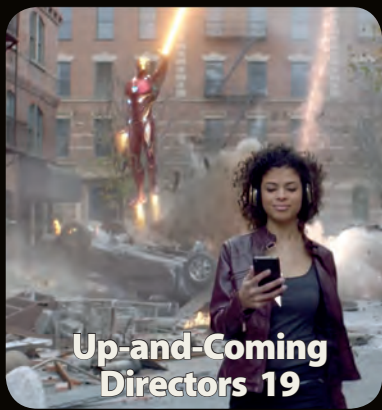




Hot Locations 10



Chat Room 18



Up-and-Coming Directors 19



Cinematographers & Cameras 22

March/April 2019

www.SHOOTonline.com

# THE SHOOT



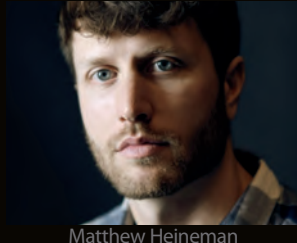
## The Road To Emmy Preview



4



Adam McKay



Matthew Heineman



Floyd Russ

Spring 2019

# DIRECTORS

Series 8



Lauren Greenfield



Ramaa Mosley



Ridley Scott



Spike Jonze



Top Ten VFX & Animation Chart 26



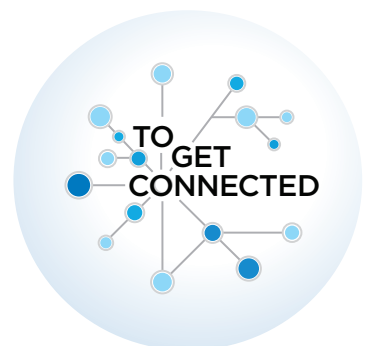
Top Ten Music Tracks Chart 28



**GPN**  
Global Production Network  
A World of Possibilities

REPRESENTING PRODUCTION  
SERVICE COMPANIES **GLOBALLY**

[www.globalproductionnetwork.com](http://www.globalproductionnetwork.com)





THE FURTHEST REACHES OF YOUR IMAGINATION  
ARE CLOSER THAN YOU THINK.



With versatile landscapes, experienced film crews and incentivized tax breaks, the only limit to filming in the U.S. Virgin Islands is your imagination. Enjoy up to a 29% tax rebate and up to a 17% transferable tax credit when you film in the USVI. For more opportunities in St. Croix, St. John and St. Thomas, call 340.774.8784 ext. 2243.



UNITED STATES VIRGIN ISLANDS FILM OFFICE

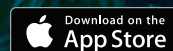
st CROIX st JOHN st THOMAS

[filmusvi.com](http://filmusvi.com)

DOWNLOAD THE FILM USVI APP:



afci member



## EDITORIAL

Publisher & Editorial Director  
**Robert Grier**

203.227.1699 ext. 701 [rgrier@shootonline.com](mailto:rgrier@shootonline.com)

## Editor

**Robert Goldrich**

203.227.1699 ext. 702 [rgoldrich@shootonline.com](mailto:rgoldrich@shootonline.com)

## ADVERTISING

Digital & Print Rates & Information  
[marketing@shootonline.com](mailto:marketing@shootonline.com)  
203.227.1699 ext. 701

[www.shootonline.com/go/advertise](http://www.shootonline.com/go/advertise)

Advertising Production

**Gerald Giannone**

[ads@shootonline.com](mailto:ads@shootonline.com)

203.227.1699 ext. 700

## OFFICES

### Main Office

606 Post Road East #650

Westport, CT 06880 USA

203.227.1699 Fax: 203.571.3355

### West

203.227.1699 ext. 702

Print Production

**Jim Theodorou**

[jtheodorou@shootonline.com](mailto:jtheodorou@shootonline.com)

## Circulation

203.227.1699 ext. 4 [circulation@shootonline.com](mailto:circulation@shootonline.com)

## SHOOT Publicity Wire

203.227.1699 ext. 700 [publicitywire@shootonline.com](mailto:publicitywire@shootonline.com)

© 2019 DCA Business Media LLC. All rights reserved.

SHOOT and SHOOTonline are registered U.S. trademarks.

No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## Print Issues Subscription Service

[circulation@shootonline.com](mailto:circulation@shootonline.com)

## Find PDF Versions

and order issues

[backissues.SHOOTonline.com](http://backissues.SHOOTonline.com)

SHOOT (ISSN# 1055-9825) printed edition is published bimonthly for members by DCA Business Media LLC, 606 Post Road East, #650, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 184, Lowell, MA 01853

USPS (06-234)

## SHOOT ePubs

The SHOOT > eEdition weekly ePub is published on Friday. The SHOOT Dailies are published daily Mon-Fri.

Brand News| weekly ePub is published Wednesdays.

SHOOT Screenwork published Mondays.

[www.shootonline.com/subscribe](http://www.shootonline.com/subscribe)

## SHOOTmobile

Get the SHOOTonline Mobile app

App Store: [iPhone.SHOOTonline.com](https://itunes.apple.com/us/app/shoot-online/id1055982500)

Google Play: [Android.SHOOTonline.com](https://play.google.com/store/apps/details?id=com.shootonline)

Mobile Web Version: [m.SHOOTonline.com](http://m.SHOOTonline.com)

SHOOT is printed in the U.S.A.



SHOOT is a member of:



afci affiliate member

Follow SHOOT via hashtag #SHOOTonline at:



Cover photo credits: Emmy Preview (l-r) *The Marvelous Mrs. Maisel*, photo by Nicole Rivelli/courtesy of Amazon; *Maniac*, photo by Michele K. Short/courtesy of Netflix; *Free Solo*, photo by Samuel Crossley/courtesy of National Geographic. Directors Series pic of Spike Jonze, photo by Shane Karns/courtesy of DGA. Chat Room pic from *The Highwaymen*, photo by Hilary B. Gayle/courtesy of Netflix.

By Robert Goldrich

## spot.com.mentary



### Serious Comedy

Our Up-and-Coming Directors feature has always been about helping new talent gain much deserved exposure, but occasionally that takes on a greater sense of purpose. Such is the case in this issue of SHOOT with director Jess Coulter who recently joined O Positive after coming over from the agency side where she had most recently served as a creative director at BBDO New York.

Focused on developing her directing career, Coulter also has an eye on the bigger implications of establishing herself in the comedy marketplace. She recalled on the agency side having the privilege of working with adept comedy directors--none of whom was a woman. A woman director in comedy has been a relative rarity, something she hopes to change by gaining a foothold at O Positive, a shop

known for its humorous chops, and hopefully serving as a catalyst for other women to join the fray.

Coulter brings to her quest comedy work she directed at BBDO, agency creative sensibilities, and a honing of her humorous chops in improv and sketch writing/acting/directing with NYC's Upright Citizens Brigade, and then The Pit

her feature film, *Late Night*.

Penned by Mindy Kaling and co-starring Kaling and Emma Thompson, *Late Night* premiered to rave reviews and a standing ovation in Park City this January. The film was immediately acquired by Amazon for a record-breaking \$13 million--the festival's highest ever for a film by a female director--and is set to hit

**A woman director in comedy has been a relative rarity, something she hopes to change by gaining a foothold at O Positive.**

ensemble. She's already made her debut as a staff director at O Positive with the "Morningmorphosis" campaign for IKEA out of Ogilvy NY.

Coulter's emergence is not the only cause for optimism when it comes to women directors gaining a foothold in comedy. In our Sundance Film Festival coverage earlier this year, Golden Globe-winning and Emmy-nominated director Nisha Ganatra made a major splash with

theaters this summer.

Last month it was announced that Ganatra joined production house Chelsea for her first commercial and branded content representation.

Lisa Mehling, president of Chelsea, said, "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."

By Michael Scantlebury

## POV



### How To Win Over Generation Z

When it comes to Generation Z, and how important they are for the future of your brand, I like to think in terms of the leaky bucket concept. Every brand is a leaky bucket: over time, consumers will fall out. They find someone else they love more, their focus shifts, they get bored, whatever. If brands want to be smart with their marketing dollars, it's actually far more expensive to convince someone who's about to leave your brand to come back, because they've already decided.

As Byron Sharp of the Ehrenberg-Bass Institute famously said, marketers ought to be focused on filling the bucket with new customers at a faster rate than it leaks. This means finding a constant stream of new consumers -- which is where Generation Z comes in.

But what really defines this audience, and how can we go about building a re-

lationship with them? Well, first off, Generation Z are the world's first 100% digital natives. They've never known a world without the internet; they've never not had a smartphone fused to their hand.

Second off, Gen Z think fast. Research shows it takes them just eight seconds to decide whether or not they want to engage with your brand and, if you don't capture their attention in that timespan, you've lost them.

Thirdly, in contrast with millennials, one of the most exciting things about Gen Z is that they care about brands. Even crazier -- they like brands.

Generation Z adopt brands as social currency--expressing themselves through brands that speak to their interests and lifestyle; that say something about who they are. But they want brands to be brave--to do new things that inspire them, not reflect them. They want brands to set the agenda. So, top tips for brands looking

to succeed with Gen Z are: (1) Be visual. Be brave. Get weird. Don't rely too heavily on brand guidelines; and don't be afraid to embrace "internet culture." It can be a remarkably liberating place; (2) Be ambitious. Be fast, and be new. Consider moving to a "news, not content" strategy. In the mobile-first world of Gen Z, brands that make headlines succeed faster and last longer than brands that make beautiful film; and (3) Be relatable--and be authentically so. 77% of young consumers want brands to be authentically relatable, according to research from Impero--so know who you are as a brand, and stick to it. So, for brands looking to up their game and future-proof, set your eyes on the next generation of consumers--and make your competitors look like the tired ones. Start getting weird. Generation Z--and your leaky bucket--will thank you for it. --Michael Scantlebury is creative director/founder of London agency Impero.

# Turning 71, Emmys Have Plenty Of New Wrinkles

Awards season thus far may hold clues as to what will catch the fancy of TV Academy voters

A SHOOT Staff Report



Photo by Jimmy Chin/courtesy of National Geographic



Photo by Craig Blankenhorn/courtesy of HBO



Photo by Shane Kans/courtesy of DGA



Photo by Isaac Terrell/courtesy of HBO



Photo by Hilary B. Gayle/courtesy of Amazon



Photo by Michele K. Stewart/courtesy of Netflix



Photo by Jan Thib/courtesy of Amazon

The 71st Emmy Awards are fast approaching with an entry deadline of May 6, nominations-round voting slated to get underway on June 10 and end on June 24, with nominations announced on July 16, final round voting to commence on August 15 and end on August 29, and then the Creative Arts Emmy Awards ceremony to be spread over the weekend of September 14-15, followed by the primetime Emmys on September 22, televised live on the FOX network.

While the schedule may sound like a familiar drill, there are a number of new wrinkles in this year's competition as the Television Academy's 24,000-plus members—representing 30 professional peer groups, including performers, directors, producers, art directors and various other artisans—will have more to consider this year when casting their Emmy ballots. For one, there's a new category honoring Outstanding Music Composition for a Documentary Series or Special (Original Dramatic Under-score). This recognizes the unique cre-

ative process and evaluation criteria for documentary scoring, versus scoring for scripted series or specials.

Furthermore, choreography categories have been restructured with two separate juried awards: Outstanding Choreography for Variety and Reality Programming (variety series, variety special, structured reality, unstructured reality and competition program); and Outstanding Choreography for Scripted Programming (comedy series, drama series, limited series and TV movies).

Changes in rules for the 71st Emmys span such disciplines as sound mixing. For instance, in the Outstanding Sound Mixing for a Variety Series or Special category, entries will be recognized in the two genres (variety series, specials) with the number of nominees proportional to the number of submissions in each genre, with at least one nomination for each. Similarly in the Outstanding Sound Mixing for Nonfiction Program category, entries will be recognized in two genres (documentary/nonfiction

programs and reality programs), with the number of nominees proportional to the number of submissions in each genre, with at least one nomination for each.

The alluded to Academy peer groups and their respective governors are:

--ANIMATION Jill Daniels (returning governor serving an ongoing term through 12/31/19), and Janet Dimon (newly elected to a term extending through 12/31/20)

--ART DIRECTORS/SET DECORATORS Halina Siwolop (returning), and James Yarnell (newly elected)

--CASTING DIRECTORS Peter Golden, CSA (returning), and Howard Meltzer, CSA (newly elected)

--CHILDREN'S PROGRAMMING Jill Sanford (returning), and Troy Underwood (newly elected)

--CHOREOGRAPHY Eboni Nichols (returning), and Mandy Moore (newly elected)

--CINEMATOGRAPHERS John Sim-

From top left, clockwise: Alex Honnold in *Free Solo*; a scene from *Succession*; Adam McKay with the DGA Award for *Succession*; Kerry Bishe in a scene from *The Romanoffs*; Emma Stone in *Maniac*; Julia Roberts in *Homecoming*; Julia Louis-Dreyfus in *Veep*

# EMMY AWARDS PREVIEW

mons, ASC (returning), and Gary Baum, ASC (newly elected)

--COMMERCIALS Rich Carter (returning), and Ann Leslie Uzdavinis (newly elected)

--COSTUME DESIGN & SUPERVISION Terry Ann Gordon (returning), and Laura Guzik (newly elected)

--DAYTIME PROGRAMMING Steven Kent (returning), and Eva Basler (newly elected)

--DIRECTORS Michael Spiller (returning), and Mark Cendrowski (newly elected)

--DOCUMENTARY PROGRAMMING Daniel H. Birman (returning), and Lois Vossen (newly elected)

--INTERACTIVE MEDIA Lori H. Schwartz (returning), and Chris Thomes (newly elected)

--LIGHTING, CAMERA & TECHNICAL ARTS Jeffrey A. Calderon (returning), and David Plakos (newly elected)

--LOS ANGELES AREA Brenda Brkusic (returning), and Paul Button

(newly elected)

--MAKEUP ARTISTS/HAIRSTYLISTS Terri D. Carter (returning), and Mary Guerrero (newly elected)

--MOTION & TITLE DESIGN Greg Kupiec (returning), and Lauraine Gibbons (newly elected)

--MUSIC John Debney (returning), and Rickey Minor (newly elected)

--PERFORMERS Bob Bergen (returning), and Patrika Darbo (newly elected)

--PICTURE EDITORS Scott Boyd, ACE (returning), and Michael Ruscio, ACE (newly elected)

--PRODUCERS John Ziffren (returning), and Keith Raskin (newly elected)

--PRODUCTION EXECUTIVES Keiren Fisher (returning), and Lucia Germino (newly elected)

--PROFESSIONAL REPRESENTATIVES Glenn Rigberg (returning), and Bryan Leder (newly elected)

--PUBLIC RELATIONS Steven Spignese (returning), and Nicole Maros-

tica (newly elected)

--REALITY PROGRAMMING Philip D. Segal (returning), and Bob Boden (newly elected)

--SOUND Frank Morrone, CAS (returning), and Bob Bronow, CAS (newly elected)

--SOUND EDITORS Christopher Reeves (returning), and Eileen Horta (newly elected)

--SPECIAL VISUAL EFFECTS Mark Scott (returning), and Spatny Erik Henry (newly elected)

--STUNTS Lesley Aletter (returning), and Dorenda Moore (newly elected)

--TELEVISION EXECUTIVES Sam Linsky (returning), and Debra Curtis (newly elected)

--WRITERS Judalina Neira (returning), and Regina Hicks (newly elected)

Atop the hierarchy is Television Academy CEO Frank Scherma who began a two-year term on January 1. Scherma, president of RadicalMedia, has a long

history of volunteer service for the Television Academy; prior to becoming CEO, he was as an officer of the Board of Governors as the vice chair for the 2017-2018 term. He previously served as the second vice chair for the Board of Governors as well as several terms as Commercials Peer Group governor. Scherma has also served on the Creative Arts Emmy Awards Show Committee, Membership Committee, Governors Award Selection Committee, Digital Strategy Committee and on the Television Academy Foundation's Board of Directors, among other positions.

## In contention

While it's difficult to gauge how Academy members will ultimately vote, clues abound in terms of how the awards season thus far has shaped up as Emmy-eligible fare has already scored impressively in competitions ranging from the Golden Globes to the Screen

*Continued on page 6*

## UNIVERSAL STUDIOS BOOK NOW!

Six New  
Sound Stages!



More than 30 Backlot Locations

NBCUniversal LightBlade LED  
Production Lighting

Property, Costume, Set Lighting,  
Grip, Transportation & more

818.777.3000

universalstudioslot.com



@UniversalStudiosLot

## Free Solo Could Make History; Adam McKay's DGA Win



**Jimmy Chin (l) and Alex Honnold in *Free Solo***

*Continued from page 5*

Actors Guild (SAG) Awards, Producers Guild Awards, Directors Guild of America (DGA) Awards, even the Academy Awards.

On the latter front, *Free Solo* (National Geographic) won the Best Feature Documentary Oscar. It could become a contender for the Exceptional Merit in Documentary Emmy. Only once has a documentary won both an Academy Award and an Emmy: *Citizenfour*, directed by Laura Poitras.

*Free Solo* marks a cinematic and storytelling achievement that literally and figuratively entailed a delicate balancing act, chronicling Alex Honnold as he tried to become the first person to ever free solo climb Yosemite's 3,000-foot-high El Capitan Wall. With no ropes or safety gear, he completed a monumental feat in rock climbing history.

While the literal aspect of keeping one's balance is obvious from a physical/athletic standpoint as well as in terms of navigating a slew of daunting production logistics, the figurative challenge was centered on an inherent moral dilemma.

The wife and husband team of directors/producers Elizabeth Chai Vasarhelyi and Jimmy Chin had to capture their friend Honnold's ambitious journey—which could go terribly wrong.

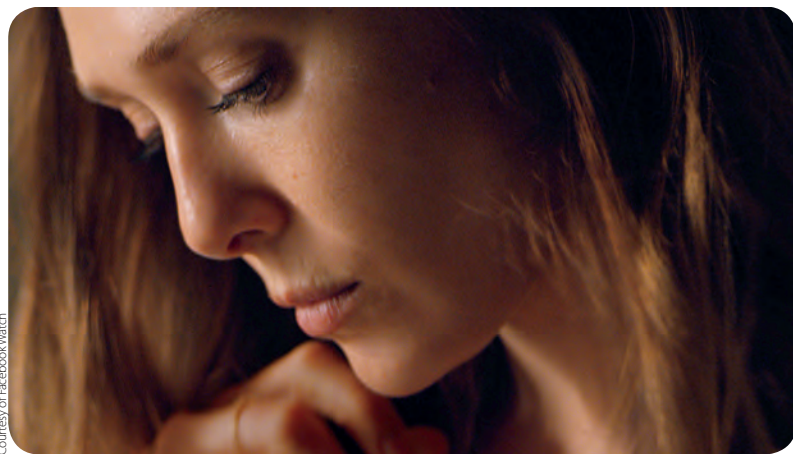
Honnold's quest put him in great peril and making a documentary about him, Vasarhelyi told *SHOOT*, was "scary," "terrifying" and full of "ethical implications," with the real possibility that the filmmakers could bear witness to his demise. Vasarhelyi and Chin ago-

nized over the decision to proceed with the film but ultimately they were swayed by the inspirational value of Honnold's story and the extraordinary nature of the potential communal experience for the audience.

Chin said the ethical quandary cited by Vasarhelyi required much soul searching but ultimately was decided by his and her trust in Honnold. "I've seen Alex climb for 10 years," related Chin, a skilled rock climber himself. "I've worked with the best climbers for almost 20 years. Alex is truly phenomenal at what he does. I've seen how he approaches every solo climb. It was really helpful to have that confidence in him and to believe in him not just as an athlete but also as a human being."

*Free Solo* also gave viewers access to Honnold's humanity, which made him all the more relatable to them. "His is a really inspirational story," said Chin. "Everyone can relate to the fear that Alex felt, seeing that for him it was less scary to go climb alone than to ask someone to be a partner. He continually pushes himself in the face of fear to overcome those fears and improve who he is. He's always in that headspace. People understand that and his vulnerability helps people to connect with him."

