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Chat Room 16



Film Titles & photo credits page 3



The Year In Perspective:
Defining 2018 17



The Road To Oscar

5



Best Work of the Year 28

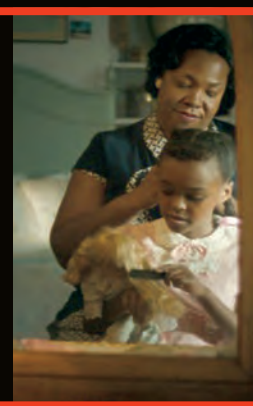


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BEST DIRECTOR ALFONSO CUARÓN

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RICHARD LAWSON, VANITY FAIR

8 CRITICS' CHOICE
AWARD NOMINATIONS
INCLUDING
BEST PICTURE
BEST DIRECTOR - ALFONSO CUARÓN
BEST ACTRESS - YALITZA APARICIO



3 GOLDEN GLOBE®
NOMINATIONS
INCLUDING
BEST DIRECTOR - ALFONSO CUARÓN
BEST SCREENPLAY - ALFONSO CUARÓN



3 NEW YORK FILM CRITICS
CIRCLE AWARDS
WINNER
BEST PICTURE
BEST DIRECTOR - ALFONSO CUARÓN
BEST CINEMATOGRAPHER - ALFONSO CUARÓN



2 LOS ANGELES FILM CRITICS
ASSOCIATION AWARDS
WINNER
BEST PICTURE
BEST CINEMATOGRAPHY - ALFONSO CUARÓN



3 SAN FRANCISCO FILM
CRITICS CIRCLE AWARDS
INCLUDING
WINNER
BEST PICTURE
BEST CINEMATOGRAPHY - ALFONSO CUARÓN



5 CHICAGO FILM CRITICS
ASSOCIATION AWARDS
INCLUDING
WINNER
BEST PICTURE
BEST DIRECTOR - ALFONSO CUARÓN
BEST EDITING - ALFONSO CUARÓN & ADAM GOUGH



ROMA

WRITTEN AND DIRECTED BY
ALFONSO CUARÓN



participant
media

ESPERANTO
EL MOJ

NETFLIX

By Robert Goldrich

SHOOT

The Leading Publication For Commercial, Branded Content & Entertainment Production

December 2018/January 2019
Volume 59 • Number 6
www.SHOOTonline.com

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Print Issues Subscription Service

circulation@shootonline.com

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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 > edition 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.

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Badge of Honors

In this issue, *SHOOT* looks back at 2018, reflecting on the best the year had to offer. Our recognition of notable work serves as “a badge of honors”—not just for the art and craft but also for a spirit often marked by empathy, diversity and inclusion.

Included in the mix of worthwhile fare in calendar year '18, for example, is the number one best of Top Spot

entry, *Corazón*, a nearly 50-minute film about organ donation for Montefiore hospital which fosters empathy for a woman who's a sex worker in Santo Domingo trying to support her family. She has a life-threatening heart ailment which brings her to the Montefiore facility in the Bronx where a story of chance, hope, courage, friendship, love and generosity unfolds.

Also striking a positive chord right

behind *Corazón* is the number two “Top Spot” in our countdown, Ad Council's *Rising*, the latest installment of the iconic Love Has No Labels campaign. This short film shows how neighbors seemingly distrusting of one another come together in a time of crisis.

Meanwhile *SHOOT*'s best of The Best Work You May Never See gallery

venture between the DGA and AICP; Caitlin Cronenberg who was prominent in *SHOOT*'s recent Fall Directors Series featuring Up-and-Coming Directors (she was recognized for “Oxygen,” a Centre for Addiction and Mental Health PSA out of Toronto agency Zulu Alpha Kilo); and Matteo J. Mosterts, a 2018 *SHOOT* New Directors Showcase alum,

Three of the year's top 5 Best Work You May Never See entries are from promising new directors, including 2 women.

reflects a sense of diversity and inclusion when it comes to not only the messages imparted but the filmmaking talent delivering those messages. Three of the five best of Best Work entries were directed by promising new directors: Maya Albanese who was recognized for her Georgia-Pacific spec spot “History,” a project which sprung from her participation in the Commercial Directors Diversity Program (CDDP), a joint

who made his mark with the humorous tongue-in-cheek short *Literally*.

Albanese and Cronenberg are rising female filmmakers. Their recognized work helps us understand what it's like to walk in someone else's shoes. Reflecting our shared humanity makes Albanese and Cronenberg's efforts all the more profound during a time when polarization, divisiveness and alienation are far too prevalent. Happy holidays!

POV

By Franklin Tipton



The Changing Production Economy

The industry is evolving, but one trend that looks like it will continue is the decrease in economic pressure on production, which will occur due to several factors.

First, the easy accessibility of the technological tools for content production has driven a rapid growth in the number of “content producers” for clients to tap. Smartphone penetration is at nearly 90% of U.S. households, meaning those households have access to basic filming, editing and broadcasting tools to deliver content to channels like Facebook, YouTube, and Instagram. Anyone with a bit of gumption can become a content production house.

The need for assets and content continues to outpace the budgets set to make it. Quality content will take more and more of a backseat to the economics of a need for a volume of content to

fill a rapidly expanding media space and time. Brands are feeling pressure to be across too many channels for the funds they have available. In the process, brands are underinvesting in the quality needed to compel people to give a shit.

Also, the old-world production-to-distribution math persists in a new world of media consumption. The 80/20 media-to-production model is broken. The sharing economy favors quality of content to quantity of media dollars. A compelling story will be seen, liked, shared, and talked about far more than the same faux focus group truck ad that gets pounded into your head 16 times if you binge watch your favorite show.

Finally, the marketing industry continues to cannibalize the idea of brand equity to win shrinking client budgets. Pressure to simply make cheap “branded asset things” that fill time and space to drive awareness and frequency will

heat up. The ability to tell a story that builds emotional equity will come under even harsher attack from the belief that a simple logo and line that can be algorithmically optimized is a brand-building idea.

Meanwhile, really creative work will stand out more than ever. Creative agencies that can weather the economic storm will rise to the top. We see a renaissance for the creative boutique as large agencies with heavy rent loads are folded into one another. The disruption of mergers and re-orgs will irritate most clients eager to get on with it and achieve results. Advertising will be leaner, faster and more productive than ever. Watch for many “big” agencies to suddenly announce they are adopting the practices of much smaller groups. Small, smart and nimble will be hip in 2019.

Franklin Tipton is partner, CCO at San Francisco ad agency Odysseus Arms.

Cover photo credits: The Road To Oscar, Top Row--A Quiet Place (l), photo by Jonny Cournoyer/Paramount Pictures; Widows, 20th Century Fox; Middle Row--First Man (l), photo by Daniel McFadden/Universal Pictures; If Beale Street Could Talk, photo by Tatum Mangus/Annapurna Pictures; Bottom Row--Beautiful Boy (l), photo by Francois Duhamel/Amazon Studios; Roma, Netflix.

Hollywood
REPORTER

“**DIRECTOR PAUL GREENGRASS
IS A SUPERB CRAFTSMAN.**

**‘22 JULY’ IS A VISCERAL THRILLER INVESTED WITH NARRATIVE INTEGRITY,
PSYCHOLOGICAL COMPLEXITY AND THOUGHTFUL POLITICAL PERSPECTIVE.”**

FOR YOUR CONSIDERATION

22 JULY

**BEST DIRECTOR
PAUL GREENGRASS**

N

Director, DP, Designer & Composer Perspectives



Photo courtesy of 20th Century Fox



Photo by Jenny Courmes/courtesy of Paramount Pictures



Photo by Francois Dubane/courtesy of Amazon Studios



Photo by Daniel McFadden/courtesy of Universal Pictures



Photo by Daniel McFadden/courtesy of Universal Pictures



Photo by Alfonso Gurney/courtesy of Netflix



Photo by Talun Manouk/courtesy of Annapurna Pictures

Insights Into *Widows*, *A Quiet Place*, *Beautiful Boy*, *If Beale Street Could Talk*, *Roma*, *First Man*

By Robert Goldrich, *The Road To Oscar*, Part 6

Creative inspiration comes in varied forms for director/writer Steve McQueen as evidenced by a filmography which includes his first feature *Hunger*, followed by *Shame* and then *12 Years a Slave*. The latter, adapted from Solomon Northrop's 1853 memoir of the same title, won the 2014 Academy Award, Golden Globe, BAFTA, PGA (joint winner), Independent Spirit, African-American Film Critics Association and the Black Film Critics Circle Awards for Best Picture.

While Northrop's book was the basis of the acclaimed feature, a TV show proved to be the catalyst for the director's latest release, *Widows* (Twentieth Century Fox). McQueen recalled at the age of 13 identifying strongly with Lynda La Plante's Brit series *Widows*, transporting him to a criminal world where the most overlooked and vulnerable characters were women. They were judged by their physical appearance and given no credit for having any other attributes. Yet they took on a

challenge which broke the stereotypes that bound them, proving that they were most capable.

"I was them, judged by my appearance," recollected McQueen. "I made a connection with them and the show, sort of engaged with their plight and wanted to follow their journey."

Fast forward to today and McQueen had a major hand in adapting *Widows* for the big screen, maintaining the theme of women being discouraged, under-valued and under-estimated while changing the locale from London to Chicago in order to tackle such areas as politics, religion, class, race and criminality in a more contemporary urban setting--and to project that out like the view through an inverted telescope onto the global stage, sharing the relevance of the story to what's transpiring in other cities all over the map.

Widows introduces us to four women: Veronica (portrayed by Viola Davis), Linda (Michelle Rodriguez), Alice (Elizabeth Debicki) and Belle (Cynthia

Erivo) in a time of turmoil and tension. These lead characters have nothing in common except a seemingly insurmountable debt left behind by their dead husbands' criminal activities. In this script by McQueen and Gillian Flynn (Golden Globe nominee for the adapted screenplay of her novel "Gone Girl"), Veronica, Linda, Alice and Belle take their fate into their own hands, conspiring on a caper that, if successful, will help them shape their future.

"What's so powerful about this story for me," related McQueen, "is that these four women from different racial, social and financial backgrounds came together to achieve their common goal. They understood that by working together they were capable of anything."

The story has taken on another dimension of relevance which McQueen hadn't originally planned on. He aspired to tell this story and has had it in the works for some time, well before the mainstream advent of the #MeToo

Continued on page 9

From top left, clockwise: *Widows* writer/director Steve McQueen; a scene from *A Quiet Place*; a scene from *Beautiful Boy*; *If Beale Street Could Talk* cinematographer James Laxton; a scene from *Roma*; a scene from *First Man*; *First Man* composer Justin Hurwitz

FOR YOUR CONSIDERATION

BEST PICTURE
BEST DIRECTOR

BARRY JENKINS

BEST WRITER

BARRY JENKINS

*"IF BEALE STREET COULD TALK IS
DARKNESS
LACED WITH LIGHT,
A STORY THAT
HAS NOT STOPPED
BEING TRUE
IN THE YEARS SINCE
IT FIRST WAS TOLD."*

Alissa Wilkinson, VOX

3 GOLDEN GLOBE® NOMINATIONS
BEST PICTURE DRAMA BEST SCREENPLAY BARRY JENKINS BEST SUPPORTING ACTRESS REGINA KING





IF FROM **BARRY JENKINS** THE ACADEMY AWARD® WINNING
FILMMAKER OF *MOONLIGHT*

BEALE STREET
COULD TALK

BASED ON THE ACCLAIMED NOVEL BY **JAMES BALDWIN**

R RESTRICTED
FOR LANGUAGE
AND SOME
SEXUAL CONTENT.

P A S T E L

PLAN B

WRITTEN FOR THE SCREEN AND DIRECTED BY **BARRY JENKINS**

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Adam McKay

VICE

FROM THE CO-WRITER
AND DIRECTOR OF
THE BIG SHORT

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PLAN B

Writer/Director POVs On *Widows* and *A Quiet Place*

Continued from page 5

movement. He described himself as “grateful” for the timing of this film as

could be almost perceived as slavery,” recalled Bobbitt, noting that apartheid was in force back then. “Of the 4,000

Bobbitt reflected, “Working with Steve in the art world, which is informed by so many different things, changed me dramatically as a cinematographer. It gave me a freedom and a bravery that I didn’t know I had in me.”

Editor Walker—a two-time Oscar nominee (for *12 Years a Slave* and *Arrival*—too has worked on all of McQueen’s features. “We’re in close proximity to each other every day—on every dissolve, every cut for 10 months,” said McQueen. “We like each other. Joe’s a musician which gives him a sense of timing that I love very much. We sit together in front of an Avid and just go for it.”

Composer Zimmer—who won the Oscar for his score on *The Lion King*, and has been nominated 10 other times—previously worked with McQueen on *12 Years a Slave*. McQueen said of Zimmer, “He deals with sound in terms of the abstract, the emotion and intent of a story and in order to do that well, you have to be extremely playful and sensitive. He’s not rigid. He’s open, saying ‘let’s try this.’ He has a sense of wonder and discovery like a child.”

Production designer Stockhausen is a three-time Oscar nominee, winning for *The Grand Budapest Hotel*, and nominated for *Bridge of Spies* and *12 Years a Slave*. McQueen credited Stockhausen with doing yeoman duty on *Widows*, accommodating more than 60 locations with a heightened sense of authenticity and making Chicago very much a character in the story.

McQueen said the entire crew came together in remarkable fashion on *Widows*. “You have hundreds of people leaving their family, children and partners to come work with you on a film. We had such a wonderful crew willing to go the extra yard, the extra inch. The environment and the respect we had for one another was incredible. It was like there’s nothing we couldn’t do if

we stuck together—much like the four women in this film.”

John Krasinski

The critical and commercial success of *A Quiet Place* (Paramount Pictures) in some respects started and had its foothold in a quiet personal place for John Krasinski who directed and co-wrote the film, as well as starred in it opposite his wife, Emily Blunt.

Set in a post-apocalyptic, not-too-distant future, *A Quiet Place* is where mysterious creatures hunt people based on the slightest of sounds. Krasinski and Blunt portray a couple having to live a quiet existence, literally, in order to continue to exist—along with their kids played by Noah Jupe and Millicent Simmonds.

Initially invited to head the cast of the film, Krasinski wasn’t interested, saying he was “too much of a scaredy-cat for that kind of genre film.” However that changed upon his being given a simple synopsis—“People can’t talk. We need to figure out why.”

Krasinski then read the script by Bryan Woods and Scott Beck, and found himself drawn in, adding his own writing touch and successfully lobbying to serve as the feature film’s director.

The nature of Krasinski’s writing touch sprung from his earlier alluded to private, quiet place. “We had our second daughter three weeks before,” recalled Krasinski. “There I was holding a three-week old, thinking about family and a parent’s natural desire to protect his kids—the very real and raw feelings of nervousness, terror and protection at all costs when you face a threat. I saw this story as a metaphor for parenthood, making less of a horror story and more of a family drama, informed by the emotions and responsibilities of parents.”

As a director, Krasinski gravitated to

Continued on page 10



Widows

more people due to #MeToo embrace its themes as a springboard to discuss and deal with the subject matter.

And helping McQueen to make it matter was an ensemble of collaborators whose talents and contributions he discussed with *SHOOT*. Among them were Flynn, cinematographer Sean Bobbitt, BSC, editor Joe Walker, ACE, production designer Adam Stockhausen and composer Hans Zimmer.

McQueen described Flynn as “an incredible writer. We’re very different in how we approach a narrative but somehow our differences make us cohesive. You couldn’t tell what she’s written from what I’ve written. You can’t see the joints. That’s the brilliance of writing with her—the difference between us made for a real collaboration, a blending of what we do.”

Next February marks 18 years McQueen has collaborated with Bobbitt. “He’s an incredibly sensitive man,” said McQueen of DP Bobbitt. “We know each other so well that we are very much in unison. Our relationship is very instinctual. He knows what I’m thinking sometimes. He’s like my right arm that way.”

Bobbitt has shot all four of McQueen’s feature films. But they first teamed on an art installation project centered on the Western Deep gold mine in South Africa. Bobbitt earlier shared with *SHOOT* his recollection of that initial collaboration. “What we saw

workers, maybe 100 were white,” he estimated. “The workers went down into the mine every day—it took us two hours to get from the top to the bottom. Once we got down there, I remember asking Steve, ‘What do we do now?’ His response was, ‘I don’t know but I do know there is something here.’”

At first, said Bobbitt, “that response from Steve made me really angry. I came from the documentary filmmaking world where there’s always a reason for going somewhere. I was used to a linear, narrative story. For Steve to say, ‘I don’t know’ went against everything that I had been associated with.”

But in a matter of minutes, Bobbitt’s perspective changed. “We took the approach that there was something there and we needed to find it. We started filming and I changed in just three minutes to being elated. For the first time, I had the freedom to simply visually explore, and we wound up finding compelling stories and material. It opened my mind to all the possibilities we are presented with visually but we strip ourselves of because of the structure or narrative we have going in. We were in one of the most hostile environments in the world. There was serious danger at the full depth of the gold mine. What Steve did was take that setting, Western Deep, and transformed it and imbued it with emotion and content. He has a remarkable, unique ability to transform the unexpected into art.”



