to go with vintage period correct Panavision C lenses but hesitated because that glass didn't fully cover the Alexa lens sensor. However Papamichael turned to lens guru Dan Sasaki at Panavision who expanded the vintage lenses to cover the larger sensor--he accomplished the feat in two weeks, just in time for the start of shooting. "We went into production with the prototype first-time expanded anamorphic C Series and the more modern T Series," related Papamichael.

Sasaki's work "took sharpness off the T series, making it more similar to older glass," assessed Papamichael. "With digital cameras and sensors becoming bigger, everything is pushing towards sharper images--4K, 6K, 8K. No one wants to look at an actor's face at 8K anyway. The C's are older glass and gave us a look we wanted. The T's, though, gave us the added advantage of closer focus capability. You can shoot close up with a wider lens while being physically close. We get wide and physically closer. Psychologically you feel it as being close to the action."

Papamichael continued that this closeness helps to express "the sense of speed, danger, the claustrophobic concept of sitting in a little box that has an enormous powerful engine strapped to it, trying to convey what it must be like to put your life on the line every time you go out there in a race car--kind of similar to The Right Stuff, with astronauts in a little capsule." Papamichael sees a parallel between *Ford v Ferrari* and his work on *Walk the Line* with Mangold. "We wanted the audience to feel what it's like to be on stage with Johnny Cash (in *Walk the Line*). We didn't do a closeup from the audience view with a longer lens. Instead we were up there on stage with a wide angle lens, two feet away from the performer. The physical

proximity of the camera to the performance creates a different involvement for the audience--we did that with Christian Bale and his car (in *Ford v Ferrari*). You can feel the vibration of the cabin as we embraced old school technology, hard-mounting cameras to the chassis. In combination with sound design and audio mix, cutting in and out, we created a racer's point of view, intimate and close to the action, capturing what's exciting about racing."

But all this is moot, noted Papamichael, without the human dynamic. "It's a *Butch Cassidy and the Sundance Kid* kind of friendship story, with classic offbeat characters who don't fit in, fighting the bureaucracy and paper pushers, coming up against all kinds of hurdles along the way. No matter how great the car work, the car chases, you only connect to the audience if they care for your main characters. Action on its own means nothing if you don't care a darn about the people. Action becomes meaningless no matter how well executed. Mangold as an actors' director understands that."

Mihai Malaimare Jr.

Jojo Rabbit marked the first time cinematographer Mihai Malaimare Jr. worked with Taika Waititi, who wrote, directed and starred in the film--which last month won the People's Choice Award at the Toronto International Film Festival. The honor is viewed as an early harbinger of what's to come in Hollywood's awards season. Every Toronto Audience award winner in the past decade has scored a Best Picture Oscar nomination. Last year's Audience winner *Green Book* went on to take the Academy Award for Best Picture, continuing a tradition which saw such films as *12 Years a Slave*, *The King's Speech* and *Slumdog Millionaire* win the Toronto honor and then the coveted Best Picture Oscar.

Malaimare found Waititi to be an ideal collaborator, open-mindedly teaming with him, production designer Ra Vincent and costume designer Mayes Rubeo to create the look and tone of *Jojo Rabbit*. Vincent and Rubeo were already keenly aware of Waititi's deeply collaborative spirit, having earlier contributed their talents to the filmmaker's projects, includ-

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Photo by Merrick Moran/courtesy of 20th Century Fox

Christian Bale in director James Mangold's *Ford v Ferrari*

of *Nebraska*, Papamichael earned Oscar, BAFTA and ASC Award nominations, among other honors.

Similarly Papamichael has a special bond with director James Mangold, which spans five full films--*Identity*, *Walk the Line*, *3:10 to Yuma*, *Knight and Day*, and *Ford v Ferrari*--and a portion of another, the end sequence of *Logan*.


Set for a November release, *Ford v Ferrari* (20th Century Fox) chronicles the efforts of an automotive designer (Matt Damon) and a race car driver (Christian Bale) to build a Ford that could best Ferrari at the Le Mans 24-hour race in 1966.

Papamichael described *Ford v Ferrari* as a \$100 million-plus movie, sans super-

is a rare combination."

Papamichael has distinctly different methods of operation with Payne as compared to Mangold. For the former, Papamichael explained, "Normally I like to operate the camera. Alexander is often next to me. There's no video assist tent or DIT village. It's an intimate small triangle--actor, director and cameraman."

By contrast, Papamichael's norm with multiple-camera, big scale Mangold films is "to sit with him by the monitors, communicating with the crew through little headsets. Even during a take, as I'm saying 'start pushing in,' Mangold is at the same time yelling over at me to slowly push in. We're on the same wavelength.



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Creative design, animation and mixed media studio LOBO promotes Penn State's research and achievements in a pair of animated campaign videos for the university, out of agency Decoded Advertising. The two spots feature visually vibrant and painterly animations championing pollinator research and successful healthcare innovation, born from the minds of real-world Penn State students and faculty featured in live action at the end of each short.



LOBO's Guilherme Marconde directed the two spots titled "Christine Grozinger" and "Shevy Karbasi."

ASC PRESENTS STUDENT HERITAGE AWARDS

The American Society of Cinematographers revealed this year's Student Heritage Award winners at an event at the ASC Clubhouse in Hollywood earlier this month. Three student filmmakers were chosen from 12 nominees for demonstrating exceptional cinematography skills in their submitted work.

Lucas Dzedzic from the American Film Institute won the Richard H. Kline Student Heritage Award in the Graduate category for *Animals*.

Oscar Ignacio Jimenez from Brigham Young University won the Richard H. Kline Student Heritage Award in the Undergraduate category for *Gather*.

Jazleana Jones from Florida State University won the Haskell Wexler Student Documentary Award for *King, Charles!*

Designed to encourage and support a new generation, the ASC Student Heritage Awards also celebrate the memory of an ASC member. This year's Undergraduate and Graduate Award was named in honor of Oscar-nominee Richard H. Kline, ASC (*Camelot*, *King Kong*). The Documentary category is dedicated to multi Oscar-winner Haskell Wexler, ASC (*Who's Afraid of Virginia Woolf?*, *Bound for Glory*).

Numerous past ASC Student Heritage award recipients have gone on to successful careers in filmmaking and several are now ASC members themselves, including Nelson Cragg, Masanobu Takayanagi, and Lisa Wiegand.

PEOPLE ON THE MOVE....

Jackman Reinvents, a Toronto-based firm involved in the transformation of company brands, value proposition and customer experience, has promoted Bev Vaters to VP, creative studio, Mike Kaspro to VP, communications practice, Marcelo Ceron to VP, brand strategy, and Alexandra Swiech to sr. director, people development. Additionally, Mladen Svigir, VP, engagements, will lead business development growth strategies. In terms of new hires, Brett Donald takes on the role of VP, strategy activation. Donald is a brand and consumer marketing veteran with a proven track record of growth and



Bev Vaters

innovation at global brands like Tim Hortons, Hershey, and Procter & Gamble. Another key hire for Jackman is Tammy Van Eck, who joins as VP, people development. Van Eck brings extensive expertise in strategic and innovative HR programs, recruitment, and talent development, having previously held senior positions at Loblaw Companies Limited, Shoppers Drug Mart, Bell Canada, and more. At Jackman, she'll develop and lead new strategies

to support employees' growth and fulfillment....Alberto Botero has joined Rauxa as SVP, data intelligence. Botero comes over from TBWA where he was head of analytics and data science....

Welcome to the Special Fall 2019 Edition of the SHOOT Directors Series. Our mix of profiles includes Marielle Heller who directed two Academy Award-nominated performances this year by Melissa McCarthy and Richard E. Grant in *Can You Ever Forgive Me?*, and is now generating Oscar buzz for the soon-to-be released *A Beautiful Day in the Neighborhood* starring Tom Hanks as Fred Rogers.



Also in the awards season conversation are such SHOOT profile subjects as: Bong Joon Ho for the feature *Parasite*, which won the Palme d'Or at the Cannes Film Festival back in May and is South Korea's recently announced entry for the best international feature film Oscar; Lulu Wang who made a major splash at the Sundance Film Festival with *The Farewell* starring Awkwafina; Robert Eggers for the acclaimed *The Lighthouse* starring Willem Dafoe and Robert Pattinson; and Chinonye Chukwu whose *Clemency* won the Grand Jury Award in the U.S. Dramatic Competition at Sundance this year.

Already a two-time Oscar nominee for his documentary short fare, director Dan Krauss discusses *5B*, his feature-length documentary which premiered at the Cannes Film Festival only to go on the next month to win the Entertainment Lions Grand Prix at the Cannes International Festival of Creativity. *5B* is a breakthrough piece of branded content from Johnson & Johnson that Krauss directed through Saville Productions, which reps him for commercials and branded entertainment. Named after San Francisco General Hospital's ward 5B which opened in 1983 as the first full-fledged hospital unit dedicated to treating people with AIDS, the documentary shows the positive power of nursing, continuing a theme which Johnson & Johnson has championed over the years.

Rounding out SHOOT's lineup of profiles is Nisha Ganatra who's looking to make a mark for women comedy directors in the ad arena through Chelsea Pictures. Her distinctive brand of humor has been reflected in Golden Globe-winning and Emmy-nominated work on *Transparent*, as well as the feature *Late Night* which earned a standing ovation and rave reviews at the Sundance Film Festival. *Late Night* also fetched \$13 million from Amazon, the highest price ever paid at Sundance for a film by a female director.

Meanwhile our ensemble of up-and-coming talent consists of a filmmaker whose short won an Oscar this year, yielding a connection with a production company for her first commercial and branded content representation; a directorial duo who made an auspicious feature debut and then subsequently landed at a prominent production company to explore opportunities in the ad space; a director who scored impressively with his body of work at HBO's *Last Week Tonight With John Oliver*, which caught the attention of a production house now handling him for commercials and branded fare; and a comedy-driven talent who this year became a DGA Award nominee and garnered a roster slot at his first roost for ad projects.

And then in our Cinematographers & Cameras Series, we meet three DPs—one who reflected on a fruitful collaboration with director Alma Har'el on the feature *Honey Boy*; another who was drawn to the prospect of lensing an old-school cop movie, adding to a recent flurry of work which marked his return to HBO's *Westworld*—not just as a DP but for the first time as an episodic director; and a lenser who reunited with director Andy Muschietti to turn out the much-anticipated *It: Chapter Two*.

Our feature stories and several of the profiles have been edited for the print issue. All these stories can be seen in their entirety in our 10/28 Special Directors SHOOT>e.dition and on SHOOTonline. So read on and enjoy.

—Robert Goldrich
Editor
rgoldrich@shootonline.com



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Chinonye Chukwu

Pens to Pictures

By Robert Goldrich

Writer-director Chinonye Chukwu became part of the Oscar season buzz when her *Clemency* (Neon) won the Grand Jury Award in the U.S. Dramatic Competition at this year's Sundance Film Festival. Featuring a compelling performance by Alfre Woodard as prison warden Bernadine Williams, *Clemency* puts a different perspective on capital punishment. We see that years of carrying out death row executions have taken a profound toll on Williams. An emotional distance, if not outright blockage, has jeopardized her marriage. Memories of a recently botched execution haunt her daily. As she prepares to execute another inmate, Williams is forced to confront the psychological and emotional demons inherent in her job.

Chukwu's inspiration for the film came in September 2011 when an African-American man, Troy Davis, was executed in a Georgia prison. "Hundreds of thousands around the world protested, including a handful of retired wardens and directors of correction," recalled Chukwu. "They wrote a letter to the governor pleading for clemency not just on

the grounds of the prisoner's potential innocence but the psychological consequences on a prison staff sanctioned to kill him. So many of us were feeling anger, frustration and sadness that I thought what must it be like for those who had to execute him. What must it mean for your livelihood to be tied to the taking of human life?"

This plunged Chukwu into an odyssey of several years thoroughly researching the prison system, capital punishment, modes of execution, interviewing retired wardens as well as lawyers, corrections officials and incarcerated people. She moved from New York, where there's no death penalty, to Ohio, where there is. She continued her work as a film teacher at the University of Ohio while researching the subject matter. In Ohio she also volunteered on a total of 14 clemency cases for nonprofit legal organizations, helping with media strategy, shooting video testimonies that played at clemency hearings or that were enclosed with clemency petitions.

"I went into this knowing pretty much nothing. I didn't know about the prison system, even the difference between jail and prison. I didn't know who was responsible for carrying out lethal injections. So I sought out answers. I immersed myself emotionally and psychologically in the characters in this world," related Chukwu whose overall research for the film took four years. "This process was the only way I could enable myself to tell this story as honestly and ethically as possible."

Her experience not only yielded the crafting of a nuanced, informed script for *Clemency*, but also her founding a fiction filmmaking curriculum in a women's prison in Dayton, Ohio. Called Pens to Pictures, the year-long course teaches and empowers incarcerated women to make their own short films, from script to screen. These first-time filmmakers have since been released from prison and Chukwu is working with them to help bring the program to others.

As for bringing *Clemency* to audiences, Chukwu assembled a team of collaborators, including cinematographer Eric Branco and editor Phyllis Housen. Chukwu already had a working relationship with Branco; the two teamed on *The Long Walk*, a short film written and directed by Chukwu. "While working on that short, I told Eric about *Clemency*. He is so talented and we developed a great working relationship. For one, he knows how to light and make black people look good on film. But most importantly, he is a leader on set who embodies a level of joy and positivity even amid the obstacles that are bound to happen, especially on a film as intense and serious as *Clemency*. He brings light and energy to the set."

Regarding Housen, *Clemency* marked the first time Chukwu had worked with the editor. "We got along really well, even managing to laugh during the process," recalled Chukwu. "I'm not protective of anything in postproduction. It's all always in service of the film and the story. I don't hold onto an amazing gorgeous shot. If it



doesn't work, it doesn't work. Phyllis, I think, was pleasantly surprised by that."

Lessons learned

Chukwu described the years spent on *Clemency* as "a soul-enriching, transformative experience. My capacity for empathy and compassion, my understanding of justice and mercy have expanded exponentially. This really challenged me in every aspect of my life. It taught me not to define people by their worst possible acts. It helped me to be a better writer and director. Screenwriting is empathy. Directing is empathizing with characters and pulling out their humanity. This work also taught me to have compassion for myself."

Beyond *Clemency* and *The Long Walk*, Chukwu's body of work includes *The Dance Lesson*, a regional finalist for the 2010 Student Academy Award, and her debut feature, *alaskaLand*, which was screened at the Chicago International Film Festival and the New York African Fest. She also recently directed an episode of the Facebook Watch TV/streaming series *Sorry for Your Loss*. As for what's next, Chukwu is embarking on the feature *A Taste of Power*, based on the memoir of Elaine Brown, the first and only female leader of the Black Panther Party.



Alfre Woodard in *Clemency*

Photo by Paul Sprafkin, courtesy of Neon

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Robert Eggers

Seeking, finding illumination

By Robert Goldrich

Robert Eggers made an auspicious feature directing debut with *The Witch*, which earned him Film Independent Spirit Awards for Best First Feature and Best First Screenplay in 2017. Two years earlier upon its worldwide premiere at Sundance, *The Witch* won the Directing Award in the U.S. Dramatic category.