Among its other honors, *Free Solo* received DGA and Producers Guild Award nominations. The DGA competition could also be a precursor to what might be in the offing for Emmy nominations. For instance, Ben Stiller won a DGA Award for his direction on the limited series *Escape at Dannemora* (Showtime), a Emmy contender in the Limited



***Sorry For You Loss***

Series category.

Similarly Adam McKay garnered the DGA Award for Outstanding Directorial Achievement in Dramatic Series for the pilot "Celebration" episode of *Succession* (HBO), which too could very well be in the running in the Dramatic Series

said that Armstrong's original script for *Succession* was "fabulous," prompting his desire to direct the pilot.

"You try to only direct things you feel you should direct," related McKay. "And there are times you feel someone else could direct. I was drawn to this. It just



**Julia Roberts (l) and Sissy Spacek in a scene from *Homecoming***

Emmy derby.

*Succession* introduces viewers to the Roy family—Logan Roy and his four children—who control an enormous media and entertainment conglomerate. *Succession* tracks their lives as they contemplate and grapple with what the future may hold for them once the aging patriarch steps down from the company.

Oscar-winning writer Jesse Armstrong (*In The Loop*) created the show and penned the pilot episode, "Celebration," helmed by McKay.

The fictional Roy family conjures up thoughts of other power-wielding mass media families from the Murdochs to the Maxwells and the Redstones. McKay

felt like it was from the world we live in right now. As a director, I felt I could actually help the first episode, setting the tone and feel. From my background in theatre and improv, I thought I could add to the idea of family which is at the core of the story. I could add something to this show which touches upon all kinds of ideas—dynastic wealth, income equality, media empires, power, the hallmarks of the times we live in."

Streaming shows have also performed well this awards season, perhaps boding well for their Emmy prospects. *The Marvelous Mrs. Maisel* (Amazon Prime), already an Emmy darling from last year, proved it was able to stay at or

# EMMY AWARDS PREVIEW

## Carries Emmy Promise; Contenders Emerge



Photo by Ben Bazantier/courtesy of NBC

**Justin Hartley (l) and Melanie Liburd in *This Is Us***

above the high bar it set, recently earning the Producers Guild Award for Best Episodic Comedy and the SAG Award for Best Performance by an Ensemble in a Comedy TV Series.

Meanwhile, a newcomer, *The Kominisky Method* (Netflix), created by producer Chuck Lorre, won the Golden Globe for Best Comedy Series. Lorre also has in the Emmy running such series as *Mom* (CBS) and the finale season of *The Big Bang Theory* (CBS).

*Ozark* (Netflix), which garnered five Emmy nominations last year, might return to the Emmy fray in 2019 based on a recent SAG Award win and Golden Globe nomination for Jason Bateman as Lead Actor in a Drama Series. Bateman this year also scored a DGA Award for his direction of the *Ozark* episode titled "Reparations."

*Better Call Saul* (AMC) could also be in the Emmy running based in part on recent SAG Award nominations for Bob Odenkirk for Best Lead Actor in

a Drama Series, and the cast for Outstanding Performance by an Ensemble in a Drama Series.

Winning the Drama Ensemble Series SAG Award was *This Is Us* (NBC), which also earned a Lead Actor nod for Sterling K. Brown who won the Emmy Award a couple of years ago for his work on the show.

In the *This Is Us* mix this year is a special episode--which aired in January--modeled after a one-act play, taking place almost entirely in a hospital waiting room and during a single day, a departure from the show's normal flashback storytelling.

Penning the episode was playwright Bekah Brunstetter.

*Homecoming* (Amazon) could make a case for the viability of a half-hour show making the Best Drama Emmy cut. After all, *Homecoming* recently earned a Writers Guild (WGA) Award nomination in the New Series category as well as three Golden Globe noms--for Best

Drama, Best Actress (Julia Roberts) and Actor (Stephan James).

However, the awards season barometer isn't always an indication of things to come for the Emmys. Consider that the prohibitive favorite for multiple nominations won't debut its final season until April: *Game of Thrones*, HBO's three-time Best Drama Series champion.

Also returning to eligibility after a hiatus is *Veep* (HBO), which was the Emmy king of comedy prior to *The Marvelous Mrs. Maisel*'s win last year. *Veep*'s seventh and final season debuts on March 31.

Among assorted other shows in the mix for Emmy consideration are: *A Very British Scandal* (Amazon Prime), *Barry* (HBO), *Better Things* (FX), *Billions* (Showtime), *Black-ish* (ABC), *Catch-22* (Hulu), *Castle Rock* (Hulu), *Central*

*Good Fight* (CBS All Access), *The Good Place* (NBC), *High Maintenance* (HBO), *The Hot Zone* (National Geographic), *Killing Eve* (BBC America, AMC), *Maniac* (Netflix), *Now Apocalypse* (Starz), *Pose* (FX), *The Romanoffs* (Amazon Prime), *Russian Doll* (Netflix), *Saturday Night Live* (NBC), *Sharp Objects* (HBO), *The Sinner* (USA Network), *Sorry For Your Loss* (Facebook Watch), *True Detective* (HBO), *When They See Us* (Netflix), and telefilms such as *Brexit* (HBO), the *Deadwood* movie (HBO), *King Lear* (Amazon Prime) and *Native Son* (HBO).

Opportunities have opened up in the Emmy field with stalwart shows ineligible in that they are slated to premiere too late for this season, including *The Handmaid's Tale* (Hulu), *Big Little Lies* (HBO), *Stranger Things* (Netflix), *The Crown* (Netflix) and *Homeland* (Show-



Photo by Michele K. Short/courtesy of Netflix

**Emma Stone (center) and Jonah Hill (r) in *Maniac***

*Park Five* (Netflix), *The Chi* (Showtime), *Counterpart* (Starz), *The Deuce* (HBO), *Fosse/Verdon* (FX), *GLOW* (Netflix), *The*

time). Also no longer in the mix is critic's favorite *The Americans*, which has ended its broadcast run on FX.

## SHOOT

### Connecting Buyers & Sellers of Creative, Production & Post Services since 1960

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

Market your company via SHOOT's digital and print platforms to let decision-makers at Production, Editorial, Post, VFX, Animation, Music & Sound companies; Ad Agencies & Brands; TV, Cable & Online Networks; Movie Studios and Independent Filmmakers know why they should connect with your company's talent, services and products.

**For more info on Digital & Print Marketing**, please visit <https://shootonline.com/go/advertise>

**For info on the next Print Issue**, please visit <https://shootonline.com/go/upcomingissues>

**For more info, rates & space reservations**, please contact [marketing@SHOOTonline.com](mailto:marketing@SHOOTonline.com)



Receive SHOOT e-Pubs (free)  
<https://shootonline.com/subscribe>

Info on The SHOOT Publicity Wire  
<http://pr.shootonline.com>

Become a SHOOT Member  
<https://members.shootonline.com>

Post MySHOOT Co. & Talent Profiles  
<https://my.shootonline.com>

Emmy FYC Marketing  
<https://shootonline.com/emmyfyc>

Academy FYC Marketing  
<https://shootonline.com/fyc>

LOBO DRIVES SAFETY WITH "BAD IDEAS" PSA

Latin American highway concession operator CCR teamed up with agency Heads and global creative studio LOBO to bring fresh color to this new driving safety PSA with light-hearted animations, casting "bad ideas" behind the wheel as mischievous monsters with their own unique personalities, directed by the Alton duo. From driving drunk and multitasking with texts to declining using a seatbelt, risky business increases traffic accidents and puts the driver and those around them in danger.



Alton also designed all nine unique creatures, each representing a dangerous driving habit: "Doze-Off" lumbers to a standstill in a daze, "Drunkaroni" thinks leaving the bar buzzed is a great idea, "Light-Killer" couldn't care less about regular tune-ups, and many more. Amidst the chaos, a hero

arose: "Responsa," a fuzzy creature with a responsible attitude who stands for safer traffic for all.

AMAZING GRACE TO OPEN EBERTFEST

Alan Elliott's restored version of *Amazing Grace* will open the 21st annual Roger Ebert's Film Festival, co-founded and hosted by Chaz Ebert and also known as "Ebertfest." *Amazing Grace* is the highly anticipated concert film presenting Aretha Franklin's live performance at the New Bethel Baptist Church in Los Angeles in January 1972.

Director Elliott and producer Tirrell D. Whittley will be in attendance to discuss the film.

"Most years our Opening Night film has been a 70 mm celluloid, but this year it will be 70mm of soul," said Chaz Ebert.

*Amazing Grace* will be released in theaters by NEON in April 2019.

The 21st Anniversary of Ebertfest will be held April 10-13, 2019 at the Virginia Theatre in Champaign, IL, with related talks and panel discussions to be held at the Hyatt Place in Champaign and at the University of Illinois at Urbana-Champaign.

PEOPLE ON THE MOVE....

Michael Kutschinski is to take on the position of managing director creation at Plan.Net UX in Hamburg, Germany. He will work closely alongside founder and managing director Christoph Mecke in running and further expanding the agency, which specializes in user experience. Here, the main focus will be on the interplay between creativity and technology in optimizing user experience across all digital channels. He also plans to provide ongoing assistance to existing Plan.Net clients in their internationalization activities. Kutschinski will report to Klaus Schwab, managing partner of the Plan.Net



Michael Kutschinski

Group. Until the end of last year, Kutschinski was chief creative officer at Ogilvy Germany and global creative leader customer engagement & commerce at Ogilvy, Berlin. He spent the last 15 years at the WPP subsidiary, which he joined in 2004 as ECD, before being promoted to global CCO of OgilvyOne Worldwide until OgilvyOne was integrated into Ogilvy. During this time, Kutschinski looked after major accounts such as BMW, Deutsche Bahn, Nescafé, o2 and VW. His CV also includes positions at Jung von Matt in Hamburg and at Pixelpark in Hamburg and New York. Over the course of his career, Kutschinski has won over 350 awards and has been on the panel of judges at Cannes Lions, The One Show, the Art Directors Club and the New York Festivals.....



Welcome

to the Special Spring 2019 Edition of SHOOT's Directors Series. Our mix of profiles spans world class talent along the lines of Sir Ridley Scott, Adam McKay and Spike Jonze. Scott reflects on his triumphant return to directing ad fare after an 18-year hiatus, and his first foray into helming U.S. series television. McKay's just concluded awards season includes Oscar and DGA nominations for *Vice*, and a DGA Award win for the first episode of HBO's *Succession*. And Jonze, who's with MJZ, discusses his Apple Homepod's "Welcome Home" for which he recently won the DGA Award for commercials.

Another profiled director continues to make his mark in the DGA Awards. Matthew Heineman has twice won DGA Awards for his documentaries—*Cartel Land* in 2016 and *City of Ghosts* two years later. Just a couple of months ago, Heineman earned his third career DGA nomination—this time for his narrative feature directorial debut, *A Private War*, Heineman is handled by Superprime for spots.

Also in the SHOOT Series lineup of profiles are Lauren Greenfield, Floyd Russ and Ramaa Mosley. Greenfield directs commercials and branded content via production house Chelsea while recently launching Girl Culture Films, a shop designed to open up opportunities in the ad/branded entertainment sector for accomplished women directors.

Russ this awards season saw his *ZION* not only make the shortlist for the Best Documentary Short Oscar but also win an IDA Documentary Award for Best Short Film. Russ, who's with Tool of North America, has to his credit the Emmy-nominated Ad Council "Love Cam," and Cannes Gold Glass Lion-winning "Marriage Market Takeover" for SK-II.

And Mosley, who's with Station Film for spots and branded fare, just made her primetime TV series directorial debut with an episode of NBC's *Blindspot*. This came on the heels of the release of her second feature film, *Lost Child*.

Meanwhile our up-and-coming ensemble consists of: a former agency creative director who's landed her first production house roost; a director who's made an auspicious debut in the U.S. market with a Grammy-nominated music video and an a Super Bowl spot; a filmmaker whose recent endeavors span 2nd unit feature work, his first primetime TV series, and ad fare that includes sponsor tie-ins to major Marvel theatrical releases; an accomplished illustrator with a stellar family filmmaking lineage, translating into a directorial debut on a short that takes us back and forth between reality and imagination; and a director whose "film school" consisted of a global real-people documentary campaign, eventually leading to a recent string of branded entertainment viral hits.

And then in our Cinematographers & Cameras Series, we meet four DP's—one who recently garnered his first career Best Cinematography BAFTA Film Award nomination; another whose film made a major splash at Sundance; a cinematographer whose recent work on a Netflix series had him continuing a collaborative relationship with a director that has spanned short and long-form fare; and a lenser who reflects on a hybrid documentary/narrative series for Amazon Prime, which also contains elements of improv.

Both our Up-and-Coming Directors and Cinematographers & Cameras Series feature stories as well as several of the director profiles have been edited for the print issue. All these stories can be seen in their entirety in our 4/1 Special Directors Series SHOOT>e.dition and on SHOOTonline. So read on and enjoy. And as always, we welcome your feedback.



—Robert Goldrich

Editor

rgoldrich@shootonline.com

Director Profiles

Lauren Greenfield.....9  
 Matthew Heineman.....10  
 Spike Jonze.....11  
 Adam McKay.....12  
 Ramaa Mosley.....13  
 Floyd Russ.....14  
 Ridley Scott.....15

Features

Up-and-Coming Directors  
 Spring Collection Hits The Runway.....19  
 Cinematographers & Cameras  
 Insights into shooting *Bohemian Rhapsody*, *Blinded by the Light*, *Maniac*, *This Giant Beast* ..... 22

## Lauren Greenfield

*A natural progression*

By Robert Goldrich

Just a couple of months ago, director Lauren Greenfield, along with her partner Frank Evers, launched Girl Culture Films. The new venture is designed to amplify female and diverse directorial voices in the advertising world. Greenfield is creative director of the shop while continuing to direct spots and branded fare via Chelsea Pictures.

Girl Culture's directorial roster includes such accomplished filmmakers as Catherine Hardwicke (*Miss Bala*, *Twilight*, *Thirteen*), Karyn Kusama (*Destroyer*, *Girlfight*), Amy Berg (*West of Memphis*), Maya Forbes (*Infinitely Polar Bear*), Marina Zenovich (*Robin Williams: Come Inside My Mind*), Rachel Grady & Heidi Ewing (*One of Us*), Yance Ford (*Strong Island*), Lana Wilson (*The Departure*) and Nonny de la Pena (known as the godmother of virtual reality).

"These are established directors, not artists starting out whom we're asking agencies and brands to take a chance on," affirmed Greenfield who assembled the predominantly female lineup in direct response to a profound discrep-

ancy in a couple of key percentages she ran across.

Greenfield explained that Harvard Business School found that some 86 percent of global consumers are women. Meanwhile only eight percent of commercial directors are female. Women are being sold to by a preponderance of male directors, which is not only inequitable but bad business. "We have female consumers who are not being talked to by the people who truly are in their shoes, who understand what they're experiencing and what is important to them."

Doing something tangible to narrow that gap is a natural progression for Greenfield who's shed light on detrimental gender stereotyping of women throughout her filmmaking career while herself gaining recognition as a major director spanning short and long-form fare, serving as inspiration to aspiring women filmmakers.

Greenfield, for example, made her first major mark at the Sundance Film Festival in 2006 with *Thin*, a feature documentary based on her book of the same title which chronicled four women as they struggled to fight eating disorders, trying to live up to media representation of what the female form should ideally be. *Thin* found a receptive audience at Sundance where it also sparked interest from the braintrust at the aforementioned Chelsea Pictures, which signed Greenfield for commercials and branded content, a relationship which

continues to flourish today.

That Chelsea relationship has yielded assorted pieces of lauded work over the years, perhaps most notably P&G/Always' #LikeAGirl initiative, a social experiment from Leo Burnett. The centerpiece was a video that captured how people of all ages interpret the phrase "Like a girl," in the process helping to combat the attached stigma ("you throw like a girl," or "you run like a girl"). Emerging from this viral video—which generated a staggering 4.5 billion online impressions worldwide—was a redefinition whereby behaving and performing "like a girl" came to mean something amazingly positive.

A broadcast version of the video ran during the 2015 Super Bowl telecast, marking a major departure from male-dominated Big Game fare. "#LikeAGirl" went on to win the primetime commercial Emmy Award, 14 Cannes Lions, seven Clios and was designated by YouTube as one of the top "Ads of the Decade." #LikeAGirl was also an AICP Show honoree and became part of the Museum of Modern Art's permanent collection.

#LikeAGirl landed Greenfield a DGA Award nomination in the commercials competition. This was an historic accomplishment as it made Greenfield the first solo woman to garner a DGA nomination in the spotmaking category. Up until then the only female DGA commercial nominees were half of directorial duos (Amy Hill of Riess|Hill, and Katina Mercadante of The Mercadantes). This



was Greenfield's second career DGA nod—the first coming two years earlier for the feature documentary *The Queen of Versailles*, which tells the story of a couple losing their home amid the mortgage meltdown crisis—except in this story the residence is a 90,000 square foot mansion inspired by the extravagances of France's Palace of Versailles, and the beleaguered couple consists of Florida time-share condominium entrepreneur David Siegel and his wife, Jackie. When the real estate bubble burst, the Siegels took a hard fall from their world of extreme wealth and privilege.

*The Queen of Versailles* also earned Greenfield the Best Documentary Director Award at the Sundance Film Festival and was named by *Vogue* as one of the top documentaries of all time.

*Thin*, *The Queen of Versailles* and #LikeAGirl are part of a filmography that has led to Greenfield being regarded as a leading chronicler of gender, consumerism, and youth culture. Other breakthrough projects include documentary fare like *Generation Wealth*, *Kids+Money* and her photography books such as "Fast Forward" and "Girl Culture." *Generation Wealth* opened the Sundance Festival last year, was nomi-

*Continued on page 30*



P&G/Always' #LikeAGirl

the  
**DIRECTORS**  
NETWORK

REPRESENTING  
FREELANCE DIRECTORS  
AND CINEMATOGRAPHERS

theDIRECTORSNETWORK.com  
PHONE 818.906.0006

## Matthew Heineman

*Narrative filmmaking with a documentary feel*

By Robert Goldrich

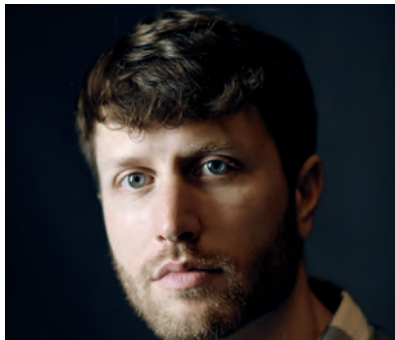
While *A Private War* recently earned him a DGA Award nomination for Outstanding Directorial Achievement of a First-Time Feature Film Director, Matthew Heineman is no stranger to Guild honors. He is actually a two-time DGA Award winner as a documentarian--for *Cartel Land* (also nominated for a Best Feature Documentary Oscar) in 2016, and *City of Ghosts* in 2018.

*A Private War*, Heineman's narrative feature debut, tells the story of the late war correspondent Marie Colvin who's stirring portrayed by Rosamund Pike. Colvin was a journalist who sacrificed her life to show the innocent victims of war, her last report coming from Syria where she chronicled the ongoing siege's heart-wrenching physical, psychological and emotional toll on everyday people and families. During a time when journalism itself is under attack, Colvin embodies those reporters who on a daily basis are putting themselves in peril to inform the world at large of injustice, atrocities and human suffering.

Heineman too has placed himself in harm's way as a documentary filmmaker. His *City of Ghosts*, for example, introduced us to a band of Syrian citizen journalist rebels who risk their lives to document the crimes against humanity committed by ISIS in their homeland.

Heineman's high-caliber documentary pedigree attracted scripts for narrative features, among them an early draft of *A Private War*. Heineman felt an immediate kinship to Colvin's story, citing "her desire to bear witness, to humanize situations. I could also empathize with that feeling of these conflicts staying with her when she got home."

At the same time, for *A Private War*, Heineman didn't want to run away from his roots as a documentary filmmaker.