Steve McQueen (I) on set of Widows

Photo courtesy of 20th Century Fox

Photo courtesy of 20th Century Fox

Finding And Sharing A Quiet Place; Lensing Beautiful Boy

Continued from page 9

several first-time collaborators, including supervising sound editors Ethan Van der Ryn and Erik Aadahl, cinematographer Charlotte Bruus Christensen,

establish her deafness sonically--not using exposition or dialogue. By stripping away dialogue and music, we could create a sonic point of view for her. John called that ‘her envelope.’”



John Krasinski directs Emily Blunt in *A Quiet Place*

and editor Christopher Tellefsen.

“My first meeting before we shot one frame of film was with Ethan and Erik,” said Krasinski. “I knew that sound would be the most important part of this movie. For me, sound is the main character in this movie and when I first talked to Ethan and Erik, they looked like eight-year-olds who wanted to go to the bathroom. It made my wonder if they even wanted to do this film. But then I realized, they were saying we need to go right now. They couldn’t wait to dive in. I immediately knew those were my guys.”

Earlier Van der Ryn and Aadahl shared their insights with *SHOOT* into *A Quiet Place*, shortly after its theatrical release. “Audiences might assume that the hardest project is one with wall-to-wall sound, a lot of bombast and volume. But the opposite is quite true,” observed Aadahl. “The most difficult but at the same time the dream job is the film that is nuanced and quiet, with great delicacy in the sound. You have to be brutal at times about what sounds you choose to play--and what sounds not to play, what sounds to strip out.

“The first thing we stripped out,” continued Aadahl, “was music during the introduction of the daughter--portrayed by Millicent Simmonds who herself is deaf and playing a deaf character. In that opening scene we wanted to

Van der Ryn recalled, “I was blown away by the script in which sound design was so integral to the telling of the story. Sound was burnt into the script’s DNA. In the past decade or so, Erik and I have been exploring sound design as a storytelling tool. That exploration took root fully in *A Quiet Place*--spanning the contrast between loud and quiet, the different frequencies, the whole idea of sound emerging out of quiet, the different levels of quiet. After reading the script, we met with John and it was clear he would be the ultimate creative collaborator. He was so excited about the possibilities inherent in the script.”

Van der Ryn and Aadahl carry a pedigree that was up to the script’s challenge, having teamed on two Best Achievement in Sound Editing Oscar nominations--for *Transformers: Dark of the Moon* in 2012, and *Argo* the following year. Prior to connecting with Aadahl, Van der Ryn teamed with sound editor Mike Hopkins to win a pair of Best Sound Editing Oscars--for *The Lord of the Rings: The Two Towers* in 2003, and *King Kong* in 2006.

Krasinski sought out DP Christensen, having met her when wife Blunt was working on *The Girl on the Train*. Krasinski said he was particularly drawn to Christensen’s work on two of director Thomas Vinterberg’s

films, *The Hunt* and *Far From the Madding Crowd*. “She is uniquely talented and has a great way with landscape and light, which is what I wanted for *A Quiet Place*. I saw this as more of a throwback film, with a feel like *Alien*, *Jaws*, *Rosemary’s Baby*--almost nostalgic. That’s one of the reasons we shot on film. Right from the beginning, we fought hard for that.”

As for Tellefsen, Krasinski said he was first told that the editor was unavailable. “But we tried and tried again and broke through. I had known a lot of his work,” related Krasinski, “which included films with Bennett Miller (a Best Oscar nomination for *Moneyball*) that I had fallen in love with, and *Fair Game* with director Doug Liman which had an energy to the cutting that I felt would work well for us to pull in and out of storylines, building tension for our story.”

Regarding his biggest takeaway from his experience on *A Quiet Place*, Krasinski observed, “The story is a love letter to my kids. This is the type of movie I always wanted to do, a story I always

Ruben Impens

While director Felix van Groeningen extensively rehearsed the actors for *Beautiful Boy* (Amazon) over a two-week period, there was no real need to rehearse in the conventional sense with DP Ruben Impens as the two have been long-time collaborators dating back to when they first met at film academy in Belgium. Impens shot van Groeningen’s first planned short film which evolved into a 50-minute-plus movie. And since then Impens has lensed all of van Groeningen’s full-fledged features such as *The Broken Circle Breakdown*, *Belgica* and now the recently released *Beautiful Boy*, which is the director’s first English-language film. “We know each other so well and work together seamlessly,” shared Impens. “We talk but sometimes we don’t have to.”

A deeply moving portrait of a family’s love and commitment to each other in the face of their son’s drug addiction and his attempts at recovery, *Beautiful Boy* is based on two memoirs--one from journalist David Sheff (portrayed by Steve Carell) and one from his son,



Maura Tierney (l) and Steve Carell in *Beautiful Boy*

wanted to tell. I felt that dynamic was in *A Star Is Born* with Bradley Cooper, as he projected a vulnerability that shows on the screen. I asked my wife if it will ever be like this again? She said, ‘Of course it won’t.’ This was something personal. I was there and we made something beautiful and personal. Having my wife be at my side during the greatest experience of my career is something few people get to have. I feel very fortunate.”

Nic Sheff (Timothée Chalamet). As Nic repeatedly relapses, the Sheffs are faced with the reality of how lives can be destroyed by addiction--with tough love the only antidote. The story is harrowing, heart-breaking and anger-invoking while at the same time marked by joy, hope and love.

For van Groeningen, rehearsal with the actors is essential (the cast also includes Maura Tierney, Amy Ryan and

Continued on page 12

4 GOLDEN GLOBE® AWARD NOMINATIONS BEST PICTURE OF THE YEAR DRAMA

BEST DIRECTOR Spike Lee • BEST ACTOR DRAMA John David Washington • BEST SUPPORTING ACTOR Adam Driver

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James Laxton's Deep Collaborative Bond With Barry Jenkins

Continued from page 10

Timothy Hutton), affording him the opportunity to explore various aspects of characters and performance. Impens sat in on the rehearsals, enabling him and van Groeningen to begin blocking the scenes before getting to set for real. "I'm like a fly on the wall when they rehearse--sometimes I film them," said Impens. "After that, Felix and I talk about it, think about it and make a plan. In the case of *Beautiful Boy*, we found that we wanted an epic approach without being too obvious. It shouldn't be like you feel the camera. It's all about the performances. Almost through the whole film, there's a gentle push--the camera is gently pushing in like what the story and drugs do. The story and drugs creep in, approach you slowly and get under your skin."

Beautiful Boy also marked the first time that van Groeningen and Impens worked with large sets, including the Sheffs' home where the story of Nic's addiction begins. It's a dream place, situated in rustic nature with an artistic vibe--a place so inviting and feeling so safe, you'd hardly think of it as where a monstrous addiction took hold. Impens credited the meticulous work of production designer Ethan Tobman, citing his prior triumph in *Room*, designing a world of fantasy and reality as seen through the eyes of a boy who's held captive with his mom.

Impens deployed the ARRI ALEXA SXT on *Beautiful Boy*, dovetailing with what he succinctly described as "simplicity in lighting," sometimes relying on no more than "a little bulb" to naturally illuminate and dramatize a scene. "Even though Felix and I were doing a little bigger scale movie that we're used to, we felt that simplicity gives the best results."

Impens added that van Groeningen is "not the kind of director you show a script and he will do it. He wants to get deeply involved in everything--the writing, the shooting, the editing. He needs to have a hundred percent comprehensive effort. He can only be that kind of filmmaker."

James Laxton

The collaborative bond runs deep for



Photo by Tatum Marous/courtesy of Annapurna Pictures

Beale Street DP James Laxton (l) and camera operator Michael Fuchs

DP James Laxton and director/writer Barry Jenkins. The two were college roommates for a year and started working together at Florida State University film school. In fact, Laxton lensed Jenkins' last two student films and has gone on to do the same for all his features--*Medicine for Melancholy* for which the DP earned an Independent Spirit Award nomination for Best Cinematography, followed by *Moonlight*, the Best Picture Oscar winner, and the just released *If Beale Street Could Talk* (Annapurna Pictures). *Moonlight* garnered Academy Award and ASC Award nominations for Laxton.

If Beale Street Could Talk marks the first English-language feature based on the work of novelist James Baldwin.



Photo by Tatum Marous/courtesy of Annapurna Pictures

If Beale Street Could Talk

Jenkins penned the adapted screenplay, with the movie dedicated to Baldwin.

Set in early 1970s' Harlem, *If Beale Street Could Talk* is a love story at its core--between 19-year-old Tish Rivers (portrayed by KiKi Layne) and her

friend since childhood, her artist fiance Alonzo Hunt, a.k.a. Fonny (Stephan James). The devoted couple dreams of a bright future together but their plans are derailed when Fonny is arrested for a crime he didn't commit.

"We all felt the responsibility of doing justice to James Baldwin's work," related Laxton. "All of us took great care in preserving the novel. Yet while it was a period piece, we didn't want it to feel too much like a film from the 1970s because we were dealing with contemporary issues such as race relations in America. So we wanted to touch upon the era while being able to look at this film through a more modern prism. That way it would stay relatable to a modern audience."

To stay true to Baldwin's novel, Laxton and Jenkins opted for an ARRI Alexa 65, a large format digital camera with an oversized sensor and a wide dynamic range. The DP also deployed ARRI Prime DNA lenses. "When you

read Baldwin's work, there's a confluence of strength, power, subtlety and nuance," explained Laxton. "As a reader you experience these great powerful phrases and descriptions but they are made with such care and detail. Barry and I wanted to relate that to the visual language we were creating for this film. Large format became a clear choice--a lot of resolution, range, a large field of view. All these things in my mind come with a lot of power and at the same time a lot of detail. It gave the material a visual structure and strength in the spirit of Baldwin's writing."

Jenkins and Laxton wanted to make the film as immersive an experience as possible for the audience so for select scenes they used an Interrotron, a teleprompter-like device in which an actor can look and speak directly into the camera. Oscar-winning filmmaker Errol Morris has used the technology for documentary interviews. Laxton went with the Interrotron for example in a scene where Tish visits Fonny in prison. They are talking to each other via phone, looking at each other through a transparent security partition. Laxton had the characters--portrayed by Layne and James--each looking into an Interrotron. The actors were shot simultaneously as they also could see each other and react accordingly, drawing viewers up close and personal to the characters being portrayed.

For Laxton, the priority was to create empathy for the characters. "Love is a concept we can all relate to no matter where we come from in the world. Hopefully we all have loving relationships in our lives. As a filmmaker and an audience member you can make choices to open up your heart and your mind to these examples of love, and experience them through this film. This way you can find ways to empathize and understand what other people are going through--even people who have different social and political backgrounds than you."

Nurturing an empathetic orientation is natural and made easier, said Laxton, by being able to collaborate closely with Jenkins. "We have a deep level of trust in each other, which means we can

Continued on page 14

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THE TIMES

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BEST ADAPTED SCREENPLAY
BEAU WILLIMON

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For more on this film, go to www.FocusFeaturesGuilds2018.com

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Eugenio Caballero Reflects On Production Designing Roma;

Continued from page 12

go with our instincts, what feels right in our gut. When you have this kind of creative partnership, you sort of know when someone is on to something. I don't think I've ever said no to Barry or that he's ever said no to me. We're willing to go where each other's instincts and ideas take us. Working with Barry is a joy."

That joy will continue as next up for Jenkins and Laxton is *The Underground Railroad*, an Amazon limited series.

Laxton's filmography, though, extends beyond Jenkins. The DP's other features have included David Robert Mitchell's *The Myth of the American Sleepover*; Peter Sattler's *Camp X-Ray*; Kevin Smith's *Tusk* and *Yoga Hosers*; and Timothy McNeil's *Anything*.

Eugenio Caballero

Familiarity on two levels for production designer Eugenio Caballero yields brilliant results in writer/director Alfonso Cuarón's *Roma* (Netflix).

For one, though the film marks the first time Caballero has worked with Cuarón as a director, the production designer is hardly a stranger to the filmmaker. Cuarón has produced four films on which Caballero has worked, including the one for which he earned the

domestic worker for a family in Mexico City's middle-class Roma neighborhood. Delivering an artful love letter to the women who raised him, Cuarón draws on his own childhood to create a stirring emotional portrait of domestic strife and social hierarchy in the midst of Mexico's political turmoil in the 1970s.

"Alfonso's memories are my own memories. I grew up in the same neighborhood," related Caballero who noted, "When you start research normally for a film, you go to the Internet and books—but they always have a filter. You just see the iconic images, the pictures which others have deemed 'important.' You can lose the day-to-day details. But because I know the neighborhood and the life back then, for *Roma* a lot of research was done with our family photos. That's a tremendous difference."

The other major difference which Caballero had to reflect was the life in well-to-do middle class Mexico City—as well as a getaway to the ultra rich lifestyle at a hacienda—in contrast to sprawling slums. Re-creating the economic and social contrasts of the time was an integral part of Caballero's job.

He also found a site and structure that was deconstructed to facilitate the building of a near exact replica of Cuarón's childhood home. "Our main set

without interruption as actors moved from room to room. "We could light a scene the way we wanted, with walls

Reflecting back on his experience making *Roma*, Caballero cited change and lack thereof. On the former score,



Photo courtesy of Netflix

A scene from Roma

that worked like a guillotine, going up and down. We built with real materials, down to the tiles of that era—tiles that were custom made by an artisan by hand. We made a complete transformation to be true to that era."

Caballero recalled that the creation of this world was reverse-engineered. "When I first started talking to Alfonso, it was about spaces, perfumes, even sounds. We started talking about the little details—what would be on the table when having dinner? We started building based on those details which came together to create the sets and the whole portrait of this long, lost Mexico from the '70s."

To dress the set accurately, Cuarón reached out to family members to retrieve furnishings and personal items that they had from his childhood home. Family photos and memories helped to bring the residence to life.

Caballero explained that while some of the fine, nuanced touches wouldn't necessarily be seen on screen, they carried a measure of importance and proved valuable. "I knew we would be working with non-professional actors. I wanted to give them the tools to understand a little bit more about their characters. That's why the set was fully dressed with bits and pieces of the characters' lives. Also, we shot in chronological order. The story was not revealed to the actors. So they would be discovering something about their characters every day."

he observed, "When you live in a city, you don't notice how much it has changed over the years. And, of course, we had the earthquake of 1985 which punished these neighborhoods in Mexico City. I was 13 when the earthquake happened and so I experienced the reconstruction. Still, the human condition calls on you to forget and continue on with your life. But when you stop and take notice, it's shocking how much change has taken place."

On the flip side, what hasn't changed, continued Caballero, is "the social unevenness. Politics are completely disassociated to the need of the people. We have colliding contrasts. A super modern city, a hip area, but the slums continue."

Caballero's credits span nearly 30 films, with 20 as production designer. With *Roma*, Cuarón is added to a list of director collaborators for Caballero which includes J.A. Bayona (*The Impossible*, *A Monster Calls*), Jim Jarmusch (*The Limits of Control*), Baz Luhrmann (*Romeo + Juliet*), Floria Sigismondi (*The Runaways*), Claudia Llosa (*Aloft*), Fernando Eimbeck (*Club Sandwich*), Carlos Cuarón (*Rudo y Cursi*) and Russell Mulcahy (*Resident Evil: Extinction*).

Justin Hurwitz

Last year, composer Justin Hurwitz earned a pair of Oscars—Best Original Score and Best Original Song ("City of Stars") for director Damien Chazelle's *La La Land*. This year he returns with



Photo courtesy of Netflix

Roma production designer Eugenio Caballero

Best Art Direction Oscar in 2007—*Pan's Labyrinth* directed by Guillermo del Toro.

The other familiarity front entails the subject matter and sense of place in *Roma*, which introduces us to Cleo (portrayed by Yalitza Aparacio), a young

is the family's home," said Caballero. Existing walls were torn down, replaced by moveable walls. In the home's courtyard, a system of rails and drapes could manipulate the light to resemble day or night, rain or shine. This afforded Cuarón the flexibility to stage scenes

Composer Justin Hurwitz Goes From La La Land To First Man

First Man (Universal Pictures), another collaboration with Chazelle, his old college roommate.

Based on the book by James R. Hansen, *First Man* chronicles the multi-faceted backstory of the first manned mission to the moon, focusing on Neil Armstrong and the decade leading to the historic Apollo 11 flight. A visceral and intimate account told from Armstrong's perspective, the film explores the triumphs and the cost--on Armstrong, his family, his colleagues and the nation itself--of one of the most dangerous missions in history.

"I knew there was no question I wanted to work on *First Man*--as soon as Damien started talking about it, what some of the themes of the movie would be, what he wanted to explore in Neil Armstrong's story," recalled Hurwitz. "I knew that again Damien wanted to explore the ideas of passion and sacrifice, the relentless pursuit of a goal. Those are ideas that have always spoken to me--and spoken to me strongly in Damien's other films. But there was a new spin to exploring them in this movie."

That spin was far darker than *La La Land*. "I was excited to get to compose music that would be very different than what we had done with *La La Land*, to be able to go in the direction of writing some intense, dark, powerful music. There was also the chance to do a lot of really intimate music as well. It was exciting to flex some of those muscles--grand, big music, darkly themed mu-

sic, and intimate personal music."

Finding the musical themes entailed a process to which Hurwitz has grown accustomed to with Chazelle--piano demos which explore different melodies. "We sit at the piano for a long time and try idea after idea. Hundreds of piano demos get made before we ever settle on one. It takes as long as it takes. We throw out a lot. At one point we'd even email a bunch of piano demos



Photo courtesy of Universal Pictures

First Man

back and forth. There are some good ideas that are not quite good or right enough. We keep going until we arrive at one that moves both of us, and sparks something more. Then we start exploring where that theme can go and what it can be."