The indie horror hit brought to audiences the terrors of a 1630s' New England family with a psychological folk lore bent. Now Eggers' second feature, *The Lighthouse* (A24), takes us back to the 1870s where two lighthouse keepers—played by Willem Dafoe and Robert Pattinson—struggle to keep their wits intact on a remote New England island, ultimately unable to stave off a descent into madness.

The Lighthouse premiered earlier this year at the Cannes Film Festival's Directors Fortnight to stirring reviews. Ironically, it was for Eggers the unlikeliest project to get greenlit as his much anticipated second feature. The director had been more prominently linked to larger scale films, including his take on 1922's *Nosferatu*. But when those big-ticket assignments didn't come to fruition, he fell

back on a script written by his brother, Max Eggers, about a pair of lighthouse keepers. Robert Eggers, though, gave it a decidedly different twist from what was originally envisioned as a strange breed of ghost story.

The silver lining of Eggers' planned bigger budgeted fare falling by the way-side was that the writer-director could retain creative control over *The Lighthouse*, meaning he had the freedom to seek the illumination of his cohorts on *The Witch*, including cinematographer Jarin Blaschke, editor Louise Ford, production designer Craig Lathrop, and costume designer Linda Muir.

Eggers' working relationship with this core group sheds light on him as a filmmaker. Eggers said of Blaschke, "He shot all my shorts that aren't bad....If anyone has anything praiseworthy to say about the cinematic language of any of my movies, it's for a collaboration between Jarin and me. I am not dictatorial. We push each other to get to something essential."

Eggers has teamed with editor Ford as long as he's been with Blaschke. "She knows my tastes better than I do," assessed Eggers. "Jarin and I are usually painting ourselves into these corners and Louise knows how to get us out of that. I'm perhaps most sensitive in the edit room and Louise knows how to keep me from jumping off a bridge."

Of costume designer Muir, Eggers related, "She does the tailoring that transports us to another world. She understands my scripts dramaturgically bet-

ter than anyone else. She reads my script and finds my intentions immediately."

Ambitious construction

Eggers said of production designer Lathrop, "He's relentless. His research is impeccable, particularly on *The Lighthouse*. He will often tell me something is impossible and deliver it the next week."

In terms of special delivery, how about the construction of a 70-foot-tall working lighthouse? "We were shooting this movie with two characters in a single location—but the third character is the lighthouse," affirmed Eggers. "A CG lighthouse would have ruined the movie. It had to be real."

It was real enough to withstand three nor'easters and give further credence to an inspired, hypnotic tale shot on black-and-white 35mm film. While the movie has a hallucinatory bent at times, belief is never suspended as Eggers grounds *The Lighthouse* in realism rooted in extensive research to attain historical accuracy. "You read and read," related Eggers. "You flip through a manual about how to take care of a lighthouse from the 1870s. Even if you misread a sentence, it can spawn an idea. This research informs my writing, the specificity of details inspires the story, inspires moments, inspires motifs."

"Creating this material world through creative interpretation and with historical accuracy—with great collaborators—feels good. I like living up to this standard of history and realism. I like transporting an audience to a different time and historical place. By contrast,



someone like Guillermo del Toro invents his own worlds so beautifully. But I find the pressure of trying to create that stuff crippling."

Research was also key in Eggers bringing a different dynamic to his brother's script. Robert Eggers took a period piece turn with the film, combining nonfiction and fiction elements. He came across a real account of two lighthouse keepers who had the same name—one young, one older—and that served as a catalyst for a story grappling with identity that could evolve into something almost mythological. Then came Eggers and his ensemble looking to infuse this tale with the right feel and atmosphere.

Both *The Witch* and now *The Lighthouse* imparted a lesson to Eggers, namely "to continue to try to stick to my guns." That cannot occur within a vacuum. "I'm still trying to sort out when do I listen to people and take their advice? And when do I insist that we have to reinvent the wheel? Unless you're Ridley Scott or Ingmar Bergman, generally the director is the least experienced person on the crew. That certainly applies to someone in my shoes with just two features. But even if you've made five or six features, which is formidable, your crew has made at least dozens. You have to learn from them and still be true to your vision."



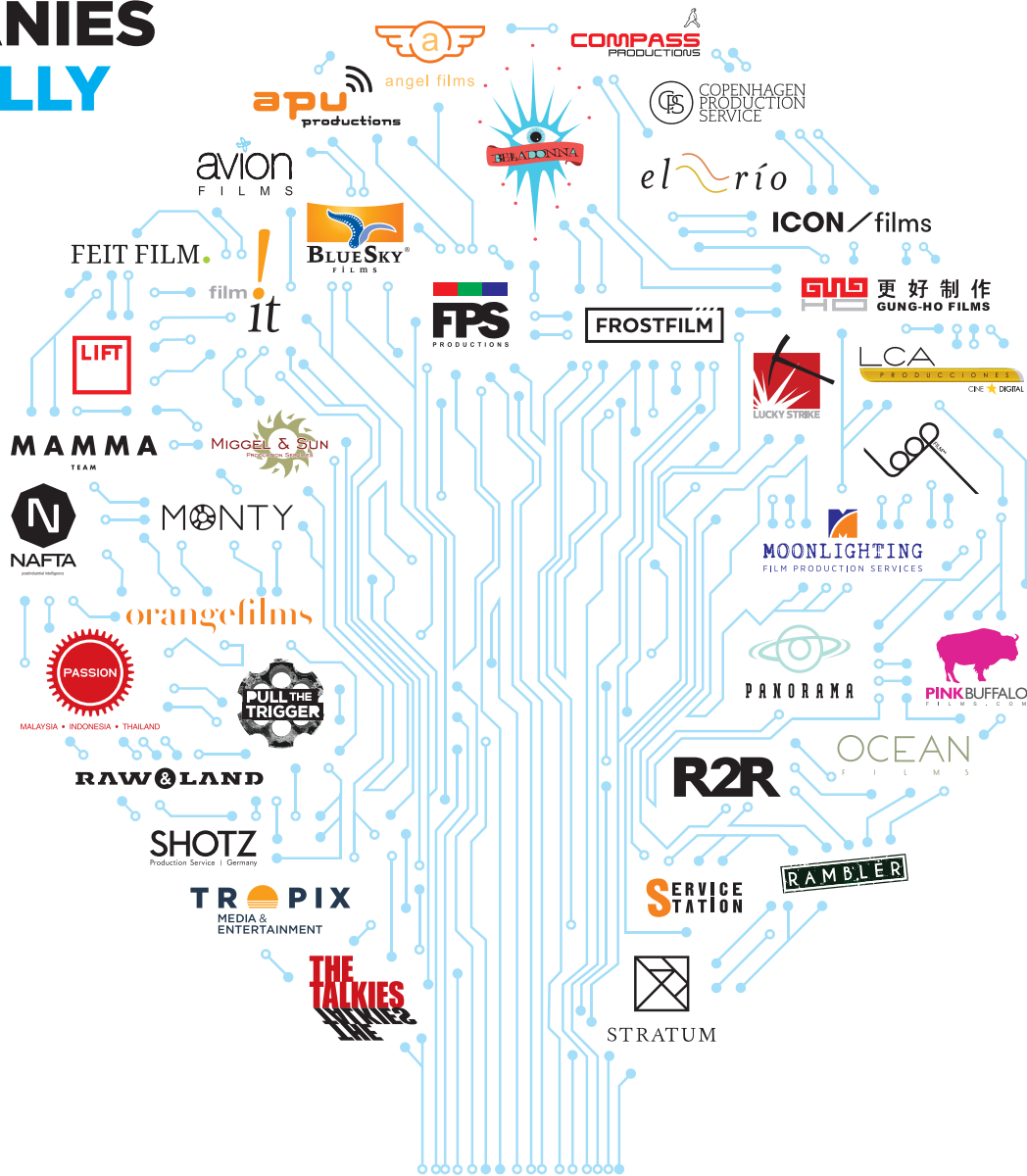
The Lighthouse

THANKS TO ROBERT EGGERS AND A24 FOR HAVING US WORK ON
THE LIGHTHOUSE



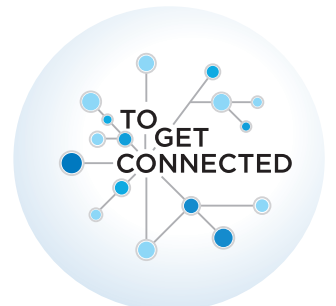
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Nisha Ganatra

Looks to turn fantasy into reality in ad arena

By Robert Goldrich

Director Nisha Ganatra made a major mark at this year's Sundance Film Festival with *Late Night*, which earned a standing ovation, rave reviews and \$13 million from Amazon, the highest price ever paid at the fest for a film by a female director. Written by Mindy Kaling and co-starring Kaling and Emma Thompson, the comedy is a departure from reality in the sense that it centers on a veteran late night talk show host (portrayed by Thompson) who's a woman. Late night talk, after all, is a male-dominated arena.

However, looking to make art imitate life on a parallel track, Ganatra is pushing to become a comedy director in the spotmaking/branded content sector, another area traditionally the province of men. Shortly after Sundance, she signed with Chelsea Pictures for her first commercial representation. Ganatra brings major comedy chops to Chelsea, not just with *Late Night* but also for her Golden Globe-winning and Emmy-nominated work on *Transparent* (Amazon). She is the co-EP and director of *You, Me, Her*, as well as co-EP and director of the Pamela Adlon series *Better Things*.

Ganatra's episodic credits span such shows as *Brooklyn Nine-Nine*, *Girls*, *Red Oaks*, *Fresh Off the Boat*, *The Last Man on Earth*, *Mr. Robot*, *The Mindy Project*, *Love, Future Man*, *Dear White People*, *Married* and *Shameless*.

Ganatra said that she was drawn to Chelsea by David Gordon Green, a director there, and company president Lisa Mehling.

"Breaking out in advertising and becoming a force is something I want not just individually but as a way to help other women do the same. There's tremendous comedic talent among so many women and that needs to be brought to bear in commercials. We're watching women cre-



ating incredibly funny television yet no one is asking anyone in that world to do commercials. That seems strange to me."

Ganatra is a friend and colleague of Green. They met years ago on a train headed for a film festival where they both had independent films debuting—Green with *George Washington* (a 2000 release) and Ganatra with *Chutney Popcorn* (1999). "I admired David's range of work, and what he had done in commercials," recalled Ganatra.

She credited Green with later getting her to contemplate the creative possibilities in the ad sector. "He asked me if I had ever done commercials. I said 'no, but I watch them all the time.' With music videos and commercials you can sometimes feel images in your head that you want to express somewhere but cannot in TV or film—high impact images like these are needed within a short time frame. Commercials have to be more visual in one sense because there's less time to tell a story."

Ganatra came to Chelsea with some branded content/entertainment experience, having directed a Google Home campaign last year featuring Amy Poehler, Amy Sedaris, Chelsea Peretti and Maya Rudolph. And at Chelsea she landed a commercial for Plan B, the morning after contraceptive pill for women, which dovetailed nicely with her past work at and commitment to Planned Parenthood.

Mehling assessed, "Nisha is an extraordinary talent and I believe she's going to become a major influence in the advertising and brand space, with a new perspective to bring to the comedy performance arena."

Ganatra knows first-hand that some—
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Emma Thompson in *Late Night*

Amazon To Shoot *Lord of the Rings* Series In New Zealand

The Amazon Studios' TV series based on J.R.R. Tolkien's iconic fantasy novels "The Lord of the Rings" will shoot in New Zealand. Pre-production has started, and production on the series will begin in Auckland in the coming months.

The EPs and showrunners on the series are J.D. Payne and Patrick McKay. J.A. Bayona (*The Orphanage*, *Jurassic Park: Fallen Kingdom*) will direct the first two episodes and also serve as an EP, alongside his partner Belén Atienza.



J.A. Bayona

In a joint statement, Payne and McKay shared, "As we searched for the location in which we could bring to life the primordial beauty of the Second Age of Middle-earth, we knew we needed to find somewhere majestic, with pristine coasts, forests, and mountains, that also is a home to world-class sets, studios, and highly skilled and experienced craftspeople and other staff. And we're happy that we are now able to officially confirm New Zealand as our

home for our series based on stories from Tolkien's 'The Lord of the Rings.' We are grateful to the people and the government of New Zealand and especially Auckland for supporting us during this pre-production phase. The abundant measure of Kiwi hospitality with which they have welcomed us has already made us feel right at home, and we are looking forward to deepening our partnership in the years to come."

AFCI Releases Study On Best Practices

The Association of Film Commissioners International (AFCI) has released *Best Practice in Screen Sector Development*, an extensive new analysis of effective strategies and policies used by governments around the world to maximize their share of the content production market. Performed by Olsberg-SPI, the study was introduced last month at AFCI's 43rd Cineposium Conference in St Petersburg, Russia.

The study examines formal best practices in areas such as legislation, strategy, funding, and other forms of support. The study also assesses informal best practice in the form of processes and procedures that reduce friction or difficulty for filmmakers at any point across the production process, such as permitting systems for location filming or straightforward customs and visa procedures for equipment and workers.

Analysis of automatic incentives underlines the need for simplicity and clarity in structuring an incentive system, and the fact that legislation and related guidelines must provide certainty on all areas of eligibility. Stability, predictability and confidence in a system are all critical success factors.

Meanwhile, effective workforce capacity development depends on being closely informed by industry needs. And best practice in building physical infrastructure and services is underpinned by the fact that the current scale of global production investment has significantly increased the need for physical spaces to shoot, and studios are now a key area of need in many markets. Strategic, long-term government investment and support are key in this area given the levels of expenditure required to build a studio. Governments can also assist development in other ways, such as undertaking research regarding production and studio demand so that investors can understand opportuni-



AFCI's Conoplia (l) with Soviet dignitaries

ties, and by identifying land or progressing private developments quickly through planning processes, further priming the market by investing in technology and digital connectivity.

Finally, film-friendliness is critical for development and involves ensuring a positive view of the benefits of filming across a range of stakeholders.

"AFCI's role as the only global organization bringing together film commissions and industry is to inform on best practice, and this report serves as a roadmap," said AFCI president Jess Conoplia. "The need is especially critical now, as an increasing number of territories acknowledge the importance of the screen sector."

Marielle Heller

Tour de force performances

By Robert Goldrich

Marielle Heller has a talent and affinity for teaming with actors to help nurture tour de force performances from them. Her two last features are prime examples: *Can You Ever Forgive Me?* with Melissa McCarthy and Richard E. Grant earning Oscar nominations for best lead actress and best supporting actor, respectively, earlier this year; and *A Beautiful Day in the Neighborhood* (Sony Pictures), which is scheduled for a November 22nd release and features a brilliant turn by two time Academy

Award winner Tom Hanks as Fred Rogers, the beloved host of the PBS kids' series *Mr. Rogers' Neighborhood*.

Heller's penchant for eliciting stellar performances comes from her being an actor herself. "Collaborating with my actors and crew are my favorite parts of directing," she said. "That's what I'm known for, creating an environment where they feel safe to do bold work, where I'm helping to shape performance within the emotional arc of the story." While that reputation is known within the industry, the power of the acting performances in Heller's films somehow in the mainstream press and even the awards show circuit gets separated from the work she did to help bring them about. "Maybe it's something about women directors," she conjectured. "Credit goes to everyone else, great actors, some magic that happened."