Rather he wanted to embrace them. "I wanted to create a set that felt as authentic as it possibly could, where improvisation could happen, happy accidents of life could occur. We spent months and months of research to create these environments, make them feel real as if the viewer were taken there, to put the audience on the ground in that specific place, in the shoes of the characters we're following."

Heineman also made it a point to work with non-actors as background cast in various war zones, which included his filming in Jordan to double for stricken areas in Iraq, Afghanistan, Syria, Libya and elsewhere. "We found refugees from those various countries to play certain roles, creating an emotional place for us to tap into. At the scene with the mass grave in Iraq, those women were re-living real trauma. Those wails and screams came from a real place. They're doing a chant, a prayer for the dead. It was a beautiful docu-style moment we captured as a crescendo to the scene."

### Collaborators

Heineman also connected with invaluable collaborators to bring *A Private War* to fruition, including cinematographer Robert Richardson, ASC, and editor Nick Fenton.

A nine-time Best Cinematography Academy Award nominee--who won in 1992 for *JFK*, in 2005 for *The Aviator* and in 2012 for *Hugo*--Richardson had his agent reach out to Heineman. "At first I thought it was a joke, a friend calling me. But he had heard about the film and seen some of my work and was

*Continued on page 30*



Rosamund Pike in *A Private War*

### PENNY DREADFUL RELOCATES TO CALIFORNIA

The next season of the Showtime saga *Penny Dreadful* will bring high-wage jobs and lots of production spending to California as it becomes the 16th TV series to relocate to the state with help from Film & TV Tax Credit Program 2.0.



Amy Lemisch

The popular drama-horror series will move production from Dublin to Los Angeles for its fourth season. *Penny Dreadful: City of Angels* will employ more than 350 cast members, 150 crew and 10,000 extras.

Approved conditionally for \$24.7 million in tax credits, *Penny Dreadful: City of Angels* will spend an estimated \$99 million on below-the-line wages and other qualified expenditures during the upcoming season. Note that total spending for such projects is significantly higher than qualified spending, as overall spending also includes above-the-line wages and other production expenditures that do not qualify for tax credits under Program 2.0.

"With its established track record and top of the line production value, a relocating series like *Penny Dreadful* brings long-term jobs and significant in-state spending," said California Film Commission exec director Amy Lemisch.

The new season of the Emmy-nominated series is described as the next chapter in the *Penny Dreadful* saga and a spiritual descendant of prior seasons set in Victorian-era London. While the new installment takes place in 1938 Los Angeles, other production locales were considered.

"Choosing where to set up production for the next chapter of the *Penny Dreadful* fable was one of the most important decisions we had to make, and there were many options we looked into," said Jana Winograde, president of Entertainment, Showtime Networks Inc. "Shooting in California obviously has many attractions, but without the state's Film and TV tax credit it could become cost prohibitive."

With the addition of *Penny Dreadful*, California's expanded Film & TV Tax Credit Program 2.0 has attracted relocating TV series from seven U.S. states plus Canada and the Republic of Ireland. These projects are on track to generate nearly \$1 billion in qualified in-state spending, including \$553 million in wages to below-the-line workers. These numbers will continue to grow as the relocated projects are picked up for additional seasons.

### LMGI AWARDS SET FOR SEPTEMBER

The 6th annual Location Managers Guild International (LMGI) Awards, honoring the outstanding and creative visual contributions of location professionals and film commissions in film, television and commercials, will be held on September 21 at the Broad Theater in Santa Monica. Online submissions are now open at [www.locationmanagers.org](http://www.locationmanagers.org). With the change in date of this year's LMGI Awards from April to September, the 6th Annual LMGI Awards



LMGI Awards logo

timeline is unique in that there is an 18-month calendar of eligibility. Productions that were first released between January 1, 2018 and May 31, 2019 are now eligible. Nominations will be announced on July 11.

Awards will be presented in the following categories: Contemporary Film, Period Film, Contemporary TV, Period TV, Commercials and Film Commissions. Honorary Awards include the Humanitarian, Lifetime Achievement, Trailblazer and the Eva Monley Award. Eligible productions must feature locations that are artistically integral to the story being told, and location professionals nominated must have demonstrated an innate understanding that the proper location is not only a backdrop for action, but also sets tone, reveals character, and enhances the narrative.

LMGI Awards accepts domestic and international entries for work that demonstrates the significance of locations in supporting character development and storyline. Active and retired LMGI members can vote on the awards. Submissions are open to LMGI members and non-members alike.

## Spike Jonze

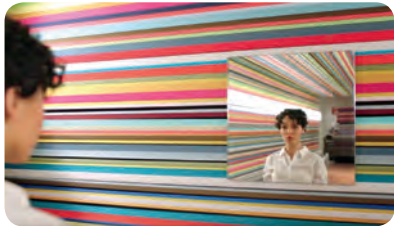
"Welcome Home"

By Robert Goldrich

Last month Spike Jonze of production house MJZ won his first career DGA Award.

He topped the field of commercialmakers on the strength of Apple Homepod's "Welcome Home" out of TBWA\Media Arts Lab.

The piece stars musician and dancer FKA twigs who is situated in her rather modest, borderline drab apartment—but that all changes when her Homepod speaker blares out an Anderson.Paak



Apple Homepod's "Welcome Home"

track titled "'Til It's Over." FKA twigs breaks out into an expansive dance—while her apartment in turn expands. Her roost is transformed as the music positively impacts where her head is at. We see both her and her abode entertainingly grow and evolve before our eyes.

The invigorating premise dovetails with Jonze's brand of filmmaking which expands what's inside viewers' heads through taking us on imaginative journeys—whether it be "Welcome Home" or *Her*; a feature he directed and for which he won a Best Original Screenplay Academy Award, or *Being John Malkovich*, which earned Jonze a Best Director Oscar nomination.

*Being John Malkovich* also garnered Jonze his first career DGA Award nomination in 1999.

Seven years later, he picked up his second Guild nod on the basis of spots for

adidas, Gap and Miller Beer.

Jonze's third Guild nomination—and second in commercials—proved to be the charm this year as he won the DGA Award over fellow nominees Steve Ayson and Fredrik Bond, who are also with MJZ, Martin de Thurah of Epoch Films, and David Shane of O Positive.

In brief acceptance remarks, Jonze said, "This is humbling to be with this group of (nominated) filmmakers." He went on to acknowledge his support team, including most notably his long-time first assistant director Thomas Smith.

Jonze noted that Smith has been in his corner for some 24-plus years, describing him as a compatriot "who's in my head, who knows what I need before I need it." Jonze affirmed that Smith has been "a mentor to him," quipping that he can even "control weather with his mind."

Jonze's DGA Award came a couple of



Photo by Shane Kerns/courtesy of DGA

days after he appeared at the Guild's Meet the Commercial Nominees event. There, further underscoring his steadfast belief in teamwork and collaboration as being integral to successful storytelling, Jonze also extolled Smith's virtues, noting that he and the 1st A.D. have "a mind meld...I love Thomas because he's a filmmaker who knows what's important."

Additionally during that DGA discussion, Jonze shared that the original idea from TBWA\Media Arts Lab for "Welcome Home" entailed an ambitiously choreographed story about "a guy in his apartment and the apartment grows."

*Continued on page 16*

STATION >

## Adam McKay

*An engaging storyline of Succession*

**By Robert Goldrich**

While a DGA Award is a high honor, Adam McKay was in even more rarefied air this year when he scored two Guild nominations for different projects—for Outstanding Directorial Achievement in Feature Film for *Vice*, and in the Dramatic TV Series category for the HBO series *Succession*.

While Alfonso Cuarón took the feature award for *Roma*, McKay won for “Celebration,” the very first episode of *Succession*, which introduces us to the Roy family—Logan Roy and his four children—who control an enormous media and entertainment conglomerate. *Succession* tracks their lives as they contemplate and grapple with what the future may hold for them once the aging patriarch steps down from the company.

Oscar-winning writer Jesse Armstrong (*In The Loop*) created the show and penned the pilot episode helmed by McKay, himself an Academy Award recipient for writing the adapted screenplay (with Charles Randolph) for *The Big Short*, which also earned him his first career DGA nomination as well as an Oscar nod for Best Director in 2016. This year McKay added three more Oscar noms to his résumé for *Vice*—Best Picture, Director and Original Screenplay.

McKay has been a long-time fan of

Armstrong, though past attempts to collaborate on projects didn’t come to fruition. Finally pieces began to fall into place for the dramedy that is *Succession*, with McKay, Armstrong, Frank Rich and Will Ferrell among the show’s executive producers.

The fictional Roy family conjures up thoughts of other power-wielding mass media families from the Murdochs to the Maxwells and the Redstones. McKay said that Armstrong’s original script for *Succession* was “fabulous,” prompting his desire to direct the pilot.

“You try to only direct things you feel you should direct,” related McKay. “And there are times you feel someone else could direct. I was drawn to this. It just felt like it was from the world we live in right now. As a director, I felt I could actually help the first episode, setting the tone and feel. From my background in theatre and improv, I thought I could add to the idea of family which is at the core of the story. I could add something to this show which touches upon all kinds of ideas—dynastic wealth, income equality, media empires, power, the hallmarks of the times we live in.”

Perhaps the biggest challenge was getting the right tone, observed McKay. “I knew Jesse’s script was so good and the times we live in are so strange. It had to be funny but dramatic and dark. Sometimes it’s very funny. For a few times, I’ve seen that tone well blended, like in Neil LaBute’s early stuff—in *The Company of Men* and *Your Friends and Neighbors*. Neil was kind of a key, a director who’s done that, gone very dark. *Foxcatcher* was also a big influence as far as the visual look of the show; it was remotely funny and very

dark, a masterpiece.

“I knew these characters (in *Succession*) would be very unlikeable when you meet them,” continued McKay. “By the end you find their vulnerabilities—not to say you like them at the end. That’s why the tone was a tricky thing. It was what was most challenging and at the same time what excited me most about the show.”

To help realize this unique tone and blend, McKay helped bring together a mix of artisans—including those with whom he worked with before, and new collaborators.

Embodying this mix were composer Nicholas Britell and cinematographer Andrij Parekh, ASC.

The former, a two-time Oscar nominee for Barry Jenkins’ *Moonlight* and *If Beale Street Could Talk*, scored both *The Big Short* and *Vice* for McKay.

“He’s one of the most collaborative talents I’ve ever met,” said McKay of Britell. “He can do anything. He’s classically trained but has done hip-hop. He has the ability to create the sounds necessary for the project in front of him. He doesn’t impose himself on it but there’s always a flavor of Nicholas in what he does. I told Jesse he would love Nicholas. They met and in a couple hours banged out the theme which helped bring a Shakespearian tone to the show, depicting a power family, with a rock music feel hinting at inherited wealth. It had a swing and a groove to it. He got the show immediately.”

On the flip side, McKay hadn’t worked with DP Parekh before. The director’s first choice was a prior prized collaborator, Barry Ackroyd, BSC, who shot *The Big Short*.

“I wanted a blend of traditional and hand-held cinematography,” explained McKay who noted that Ackroyd’s hand-held work on *The Big Short* was masterful. However, Ackroyd wasn’t available, which caused McKay to search for another DP.

McKay was drawn to the lensing of the HBO limited series *Show Me A Hero*, which led him to Parekh. “I loved that series and then I saw some of his other work. We met and I liked him a lot. He didn’t have that pre-set box of what to do.



He was open to playing around, finding the right look with me. He was so good that when we were done (with the pilot), I thought he should direct an episode. He gets the show and its DNA. His demeanor, how he handled a crew impressed me.”

Parekh wound up directing the “Which Side Are You On?” episode of *Succession*. McKay said it was “one of my favorite episodes.”

Relative to Britell and Parekh, McKay cited an adage that “‘70 percent of directing is hiring the right people.’ We did a very good job of that on *Succession*.”

### Heightened relevance

As the wheels were well in motion for the show, it took on greater relevance and weight when Donald Trump was elected president, said McKay. “During pre-pro, Donald Trump wins the presidency, appoints his daughter to a high-ranking position, his family comes into power, stories of corruption start coming out. We knew this was a relevant script beforehand but now it was even more so.”

In light of this heightened relevance, working on *Succession* had a therapeutic effect on McKay and others

“Sometimes we forget how brutal and emotionally distressing things were after that election,” observed McKay. “I was down. We were in New York City which felt like the center of it. There was Trump Tower; he was there at the time. We were in his kingdom. It was upsetting to see America bend in this direction and all the stuff that went with him; an increase in hate crimes, the hard times we live in. Suddenly there was even more of a purpose to doing this show. Everyday showing up and working on it meant something. I give Jesse Armstrong all the credit for this. His antennae were so accurate on this one. After the election, I would have wanted to do a show like this. Thankfully we were. It speaks to the power of expression.”



A scene from *Succession*

The Best Place To Put Your Work To Work To Find You New Work.

My SHOOT.

My.SHOOTonline.com

# Ramaa Mosley

*From mentor to mentored*

**By Robert Goldrich**

A director who's spent much of her career mentoring others—particularly through the Gen Z company that's her brainchild, Adolescent Content, which has given a filmmaking/creative career path to young people, including women and members of the LGBTQ community—Ramaa Mos-



**Mosley directs *Blindspot***

ley finally had the tables turned on her over the past couple of years. The longtime mentor has been getting mentored as of late at the highest level; first in 2017

by director/producer Lesli Linka Glatter as part of a DGA initiative which afforded Mosley the opportunity to observe Glatter and her compatriots, including director Charlotte Sieling, during the making of the acclaimed Showtime series *Homeland*.

“Lesli is incredibly talented, so generous, reaching out to others on my behalf, connecting me with people I probably would have never met,” related Mosley. “She’s brilliant and caring. Wanting to give and mentor has been part of my everyday life as a director. Still, I felt for years that hadn’t been reciprocated—not that you have to get in order to give but it was nice to have someone like Lesli take me in and help my career.”

Glatter also advised Mosley to apply for NBC’s Female Forward directors program, which aims to achieve gender pari-

ty in the director’s chair by giving its class of female helmers the chance to shadow multiple episodes of NBC scripted series, with an in-season commitment to direct at least one episode of a show.

Mosley wound up being chosen for that select inaugural Female Forward class, observing for three weeks, taking a break to tend to some commercial directing work, and then resuming with another three weeks of observation, culminating in Mosley directing an episode of *Blindspot*. Titled “Though This Be Madness, Yet There Is Method In’t,” the episode premiered in primetime on Feb. 15.

Though she’s still young, Mosley is a veteran director. She started directing at the age of 16, shortly thereafter landing at the former Johns+Gorman Films for spot representation. “I’ve been directing



for over 20 years yet going to an entirely different world in episodic TV was super educational,” said Mosley about the DGA and NBC programs. “I saw how two directors on *Blindspot* handled varied situations—David McWhirter who started out as an assistant director and David Tuttman who first established himself as a DP. They are directors who bring a lot to their work. Being part of these programs (as a mentee) now enables me to bring that much more back to my mentoring of Gen Z directors and others.”

Mosley’s episodic directorial debut was

*Continued on page 16*

**Congratulations Jess Coulter  
on your very first  
“Congratulations Jess Coulter” ad.**

## Floyd Russ

*A sense of purpose*

**By Robert Goldrich**

A recently released Havas Group study found that 77 percent of consumers prefer to buy from companies with whom they share values and that want to make the world a better place. Brand activism, thus, has become a crucial part of marketing/communications strategy.

This increasingly prominent marketplace dynamic dovetails nicely with director Floyd Russ' philosophy which is to generate work that emotionally connects



A scene from *ZION*

with viewers, showcases our shared humanity, raises public awareness of issues, and has a sense of purpose which in some cases inches us closer to social justice.

"We're in an era of hyper consumerism where just like you are what you eat, you are what you buy," he observed. "People want brands who are smart, have values and want to make a positive difference in society."

Whether in connection with or sans an advertiser/sponsor, Russ has been doing his part as a filmmaker through notable endeavors that include: *ZION*, which a few months ago won an IDA Documentary Award for Best Short Film; a Gillette spot from Grey NY featuring NFL player Shaquem Griffin; and global skincare brand SK-II's follow-up to his *Marriage Market Takeover* work which addressed onerous gender expectations in China.

Debuting at the 2018 SundanceFest and shortlisted for this year's Best Documentary Short Oscar, *ZION* introduced audiences to Zion Clark, a young wrestler who was born without legs. Growing up in foster care, Clark struggled with fitting in his whole life--until he found the sport of wrestling, a passion which he pursues, pushing himself to great lengths.

"I remember at one point in my career aspiring to do a high-profile Nike spot," recalled Russ. "But I decided to seek out my own inspirational stories. I read an article about Zion one day and thought this is the kind of special person whom Nike should be seeking out."

Meanwhile the recent Gillette ad produced by Russ' commercialmaking home, Tool of North America, centers on Griffin who was born with amniotic band syndrome resulting in his left hand being amputated as a child. Through hard work, with the love and guidance of his father, Shaquem became a college football star and then rose to the NFL ranks.

As for the SK-II online documentary produced by agency Forsman & Bodenfors Singapore, Russ follows the real-life stories of three young single Chinese women as they bravely take on the first steps of reaching out to their parents after years of not returning home during holidays due to marriage pressure. Many single women in China find themselves having to choose between their dreams or instead living up to their parents and society's expectations regarding marriage timelines. Avoiding Chinese New Year has become prevalent among young single Chinese women so they won't be subjected to incessant questions from parents and relatives about boyfriends, marriage and kids, creating a suffocating environment.

Gaining widespread exposure in China, this short film shows daughters meeting their parents halfway literally (geographically) and figuratively to discuss marriage pressures on neutral ground, creating a mutual understanding.

### Signature work

All this fare is in the spirit of work that's carried Russ' signature in recent years, including his "Love Cam" PSA for the Ad Council, which was nominated



for the primetime commercial Emmy Award in 2017, and the aforementioned *Marriage Market Takeover* which won a Cannes Gold Glass Lion in 2016.

Russ laughs that his career has taken a circuitous path, starting with his film studies at UCLA when he aspired to direct features with a message, delving into the human condition and helping to better society. Commercialmaking for him was out of sight, out of mind.

However, after graduation, reality set in and Russ had to find a foothold--initially that was as a runner, then an assistant to editor Robert Ryang at PS260 in NY. There Russ met a few folks at Saatchi NY, where he wound up doing some in-house projects for new business pitches, landing in the production department. He eventually became a producer there followed by freelancing and then a tenure at Grey NY where Russ got to hone his directorial skills, helming select projects.

Among his directorial exploits was "Crazy Heart," a music video for Scott McFarnon that earned Russ a slot in *SHOOT*'s 2016 New Directors Showcase.

Also while at Grey, he directed a spot on a shoestring budget for The Coalition to Stop Gun Violence which advocated standing up to "Stand Your Ground" laws in 26 states in the aftermath of the shooting that killed Trayvon Martin.

The Coalition to Stop Gun Violence piece showed Russ the power of following your heart and mind. With Kickstarter funds of \$4,000, he directed a quick shoot, teaming with friends, families and agency colleagues. In a matter of days, the spot was generating discussion on CNN and feedback from the White House.

The impact of this grass-roots effort affirmed for Russ the kind of work he wanted to do--"something with a worthwhile message, an emotional story; when I see work like that with a character who rings true, that makes sense for the brand, that's when I respond. That is what's guided my career."

<b>AICP WEEK 2019</b>			
<b>JUNE 4-6</b>		<b>AICP SHOW</b>	
<b>AICP WEEK BASE CAMP</b>		Thursday June 6  The Museum of Modern Art	
Tuesday June 4 Wednesday June 5 Thursday June 6  The Helen Mills Event Space & Theater	<b>AICP NEXT AWARDS</b>		
Tuesday June 4  The Tishman Auditorium			
<b>TICKETS AND PASSES NOW AVAILABLE</b> <b>AICP.COM</b>			

## Ridley Scott

*Breaking new ground, returning to hallowed ground*

By Robert Goldrich

A high-profile return to commercialmaking and a first foray into directing U.S. series television reflect a perennial creative thirst for storytelling on the part of an artist who's already proven he can tell any story imaginable.