However, for *First Man*, a new process followed the piano demos. "Every movie has different requirements socially and tonally," related Hurwitz. "For this film, we got into all kinds of

electronic music production, more unusual orchestration ideas once we locked in a couple of the main themes on the piano."

Additionally, Hurwitz and Chazelle deployed a Leslie rotor cabinet, described by the composer as "a wooden speaker cabinet where the speaker inside spins around, giving you a sort of whirling Doppler effect." Hurwitz conducted a large string orchestra, then re-

recorded it being played back through a Leslie rotor cabinet. A tremelo effect was added, giving the score an intentionally unsteady feel, with brass, woodwinds, percussion and harp brought into the mix.

This kind of experimentation comes from the desire to affect viewers emotionally--and it's an experimentation that had Chazelle and Hurwitz working closely with editor Tom Cross, yielding new and different forms. Hurwitz

worked out of a studio at Universal, sharing offices next to the editing room, lending itself to extensive fine tuning. "Every time we did a friends and family screening, a preview screening for audiences in a movie theater, a screening for the studio, we had an opportunity to see what was working and what wasn't. Each step allowed us a chance to figure out how to change course and how to tweak. We kept refining and refining, getting audience feedback, getting a handle on what changes we needed to make to move forward. There was a nonstop evolution to the music. While major elements remained unchanged, other details evolved. And the small things can make a big difference. Working with Tom and Damien on this was a rewarding process."

This is the sixth of a multi-part series with future installments of The Road To Oscar slated to run in the weekly SHOOT>e.dition, The SHOOT Dailies and on SHOOTonline.com, with select installments also in print issues. The series will appear weekly through the Academy Awards gala ceremony. Nominations for the 91st Academy Awards will be announced on Tuesday, January 22, 2019. The 91st Oscars will be held on Sunday, February 24, 2019, at the Dolby Theatre at Hollywood & Highland Center in Hollywood, Calif., and will be televised live on the ABC Television Network. The Oscars also will be televised live in more than 225 countries and territories worldwide.

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George Tillman Jr.

Reflections on The Hate U Give, his first-time collaborators who helped bring it to fruition



By Robert Goldrich

Director/producer George Tillman Jr.'s recently released *The Hate U Give* has planted itself firmly in the awards season conversation as a moving adaptation of Angie Thomas' novel of the same title and for, among other elements, a tour de force performance by Amandla Stenberg as Starr Carter, a 16-year-old African American girl struggling to find her voice after the horrific shooting death of her childhood best friend by a white police officer. The tragedy shatters what had already been an uneasy balance for Starr between the two worlds she inhabits: the impoverished, primarily black neighborhood where she lives, and the rich, mostly white prep school she attends. Ultimately she must decide how to stand up for what's right.

Tillman himself stood up and did a lot right in bringing this movie to fruition, assembling a cast and collaborators to do justice to this story about injustice, eliciting empathy and sparking conversation about race relations, law enforcement and community dynamics.

Tillman made his feature directorial debut with *Scenes for the Soul* in 1994—produced for \$150,000 and acquired by Savoy Pictures for \$1 mil-

lion. He added to that momentum with *Soul Food*, based loosely on his own life, which was modestly budgeted at \$7 million and went on to gross more than \$43 million domestically. As a result, Tillman and his producing partner, Bib Teitel, landed a first look deal at Fox 2000, which they maintain to this day.

In the director's chair, Tillman built a filmography which includes *Men of Honor* (starring Cuba Gooding Jr. and Robert De Niro); the notorious BIG biopic *Notorious*; *The Inevitable Defeat of Mister and Pete*, which premiered at the 2013 Sundance Film Festival; and *The Longest Ride*—as well as extending his directing reach into television with episodes of *Starz' Power*, Netflix/Marvel's *Luke Cage*, and NBC's *This Is Us*.

After wrapping *The Longest Ride* for Fox 2000, Tillman championed an unpublished book, "The Hate U Give," which he brought to Fox 2000 and they purchased it for him to direct and produce. The property was beautifully adapted by screenwriter and filmmaker Audrey Wells who died this past October from cancer at the age of 58.

SHOOT connected with Tillman who shared insights *The Hate U Give* and reflected on key collaborators in the making of the film.

SHOOT: I read you being quoted that *The Hate U Give* was the first film for you that felt purely instinctive. Would you elaborate on this?

Tillman: Usually for a story like this, you do research, read other material, see other films. I didn't do that as much for this film. A lot came out instinctively. I grew up as a kid in Milwaukee. Like many towns in the Midwest, it was very segregated. I lived on the northside. All I saw were African Americans, no white people. I always felt that the relationship with police officers in the community was an issue. At an early age, my parents moved me to a white public school from a school that was primarily African American. I was able to experience what it's like to be in a white community, how education was viewed there, how funds were spent. The world was completely different. Ideas, the

palette of design, sound and the look of the film came to me. It was instinctive based on my experience as a young African American man. That even extended to my filmmaking education. As a director going to film school at Columbia College in Chicago, I was one of only three African Americans learning film.

SHOOT: What was the biggest creative challenge that *The Hate U Give* posed to you as a filmmaker?

Tillman: We had an actor portraying Chris (Starr's white boyfriend at the prep school). Right before I was to deliver the director's cut, footage leaked that had him making racist comments six or seven years earlier. It became a really big issue. Chris was a very pivotal character in dealing with race relations in the film. Even though the director's cut was very

strong, I had to recast Chris, getting K.J. Apa. It turned out to be a great thing. We had to reshoot seven days. Everybody was so committed to the project that I got 90 percent of my crew back, all the background extras. I think the version we ended up with was what was always meant to be.

SHOOT: What caused you to gravitate to several key collaborators whom you worked with for the first time on *The Hate U Give*—including DP Mihai Malaimare Jr., composer Dustin O'Halloran, editors Alex Blatt and Craig Hayes?

Tillman: I gravitated toward Mihai because I loved his work on *The Master* with Paul Thomas Anderson. He's a DP but he's also behind the camera. I also loved his work with Francis Ford Coppola (*Distant Vision*).

I loved Dustin's work on *Lion*. The music he composed is really great but doesn't get in the way of the story. He has a way of being minimal and emotional at the same time. He's a young guy and I wanted a youthful sound. Our protagonist is 16 years old. I loved his work with youth, what he did for *Lion*. He received an Oscar nomination for that film.

The Hate U Give marked the first time that Alex and Craig were number one editors on a film. I moved both of them up because of their talent. Also, I wanted editors of color to tell this story. This was the first time they worked together yet they did quite well—in part because I gave them approval to trim as much as they wanted. I gave them my trust and it was rewarded. Though they had different styles and emotions, they helped put together a film that flowed beautifully.

SHOOT: What was the biggest takeaway—or lessons learned—from your experience on *The Hate U Give*?

Tillman: It all starts with the material. That's something you learn in film school. It comes down to what the material means to you. Sometimes that gets lost and you have to ask yourself the question several times. But for me the answer never wavered. I knew why this story was important. I could feel it in my soul. When you don't have to question yourself on that level everyday, you can focus on the story you want to tell and how you want to tell it. For every department, from the beginning to the end, we had that sense of purpose and commitment.



"I knew why this story was important. I could feel it in my soul."

Photo by Erika Doss/courtesy of 20th Century Fox

Redefining 2018 With A Sense Of Purpose



Looking back on the language of 2018 provides cause for pause.

Dictionary.com picked “misinformation” as its word of the year, on the heels of Oxford Dictionaries choosing “toxic.”

While misinformation has always existed, it became more prevalent in 2018, fueled in part by the rise of often intentionally misleading social media where “alternate facts” found receptive audiences. Dictionary.com cited such examples as: Parkland, Florida school students becoming crisis actors instead of victims of violence; unfounded rumors about child kidnappers on WhatsApp leading to mob violence in India; and false news in Sri Lanka triggering riots that set the country’s Buddhist majority against Muslims.

Meanwhile “toxic” was chosen by Oxford as the word that reflected the ethos, mood and/or preoccupations of the passing year. Toxicity marked relationships, the political climate, manifested itself in character assassination and a lack of open-mindedness and civility.

Still, there’s cause for optimism based on some of what transpired this past year as the ad/filmmaking industry pushed back against “misinformation” and toxicity in a bid to redefine the conversation, and figuratively shape a more positive lexicon.

This mission and a deep sense of purpose were evident in *SHOOT*’s Year-end Survey of leading ad agency creatives and production executives.

For example, Madison Wharton, global board member, integrated production for Forsman & Bodenfors, assessed, “What an intense year this has been. Our country is divided. The daily news is equally heartbreaking and terrifying. The planet is on a dangerous path. But in our industry, we have had moments of greatness. In our best moments, we’ve used our power for good. We’ve asked brands to define their purpose and stand up for what they believe in. We’ve celebrated good deeds, courage, love, family, and compassion. We’ve focused on creating inclusive com-

munities within our agency environments and worked to make our industry make-up more diverse. We’ve put our damn foot down on sexual harassment. We gained greater awareness of the impact of our buying power and are taking significant measures to diversify our production partners. We are using technology in new ways to enhance our production possibilities, making what used to be impossible now possible. And we’re using technology to simplify the lives of our audiences. I’m reminded of Newton’s third law: For every action, there is an equal and opposite reaction. I’d like to think that our industry is more aware of its power and working towards a positive reaction now when it’s needed most.”

That positivity has yielded greater diversity and a pushback against gender discrimination. Gavin Lester, partner/chief creative officer at Zambezi, observed, “There were many things that shaped the year. Advancement in diversity and equality was one positive force, and it’s encouraging to see more women get the recognition and opportunities they deserve, in advertising and in culture at large, and for voices that were once suppressed to now be heard and affect change. In the ad world specifically, we’re continuing to see the agency model evolve dramatically. Smaller to mid-size firms are now at an advantage given their ability to do more with smaller budgets, pivot and adapt in ways that clients need to move at the speed of culture. We’re also seeing new players coming into the advertising space, from consultancies to production companies, looking to do and offer more, and creating new service options for marketers. Regardless of this evolution in our industry, true creative talent, breakthrough strategy and powerful ideas will always reign.”

Hilary Coate, recently named head of integrated production at Venables Bell & Partners, added, “As a result of the #MeToo and Time’s Up Movements, brands are taking a harder look at themselves and the consumers with whom they are trying to connect, and making strides in engaging with female consumers in positive and constructive ways. Given this, we’re seeing an increase in campaigns with pro-female messages, and imagery to empower women and girls, which has helped to insert positive messages into the public narrative. There are new rules for marketing to women, and I imagine this will be very prevalent in 2019 as well.”

And progressive change can come in practical ways within the agency itself. When asked what work she was most proud of in 2018, Tasha Dean, head of integrated production at The Martin Agency, responded, “Eliminating the gender pay gap at the agency. I’ve learned that strong and focused leaders can make things happen fast and change the environment around them.

Continued on page 18

Ad biz provides contrast to a “toxic” lexicon fraught with “misinformation”

A *SHOOT* Staff Report

YEAR IN PERSPECTIVE

Continued from page 17

Making progress versus talking about progress is very empowering. It's encouraging for us all."

Survey

SHOOT surveyed a cross-section of high-level ad agency professionals to gain their assessments of the trends, developments and work that highlighted 2018.

What follows are excerpts from feedback provided by agency respondents. Their full responses will appear on SHOOTonline. Links to that full article will appear in the 12/14 SHOOT Dailies and SHOOT>e.dition. For our Year-End Survey on the ad agency side, the following five questions were posed:

1) What industry trends or developments were most significant in 2018?

2) How did your company, agency, network, service or stu-

dio adjust/adapt to the marketplace in 2018? (diversification, new resources/talent/technology, new strategies, etc.) You are welcome to cite a specific piece of work which shows how lessons learned in 2018 were applied.

3) What work in 2018 are you most proud of?

4) Gazing into your crystal ball, what do you envision for the industry--creatively speaking and/or from a business standpoint--in 2019?

5) What's your New Year's resolution, creatively speaking and/or from a business standpoint, for your agency or division? Do you have a personal New Year's resolution that you can share? And if you like, tell us about a project you'll be working on in early 2019.



Andy Bird
Chief Creative Officer
Publicis New York

1) As a creative it's been hard to ignore the chaos brought about by significant cost cutting and reshaping by clients across all agencies in 2018. I have to believe though the industry will come out stronger at the other end because of it. I'm an eternal optimist.

2) Sharing of creative resource and adaptability, agility of different disciplines within the Publicis network has been key to some of our successes this year. Changing the way teams are structured, bringing in design far further up the creative process. As someone who started his work life in design, I'm good with that development.

3) Publicis New York had their best year at Cannes ever, even though the agency didn't enter anything, our clients did.

Our Diesel – Go With The Fake experience piece, and our ongoing Walmart and Citi campaigns have been highlights.



Gerard Caputo
Chief Creative Officer
BBH NY

1) I think some of the biggest developments we've seen are around the consolidation of big agencies and a turn to more independent creative shops. Famous, legacy agency names going away and with that the bloated infrastructures and dysfunction. There continues to be a push for more diverse perspectives from all genders, races, cultures, and disciplines contributing to how ideas are created, enriched and delivered, which actually reflects our society today.

4) I have no way of predicting the future but I'm hoping to see more creatively driven agencies become more appreciated and, in turn, make the changes necessary to become more relevant to clients' needs. I'm hoping to see more inspiring work from a storytelling perspective that connects emotionally with the viewer, who not only is a consumer but happens to be a human being. There's so much garbage out there. I would like to see the negativity and fear mongering press headlines go away.

Short Takes

PARK PICTURES' SCHREIER TAPS INTO TALENT POOL

Park Pictures director Jake Schreier enters a freeing watery world in Francis and the Lights' latest music video entitled, "Never Back." In the clip, Francis (Francis Farewell Starlite) performs a meditative ritualistic practice in a swimming pool, juxtaposed with the lounge chairs and hammock of the poolside nearby. The song lyrics reference whales who live in the water but still breathe air.



As the video opens, Francis stands on his tiptoes in the brilliant water of a pool with only his nose breaking the surface, then descends to stand on the bottom of the pool. Francis' geometric shape is emphasized with a visual of his mirrored body standing and legs rising the opposite way, towards the sky. The camera pans out at various points to a tranquil scene where Francis lies in a hammock while his underwater self experiments with movement, attempting to conquer his glittering blue environment. The video was shot at The Hollywood Roosevelt Hotel.

Schreier is a former Francis and the Lights band member and longtime video collaborator. The band also created the original soundtrack for Park Pictures and Schreier's award-winning Sundance debut feature *Robot & Frank*....

STUDENT FINALISTS SET FOR CAS HONOR

Five finalists have been invited to attend the 55th Annual Cinema Audio Society (CAS) Awards where the recipient of the CAS Student Recognition Award will be revealed and presented with a \$2,500 check.

Additionally, the 55th CAS Awards will be honoring Steven Spielberg with the CAS Filmmaker Award, and production sound mixer, Lee Orloff, CAS, with the CAS Career Achievement Award. Awards for Outstanding Sound Mixing in seven categories and Outstanding Product Awards in Production and Post-Production will also be presented at the awards ceremony to be held on February 16, 2019 in Los Angeles.

The CAS Student Recognition Award finalists are: Maria Cecilia Ayalde Angel—Pontificia Universidad Javeriana, Bogota, Columbia; Allison Ng—University of Southern California, Los Angeles; Bo Pang—Chapman University, Orange, CA; Anna Wozniwicz—Chapman University, Orange, CA; and Kaylee Yacono—Savannah College of Art and Design, Savannah, GA....

PEOPLE ON THE MOVE....

Thai director Kaenipa "Kay" Phanakorn has joined Great Guns for exclusive global representation except for Thailand, China, Hong Kong, Korea, Indonesia and India where the company will handle her non-exclusively.

Kay earned a Master of Media Arts from the University of Technology in Sydney, later working as a creative executive at GMM Grammy, the largest media conglomerate entertainment company in Thailand. In 2014, she co-founded the production and branding studio, Wise Lama, where she is producer and director. Nike, Samsung, Chevrolet, Colgate, and Honda are just a few of the high-profile brands she has worked for thus far.

Kay became the first Thai director to make a short film for Cornetto Global's "Cupidity" project in 2015. The campaign, which consists of a series of short, sweet love stories, won a Cannes Lions in the Branded Content and Entertainment category. The director is also a writer on Netflix's first Thai Language original series, *The Stranded*, which launches next year....



Kaenipa "Kay" Phanakorn

Feedback From Venables Bell, BSSP, The Martin Agency



Hilary Coate
Head of Integrated Production
Venables Bell & Partners

4) Vertical video is a standard deliverable for pretty much every piece of content we create. With Instagram Stories now reaching 400 million users a day, we will start to see a bigger push for social media advertising. I envision the rise in Stories ads will result in agencies creating content specifically for vertical video. This is a great creative opportunity for brands to create shareable and compelling content. One might think the size is limiting, but I think the sequential nature of Stories is a fun format to use in the concept.

5) In the year ahead, we'll keep pushing ourselves to creatively raise the bar of our work and solve business problems in innovative ways. As an agency and as individuals, we'll also work to take care of our own corners of the world and affect positive change—a theme that Paul Venables talked about recently at the 3% Conference, and which I think is hugely powerful in today's divisive culture.

Also, as part of our work with RALLY, I look forward to being a part of more social good related projects with brands and advocacy organizations.