Heller agrees that she's been blessed

to work with world-class actors—but she's hopeful that women filmmakers in general will be recognized more for their talent for getting the most out of cast and crew.

For *A Beautiful Day in the Neighborhood*, among the challenges, she observed, was "making a movie about someone so beloved. Everybody would make a different Mr. Rogers' movie. There's a pressure to make sure you're fulfilling everyone's desire. I tried not to think about that too much. I thought others' expectations might bog me down." Instead Heller dealt with what to her was the foremost challenge at hand—"making a movie incredibly specific while needing to touch the universal qualities of Mr. Rogers."

The perspective of a cynical reporter, Lloyd Vogel (Matthew Rhys) who reluctantly agrees to profile Rogers, helps in that regard. "It's hard not to feel cynical in this day and age, and Lloyd's perspective



helps bring us into the story," said Heller who assembled a team of artisans to in turn bring that story to us, including cinematographer Jody Lee Lipes and production designer Jade Healy. Up until *A Beautiful Day in the Neighborhood*, Heller had only collaborated on small projects with Lipes and had never worked with Healy.

Heller went to Sundance Lab together with Lipes as directors and became a huge admirer of him as a DP. They became close friends and when the cinematographer on her first two features (*The Diary of a Teenage Girl*, *Can You Ever Forgive Me?*), Brandon Trost, was unavailable be-

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Bong Joon Ho

The “burden” of the Palme d’Or

By Robert Goldrich

Writer-director Bong Joon Ho found his film *Parasite* (Neon) in a unique position prior to when it hit U.S. theaters earlier this month. The movie was already a commercial and critical success—a box office hit in his native South Korea, and winning the Cannes Film Festival’s Palme d’Or back in May. *Parasite* has already been named South Korea’s entry for the best international film Oscar, and is seen by many as a contender for other mainstream Academy Award honors.

Speaking to *SHOOT* through an Eng-

lish-language interpreter, Bong noted the pitfalls of plaudits, observing that while it was “an honor and a pleasure” to win the Palme d’Or, “at the same time for a filmmaker it comes as a burden. What I have to do is to make it not feel like a burden, to act as I would normally act, to naturally maintain what I have been doing,” which for him means continuing his process and projects.

That process includes his valued continuity with certain key collaborators, which again proved successful on *Parasite*, prime examples being cinematographer Kyung-pyo Hong and editor Jinmo Yang.

Of the latter, Bong related, “I really trust his amazing sensibility in terms of rhythm. As a film director I don’t shoot coverage. I shoot according to the storyboard I’ve done in advance. For an editor, that kind of project might feel more boring without a wide range of options. But

he has amazing focus and doesn’t mind. He’s a great partner. I’m very comfortable working with him.”

As for DP Hong, Bong cited their shared “love of natural lighting, to show on screen the subtle atmosphere you see in the morning and evening with natural light.” Sunlight is a prime source of illumination for *Parasite*, including the two main locations—an affluent family’s mansion and an impoverished clan’s subterranean, claustrophobic dwelling.

Parasite was a departure for Bong in terms of locations—or the paucity thereof. “Personally I love shooting on location,” he shared, pointing to the far flung locales that his prior films such as *Okja* took him. But for *Parasite*, he said, “90 percent of the narrative is in two houses—one rich, one poor.” Nonetheless he found challenges and happiness in that dynamic, relating that it was “enjoyable to focus on details for both spaces.”



The separate spaces, though, become figuratively two worlds that come together—rich and poor. The former is that of the Park family who reside in a magnificent house. On the flip side we have the Kim family, who live by the seat of their pants, stealing wi-fi and hustling to exist and subsist. In a scheme hatched up by college-aged Ki-woo, the Kim children install themselves as tutor and art therapist to the Parks. The Kim patriarch and matriarch become the Parks’ chauffeur and cook/housekeeper, respectively. The Parks do not know that their new trusted support team is from the same family. A symbiotic relationship forms between the

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Parasite

Dan Krauss

Cannes x 2

By Robert Goldrich

While two Best Short Subject Documentary Oscar nominations—in 2006 for *The Death of Kevin Carter* and in 2017 for *Extremis*—put him in rarefied industry air, Dan Krauss this year scored another two-pronged career accomplishment that is rarer still, if not unprecedented. That feat is having a branded feature documentary, *5B*, debut at the Cannes Film Festival as part of its Special Screenings lineup this past May only a month later to have that film for Johnson & Johnson make an indelible mark at the Cannes International Festival of Creativity where it won the Entertainment Lions Grand Prix.

Named after San Francisco General Hospital’s ward 5B which opened in 1983 as the first full-fledged hospital unit dedicated to treating people with AIDS, the documentary was helmed by Krauss via Saville Productions. The moving film shows the positive power of nursing, continuing a theme which Johnson & Johnson has championed over the years.

Entertainment Lions jury president Scott Donaton, global chief creative & content officer of Digitas, global, said, “*5B* is a brave idea and a beautiful story that’s brilliantly crafted. It can—and will—stand as a piece of great entertainment as well as an example of bold marketing.”

5B tells the stories of caretakers, patients and others impacted by the pioneering hospital ward, introducing us to the likes of Mary Magee, a nurse who came out from New York with the hope of landing a job at 5B so that she could care for, comfort and protect AIDS patients who at that time were given a death sentence. Then there was Dr. Paul Volberding, an

oncologist who committed to patient care at 5B even though he acknowledged fear for his health and that of his family since the extent of AIDS’ contagious nature wasn’t known at the time. He related that he and his wife had a hard time talking about the potential perils.

Saville worked with agency UM on *5B* which was acquired by Verizon Media for distribution, including a theatrical run.

“The project started off with quite a different ambition,” recalled Krauss. “We were researching stories relative to urgent care and frontline rescue in more contemporary times, following nurses and first responders working in Haiti or other global hotspots. Along the way my research team came to me with some newspaper articles from the 1980s about 5B. I grew up in Berkeley, 10 miles away across the bridge but had no idea about the first AIDS ward which took root in San Francisco General Hospital. I wasn’t aware of the tremendous battle waged in the halls of that hospital to create that ward, with debate raging over



not just about how to treat this disease but how to handle patients with compassion and dignity in the face of bigotry.

“It was a theme with a lot of resonance in today’s world,” continued Krauss. “I immediately thought this could be really special. It was like an insect trapped in amber. I felt we had found a moment in time that hadn’t been discovered. I was tremendously excited that we came across this chapter in the AIDS epidemic, a chapter yet to be told.”

Krauss observed that the approach to the film was key to its success. “I don’t think of the film as branded content. We were allowed to make the film we wanted to make. We had the final cut. When it came to making this film, we used the

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A scene from *5B*

Lulu Wang

A dream come true at Sundance

By Robert Goldrich

Nominated for the Dramatic Grand Jury Prize at this year's Sundance Film Festival and then winning Audience Favorite distinction at Sundance's London fest, *The Farewell* paradoxically marked a major industry hello, signaling the high-profile arrival of director Lulu Wang.

She described her Sundance experience in Park City, Utah, as a "dream scenario," with her parents seeing *The Farewell* for the first time in a theater with 1,200 people. Then came rave reviews, and a phone call Wang fielded the following night that a car was picking her up so she could be present at the bidding wars over her film.

"Everybody was coming to talk about acquiring the movie," recalled Wang. "Six months earlier I would have had a hard time getting the chance to pitch them. Now they're pitching to me. It was incredibly surreal."

A24 bought the film for worldwide distribution, capping a wild ride that began with Wang seemingly having little or no chance of bringing her film to fruition. Deemed at the outset as not bankable, the premise for *The Farewell* was based

relatives learned that her grandmother in China, affectionately referred to as Nai Nai, had stage 4 lung cancer and was given three months or so to live. That diagnosis was kept from Nai Nai, which is a conventional approach to such situations in China.

Wang's family, who had relocated from China to Florida, reluctantly went along with the well-intentioned lie, flying back for a cousin's wedding which was hastened as an excuse for everyone to reunite and see Nai Nai before her death.

Wang envisioned the story as delving into not only the subject of family and ethics but also cultural East/West divides, the parent/child relationship and other paradoxes of life spanning such touchpoints as grief, love, loss and identity. Wang wrote and pitched but to no avail. She wasn't able to generate any substantive interest and at one point thought the film would never get made.

She persevered, though, and broke through thanks to the chance she got to tell the story in a *This American Life* public radio podcast titled "In Defense of Ignorance," which sparked interest. Suddenly the premise became viable, supporters fell into place and a funny, dramatic, poignant film driven in part by a bravura performance from Awkwafina as Billi (a character based on Wang) became a hot property.

Sundance was the pivotal launching pad in many respects. Wang observed, "Sundance is still a place of discovery and filmmakers taking risks. A film that is 80 percent in Mandarin (with subtitles), shot

in my grandmother's home town for a fairly low budget with no big movie stars aside from Awkwafina was given a chance. For Sundance to put us into the festival as an American film in the dramatic competition was a really meaningful statement. We are seen as an American film which is what I wanted all along. We are seen as an American film as we expand our idea of what Americans look like."

However, other key elements fell into place well prior to Sundance as Wang assembled an ensemble of artists for *The Farewell*, including cinematographer Anna Franquesa Solano, editors Matthew Friedman and Michael Taylor, and production designer Yong Ok Lee.

The latter proved instrumental on different fronts. For her 2015 short film *Touch*, Wang came together with production designer Lee who was the first person she brought on board for *The Farewell*. "She could do miracles with zero budget," said Wang of Lee. But Lee's importance wasn't confined to the job she did on *The Farewell*. She also connected Wang with DP Solano.

Wang was having difficulty securing the right person to lens the film. Wang recalled the day before she was to leave for China, Lee randomly mentioned that she was having dinner at Tribeca with her friend Solano, who had recently returned from a movie shoot in China.

Wang then checked out Solano's reel which consisted of mostly documentary work, the quality and approach of which deeply impressed Wang. "She was super empathetic about her camera and fram-



ing. I loved her composition," remembered Wang.

Solano was reluctant to commit to *The Farewell*, having just returned from China. She had promised her boyfriend she'd be around awhile. Luckily the boyfriend didn't hold her to that promise, reasoning that the feature film could be of help to her career.

Wang said that she, Solano and Lee wound up with "a strong connection" working together, which proved essential to *The Farewell*.

Wang already had a strong connection with editor Matthew Friedman who cut her first feature, *Posthumous*, but he wouldn't be available immediately for *The Farewell*. She found Michael Taylor who came with her to China for the shoot.

The director explained, "We wanted an editor on set and Matt couldn't be there since he was finishing another project. I wanted an editor on set because we were doing a lot of unconventional framing. I wanted to be able to watch and edit as we went along. Then we got back to New York and Matt became available. I wanted to have his eye again. Michael had become very attached to the material as I was. Matt provided a fresh eye. Matt comes from a studio comedy background and brought something different. He's so

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Awkwafina in *The Farewell*

on Wang's family life. In 2013, she and

THANKS TO LULU WANG AND A24 FOR HAVING US WORK ON
THE FAREWELL



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Nisha Ganatra Reflects On *Transparent*, *Late Night*, *Spots*

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times all it takes is one progressive person who thinks differently and is willing to extend an opportunity. At one point, she couldn't break meaningfully into television. But *Transparent* creator and director Jill Soloway wanted indie filmmakers for her groundbreaking series. That in turn wound up being Ganatra's big directorial break into television/streaming comedy.

Prep

However, well before getting and then being able to take advantage of any career break comes extensive preparation. Ganatra began interning and serving as a PA in Southern California, and then went to film school at NYU. Beyond her student film work, she benefited from hearing and getting advice from luminaries as part of the curriculum there, including the likes of famed filmmaker Spike Lee teaching a directing class, and director Barbara Kopple

discussing the ins and outs of documentary filmmaking. "What was so amazing about that school is that these are people whose movies you watch. These are your film heroes and you're sitting in class with them," said Ganatra who went on to first firmly establish herself in indie film with *Chutney Popcorn* which performed well on the festival circuit.

Ganatra has seen the perception of indie film evolve. Early on the conventional wisdom was don't share that you're an independent filmmaker because you'll be regarded as someone who can't do bigger budget pictures. Fast forward to today and the indie filmmaker is a superhero, someone who can make a picture look good no matter the budgetary constraints. "What used to be a liability is now a big asset," she affirmed.

Asked to reflect on her Sundance experience relative to *Late Night*, Ganatra noted, "It was like a dream. You hope you

go to Sundance, have your film screened before a sell-out audience and that the film sells that night in a bidding war. You dream about having that one breakout movie at the festival. It took me awhile to realize that it was my movie and it was happening to me."

While *Late Night* did not perform as well as anticipated at the theatrical box office—despite stellar reviews—Ganatra noted that it has been successful online. "Amazon was really honest," she said, relating that they weren't sure how the film would perform in theaters but felt confident that at the very least it would "blow up" online, and it has. Grappling with theatrical exhibition and online platform exposure is still a delicate balancing act but Ganatra feels gratified to have *Late Night* now finding a receptive audience.

As for what's next, Ganatra is embarking on her first studio film—with Working Title. It's a comedy to be released by Uni-

versal and Focus Features with a cast including Tracee Ellis Ross, June Diane Raphael and Kelvin Harrison Jr. Ganatra also has a TV series in the offing, with Poehler producing. The series is autobiographical in nature for Ganatra as it centers on a young woman coming of age in the late 1980s/early '90s, navigating life between two cultures, part Indian, part American, and having to push through obstacles to realize her dreams.

Green said of Ganatra, "It's always exciting when the voice of an emerging artist begins to be recognized in wider circles of industry and culture."

In that vein, on July 1, Ganatra was one of 842 notables invited by the Academy of Motion Picture Arts and Sciences to become members of the Oscars organization. This marked the first time that a new class of inductees had reached gender parity. Half of the new invitees to the film academy are women.

Bong Joon Ho Discusses *Palme d'Or*-Winning *Parasite*

Continued from page 16

two clans but then two third parties, the Parks' former housekeeper and her hidden husband emerge, threatening to destroy the fragile ecosystem between the Kims and the Parks.

This story of class struggle and the widening gap between the rich and the poor at some points plays out like a comedic caper as the Kims are almost lovable con artists. But the comedy turns dramatic and more deeply poignant as a new

reality sets in. making for a unique mix of the hilarious and the heart-wrenching.

Inspiration & infiltration

The inspiration for the story came innocently enough, back during Bong's college days when he tutored a lad in a wealthy household like the one in the film. "I was fired after two months," related Bong, but the experience on that job stayed with him, particularly the self-described "eerie feeling peering into the

private lives of complete strangers, the sense of infiltrating a family."

For Bong that infiltration extends to the audience in a sense, digging into viewers' minds, planting a story inside them so that they can live and feel it. *Parasite* has been hailed as a masterpiece, reflecting Bong's penchant for genre shifting, bold, imaginative storytelling and stylization, generating all at once emotional resonance, humor and horror, satire and profound social commentary.

Bong has written all seven films that he's directed. He too is a study in contrasts. For example, he observed, "I tend to plan a lot," deploying "meticulous storyboards." This detailed planning stems from what he describes as "various forms of obsession." But on *Parasite*, he learned a lesson that it can prove prudent to occasionally break from obsession to realize more from a story. "The faster you throw away the obsession, you come to a better thing—sometimes," he affirmed.