Yet Sir Ridley Scott persists, recently helming via RSA Films his first ad projects in 18 years, a short for Hennessy X.O. out of DDB Paris, and a Turkish Airlines film for Anomaly Amsterdam. Shortened versions of each—a trailer promoting the latter, and a :60 version for Hennessy-graced this year's Super Bowl telecast. And of course, the Super Bowl became the marquee platform for ambitious advertising due in large part to Scott's seminal "1984" commercial some 35 years ago introducing the Apple Macintosh computer. The Orwellian tale, among assorted other tour de force spots, indeed make Scott's recent return to commercialmaking a welcome back to hallowed ground.

At the same time, Scott is breaking new ground with *Raised By Wolves*, TNT's serialized sci-fi series produced by the director/producer's Scott Free Produc-

tions, Turner's Studio T, and Madhouse Entertainment. Scott is directing the first two episodes, marking what will be his on-air scripted series debut on American television. *Raised by Wolves* focuses on two androids tasked with raising human children on a mysterious, virgin planet. As the colony of humans divides over religious differences, the androids learn controlling the beliefs of humans can be a treacherous, difficult job.

In some respects, for Scott—whose feature film exploits are legendary, ranging from the landmark *Blade Runner* and *Alien* to his Oscar nominations for *The Martian*, *Black Hawk Down*, *Gladiator* and *Thelma & Louise*—the quest to craft well-told, deserving stories hearken back to his early days in U.K. commercialmaking when his passion for advertising was fueled in part by competition. "Advertising was emerging as an artform in England when I started," Scott recalled. "I came on when directors like Alan Parker, Adrian Lyne, my brother (Tony) and Hugh Hudson came along and we were all very competitive with each other. It was a healthy competitive artform where we would see who could do the best short film. The films were expansive, ambitious and visually engaging. I learned to make films that way."

Fast forward to today and it's still the story that drives Scott. For example, he was drawn to Hennessy because it dovetailed with his self-described penchant for "creating worlds."

Complementing the idea that "Each drop of Hennessy X.O. is an Odyssey," the film is a creative interpretation of each of the seven tasting notes, described by Hennessy's Comité de Dégustation as illustrations of Hennessy X.O.'s taste and feel: Sweet Notes, Rising Heat, Spicy Edge, Flowing Flame, Chocolate Lull, Wood Crunches, and then Infinite Echo.

"I was attracted to this project because I was inspired by the potential for art and entertainment to bring this story to life," said Scott who was given the freedom to interpret the magnificent seven and create accordingly.

The seven notes, envisioned as individual worlds, are brought to life through wondrous and extreme physiography. The director leaves it to the viewer's imagination if the film occurs in the future or the past, in reality or in a dreamscape as he takes us through vivid scenes offering snapshots of each world.

Scott's film depicts the gathering of shimmering golden liquid, human figures walking in the shadows of bronzed giants, androids coming to life through spicy synapses, beings gliding through a fiery atmosphere and meditating peacefully among levitating rocks while lush woodlands are stirred by invisible spirits. As the film culminates, we see the worlds co-existing in an omnipresent nebula.

Similarly the attraction to *Raised By Wolves* for Scott was spurred on by the story and what it aspired to be. In his capacity atop Scott Free, he's on the lookout



for features and TV for other talented directors to take on. "Part of my job is reading," related Scott. "I read a lot of stuff. I read this (*Raised By Wolves*) and it was so inordinately different. I hadn't read anything like it before. So I decided to direct the first two episodes, to set the pace on this series. It's a very fresh form of storytelling. On one hand it's science fiction. At the same time, it's informative and smart about religion, the Reformation, the beginning and the end. That's all I'll say. You'll have to explore it for yourself."

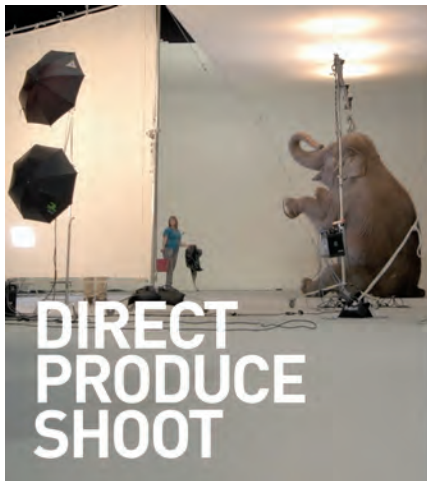
Scott sees an emerging appetite for storytelling. "We've seen story gradually evaporate over the last 10 years or so with a short attention span generation fucking around on Twitter, Facebook. They don't read books anymore. I sound like an old fart but I'm not. I'm still ahead of the game. Now we're starting to see things turn. There's a huge swing back to the process of storytelling. People are starting to want more, to connect through story."

To best tell those stories, Scott finds lessons in his favorite sport, tennis. "I love to watch it. I used to play a lot. You win or you lose. There are no excuses. You need to keep your eye on the ball. Djokovic changes the face of the game with a dev-

*Continued on page 17*



Hennessy's *The Seven Worlds*



**DIRECT  
PRODUCE  
SHOOT**



**EDIT  
MIX  
SCORE**



**DESIGN  
ANIMATE  
FINISH**



**CHARLIE  
UNIFORM  
TANGO**

## Spike Jonze Dances His Way To A DGA Award Win

*Continued from page 11*

Jonze then tweaked that premise, advocating that a female protagonist be cast instead which he thought would be more interesting and “cooler.”

He credited the contributions of such prime colleagues as twig--whose acting and dancing talent made all the difference--choreographer Ryan Heffington, cinematographer Hoyte van Hoytema, and production designer Christopher Glass.

Jonze noted that he and Glass bounced ideas off of one another, drawing diagrams of sets that eventually were built at Warner Bros. Studios.

Glass' work on the Apple Homepod ad earned him an Art Directors Guild (ADG) Excellence in Production Design Award on the same night that Jonze received the DGA Award.

And just a few days after the DGA Awards ceremony, a VES Award for Out-

standing Compositing in a Photoreal Commercial was bestowed upon Michael Ralla, Steve Drew, Alejandro Villabon and Peter Timberlake of Framestore for “Welcome Home.” Jonze noted that it took about three months to bring the Apple Homepod ad to fruition.

The DGA, VES and ADG awards are the latest bestowed upon “Welcome Home.”

Prior accolades include the Entertainment Lions Grand Prix for Music at Cannes in 2018, and the AICP Show's Advertising Excellence/Single Commercial honor, equivalent to “Best in Show.”

### Dance fever

“Welcome Home” continues a track record in dance for Jonze and choreographer Heffington.

The duo teamed on the famed nearly four-minute perfume ad for Kenzo star-

ring actress Margaret Qualley (the star of HBO's *The Leftovers*). Qualley lets loose all inhibitions, dancing, kicking, flailing about, even shooting laser beams out of her fingertips in the tour de force piece of filmmaking and choreography that broke onto the scene in 2016, winning AICP Show honors the next year in Visual Style, Performance and Music.

Later in 2017, Jonze and Heffington again came together for a live dance film on NBC's *The Tonight Show*. Titled *Changers: A Dance Story*, the performance spotlighted fashion label Opening Ceremony's pre-spring 2018 collection, starring Lakeith Stanfield (from the film *Get Out* and the television series *Atlanta*) and actress Mia Wasikowska (*Alice in Wonderland*).

The wordless *Changers* performance piece follows the peaks and valleys of a young couple's relationship.

Of course, Jonze's commercialmak-

ing encompasses far more than dance-themed fare.

He has to his credit work beyond “Welcome Home” and “Kenzo World” which are also regarded as classics such as Nike's “The Morning After”—which won the primetime Emmy Award in 2000--IKEA's “Lamp” and Absolut's robot love story *I'm Here*, to name just a few.

As for what's next, Jonze figures to continue to direct a mix of short and long-form fare. Writing has also played a part in some of his most notable work, including “Kenzo World” and *Her*.

Jonze quipped at the recent DGA Meet The Commercial Nominees panel discussion that he loves “having written” but is not in love with having to write.”

His conceptual, creative and developmental chops have also been recruited to give shape and substance to Viceland, a multinational brand of television channel owned by Vice Media.

## Ramaa Mosley Enters Multiple New Career Chapters

*Continued from page 13*

well received, adding to a number of recent new chapters in her career. For one, her alluded to spotmaking and branded content endeavors are now through Station Film, which she joined several months back based in part on her affinity for the company's managing director Stephen Orent and EP/partner Caroline Gibney. Mosley recently wrapped her first project with Station--a P&G/Secret deodorant campaign which includes a spot featuring U.S. Women's National Soccer Team forward Alex Morgan as well as youth players. From agency Berlin Cameron NY partnered with Landor, the piece--based on the concept that women are stronger when they work together--is an extension of Secret's “All Strength, No Sweat” ad campaign, which features women who pursue their passions without sweating obstacles in their path.

Another recent highlight for Mosley has been her second feature film, *Lost Child*, which she wrote and directed, teaming with producer/writer Tim Macy. Starring Leven Rambin (*The Hunger*

*Games*, HBO's *True Detective*), Taylor John Smith (HBO's *Sharp Objects*) and Jim Parrack (*Suicide Squad*, HBO's *True Blood*), the psychological thriller--released in late 2018--won Best Narrative Feature at the Kansas City Film Festival.

Mosley's first feature, *The Brass Teapot*, also registered on the festival circuit, premiering at the Toronto International Film Fest in 2012, gaining distribution from Magnolia Pictures, and nominations for an International Critics' Award (FIPRESCI) and a Saturn Award, the latter coming from the Academy of Science Fiction, Fantasy & Horror Films.

### Continuing theme

As she explores new opportunities in series TV and features as well as the promise of a new relationship with Station Film for ads and branded fare (adding to credits which span such clients as adidas, Levi's, Absolut, Chevrolet and Mini Cooper), Mosley affirmed that she will continue to be active in mentoring, primarily via Adolescent Content, which serves as a production company and

think tank. “I believe in helping brands and agencies reach the Gen Z audience by using Gen Z creators. We have over 500 creators in 20 different countries at Adolescent,” related Mosley who serves as the company's executive creative director, noting that the shop's creators and directors are 85 percent female, of color, and/or from the LGBTQ sector, with diverse socio-economic backgrounds.

Being conscious of and responsive to the Gen Z perspective is also good business, shared Mosley, in that it accounts for a \$485 billion market in the U.S. alone.

Mosley's body of work has over the years reflected a heightened sense of gender, inclusion and diversity. For example, she was honored with the Global 500 United Nations Award as a teenager for her first documentary. And many years later Mosley directed the Afghan segment of *Girl Rising*, a documentary about eight girls around the world struggling against the odds to get an education. Working with famed Afghan writer Aarghuna Kargar, Mosley directed a segment which told the story of an Afghan girl sold into

marriage at age 12. *Girl Rising* was nominated for Outstanding Documentary at the NAACP's 2014 Image Awards. Since then, Mosley helped raise awareness of the Chibok schoolgirl kidnapping in Nigeria with the #BringBackOurGirls social media campaign.

Mosley has also been on the discussion circuit relative to diversity and inclusion, giving a TedX Talk titled “The Power of Adolescent Directors,” and speaking on a Women in Media panel at Sundance back in January. Furthermore, earlier this month Mosley moderated a session at SXSW called “The Future of Gender Identities in Art and Media,” with Adolescent Content director panelists Hobbes Ginsberg, Myles Loftin and Sita McVay. Discussion centered on how Gen Z is shifting the traditional norms of masculinity and femininity by using the power of their art and technology to progressively advance perceptions and depictions of gender identities, moving away from stereotypes of--and giving voice to--people who've been traditionally marginalized in the media.

# Ridley Scott Discusses Collaborators, Creative Group

Continued from page 15

astating win of a major. Nadal and Federer then raise their games. For me in storytelling, I can hit the ball in any direction. Whomever is playing with me better be fucking great. The pace is inordinate,” said Scott who gravitated to such artisans as DP Dariusz Wolski and editor Jim Weedon, who both worked on the Hennessy and Turkish Airlines films. “Dariusz loves the pace, the simultaneous cameras. Jim Weedon is a clever editor who’s starting to direct. I try to help him as much as I can. I picked up the phone and asked him to drop his directing so he could edit (Turkish Airlines, Hennessy) for me.”

Wolski and Weedon have collaborated with Scott on short and long-form fare. Weedon edited scenes for *Gladiator*, the title sequence for *Hannibal*, and episodes of *Taboo* (an FX network series on which Scott served as an exec producer). Wolski shot such Scott-directed films as *The*

*Counselor*, *Exodus: Gods and Kings*, *Prometheus*, *The Martian*, *Alien: Covenant* and *All the Money in the World*.

## Parallel path

Scott’s ongoing endeavors spanning

name. Last year all the RSA Films-affiliated companies were brought together in a multi-business restructure to form the Ridley Scott Creative Group.

The organization includes commercial house RSA Films, music video produc-

an unprecedented number of movies and shows in production.

“We are now in a golden age of entertainment,” said Scott. “The world’s greatest brands, platforms, agencies, new entertainment players and studios are investing hugely in entertainment. We have brought together our talent, capabilities and creative resources under the Ridley Scott Creative Group, and I look forward to maximizing the creative opportunities we now see unfolding with our executive team.”

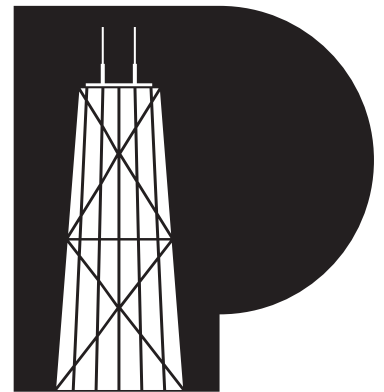
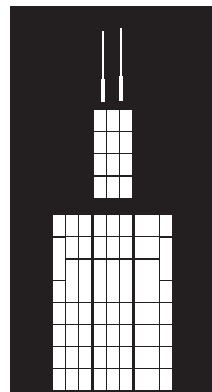
That team, in addition to founder Scott, includes global CEO Luke Scott, and partners Jake and Jordan Scott. Among other key executive talent are the likes of David Mitchell, managing director of RSA, and a Scott Free ensemble consisting of David W. Zucker, president, U.S. Television, Kevin J. Walsh, president, U.S. Film, and Ed Rubin, managing director, U.K. Television/Film.



A scene from Hennessy's *The Seven Worlds*

varied storytelling disciplines and platforms—from TV to advertising to features, online, broadcast and theatrical—parallel the recently formulated entity bearing his

tion company Black Dog Films, U.K. spot production studio Darling Films, and mainstay feature film and TV production company Scott Free, which currently has



## 2019 AICP POST AWARDS

CHICAGO | MAY 16<sup>th</sup>



TICKETS NOW AVAILABLE

[www.aicp.com](http://www.aicp.com)



Photos from the pages of SHOOT Magazine and SHOOTonline.com

## Invest In Your Future Success With A SHOOT Membership!

### Utilize Member-Only Digital Tools Promote Your Talent & Work + Get SHOOT Archives Access & More!

Starting at only \$14.95 a month, SHOOT Membership provides unlimited access to SHOOTonline Databases & SHOOT Print PDF issue archives, a link to your website in all past & future SHOOTonline articles in which you or your company is mentioned and, most importantly, you can set up a **MySHOOT** Company and / or Talent Profile(s) and **MyNewsroom** & more.

#### Member Benefits.... with more features added regularly

- **Individual "Plus" & "Premier" Members get:** MySHOOT Talent profile & Reel.
- **"Business" Members get:** MySHOOT Company profile & Reel + up to 10 Talent Profiles each with Reel.
- **"Enterprise" Members get:** MySHOOT Company profile & Reel + up to 30 Talent profiles each with Reel. SHOOT promotes MySHOOT profiles with online & email newsletter marketing.
- **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.
- Copies of **SHOOT Magazine** print issues & access to **all SHOOT archives**
- 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.**

**SIGN UP: MEMBERS.SHOOTONLINE.COM**

# SHOOT®

## Chat Room

### John Lee Hancock

#### The long road to Netflix's *The Highwaymen*

**By Robert Goldrich**

Director, writer and producer John Lee Hancock has a filmography reflecting a penchant for telling extraordinary human stories, a case in point being that of Michael Oher, a homeless and traumatized boy who became an All-American college football player and first round NFL draft pick thanks in large part to a caring woman and her family, Leigh Anne Tuohy and Sean Tuohy adopted Oher, a homeless teenage African American, bringing their family a new son and brother.

The Hancock-penned and -directed *The Blind Side* went on to earn two

fell apart several times over the years. It would come back and I'd read it in its latest form again. Every time I read it, I was excited. It all finally came together.

**SHOOT:** What were the biggest creative challenges posed by *The Highwaymen*?

**Hancock:** The challenges involved some of the reasons the film kept falling through over the years. Anytime you have an ambitious period movie like this with cars, old guns, people and extras in period clothing, there's considerable expense involved. People loved the script and the



Photo by Hopper Stone

**"To give you an idea of how long ago this was, Paul Newman and Robert Redford was the first potential pairing discussed."**

Academy Award nominations, including Best Picture, and garnered Sandra Bullock a Best Actress Oscar for her portrayal of Leigh Anne Tuohy.

Among other Hancock-directed films based on true stories are *The Rookie*, *the Founder* and *Saving Mr. Banks*.

Now Hancock's latest film is *The Highwaymen* (Netflix), for which he directed Costner and Woody Harrelson who portray, respectively, Texas Rangers Frank Hamer and Maney Gault. Drawn out of retirement, Hamer and Gault are part of a last-ditch effort to hunt down the bank robbers Bonnie and Clyde. Regarded by federal agents as dinosaurs for their frontier methods, Hamer and Gault are on their own in their pursuit.

**SHOOT:** Provide some backstory. What drew you to *The Highwaymen*?

**Hancock:** The script came to me about 15 years ago, John Fusco had written a draft. Casey Silver was the producer. (Fusco and Silver stayed involved throughout, until *The Highwaymen* actually got made.) I took to the story and became involved. To give you an idea of how long ago this was, Paul Newman and Robert Redford was the first potential pairing discussed. The film came together and

idea for the movie but we could not get quite enough money to do it correctly. Netflix ultimately gave us the money to do it properly. Also the expense of CG had gone down over the years. There were over 600 CG shots in this movie, shots designed not to be detected, such as removing modern elements out of scenes.

**SHOOT:** What was the approach you and John Schwartzman, ASC adopted for lensing *The Highwaymen*?

**Hancock:** This is my fourth film with John. He shot *Saving Mr. Banks*, *The Founder* and *The Rookie*. You never really get a good look at Bonnie and Clyde until the end of the film. We wanted to shoot it like a graphic novel. We wanted colors to pop. The framing had to be kind of 'comic-booky' in a way and heavily stylized. We wanted the audience to start thinking of Bonnie and Clyde as pop culture icons. People during that era kind of thought of them that way, treating them like heroes. By contrast, we took a naturalist approach to shooting the Texas Rangers. They weren't seen as the heroes. They were more mundane. And then those two ideas come together on a lonely road. Bonnie and Clyde are forced into that naturalistic world at the end of the story.

# Spring Collection Hits The Directorial Runway



Filmmakers poised to make their mark for many creative seasons to come

By Robert Goldrich

SHOOT's spring ensemble of up-and-coming directors includes a former agency creative director with comedy improv experience who's landed her first production company roost and already some noteworthy helming gigs.

Also in the mix is a filmmaker who's made an auspicious debut in the U.S. market with a Grammy-nominated music video and an atypical Super Bowl spot.

Next we have a director whose recent endeavors span 2nd unit work on a major feature, his first TV series assignment, and a mix of ad fare that includes sponsor tie-ins to major Marvel theatrical releases.

Another new talent brings a stellar family filmmaking lineage and an accomplished track record as an illustrator to the table, translating into an impressive directorial debut on a short that takes us on a sojourn back and forth between reality and imagination.

And rounding out the field is an artisan whose "film school" consisted of a global real-people documentary campaign, eventually leading to a commercialmak-

ing career and a recent string of branded entertainment viral hits.