Matthew Curry
Chief Creative Officer
BSSP

1) There was a lot of doomsday talk for the ad industry as a whole this year. In-house agencies became an answer to faster and more efficient. And consultancies became an answer to the rising demand for immediately measurable ROI and a more comprehensive understanding and implementation of data. Time's Up and #metoo shed much needed light on injustices in this industry and beyond. Diversity and the need for equal pay and equal opportunity became a greater focus and conversation. All of this added up to an industry that is in the midst of a big shift. An

exciting shift. A shift that puts a greater focus on ensuring the people and voices in this industry are as diverse as those it serves. And that the experiences and connections we create reflect the innovative desire and interactions of today's consumer.



Tasha Dean
Head Of Integrated Production
The Martin Agency

2) Smashing Silos. It wasn't easy. Sometimes you just need to go out there and imagine your Super Mario and get it done. Currently, there isn't a content studio or digital studio or even a technology team silo. We looked at our talent and their combination of skills. We noticed a trend – the rise of the hybrid. We leaned into this and created collaboration orbits. These are like-minded people together who are all part of the same creative collective but with a clear career growth path. We also mobilized a talent and culture unit which focuses solely on talent resources, talent development, and strategic engagement. It's been a herculean team effort but we're getting it done and couldn't be more proud of what we've been able to accomplish.

3) Eliminating the gender pay gap at the agency. I've learned that strong and focused leaders can make things happen fast and change the environment around them. Making progress versus talking about progress is very empowering. It's encouraging for us all.

4) Creative Data Storytelling. We sometimes put the focus on technology, tech stacks, and collecting data. Telling stories using data is part art and part science. I really think that businesses that are able to distill clear focused narratives using data will be the winners in the long run. It's an exciting area and I think we're only now starting to unlock the potential.

Continued on page 20

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Sid Lee, Fancy, mb POVs

Continued from page 19



Mariota Essery
Executive Creative Director
Sid Lee

5) In 2019, our goal is to keep growing the Sid Lee LA office by creating culturally relevant, impactful work that will attract and retain great talent. We will continue to establish ourselves here on the West Coast and across the country. We have a lot of exciting projects on the horizon

that we're looking forward to working on in the New Year, including an exciting new product launch for The North Face, rebranding the 2019 Sundance festival, growing our entertainment marketing group and much more.

Personally, I hope to travel and read more, spend less time on my phone and spend more time with my kids.



Erica Fite
Co-Founder/Chief Creative Officer
Fancy

2) Funny to say, but it seems like the marketplace is starting to adjust to us. Since Katie Keating and I started Fancy in 2011, we've always been women-owned and operated with the mission of elevating what matters to women, something that is a relatively new trend for other

groups.

5) We will continue to engage in conversations that are an important part of women's lives but not yet part of the normally accepted dialogue. Topics like sexual wellness, menopause, cannabis etc. are all things we should be discussing comfortably. It's important that we normalize these conversations so that people have access to accurate information, can enjoy life in all stages and ages, and unnecessary shame about normal, healthy parts of life is eradicated.



Matt Ian
Chief Creative Officer
mcgarrybowen New York

3) Having only been in this role for two months, my list is pretty short. (I got all three of my kids successfully enrolled in a healthcare plan, but that's probably not the type of work you're asking about.) I did get to work on

some cool stuff for DAZN with Smuggler's Brian Beletic. And I got to meet Michael Buffer, Canelo Alvarez, and Oscar De La Hoya (who stopped by the set). So that was pretty awesome.

5) I've got this new job to figure out and lot of people to get to know. There'll be a ton coming at me from every angle and I need to remember to enjoy it. This is advertising, not banking. We can get up every day and do something we hate, or something we love. So, I resolve to do the latter. And get more sleep. And go to the gym. And drink more water, eat better, order from Seamless less. It'll be an exhausting first week of January.

Continued on next page

NEW MEXICO GAINS "RURAL" TV PRODUCTION BASE

Rural Media Group has purchased the former Imus Ranch in Ribera, New Mexico, and will use the ranch as a TV production base for RFD-TV and The Cowboy Channel. "It's an honor to welcome Rural Media Group to New Mexico," said Governor Susana Martinez. "For years, we've grown the film industry and made our state more-friendly for investment--now, we're seeing industry leaders bring their productions to New Mexico."



Nick Maniatis

Nick Maniatis, director of New Mexico's Film Office, added, "Rural Media Group programming is currently distributed into more than 92 million homes internationally. We are very happy that Rural Media Group sees our landscape, culture and vibrant film industry as an inspirational home for their unique programming worldwide."

Productions that will be produced in New Mexico include: *Best of America by Horseback*, *Debbie Duning's Dude Ranch Round-Up*, and *Gentle Giants*. Production will begin in New Mexico in the spring of 2019.

"The ranch is set up perfectly to assist our desire to produce a wide variety of new television programs and series for both RFD-TV and The Cowboy Channel," said Patrick Gottsch, founder and president of Rural Media Group, Inc. "The existing authentic old western town, indoor and outdoor arenas, along with over 30 miles of trails located on the 3,400 acres set against the beautiful New Mexico skyline will provide tremendous opportunities for these original productions."

The western town set on the ranch may also be made available to outside productions. Since 2011, Governor Martinez has bolstered economic development tools, cut taxes and fees 61 times, and rolled back unnecessary regulations and red tape to create a business-friendly environment in New Mexico. The Governor also expanded the film production tax credit for TV productions, to incentivize the growth of the film industry in New Mexico. Since then, New Mexico has seen three record breaking years of film, has hosted dozens of major productions, and has become home to the first U.S. production of the media giant Netflix.

PORTLAND FILM OFFICE CONNECTS WITH CITY COUNCIL

Commissioner Nick Fish will become the Portland City Council's first official liaison to the Portland (Oregon) Film Office. His sr. policy director, Jamie Dunphy, will be



Nick Fish

point person on this new relationship.

Fish's new role recognizes the challenges that film productions face and establishes a direct line of communication with City Hall. This liaison role can be helpful in coordinating broad cooperation across city bureaus, problem solving, assisting with long-term financial sustainability, and establishing a high-level city lead in any issue involving the film industry.

RECIPIENTS SET FOR CREATIVE BC, SCREEN IRELAND CO-PROD. FUNDING

Creative BC and Screen Ireland announced the recipients of their inaugural international co-production development fund. Through the newly formalized funding partnership, Creative BC and Screen Ireland collaborated to support five motion picture projects, each with Canadian and Irish producers.

The project slate crosses genres and formats, growing and developing content including television series, documentaries and a feature film. The five selected projects are: *In Blood* produced by Underground Films and Hoodwink Films; *Crossfire* produced by Tile Films and Soapbox; *Children of the Church* produced by Wildfire Films and Screen Siren; *Cry from the Sea* produced by Shinawil and Sepia; and *Recovery* produced by Samson + Goonworks.

This fund is the first international co-development program of its kind in Western Canada, with each partner contributing \$75,000 toward the total of \$150,000. Previous co-productions between Ireland and Canada have produced internationally acclaimed award-winning projects, such as *Room*, *Brooklyn*, *Maudie* and *The Breadwinner*. The new program serves to deepen relationships between the countries and to promote B.C. collaborations with Ireland's movie producers.

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YEAR IN PERSPECTIVE

Reflections From McCann New York and Obviously



Eric David Johnson
SVP, Executive Music Producer
McCann NY

1) More, cheaper, faster. These three things are definitely top of mind this year. And I don't mean this necessarily in a negative sense - rather it is the truth of the practicalities of what our industry is demanding of us right now. Clients are facing it, agencies are handling it, and vendors feel it too. We're all in this continuing disruptive and evolving labdscape - so while challenging in many regards, I'm finding with my agency team/personnel ways for us to create more innovative projects and meaningful branding opportunities for our clients. Thanks in large part to our amazing collaborators on the vendor side. They sometimes are the unsung heroes making us all look good. So here's my little shout-out and thank

you to them. Thank you.

4) More cultural relevant and resonant work that has a meaningful role in people's (not just consumers) lives. In many ways, at one of their best, brands can be patrons of the arts and of change and cultural impact. These are the kinds of projects that I'm particularly keen to work on.



Mae Karwowski
CEO & Founder
Obviously

1) The most significant trend in influencer marketing right now is the rapid growth of the whole industry. Marketers across verticals and industries are beginning to thoroughly understand the value of having a strong network of influencers and brand ambassadors on board, as well as see it as a cost-effective way to reach new customers and demographics. The rate of growth in influencer marketing is staggering - it's estimated to hit \$10b by 2020.

3) This year, we tripled our revenue and quadrupled our team of account managers. Our growth is the direct result of our consistently excellent work in strategizing, executing, and reporting on influencer marketing campaigns for world-class brands. We are working with icons such as Google, Lyft, Sephora, Warner Brother Records, and Rock the Vote, many on a long-term basis, and we've been able to meet and exceed their influencer marketing goals.

Continued on page 22

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Assessing 2018 & Beyond

Continued from page 21



Dan Kelleher
Chief Creative Officer
Deutsch NY

2) Deutsch needed to respond to a demand in the marketplace amongst our client roster to quickly and efficiently make everything from TV commercials to branded content to episodic and unscripted entertainment, leading to the expansion of Steelhead, a full-service production company backed by Deutsch. Considering the ever-evolving world of social advertising and the wide set of digital deliverables on every project, we invested in further building out our production offering in New York and L.A.

With over 42,000 square feet of production facilities - including two sound stages with suites for casting, wardrobe, and hair/makeup, 12 edit bays, 2 record/mix rooms and over 32 visual FX stations - we are now able to meet that high demand. Building out the Steelhead capabilities has allowed us to retain the quality of work our clients are accustomed to, while emphasizing scalability and flexibility to deliver across all integrated assignments.

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Phil Koutsis
Executive Creative Director
We're Magnetic

1) This year we saw experiential budgets rise as brands have come to realize that Millennials, Gen Z, and just about everyone else are seeking out experiences over things. That's because in the age of social sharing, and with all of today's multifaceted ways to reach consumers,

the integration of experiential into brand strategies has become paramount to breaking through. As opposed to traditional marketing, brand experiences generate buzz, inspire social content, and influence future purchase decisions like never before—and in positive ways. We also saw consumers rediscover their love for older technologies and analog experiences, which provide the kind of physical, tangible reality that a purely digital world simply cannot. At the same time, we are seeing the growing power of micro-influencers completely change the way brands authentically connect with their targets, helping to amplify and reward what real people are sharing on social. And, as project-based pitches and work become the new norm, the agencies that adjust and accommodate this growing trend will come out on top.



Rob Lambrechts
Chief Creative Officer
Pereira O'Dell

4) To quote the late, great William Goldman, "No one knows anything." Now more than ever, worlds - advertising, entertainment, content, journalism - have begun collapsing onto each other. We have celebrities launching branding agencies, athletes launching content companies, tech companies trying to suck up all the oxygen, accountants becoming creatives, agencies creating production companies, production companies going direct to brand. It's crazy out there. My groundbreaking prediction is that it's not going to get any simpler in 2019.

5) A personal resolution of mine is to stop looking at my phone so F-ing much. The constant distractions aren't doing me any favors creatively. Now that I'm a million years old, I'm coming to value the ability to focus and concentrate more and more. I also feel fairly confident in saying that all multi-tasking does is let me do more things half-assed. (I'd also like to stop swearing so much, but I think at this point I'm beyond repair.)

Continued on page 38



DRAGON-X 5K S35

RED ROLLS OUT DSMC2 DRAGON-X

RED Digital Cinema's DSMC2® DRAGON-X™ 5K S35 camera is now readily available. And soon to be in the marketplace are RED's DSMC2 Production Module and DSMC2 Production Kit, which are slated for rollout in early 2019.

The DSMC2 DRAGON-X camera uses the DRAGON sensor technology found in many RED legacy cameras with an evolved sensor board to enable RED's enhanced image processing pipeline (IPP2) in camera.

In addition to IPP2, the DRAGON-X provides 16.5 stops of dynamic range, 5K resolution up to 96 fps in full format, and 120 fps at 5K 2.4:1. Consistent with the rest of RED's DSMC2 lineup, DRAGON-X offers 300 MB/s data transfer speeds and simultaneous recording of REDCODE® RAW and Apple ProRes or Avid DNxHD/HR.

The new DSMC2 DRAGON-X is priced at \$14,950 and is available as a fully-configured kit priced at \$19,950. The kit includes: a 480GB RED Mini-Mag; Canon lens mount; RED DSMC2 Touch LCD 4.7" monitor; RED DSMC2 outrigger handle; RED V-Lock I/O expander; two IDX DUO-C98 batteries with VL-2X charger; G-Technology ev Series RED Mini-Mag Reader; Sigma 18-35mm F1.8 DC HSM Art Lens; and a Nanuk heavy-duty camera case.

Meanwhile the DSMC2 Production Module is designed for professional shooting configurations; this accessory mounts directly to the DSMC2 camera body and incorporates an industry standard V-Lock mount with integrated battery mount and P-Tap for 12V accessories. The module delivers a comprehensive array of video, XLR audio, power, and communication connections, including support for 3-pin 24V accessories. It has a smaller form factor and is more lightweight than RED's REDVOLT Expander with a battery module.

BLACKMAGIC UNVEILS DAVINCI RESOLVE 15.2

Blackmagic Design has made available DaVinci Resolve 15.2, a major update to its editing, color correction, VFX and professional audio post software. DaVinci Resolve 15.2 includes over 30 new features that simplify and streamline everyday tasks for editors, colorists and sound engineers.

The editing timeline in DaVinci Resolve 15.2 draws at a higher frame rate which makes editing and trimming feel faster, more responsive and more fluid than ever. In addition, new animations have been added so clips slide in and out of position, making it easier to see exactly how different edits affect other clips in the timeline.

Visual dup detection lets customers see when the same clip has been used more than once. In addition, clips displayed in the bin now display usage indicators for the current active timeline. White vertical lines highlight the currently marked portion of a clip, while red horizontal lines show which frames are used. The timeline can also be cleaned up by flattening down unused clips, and timecode entry has been simplified throughout the application.



DaVinci Resolve 15.2

DaVinci Resolve 15.2 also adds features that make pancake editing, which is the editing of clips between multiple timelines, much easier and faster. Timelines or compound clips can now be loaded into the source viewer and edited into the current timeline in their decomposed state. Most importantly, editors can tap the X key to instantly mark a clip in the source timeline and edit that clip directly into the active program timeline.

The inspector, on-screen controls and metadata viewer on the Edit page now automatically update to show the relevant information for the highest visible clip under the playhead. That means customers no longer have to manually select a clip to change a parameter. Keyboard customization has been completely redesigned in DaVinci Resolve 15.2. The new visual interface lets editors quickly see which keys are in use and assign shortcuts. The included keyboard sets emulate other popular editing applications, making it easier for editors switching to DaVinci Resolve. Keyboard sets can be shared between systems and shortcuts can now be assigned to different pages and user interface panels within the application. Shortcuts can even be assigned to commands in contextual pop-up menus. New highlights make it easier to see which portion of the interface is active so customers know which keyboard shortcuts they can use.

A Telling “Road Trip”



BBDO NY's quest to capture life's moments that matter strikes a responsive chord in 2018

By Robert Goldrich

Though it's not BBDO New York's most heralded spot of 2018, American Family Insurance's "Road Trip" is worthwhile in its own right while at the same time eloquently capturing the spirit behind the stellar creative which earned the shop distinction as *SHOOT*'s Agency of the Year.

Directed by Jamie Rafn of Smuggler, "Road Trip" centers on a young man who hardly looks the part of a pioneering adventurer—yet he perseveres, grappling with confusing directions and navigating rugged terrain to reach a summit vantage point that yields a breathtaking view. We then learn what drives him on his journey as he phones his baby sister, a young woman on bed-rest coping with an illness, to show her the world's most perfect sunrise. She smiles, telling her big bro that what's next on the bucket list itinerary is "throwing a snowball at the North Pole." He responds, "You got it."

This brother's quest for the moment that matters is akin to what BBDO NY did so successfully in 2018, finding moments and stories that were relevant, profound,

evoked empathy and ultimately resonated with audiences across different platforms.

This is reflected in a year for BBDO marked by high-profile awards and ongoing content creation that connects and rings true with viewers.

On the honors front, look no further than Procter & Gamble's "The Talk," which earned assorted accolades this past awards season, including a Cannes Lions Film Grand Prix, an AICP Show honor for direction, and most recently the coveted primetime commercial Emmy. Directed by Malik Vitthal of The Corner Shop, the PSA features different African-American parents having "The Talk" with their kids about racial bias and how it can make life more difficult—and at times dangerous. In one of this piece's most poignant moments, a girl behind the wheel of a car insists she's a good driver and her mom doesn't need to tell her what to do if she gets pulled over. The girl has no intention of getting pulled over because she obeys the speed limit and the rules of the road. Mom doesn't doubt that but she has to explain to her daughter,

"This is not about you getting a ticket. This is about you not coming home."

"The Talk" was one of two BBDO NY spots nominated for this year's primetime commercial Emmy Award—the other being the Monica Lewinsky anti-bullying PSA titled "In Real Life." Directed by Win Bates via BBDO Studios (a freelancer at the time, Bates has since joined production house Tool of North America), "In Real Life" serves as a powerful exploration of bullying by recasting the issue and asking the question: "If this behavior is unacceptable in real life, why is it so normal online?" The hidden camera film chronicles people publicly acting out real online comments to illustrate that at the receiving end of every comment is a real person—a fact all too easy to forget in today's online culture. While the bullies and the targets of denigrating talk in the PSA are actors, those who intervene to stop the bullying are real people, which gives a life-affirming positive tone to the work.