Marielle Heller Transports Us To A Beautiful Neighborhood

Continued from page 15

because he was directing his first film, Heller thought about gravitating to Lipes since they shared a great rapport and the same film language. Her only hesitancy was the possibility that working closely together could put their friendship in a degree of jeopardy. Ultimately, she went with Lipes whom she said "was so the right person to shoot this film—he has a love for Mr. Rogers, is a young father, could relate to Lloyd, and was committed to telling this story in the right way," which included deploying Ikegami cameras to film those segments

on set for *Mr. Rogers' Neighborhood*, bringing that TV show authenticity to the film.

As for Healy, she was recommended to Heller by a friend and colleague. "She works from a place of love, in the same way that Jody works. She took so much care in recreating perfectly such venues as the *Mr. Rogers' Neighborhood* set, and Fred's house."

Asked to reflect on what her biggest takeaway has been from *A Beautiful Day in the Neighborhood*, Heller shared, "The impact on my life has been greater than the impact on my work. Living with the

Fred Rogers message of love in my head for this long has been a gift, a reminder to stay patient, present and honest. It's made me a better mom, hopefully a better leader of the ship when it comes to being a director, more conscientious. I've always tried to be conscientious but now I'm more aware of what's important and what's not. It helped put life into perspective. Last year I was going through awards campaigns (for *Can You Ever Forgive Me?*) as I was in the process of this Mr. Rogers movie. Anytime ego would rear its ugly head, I could fall back on *Mr. Rogers' Neighborhood*."

Heller's work extends beyond features. She's directed episodes of the TV series *Transparent* and *Casual*, and via production house Caviar has helmed ad fare, including a recent Nike Joyride campaign starring *Broad City* alum Ilana Glazier for agency Megs and Shamus. "You get to meet a huge number of talented people, experiment with storytelling techniques, new toys. You can work on a movie for two or three years, and out of that time shoot just 30 days. This (commercials) is a way to get back on set and meet wonderful people to add to your talent roster."

Dan Krauss' Tale Of Two Cannes Festivals for 5B Documentary

Continued from page 16

same process I would with any other independent film. I was proud to have Johnson & Johnson as a supporter. To have a giant corporation willing to put real muscle behind storytelling is something I had never experienced before. To see this film gain a legitimate theatrical release in over 100 markets and now live on streaming platforms has been gratifying."

Roots in journalism

Krauss started out his professional life as a photojournalist, shooting for the likes of Associated Press, the *San Francisco Examiner* and the *Oakland Tribune* for more than a decade. Wanting to spend more time with a story, he studied documentary filmmaking at UC Berkeley where he con-

nected with "a cadre of mentors." Over the ensuing 10 years, Krauss was a gun for hire, serving as a DP for select directors.

The Death of Kevin Carter was director Krauss' first film. Beyond that short, *5B* and the aforementioned *Extremis*, Krauss' body of notable directorial work includes the feature *The Kill Team* which won the Grand Jury Prize for Best Documentary at the Tribeca Film Festival and the Truer than Fiction Independent Spirit Award. *The Kill Team* also garnered nominations from the Directors Guild and Emmy Awards, and has been adapted for an upcoming narrative feature directed by Krauss and starring Alexander Skarsgård and Nat Wolff.

In the new iteration of *The Kill Team*, Wolff portrays a young soldier named An-

drew who during the U.S. invasion of Afghanistan witnesses other recruits killing innocent civilians under the direction of a sadistic leader (Skarsgård). Andrew considers reporting what he's seen to higher-ups—but the increasingly violent platoon becomes suspicious that someone in their ranks has turned on them, and Andrew begins to fear that he'll be the next target.

This will mark Krauss' narrative feature directorial debut, making for a most eventful 2019—with two films hitting theaters—*5B* and *The Kill Team* (A24), which is slated for release this month.

While Krauss has to wait to see how *The Kill Team* will be received, he's most grateful for the response thus far elicited by *5B*, which imparted an important lesson to him.

"There's no such thing as an old story if the story is powerful," he affirmed. "Maybe that sounds trite but this story about *5B* is almost 35 years old. The way I've seen audiences—even young audiences—respond to this story is really astonishing. Sometimes as a filmmaker you fear that a story you take on will only appeal to people who saw and experienced it through their own lives. You run the risk of not connecting with those people who didn't have it as part of their experience. But I've found young people stunned to learn of this story, the depth and degree of fear and devastation, showing us the ways in which history can repeat itself. There's an eerie resonance to what happened 35 years ago and what's happening in their world today that film can uniquely capture."

Lulu Wang Offers A Fond, Emotionally Resonant Farewell

Continued from page 17

specific and frugal about every shot. Every frame matters. He makes me defend every single frame, never lets me linger longer than is necessary. He helped to make the film tighter."

Musical, multi-cultural roots

Wang is a classical pianist turned filmmaker. Born in Beijing, raised in Miami and educated in Boston, she is fluent in English, Mandarin Chinese and Spanish. At the 2014 Film Independent Spirit Awards she received the Chaz and Roger Ebert Directing Fellowship.

Her debut feature film, *Posthumous* starring Jack Huston and Brit Marling,

was released by The Orchard. Wang was also a 2014 Film Independent Project Involve Directing Fellow and a 2017 Sundance Fellow invited to participate in the FilmTwo Initiative for second-time feature filmmakers.

Reflecting on the success of *The Farewell*, Wang said the experience of making the film helped her "to trust myself more, to trust my own intuition which is important because I'm telling stories in a world where characters like myself are not traditionally featured."

Wang further observed that "collaboration means conversation—not just about story structure but often revolves around talking about culture and gender. Your

collaborators don't always share the same background as you whether it's culture or gender. You see the world in different ways. It's important for me in the process to decipher feedback—what are craft or story notes and what are culturally specific notes. If I get a note from a producer or collaborator that something did not make sense, I need to figure out if that's because my writing is bad or if it's a cultural thing that a person who comes from a different background can't relate to.

"So much of my job as a writer, a director, a storyteller is to create empathy," continued Wang. "You're not always telling your story to people who come from the same background. So collaboration

is important as you have conversations and get notes from people with different backgrounds and experiences. You need to have these conversations in a respectful way. It makes me look and clarify my own work to determine if it's a writing issue, a cultural issue, a gender issue. I also often turned to friends who were outside my filmmaking circle, friends who came from the same cultural background as I to get their opinions as well."

This collaborative process, observed Wang, has yielded a theatrical feature film which, while deeply personal for her, has resonated with a broad-based audience who relate to the universality of family and relations.

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Lensing *Honey Boy*, *21 Bridges*, *IT Chapter Two*

DPs Natasha Braier, Paul Cameron, Checco Varese shed light on their work, collaborations with directors

By Robert Goldrich



Photo courtesy of Amazon Studios



Photo courtesy of Amazon Studios



Photo courtesy of STX films



Photo by Douai Kirkland



Photo by Nicole Palmer (courtesy of Warner Bros. Pictures)



Photo courtesy of STX films



Photo courtesy of STX films

One DP had a gratifying experience working with Amy Har'el's first narrative feature film, feeling simpatico with the director's visceral and poetic approach.

Another cinematographer was drawn to the prospect of lensing an old-school cop film, adding to a recent flurry of work which marked his return to HBO's *Westworld*--not just as a DP but for the first time as an episodic director.

And our third lenser reunited with director Andy Muschietti to turn out the box office hit, *IT Chapter Two*.

Here are insights from Natasha Braier, ASC, ADF, Paul Cameron, ASC and Checco Varese, ASC.

Natasha Braier, ASC, ADF

Honey Boy (Amazon) marks cinematographer Natasha Braier's first collaboration with director Alma Har'el. Just seeing Har'el's documentary *Bombay Beach* was enough to fuel Braier's desire to team with the filmmaker. "A mutual friend, director Antonio Campos, introduced me to Alma's work and told me

she was going to contact me about the movie (*Honey Boy*)," recalled Braier. "I hadn't seen her work before. When I watched *Bombay Beach* I was blown away and I immediately knew I wanted to work with her."

Also enticing to Braier was the *Honey Boy* story, based on actor Shia LaBeouf's childhood and turbulent relationship with his father. LaBeouf actually wrote the script as a therapeutic rehab exercise, and wound up starring in the film.

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

In terms of approach, Braier shed light on the nature of her working connection

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

"At the beginning we talked about using different textures for the two time periods (LaBeouf's childhood and adult life)," continued Braier. "We were going to use different lenses, formats and LUTS, but as we started to film we realized that it was better to keep them the same, because emotionally the adult character is still in that childhood trauma, there isn't a clear separation, that world is still in him. Later on the script changed in the edit and the two timelines were in-

From top left, clockwise: DP Natasha Braier (l) and director Alma Har'el on set of *Honey Boy*; a scene from *Honey Boy*; Stephan James in *21 Bridges*; DP Paul Cameron; Sienna Miller in *21 Bridges*; a scene from *IT Chapter Two*; cinematographer Checco Varese

CINEMATOGRAPHERS AND CAMERAS

tertwined, which made a lot of sense. We had felt that coming during the shoot so luckily we kept the same texture as the most fascinating thing in the movie is, I think, how there is no time and space separation really. He is the present adult and he is also the kid at the same time and we just peel an onion and see different layers of the same person. The movie has its own time space which is an emotional time space inside Shia's psyche."

During some six weeks of prep, Braier and Har'el had occasion to talk extensively about the script and the characters. "We developed some visual ideas which were more like conceptual approaches for each scene," related Braier. "But the real mise en scene only happened on the shoot, once the actors were on set. We would let them rehearse with Alma and then observe the rehearsal and quickly decide how to capture that. That's in the best cases--sometimes we had no rehearsals. There was a high degree of improvisation, which felt like jamming with the actors and allowing them to be free and helped us capture things in a very raw, real and honest way."

Braier chose to deploy the ARRI Alexa Mini on *Honey Boy*. "I love the look of Alexa. It's my favorite digital camera. Mini was a no brainer because it was all hand held. We had mostly one camera operated by my Steadicam operator Matias Mesa, whether it was hand held or Steadicam. Some days we had a second camera, especially when we had Shia and Noah (Jupe, as a youngster), so that we could really capture the first and sometimes only take with the rawness and truthfulness of a documentary. Some-

times I would operate the second camera if it was outside and I didn't have to play with the dimmers. Sometimes Alma would operate it and on a few occasions we got another operator. We used the Xtal Express anamorphic lenses by Joe Dunton; these are my favorite anamorphic lenses ever."

As for the biggest creative challenge that *Honey Boy* posed to her, Braier related, "We had to move fast. We only had a few takes but the main thing was that we didn't know what Shia was going to do in the space until he was there. So in terms of lighting I had to prepare for different possible options with very few resources. It was like a chess game. Put everything on wireless dimmers and then right after the rehearsal, or during the first take when there wasn't any rehearsal, I would jam with my dimmer boards in front of the monitor like a DJ and quickly decide what's backlight what's front light, which ones to switch off, colors, et cetera. It definitely kept me on my toes every second."

Expounding upon the lighting, Braier said she had to "give them (the actors) the freedom to move wherever they wanted and at the same time have a lighting that is not flat and overall but moody and serving the drama. Preparing all those options with limited time and resources and then in one second during the first take or quick rehearsal decide which one you are going to use and stick with for the rest of the scene, or change it subtly during the take. It was a new situation for me becoming a DJ with wireless lights, dancing with the camera (controlled by headsets) and jamming with the lights (controlled by my dimmer boards) from

my monitor away from the actors to let them have room to play free. It was a new challenge that taught me and my team a lot about being invisible, creating a non-invasive lighting that can change and mutate between takes, or even during the take, without disturbing the actors at all. It turned out to be super dynamic and something I can now incorporate in my way of working even if a film doesn't require that degree of improvisation or jamming around an actor, because in the end, all actors are really grateful the more invisible and less disruptive I can be."

Honey Boy, Har'el's narrative feature directing debut, is the latest entry in Braier's standout career. The DP made her first major mark in 2006 with director Alexis Dos Santos' *Glue* followed by Lucia Puenzo's Argentinian drama *XXY*. Braier's wide range extends from the Oscar-nominated foreign language feature *The Milk of Sorrow*--written and directed by Claudia Llosa--to a pair of director David Michod films, *Animal Kingdom* and *The Rover*. Braier then received acclaim for lensing director Nicolas Winding Refn's *The Neon Demon*, and then the Sebastian Lelio-directed *Gloria Bell*.

Paul Cameron, ASC

Paul Cameron, ASC has a body of work spanning notable achievements in film and TV. On the latter front, he lensed the *Westworld* pilot, "The Original," for series creator/director/writer Jonathan Nolan. The "Original" earned Cameron his first Emmy nomination in 2017, as well as ASC Award and Camerimage Jury Award nods. Cameron recently returned

to the HBO series to shoot the highly anticipated first episode of season three for director Nolan. Cameron is also directing the season's fourth episode of *Westworld*.

As for features, Cameron and Dion Beebe, ASC, shared a Best Cinematography BAFTA Film Award in 2005, as well as an ASC Award nomination for the Michael Mann-directed *Collateral*. Other Cameron-lensed motion pictures include *Pirates of the Caribbean: Dead Men Tell No Tales*, directed by Joachim Roenning, *Man on Fire*, directed by Tony Scott, and *21 Bridges*, which is slated for a November release. Brian Kirk directed *21 Bridges*, which stars Chadwick Boseman, J.K. Simmons and Sienna Miller. The film is about a disgraced detective in the NYPD who gets a chance at redemption. About 95 percent of the film features night scenes, most of which were shot on the streets of Philadelphia, which some limited time on location in New York City.

Cameron noted, "For this film I went for an older New York City night look when mercury vapor and sodium lights ruled the night. I used some lights I helped design a decade ago called T Pars; you can't replace the reality of those colors or temperatures. They also require very little electricity and provide huge savings in generators and manpower."

21 Bridges marked the first time Cameron worked with Kirk. The DP was drawn to the director's vision for the film. "The script had a kind of Matthew Carnahan rich drama feel with a slight (Sidney) Lumet sensibility," assessed Cameron. "Brian wanted to do as much of an old school cop film as we could possibly

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THANKS TO OUR FRIEND PAUL CAMERON FOR THE ENDLESS CINEMATIC

INSPIRATION

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Varese Discusses IT Factor

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make. That appealed to me. After shooting the film, then the DI and final cut, I think we did a good job of staying true to the original vision.”

Cameron went with the Sony Venice camera for *21 Bridges*. “I had done a number of commercials and a short film on the Sony Venice when it came out,” recalled Cameron. “I was impressed by the camera and its user friendliness for a DP. I’m very hands-on and change my settings on the fly. The camera appealed to me in that regard.”

In a test run, Cameron paired the camera with Scorpio anamorphic lenses, creating “a halation” that was just part of the desired effect he embraced. Cameron observed that he got from the combination of the Sony Venice and the Scorpio lenses “a great energy from the light, a bursting of energy.”

As for what’s next, beyond his work on season three of *Westworld*, Cameron at press time was slated to shoot this fall the sci-fi thriller *Reminiscence* directed by *Westworld* producer-writer-director Lisa Joy and starring Hugh Jackman and Rebecca Ferguson. *Reminiscence* marks Joy’s feature directorial debut.