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

## Jess Coulter

Informed by an extensive agency creative pedigree, Jess Coulter firmly settled into the director's chair when she came aboard the roster of O Positive in late 2018. However, at that juncture of landing her first production house roost, Coulter was hardly inexperienced as a director, having taken the helm of personal projects as well as real-world ad fare through BBDO New York, where she served with distinction as a creative director, occasionally directing select projects for the likes of agency clients such as FedEx and Twix.

Coulter was also able during those directorial gigs to gauge the work cultures at different production houses through which each respective job was funneled. And while serving strictly as a creative, Coulter observed directors and produc-

tion companies, gaining an invaluable education. "I found myself inching closer to directors over the years, learning, observing." And among those she watched and learned from were O Positive's directors, ultimately deciding to make that house her directorial home. Already that has yielded tangible results, including a comedic IKEA campaign for Ogilvy NY. And at press time she was about to embark on a Dunkin' job for BBDO NY.

Focused on developing her directing career, Coulter also has an eye on the bigger implications of establishing herself in the comedy market. She recalled on the agency side having the privilege of working with adept comedy directors—none of whom was a woman. A woman director in comedy has been a relative rarity, something she hopes to change by gaining a foothold at O Positive, a shop known for its humorous chops, and hopefully serving as a catalyst for other women to join the fray.

Coulter grew up in Portland, Ore. She  
*Continued on page 20*

From top left, clockwise: Jess Coulter; Emma Westenberg; Anthony Leonardi III; Cuba Tornado Scott; Bryan Rowland; a scene from IKEA's "Sarah" directed by Coulter; and a scene from Fairmont Hotel's short film 9 1/2 directed by Scott

## Coulter, Westenberg, Leonardi III, Scott, Rowland Share

*Continued from page 19*

worked for several years with agencies in the Pacific Northwest before moving to New York and joining Saatchi as a senior copywriter, then moved to BBDO in 2010. Coulter began directing in 2016 while still a creative. BBDO championed her move to the director's chair from the start, her first job being a FedEx spot.

During her tenure as a creative, Coulter had the chance to work with assorted directors, forging a kinship with O Positive director Jim Jenkins, starting with their collaboration on the first two rounds of the Progresso Soup campaign--written by Coulter who was at Saatchi at the time--in which people call into Progresso's kitchen headquarters, connecting via a phone hotline made of soup cans and string.

Coulter considers Jenkins--who too has agency creative roots--among her mentors. Independent of that, Coulter's comedy acumen was honed not just as an agency creative and director but also by her involvement in improv and sketch writing/acting/directing with NYC's Upright Citizens Brigade, and then The Pit ensemble. She further developed people observational skills, helping her to tap into truths and human behavior that brought further dimension to her comedy. That's reflected in part in her aforementioned debut as a staff director at O Positive--IKEA's "Morningmorphosis" campaign depicting people enjoying the newfound benefits of becoming a morning person, with great comedic effect. They're now morning people due to getting a good night's sleep, thanks to a comfortable bed and bedroom set from IKEA.

Coulter's affinity for comedy is complemented by her agency experience. "I have a holistic sense of the process, like the directors at O Positive who were once agency writers. I know what it's like to work on a script, to have something floating around for two years that you don't think will get made--work that has a history and some baggage. When you finally get that idea off the ground, a director can come in at the right moment and provide a new burst of energy that will push it forward and help you realize what you wanted, adding something you never intended in the beginning. I'd like to be the kind of director I wanted to hire--talented and collaborative, normal, kind and nice to

work with."

### Emma Westenberg

Emma Westenberg, who first established herself in Amsterdam as an artist and director, recently made an auspicious debut in the American market where she's handled by production house Partizan. First she directed Janelle Monáe's "Pynk" music video which earned a Grammy Award nomination. Then she landed her first U.S. ad assignment, Michelob Ultra Pure Gold's "The Pure Experience" starring Zoe Kravitz, which aired during the Super Bowl. From agency FCB Chicago, the spot registered with viewers by departing from the loud Big Game norm as Kravitz whispers into two microphones and softly taps on a battle, techniques meant to stir autonomous sensory meridian response (ASMR), which some claim helps to elicit a tingling euphoric feel. The commercial not only gained exposure on a mega broadcast platform but also has generated millions of viral hits.

Westenberg said the Michelob Ultra spot appealed to her because it "talks to the senses, communicates rather than yells."

"In my dream world, I'm involved in TV, longer form narrative, commercials and music videos," related Westenberg whose work is driven by a love of people, storytelling, offbeat characters, absurdity, humor and film aesthetics. She is repped for TV and film by talent agency WME.

Dutch director Westenberg is no stranger to the U.S. She was born in Berkeley, Calif., and through an exchange program studied art for a stretch at The Cooper Union in NY. Westenberg got her formal education at Gerrit Rietveld Academy, a school for fine arts and design in Amsterdam. There, she recalled, "the world opened up to me" as she became immersed in drawing, painting, performance and film, discovering "video as the best medium for me," leading to her gravitating to the school's AV department. Westenberg graduated with a short she wrote, directed, produced and art directed, *The Still Life of Estelle*, which gained recognition at a Dutch film festival.

This was followed by Westenberg's first commercial for VPRO Dorst, a brand video for Models at Work, and a Regal Deal

music video. In 2016, Westenberg earned Best New Fashion Film distinction for *Blue and You* at the Fashion Film Festival in Milan. Her commercialmaking endeavors began to multiply and she continues to be repped by Amsterdam production house Halal for spots and branded content. But Westenberg's prime focus is now stateside where she lives.

Westenberg welcomes new experiences. In some respects, it's the hallmark of her work. "I never want to do the same thing twice," she stressed. "There are new things in every story, every narrative, every character. I'm also very interested in the collaboration aspect. Film becomes magical when you can all align."

### Anthony Leonardi III

Anthony Leonardi III has steadily gained momentum as a director in recent years, to the point now where he has a hand in commercialmaking, feature films and series television. On the TV score, he directed an episode of the SYFY network series *Deadly Class*. His season one episode debuted earlier this month.

On the feature front, Leonardi was 2nd unit director for Disney's much anticipated *Jungle Cruise*. And his ad/branded content exploits include tie-ins for the Infiniti QX50 and Quicken Loans with *Avengers: Infinity War*, for Audi (a short film starring Brie Larson) with *Captain Marvel*, and at press time he was about to direct Google commercials linked to *Avengers: Endgame*. Leonardi has also directed stand-alone spots for the likes of Chevrolet, Harley-Davidson and Dodge.

Leonardi said that integral to his career has been Bullitt, the commercial/branded entertainment shop formed by filmmakers Joe and Anthony Russo, Justin Lin and producer Todd Makurath. Bullitt, said Leonardi, has provided an ideal nurturing environment for him to grow as a director. "It is a collective where the directors help each other," said Leonardi who was brought into the fold by Makurath. The two first met at the American Film Institute (AFI) as students and developed a lasting bond. At AFI, Leonardi shot a short film for Makurath who in turn produced Leonardi's thesis film.

At Bullitt, Leonardi has formed a bond with the Russo brothers, whom he re-

gards as mentors. In addition to his spot and branded content directing exploits, Leonardi has been a storyboard artist and/or character designer and concept designer for such films directed by the Russos as *Captain America: Winter Soldier*, *Captain America: Civil War*, *Avengers: Infinity War* and *Avengers: Endgame*.

Leonardi's multi-discipline experience prior to connecting with Bullitt some five years ago at its inception laid the groundwork for him being able to take on the broad range of work he's enjoying today. The first positive influence was familial as Leonardi's great grandfather, grandparents and parents were all in the entertainment industry in one form or another. His dad, for example, served as a scenic painter turned stand-by painter. In the latter capacity, he'd be on set to paint in a shadow at a DP's request--or in *Jurassic Park* change the color of a cow before it was dropped into a raptor cage. As a lad, Anthony Leonardi III would hang out, watch his father at work and "see how the sausage was made" so to speak. He developed a deep love for the arts and crafts of filmmaking, which he felt almost led him invariably to the director's chair.

Early on in his career, Leonardi connected with director Gore Verbinski, for whom he drew storyboards and conceptual art. Over the years, Leonardi helped to design sequences for various Verbinski films including *Pirates of the Caribbean: At World's End* and *Rango*. Meanwhile Leonardi diversified into directing, taking on music videos, most notably Imagine Dragons' first clip, "It's Time," which went on to earn an MTV Video Music Award nomination for Best Rock Video in 2012. Leonardi also served as a storyboard/concept artist for such series as *Game of Thrones* and *Cosmos*.

All this helped to hone Leonardi's visual sensibilities as a director, in tandem with a light-hearted comedic touch as evidenced in such work as the Infiniti QX50 tie-in with *Avengers: Infinity War* in which the SUV's hyper speed run is interrupted by an elderly woman crossing the street. "Bullitt has helped me develop my voice as a director and storyteller," said Leonardi who affirmed that the Russo brothers have "stood behind me, giving a level of support unlike anything I've ever experienced."

# Backstories On How Their Careers Have Evolved

## Cuba Tornado Scott

Last September during the Toronto International Film Festival, Cuba Tornado Scott saw her first foray into filmmaking make its world premiere. Titled *9 1/2*, the inspired short she wrote and directed for Fairmont Hotels & Resorts, was screened at the Fairmont Royal York in Toronto. The short served as the centerpiece of the Fairmont Loves Film exhibition, underscoring the hotel brand's longstanding association with cinema, playing host to the filming of some 250 features around the world over the years, including such iconic movies as *Breakfast At Tiffany's* and the Hitchcock masterpiece *Vertigo*. The latter was lensed at the Fairmont, San Francisco, as was Scott's *9 1/2*.

For Scott, an accomplished illustrator who long resisted settling into the director's chair, the Toronto rollout of *9 1/2* was a bit of a surreal experience. Her parents were each premiering their own projects at the concurrent Toronto Film Fest--RSA Films director Jake Scott with the feature *American Woman* and executive producer Rhea Scott of Little Minx with the A.V. Rockwell-helmed short *Feathers*.

The Fairmont Loves Film exhibit, with stills, interviews and screenings of *9 1/2*, has since embarked on a global tour, including London last month and potentially another event in the Asia-Pacific region later this year.

The opportunity to create the short-film--with a brief consisting of only the theme "Fairmont loves cinema"--inspired Cuba Tornado Scott to finally embrace a directorial assignment. Scott's vision for *9 1/2* bridges adult and childhood, reality and imagination, as we see a grown woman in today's world, dealing with appointments, business and the like in the Fairmont San Francisco lobby. As she's about to be whisked off in a car to a biz engagement of some sort, she looks up at the Fairmont, leading us to a window which illumination shines through, taking us to a girl whose curiosity and imagination run unbridled as she follows a trail of flickering light from a projector. Brief glimpses of scenes from *Vertigo* grace the screen. It's as if we're sojourning through two worlds, the responsibilities of an adult, and the wonderment she earlier experienced as a child, with the Fairmont playing host to both.

Scott brought her art acumen to the short, fashioning a detailed storyboard akin to others she's done over the years for varied projects, including a New York Lottery commercial directed by her dad. Her illustrations and drawings range from spot storyboards to portraiture, whimsical studies of animals, even distinctive tattoos. In 2017 she created a study on the brilliant painter Francis Bacon. Scott said of the work, "I conducted a photographic study on Francis Bacon through makeup, light and set design to blend the boundaries between subject and painting; 'a tightrope walk' between figuration and abstraction."

Scott's extensive illustration experience informed her initial directing gig. In fact, she doubts she would have been able to segue into helming *9 1/2* otherwise. Whether that's true might be subject to debate due to the power of heredity. Her family filmmaking lineage even extends beyond her parents, reaching back to her grandfather, the legendary Sir Ridley Scott, and her great uncle, the late great director Tony Scott.

And while she may have spent much of her early adult life seemingly averse to directing pursuits, *9 1/2* has proven to be the catalyst needed to spark her commitment to diversify into filmmaking. At press time, Cuba Tornado Scott was about to join RSA Films' directorial roster for special projects as she looks to build her reel and apply her talent and vision to a wider range of ambitious projects.

## Bryan Rowland

Bryan Rowland didn't initially have directorial aspirations. In some respects, he kind of fell into the director's chair. But the filmmaker--whose home for commercials and branded entertainment is Escape Velocity Content--has proven that his ultimate career choice has been serendipitous, marked by inspired visuals, good-natured, self-deprecating comedy and a brand of storytelling that evokes emotion and laughter.

Rowland's roots are in editing as he became expert in the postproduction arena with tours of duty at local post houses in Utah. He then got in on the account/business side for a startup involved in streaming full HD content. Then the mortgage

meltdown/recession hit, bursting the bubble he was on, sending Rowland scrambling to make a living to support his family. He sought to improve his skillset, picking up digital cameras (the Canon 5D, RED) and learning the ropes, developing an incisive eye for visuals and an affinity for telling a story. The latter took shape in particular when he got the gig to direct, lens and edit work for the Latter-day Saints (LDS) Church, working with agency Bonneville International on the global "I Am A Mormon" campaign. The brief was simply to meet various people and capture who they were so that audiences could connect with them."

The campaign took Rowland all over the world, making little documentaries which showed what everyday members of the LDS Church did and how they lived. "I'd go to Japan and meet five people, have no background on them," recalled Rowland. "I'd show up for a day, get to know them and then interview them. Finding out about people, interviewing them became my passion."

Lasting a couple of years, the campaign--done on a shoestring budget--served as Rowland's film school, as he evolved into becoming a director/DP, eventually taking on commercials and building a reel. One such reel-building exercise entailed his shooting his daughter, then 10 years old, cavorting about and simply being a kid. Through a mutual acquaintance, actress Blake Lively saw the piece and it struck a chord. This led to Rowland directing a brand video for what's now her former lifestyle and ecommerce company Preserve. In turn this project sparked other assignments.

EP Alec Eskander saw Rowland's potential and brought him aboard Escape Velocity Content where the caliber of projects has ascended for the director, including a recent AdventHealth Xmas spot for agency 22squared which brought to life the power of new beginnings for cancer survivors, chronicling a one-of-a-kind event in which patients of all ages, from across the AdventHealth system around the country, came together to form the Survivor Bell Choir. Together, they perform with synchronized bell ringing a moving rendition of "Silent Night."

During production of this spot, Rowland received an email out of the blue

from agency creative George Dewey. "It was a random email from George which said that Ryan Reynolds thought I'd be perfect to direct a brand video for Aviation Gin," recalled Rowland.

Actor Reynolds of *Deadpool* fame (and Lively's husband) starred in what turned out to be a tongue-firmly-in-cheek-film for his Aviation Gin. In the piece Reynolds "explains" how the gin is made and what goes into every bottle. The comedy became a viral hit, setting the stage for a return engagement directed by Rowland and starring Reynolds along with Hugh Jackman. In this two-minute piece, Reynolds and Jackman produce commercials for each other's drink brands--Reynolds' Aviation Gin, and Jackman's Laughing Man Coffee--thus signaling an end to their social media feud. The twist is that judging from his spot for Aviation Gin, Jackman didn't know the feud was over.

This so-called Jackman/Reynolds truce film not only showcased Rowland's deft handling of humor but also his visual sensibilities as Reynold's commercial within the commercial for Laughing Man Coffee is a beautifully shot location piece, extolling Jackman, his social conscience and progressive activism overseas.

Rowland continues to collaborate with Reynolds, directing multiple commercials and branded entertainment fare. Reynolds, Dewey, an ex-McCann veteran, and Rowland often brainstorm, conceptualizing, developing and executing creative ideas. "I've learned a lot from that process with them," related Rowland whose latest released work born out of that creative relationship is a mockumentary ad for the upcoming film *Detective Pikachu* starring Reynolds, with a cameo appearance by Lively. The comedy promo shows how thoroughly Reynolds has immersed himself in the Pikachu character--to the point of obsessive ridiculousness. Lively even complains that Reynolds didn't pick up their kids at school because Pikachu has no children. Like the Aviation Gin fare, "Becoming Pikachu" has proven to be a viral sensation.

Now Rowland is in development on some other entertainment properties. "I feel fortunate to have found a place as a director, getting the opportunity to work alongside talented, creative people at agencies and in entertainment."



Newton Thomas Sigel, ASC



Ben Smithard, BSC



Darren Lew



Arlene Nelson

## Lensing, Collaborating, Envisioning, Innovating, Improvising

*DPs share insights into Bohemian Rhapsody, Blinded by the Light, Maniac, This Giant Beast*

**By Robert Goldrich**

One DP recently garnered his first career Best Cinematography BAFTA Film Award nomination.

Another lensed a film which made a major splash at Sundance, was acquired by Warner Bros. and is scheduled to premiere at theaters in August.

A third cinematographer recently wrapped his second Netflix series, continuing a collaborative relationship with one director and forming a new one with a directorial duo.

And our fourth DP reflects on a hybrid documentary/narrative series for Amazon Prime, which also contains elements of improv.

Here are insights from Newton Thomas Sigel, ASC on *Bohemian Rhapsody*, Ben Smithard, BSC on *Blinded by the Light*, Darren Lew on *Maniac*, and Arlene Nelson on *This Giant Beast That is the Global Economy*.

### Newton Thomas Sigel, ASC

Newton Thomas Sigel, ASC recently earned his first Best Cinematography BAFTA Film Award nomination on the strength of *Bohemian Rhapsody* (Twentieth Century Fox). The lauded feature—which won four Academy Awards including Best Leading Actor for Rami Malek as Freddie Mercury, and Editing for John Ottman, ACE—takes us from Queen’s beginnings through its ascent to super stardom, reflected in the rock band’s stirring performance at Live Aid.

For Sigel, one of the prime creative

challenges posed to him was capturing the look, spirit and feel of that Live Aid performance. “Our entire story leads to a show, done in the flat light of day, against a backdrop that was purposefully austere. What’s more, you can see the very same performance on YouTube as it was broadcast by the BBC,” related Sigel. “Production design, choreography and costume design were all beholden to reproduce this historic event faithfully, and they did a phenomenal job. But I was free, actually obligated, to show a new perspective. For me, this meant telling the story from the inside out, and in two tracks. One was to show what was going on internally with Freddie, the band and the important people in his life. The other mission was to express the magical relationship Freddie had with the audience. As he said, he was singing to the guy in the last row.

“If you look at the camera choreography,” continued Sigel, “it is totally different than the BBC. Much more muscular and subjective, often putting the audience in a place they’ve never been. I tried to set this up with the opening aerial that goes from high above the stadium to a close-up of Freddie, and around him, bringing the audience back in to the shot.

“I also took limited license with the lighting. While it had to stay daylight, I tried to build a subtle arc to allow the stage lighting to have an increasing influence as the gig went on. Queen came on at 6:40pm, so it wasn’t a big cheat. Some of my favorite shots are where you see a hint of the fading sun through the gaps in the stadium roof. As simple as it sounds,

the nightmare was doing this over seven days in the ever-changing British weather and hoping for at least a little continuity. We couldn’t afford to silk the whole stage, so I had to try and control it piecemeal.”

Sigel marvels over Malek in the role of Mercury. “Rami is a meticulous and wonderfully collaborative performer,” assessed Sigel. “To this day, I don’t understand how he grew into the skin of Freddie so fast. We had a terrific movement coach, Polly Bennett, who worked with him relentlessly. Our first week shooting was Live Aid, which was crazy, but because the choreography was fixed, I could plot some very specific camera moves, which was helpful. The dramatic material was equally fruitful with Rami. Even though he was going very deep to channel this idiosyncratic character, he was always very camera-friendly. We found a chemistry very early and it carried us through the show.”

Regarding his camera and related choices in taking on *Bohemian Rhapsody*, Sigel explained, “The story takes place over 15 years, 1970 to 1985. This period also saw a seismic cultural shift, from the height of the counter-culture to the decadence of the ‘80s. I wanted to find a language that expressed that.