As for BBDO NY's continuing content *Continued on page 24*

From top left, clockwise: P&G's "The Talk"; worldwide chief creative officer and BBDO North America chairman David Lubars; BBDO New York chief creative officer Greg Hahn; David Rolfe, EVP, director of integrated production, BBDO New York; Day One's "Sunshine"; Monica Lewinsky's anti-bullying PSA "In Real Life"; and Kirsten Flanik, BBDO New York CEO and president.

AD AGENCY OF THE YEAR

Connecting Consumers With Brands Through Storytelling

Continued from page 23

creation in 2018, consider the follow-up to “In Real Life,” the Lewinsky anti-bullying piece “Defy the Name,” directed by Brian Billow of O Positive. The PSA disarms the most common type of bullying behavior, name calling, by featuring an all-star cast acknowledging the hurtful names they were called as young people. Now we see them in situations that highlight their success and achievements.

The #DefyTheName initiative additionally encourages those on social media to change their name (not username) to reflect their bullied name (i.e. John “Bullied Name” Doe) and share the campaign’s PSA and/or their own story. The net effect flooded social media with myriad examples proving that bullying and name-calling don’t reflect one’s real self-worth. It especially sends a powerful message to teens: Don’t let the name define you. #DefyTheName.

The Emmy recognition for “The Talk” and “In Real Life” as well as the creative wherewithal reflected in “Defy the Name” underscore new growing dimensions at BBDO. On one hand we see the tangible results of agency in-house efforts (“In Real Life”) juxtaposed with the success of seeking outside talent (director Billow for “Defy the Name”). This high-level of per-

formance in terms of both in-house and outside resources is a dynamic that David Rolfe, BBDO NY’s EVP, director of integrated production, has made a priority.

The 2018 Emmy showing meanwhile reflects BBDO’s history with the TV Academy as well as a prime new wrinkle. On the former score, BBDO won the very first primetime commercial Emmy in 1997 for HBO’s “Chimps.” This year’s pair of nominations brought the agency’s tally to 16 over the years and the win for “The Talk” is the third commercial Emmy for BBDO NY. (Earlier, in ‘91, HBO’s “Foreman” won in the Image category.) Sandwiched in-between winning spots “Chimps” and “The Talk” is FedEx’s “Stick” which received the Emmy in 2006.

As for the new twist, 2018 marked the first time that BBDO’s Emmy-recognized work tackled social issues—bullying and race relations. Furthermore, “The Talk” and “In Real Life” are from core creative teams who this year became first-time Emmy nominees, showcasing the up-and-coming premium talent that is rising throughout the agency. Those first timers are creative director/art director Bianca Guimaraes and associate creative director/copywriter Roberto Danino on “In Real Life,” and associate creative director/art director Bryan Barnes and ACD/copywriter

Nedal Ahmed on “The Talk.” (Ahmed has since joined Droga5 NY as sr. copywriter.) Guimaraes and Danino again came together on “Defy the Name.”

The impact of turning out socially relevant work has an impact that positively influences the entire agency culture. “‘The Talk’ has such a cultural impact outside our normal market,” related Greg Hahn, chief creative officer of BBDO NY. “It got people speaking about something that is very difficult to talk about. Nobody at this agency held back on that work. It wasn’t put through a filter. It was very honest. And it’s that truth, working on something greater than you, that gives a deep sense of purpose, that raises the morale and expectations of everyone here.”

And that creative selflessness and profound sense of purpose draws in all kinds of business, even work that is not directly tied to social issues. The creative and communications wherewithal, for instance, helped BBDO NY recently score one of the major business wins of 2018—becoming the lead creative agency on Ford’s global business.

“I think what made 2018 a special year was not just the work—but that it was not just one tone, one medium, one kind of execution,” observed Hahn. “We created a wide palette, a variety of work, all

kinds of problem solving. We don’t have one style. There is not a BBDO style in the conventional sense. Our only style is to set the bar high. People shouldn’t be able to see an ad and say that’s a BBDO ad because of its style or approach. Instead, they should realize it’s a BBDO ad because no matter what form it takes, it lives up to a degree of high quality, is smart, feels right, and touches you on some level.”

Creative touch

Indeed the volume of work from BBDO NY in 2018 that touched hearts and minds is too vast to comprehensively detail. “We’re an agency that makes aggressively and abundantly,” said Rolfe. “We’ve broadened our production capabilities, our expression, extending from our business and creative culture. In some respects, we are cavalier, insistent on trying things, experimenting, working with ideas.”

A unifying theme is that the work of ten shows a social conscience extending from public service fare to deeply defining brand identity and commitment.

Among the highlights of 2018 was the first-ever PSA for the Cure Alzheimer’s Fund. Titled “Daughter and Mother,” the ad was created pro bono and directed by David Shane of O Positive. In the piece, we see a young girl serving as caregiver



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AD AGENCY OF THE YEAR

That Taps Into Human Experience, Social Issues, Concerns

for her youthful mom. The stress on the youngster is palpable. At one point, the girl frantically searches for her mom who is missing from the house. The pursuit leads the youngster outside in the pouring rain where she finally finds her mom standing in the middle of the street. Then, there is a transformation as the young girl becomes a young woman and her confused, out-of-touch mom is now elderly. Supered messages appear on screen which read: “You wouldn’t put your daughter through this when she’s young”; “Let’s make sure it doesn’t happen when she’s older.”

To mark International Women’s Day in 2018, BBDO New York launched “It’s Time to Redefine,” a public-awareness campaign designed to challenge the definition of a woman as it currently appears in online dictionary resources. A review of these sources reveals that the existing definition of “woman” includes terms such as “servant,” “mistress,” and “prostitute.” “It’s Time to Redefine” sparked a move-

ment to change the definition. The campaign included a PSA calling on people to sign an online petition to help bring to light the disparities in the online definition of “woman” and, instead, to celebrate the countless contributions women have made in society.

“Words matter,” said Kirsten Flanik, president and CEO, BBDO New York. “Words have the power to determine how people feel about themselves and, ultimately, what they believe they are capable of. To achieve women’s equality, a great place to start is by choosing words that accurately and positively reflect women.”

BBDO also continued its moving work for Sandy Hook Promise, this time in response to the murders of 17 high school students in Parkland, Florida. A chilling piece shows us a student talking about signs to watch for when identifying a potential shooter; it turns out he himself has plans to become a mass murderer.

Chilling also describes BBDO NY’s de-

ployment of animation in *Sunshine* for the nonprofit Day One. The short produced by the Lobo studio shows a budding young love moving from the blissfully early stages of carnival-won stuffed animals and selfies to a gradually more jealous, controlling and abusive rapport.

But beyond pure public service, BBDO NY connected major clients to human issues—cut from the same cloth that enabled P&G to bring us “The Talk.” There’s AT&T’s “The Face of Distracted Driving: Caleb’s Story” directed by Oscar-winning documentarian Errol Morris of Biscuit Filmworks that shows us the ongoing impact of Caleb Sorohan’s death on his family and friends—and society at large. If Caleb hadn’t died as a teen due to distracted driving, might he today be pursuing his dream job? Would he be helping and teaching others? Maybe he’d still be figuring life out. Forensic artists and VFX teams recreate what Caleb would look like today had he not been killed, delving into what he

might be doing with his life.

BBDO NY’s Winter Olympics fare for GE also shows us “What Matters.” Directed by Todd Field via Smuggler, the campaign touches upon the technological advancements that GE has made. Yet they pale by comparison to what they mean for people in everyday life—like a mom whose premature baby benefited from GE innovation. Mom will be taking her baby daughter home tomorrow.

The human connection is even evident in the perennially humorous FedEx fare as BBDO NY’s corporate brand campaign for the client captures the emotional side of package delivery as captured in four films directed by Biscuit’s Noam Murro.

Macy’s work from BBDO in 2018 also tugged at the heartstrings. The anthem “Space Station” spot—directed by Martin de Thurah of Epoch Films—for Macy’s holiday campaign centers around an astronaut who is in space over the holiday sea-

Continued on page 26

Congratulations

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Ad Agency of the Year



AD AGENCY OF THE YEAR

Creating Through Innovation; Deploying The 5C's of BBDO

Continued from page 25

son, and her seven year-old daughter, Mia. The mom keeps in contact with her family over video transmission, and keeping her company in space is Sunny, a snow pal hand-made by Mia. As the spot unfolds, you see the wonder of the holiday season through an ingenious plan hatched by Mia. The piece ends with the line, "Believe in the Wonder of Giving."

2018 was also a strong year for comedy, a BBDO staple, with continued efforts for the likes of Snickers and a recently unveiled tongue-in-cheek online film promoting a faux line of "Espresso-Wear" that demonstrates people's passion for Dunkin's new espresso drinks. The functional fashion in the short—directed by Brian Billow of O Positive—includes Cappu-chinos, Americano-veralls and Latte-nk Tops. This wardrobe allows people to keep their hands free and their espresso drinks close by—in their expansive pockets—at all times.

Innovation

BBDO NY added to its reputation for innovation in 2018, garnering for example a D&AD Awards Yellow Pencil and two Webby Awards for Live Looper, a Facebook Live music video for Downtown Records' band The Academic. The project took advantage of the social media platform's time delay to produce an infinite audio and visual loop effect, with the band's performance

of "Bear Claws" getting more mesmerizing with each loop, adding instruments, rhythms and melodies. And last month BBDO NY engineered a social media hack yielding Bacardi Instant Jams which transforms the rarely used "Peek and Pop" feature on Instagram into a drum machine. Pairing the phone and the Bacardi USA Instagram page, Instant Jams allows users to mix tracks, add sound effects and become their very own DJs.

BBDO NY's penchant for taking the unconventional path also surfaced in the form of an anime-inspired miniseries, *The Sun and the Snake*, that helped ASICS launch its "Welcome to the Dojo" clothing and footwear line exclusively at Foot Locker. The series and a resulting longer form film were directed by Dipankar Sengupta of animation studio Shotopop.

"I'm proud of this place because we break the rules," said Rolfe. "We don't do it boastfully. We do it actively as a way of agency life. Many people at our agency work at eliminating the business-based hindrances that so many agencies have. It keeps us healthy and we turn that health into an unbridled willingness to make disruptive things."

Innovating and raising the creative bar are dynamics that are nurtured in part by the entire BBDO network, according to worldwide CCO David Lubars. "It's an 'anti-vicious cycle' of ideas being gener-

ated," assessed Lubars who sees a friendly competition among BBDO offices escalating the work worldwide. "New York raises the bar and then we'll see something in Chicago or overseas that again raises the bar for New York to shoot for. Plus we have partnerships which yield great work."

Among those partnerships is what Lubars described as "one big family" on AT&T. For example, BBDO NY ECD Matt MacDonald oversees the AT&T business



Susan Young (l) and Daniela Vojta

but he works closely with the L.A.-based operation which became fully operational in 2018 to service AT&T Entertainment. MacDonald recruited ECDs David Povill and David Cuccinello from TBWA\Media Arts Lab to take the L.A. creative helm for BBDO on AT&T. Their output includes a lauded series of cinema ads, including the recent *SHOOT* Top Spot "Shot" in which

a young man sinks the winning shot in a basketball game to the delight of the home crowd. But in the post-game locker room, the story takes a turn as our hero is attacked by two men and revealed to be a robotic creature. A super simply reads, "From sports drama to sci-fi," underscoring the wide range of entertainment fare available through AT&T. Directed by Biscuit's Steve Rogers, this piece continues AT&T's series of cinema mashup spots which blended movie genres in completely unexpected ways—romance and horror in "Surprise" and suspense and a musical in "Bus."

2018 also saw an infusion of major creative talent into BBDO NY, prime examples being Daniela Vojta and Susan Young who joined the agency this past summer as executive creative directors, overseeing AT&T's Business Solutions and Corporate advertising. They had previously been ECDs at McCann New York, leading creative development on Microsoft where, among other accomplishments, they spearheaded the Girls in STEM initiative, started the annual Patent Program for Women and helped launch Windows 10 globally. Efforts in support of "March for Our Lives" also made a difference, while earning five Lions at the recent Cannes Lions International Festival of Creativity.

Another recent coming together of BBDO offices yielded Pedigree's "Season of Good Dog" holiday campaign—on

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which BBDO NY and Colenso BBDO New Zealand teamed. The campaign is fronted by Good Dog, an innocent family pooch with a self-centered sense of holiday traditions. The dog believes he is being celebrated on Xmas Day—with a tree for his love of sticks, baubles for his love of fetch, and wrapping paper for his love of ripping. A homeless dog up for adoption enters the picture. Upon the new “Awww” dog joining the family, Good Dog discovers and embraces the true meaning of the holiday—the “Season of Good Dogs.”

This sense of sharing—whether it be between dogs or agency offices—permeates the BBDO culture. NY CCO Hahn said that to promote sharing, he and Lubars have made it a priority “to go out of our way to eliminate as many layers as possible so we can let people do the work and seek out others if needed. Doing a good job is hard enough without any political barriers,” he affirmed. Hahn added that he and

Lubars do not want BBDO to operate like a big agency but rather as “a global boutique” that can be “quick, nimble,” innovative and collaborative.

Lubars cautioned, though, that while clearing a path so that creatives can be their best is important, that “doesn’t mean your people can do anything they want.” Elements such as “discipline,” “rigor” and “staying smart” are essential.

Part of being smart, pointed out Hahn, is properly defining goals. He recalled a story years ago when the people at Audi were challenged to win Le Mans which had been the province of Ferrari. The engineers kept trying to build faster cars but no matter what they did, Le Mans was out of reach. “Do you want a faster car or do you want to win Le Mans?” became the pivotal question. For the latter, you didn’t need a faster car but a more fuel efficient one to cut down on the number of pit stops. For Hahn, this

underscores that “you have to solve the right problem. That leads to executions and activations that will be successful.”

5C’s

Contributing to BBDO’s success in 2018 were the varied relationships and resources needed from a making-of perspective to stay relevant in the marketplace—and reflected in what Rolfe has pinpointed as being the “5 C’s of BBDO production.” The C’s are Craft, Commissioning, Curation, Creation and Collaboration.

Craft is for production that is premium, hands-on and outsourced, dovetailing with a director, production house and other talent. Examples are abundant, evident and perennial in the BBDO mix from AT&T to FedEx and American Family Insurance.

The “C” of Creation meanwhile has become increasingly significant in the mix, covering in-house making, immediacy production, social-centric and/or

platform/tech intensive fare via BBDO Studios; leading examples include the Emmy-nominated Lewinsky work and the Live Looper project. BBDO Studios capabilities and talent have steadily increased.

Commissioning is adopting a hands-off approach with a trusted maker. Relying on a partner to perform from a soup-to-nuts standpoint, Commissioning includes such standout examples as Foot Locker’s *The Sun and the Snake*, the animated miniseries from the Shotopop studio. Rolfe noted that “ample autonomy by our animation and storytelling partner yielded a much deeper dive into that story than we could have hoped for had we worked through a more traditional working process.”

Rolfe observed, “The commissioning model is one that will continue to grow, as we foray further into projects both smaller (social, for instance) and importantly, larger, as we endeavor further into different

Continued on page 37



SHOOT BEHIND THE SCENES PHOTO CONTEST

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BEST WORK OF THE YEAR

Top Spots of the Year



The Year's "Best Work You May Never See"



Top row (l-r): Montefiore's *Corazon*; Ad Council's *Rising*; Nike's "Dream Crazy"; Tide detergent's "It's A Tide Ad"; and the Monica Lewinsky anti-bullying PSA "#DefyTheName." Bottom row (l-r): "Daughter and Mother" for the Cure Alzheimer's Fund; Georgia-Pacific's spec spot, "History"; The Centre for Addiction and Mental Health's "Oxygen" PSA; Day One's *Sunshine*; and the short film *Literally*.

SHOOT's Selections For The Best Work Of 2018

Mix includes a Cannes Grand Prix/Gold Lion winner, an Emmy nominee, and a Super Bowl spot

A SHOOT Staff Report

With 2018 about to fully enter the proverbial rearview mirror, it's time for reflection on varied fronts, including assessing what work was among the year's most worthwhile creatively.

Determining any year's "best" is a highly subjective proposition so SHOOT staffers looked to at least narrow the field by first culling through our weekly Top Spots as well as our "The Best Work You May Never See" gallery entries throughout 2018. We then added to the field select pieces of work that might have fallen through the cracks and not earned weekly Top Spot (perhaps beaten out by another piece in a given week) or "Best Work" distinction yet which we had covered extensively in other stories during the course of the calendar year.

We also reviewed the year's quarterly Top Ten Tracks and VFX/Animation charts, ultimately choosing a Top Five for the music and visual effects/animation disciplines.

So here are SHOOT's selections for the Best Work of 2018 divided into Top Spots, The Best Work You May Never See, and our Top Music/Sound Tracks and Top VFX/Animation entries.

Top Spots of the Year

SHOOT has plenty of validation for

its pick for the number one content slot of 2018—including a Cannes Health & Wellness Grand Prix and a Cannes Entertainment Gold Lion. These and other honors were bestowed upon *Corazón*, a John Hillcoat-directed, Serial Pictures-produced 48-minute film about organ donation for Montefiore hospital out of agency JohnXHannes, NY.