Checco Varese, ASC

In a heartbeat, Checco Varese, ASC, agreed to shoot *IT Chapter Two* (Warner Bros., New Line) after director Andy Muschietti’s camp extended the offer. For one, it was a chance to reunite with Muschietti, for whom he lensed commercials years ago in Spain, as well as a short film, and a TV pilot for Hulu. Varese enjoys his rapport with the director, which grew even more on *IT Chapter Two*.

However, Varese didn’t take on the movie due to any personal attraction to the horror genre. “When I was in my early 20s, I was a war correspondent and news cameraman. I’ve seen enough horror myself,” he explained. But relative to *IT*, Varese has also been fascinated with mystery, thrillers and dramas. “When I saw the original *IT* in an audience I remember thinking it’s really scary but it’s not horror. It’s much more drama and mystery. There are psychological elements.”

To engage in those elements as created by master novelist Stephen King,

this time with the Losers Club grown up as the demonic clown Pennywise looms, was an appealing proposition for Varese. “In ways the second movie is more dramatic because the summer of kids is now the summer of adults, dealing with grownup fears. It became more of an adult story,” observed Varese.

Perhaps the biggest challenge involved the sheer number of prime characters—the Losers Club members as adults, and friends, relatives, et al. “You have a cast of 15 or 16 people whose stories you have to tell,” said Varese. “You have to complete the arc of their feelings and fears. And in terms of the main adults, every 20 minutes of movie has six character arcs. It’s kind of like *The Dirty Dozen* where you have to complete everyone’s arc.

Varese deployed the ARRI Alexa Mini, the Alexa SXT and Alexa XT cameras on *IT Chapter Two*, in tandem with Leitz Summilux-C and MiniHawk lenses.

The DP said that on a professional level what stands out for him on the film is the chemistry on set among the cast which includes Bill Hader, Jessica Chastain, Isaiah Mustafa, James McAvoy and of course Bill Skarsgard as Pennywise. “To witness this cast in the hands of Andy was a joy,” said Varese, noting that Muschietti is also very hands-on visually. “Andy is gifted as a director, musician, designer, a storyboard artist. He has a clear idea of what each frame has to look like, what each shot has to be. My job is to realize that and at times interpret what’s in his head. He’s relentless but at the end of the day the results are wonderful.”

Varese began his career in the mid-1980s, spending nearly a decade shooting news and documentaries within major global hot zones. Varese then diversified into music videos (including Prince’s “Black Sweat” for which he was a Best Cinematography nominee at the MTV Video Music Awards) and commercials. Varese’s narrative feature credits include *Their Eyes Were Watching God* produced by Oprah Winfrey; *El Aura* directed by Fabian Bielinsky; *The New Daughter* directed by Luis Berdejo; *5 Days of War* directed by Renny Harlin; and *The Colony* helmed by Juan Campanella. Among Varese’s TV endeavors are HBO’s *True Blood* and FX Network’s *The Strain*.

Future Learning Collaborative Grows

Since November 2017, Sony Electronics has worked alongside faculty and administration from 11 forward-thinking colleges and universities in the U.S. to gain a better understanding of the role technology plays in teaching and learning. For the past two years this group of public and private schools, known as The Future Learning Collaborative, has held regular meetings, summits and trips to discuss the education landscape and ways to incorporate new technology and design insights that create a more meaningful, collaborative and engaging learning environment.



Kiho Kim

Since the Future Learning Collaborative’s launch, higher ed members have tested forthcoming and new Sony technology and helped to influence the design and development of these educational products and solutions, based on real-world input and validation. In the past year, the focus of the community was to deepen the co-creation between members and Sony, as well as to explore ways to create active learning opportunities.

To meet this goal, member schools have begun implementing “sandboxes,” a learning environment equipped with Sony’s early stage technology for the purpose of testing, experimenting and validating potential new applications, use cases and user experiences. Kiho Kim, PhD, executive director, Center for Teaching, Research & Learning, American University, said the sandbox program “allows us to rigorously evaluate cutting edge technologies in authentic learning spaces and settings on site. In doing so, we are able to gather real-world assessments of how to best deploy these solutions to enhance student learning.”

Recently launched Sony solutions that have been tested in conjunction with Future Learning Collaborative schools include Vision Exchange, for interactive presentations and active learning; Edge Analytics, an AI-based video analytics solution; and the UbiCast interactive video learning solution, among others—in addition to solutions still under development.

Charter Collaborative members come from American University, Arizona State University, Dartmouth College, Duke University, Houston Community College, Indiana University, Montclair State University, Northwestern University, San Francisco State University, University of California at San Diego, and the University of Central Florida.

Baselight Makes The Grade For Artjail

Independent VFX boutique Artjail has added a Baselight grading suite in each of its locations: one in its New York studio, and one in Toronto. Bringing grading and VFX together will strengthen the studio’s workflow for complex effects projects, including ad projects and longform fare.

Since Artjail was founded in 2008, color was always a requirement for the business, but there was an opportunity to up the stakes and introduce



Clinton Homuth

Baselight into the pipeline. Sr. colorist Clinton Homuth explained the positive attractions of Baselight. “Being an overwhelmingly visual person, Baselight’s user interface is a real positive for me,” he said. “I find myself moving a lot faster, which means more time to explore. I’m a really big fan of using Baselight’s tools in combination with one another – using blending modes to smash a bunch of various looks together is a large part of my experimentation and look development process.”

While NY and Toronto operate largely as self-contained facilities with their own projects, Artjail is enthused over having tighter integration between grading and various VFX pipelines. The FilmLight BLG render-free workflow—based on the small and portable OpenEXR BLG file that can be used to share looks between Baselight and NUKE, Flame or Avid—allows editors and compositors to access the full grade, in real time, by exchanging the compact BLG.

UP-AND-COMING DIRECTORS



Rayka Zehtabchi



Tyler Nilson (l) & Michael Schwartz



Christopher Werner



Glenn Clements

Unveiling The Fall Collection Of Filmmaking Talent To Watch

Promising, already accomplished helmers look to extend their reach into the branded arena

By Robert Goldrich

SHOOT's fall ensemble of up-and-coming directors includes a Short Subject Documentary Oscar winner who recently landed her first production company roost for commercials and branded content.

Also in the mix is a directorial duo whose first feature film won the SXSW Narrative Spotlight Audience Award.

Another filmmaker diversifies into the ad discipline while continuing to be a supervising producer and in-house director for an Emmy-winning show on HBO.

And rounding out our coterie of talent is a director who too is extending his reach into commercials and branded fare. He was nominated for a DGA Award for Outstanding Directorial Achievement in Variety/Talk/News/Sports Specials.

Here's our fall collection of several promising directors to watch.

Rayka Zehtabchi

Despite earning recognition for her initial directorial efforts, Rayka Zehtabchi still had to make day-to-day financial ends meet as an aspiring filmmaker. While serving as a P.A. to further her industry education, Zehtabchi back in the day occasionally shuttled folks about as an Uber driver. A student of people, she would strike up conversations with passengers, one example being a receptionist getting a ride to her place of employment, production house PRETTYBIRD. It was the first time Zehtabchi heard of PRETTYBIRD and her paid fare invited her to send a resume over to see if there was any work to be had at the company.

Zehtabchi never got around to following up but a year later she landed a job as an assistant to a producer who maintained an office on the PRETTYBIRD premises where she got the opportunity to see the inner workings of the shop, gaining first-hand exposure to top-drawer commercialmaking and branded content production. Zehtabchi liked what she saw and even more so what she experienced there, recalling that the people at PRETTYBIRD—most notably VP/executive producer Ali Brown—were supportive of her. Brown took an interest in Zehtabchi's point of view and talent well before it became fashionable to do so. In fact, Brown helped land Zehtabchi's first branded content assignment—for Netflix's "What I Wish I Knew" campaign.

The attention from Brown came before Zehtabchi's short film titled *Period. End of a Sentence* gained public recognition. That recognition eventually included assorted high-profile honors including winning the Best Documentary Short Subject Oscar. Zehtabchi thus became the first Iranian-American woman to receive an Academy Award. The short chronicled the impact of The Period Project, which was responsible for installing a manual feminine hygiene pad machine in the rural village of Kathikhera, located outside of Delhi, India. The machine not only manufactured affordable, biodegradable pads for the girls and women of the village, but it also produced a microeconomy, enabling young women to use the funds earned to further their education.

The Period Project originated from a

teacher, Melissa Berton, and her students at the Oakwood School in North Hollywood, who were inspired to take action after learning about the taboo surrounding menstruation in developing countries.

In her Oscar acceptance speech, Zehtabchi thanked Netflix for giving an empowering platform to *Period. End of a Sentence*. A couple of months after her Oscar win, Zehtabchi gravitated back to PRETTYBIRD and Brown, coming aboard the company's roster for spots and branded content globally. This marked Zehtabchi's first career representation in the ad arena where she continues to show a penchant for human interest stories just as she's done in her short films *Period. End of a Sentence* and her directorial debut, *Madaran*, which followed an Iranian mother deliberating whether or not to spare the life of her son's killer. The bold film was shot entirely in Farsi and won honors including a Jury Award for Best Director at the 2016 HollyShorts Festival.

Since joining PRETTYBIRD, Zehtabchi has again demonstrated her talent for evoking empathy through human-based storytelling, directing a mini-documentary centered on nine Special Olympics athletes gathered for a three-day workshop in Orlando, Fla., where they teamed with professional designers from ad agency Publicis Seattle to create a logo and look for the 2022 Special Olympics USA Games. Zehtabchi's film captures the positive impact of the creative process as well as the spirit and talent of the athletes.

Pete Kearney, ECD, Publicis Seattle, shared, "We've always felt this was never

our logo to create—it was the athletes'. We embraced that idea and empowered the talent, vision and passion of these spirited artists. We're in the business of changing perceptions, and with this work, we've shown that creative power exists in each and every one of us."

Zehtabchi said the Special Olympics piece underscores why she joined PRETTYBIRD. "Aside from being an incredible company producing meaningful, cool work, PRETTYBIRD understands me as a filmmaker and where I want to go. They don't go after just any job. They tailor it to you and your voice as a filmmaker. I'm looking for a larger message, something with some sort of activism behind it. If I'm directing commercials or any work as a filmmaker, it has to be for projects that mean something, that matter."

Zehtabchi added that she's gratified not just to be at PRETTYBIRD but to be joining the company at this particular industry juncture, citing the progress being made by Free The Bid and its expansion to Free The Work to open up opportunities for talented women in the commercial world. There's a movement for women to take ownership of their work, to collaborate with agencies and directly with brands as well, she said. "A lot of these things didn't exist before. I'm entering this industry at an interesting time, reaping the benefits of the work that so many women have done before me."

Nilson Schwartz

Writer/directors Tyler Nilson and Michael Schwartz
Continued on page 24

Nilson Schwartz Breaks Into Ad Arena Via Radical Media

Continued from page 23

chael Schwartz--aka the filmmaking duo Nilson Schwartz--won the SXSW Narrative Spotlight Audience Award this year for their debut feature, *The Peanut Butter Falcon*, which tells the story of Zak (portrayed by Zack Gottsagen), a young man with Down syndrome who runs away from a residential nursing home to pursue his dream of becoming a student at the professional wrestling school of his idol, The Salt Water Redneck. Zak hits the road where he meets with Tyler (Shia LaBeouf) who becomes an unlikely coach and friend. They are joined on this life's experience-rich journey by Eleanor (Dakota Johnson), a kind nursing home employee.

The film reflects Nilson Schwartz's talent for striking an emotional chord, blending comedy and pathos to great effect--story and filmmaking sensibilities that should translate well in the agency and client sector, prompting RadicalMedia to bring the duo aboard its global roster for commercials and branded content. RadicalMedia becomes Nilson Schwartz's

first career roost for ad representation.

Nilson and Schwartz are no strangers to ad exploits. Nilson was once a hand model while Schwartz came up the editorial ranks, eventually becoming a full-fledged editor at Nomad where he cut assorted spots. When Schwartz began learning to edit, he met Nilson who was a neighbor in the same apartment building. In fact it was Schwartz who turned Nilson onto hand modeling, the first working gig being in commercials and then Nilson found himself doubling as the hands of actor Brad Pitt, soccer star David Beckham and NFL quarterback Brett Favre. Nilson and Schwartz began dabbling in their own projects together, initially what the former described as "a 32-minute rambling nothing that was terrible." But it led them to more seriously explore writing and narrative structure over the next year, ultimately yielding *The Moped Diaries*, a short they wrote and directed that went on to hit the festival circuit while going on to drawing considerable viewership online.

Next came directing a pair of short

films with rock climber Alex Honnold, who later became the subject of this year's Oscar-winning documentary *Free Solo* (directed by Jimmy Chin and Elizabeth Chai Vasarhelyi). Nilson Schwartz's work with Honnold consisted of *Urban Ascents* and *At Home Off The Wall*, both pieces of branded content for Stride Health. All the while Nilson and Schwartz became one, getting on the same wavelength and developing that telepathic connection essential to a directing team.

However, Nilson Schwartz's venture into narrative feature filmmaking was quite improbable--but not as seemingly improbable as the earlier alluded to Gottsagen becoming a movie star. It started before Nilson Schwartz got off to their successful short film start. Some six years ago, Nilson and Schwartz met Gottsagen, who has Down syndrome, during an acting workshop for disabled people at a camp in Santa Monica, Calif. Gottsagen, who was working as an usher at his local movie theater in Florida, told them he wanted to become a movie actor.

Schwartz and Nilson told Gottsagen that there weren't many opportunities for people with Down syndrome to break into the movies. Gottsagen then came up with an inspired idea, saying, "Well, let's just do it together," recalled Schwartz.

The two filmmakers were so inspired by Gottsagen's drive and emotional sincerity that they took his advice, delving into longer form script writing which over time developed into *The Peanut Butter Falcon*. The well intentioned good heartedness of the story helped draw a notable cast that included not only LaBeouf and Johnson but also John Hawkes, Bruce Dern and Thomas Haden Church.

Nilson and Schwartz applied their do-it-yourself short film approach to call attention to their prospective feature film so that it could attract financial backing and that enviable cast. Nilson Schwartz put together a proof-of-concept short. The five-minute trailer elicited industry response, piquing interest in the story and its characters. Armory Films, the company behind such films as *Mudbound*, financed the project which was released theatrically back in August by Roadside Attractions.

Nilson Schwartz is also extending its reach into TV, creating, writing and set

to direct *The Wildest Animals in Griffith Park*, a show in development with Lucky Chap, Margot Robbie and Warner Bros.

Christopher Werner

Also recently picking up his first career representation in the ad arena was director Christopher Werner who joined Moxie Pictures for commercial and branded opportunities worldwide.

Werner is best known for his work as an in-house director and supervising producer for HBO's *Last Week Tonight with John Oliver*.

Last Week Tonight has won multiple Emmy awards, with many of Werner's segments having a hand in being nominated and winning the award. He was also part of the *Last Week Tonight* ensemble that won the Producers Guild Award in 2018 as Outstanding Producer of Live Entertainment & Talk Television.

Werner describes himself as blessed to work with some of the best and brightest comedy writers, adding that he loves being part of a team. His work on *Last Week Tonight* has given him the opportunity to direct both unknown comic talent, as well as high profile performers such as Bryan Cranston, Michael Keaton, Tom Hanks, Richard Kind, Helen Mirren, Russell Crowe and the infamous Wax Presidents.