“The movie begins on the Alexa ST with netted vintage Cooke Speed Panchro lenses. It is handheld, and through a very specific LUT. By the late ‘70s, it is all Alexa 65, DNA lenses and a very clean, slightly desaturated LUT, mostly on cranes, dollies and Steadicam. We also had a few specialty scenes. Freddie’s

childhood was 16mm, although it was cut from the film. Top Of The Pops was Betacam, the video format of the day. The ‘I Want To Break Free’ music video was 35mm, shot with the same 35BL and zoom lens that filmed Freddie’s very last images before he passed away.”

As for his biggest takeaway or lessons learned from his experience on *Bohemian Rhapsody*, Sigel succinctly shared, “How much I love shooting music.”

### Ben Smithard, BSC

Also carrying musical overtones is *Blinded by the Light*, director Gurinder Chadha’s film which had a rousing debut at Sundance, leading to it being acquired by Warner Bros. Slated to hit theaters in August, *Blinded by the Light* introduces us to a 16-year-old British Pakistani boy whose life is changed in 1987 when his friend loans him Bruce Springsteen cassettes. Stirred by Springsteen’s music and lyrics, the lad is inspired to find his own voice as a writer, push back against the racism around him, and challenge his father’s dogmatic views.

Ben Smithard, BSC, an Emmy winner for Outstanding Cinematography for the limited series *Cranford*, shot *Blinded by the Light*, marking a return engagement with Chadha.

Smithard recalled, “Gurinder asked me to shoot *Blinded By the Light* after collaborating on *Viceroy’s House*, a film about the partition of India in 1947. I love shooting period historical films and *Blinded by the Light* fit into that category

of interest for me. Also the period it is set in (the 1980s) is also the time that I did most of my growing up as a young person so the story had an additional resonance. I remembered the music, politics, clothing, social upheaval and general atmosphere of England in the 1980s. Gurinder often talks about the film being a kind of sequel to her 2002 feature *Bend it like Beckham*, which I didn't shoot, but for me in the look of the film it's personally a sequel to *The Damned United*, my first feature film from 2008. It has that same gritty feel of the streets, buildings and landscape. *Blinded by the Light* is a very different kind of film, it is more upbeat and has a stronger message about the joy of growing up, even if it's in a place that is falling apart at the seams. I also loved all the music and I was a Bruce Springsteen fan so that made it easy to accept the film. I adore working with Gurinder so it was an easy decision to make when she asked me to shoot *Blinded by the Light*."

Chadha and Smithard developed a bond on *Viceroy's House* which he described as "a big, complicated film to shoot, and lots of our collaborative spirit and understanding came from that experience. Shooting in India is amazing, and the scale is out of this world, so we had been through a lot together before we started *Blinded by the Light*. We approached the film as we would any other, talking, visiting locations and discussing every aspect of the film and story. We also did a small shoot in New Jersey before we started shooting the main film so that allowed us to have a few detailed discussions before the craziness of the principal photography."

Some of that craziness was rooted in being true to the period piece. "The biggest challenge by far," assessed Smithard, "was the period details, primarily the cars. Sometimes it's harder shooting a period film that is closer to contemporary times than it is shooting a film that's set 100 years ago for example. You can't just rock up on a street and start shooting a film set in the '80s. Everything is different, the cars, street furniture, clothing, buildings, much more so than anyone would think. On a low budget that can be extremely trying, and it was a constant problem for us. Luckily we had a great production designer, Nick Ellis, who worked tirelessly

with his team to sort as many problems out as they could with the small budget."

Smithard deployed the ARRI Alexa Mini, shooting ARRI RAW, with Zeiss Ultraprimes and Angenieux zooms. "I love the Alexa Mini because it's so flexible and easy to use. The Ultraprimes are probably the best set of lenses designed in the last 20 years; it's a large set of focal lengths and they are very neutral lenses which I prefer as a starting point for cinema. The Angenieux Lenses are the best zooms around, and I spend a lot of time on the zoom when I'm operating. I may change prime lenses from film to film but I am rarely without some Angenieux zooms. I also shot some of the footage in New Jersey on a Canon C300 MK2, which I think is a brilliant camera."

In addition to *Blinded by the Light*, *Viceroy's House* and *Damned United* (which was directed by Tom Hooper), Smithard's body of work includes the features *Goodbye Christopher Robin* and *My Week With Marilyn* (both directed by Simon Curtis), and TV fare such as the critically acclaimed film *The Dresser* and *The Hollow Crown* series, for which Smithard earned a BSC Award nomination.

## Darren Lew

DP Darren Lew goes way back with director Cary Fukunaga, starting with a collaboration on "Go Forth," a commercial for Levi's which won a 2010 AICP Show honor as well as a Cannes Bronze Lion—both for cinematography. Lew later directed and shot second unit on Fukunaga's *True Detective* (season one) for HBO. And then the director and DP made their first trip to Africa, working with a sparse crew to do a short of their own, *Sleepwalking In The Riff*. "It was a great exercise in building confidence that we could do something almost anywhere with very few resources, not even a script," recalled Lew. "Cary and I shot it ourselves on Canon 5Ds. People still write me to this day about that film. Sometimes I get treatments for commercials and people reference that film in their treatments."

Most recently Lew teamed with Fukunaga on Netflix's *Maniac* starring Emma Stone and Jonah Hill. The visually captivating limited series, a mix of dark comedy and drama, centers on two

struggling strangers who connect during a pharmaceutical drug experimental trial involving a doctor with mother issues and an emotionally complex, malfunctioning computer.

While the show is a departure from the norm, so too was it different from the standard series working formula which often entails multiple directors and rotating DPs. Instead Fukunaga directed and Lew shot all 10 episodes. "To do this much work in a set amount of time on a show with this much ambition was perhaps the biggest challenge," observed Lew. "The series deals with different realities, flashbacks, flash-forwards, moving through different eras—the Middle Ages, the 1980s, all over. It's ambitious in its scale and to keep that all together was one huge challenge. Our style was to keep a light touch, to devise a look that let's you feel like you've gone into these different time periods without being heavy handed. It takes more work to do something with this kind of a more delicate approach."

Additionally shooting in New York took on another dimension as Fukunaga and Lew shied away from iconic locations familiar to most people. "We wanted to find a New York that people to a degree didn't know so well. We went to locations where people weren't used to seeing filming. And Cary wanted to see most of those places in 360 degrees, which meant lots of planning, logistical work and rigging to make that happen. What's great about Cary is he's an uncompromising director, always creatively interesting."

The camera of choice for *Maniac* was the Panavision DXL, paired with Panavision anamorphic glass and complemented with an array of zooms. "Panavision is one of the few places that has a department that can customize lenses," related Lew. "They have a number of vintage lenses that have made a lot of films we've loved over the years. Panavision is the one place that can make those lenses work and adapt to modern cameras and formats. We wanted to shoot Panavision C series anamorphic lenses which are beautiful. Panavision pulled together a full set for us, enabling close focus and affording us as many in-between focal ranges as we could get. Some of it they had to build from scratch, making a new lens out of

older elements. We got the C series look and used some E series as well."

Lew said that the new DXL camera performed admirably, and that "incredible support" from Panavision wasn't confined to just the camera and the lenses. "Both Cary and I have a relationship with Light Iron, the post house owned by Panavision." Dailies and post were done at Light Iron; the work done there, affirmed Lew, also helped achieve the desired look.

Looking back on his *Maniac* experience, Lew observed that he and Fukunaga generally work on intimate projects. *Maniac*, though, was much larger in scale, with trucks and trailers taking over multiple city blocks. Still, though, they were able to retain that intimacy they crave while working. "I learned more about how do you make a big production feel as small as possible in terms of production, lighting, footprint and mobility so that the actors and the director can have the freedom to explore and be creative," said Lew. "How to turn around and shoot something else or in a way we hadn't planned as actors discover something different. We found ways to be light, limber and nimble."

Lew described himself as "a lucky guy," crediting UTA with getting him projects that bring him together with stellar directors. Recently he's done additional photography on *The Irishman*, collaborating with Martin Scorsese. And over the years, he's done commercials with Kathryn Bigelow, Albert Maysles, and Darren Aronofsky (Maybelline, and a Meth Project PSA), as well as Phoenix's "Chloroform" music video for filmmaker Sofia Coppola, and the short film *Past Forward* for David O. Russell. Lew also shot a segment of the *Freakonomics* documentary for director Alex Gibney.

"Chloroform" is one of a number of notable music videos shot by Lew. Those clips, spanning such artists as David Bowie, Beyonce, Madonna and Miley Cyrus, have generated collectively some 1.5 billion views. Beyonce's "Pretty Hurts" garnered Lew a Best Cinematography MTV Music Video Award as well as a Camerimage nomination. Lew was also a Camerimage nominee for Bowie's "Blackstar."

At press time, Lew had just wrapped another Netflix series, *Living with Your*  
*Continued on page 24*

## Nelson Tames Giant Beast

Continued from page 23

self starring Paul Rudd and for which all the episodes were directed by team of Jonathan Dayton and Valerie Faris.

### Arlene Nelson

Among varied career highlights thus far for cinematographer Arlene Nelson would be shooting *A Mighty Wind* for director Christopher Guest, and earning a primetime Emmy nomination (along with Nicola Marsh) for the *American Masters* episode “Troubadours: Carole King/James Taylor & The Rise Of The Singer-Songwriter.”

Now Nelson’s most recent addition to those highlights is her lensing of the eight-part docuseries *This Giant Beast That is the Global Economy* (Amazon Prime), executive produced by Adam McKay and Will Ferrell, among others. The show chronicles the surprising way the economy interconnects and impacts the lives of people all over the planet, told through the curious, thoughtful mind of host Kal Penn, an actor (*Harold & Kumar, How I Met Your Mother*) who’s also a former associate director of the White House Office of Public Engagement.

Each episode focuses on a central question about the global economy, including: How can I launder a bag of dirty cash? Why is death so expensive? Does buying knockoff Nikes really fund terrorism? And is it easier for jerks to get rich?

*This Giant Beast* is a hybrid spanning elements of documentary, narrative, celeb fare (with guest stars like Zach Galifianakis, Patton Oswalt, Meghan Trainor, Rashida Jones), and even improv, a challenging mix which attracted Nelson and played an integral role in the series creators gravitating towards her to be the lone DP. Nelson has experience shooting narrative and documentary work, bringing a stylized look to her shooting. These attributes made her an ideal choice for the multi-faceted *This Giant Beast*. She could thus mesh well with the two directors on the series who worked on all the episodes: Lee Farber and David Laven.

Farber handled narrative vignettes, maintaining more of a conventional relationship with DP Nelson. By contrast, Laven, director of the documentary portions, had an atypical collaborative bond

with Nelson. “He gave me freedom to explore this hybrid form, bringing in improv scenes,” said Nelson. “Spontaneous elements of improv took the form of little side scenes which meshed nicely with the documentary portion. The work was a hybrid like Kal (Penn), a comedian who has a serious side to him. We also worked on making traditional interviews as cinematic as possible.”

Nelson noted that when Penn exited or entered a place, she and Laven would make “a little scene or movie out of it. We were making a hybrid documentary/narrative within the documentary portion of each episode, developing our own language while keeping the authenticity of each scene’s spirit.”

Nelson shot in 30-plus cities in more than a dozen countries over four-and-a-half months to capture the many different stories, the serious and the bizarre, in *This Giant Beast*. She trekked everywhere from monsoon-soaked Thailand rubber tree farms to an airplane graveyard in the Mojave Desert, a crypto-mine in Prague and a corruption reporting center in Singapore, utilizing four ARRI cameras—a pair of Alexa Minis and two ARRI Amiras. The latter, she explained, are “fantastic for documentary-style shooting” while the Alexa Minis’ small size brings flexibility and the mobility to get into small spaces.

The DP shared that her earlier collaborations with Guest left a lasting impact on her. Besides *A Mighty Wind*, Nelson shot several commercials for Guest and worked with his improv troupe. “I love shooting improv, the unpredictability of what’s happening in front of you. It’s raw, real, honest, surprising—and can mix nicely with documentary and narrative.”

Nelson further recalled her first day of shooting *A Mighty Wind*. She said that a studio exec told her she was the first female DP to lens a Castle Rock/Warner Bros. feature. “That historical first made me realize at that moment just how far we’ve come but still need to go.”

*This Giant Beast* is Nelson’s first project for Amazon. She’s no stranger to streaming services, though, having shot the Netflix docuseries *Ugly Delicious*. And in the offing is another yet-to-be-disclosed Netflix docuseries for which Nelson is slated to serve as director and DP.

### GORILLA GROUP DEPLOYS DAVINCI RESOLVE

Blackmagic Design announced that the Gorilla Group has chosen DaVinci Resolve Studio as part of a facility expansion to support Dolby Vision color correction and IMF format delivery for Netflix.

Designed by Jigsaw24, the comprehensive system features a dual boot, HP Z8 workstation running Linux and Windows, alongside an external crate featuring three NVIDIA Titan V 12GB graphics cards, 12 SSD slots for local storage and 40GB Ethernet. The suite relies on Sony BVM-X300 and Dolby PRM 4200 reference monitors.



A scene from *Traitors*

“We built the system after being tasked to grade a six-part episodic drama for Channel 4 and Netflix in collaboration with Goldcrest Post’s Jet Omoshebi,” said Gorilla Group managing director Richard Moss. “*Traitors* was our first time working in Dolby Vision, and we aimed to replicate Jet’s setup at Goldcrest to facilitate the process as much as possible. Since building the crate, it has become our IMF delivery transcoder box also.”

The job wasn’t without its challenges and Gorilla had to overcome some technical challenges to deliver the grade on *Traitors* and win its status as a Netflix preferred vendor.

“It’s a steep learning curve learning to deliver through the Netflix IMF workflow, and so we worked closely with Dolby and Netflix’s color science teams to implement an ACES color pipeline,” explained Moss.

The fact that DaVinci Resolve features a full nonlinear editor (NLE) together with its industry standard grading toolset was a significant factor in the Gorilla Group’s decision to implement it.

“We first had to produce a Dolby Vision grade for Netflix, then an SDR trim for Channel 4, where the series was premiering,” Moss related. “Channel 4 has ad breaks, whereas Netflix required uninterrupted video. On top of that, we had international deliveries to handle, as well as both graded and ungraded archival masters. DaVinci Resolve enabled us to bring it all together. By the end we had so many deliveries that round tripping through separate finishing and grading suites, dropping in visual effects, and going back and forth, you’ve got to do it in both systems in parallel. We managed to negate all of that by staying in DaVinci Resolve for the entire process.”

### IKEGAMI ROLLS OUT HDR SUPPORT FOR MONITORS

Ikegami has made high dynamic range (HDR) support available as an option for its HLM-60 monitor series.

The new option includes EOTF tables for Hybrid Log-Gamma (HLG) and S-Log3 in addition to conventional gamma. Existing monitors in the HLM-60 series can be upgraded with the new option retrospectively. The HLM-60 series includes models HLM-2460W, HLM-1760WR and HLM-960WR. Ikegami’s HLM-2460W is a 24-inch Full-HD monitor with a 1920 x 1200 pixel 10-bit resolution LCD panel. It offers 400 candela per square meter brightness, very narrow front-to-back dimensions, light weight and low power consumption. Multi-format SDI, 3G-SDI, HDMI, Ethernet and VBS inputs are provided as



Ikegami’s HLM-2460W HD monitor

standard. The HLM-2460W incorporates a full 1920 x 1080 pixel high brightness and high contrast LCD panel. This has a wide viewing angle, fast motion response, and high-quality color reproduction, achieving real pixel allocation without resizing. The monitor’s gradation characteristics make it ideal for a wide range of broadcast applications.

The HLM-1760WR monitor has a 17-inch Full-HD 1920x1080 pixel 450 candela per square meter 10-bit resolution LCD panel. The HLM-960WR is a highly compact multi-format LCD monitor with a 9-inch Full-HD 1920 x 1080 pixel 400 candela per square meter 8-bit resolution LCD panel.

**Tessa Films Director Toben Seymour Takes Mr. World On a Spin for The Richards Group and Eyeglass World** A personable and highly adventurous puppet known as Mr. World trips the light fantastic, dives into shark-infested waters and zips through the treetops with the greatest of ease in a new three-spot campaign for Eyeglass World from The Richards Group, brought to life by Tessa Films director Toben Seymour.

**Rising Sun Pictures Springs into Action for Marvel Studios' "Captain Marvel"** Striving for picture-perfect realism and applying a mania for detail, Rising Sun Pictures produced nearly 300 visual effects shots for Marvel Studios' latest film *Captain Marvel*.  
**Beavers Do What Beavers Would Do, If...** In a suite of three episodic TV:30s broke March 17, Great Southern Wood Preserving, Inc., Abbeville, Ala., introduces the world's greatest fans of YellaWood brand pressure treated pine: a scheming team of beavers.

**Cloud-Based eTribez Production Management Platform Launches New "Locations Management" and "Staffing & Crew Management" Modules** The recently launched, end-to-end, Cloud-based Production Management Platform called "eTribez Production Management" – developed by Israel-based eTribez, Inc., has just launched two additional modules: LOCATIONS MANAGEMENT and STAFFING & CREW MANAGEMENT.

**"Hot Flashin' - A Feel Better Musical Comedy," Created by Gina Jourard With Original Songs by Tom Pergola, To Debut Mother's Day Weekend** "Hot Flashin'," a new play written and produced by noted entertainer Gina Jourard - which she describes as "A Feel Better Musical Comedy" - and featuring the original music of renowned songwriter Tom Pergola, will debut on May 9 at The Odyssey Theater in West LA.

**Kristian Mercado's "Pa'lante" Takes Top Music Video Award at SXSW** Pa'lante, director Kristian Mercado's riveting short film exploring the struggles of working-class Puerto Ricans in the aftermath of Hurricane Maria, won the Jury Award for Music Videos at the recently concluded SXSW Film Festival in Austin.

**Documentary, "Believe! The Yulia Tymoshenko Story," Highlights Political Struggles of Beloved Former Ukrainian Prime Minister and Her Current Run in Ukraine Presidential Election** VisionaireMedia executive producer,

Jerome Gary, who produced the Oscar-nominated Schwarzenegger-fueled documentary "Pumping Iron," and director/producer Mary Lambert ("Pet Sematary"), have started principal photography on their new film, "BELIEVE! The Yulia Tymoshenko Story," a documentary about the life of two-time former Ukrainian Prime Minister Yulia Tymoshenko—centered around her current run in the Ukraine presidential election scheduled for March 31, 2019.

**Miller to Present New Product Lineup at NAB 2019** Miller Tripods Ltd. will showcase a full lineup of new products at NAB 2019 (Booth C8721), including the 75 Sprinter II 2 Stage Carbon Fibre Tripod, the debut of its HDCTripods, a new line catered for cinematographers, as well as two new camera plates.

**Filmotechnic's 'Russian Arm' Takes Its Name From History** When people think about camera arms, they usually visualize the large camera crane originally conceived and developed by Filmotechnic. It truly revolutionized the entertainment industry, giving directors the ability to capture their vision like never before, at a price point most could access.

**Nonfiction Unlimited Signs Director Marcus Ubungen for Commercial Representation** Nonfiction Unlimited has signed director Marcus Ubungen for commercial representation. A director at home in both commercial and documentary worlds, Ubungen has directed spots for Fitbit, Samsung, and Porsche among others and is in production on his documentary *Beyond the Fields*.

**Derby's Grant Greenberg Pairs Models with Recyclables in Fashion Film For V Magazine** A mammoth recycling facility serves as the improbable backdrop for a fashion film featuring some of New York's top models in Heatwave, a new short film directed by Grant Greenberg and produced by Derby for V Magazine and eyewear maker Oliver Peoples.

**"NCIS: LOS ANGELES" Celebrates 10 Years** Congratulating CBS on the 10th season of NCIS: Los Angeles, DigitalFilm Tree has supported the success of the action-packed television series on nearly 250 episodes.

**SF Production House The Cabinet Wishes You a Happy #PiDay ##PiDay**, and while many across the globe celebrate the Greek letter "π" - in English, "pi" - those in the know immediately get hungry and think of one thing: "Pie." Serving up a cinematic slice in honor of the holiday is The Cabinet, the SF-based production house.

**1606 Studio Taps Vickie Sornsilp as Head of Production** San Francisco-based 1606 Studio, formerly MADE-SF, has hired veteran post-production producer Vickie Sornsilp as head of production.