Corazón depicts the real-life story of Elena Ramirez (portrayed by Ana de Armas whose credits include *Blade Runner 2049* and *Hands of Stone*), a young Dominican woman living in Santo Domingo who as a sex worker is selling her body to provide for her family—only Ramirez's body is failing her. She has a bad heart and has been given months to live unless she gets a new heart. After fainting, Elena meets a U.S.-based cardiologist, Dr. Mario Garcia (portrayed by Demian Bichir, an Oscar nominee for *A Better Life*), who is volunteering in his native hometown of Santo Domingo. Ramirez is past the point of help from conventional medicine, but Dr. Garcia gives her a fighting chance to live via a mechanical heart surgery that he and his colleagues can only perform at Montefiore in the Bronx.

Ramirez sets out on a journey from Santo Domingo to New York City, facing challenges along the way, but always mo-

tivated by her conviction to live. This is a story of chance, hope, courage, friendship, love and generosity.

Lensed by Oscar-nominated (*Arrival*) cinematographer Bradford Young, ASC, and scored by Oscar-winning (*The Social Network*) composer Atticus Ross, *Corazón* carries a tagline, "Give Your Heart," which serves as a call to action designed to prompt people to register with Donate Life America, a short process which applicants can initiate by pressing their phones to their hearts.

The fact that our Top Spot for the year wasn't even a commercial further underscores the new frontiers that continue to open up in advertising/entertainment content creation. But most importantly, cementing our selection of *Corazón* is its impact on society.

Director Hillcoat shared, "The last time I checked, the film had initiated 4,000 new organ donors—that's equivalent to saving or improving 30,000 lives in that one person can donate eight vital organs," said Hillcoat. "One donor can save eight lives. My hope is that the film continues to gain exposure. I'm proud of the work and what it's doing."

A short film with a legacy to live up to rose to SHOOT's number two position for 2018. The Ad Council's *Rising*, a film that's a powerful extension of the

iconic Love Has No Labels campaign from R/GA, debuted last month and figures to be prominent on the awards show circuit in 2019. *Rising* was directed by *Game of Thrones*' David Nutter via Great Guns and written by Lena Waithe—creator of Showtime drama series *The Chi* and Emmy-winning writer for *Master of None*—and Azia Squire. The short features the immediate aftermath of a massive storm and challenges viewers to consider why it takes a disaster to bring us together. The film pays tribute to real moments when people from different backgrounds have come together following natural disasters. *Rising* hopes to encourage all Americans to connect and ultimately inspire people to act inclusively every day.

"We live in a time of tribalism. *Rising* is a story about shifting the way we communicate," said director Nutter. "Through this film we want people to go from being defensive of those who are different to accepting and embracing our differences."




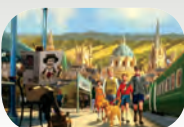

Finishing third is Nike's Colin Kaepernick-starring "Dream Crazy" which marketing students will likely be studying for some time to come in terms of whether a brand should willingly attach itself to controversy—and if in this case,

Continued on page 30

2018 Top Five Music Tracks

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Dunkin's "Espresso-Wear"	Bang Music , New York & Prague Brian Jones, composer Mackcut , New York Sam Shaffer, sound designer	Mackcut , New York Sam Shaffer, mixer	BBDO New York	O Positive , New York Brian Billow, director
2	 AT&T's "Bus"	Barking Owl , West Los Angeles Atticus Ross, Jacob Please, composers; Morgan Johnson, sound designer; Kelly Bayett, exec producer/creative director	Sonic Union , New York Steven Rosen, Mike Marinelli, Paul Weiss, engineers; Justin Cortale, Pat Sullivan, producers	BBDO , Los Angeles	Somesuch , London Anonymous Content , bicoastal Daniel Wolfe, director
3	 Mercedes-Benz's "Stronger Than Time"	Yessian Music , Hamburg, Germany Brian Yessian, chief creative officer; Zacharias Adrian, composer; Ingmar Rehberg, EP/managing director; Michael Yessian production head; Uli Witt Lukas Lehmann, producers; Max Fritz, Michel Riecken, Robin Grobkopf, sound designers	Yessian Music , Hamburg, Germany Max Fritz, mixer	antoni , Berlin	Sehsucht , Hamburg, Germany Ole Peters, director
4	 Chase's "Mama Said Knock You Out"	LL Cool J , "Mama Said Knock You Out" Q Department , New York re-orchestration & remastering, sound design	Digital Arts , New York Josh Heilbronner, mixer	Droga5 , New York	Epoch Films , Los Angeles Martin de Thurah, director
5	 FedEx's "Tortoise and the Hare"	Beacon Street Studios , Venice, Calif. Beacon Street Studios, Brian Chapman, composers; Adrea Lavezzoli, exec producer Sound Lounge , New York Tommy Jucarone, sound designer Work Editorial , bicoastal Stewart Reeves, sound designer	Sound Lounge , New York Tommy Jucarone, mixer	BBDO New York	Biscuit Filmworks , Los Angeles Noam Murro, director

2018 Top Five: VFX/Animation

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 Ad Council/ Love Has No Labels' "Rising"	Ntropic , Los Angeles Juliet Tierney, EP; Simon Mowbray, VFX supervisor/Flame lead; James McCarthy, VFX shoot supervisor; Bridgette Spalding, Tom Baker, producers. Erin Lockard, VFX coordinator; Jadan Duffin, Devin Uzan, VFX Nuke compositor; Roger Kupelian, matte painter; Nick Sanders, colorist; Kevin Miller, color producer. (Toolbox: Maya, Houdini, Nuke, Flame, Resolve)	R/GA , New York	Great Guns , West Hollywood, Calif. David Nutter, director
2	 Day One's "Sunshine"	Lobo , New York and Sao Paulo, Brazil Felipe Jornada, art dir; João Lavieri, Felipe Jornada, Rômulo de Oliveira, Wilson Panassi, concept artists; Antonio Soares Neto, Vinicius Barros, storyboard; Olavo Chagas, CG dir; Milton Dias, Frederico Martins, Diego Esteves, Eiti Sato, Daniel Adami, Felipe Bassi, Leo Rezende, Marcel Fukuwara, modeling; Flavio Castello, lead rigging; Leonardo Cadaval, animation supervisor/animator; Marcio Nicolosi, lead animator; Lucas Peres, previs; Andrea Delfino, Janaina Bonacelli, Bruno Carias, Bruno Hamzagic, Daniel Alvite, Daniel Bahia, Daniel Vasconcellos, Jorge Zagatto, Marcelo Zanin, Raphael Vinicius, Seixas Silva, Renato Sena, Rodrigo Souza, Ronaldo Brito, Ste Kajimoto, Thiago Martins, Victor Fernandes, animators; Olavo Chagas, Milton Dias, Diego Esteves, Rafael Migliorini, lookdev & render; Bruno Ferrari, lead compositor; Lucas Stringhetti, VFX; Chan Tong, VFX 2D. (Toolbox: Photoshop, Maya, Vray, Nuke, Premiere, Flash, Houdini)	BBDO New York	Lobo , New York and Sao Paulo Guilherme Marcondes, director
3	 Kia's "Feel Something Again"	The Mill , Los Angeles Pete King, EP; Hillary Thomas, producer; Vanessa Yee, prodn coordinator; Robert Sethi, shoot supervisor/creative dir/art dir; Tim Rudgard, shoot supervisor/2D lead artist; Jason Monroe, shoot supervisor/3D lead artist; Steve Cokonis, 2D lead artist; Daniel Thureson, Lisa Ryan, Jeannie Huynh, Benoit Mannequin, Lior Weiss, Jason Bergman, Ed Black, Ashley Forbito, Chris Hunsberger, Kai Chun Tsai, Krysten Richardson, Glyn Tebbutt, Daniel Lang, Elliot Brennan, Ian Blewitt, Adrian White, Adam Lambert, Matt Dobrez, Stefan Smith, Tom Van Dop, Yukiko Ishiwata, 2D artists; Chris Bayol, Cory Cospser, Nole Murphy, Omar Taher, Brian Lee, Benjamin Chan, Danny Garcia, Freddy Parra, Jae Jun Yi, James Robinson, Jinguang Huang, Alice Panek, Elizabeth Hammer, Jeremy Ramirez, Steven Olson, Dan Warom, Michael Lori, Ed Laag, 3D artists; Rasha Shalaby, Andy Wheeler, Marissa Krupen, matte painting; Jacob Bregman, animation. (Toolbox: Flame, Nuke, Maya)	David&Goliath , Los Angeles	MJZ , bicoastal/international Nicolai Fuglsig, director
4	 Great Western Railway's "Five and the Missing Jewels"	Electric Theatre Collective , London Daryl Graham, Tim Sanpher, Eleonora Quario, 2D animation; Taran Spear, Alex Prod'Homme, Courtney Pryce, Max van Leeuwen, Tom Humphrey, composers; Sergio Morales Paz, Steve Beck, Paul Templeman, Annie Rowland, Joffrey Zeitouni, Lou Thomas, Paco Rocha, Stephane Renaldi, Borja Massa, Dana DiGioia, Joao Pires, Ashley Anderson, Gregory Martin, Daniel Rico, Hillary McCarthy, and Kimon Matara, CG team. Modeling Interference Pattern (Toolbox: Maya, Houdini, TVPaint)	adam&eveDDB , London	Friends Electric , Los Angeles Pete Candeland, director
5	 Armor del Amor	HouseSpecial , Portland, Ore. Lourri Hammack, EP; Karly Richter, producer; Rex Carter, VFX supervisor, Flame artist. CG Beavan Blocker, Greg Kyle, animators; Karl Richter, TD; Josh Tonnesen, Kendra Philips, modeling; Nikie Monteleone, texture artist; Matt Reslier, Itg artist; Terence Jacobson, John Lally, rigging; Karl Richter, Walter Behnes, VFX; John Corbett, Nuke compositing; Elliot Freeman, line producer; Gee Staughton, art dir; Katie Mello, Margaret Meyer, prop fabrication; Rob Melchior, set fabrication; Stephen Bodin, title/credits artist; Alan Cook, graphics artist.. (Toolbox: Nuke, Flame, PTGui, Maya with Arnold, Houdini, Mari, Substance Painter, ZBrush, Mudbox)	none	HouseSpecial , Portland, Ore. Kirk Kelley, director/creative director

Best of Best Work You May Never See; VFX/Animation Picks;

Continued from page 28

it made sense or not. A two-minute spot, “Dream Crazy” features star and not so prominent athletes striving to excel. It also touches on the controversy of NFL players kneeling during the national anthem to protest racial inequality and instances of police brutality. Kaepernick was the first player to protest in this manner during NFL games, leading to his, some contend, being banished from playing professional football.

Kaepernick first appears on camera midway through the commercial. As his face is revealed, a reflection of an American flag is visible on a building facade behind him. At the start of the ad, Kaepernick says, “If people say your dreams are crazy, if they laugh at what you think you can do, good. Stay that way because what nonbelievers fail to understand is that calling a dream crazy is not an insult. It’s a compliment.”

He later declares, “Believe in something, even if it means sacrificing everything.”

Lance Acord, Emmanuel “Chivo” Lubezki and Christian Weber of Park Pictures directed “Dream Crazy” for Wieden+Kennedy.

Finishing fourth in our 2018 countdown is Procter & Gamble’s “It’s A Tide Ad” for Tide detergent from Saatchi & Saatchi NY. The Tide work in essence hijacked the 2018 Super Bowl telecast by turning seemingly every ad into a Tide commercial. It kicked off with actor David Harbour establishing that whenever the viewer sees clean clothes, it’s a #TideAd. He then appeared six more times in stereotypical Super Bowl ads, send-ups of several infamous past Super Bowl spots, and even as part of the broadcast. #TideAd trended on Twitter immediately, with people even generating their own #TideAd content.

For the Tide campaign, Saatchi turned to directing collective Traktor who at the time was with production company Rattling Stick. Traktor has since signed with Stink for global representation. The centerpiece “It’s A Tide Ad” earned a primetime Emmy Award nomination, marking a stellar year for P&G which won the Emmy for “The Talk” (which debuted in 2017).

Rounding out our Top Five is another

piece--which like *Rising* relative to *Love Has No Labels*--had a legacy to live up to, albeit one of a bit shorter duration. Last year, BBDO NY turned out the Monica Lewinsky anti-bullying PSA “In Real Life,” which earned a primetime Emmy Award nomination in 2018. The follow-up piece is a candidate for the next awards season conversation--a #DefyTheName PSA which disarms the most common type of bullying behavior, name calling, by featuring an all-star cast acknowledging the hurtful names they were called as young people. We now see them in situations that highlight their success and achievements.

A supered message read, “These were real names they were called growing up. They didn’t let it define who they became.”

The campaign further encourages supporters to change their display names in social media to include an insult that was used against them as bullies.

“Best Work” gallery

There’s an up-and-coming directorial bent to our best of “The Best Work You May Never See” in 2018.

Three of the top five were helmed by filmmakers acknowledged to being among the year’s most promising talent: Caitlin Cronenberg who was covered in *SHOOT*’s Up-and-Coming Fall Directors Series; Matteo J. Mosterts who earned a slot in *SHOOT*’s 2018 New Directors Showcase; and Maya Albanese, who made the final cut for the Commercial Directors Diversity Program (CDDP), a joint venture of the Directors Guild and the AICP. Albanese, Cronenberg and Mosterts took the second, third and fifth place entries, respectively, in our “best of” rundown.

BBDO NY scored first place with its Cure Alzheimer’s Fund PSA “Daughter and Mother” directed by David Shane of O Positive. In the piece, we see a young girl serving as caregiver for her youthful mom. The stress on the youngster is palpable. At one point, the girl frantically searches for her mom who is missing from the house. The pursuit leads the youngster outside in the pouring rain where she finally finds her mom standing in the middle of the street, causing a car to stop.

Then, there is a transformation as the young girl becomes a young woman and her confused, out-of-touch mom is now elderly.

Supered messages appear on screen which read: “You wouldn’t put your daughter through this when she’s young”; “Let’s make sure it doesn’t happen when she’s older”; “Help us find a way to spare your children the devastation of Alzheimer’s.”

Nestling in second place was a Georgia-Pacific spec spot titled “History” in which Albanese introduces us to a gay couple, a high school student with Down syndrome, and an immigrant to the U.S. who each receive a letter in the mail bringing life-changing news. The couple reads that its adoption of a child has been approved. The student is notified that she has been accepted to Syracuse University. And the immigrant is informed that he has been granted permanent residency status in the U.S.

A supered tagline reads, “History is written on paper. Which is why paper will never be history.”

Albanese has since been signed by production house brother for commercials and branded content in the U.S.; brother was the shop that mentored her as part of her CDDP experience.

Via Untitled Films in Toronto, Cronenberg directed our third place entry, “Oxygen,” for The Centre for Addiction and Mental Health in Canada. The :30 shows a woman who’s seemingly in a hospital bed speaking about her illness. Gradually, though, it’s revealed that she’s not in the hospital receiving treatment but rather at home alone dealing with her mental illness. The scenario underscores the campaign mantra “Mental Health is Health,” designed to address the disparity in the way people with mental illness are treated compared to those with a physical illness.

BBDO NY surfaced again in this countdown with a fourth place finish for nonprofit Day One’s *Sunshine*, a powerful animated short which uncovers the subtle ways young love can turn into pervasive torment. The film shows a budding young love moving from the blissfully early stages of carnival-won stuffed animals and selfies to a gradually more jealous, controlling and abusive

rapport. The piece shows in what forms abuse can rear its head in dating, from an aggressive barrage of texts to deliberate physical assaults and everything in between.

Sunshine was directed by Guilherme Marcondes via Lobo, which maintains full fledged studios in New York and Sao Paulo, Brazil.

And coming in fifth in our “best of” ranking was Mosterts’ tongue-in-cheek short film *Literally* in which two adverb patrol officers, members of the grammar police, arrest a hipster for improper use of the word “literally.”

The cinematic comedy short comes at a time when the English language is often butchered to fit into a tweet, when semantics are irrelevant, and when the word “literally” is literally not used correctly. However, it’s not only the hipster in this offbeat Mosterts-conceived world who’s guilty as charged; it seems that the lovable law enforcement officers also grapple with the same language issue.

VFX/Animation

The aforementioned Ad Council’s *Rising*--with Ntropic as the VFX house--tops our 2018 lineup of VFX/Animation Chart entries.

It is followed by the earlier cited Day One *Sunshine* animated short from the Lobo studios.

Taking third place is Kia’s Super Bowl spot which helped rocker Steven Tyler to “Feel Something Again,” teaming with director Nicolai Fuglsig of MJZ with The Mill L.A. and agency David&Goliath. Tyler winds up speeding a Kia Stinger in reverse on an abandoned racetrack--with the familiar notes of “Dream On” playing backwards. When he comes to a stop, Tyler is back in the 1970s at the age of 25. With the young rock star now in his prime, a super appears which reads “Feel Something Again.” The 25-year-old version of Tyler was created by the artisans at The Mill LA.

Next up in the fourth slot is Great Western Railway’s “Five and the Missing Jewels” directed by Pete Candeland of L.A.-based Friends Electric for adam&eveDDB London, with animation from Electric Theatre Collective, London. Featuring The Famous Five--a group of adventurous young children

BEST WORK OF THE YEAR

Top Music/Sound Ad Tracks

and their dog Timmy from the series of novels by English author Enid Blyton--the ad has these youngsters and canine Timmy chasing a scoundrel in the aftermath of a jewel heist.