Besides *Last Week Tonight*, Werner is also worked on *Wyatt Cenac's Problem Areas* for HBO, as well as producing for *Funny or Die*.

Werner has long been intrigued by spot and branded content filmmaking. "I have directed a fair amount of commercial parodies for the show (*Last Week Tonight*). It's a world that has interested me, being able to tell a story in a short period of time. Even if the pieces I do for the show are sometimes two, three or four minutes, keeping people engaged in this shorter attention span era is challenging. You need to give them a reason to keep watching--through a new element, an aspect of a character--and that also applies to 15 or 30-second formats. I've felt like I was already subconsciously working in this shorter content space even if I was doing content that was slightly longer for the show."

Moxie reached out to Werner and he was immediately attracted to the company, particularly company partners

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Moxie Takes On Werner, Chelsea Signs Clements For Ad Fare

Robert Fernandez and Danny Levinson, “their philosophy, way of doing business, how much effort they put into getting directors work that is suited to their style. They were the only company I met with that I felt I could fit in with pretty organically, that my work and sensibilities didn’t conflict or compete with other directors there. They have an incredible roster.”

Werner’s path to the director’s chair was DIY. “I didn’t go to film school. I didn’t go to college. I was terrified of student loans and debt. I saw too many of my friends struggling with it. I just said, ‘screw it, I’ll try to do it on my own.’” Werner started making short films that “didn’t get me anywhere.” Then he began working as a PA, which eventually led to full-time work, at one point directing and producing re-enactment segments for a true crime show on the Investigation Discovery network. Later came a gig on HBO’s *First Look*, which took viewers behind the scenes of movies. Through that endeavor and a connection he made on the true crime show, Werner got his foot in the door from the outset of *Last Week Tonight with John Oliver*. “I was hired for my logistics experience, then started producing field segments,” he recalled, eventually convincing the powers that be on the show that he could prove useful as an in-house director who didn’t have to be brought up to speed like outside directors hired for individual assignments.

Werner said that Oliver and the EPs were supportive and gave him the directorial opportunity he had coveted. The result has been a mix of comedy and topical issues fare that has gained critical acclaim. Werner has also had occasion to take flights of fancy to the charmingly absurd, a prime example being a season five finale segment, “The Wax & The Furious.” Werner described the piece as “absolutely stupid, and I mean that as a complement. Arme Hammer leads a team of wax figure U.S. Presidents to steal Russell Crowe’s jockstrap worn in the movie *The Cinderella Man*. It was comedy, had action, explosions, gun fights. And though it was crazy, it was an incredible opportunity to do something of that scale, working with artists from the DP to the production designer to pull it off and make it look and feel right.” (“The Wax & The Furious” recently won a Best Picture

Editing Emmy Award.)

Werner observed that he’s learned that an important key to comedy is “committing to the bit, committing to what you’re doing, taking it seriously no matter how outrageous the premise—like Arme Hammer having a serious conversation with William Henry Harrison as a wax character.” The director has also enjoyed infusing comedy with a visual style. And of course, he’s had the opportunity to create many different styles given the wide range of projects, issues and premises taken on by *Last Week Tonight*.

The show has also been a great training ground for working with actors—both new and star talent. “Actors want you to be prepared—prepared enough so that you can give them room to be able to collaborate with you,” observed Werner who first and foremost noted that he is able to do good work because the material is so stellar. “The show won its fourth consecutive Emmy for writing. From John to the executive producers on down, the talent is incredible and so supportive.”

Glenn Clements

Glenn Clements’ filmmaking chops span such genres as comedy, variety and musical as well as the disciplines of directing, writing and producing.

Directorially he made a major mark this year, earning his first DGA Award nomination for *The Late Late Show Carpool Karaoke Primetime Special*. Shared with Tim Mancinelli, the DGA nod came in the Guild competition’s Outstanding Directorial Achievement in Variety/Talks/News/Sports Specials category.

An acclaimed late night television director and writer, Clements has worked on such programs as *The Daily Show with Jon Stewart* and currently serves as the staff field director for *The Late Late Show with James Corden*. For the latter, Clements directs *Carpool Karaoke*, *Crosswalk the Musical* and various sketches.

Now Clements is bringing his talents, particularly in comedy, to Chelsea Pictures which recently became the first production house to handle him in the ad market. Right out of the gate, the day he signed with Chelsea, Clements was put in the running for a Lysol job which was ultimately awarded to him. He recently wrapped the spot which at press time was

scheduled to start airing soon.

Landing the comedic Lysol assignment reaffirmed Clements’ original assessment of Chelsea and what drew him to the company to begin with. “I met with (Chelsea president) Lisa Mehling and was impressed,” he said. “She’s very smart and experienced. They have a very talented, deep roster of directors. They work with people like me from different fields—documentary filmmakers, film directors, still photographers—and no matter their backgrounds Chelsea does an excellent job of shepherding and bringing them into the commercial space.”

While he loves and is continuing his late night TV exploits, Clements is also looking forward to extending his comedy reach into commercials and branded fare. Part of the attraction, he observed, is “You get a little more time and budget, the chance to put a little more craft and painstaking attention to details in the commercialmaking world than as compared to late night.

Clements honed his comedy and filmmaking sensibilities through formal education and varied experiences. He studied film and TV production at NYU where a short film he did in his junior year hit the festival circuit, was sold to a distributor and actually made money. After his formal studies, Clements worked in commercials as a PA, took a job as a night dubber at VHL—all the while looking to position himself to eventually realize his aspiration to become a writer/director. He took on a field EP role for the series *Tough Crowd With Colin Quinn*, getting his comedy feet on the ground. This led to *The Daily Show with Jon Stewart* where Clements passed a do-or-die test in the form of making a film for the show. If the piece played well, he’d be hired. If not, he would keep pounding the pavement

for an opportunity elsewhere. Clements got to team up with show correspondent Ed Helms who was “funny, kind and generous.” The piece was a hit, with Stewart reacting by laughing so hard on camera that he was unable to speak. Thus began a three-and-a-half-year stay for Clements on *The Daily Show*, an experience which he credits with teaching him how to make comedy. “Every two weeks, I had to deliver a piece, which really got me to hone my skills. The opportunity to work under someone like Jon (Stewart) who’s incredibly brilliant, to see how his mind works, how he approaches a topic, was invaluable. It helped me develop my own process. The cast we had back then was the best—Rob Corddry, Ed Helms, Samantha Bee, John Oliver.”

Clements left *The Daily Show* in New York to head out to Los Angeles when he sold a sitcom to CBS. A pilot was made that didn’t go to series so he found himself looking to make the most of what L.A. had to offer. For the next three years or so he wrote mostly, then started directing some of the projects he had written. Then he began directing pretty much exclusively, taking on some late night, primetime special and pre-taped bits for award show assignments.

A producer colleague he had worked with previously asked Clements if he’d be interested in *The Late Late Show with James Corden*. “I hadn’t worked in late night in awhile but James is an incredible talent so I joined. The team is brilliant and the show has grown so much.”

Fast forward to the present and he’s now a DGA Award nominee for a *Late Late Show* special, with his first commercial at Chelsea under his belt. “I’m excited and eager to do more commercial work,” related Clements. “In short or long form, I love working in comedy.”

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Colorist Lucie Barbier-Dearnley Joins Sim, New York Sim has hired Lucie Barbier-Dearnley as senior colorist. Barbier arrives from Company 3, London, and brings expansive credits across features, episodic television and documentaries. Her first projects for Sim will include *Aggie*, and the feature *You Should Have Left*.

Hybrid Collective Diversity Award-winner Aviva Klein Attends Commercial Directing Bootcamp On October 12, visual creative Aviva Klein attended Commercial Directing Bootcamp, as the recipient of a Diversity Award scholarship sponsored by Hybrid Collective. Since launching the Commercial Directing Bootcamp in 2015, filmmaker Jordan Brady has held sold-out seminars in Los Angeles, New York, Chicago and Dallas, with twelve Diversity Award-winners having attended thus far.

Writer/Director Par Parekh Brings Short Film ‘The Happy’ To Austin Film Festival Director Par Parekh continues to garner recognition for his short film *The Happy*. Having premiered at Series Fest in June 2019, the comedy short (and pilot of an intended series) has been selected to screen at Austin Film Festival as part of their Original Series 1 program and will be eligible for awards in the short film category.

Spittn Image Celebrates Director Luther Brown’s Emmy Award Nom; Unveils New Promotional Campaigns for FX’s ‘AHS’ ‘Mayans’ & ‘Pose’ Spittn Image celebrated Director/Choreographer Luther Brown’s Primetime Emmy Award nomination in September. The production company also unveiled new promotional print and social media campaigns for long-time client FX Networks along with festival advances for Shawnette Heard’s short film, “The Witching Hour.”

Lief Signs Humanitarian Director Gillian Zinser Director Gillian Zinser is bringing to London-based production company Lief a fresh and inspired voice in human-interest storytelling.

ALIBI Music Library Unveils New ATX Album, ‘Sorcery’ LIBI Music Library has announced the release of “Sorcery,” the newest album in its recently launched ATX catalog for high-end theatrical trailers and TV series. From epic magical quests and enchanted journeys to fantastic family adventures and whimsical mysteries.

Evercast, LLC Appoints Steven B. Cohen as Evangelist in Los Angeles Evercast, LLC, a Scottsdale, Arizona-based developer of a powerful live-streaming collaboration platform, has hired Steven B. Cohen as Evangelist to enhance their offerings, support their growth and technology adoption in Media & Entertainment.

Director Jenée LeMarque Joins Altered.LA For Commercial Representation Coming off directing an episode of the much-anticipated *Party of Five* reboot, Jenée LeMarque has joined Altered.LA and its eclectic roster of directors. Jenée is a Latinx filmmaker who grew up in Claremont, CA and graduated from Stanford with a B.A. in English with a creative writing emphasis in poetry. She received her M.F.A in Screenwriting from The American Film Institute.

ArsenalCreative Adds Commercial Color Services To Client Offerings, and Names Derek Hansen as its New Commercial Colorist ArsenalCreative, a commercial post-production house, has added Commercial Color Services to its roster of existing client offerings, and has concurrently named Derek Hansen as its new Colorist. Most recently, Hansen had been a Colorist with The Mill since 2015.

EOS Lab Comes To Life In Spot From Caviar’s Directing Duo Los Perez and Mekanism Produced by Caviar for Mekanism, the film “Make It Awesome” highlights EOS’ commitment to sustainably sourced ingredients and great flavors by taking the viewer on a journey through a colorful laboratory that exists inside one of their iconic spherical lip balms.

Splash Worldwide’s New Content Studio Attracts Collette Galvin as Business Development Lead Creative technology company Splash Worldwide announced the immediate addition of Collette Galvin as Business Development Lead for the company’s newly formed global content and production offering, Splash Studios. Her appointment was announced by Splash’s Global Head of Content, Phil Conway.

MTI Film To Unveil New Tools for CORTEX and DRS™Nova MTI Film will demonstrated the newest versions of CORTEX, its workflow mastering solution, and DRS™Nova, its industry-leading digital restoration software, at NAB Show New York.

Sigma fp To Begins Shipping Sigma Corporation of America, a leading camera, photography lens, cine lens, flash and accessories manufacturer, announced that its all-new full-frame mirrorless digital camera, the Sigma fp, will began shipping on October 25, 2019. The Sigma fp retails for \$1,899 USD for the camera body alone and \$2,199 USD for the camera with the Sigma 45mm F2.8 DG DN Contemporary lens from authorized Sigma dealers.

Life and Death in a Red Room Prodigiously multitalented, slightly off-kilter and always with a surrealist approach, Danny Sangra once again proves he is a next generation filmmaker who has honed the art of observation. Lief proudly releases his latest work, *Parlour Games*, a smartly written short in which Sangra’s signature dark wit is as ever-present as the film’s red backdrop.

charlieuniformtango Announces New Partners Lola Lott revealed that the studio has named three of its most veteran artists as new partners. Joining tango’s leadership are current editors Deedle LaCour and James Rayburn, and Flame Artist Joey Waldrip. This is the first time in tango’s almost 25-year history that the partnership has expanded. All three will retain their current work responsibilities but have received the well-deserved, expanded titles.

Gentleman Scholar and M/H VCCP Get Psychedelic With The All-New Audi Q3 To showcase the all-new 2019 Audi Q3 all across the brand’s social metaverse, full-service advertising agency M/H VCCP and PHD, the media agency of record representing Audi, unleashed the superpowers of creative production company, Gentleman Scholar.

Collective@Lair Immersive Experience Films Deliver Powerful Message At The UN Climate Action Summit 2019 Two powerful immersive experience video films produced and directed by Manhattan based Collective@Lair filled the walls of the massive United Nations General Assembly hall for the UN Climate Action Summit 2019.

HBO Rents Lumberyard’s Sound Stage Facilities For Production of New Six-Part Miniseries LUMBERYARD Center for Film and Performing Arts announced that HBO signed a contract to rent LUMBERYARD’s newly opened film production facility for a new miniseries, *The Plot Against America*.

Daughter of America’s Original ‘Ghost Hunter’ To Be Featured in New TV Series Inspired by Her Legendary Father’s Work Travel Channel recently debuted a new (10-part, hour-long) series entitled “The Holzer Files,” in which a dedicated paranormal team will investigate terrifying true hauntings from the recently discovered case files of America’s first ghost hunter, Dr. Hans Holzer. Featuring Holzer’s daughter, Alexandra Holzer, a renowned author, journalist, and Paranormal Investigator in her own right.

“Blinded by the Light” Director Gurinder Chadha Joins Bully Pictures British director Gurinder Chadha, best known for films including *Blinded by the Light* and *Bend It Like Beckham*, is entering the U.S. advertising market for the first time via Bully Pictures.

It’s The Shoes: BLOCK & TACKLE Packages “SneakerCenter” For ESPN, Director Bobbito García and Hock Films On July 12, exclusively on ESPN+, ESPN released a special preview episode of “SneakerCenter,” the

original seven-part miniseries devoted to sneaker culture across sports, entertainment and more. Featuring the star athletes, artists, enthusiasts and brands powering the global sneaker marketplace, the series - directed by award-winning filmmaker and acclaimed author Bobbito García - officially premiered on ESPN+ last month.

One Union Recording Studios Receives Dolby Atmos Certification One Union Recording Studios, the Bay Area’s premiere provider of post-production sound services, has received certification from Dolby Laboratories to provide sound mixing services in Dolby Atmos for Home Entertainment. The certification applies to One Union’s Studio Four and includes a Dolby Laboratories wall plaque signifying that the space conforms to technical specifications consistent with the immersive sound format.

Rising Sun Pictures’ Thomas Maher Helps Young Artists Turn Their Passion into Careers Thomas Maher is the youngest member of the teaching staff at Rising Sun Pictures Education. Tom has proven popular among students for his knowledge of Houdini, knack for making difficult concepts seem simple, and the enthusiasm he brings to the classroom.

MPSE To Honor Victoria Alonso with Filmmaker Award The Motion Picture Sound Editors (MPSE) announced that it will honor Victoria Alonso with its annual Filmmaker Award. As executive vice president of production at Marvel Studios.

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Barbara Ling Designs Once Upon a Time...in Hollywood

Continued from page 8
ing *Thor: Ragnarok*.