**Produced by Noah C Haeussner of Union Entertainment Group, ARCTIC Wows Critics** Produced by Noah C Haeussner of Union Entertainment Group (JANIS: LITTLE GIRL BLUE), and executive produced by Union partner/editor Einar Thorsteinsson, ARCTIC hit theatres February 1, 2019.

**Research Study From CoLab and Splash Worldwide Reveals Rich Rewards of Dynamic Content Optimisation Done Right** At the start of 2019, creative technology company Splash Worldwide and project partner CoLab Media Consulting launched an in-depth study with senior brand marketers on the subject of Dynamic Content Optimisation, or DCO.

**Mob Scene Names Award Winning Editors Josh Beaumont and Chris Nesheim as Co-Creative Directors Within the Agency's Theatrical Division** Mob Scene, one of Hollywood's leading entertainment marketing agencies for major motion picture studios, television networks, and streaming channels, has named award winning Editors Josh Beaumont and Chris Nesheim as Co-Creative Directors, Theatrical. They will both report to Craig A. Platt, Mob Scene's Executive Vice President, Theatrical.

**Blackmagic Design Announces New URSA Mini Pro G2 Camera** Blackmagic Design announced URSA Mini Pro 4.6K G2, a second generation URSA Mini Pro camera featuring fully redesigned electronics and a new Super 35mm 4.6K image sensor with 15 stops of dynamic range that combine to support high frame rate shooting at up to 300 frames per second.

**Aspect Names Jason Chappelle, Executive Creative Director** Aspect, a multi-award winning creative advertising agency that provides strategic marketing solutions across all entertainment platforms, has named Jason Chappelle as its new Executive Creative Director.

**French Butter's Brett Froemer Gives Thomas' English Muffins a Fresh Visual Twist** Thomas, the number-one selling English Muffin brand in America, has launched a national ad campaign, *Wake up to what's possible*.

**Rising Sun Pictures Springs into Action for Fox's "Alita: Battle Angel"** Rising Sun Pictures' ability to deliver amazing visuals is on full display in the 20th Century Fox's new cyberpunk adventure film *Alita: Battle Angel*.

**Blackmagic Design Congratulates 2019 Oscar Nominated Films** Blackmagic Design would like to congratulate the 2019 Oscar nominated films and the production professionals whose hard work and creativity helped bring them to life.

**Creative Studio Versus Welcomes K.C. Gulino and Tom Colabraro** Full-service creative production studio Versus announced the addition of two new hires: K.C. Gulino as Senior Business Development Executive, and Tom Colabraro as Senior Producer.

**Lucky Post Helps Rabbit Foot Studios Illuminate The Life of A "Navajo Son" For YETI** Red earth stamped by horse hoofs, cheering crowds and clanging metal gates, honored tradition and new roads come together in the new YETI Presents film, "Navajo Son." Derrick Begay is a quiet hero. Unassuming in person, bold in the ring, Begay knows the ropes of rodeo competition.

**Yard Dog Forms Alliance With Elma Garcia Films** Los Angeles-based production company Yard Dog, led by partners/executive producers Joe Piccirillo and Beth Pearson, has formed an alliance with Elma Garcia Films for advertising projects.

**Killer Tracks Teams With Wax Ltd. To Launch New Production Music Label Audio Wax** Killer Tracks, a Universal Publishing Production Music company, has partnered with independent record label Wax Ltd. to launch new production music label AudioWax.


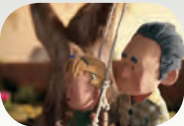



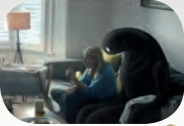

**Director Pascui Rivas Celebrates World Premiere of "Ordinary Gods" At The Santa Barbara International Film Festival**

A renowned Director of commercials, film and documentary, Pascui Rivas journeys to the Santa Barbara Film Festival for the World Premiere of his labor of love, "Ordinary Gods," with Martin Gore (Depeche Mode Guitarist) and Ricky Restrepo (Estados Alterados Drummer) in attendance.

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



## VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 HBO/Bud Light's "Joust"	<b>The Mill New York</b> Tony Robbins, shoot supervisor; John McIntosh, 2D lead; Yoon-Sun Bae, Heather Kennedy Eck, Vi Nguyen, Matthew DeFranco, Ant Walsham, Neeraj Rajput, Samarendra Lenka, Inturi Chandra Sekharm, Bharath Ediga, Prasanna Bhat, Madhana Gopala, Venkatesh Srinivasan, Badarath Chinimilli, Ramanjaneyulu Thota, Nehal Desai, 2D artists; Tom Bardwell, 3D lead; Lauren Shields, Tim Kim, Hassan Taimur, James Mulholland, Todd Akita, Paul Liaw, Sandor Toledo, Ayush Bajoria, Leela Shanker, Spandana Battula, Raj Kumar, Tighe Rzankowski, 3D artists; Sue Jane, matte painting; Muralikrishna Reddy, tracking lead; Andrew Sommerville, EP; Clairellen Wallin, sr. producer (Toolbox: Nuke, Flame, Maya, Houdini) <b>Pixomondo</b> , Los Angeles Derek Spears, VFX supervisor; Chelsea Miller, VFX producer; Andrew Zeko, VFX coordinator; Daniel Knight, Fei Chen, Shawn Sahara, VFX artists; William Appleby, VFX editor. (Toolbox: Nuke, Maya, Arnold)	<b>Droga5</b> , New York <b>Wieden+Kennedy</b> , Portland, Ore.	<b>O Positive</b> , bicoastal David Nutter, director Spencer Riviera, director
2	 Hennessy's "The Seven Worlds"	<b>MPC London</b> Carsten Keller, head of CG; Ryan Jefferson Hayes, creative director; Boyo Frederix, 3D supervisor; Rod Norman, 2D supervisor; Selcuk Ergen, head of FX; Tomek Zietkiewicz, producer. (Toolbox: Nuke, Nukestudio, Maya, Arnold, Houdini)	<b>DDB Paris</b>	<b>RSA Films</b> , bicoastal/ international Ridley Scott, director
3	 Travelers' "Howard's Unfinished Story: The Tree House"	<b>LOBO</b> , New York Luis Ribeiro, EP; Gabriela Leal, producer; Clara Morelli, head of prodn; Helena Jardim, Rosangela Gomes, coordinators; Felipe Jornada, art dir/concept artist; Fernando Heynen, Wilson Panassi, storybd; Libero Malavoglia, concept artist; Mauricio Lobel, CG dir; Eiti Sato, Bruno Sader, Marcel Nullo, Cristiano Porfirio, Nathalia Curi, Frederico Martins, modeling; Flavio Castelo, lead rigging; Leonardo Cadaval, animation supervisor; Marcio Nicolosi, lead animator; Michael Maron, Chris Mayne, Luke Randall, Caleb Lemotte, Nathalia Lemotte, Mat Sackley, Detuco, Norman Lemes, Hannry Pschera, Jerome Saravas, Jannaina Bonacelli, Raphael Vinicius, Ronaldo Brito, animators; Diogo Girondi, lead compositor; Mauricio Reis, VFX 2D; Luis Duarte, VFX/simulation. (Toolbox: Maya, Houdini, Nuke) <b>LOBO</b> , Sao Paulo, Brazil Chelide Teixeira, producer; Fabiana Fukui, art dir; Joao Cunha, set design, modelmaker; William Pereira, Jose Paulo da Silva, Zsazsa Fernandes, modelmaker, seamstress; Vermelho Steam, modelmaker.	<b>TBWA\Chiat\Day New York</b>	<b>Variable</b> , New York Steve Hoover, live-action dir. <b>LOBO</b> , New York Guilherme Marcondes, animation director <b>LOBO</b> , Sao Paulo Leff Pfeffer, stop motion director
4	 News UK/ The Times/ The Sunday Times' "Politics Tamed"	<b>Framestore London</b> Helen Hughes, EP; Josh King, sr. VFX producer; Suzanne Jandu, head of 2D; Christian Baker, lead comp; David Watson, lead CG; Adam Smith, lead moderler/head of modeling (Toolbox: Nuke, Maya, Substance, Houdini, Arnold Render Engine)	<b>Pulse Creative</b> , London	<b>Framestore Pictures</b> , London William Bartlett, director
5	 Hyundai Motor America's "Elevator"	<b>JAMM</b> , Santa Monica, Calif. Amanda Brian Hajek, VFX supervisor/lead compositor; Jake Montgomery, Miles Essmiller, Mark Holden, Flame artists; Fred Hopp, CG artist; Asher Edwards, EP; Ashley Greyson, producer. (Toolbox: Houdini, Mantra, Flame)	<b>Innocean USA</b> , Huntington Beach, Calif.	<b>O Positive</b> , bicoastal Jim Jenkins, director
6	 Ford Focus Active's "The Beauty of Change"	<b>Electric Theatre Collective</b> , London Jon Purton, producer; Neil Scholes, VFX supervisor/3D lead; Tobin Brett, FX lead; Iain Murray, 2D lead; Alex Prod'Homme, Christian Block, Alex Grey, Aitor Arroyo, Daniel Manning, 2D artists; Gareth Bell, Thanos Topouzis, Ryan Maddox, Patrick Krafft, Conor Ryan, Nicolas Lebas, Max Johnson, Stephanie Renaldi, Quentin Dubois, Tom Di Stasio, Thanos Kousis, Eddy Martinez, Nick Turner, Kristopher Gropatsakis, 3D artists; Luke Morrison, colorist. (Toolbox: Flame, Nuke, Maya, Houdini)	<b>GTB UK</b> , London	<b>ZAM Films</b> , London Steve Cope, director
7	 Mercedes' "Say The Word"	<b>Blacksmith</b> , New York Ian Zwarts, VFX supervisor, 2D Flame lead; Daniel Morris, VFX supervisor; Oliver Varteressian, Tuna Unalan, CG supervisors; Charlotte Arnold, EP; Bindy St. Leger, VFX producer; Jacob Slutsky, Robert Bruce, Yebin Ahn, composers; Joey Deady, Flame compositor; Vitality Burov, CG generalist; Sauce Vilas, CG animator; Rick Walla, Junie Jegede, Mitch Deoudes, FX artists. (Toolbox: Maya, Houdini, Zbrush, Substance Painter, Mari, Nuke, Flame) <b>ATK PLN</b> , Dallas Patton Tunstall, VFX supervisor; Jon Speer, technical supervisor; Justin Skerpan, producer; Darrell Vasquez, animation. (Toolbox: Maya, Houdini, Nuke, Arnold) <b>BOT VFX</b> , Chennai, India PJ Torrevillas, character/creature effects (CFX) supervisor; Rawan Alhosani, CFX artist; Daniel Ries, model/surfacing; tony Fan, Jim Riche, TDs. <b>Yannix Studios</b> , Bangkok rotscope & tracking	<b>Merklely + Partners</b> , New York	<b>Biscuit Filmworks</b> , Los Angeles Noam Murro, director
8	 Family Action's "Family Monsters"	<b>BlindPig @ Absolute Post</b> , London Belinda Grew, post producer; Ric Comline, post creative director, compositor; Dominica Harrison, Niall High, Christine Peters, creature design & animation; Elliott Platt, 2D; Matt Turner, colorist. (Toolbox: pen & paper, Photoshop, TV Paint, After Effects, Cinema 4D, DaVinci Resolve))	<b>And Rising</b> , London	<b>Great Guns</b> , London Duncan Christie, director
9	 Me Too/Girl for Gender Equity's "Anonymous"	<b>We Are Royale</b> , Los Angeles Brian Holman, ECD, partner; Jayson Whitmore, exec director, brand partnerships; Jen Lucero, managing director, partner; Juliet Park, sr. art director; Heather-Lynn Aquino, art director, EP; Rhys Demery, EP; Eric Zapakin, head of prodn; Juliet Park, Heather-Lynn Aquino, Yoyo Wang, Eleana Bakrie, Arthur Metcalf, Matty Deans, design team; Hyungsoon Joo, Matty Deans, Arthur Metcalf, Zak Tietjen, animation team. (Toolbox: Adobe Animate, Illustrator, After Effects, Photoshop)	<b>Deutsch</b> , Los Angeles	<b>We Are Royale</b> , Los Angeles Heather-Lynn Aquino, director
10	 ABC/Whiskey Cavalier's "Getaway"	<b>Steelhead</b> , Los Angeles Austin Meyers, associate director of post; Blake Loyd, comp supervisor; Mike Reigle, Mani Trump, Justin Pascal, Nuke artists; Patton Tunstall, CG supervisor; Kennon Fleisher, director of motion graphics; Luis De Leon, lead After Effects artist; Jonathan Minaya, assistant After Effects artist. (Toolbox: Nuke, Houdini, Blender, Color Resolve, Edit Premier, After Effects)	<b>Deutsch</b> , Los Angeles	<b>Steelhead</b> , Los Angeles Steelhead crew, director

## Bud Light With A *GOT* Twist

David Nutter, Spencer Riviera, The Mill, Pixomondo team on Chart-topping Super Bowl spot

### A SHOOT Staff Report

During this year's Super Bowl, agencies Droga5 and Wieden+Kennedy, along with production house O Positive, delivered a *Game of Thrones*-twist ending to the latest entry in Bud Light's series of "Dilly Dilly" commercials.

What starts as a Bud Light Super Bowl commercial featuring the King and Bud Knight descends into chaos when the menacing *Game of Thrones* character the Mountain makes a surprise appearance, defeating the defender of the "Dilly Dilly" kingdom in a jousting contest.

Bud Light's agency, W+K, collaborated with HBO and Droga5 on the :60 titled "Joust," replete with a sense of spectacle which entailed drone shots and a fire-breathing dragon. The ad reunited people from the *Game of Thrones* crew under the aegis of director David Nutter. The first half of the spot, with Bud Light material, was directed by Spencer Riviera.

VFX houses on "Joust" were The Mill New York and Pixomondo, Los Angeles.

### Effects expertise

Tony Robins, shoot supervisor for The Mill New York, shared, "We had the usual challenges on any spot but this was a large production which always amplifies the issues. There were two directors and two agencies which made for a lot of people on set. Green screen, shooting matching BG plates, horse stunts, rig removal, drone shots, stunt men on fire and weather over four days were some of the biggest challenges we faced.

"For the opening overhead drone shot we created the rest of the arena, added multiple tents, extra people and a castle on the hill. The tents were created in CG based upon stills captured on set. The extra people were also from CG. The castle was a matte painting. This was a very large production with lots of equipment and people everywhere on set. Cleaning up the hero plate became a task in itself. At one end of the set was a large green screen that had to be tied to truck. At times we had to deal with gusty winds. There were multiple shots looking down the jousting course at the Bud Knight with the green screen behind him. We shot multiple plates of the crowd in the

stands at different angles and distances to be used as the background. Sounds straightforward but these had to be done on different days.

"Weather and time of day were issues," continued Robins. "One day was sunny, another overcast and so on. This became one of the biggest obstacles in post. Since we had modeled the stands in CG for the wide drone shots, we used them in the jousting sequence. We combined the in camera crowd and the CG stand so the perspective and parallax was correct. This worked especially well on the camera car shots filming the Bud Knight as he galloped down the course.

"For the wide drone shot at the end we placed gas poppers in the ground. This fire would be joined with the fire from the dragon to give direction to the fire along the floor. It was decided to place B camera on the ground to also capture an alternate angle of the fire. Of course this "plate" ended up in the edit. We had not shot elements for it, no crowd in the stands back plate. Using the power of The Mill we manipulated what we had and made a shot. The agency loved it so much they asked if we could make it longer. Second time's a charm. As the dragon breathes fire into the arena, we added CG people running for their life."

Meanwhile the prime responsibility for Pixomondo was to bring the *Game of Thrones* dragon (the fabled Drogon) to life. Pixomondo VFX supervisor Derek Spears related, "The schedule was very ambitious, but that in no way could be allowed to compromise the spot. Our biggest challenge was to bring the Drogon we all know and love out of that world and into the world of the 'Joust' spot. Due to the short schedule, there was no time to re-shoot flame elements. It meant we had to re-use elements originally shot for the series and find the best way to fit the animation to them in order to tell that story. Keeping that same energy and character from the show in the 'Joust' spot I think was key to the audience identifying the dragon as Drogon. It meant treading a fine line between what we wanted to do and had the elements to achieve. In the end, I think it all works very well in service to the spot."

### DNEG SCORES 4TH OSCAR IN 5 YEARS

Global VFX, animation and stereo conversion company DNEG was recognized for the second consecutive year at the 91st Academy Awards—this time for its work on director Damien Chazelle's *First Man* for Universal.

DNEG's VFX supervisor Paul Lambert and DFX supervisor Tristan Myles were on-hand to accept the Best Visual Effects Oscar for their in-camera FX work on *First Man*, alongside miniature effects supervisor Ian Hunter and special effects supervisor J.D. Schwalm.



*DNEG's Oscar ensemble* This is the fifth Academy Award win for DNEG, and the fourth in the last five years. DNEG had previously been recognized for its work on *Blade Runner 2049*, *Ex Machina*, *Interstellar* and *Inception*.

As the lead visual effects partner on *First Man*, DNEG delivered around 430 VFX shots under the supervision of overall effects supervisor Lambert, who oversaw all the on-set visual effects work as well as the VFX process in post-production.

The team used a unique blend of cutting-edge in-camera techniques, special effects, scale models, and never-before-seen footage from NASA's archives to enable director Chazelle to realize his creative vision for this biopic about legendary astronaut Neil Armstrong.

One of the VFX team's biggest challenges was to create the most realistic and immersive in-camera FX, utilizing the biggest LED screen ever built on a movie set.

### MPC NY BRINGS FOURSOME INTO THE FOLD

MPC NY has named David Piombino as its deputy head of 2D, with Thiago Porto, Dan Fine and Santosh Gunaseelan taking senior creative positions.

Piombino will be leading the burgeoning 2D team at MPC's NY studio, which has previously worked on a string of high-profile commercials including Tiffany's prestigious holiday campaign and a Louis Vuitton campaign starring Emma Stone.



*MPC's (l-r) Fine, Piombino, Gunaseelan, Porto* features such as *Beauty and the Beast*, Netflix film *Triple Frontier* and television series including *Mr. Robot* and *The Defenders*, and has worked with global brands such as BMW, Google, Apple and Disney.

Porto, who joins MPC from Brazil, has worked across the globe as a VFX compositor and sr. Flame/Nuke artist on campaigns for Nike, Pepsi, Honda, FIFA and the award-winning Ciclope festival opening titles. He now brings his expertise and his varied film and commercial background to the studio as a VFX supervisor.










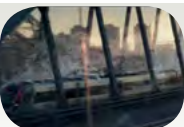
MPC also welcomed Dan Fine as a CG lead. Fine has worked in the commercial and film industry for over 12 years and previously worked at animation house Hornet as lead 3D artist.

Fine has led jobs for global brands such as Facebook, McDonald's and ESPN, and after freelancing at some of the most prominent visual effects studios in New York City, he now he joins MPC as a permanent member of their CG team.

Gunaseelan, who joins as sr. FX/CG supervisor, will be working with the team in the NY office and gaining experience with the company before joining MPC's Bangalore studio as a creative director, bolstering the studio's growing creative offering even further there.

Gunaseelan has served in roles ranging from VFX supervisor to TD and has mentored over 200 students in digital content across hallmark colleges in NY.

# MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <p>Reebok's "Storm the Court"</p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Barking Owl</b>, West Los Angeles Track: "Prayer Hands" by A-Trak and YehMe2; Kelly Bayett, creative director/partner; Jessica Dierauer, music supervisor; Morgan Johnson, sound designer; KC Dosssett, producer</p>	<p><b>Barking Owl</b>, West Los Angeles AJ Murillo, engineer; Eolyne Arnold, assistant <b>Exile, Santa Monica, Calif.</b> Shane Reid, music edit</p>	<p><b>Venables Bell &amp; Partners</b>, San Francisco</p>	<p><b>PRETTYBIRD</b>, Culver City, Calif. Tom Noakes, director</p>
2	 <p>Dunkin's "Duet"</p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>BANG Music</b>, New York Timo Elliston, composer; Brian Jones, producer</p>	<p><b>Mackcut</b>, New York Sam Shaffer, mixer</p>	<p><b>BBDO New York</b></p>	<p><b>Smith &amp; Jones</b>, Los Angeles Ulf Johansson, director <b>Squad 47, Bethesda, Maryland</b> Steve Greenstein, food/tabletop director</p>
3	 <p>Rolex's "The Art of Film—The Letter"</p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>KBV Records/KBV Music</b>, New York Tony Verdosa, Alex Wurman, composers</p>	<p><b>750 London</b> Sam Ashwell, mixer</p>	<p><b>J. Walter Thompson WW UK &amp; VMLY&amp;R</b>, global</p>	<p><b>MJZ</b>, London Juan Cabral, director</p>
4	 <p>Tsing Tao's "Summer Days"</p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Yessian Music</b>, Los Angeles &amp; Detroit Marc Chu, composer; Ben Lantz, sound designer; Brian Yessian, chief creative officer; Michael Yessian, head of production</p>	<p><b>Yessian Music</b>, Detroit Ben Lantz, mixer</p>	<p><b>Havas Shanghai</b></p>	<p><b>TVCX Shanghai</b> Julien Vanhoenacker, director</p>
5	 <p>Audi's "Cashew"</p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Beacon Street Studios</b>, Venice, Calif. Andrew Feltenstein, John Nau, composers <b>LSD</b>, Santa Monica, Calif. Rohan Young, sound designer; Susie Boyajan, executive producer</p>	<p><b>Lime Studios</b>, Santa Monica, Calif. Rohan Young, audio mixer; Jeremy Nichols, audio assistant; Susie Boyajan, executive producer</p>	<p><b>Venables Bell &amp; Partners</b>, San Francisco</p>	<p><b>Rattling Stick</b>, Santa Monica, Calif. Ringan Ledwidge, director</p>
6	 <p>Microsoft's "We All Win"</p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>JSM Music</b>, New York Joel Simon, chief creative officer/CEO/co-composer; Jason Krebs, co-composer; Jeff Fiorello, executive producer <b>APM Music</b>, Hollywood, Calif. stock music</p>	<p><b>Sonic Union</b>, New York Michael Marinelli, mix engineer; Justin Cortale, producer</p>	<p><b>m:united/McCann New York</b>, Eric David Johnson, SVP, exec music producer; Dan Gross, music producer</p>	<p><b>Hungry Man</b>, bicoastal Bryan Buckley, director</p>
7	 <p>Mercedes-Benz's "Hey Mercedes"</p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Amber Music</b>, New York Ian Honeywell, composer; Michelle Curran, executive producer; Mike Perri, producer</p>	<p><b>Sound Lounge</b>, New York Tom Jucaron, mixer; Seth Phillips, recordist</p>	<p><b>Merkley + Partners</b>, New York</p>	<p><b>Anonymous Content</b>, bicoastal Chris Sargent, director</p>
8	 <p>Me Too Movement/Girls for Gender Equity's "Daniela"</p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>duotone audio group</b>, New York David Leinhardt, managing director; Ross Hopman, EP; Gio Lobato, producer. <b>duotone audio post</b>, New York Andy Green, Juan Aboites, sound designers; Greg Tiefenbrun, EP <b>Steelhead</b>, Los Angeles Cayce Sylvester, audio engineer; Ted Mrkovic, managing director; Adam Becht, EP; Terry Miglin, audio director; Patrick Lewis, producer</p>	<p><b>740 Sound</b>, Los Angeles Chris Pinkston, mixer; Scott Ganary, executive producer</p>	<p><b>Deutch</b>, Los Angeles</p>	<p><b>Hornet</b>, New York Natalie LaBarre, director</p>
9	 <p>Samsung Galaxy's "The Future"</p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Human</b>, bicoastal Thomas Kerry, music arrangement; Morgan Visconti, creative lead; James Dean Wells, executive producer "Que Sera Sera," sung by Doris Day; Frank De Vol and his Orchestra <b>Another Country</b>, Chicago John Binder, sound designer</p>	<p><b>Another Country</b>, Chicago John Binder, mixer</p>	<p><b>Leo Burnett</b>, Chicago Chris Clark, director, music production</p>	<p><b>Pulse Films</b>, Los Angeles Sam Pilling, director</p>
10	 <p>Asahi Lifestyle Beverages/Schweppes' "The Rush of Schweppervescence"</p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Nylon Studios</b>, Sydney Paul Le Couteur, sound designer <b>Turning Studios</b>, Sydney Elliott Wheeler, composer</p>	<p><b>Nylon Studios</b> Sydney Paul Le Couteur, mixer</p>	<p><b>TBWA</b> Melbourne</p>	<p><b>Goodoil Films</b>, Sydney JH Beetge, directors</p>

# Barking Owl Tops The Chart

*Girl storms the court for Reebok, Venables Bell*

## A SHOOT Staff Report

Created by San Francisco-based agency Venables Bell & Partners, Reebok's "Sport the Unexpected" campaign kicks off with "Storm the Court," a film featuring an unexpected, and seemingly uninvited guest, a girl with an otherworldly vibe, who interrupts a pick-up basketball game-stopping street smart male players in their tracks.

This lass clearly travels to the beat of her own drummer—but in this case, it's an offbeat beat we can literally hear as she unfurls a bit of inspired, strange choreography. A basketball player has stopped his shot in mid-release and eventually starts to move to the beat of the girl—as do game onlookers, even extending all the way to a guy in his apartment looking out of his second story window.

The film showcases the Reebok Aztrek Double, an all-new update to the brand's original all-terrain adventure shoe from 1993.

Tom Noakes of PRETTYBIRD directed and Larkin Seiple lensed "Storm the Court" with music supervision, sound design and audio post from Barking Owl in West Los Angeles.

The music track was "Prayer Hands" by A-Trak and YehMe2. Editor was Shane Reid of Exile.

"Storm the Court" topped SHOOT's quarterly Top Ten Tracks Chart. The Barking Owl ensemble included creative director/partner Kelly Bayett, music supervisor Jessica Dierauer, sound designer Morgan Johnson, producer KC Dossett and audio post engineer AJ Murillo.

## Creative challenges

Music supervisor Dierauer reflected

on the Reebok piece, sharing, "The biggest challenge was finding something that was as irreverent and cheeky as the agency's and director's vision for the spot. This track ('Prayer Hands') was in the



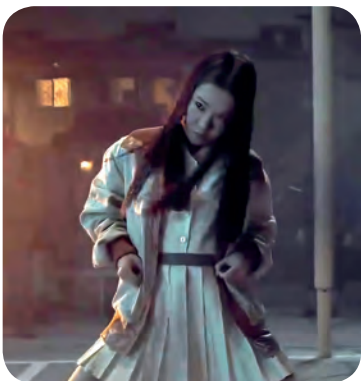
Morgan Johnson

first round that I sent over when they were in pre-production. It felt a bit like a wild-card and maybe too absurd but I loved how hypnotic and mystical it was. Really seemed like it was her inner monologue. The music itself felt like it was freaking the genre and taking the piss out which

worked so well with the concept.

"The music was an edit that Shane Reid, the editor did," continued Dierauer. "He is an incredible music editor and just nailed it."

Meanwhile from sound designer Johnson's perspective, "one of the biggest challenges was not overdoing it once the storm girl is revealed. I feel like we could've easily gone too far making the sounds too intense or menacing. But in



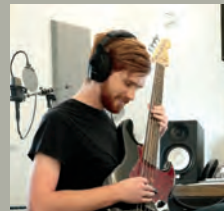
Reebok's "Storm The Court"

the end I think we achieved a nice balance of strangeness and realism which helps to keep your attention drawn. But most of all it was just fun to work on. Allie (Nordstrom who is Venables Bell & Partners' sr. art director) and Elliot (Nordstrom, sr. copywriter for the agency) were amazing to work with

and really had a clear vision of what they wanted."

In addition to the Nordstroms, the Venables Bell & Partners team included executive creative director Will McGinness, creative director Byron Del Rosario, director of integrated production Hilary Coate, producer Namrata Abhyankar, associate partner/head of strategy Michael Davidson, and sr. strategist Dylan Phillips.

## AUSTIN SHUPE JOINS SHINDIG



Austin Shupe

Playa del Rey, Calif.-based SHINDIG Music + Sound, approaching its two-year anniversary, has brought aboard staff composer Austin Shupe, a former colleague from HUM. Along with its in-house composers, SHINDIG taps into a large pool of freelance talent to find the right match for each project.

Additionally, SHINDIG's mixing capabilities have been amped up with a newly constructed 5.1 audio mix room and vocal booth that enable sound designer/mixer Daniel Hart to accommodate VO sessions and execute final mixes for clients in stereo and/or 5.1. SHINDIG's exec team includes creative director Scott Glenn, EP Debbi Landon, head of production Caroline O'Sullivan, and Hart.

## NYLON STRETCHES INTO MELBOURNE

Cross-pacific music and sound boutique Nylon Studios has expanded with a new custom-built studio in Melbourne, Australia. The 2,800 square foot space includes two new state-of-the-art post suites equipped with recording booths, with 5.1 and cinema sound capabilities. The current full-time staff includes EP Ceri Davies, composer Lydia Davies, head sound designer Paul Le Couteur, sound designer Ramsay Demarco and producer Alice Vanderwey.



Nylon Melbourne

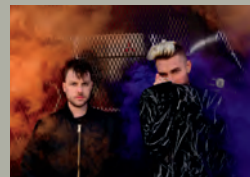
The new studio further expands and diversifies Nylon's global network, with the Melbourne shop sharing work across existing studios in New York and Sydney. Nylon global EP Hamish Macdonald originally hails from Melbourne and felt it was essential to hire artists who are native to the local market. Further extensions are underway to

build a customized suite to support the work of in-house composer Davies as well as visiting composers from other markets to increase the Melbourne scope to three post suites and one composition suite.

## BUTTER SPREADS INTO LICENSING

International music shop Butter Music + Sound has expanded its portfolio to include boutique music licensing of indie artists for commercials, TV and film. The Butter Music + Sound Sync Division will curate top emerging indie artists currently making their way through the national and international touring circuits for licensing, as well as original compositions, in a one-stop-shop sync service package ranging from master recording to publishing.

Butter's artist signings include: L.A.-based indie group Neil Frances (Marc Gilfry and Jordan Fellerto); U.S./U.K. modern dance-pop duo BOII (Joshua Hoisington and Adam Welsh) on behalf of the Sofi Tukker label "Animal Talk"; rock band The Cowboys; and dance/electronic artist Rumtum (John Hastings). Butter already has established a relationship with Neil Frances whose "Show Me the Right" was featured on the HBO comedy hit *Silicon Valley*; another track graced a Toyota spot.



Modern pop dance duo BOII

For Event Dates & Deadlines  
See **SHOOT** Industry Events Calendar  
at [IndustryEvents.SHOOTonline.com](http://IndustryEvents.SHOOTonline.com) and  
Awards Shows Timelines Organizer  
at [Timelines.shootonline.com](http://Timelines.shootonline.com)

## Filmmaker Lauren Greenfield

Continued from page 9

nated for a Writers Guild Award for Best Documentary Screenplay, and debuted on Amazon Prime last month.

### Creating opportunities

While Greenfield has been able to translate her documentary success into commercialmaking and branded opportunities, she was concerned that the same wasn't happening for other deserving women.

Hence Girl Culture Films was born. "I knew from my experience in documentaries, at Sundance, in the indie narrative film community that there is plenty of incredible female talent. But I kept asking myself, 'Why doesn't that talent get into the commercial arena?' We want to remedy that."

Additionally she's hopeful that rem-

edy will extend beyond the advertising arena. Greenfield noted, for instance, that Girl Culture Films will be developing both unscripted and scripted television series.

There's also much in the offing for Greenfield herself, including a new documentary for Showtime which she isn't at liberty to publicly discuss; it's expected to come out in the fall.

Furthermore Greenfield is attached to direct her first scripted narrative feature. And at press time she was slated to direct a campaign being produced by Chelsea in association with Girl Culture Films.

Meanwhile her *Generation Wealth* companion exhibition—which includes the film, photography and other material—continues its worldwide tour and is about to open at Deichtorhallen Hamburg followed by the Louisiana Museum of Modern Art in Copenhagen this fall.

## Matthew Heineman

Continued from page 10

interested in collaborating. I jumped on Skype and was nervous given his pedigree. I was a first-time (narrative) filmmaker on a film that didn't have that big a budget. But from that first Skype call to the end of the film, he treated me as an equal and he became a friend, a mentor and collaborator. What makes Bob so brilliant, among other things, is that he's such a chameleon. Certain DPs you know shot a film because it has that particular look. For Bob, each film is so different and distinct. He always does what's best for the story, trying to build the vision of the director. I can't speak highly enough of him."

As for Fenton, Heineman gravitated toward him in large part based on the editor's work on *American Animals* for director/writer Bart Layton.

"Bart's a friend of mine and I saw in *American Animals* that Nick blends documentary and narrative in a fascinating way. I wanted that documentary aesthetic for *A Private War*," explained Heineman. "I wanted an editor who understood the language of verite filmmaking. Nick was the perfect choice. He elevates the material in a way that's not always on the page. Together we created

a visual language for the film. I knew, for example, that I wanted to personify and visualize the torment of PTSD. In the script, the sequences were more linear. Nick came up with a brilliant, sort of fractured, hyper-real approach to those sequences, I loved getting to that place with him."

Asked what his biggest takeaway was from his experience on *A Private War*, Heineman observed, "I'm extraordinarily grateful to make films. It's a huge privilege and responsibility. I want to continue making documentaries. And I want to continue making narrative feature films as well. These forms are evolving and changing so fast. I make my documentaries feel like narrative in some ways. And my first narrative was made to feel in some ways like a documentary. I want to keep telling stories that matter."

As for what's next, he's following up on his Showtime docuseries *The Trade*, with a second season delving into human trafficking. Heineman also has a narrative feature in development on the Paradise fires in California.

And at press time Heineman was tentatively scheduled to direct a commercial via his advertising/branded content roost, Superprime.

# street talk

Chicago-based live-action commercial production company **Strange Loop** has added director **Adam Moorman** to its roster. A Chicago-native, Moorman has a body of work which includes such brands as **Bose**, **Marriott** and **Walmart**....**Instant Karma Films** has signed director **Zoé Fisher** for U.S. representation spanning commercials, branded content and still photography. Born in Paris, Fisher recently moved her family to Brooklyn, having previously lived and worked in London where she made a name for herself as a photographer. Her work has appeared in publications such as **Elle**, **Marie Claire** and for global brands **P&G**, **Nestle**, **Johnson & Johnson** and **Danone**. Fisher's spots and case study films for **Milka** garnered critical acclaim and numerous global awards including multiple **Cannes Lions**. She is

also a go-to director for spots in the children's market....**Filip Williander** has joined **The Martin Agency**, Richmond, Va., as creative technology director. He comes over from **BBDO New York** where he worked on **Bacardi**, **FedEx**, **AT&T**, **GE**, and **Lowe's**. Prior to that he founded a digital agency called **Pretty Handsome Nerds**. Williander's expertise is a mash-up of creative thinker meets innovator who loves technology, a technological swiss-army knife who will partner closely with Martin's creative and design teams....**Kansas City-based agency Barkley** has expanded its leadership team with the promotion of veteran exec **Jason Parks** to chief growth officer. In his new role, Parks is now responsible for all aspects of the **Barkley** brand, including marketing and content development. Additionally, he is responsible for the company's growth through new agency client relationships, plus the shop's rapidly expanding project and consulting work. Parks formerly served as **EVP/managing director of Barkley**, which included new business responsibilities. He led **Barkley** in new business through its winning streak over the past six months, including **Planet Fitness**, **Winnegago**, **Haribo**, and **Valent**. Parks has been at **Barkley** for eight years.....

# report

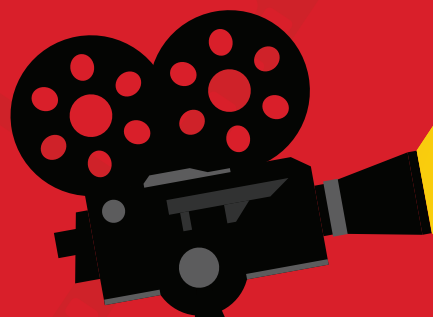
Production house **Wondros** has secured **Siobhan McCafferty & Associates** to handle representation on the West Coast and in Texas. **Siobhan McCafferty** and **Nikolai Giefer** of **Siobhan McCafferty & Associates** are both representing **Wondros'** commercial division, under the guidance of **EP Sophie Gold**....**Dattner Dispo** and **Associates (DDA)** has signed DPs **Michael Bonvillain**, **Richard Henkels**, **David McGrory** and **Thomas Yatsko** for representation. Also coming

aboard **DDA's** talent roster is editor **Hugh Ross**. As for feature film bookings, **DDA** has landed **Axis Sally** for cinematographer **Jayson Crothers**, **Old Guard** for DP **Tami Reiker, ASC**, and **The Quarry** for DP **Michael Alden Lloyd**. **DDA's** TV bookings include **Ballers** for DP **Rodney Taylor, ASC**, **Motherland** for DP **Jon Joffin**, **Raised By Wolves** and an episode of **Legion** for DP **Erik Messerschmidt**, **Grey's Anatomy** for DP **Alicia Robbins**, the **Lost Boys** pilot for DP **Michael Wale**, the telefilm **Message In A Bottle** for DP **Ryan McMaster**, the **Jane The Novela** pilot for DP **Checco Varese, ASC**, the **Stumptown** pilot for DP **Magni Agustsson** and production designer **Toni Barton**, and the **Triangle** pilot for costume designer **Genevieve Tyrrell**....**Chesapeake Systems**, workflow solutions architects for highly advanced media technology systems in media and entertainment, has brought **Chris May** aboard its Northeast U.S. team as director of business development. In this role, **May** focuses on helping media organizations understand their business needs and best practices amid the generational shift in how content is produced, acquired, distributed, archived, consumed and monetized. With over 21 years of experience that includes time at **Spectra Logic**, **Levels Beyond**, **Digital Strategies**, **Turner Sports** and **CNN**, **May** integrates technical, creative and business perspectives to facilitate progress on all fronts. **May** reports to **Chesapeake Systems** CEO **Jason Paquin**....

INDUSTRY INVITE... JOIN COLLEAGUES & OLD FRIENDS FOR AN EVENT FILLED WITH INSIGHTS, EDUCATION, INSPIRATION AND ENTERTAINMENT.

SHOOT®  
Presents

# THE 17TH ANNUAL NEW DIRECTORS SHOWCASE EVENT



To Become an NDS Event Sponsor visit  
[SPONSORINFO.SHOOTONLINE.COM](http://SPONSORINFO.SHOOTONLINE.COM)



30  
THURSDAY  
MAY



DGA  
THEATRE  
NYC



WHO SHOULD ATTEND

OWNERS, MANAGERS AND ARTISANS IN MOVIE, TV, COMMERCIAL, AND VIDEO MOTION PICTURE PRODUCTION & POST SUCH AS STUDIO, TV, AD AGENCY CREATIVES INCLUDING PRODUCERS, DIRECTORS, CINEMATOGRAPHERS, EDITORS, VFX AND MUSIC&SOUND ARTISANS AND OTHER MOTION PICTURE INDUSTRY STAKEHOLDERS

VISIT [EVENTREGISTER.SHOOTONLINE.COM](http://EVENTREGISTER.SHOOTONLINE.COM) TODAY

ONLINE RSVP REQUIRED FOR ENTRY TO EVENT & AFTER PARTY

FREE OF CHARGE TO QUALIFIED INDUSTRY EXECUTIVES, MANAGERS & ARTISANS THANKS TO OUR SPONSORS

goodgate  
PRODUCTIONS

# MEXICO



SPAIN PORTUGAL SOUTH OF FRANCE CHILE ARGENTINA URUGUAY PERU

[www.goodgate.tv](http://www.goodgate.tv)