Finishing fifth is animation studio HouseSpecial's scripted nature "documentary" short *Armor del Amor*--a combination of CG and live action fare--that follows the mating ritual of the nine-handed armadillo.

Directed by HouseSpecial's Kirk Kelley, the tongue-in-cheek story follows the armadillo (a CG character) as she emerges from her burrow in the lonely Texas landscape. HouseSpecial researchers captured footage of the animal's efforts to find a potential mate until finally, after several ill-fated opportunities, an ideal match is made via a computer dating service.

Music/Sound

The number one entry in this quarter's Top Ten Tracks Chart also scores the top slot overall for 2018: "Espresso-Wear" for Dunkin' directed by Brian Billow of O Positive for BBDO NY.

The spot unveils a faux line of "Espresso-Wear" fashion which includes Cappu-chinos, Americano-veralls and Latte-nk Tops, which allows people to keep their hands free and their espresso drinks--whether it be a latte, americano or macchiato--close by at all times. Driving the film is a score by Bang Music, New York and Prague, to accompany lyrics penned by Talon Gustafson and Brian Pinkley, associate creative director and sr. art director, respectively, at BBDO NY. Brian Jones served as composer for Bang, with sound design from Sam Shaffer at Mackcut, NY.

The film opens with a man going about his business. He's wearing a pair of Cappu-chinos, trousers with two pockets large enough to each accommodate a full cup of Dunkin' cappuccino. As our protagonist makes his way through town, performing certain tasks and errands, he sings lyrics which include, "Walking around in my Cappu-chinos. Now I can hold my coffee in my clothes. Free to go about my business where I go with my dunkin' cappuccino in my Cappu-chinos. Doin' stuff in my Cappu-chinos like fixing my hair and folding

clothes. Free to go about my business wherever I go with my Dunkin' cappuccino in my Cappu-chinos."

The song then introduces us to similarly functional overalls (Americano-veralls) and a casual pullover shirt (Latte-nk Tops).

Finishing second in our Top Five rundown of 2018 is another BBDO entry, AT&T's "Bus" directed by Daniel Wolfe via Somesuch and Anonymous Content, with music score and sound design from West L.A.-based Barking Owl. The cinema spot put us aboard a touring bus making its way along a winding mountain thoroughfare. Distracted for a moment, the driver swerves to avoid a broken patch of road, causing the bus to careen until it stops at a precarious perch, half hanging off the mountain.

The foreboding scene then gives way to a musical as passengers croon about getting to the front of the bus to shift their weight to the terra firma side, stabilizing the bus so that it doesn't fall off the mountain. The fun, whimsical transition from suspense thriller to movie musical underscores the wide swath of entertainment that AT&T can provide through its range of services.

Yessian Music, Hamburg, settled into the year's number three slot with Mercedes-Benz's "Stronger Than Time" directed by Ole Peters of Sehsucht, Hamburg, for Berlin agency antoni. The CG/live-action piece takes us through a wild ride in time tracking the legacy and evolution of the Mercedes-Benz G-Glass, right up to its newest iteration. Yessian handled both music and sound design.

Q Department provided re-orchestration and re-mastering as well as sound design for our fourth place entry: Chase's "Mama Said Knock You Out" featuring tennis star Serena Williams, with storyline and creative spirit driven by LL Cool J's "Mama Said Knock You Out." Martin de Thurah of Epoch Films directed for Droga5 NY.

And rounding out the Top Five was FedEx's "Tortoise & the Hare," a tug-at-the-heartstrings spot scored by Beacon Street Studios, Venice, Calif., with sound design from Sound Lounge, NY, and bi-coastal Work Editorial. Noam Murro of Biscuit Filmworks directed for BBDO New York.



Photos from the pages of SHOOT Magazine and SHOOTonline.com

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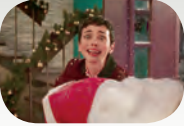








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SHOOT®

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 Ad Council/ Love Has No Labels' "Rising"	Ntropic , Los Angeles Juliet Tierney, EP; Simon Mowbray, VFX supervisor/Flame lead; James McCarthy, VFX shoot supervisor; Bridgette Spalding, Tom Baker, producers. Erin Lockard, VFX coordinator; Jadan Duffin, Devin Uzan, VFX Nuke compositor; Roger Kupelian, matte painter; Nick Sanders, colorist; Kevin Miller, color producer. (Toolbox: Maya, Houdini, Nuke, Flame, Resolve)	R/GA , New York	Great Guns , West Hollywood, Calif. David Nutter, director
2	 TK Maxx's "Never- ending Stocking"	Electric Theatre Collective , London Ryan Knowles, VFX supervisor/2D lead; Jon Berridge, VFX supervisor; Polly Durrance, producer; Christian Block, Mike Cosgrove, Ned Baker, Stirling Archibald, Tom Humphrey, Adam Woolrich, Alex Grey, Alex Prod'homme, Aitor Arroyo, 2D artists; Billy Stockwell, DMP; Luke Morrison, colorist. (Toolbox: Flame, Nuke)	Wieden+Kennedy , London	Blink , London Nick Ball, director
3	 Macy's "Space Station"	Blacksmith , New York Daniel Morris, VFX supervisor/2D lead; Tuna Unalan, Olivier Varteressian, VFX/CG supervisors; Charlotte Arnold, exec producer; Binky St. Leger, VFX producer; Michael Marsek, Casey Reuter, Vitaliy Burov, CG generalists; Bogdan Mihajlovic, CG tracking; Rick Walla, FX artist; Robert Bruce, Nick Tanner, Tim Reagan, Jacob Slutsky, Yebin Ahn, compositors; Sue Jang, matte painter. (Toolbox: Flame, Nuke, Maya, Houdini, Arnold Substance Designer, Photoshop)	BBDO New York	Epoch Films , bicoastal Martin de Thurah, director
4	 PlayStation's "Wonder- land"	The Mill , New York Angus Kneale, chief creative officer; Nathan Kane, creative director; Ruben Vandebroek, shoot supervisor, 3D lead artist; Siro Valente, 2D lead artist; John Montefusco, 3D lead artist; Marco Baratto, James Cudahy, 2D artists; Todd Akita, Charles Lee, 3D artist; Clemens den Exter, design; Eliana Carranza-Pitcher, exec producer; Mandy Harris, producer; Mia Lalanne, production coordinator; Mikey Rossiter, colorist; Evan Bauer, color producer. (Toolbox: Flame, Nuke, Maya, Houdini)	BBH New York	MJZ , bicoastal/ international Matthijs van Heijningen, director
5	 Secondhand Hounds' "Lenny"	Mad Ruffian and Mad Ruffian Post , London Amanda Jones, director/producer/VFX producer; Mad Ruffian, story animation; Christopher Watson-Wood, VFX supervisor and motion capture; Toby Williams-Ellis, CG supervisor; Michel Denis da Silva, character animation; Oscar Hill, lighting & rendering; Felipe Bassi, character design; Frank Eagan, character textures; Igor Pichardo, character rigging; Gökçecan Gürsoy, compositor; Max van Leeuwen, CG R&D/scene development. (Toolbox: Houdini, Maya, Nuke, After Effects, Octane)	none	Mad Ruffian , London Amanda Jones, director
6	 NRMA Insurance's "Don't Drive Naughty, Drive Nice"	Framestore , Los Angeles Michael Ralla, VFX supervisor; Marco Marengi, animation director; Marko Mandaric, CG supervisor; JD Yepes, compositing supervisor; Aamir Karim, Kuri Han Lee, Will Brand, CG modeling; George Saavedra, Galina Pak, Rob Garcia, CG rigging; Ron Pucherelli, Samuel Walsh, Taylor Hodgson-Scott, CG animation; John Hart, CG texture; Nate Usiak, CG FX; Chris Sutherland, Brianna Reynolds, Minsang Lee, compositing; Alexandra Wysota, VFX editor; Bethan Thomas, director of operations & production; Rachel Mariscal Creasey, VFX sr. producer. (Toolbox: Nuke, Maya, Houdini, RealityCapture, 3Dequalizer)	The Monkeys , Sydney	Tool of North America , Santa Monica, Calif. Marc Forster, director Exit Films, Sydney
7	 Bethesda's "Fallout 76 - Official Live Action Trailer"	Method Studios , Los Angeles Stephanie Gilgar, exec producer; Mike Zavala, VFX producer; Jesse Bradstreet, VFX supervisor; Juan Sebastian Gomez, real-time CG supervisor; Sandro Blattner, comp supervisor; Laura Hill, Nuke lead; Chris Bankoff, Flame lead; Josephin Peichl, coordinator. (Toolbox: Maya, Houdini, Nuke, Flame)	gnet , Los Angeles	gnet , Los Angeles David Moodie, director
8	 EnBW's "Rocking on E"	Sehsucht , West Hamburg, Germany Jan Tiller, EP; Tanya Curnow, Stephanie Hülsmann, producers; Caroline Göhner, Julius Brockelman, design & digital matte painting; Daniel Jahnel, 3D lead; Juan Brockhaus, Jakob Schulze-Rohr, Norbert Kiehne, Markus Geerts/Martin Chatterjee, Thure Koch, Jannes Kreyenberg, Heinrich Löwe, Frank Spaltholz, Sebastian Welti, 3D artists; Mitra Navab-Pour, motion design; Alexander von der Lippe, compositing. (Toolbox: Maya, Houdini, Arnold, ZBrush, Substance Painter, Mari, Nuke)	Jung von Matt/Neckar , Hamburg, Germany	Sehsucht , Hamburg, Germany Hans-Christoph Schultheiss, director
9	 Emirates NBD's "Give In To Giving"	Hanzo Film , Dubai Aryash Feiz, director; Hijaz Moosa, EP (Toolbox: Maya)	Leo Burnett , Dubai	Hanzo Film , Dubai Aryash Feiz, director
10	 Cricket's "Four for the Holidays"	Psypop , bicoastal Chris Sage, 3D lead; Lane Jolly, 2D lead; Adriane Scott-Kemp, producer; Brandon Sanders, Flame; Jaemin Lee, You Tengari, Ryan Kirkwood, Nitesh Nagda, Itg. & rendering artists; Danny Song, Tingting Li, Carl Mok, comp artists; James Atkinson, Nico Sugleris, Mat Rotman, Houdini ; Stephen Mann, Zed Bennett, John Bloch, tech animators. Little Zoo Studio , Falmouth, Maine Jason Taylor, animation dir; George Schermer, animation supervisor; Todd Wilbur, Manu Menendez, Andrzej Ellert, Andrew Conroy, John Turello, Matt Walker, Mariano Lopez Dau, Kevin Hoa Nguyen, Adam Strick, animators (Toolbox: Maya, Arnold, Houdini, Nuke, Photoshop, Flame)	ARGONAUT , San Francisco	Psypop , bicoastal Marco Spier, Jack Anderson, directors

VFX CHART TOPPER

Ntropic Elevates "Rising" For R/GA

Ad Council's poignant short takes #1 slot in quarterly Chart

A SHOOT Staff Report

The Ad Council recently unveiled *Rising*, a short that is a powerful extension of the iconic Love Has No Labels campaign. The film was directed by *Game of Thrones*' David Nutter and written by Lena Waithe and Azia Squire. The short pays tribute to real moments when people from different backgrounds come together following natural disasters.

Created pro bono by R/GA with production house Great Guns and VFX by Ntropic, *Rising* follows a group of diverse Americans facing a devastating storm.

Ntropic enhanced this cinematic narrative by weaving seamless VFX and color throughout. This included creating two fully CG scenes and amplifying the rain storm itself, which was added via VFX to 90 percent of the 10-minute film, resulting in over 100 enhanced shots. Ntropic got involved early on in the pre-pro process with

Nutter and Great Guns.

The two fully CG scenes were from the perspective of looking away from the house seemingly in the center of the storm. "In most of the shots the camera is facing towards the house, and the set was dressed to accommodate," said Ntropic LA EP Juliet Tierney. "In the scenes where the hero is standing on the roof, looking out over the flooded street for help, that whole scene apart from the hero is CG. We created CG houses, trees, debris, destruction and water. We also added a camera move and re-positioned the hero per the edit, which created parallax and added to the complexity of the work. Finally a helicopter searchlight was created as well as light interaction. The other scene we had to create, was the scene where the family is escaping in the boat. Again, all the houses, the trees, and the rescue flares are created in CG."

VFX/Animation News & Developments



Ingwers (l) & Briney

PIXOMONDO LAUNCHES AD DIVISION

Pixomondo, the VFX house behind the *Game of Thrones* dragons, has launched a North American ad division with full capabilities to produce content from script to screen. Based at Pixomondo's L.A. headquarters, the department is overseen by EP Mandie Briney and creative director Davis Ingwers. The division has already worked on spots for *Call of Duty*, *Spotify* and *John Deere*, among others.

With a roster of VFX artists who helped propel Pixomondo to an VFX Oscar win on the Martin Scorsese's movie *Hugo*, multiple Emmy wins on *Game of Thrones*, and provided VFX work for high profile projects such as *Bridge of Spies* and *Wonder Woman*, Pixomondo has the benefit of providing this same pool of A-level talent for the advertising world.

Pixomondo has eight offices on three continents. Although largely known for its VFX work in film and TV, Pixomondo has also been a major advertising force in Germany and China.

IAN BRADLEY JOINS FRAMESTORE AS DESIGN DIRECTOR

Framestore has hired design director Ian Bradley, who will be based out of the company's New York office. With over 12 years of industry experience, Bradley has worked across a wide range of projects at The Mill, Method, Psyop, McCann Worldgroup, AKQA, and 360i. His roles have ranged from concept artist across cinematic, commercial, gaming and AR experiences; illustrator and character designer for children's entertainment; front-end interactive web design and development; and even UX and UI designer for devices and applications created for non-verbal children with cerebral palsy and autism.

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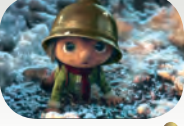

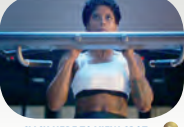





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THE 17TH
ANNUAL
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AWARDS

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Dunkin's "Espresso-Wear"	Bang Music , New York and Prague Brian Jones, composer Mackcut , New York Sam Shaffer, sound designer	Mackcut , New York Sam Shaffer, mixer	BBDO New York	O Positive , New York Brian Billow, director
2	 AT&T's "Shot"	JSM , New York Joel Simon, chief creative officer/composer; Nathaniel Morgan, Jason Krebs, composers; Nathan Kil, sound designer; Jeff Fiorello, EP	Sonic Union , New York Paul Weiss, engineer; Justin Cortale, Pat Sullivan, producers	BBDO New York	Biscuit Filmworks , Los Angeles Steve Rogers, director
3	 Migros' "Finn's Parents"	Yessian Music , Hamburg and Detroit Ingmar Rehberg, exec producer; Helena Schmitz, sr. producer; Brian Yessian, CCO; Michael Yessian, head of production Jingle Jungle , Zurich, Switzerland Gregor Rosenberger, sound designer	Jingle Jungle , Zurich Gregor Rosenberger, mixer	Wirz Gruppe , Zurich	Passion Pictures , London Kyra & Constantin, animation directors
4	 United Airlines' "World Orchestra"	Finger Music & Sound Design , New York Dave Hodge, creative director/producer/music consultant/sound designer; Ewa Miller, sr. producer Variations of George Gershwin's "Rhapsody in Blue"	Sonic Union , New York Mike Marinelli, mixer	mcgarrybowen , New York Jerry Krenach, managing director; global music production	PRETTYBIRD , Culver City, Calif. Max Malkin, director
5	 Covergirl's "Massy"	SOUTH Music and Sound Design , Santa Monica, Calif. Jon Darling, Dan Pritikin, composers; Robin Holden, composer/sound designer	Wave Studios , New York and London Chris Afzal, Ed Downham, mixers; Vicky Ferraro, EP; Ruth Eaton, producer; Aaron Reynolds, executive creative director	Droga5 , New York Mike Ladman, music supervisor	PRETTYBIRD , Culver City, Calif. Matt Lambert, director
6	 GEICO's "Solo"	Beacon Street Studios , Venice, Calif. Beacon Street, custom score composers; Adrea Lavezzoli, EP "Flight of the Bumblebe," composed by Nikolai Rimsky-Korsakov APM Music , Hollywood, Calif. stock music	Rainmaker Studios , Richmond, Va. Jeff McManus, mixer	The Martin Agency , Richmond, Va.	Hungry Man , bicoastal Wayne McClammy, director
7	 Doctors Without Borders' "Across the Sea"	Q Department , New York	Plush , New York Matt Giordano, mixer	none	Curfew , Brooklyn, NY Mark & Spencer, directors
8	 Truth's "Rebekkah's Story"	Butter Music + Sound , bicoastal Vlad Berkhemer, composer; Annick Mayer, music producer Lime Sound Design (LSD), Santa Monica, Calif. Michael Anastasi, sound designer	Lime Studios , Santa Monica, Calif. Michael Agostino, mixer	72andSunny , Los Angeles	m s s n g p e c e s , bicoastal Tucker Walsh, director
9	 Macy's "Space Station"	Soundtree Music , London Jay James, EP/managing director/producer; Luis Almau, head of music production. "HOME" composed by Joel Hartman for Soundtree Music , published by Soundtree Music Publishing Brian Emrich, sound designer	Sonic Union , New York Steve Rosen, mixer	BBDO New York Rani Vaz, SVP, director of music; Julia Millison, music producer	Epoch Films , bicoastal Martin de Thurah, director
10	 Heathrow's "Making It Home Makes Christmas"	Factory , London Anthony Moore, Jack Hallett, sound designers Paul Young's "Every Time You Go Away"	Factory , London Anthony Moore, Jack Hallett, mixers	Havas , London	Outsider , London Dom&Nic, directors

Bang Dons “Espresso-Wear”

Quirky Dunkin’ spot tops quarterly Tracks chart

A SHOOT Staff Report

Dunkin’—known for donuts, morning pastry and coffee—extends its reach to higher-end espresso drinks, heralding the introduction with a campaign from BBDO NY which includes the unveiling of a faux line of “Espresso-Wear.” The tongue-in-cheek rollout comes in the form of this online film directed by Brian Billow of O Positive.