Malaimare recalled that during rehearsal for the actors, Waititi was willing to talk to him about how to best photograph scenes, “I couldn’t hope for better collaboration as we saw the performances and the visual approach develop,” affirmed the DP.

A coming-of-age satiric hybrid comedy-drama, *Jojo Rabbit* centers on a 10-year-old boy—the title character (portrayed by Roman Griffin Davis)—growing up in World War II Germany. His imaginary friend is Adolf Hitler, a strangely inspired rendition of whom is played by Waititi. The lad lives with his mom (Scarlett Johansson) and for a time unknowingly with a Jewish girl (Thomasin McKenzie) who is hiding in the attic to escape Nazi persecution. When Jojo discovers and gets to know her, he begins questioning what he’s been told about Jews—and for that matter, the world.

Seen through a boy’s vivid imagination, *Jojo Rabbit* presents a different POV of Germany in WWII, full of bright colors and natural beauty, a major departure from the drab, oppressive look and feel normally depicted.

Helping to put Malaimare in tune with this child-like vision was the realization that it wasn’t a figment of the imagination. The cinematographer viewed some recently resurrected color footage of Germany during that era. Those images reflected a world alive with color, akin to what Jojo experiences.

Malaimare noted. “We have seen so many muted period films from WWII, whether in black and white or in more somber colors, that we are shocked to see such a vibrant spectrum of color. But that was the reality and once we decided to reflect this, it was an idea that circulated through the set design and the costumes and helped to set the tone Taika wanted for the story. It feels a little strange to the audience only because we are not used to it, but the color I think makes it more real to us.”

Malaimare deployed ARRI Alexa SXT cameras in tandem with Hawk V-light squeeze anamorphic 1.3X lenses. The DP related that standard anamorphic 2X lenses didn’t yield the desired look. The 1.3X glass helped attain the color saturation

needed for the project, with skin tones taking on a velvety quality, underscoring “a very alive feeling without being overly cinematic.”

Locations also lent themselves well to Malaimare’s lensing. To bring Jojo’s fictional hometown of Falkenheim to life, the production turned to a couple of small towns in the Czech Republic which Malaimare said dovetailed perfectly with the period piece, looking historic with minimal signs of modern times. This afforded him the freedom to often shoot 360 degrees without compromising the quest for authenticity.

Still it was the collective effort from all the departments, from production design to costume design, visual effects and camerawork—along with “amazing acting”—that defined *Jojo Rabbit*. On the latter front, Malaimare observed that perhaps the biggest takeaway from his experience on the film was that “child actors can be amazing. Roman and Thomason were great. I never thought I would see so much commitment and professionalism from performers at such a young age.”

Jojo Rabbit adds to a filmography for Malaimare which includes such notable features as last year’s *The Hate You Give* directed by George Tillman, Jr., and *The Master* helmed by Paul Thomas Anderson. *The Master* won five best cinematography awards, including one from the National Society of Film Critics.

Malaimare additionally shot the pilot episode for the upcoming ABC prime-time drama series *For Life*, also directed by Tillman Jr. Additionally, Malaimare is prolific in the advertising arena, shooting commercials for clients including Apple, Nike, Samsung, Sony, Hulu and Toyota. His spot credits feature performances from world-class athletes such as LeBron James and Lionel Messi, movie talent including Jon Hamm, Jamie Foxx and Spike Lee, and music performers like Taylor Swift, Adam Levine, Drake, Nikki Minaj and Sean Combs.

Malaimare has found commercialmaking to be a great space for experimentation visually and in terms of working with different technology he’d never get the chance to use in his feature film endeavors. “It’s an amazing medium. You learn so much when you have only thirty seconds to tell a story. You can take some-

thing from the commercial world and show it to a movie director who will be responsive to what you’ve captured.”

Malaimare began his film career at the National University of Theatre and Film in Bucharest. He shot several shorts and features in Romania before auditioning for and getting the chance at the age of 29 to shoot writer/director Francis Ford Coppola’s *Youth Without Youth*, a period drama which garnered an Independent Spirit Award nomination for Best Cinematography. Malaimare went on to lens two more features for Coppola, the drama *Tetro* and the surrealist genre film *Twixt*. Then *The Master* came, rising Malaimare’s industry stock as a cinematographer exponentially. Malaimare’s other feature credits include writer/director Scott Frank’s *A Walk Among The Tombstones*, director Sacha Gervasi’s *November Criminals* and Baran bo Odar’s *Sleepless*.

Barbara Ling

For production designer Barbara Ling, the allure of *Once Upon a Time...in Hollywood* (Sony-Columbia Pictures) was simply getting the chance to work for the first time with writer-director Quentin Tarantino, a two-time Oscar winner for his screenplays for *Pulp Fiction* and *Django Unchained*.



Photo by Andrew Cooper/courtesy of Sony-Columbia Pictures

Brad Pitt in Quenin Tarantino's *Once Upon a Time...in Hollywood*

“It’s been a dream of mine,” she shared, noting, “The minute I read the script for *Once Upon a Time...In Hollywood*, my brain exploded with an ‘oh, my God’ reaction. This is my town (L.A.), my life, though it goes back to when I was a teenager. The script itself was just extraordinary, almost like reading a novel. It

was so descriptive of the characters, the people, an extremely exciting read.”

Set in L.A. in 1969, this hybrid drama-comedy introduces us to an actor (Rick Dalton, portrayed by Leonardo DiCaprio) who’s fallen from stardom but still landing some roles based on his past fame. He and his stunt double (and best friend, played by Brad Pitt) are navigating a changing entertainment industry landscape. Looming over this nostalgic look at Hollywood are Charles Manson and his disciples as Dalton moves into a home next door to the residence of Roman Polanski and Sharon Tate.











Ling noted that Tarantino immersed all his collaborators in that era. She recalled location scouting with him. In the car or van each day, Tarantino played a KHJ radio station audiotope from that time period. “We heard all the music, all that was happening that day, like Sirhan Sirhan going on trial (for the assassination of presidential candidate, Sen. Bobby Kennedy),” said Ling.

At the same time, while hearkening back to another era, Tarantino is very much in the moment, according to Ling. “I’ve never seen a filmmaker more excited during a meeting. His love of filmmaking, besides being infectious, makes everybody excited to be there—because










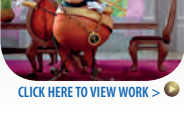
he’s so excited to be there. His love of the process is like no other’s. He’s like a kid in a candy store. He loves every aspect of working on something. I’d show him a dressed set and then he’d tell me there were a couple of things he wanted to add. The trunk of his car opens and he pulls

Continued on page 30

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <p>Jiff's "Bunker"</p> <p>CLICK HERE TO VIEW WORK ></p>	<p>Beacon Street Studios, Venice, Calif. Andrew Felteinstein, John Nau, Danny Dunlop, composers; Leslie DiLullo, exec producer; Rommel Molina, sound designer</p> <p>See SHOOTonline.com for backstory on Chart's #1 entry</p>	<p>Harbor Picture Company, Santa Monica, Calif. Steve Pirsky, mixer</p>	<p>Publicis New York</p>	<p>Hungry Man, bicoastal Wayne McClammy, director</p>
2	 <p>Monica Lewinsky Anti-Bullying Campaign's "The Epidemic"</p> <p>CLICK HERE TO VIEW WORK ></p>	<p>Human, New York Sloan Alexander, composer/creative director; James D. Wells, exec producer</p>	<p>Post Human, New York Sloan Alexander, chief engineer</p>	<p>BBDO New York</p>	<p>Sanctuary, Los Angeles Cole Webley, director</p>
3	 <p>Squarespace's "Garage"</p> <p>CLICK HERE TO VIEW WORK ></p>	<p>Q Department, New York</p>	<p>One Thousand Birds, bicoastal Torin Geller, mixer; Kira MacKnight, exec producer; Alex Berner-Coe, producer</p>	<p>Squarespace, in-house creative</p>	<p>Anonymous Content, bicoastal Patrick Daughters, director</p>
4	 <p>The North Face's "FUTURELIGHT--Made to Defy"</p> <p>CLICK HERE TO VIEW WORK ></p>	<p>Squeak E Clean Studios, Los Angeles Track title: "Breathwork" Lindsay Morris, composer; Rob Barbato, creative director; Amanda Patterson, sr. producer LSD, Santa Monica, Calif. Michael Anastasi, sound designer</p>	<p>Lime Studios, Santa Monica, Calif. Zac Fisher, mixer</p>	<p>Sid Lee, New York</p>	<p>Gloria, Los Angeles Rodrigo Valdes, director</p>
5	 <p>Ubisoft/Tom Clancy's Ghost Recon's "Warring With Weezy"</p> <p>CLICK HERE TO VIEW WORK ></p>	<p>Barking Owl, West Los Angeles, Calif. Morgan Johnson, sound designer; Houston Fry, music editing (of licensed work from Lil Wayne, libraries)</p>	<p>Barking Owl, West Los Angeles, Calif. Matt Keith, mixer</p>	<p>Argonaut, San Francisco</p>	<p>Minted Content, Santa Monica, Calif. David Leitch, director</p>
6	 <p>Porsche Taycan's "Hey Electricity"</p> <p>CLICK HERE TO VIEW WORK ></p>	<p>Yessian Music, Hamburg and New York Dan Zank, composer; Ingmar Rehberg, EP; Lukas Lehmann, Helena Schmitz, producers; Brian Yessian, chief creative officer; Michael Yessian, head of production; Robin Grosskopf, sound designer</p> <p>Staub Audio, Dusseldorf, Germany sound design</p>	<p>Staub Audio, Dusseldorf, Germany</p>	<p>Grabarz & Partner, Hamburg, Germany</p>	<p>BWGTBLD GMBH, Berlin Per Hampus Stallhandske, director</p>
7	 <p>Blue Moon's "Routine"</p> <p>CLICK HERE TO VIEW WORK ></p>	<p>SOUTH Music & Sound, Santa Monica, Calif. Matt Drenik, Jon Darling, creative directors; Mike Semple, songwriter; Ann Haugen, exec producer; Laura Phillips, vocalist</p> <p>Sonic Union, New York Steve Rosen, sound designer</p>	<p>Sonic Union, New York Steve Rosen, Julieanne Guffain, sound engineers; Pat Sullivan, producer</p>	<p>DDB Chicago Alec Stern, director of music</p>	<p>Anonymous Content, bicoastal Tim Godsall, directors</p>
8	 <p>Samsung Galaxy's "More of Us"</p> <p>CLICK HERE TO VIEW WORK ></p>	<p>Walker Music, bicoastal Sara Matarazzo, owner/producer; Stephanie Pigott, producer</p>	<p>Eleven, Santa Monica, Calif. Jeff Payne, mixer; Andrew Smith, assistant mixer; Melissa Elston, producer</p>	<p>Wieden+Kennedy, Portland, Ore.</p>	<p>Somesuch, Venice, Calif. Abteen Bagheri, director</p>
9	 <p>Samsung's "Alpaca"</p> <p>CLICK HERE TO VIEW WORK ></p>	<p>Soundtrack: "Apache," Incredible Bongo Band/Grandmaster Flash remix</p>	<p>Sound Lounge, New York Tom Jucarone, mixer; Alicia Rodgers, exec producer</p>	<p>BBH New York</p>	<p>MJZ, bicoastal/international Nicolai Fuglsig, director</p>
10	 <p>Fanta's "It's A Grape Thing"</p> <p>CLICK HERE TO VIEW WORK ></p>	<p>New Math, Los Angeles Dan Sammartano, composer/sound designer; Kala Sherman, exec producer; Jake Falby, producer</p>	<p>TBD Post, Austin, Texas Dusty Albertz, sound engineer; Joel Pettit, producer</p>	<p>Preacher, Austin, Texas</p>	<p>London Alley, Culver City, Calif. & London WATTS, director</p>

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 UMG/Mercury Phoenix Trust/Freddie Mercury's "Love Me Like There's No Tomorrow"	Friends Electric , London & LA; Woodblock , Berlin; Studio Seufz , Stuttgart Belinda Blacklock, EP/producer; Ilija Brunck, Jona Brunck, Stefan Michel, EPs; Sandra Brandstätter, character design; Kim-Quy Nguyen, Beth David, Esteban Bravo, storyboard & animatic; Kiana Naghshineh, colorsript artist; Benedikt Hummel, FX animator & editorial; Janina Putzker, animation supervision, layouts, FX animator, animation & clean-up; Sonia Melnyk, animation & clean-up, color artist; Heidi Yilun Chen, Laura Staab, Elena Wolf, Sabine Koops, Nora Marie Back, Isabelle Piolat, Kim Liersch, animation & clean-up; Simone Pivetta, 3D artist; Samuel Rassy, Carlotta Biesenbach, Nora Marie Back, Elena Wolf, color artists; Kiana Naghshineh, background artist; Sarah Eim, compositing lead; Tobias Stärk, Thorsten Löffler, Paul Schicketanz, Csaba Letay, compositing. (Toolbox: ToonBoom Storyboard Pro, TV Paint, After Effects, Nuke, Premiere)	none	Friends Electric , London, LA Woodblock , Berlin Studo Seufz , Stuttgart Beth David, Esteban Bravo, directors See SHOOTonline.com for backstory on Chart's #1 entry
2	 "I Am With You," book trailer for Chanel Miller's "Know My Name"	Norma V. Toraya, aka Crankbunny, animation; Chanel Miller, writer, director; illustrator; Emily Moore, director, producer. Ali Mao, editor. (Toolbox: Photoshop, After Effects) Arcade Edit , New York Tristian Wake, Flame Artist (Toolbox: Flame)	none	Chanel Miller, Emily Moore, directors Emerald Pictures (live-action production), Los Angeles
3	 MoneySuperMarket's "Bears"	Framestore , London Jules Janaud, VFX supervisor; Jordi Bares, creative director; Sherrine Byfield, 2D lead; Matthew Thomas, compositor Gez Wright, lead animator; Ross Burgess, Joseph Kane, Robbie Brown, animators; Andy Butler, Leo Schreiber, rigging; Joel Best, Gabriela Ruch Salmeron, Mary Doyle, Bear asset team; Alice Roseberry Haynes, Omar Jason, modeling/texture/look development; Mathias Cadyck, Itg; Valerio DiNapoli, Stephen Moroz, Ahmed Gharraph, FX team; Paul O'Brien, Flame; Simon Bourne; colorist; Gavin Hyde, editorial; Christopher Gray, EP; Emma Hughes, CG coordinator. (Toolbox: Houdini, Nuke)	Engine , London	MJZ , bicoastal/international Matthijs van Heijningen, director
4	 Cashmere Cat's "Emotions" (music video)	The Mill , Los Angeles Pete King, EP; Daniel Beldy, producer; Michael Novo, prodn coordinator; Glyn Tebbutt, Daniel Thuresson, shoot supervisor; Glyn Tebbutt, creative director; Lisha Tan, creative director, character development; Juan Zavala, Matt Connolly, animation; Ed Laag, Sasha Vinogradova, Sidney Tan, design. The Mill Aurelien Simon, EP; Hiro Miyoshi, developer; Dave Witters, Troy Barsness, technical artists; Tawfeeq Martin, technical innovations manager. (Toolbox: Unreal, Maya, Houdini, Flame, Shogun)	none	Park Pictures , bicoastal/ Jake Schreier, director
5	 IKEA Canada's "Stuff Monster"	a52 , Santa Monica, Calif. Jesse Monsour, VFX supervisor, 2D VFX artist; Andy Wilkoff, CG supervisor; Richard Hirst, Hugh Seville, Narbeh Mardirossian, 2D VFX artists; Adam Rosenzweig, Alejandro Castro, Andy Wilkoff, Daniel Jensen, Dustin Mellum, Evan Mayfield, Ian Ruhfass, Joe Chiechi, Joe Paniagua, John Riggs, Josh Dyer, Max Ulichney, Michale Bettinardi, Michael Cardenas, Mike Di Nocco, Suzi Little, 3D artists; Chris Riley, online editor; Scott Boyajan, producer; Patrick Nugent, Kim Christensen, exec producers; Jennifer Sofio Hall, managing director. (Toolbox: Flame, Maya, Vray, Photoshop)	Rethink , Toronto, Montreal, Vancouver	Scouts Honour , Toronto Mark Zibert, director
6	 Chobani's "Impact"	LOBO , New York Mateus de Paula, director; Fabio Acorsi, director, animation coordinator & animatic; Luis Ribeiro, EP; Clara Moreli, Rosangela Gomes, heads of prodn; Karen de Moura, Priscila Benatti, postproduction; William Santiago, Arthur Duarte, illustration; Bruno H. Costa, storyboard & cleanup; Anderson Omori, Chan Tony, Paulo Passaro, 2D animation; Michel Venus, Francisco de Assis, Bruno Curcino, cleanup; Estevão Santos, Ricardo Filomeno, Bruno Ronzani, Francisco Beraldo, Julia Góes Sampaio, André Finhana, motion graphics/composition. (Toolbox: Photoshop, After Effects, Flash, Toon Boom, Premiere)	none	LOBO , New York Mateus de Paula, Fabio Acorsi, directors
7	 Paramount Animation Logo	ATK PLN , Dallas Patton Tunstall, creative director/CG supervisor; Justin Skerpan, producer; Shannon Thomas, lighting lead; Chad Moseley, cloth & hair; Daniel Ries, surfacing; Jackson Armstrong, end logo animation & FX; Jose Sebastian Gomez, executive creative director; David Bates, managing director (Toolbox: Houdini, Octane, cusotmized technical pipeline)	ATK PLN , Dallas	ATK PLN , Dallas David Moodie, director
8	 Nestle Health Science's "Malu"	Zombie Studio , Sao Paulo, Brazil Paulo Garcia, director; Daniel Salles, Yohann da Geb, creative directors; Natalia Gouvêa, exec producer; Antonela Castro, Marcio Lovato and Leticia Harumi, producers; Gustavo Rangel, CG supervisor & composition; Ricardo Alves, Bosen Post, composition. (Toolbox: Photoshop, Maya, Zbrush, Arnold, Nuke, Davinci)	FCB Health Brasil	Zombie Studio , Sao Paulo Paulo Garcia, director
9	 Ubisoft/Tom Clancy's Ghost Recon's "Warring with Weezy"	Eight VFX , Santa Monica, Calif. Paulo Garcia, director; Daniel Salles, Yohann da Geb, creative directors; Natalia Gouvêa, exec producer; Antonela Castro, Marcio Lovato and Leticia Harumi, producers; Gustavo Rangel, CG supervisor & composition; Ricardo Alves, Bosen Post, composition. (Toolbox: Photoshop, Maya, Zbrush, Arnold, Nuke, Davinci)	Argonaut , San Francisco	Minted Content , Santa Monica, Calif. David Leitch, director
10	 Seriously/Best Fiends' "The Immortal Cockroach" (short)	Reel FX Animation Studios , Dallas Augusto Schillaci, art dir/VFX supervisor; Rod Douglas, storyboard artist; Vincent Bisschop, Federico Moreno Breser, Nicolas Villareal, art dept; Tom Jordan, modeling supervisor; Douglas Bell, Megan Shaffer, surfacing supervisor; Chris Browne, character FX supervisor; Yuri Martell, matte painting; Dan West, layout lead; Eddy Lowinski, FX supervisor; Tony Fan, Evan Robinson, Jyota Malcolm, Matthieu Bruneau, FX; Keenan Proffitt, environment supervisor; Martin Ferland, animation supervisor; Kirby Atkins, Kosta Dracopoulos, Jason Park, Justin Ustel, Syuan-Ru Wu, Anna Masquelier, Tiago Ferreira, Chris Burnham, Helene Papet, animation; Kelsey Craig, Jessica M. Hogan, Itg supervisors; Seth Schwartz, CG supervisor. (Toolbox: Maya, Nuke)	none	Reel FX Animation Studios , Dallas Augusto Schillaci, director

Ling, Richardson Reunite

Continued from page 27

out a little mug or something else. He lives for every little piece.”

Additionally, continued Ling, Tarantino “wants everything to be in the real world, not in front of green screen. We reconstructed four blocks of Hollywood Boulevard to bring back that era—with-out stopping tourists, without being able to close any buildings. Giant cranes put up the original signage. We also did the same for Westwood, recreating the facade of a building, accounting for all the little details.”

Doing this on the fly in such short order wouldn't have been possible without the artistry of Nancy Haigh, whom Ling described as “one of the greatest

connection in films and commercials. And it was an incredibly exciting process to be working as what I call the tripod—Quentin, Robert and myself—on *Once Upon a Time...in Hollywood*, making sure we were backing up each other as we went after just the right visual style and color saturation for the movie.”

That process, concluded Ling, was particularly remarkable because it entailed “the excitement of doing things practically which is not really done much anymore due to financial reasons. The focus is on what you get done viscerally in design and interaction with the characters. It's a movie that's a real movie. It's not a Marvel or a DC movie which also has its artistry. CGI has opened up doors for us



Photos by Andrew Cooper/courtesy of Sony-Columbia Pictures

Leonardo DiCaprio in *Once Upon a Time...in Hollywood*

set decorators of all time.” Ling's second ever project, a TV assignment back in the 1980s, marked her first time collaborating with Haigh, a seven-time Oscar nominee who won for *Bugsy* in 1992. It took nearly 30 years for them to get back together, on *Once Upon a Time...in Hollywood*. Ling described their working reunion as a joy.

Another *Once Upon a Time...* highlight for Ling was teaming again with cinematographer Robert Richardson, ASC, a nine-time Academy Award nominee who won three times for his lensing of *JFK*, *The Aviator* and *Hugo*. Ling had worked with Richardson on Oliver Stone's *The Doors*. Richardson also was instrumental in her breaking into the ad arena. “I did an enormous amount of commercials with Bob,” related Ling. “He pulled me into the commercial world way back. He was directing and shooting at that time for MJZ, and then Tool. We have a visual

to create whole new worlds and visions. But it's still fabulous to do a real period piece, particularly with Tarantino. It's an incredibly exciting visual proposition.”

This is the second of a 16-part series with future installments of The Road To Oscar slated to run in the weekly SHOOT>e.dition, The SHOOT Dailies and on SHOOT-online.com, with select installments also in print issues. The series will appear weekly through the Academy Awards gala ceremony. Nominations for the 92nd Academy Awards will be announced on Monday, January 13, 2020. The 92nd Oscars will be held on Sunday, February 9, 2020, at the Dolby Theatre at Hollywood & Highland Center in Hollywood, Calif., and will be televised live on the ABC Television Network. The Oscars also will be televised live in more than 225 countries and territories worldwide.

street talk

The **READY Initiative**, an apprenticeship for young people who have experienced homelessness and are suited to a creative career, has been launched. The initiative is a partnership between **RAPP UK**, youth homelessness charity **Centrepoint** and education specialist **Creative Pioneers** to find and develop these individuals. The 15-month salaried apprenticeship includes working on live briefs, the ongoing support of a bespoke mentor network, an agency starting salary and the same benefits as other full-time employees. After providing them with a brief to test their creative potential, candidates are shortlisted by RAPP UK to take forward to spend time in the agency. The candidates will spend three weeks working across different parts of the creative department and present back what they have learnt at the end. One

will be taken forward to the apprenticeship and the remaining candidates will receive career coaching and support. The successful apprentice will be enrolled in the Creative Pioneers Junior Content Producer course. This involves spending a day each week learning about art direction, copywriting, video production, social media, blogging, and content creation skills.....U.K. director **Barney Cokeliss** has joined Toronto production company **Someplace Nice** for Canadian representation. He continues to be handled by **THEM** in the U.S. and by **Dark Energy** in the U.K. His credits include Macmillan Cancer Support's “Falling,” ongoing fare for the National Health Service, a large campaign for CIC Bank, NHTSA's “No Good Excuse” and MiWay's “Live Your Way.” Cokeliss' stereoscopic short *The Foundling*, commissioned by Philips, tells the tale of an exceptional boy's life in the circus. It received gold at the British Arrows advertising awards. His film *Night Dancing* premiered at TIFF and is currently completing a festival run in which it has won over 10 international awards and was chosen for Lincoln Center's “Dance on Camera” dance film festival. His other short film work has been selected by festivals including Sundance and Venice.....

rep report

DP **John Matysiak** has joined **Innovative Artists** for commercial representation. He has shot some of the biggest names in music, particularly the country genre, including stars like **Jason Aldean**, **Kane Brown**, **Kings of Leon** and **Miranda Lambert**. Matysiak has a wide array of commercial experience, spanning brands such as **Audi**, **Bose**, **Chevy**, **ESPN Monday Night Football**, **Lexus**, **Mountain Dew** and **Spotify**. Also coming aboard the **Innovative Artists** roster for spot

representation is production designer **Leigh Poindexter** who is local to L.A. and in the **800 Union**. Poindexter's recent work features global musicians like **Paul McCartney** and **Sia**, with recent narrative projects selected for the **Sundance Film Festival** and **SXSW**.....Cinematographer **Greig Fraser, ASC ACS**—who's repped by **UTA**—has added *The Batman* to his schedule, which also includes *The Mandalorian*, coming out Nov. 12, and *Dune*, scheduled for release Nov. 18, 2020.....Cinematographer **Matthew Libatique, ASC**—also handled by **UTA**—will be shooting **Casey Nicholaw's** *The Prom* for **Netflix**.....DP **Bojan Bazelli**—who's repped by **Dattner Disputo and Associates (DDA)**—shot *6 Underground* which makes its way to **Netflix** on December 13. Starring **Ryan Reynolds**, *6 Underground* is the first **Michael Bay**-directed project for any streaming service. The action-packed film centers around six billionaires who take criminal justice into their own hands by forming a vigilante group after faking their own deaths. Bazelli also has director **William Eubank's** horror thriller *Underwater* hitting cinemas on January 10. After an earthquake destroys the underwater research lab where stars **Kristen Stewart** and **T.J. Miller** work, a deadly monster threatens to take their lives as they try to make their way back to safety.....**Jeff Cronenweth, ASC**—who's also repped by **DDA**—lensed the long-awaited adaptation of **James Frey's** controversial memoir. The film comes to the big screen on December 6....

Scott Z. Burns

Writer-director reflects on *The Report*

By Robert Goldrich

Scott Z. Burns has worn different industry hats with great aplomb. He was a producer on the Oscar-winning feature documentary *An Inconvenient Truth* and then its sequel. His writing credits range from director Paul Greengrass' *The Bourne Ultimatum* to Steven Soderbergh's *The Informant!*, *Contagion*, *Side Effects* and the recent Netflix release *Laundromat*.

Now he has further extended his filmography and storytelling reach with *The Report* (Amazon) which he not only wrote and produced but also directed. Slated for a November 15th release, *The Report* is the second feature directed by Burns, the first being *Pu-239*, a

gists who devised it. I started looking into it, trying to find more detail. Then the Senate Intelligence Committee report came out that Dan led.

Eventually Dan and I wound up having a drink. We talked about how the report came to be. I felt the story of the report was an important as the story it tells. I also felt it was time for me to try to write a script about a hero instead of someone who might have been a liar.

SHOOT: What was the biggest challenge posed by *The Report*?

Burns: From a screenwriting standpoint,



"I felt the story of the report was as important as the story it tells. I also felt it was time for me to try to write a script about a hero."

2006 release. He has also ventured out directionally into television with episodic credits on *Californication* (Showtime) and this season's *The Loudest Voice* (HBO), the miniseries which starred Russell Crowe as Fox News founder Roger Ailes.

Earlier in his career, Burns was an advertising agency creative and then a commercials director. He was part of the creative team at Goodby Silverstein & Partners that brought us the iconic "Got Milk?" campaign.

Now Burns finds *The Report* in the awards season conversation. Based on actual events, the film stars Adam Driver as Daniel J. Jones who is tasked by his boss, Sen. Diane Feinstein (Annette Bening) to lead an investigation of the CIA's Detention and Interrogation Program, which was created in the aftermath of 9/11. Jones' relentless pursuit of the truth leads to findings that uncover the lengths to which the nation's top intelligence agency went to destroy evidence, subvert the law, and hide a brutal secret from the American public.

SHOOT: Provide some backstory on *The Report*. What drew you to the story?

Burns: My first exposure to the Detention and Interrogation Program that the CIA had was a piece in *Vanity Fair* titled "Rorschach and Awe." It was about the origin of the program, the two psycholo-

gists who devised it. I started looking into it, trying to find more detail. Then the Senate Intelligence Committee report came out that Dan led. Eventually Dan and I wound up having a drink. We talked about how the report came to be. I felt the story of the report was an important as the story it tells. I also felt it was time for me to try to write a script about a hero instead of someone who might have been a liar. The biggest challenge was taking a 6,700 page report that turned into a 500-page summary and then trying to get that into the form of a 120-page screenplay. This constant boiling down of the information was the challenge, trying to figure out what was the best way to try to illustrate the depth and breadth of the report. I ended up doing something Dan had done in the report—relying on the stories of a few detainees. I picked three or four to focus on who allowed the viewer to understand how this program came to be, how it came to be identified as ineffective and how it was misrepresented to the public and Congress.

I relied on doing a table read with the script, something I had never really done with a film project before. I had written a play previously to doing this. And in (live) theater, there are countless table reads. I relied on that to hear the story out loud and to identify redundancies, to see if it would bore people, to determine how far I should go. That was helpful.

As a director, the challenge was coming up with a cinematic language that would allow me to have flashbacks that weren't going to confuse people in terms of the time period of the film.

For the full interview, visit SHOOTonline.com or check out the 10/25 SHOOT > edition.

October/November 2019 SHOOT 31



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- **MyNewsRoom:** Curate a personal or company news page on your website & in your MySHOOT profile with ANY web content from SHOOT, SPW & external news and features.
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- Can post multiple **Classified Ads**
- **Smart hyperlink** added to name in ALL past & future SHOOT & SPW Content
- PDF of Annual **NDS Event Registration/Attendee Directory** + **Guaranteed seating** at event.

Why do I want a MySHOOT profile? To get more work by positioning your profile & work where commercial & entertainment production/post decision-makers will see it. **MySHOOT** is a dynamic commercial, movie, TV & Video production and post talent database for production/post/VFX/music/sound artisans & the companies, rep firms & agents that represent them, to share their profiles and work with potential clients who visit SHOOTonline every day for the latest industry information, news, trends, ideas and work.

Whatever segment of the industry you're in and whether your work is :15, :60, or 2:00 hours a SHOOT Membership will make you smarter, more visible, and more connected.

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