The functional fashion includes Cappu-chinos, Americano-veralls and Latte-nk Tops, which allows people to keep their hands free and their espresso drinks—whether it be a latte, americano or macchiato—close by at all times. Driving the film is a score by Bang Music, New York and Prague, to accompany lyrics penned by Talon Gustafson and Brian Pinkley, associate creative director and sr. art director, respectively, at BBDO NY. Brian Jones served as composer for Bang, with sound design from Sam Shaffer at Mackcut, NY. Their collective effort now lands them the number one slot on *SHOOT*’s year-end quarterly Top Ten Tracks chart.

The film opens with a man going about his business. He’s wearing a pair of Cappu-chinos, trousers with two pockets large enough to each accommodate a full cup of Dunkin’ cappuccino. As our protagonist makes his way through town, running errands, he sings lyrics which include, “Walking around in my Cappu-chinos. Now I can hold my coffee in my clothes. Free to go about my business where I go with my dunkin’ cappuccino in my Cappu-chinos. Doin’ stuff in my Cappu-chinos like fixing my hair and folding clothes.”

The song then introduces us to similarly functional overalls (Americano-veralls) and a casual pullover shirt (Latte-nk Tops).

Brian Jones

SHOOT connected with Bang president/composer Jones for insights into the Dunkin’ piece. He pointed out that creative restraint was necessary for the film.

“What tends to make a wonderfully silly

idea like ‘Espresso-Wear’ work from a musical standpoint is making sure it feels ‘real’ rather than a parody,” he observed. “It’s more funny when you believe these people are really into their new ‘Espresso-wear’—so rather than nod and wink and make sure everyone knows we’re in on the joke, we thought it was important to go straight for an earnest execution of the song.”

Bang, continued Jones, was “brought in at the boards stage—the creatives wrote the lyrics which clearly inform much of the on-camera character movement so we had to make sure timings were working. Having the song written ahead of shooting also meant that Brian Billow could use the music during casting. We worked closely with the creatives and producers at BBDO to make sure the overall feel of the song was right before they shot and went very quickly into edit. Not only did we have to



Bang’s Brian Jones

be sure we had tight .15s for each vignette, we also needed to write the longer song that would more fully develop the idea.”

As for his biggest takeaway from his experience on the Dunkin’ project, Jones shared, “Working on a project like ‘Espresso-Wear’ reinforced many lessons we’ve learned over the years—but perhaps the most important lesson is to HAVE FUN while you’re doing it. Be goofy, try something you know will never make the final cut, just to do it and make yourself laugh. You can stumble upon happy accidents that would never have come without messing around a bit. That playful spirit comes through the track and adds to the overall feeling you impart to the film.”

The BBDO contingent on “Espresso-Wear” included Gustafson, Pinkley, worldwide CCO David Lubars, NY CCO Greg Hahn, executive creative directors Doug Fallon and Steven Fogel, director of integrated production David Rolfe, VP/group head executive producer Dan Blaney, VP/executive producer Diane McCann, and producer Katie Greene. Mackcut’s Shaffer additionally served as audio mixer.

CREATIVE DIRECTOR DRENIK GOES SOUTH

SOUTH Music and Sound Design has brought artist/composer/producer Matt Drenik on board. Bringing an A&R-style approach to the role of creative director, Drenik has a music-making background spanning virtually all areas—from touring the world to running the Portland-based collective and label Get Loud, to composing for TV shows, including dozens of featured songs written specifically for the FX hit series *Sons of Anarchy*.



Matt Drenik

With deep ties to the indie music scene, Drenik widens what *SOUTH* can offer its advertising clients. And at the same time, *SOUTH* will provide Drenik the opportunity to take his specific talents and expertise to a broader stage, forging collaborations focused on creative diversity.

Drenik got his start as frontman for Austin rock band Lions, touring and signing to a mix of major and indie labels over the past 15 years. In 2008, Drenik’s band was asked to perform a track for the pilot episode of *Sons of Anarchy*. It was an auspicious entrée into the world of TV; Drenik served as a contributing composer for the series for all seven seasons. One of Drenik’s most well-known tracks, his version of Neil Young’s “Hey Hey, My My” has reached over 31 million hits on YouTube.

His solo work was performed under the Battleme moniker. Battleme’s repertoire not only showcases Drenik’s chops, but also his talent for distilling a visual idea into the perfect musical accompaniment. Additionally, in the role of music supervisor, Drenik has handled sync and licensing for his own outfits and the Get Loud roster, including song placement in HBO’s *Here and Now*, Showtime’s *Shameless*, and EA’s *UFC 2*. Since moving to LA in early 2018, Drenik has seen his network of singers, writers and emerging musicians widen even further, all the more for him to tap into at *SOUTH*.

Q DEPARTMENT SCORES IMMERSIVE EXPERIENCE

With a recently concluded run in L.A., *Chained: A Victorian Nightmare* made its mark as an immersive theater VR adaptation of Charles Dickens’ classic tale, “A Christmas Carol.” Helping to drive the experience is a soundtrack from audio director Drazen Bošnjak of Q Department.

In this single-guest experience, each visitor interacted with live actors in both real and virtual spaces, traveling through an exquisitely-detailed physical set into the spirit world of 19th-century London. To “cross over,” the guest will be placed in a VR headset to travel to otherworldly scenes and converse with powerful and terrifying spirits.



Poster art for Chained

Composers through the ages have delighted in interpreting temporality in multifarious ways. Audio director Drazen Bošnjak’s mixed reality sound world to Justin Denton’s gothic version of Dickens’ “A Christmas Carol,” *Chained: A Victorian Nightmare* suspends time between “reality” and “virtual reality.”

Interwoven into the quietude of this project, Q Department’s music and sound design spatializes the whir and hum of Denton’s post-industrial Victorian metropolis. Original music soundscapes meld with baroque period instruments, featuring adaptations of “La Folia” by Rodrigo Martinez, “Folias Gallegas” by Santiago de Murcia, and “Alceste” by Lully; immutable spirits drag foley’d chains where the phantom of reality itself becomes unchained.

Q Department’s track was spatialized and mixed using the Mach 1 Spatial System. The track was implemented in Unreal Engine, using the combined techniques of UE native Source Point, Stereo, Mach 1 Stereo Source Point [SSP] and Mach 1 Spatial System Sound Actors. The music was performed by a baroque period specialist ensemble featuring Theorbo, Baroque Guitar, Cello, Violin and Percussion; recorded at Q Department’s studio via a pure analog path to a Studer tape machine, transferred to the digital domain via superior A/D converters and mastered through analog EQ, compression and limiting.

Sound Lounge Grows Its Film + Television Division Sound Lounge is expanding its Film + Television division, which provides sound editorial, ADR and mixing services for episodic television, features and documentaries. The studio is upgrading the division's main mix stage to support editing and mixing in the immersive Dolby Atmos format.

The Future Group and Riot Games Collaborate on Augmented Reality Performance By K/DA at 2018 League of Legends World Championship The League of Legends World Championship Finals Opening Ceremony presented by Mastercard, which took place recently and was one of the most widely viewed events in the world, included a special performance this year.

MPSE To Honor Sound Supervisor Stephen H. Flick with Career Achievement Award The Motion Picture Sound Editors (MPSE) announced Supervising Sound Editor Stephen H. Flick as recipient of its 2018 MPSE Career Achievement Award.

Whitehouse Post Welcomes Editor Georgia Dodson Whitehouse Post has boosted its Los Angeles roster with the signing of editor Georgia Dodson.

Video Chronicles The Journey of Ccilu Dance Contest Winner Jaryan Bague Ccilu Footwear is now well into its second season as an official sponsor of the World of Dance Championship Series, serving as the Presenting Sponsor for the tour's Winner's Circle.

Benjamin Howdeshell Directs Milla Jovovich in Horror "Withorwithout" Director Benjamin Howdeshell shows his mastery of the dark side in *Withorwithout*, his new horror film/music video about a couple who are the apparent victims of a home invasion in the Hollywood Hills.

Digital Arts' Diverse Audio Talent On Full Display With Work For Audi, Chase, Sunoco, Abbott and Reality Show "The Contender" Besides successful and engaging new ad campaigns, all feature sound design and audio mix from Digital Arts – the 20-year-old full service post house.

Jihae and The Underground Create "Life On Mars" Post boutique The Underground provided VFX as well as extensive beauty cleanup for actress/singer/songwriter Jihae's new music video, "Life on Mars," a tribute to the classic David Bowie song and video.

Madison Beer Confronts Destructive Forces In New "Hurts Like Hell" Music Video Madison Beer's new single "Hurts Like Hell" featuring Offset makes its debut in an intense new music video directed by Lord Danger's Mike Harris

Chapter Four Creates Soundscape for 360 Ad Promoting Disney's "Aladdin" on Broadway Chapter Four recently applied its expertise in spatial sound to place consumers in the middle of the Disney's hit Broadway spectacle *Aladdin*

Sony Pictures Post Production Services Provides Stellar Sound for Columbia Pictures' "Venom" Box office hit, *Venom*, from Columbia Pictures, was among the first films to have its sound work completed through Sony Pictures Post Production Services' expanded facilities on the studio lot in Culver City.

New York Women In Film and Television Appoints Cynthia López as New Executive Director New York Women in Film & Television (NYWIFT), the largest member chapter within its worldwide network, has named Cynthia López, an Emmy, Peabody and duPont-Columbia Award-winning media strategist, and former Commissioner of the New York City Mayor's Office of Media and Entertainment.

Netflix To Produce Animated Feature "Film Escape From Hat" From Academy Award Nominated Director Mark Osborne Netflix announced that it will produce the animated feature film, *Escape from Hat*, from two time Academy Award nominated director Mark Osborne (*Kung Fu Panda*, *The Little Prince*) together with writer Adam Kline (*Artemis Fowl*, *The Clockwork War*).

Rising Sun Pictures Education: Joannah Anderson Interview Rising Sun Pictures Education has served as the stepping stone that many young artists have used to make the leap from the classroom to industry. Joannah Anderson is one.

charlieuniforntango Announced Austin Studio Move Lola Lott, charlieuniforntango principal/CEO, announced the company has moved its Austin studio location from downtown to a new space at 4004 Marathon Boulevard, Austin, Texas, 78756.

Cinematic Media Launches In Mexico City Cinematic Media, a full-service post-production finishing facility focused exclusively on TV and cinema content, has launched in Mexico City. Located on the lot at Estudios GGM, the new facility offers dailies, look development, editorial finishing, color grading and other services, and aims to capitalize on booming entertainment media production in Mexico and throughout Central and South America.

Prasad Corp and Technicolor PostWorks New York To Offer Scanimity HDR 4K Film Scanning and Film Restoration Prasad announced a strategic partnership with Technicolor PostWorks New York to provide a flagship Scanimity HDR 4K film scanner to support 4K "scan once" workflow for film, SAN and LTO archiving, full-service film scanning and digital restoration services in 8mm, Super8, 16mm, 35mm, 65mm, 2K, and 4K for archival preservation purposes, and film scanning and digital restoration services for classic independent films readying for re-release.

The PGA Announces 2019 Producers Guild Awards Nominees For Documentary Motion Pictures The Producers Guild of America (PGA) announced its 2019 Documentary Motion Pictures nominees that will advance in the final voting process for the 30th Annual Producers Guild Awards presented by General Motors.

Unreal Engine Supports DeckLink Products, DeckLink SDK Available from Unreal Marketplace Blackmagic Design announced Epic Games' Unreal Engine 4.21 now supports Blackmagic Design's DeckLink 8K Pro, DeckLink Duo 2 and DeckLink 4K Extreme 12G capture and playback cards

Union's Jay Friedkin Cuts Trailer for Darrell Hammond "Cracked Up" A film trailer is designed to intrigue, to reveal enough information that the audience is compelled to find out the whole story.

TED-Ed and Nice Shoes Pose The Question "Does Time Exist?" In New Animated Short The passage of time has been pondered by brilliant scientists and popular culture creators alike, and the two worlds come together in a delightful animated short from TED-Ed and creative studio Nice Shoes, "What Is Time?" The piece dives into the existence of Global Nespresso Campaign Reunites George Clooney With Creative Partners At McCann, Untitled and Big Sky Edit. Starring George Clooney and Natalie Dormer, the latest Nespresso campaign entitled "The Quest" invites viewers into an epic journey to find the most exceptional coffee in the kingdom.

NYWIFT Appoints Cynthia López as New Executive Director New York Women in Film & Television (NYWIFT), has named Cynthia López, an Emmy, Peabody and duPont-Columbia Award-winning media strategist, and former Commissioner of the New York City Mayor's Office of Media and Entertainment, as its new Executive Director.

Killer Tracks Now Offering Sound Effects From The Sounddogs Library KillerTracks announced that more than 55,000 premium sound effects from the Sounddogs Library are now available for licensing through its website.

Team One and ShadowMachine Partner on Creative Campaign for littleBits' New Line of STEAM

Inventor Kits Los Angeles based Team One, Publicis Groupe's fully integrated advertising, digital and media agency, is behind the delightful stop-motion animation creative campaign for littleBits' new line of inventor kits, which use science, technology, engineering, art and math (STEAM) to encourage kids to live beyond the instruction manual and invent the world they want to live in.

Artifact Nonfiction Brings Its A-Game To "The Away Game" Documentary When Tim Hortons Canada decided to support Kenya's only ice hockey team and give them the experience of a lifetime, their agency, Zulu Alpha Kilo, turned to long-time collaborators filmmaker David Grabias and Artifact Nonfiction to tell the story.

Rising Sun Pictures Education: Joannah Anderson Interview Rising Sun Pictures Education has served as the stepping stone that many young artists have used to make the leap from the classroom to industry. Joannah Anderson is one.

American Film Institute Announces AFI Awards 2018 Honorees The American Film Institute has named the honorees of AFI AWARDS 2018, celebrating the year's most outstanding achievements in the art of the moving image — with 10 films and 10 television programs deemed culturally and artistically significant.

American Society of Cinematographers To Honor Robert Richardson and Jeff Jur at Annual Awards The ASC has chosen two honorees to be feted for their body of work at the 33rd ASC Awards for Outstanding Achievement.

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Attaining Consistency In A Constantly Evolving Marketplace

Continued from page 27

entertainment models in branded work.”

For Collaboration, BBDO partners with content sources, publishers, platforms and influencers—a prime example still being GE’s *The Message* podcast series of a couple years ago in which, noted Rolfe, “the production was very squarely placed within the podcast company that also led in its distribution.”

For Curation, the prime example is quite recent with Bacardi’s “Music Liberates Music” initiative in which up-and-coming artists were called upon to submit their best “Sound of Rum” inspired tracks. This music video project, said Rolfe, “effectively maker-sourced (a higher end version of crowd-sourced) a series of five eclectic videos, with BBDO Studios acting as portal.”

For Rolfe, the 5C’s and their development helped to make 2018 a successful and enlightening year. “We really hit full throttle in terms of an expansive making

mentality. We are limitless in our creation—that’s the feeling that has become fluid across the creative and production departments, knowing that every good idea can be realized, understanding what we can do in-house, through collaboration, recognizing all the different making outlets and bending those into our agency aperture. This has helped to transform BBDO even further, bringing in new dimensions of experiential work, influencer collaborations. You’ll see more from us as we move forward in such areas as IP.”

Moving forward is key for Lubars—and that includes moving forward from any Agency of the Year honor. In 2018, BBDO NY earned Agency of the Year distinction from the Webby Awards, D&ADs, the Art Directors Club Awards and The One Show, among other competitions. Lubars noted that the real litmus test is attaining a high creative and business plane year after year. “It’s the agencies that have that con-

sistency that I respect—the agencies who continually do breakthrough, culturally significant work that moves the needle for their clients. There are some agencies that do it once or twice and live off the fumes. That’s not us. You have to be continually creating, learning, growing—both valuing the work and at the same time not treating everything like it’s precious.”

Flanik affirmed, “We don’t rest on our

laurels. We never stop moving, evolving, changing. The size, scope, shape and form of the work is constantly expanding.”

She added, “Perhaps what I’m most proud of is our ability to adapt, change and evolve so quickly while still staying true to exactly who we are. We’re taking brands in different directions to connect with consumers but always staying authentic, meaningful and true to each brand.”

Flash Back

December 16, 2013 Mike Hughes, The Martin Agency’s longest-serving creative director and its president since 1995, passed away today in his Richmond home after a long and valiant fight against lung cancer. Hughes joined The Martin Agency in 1978 as a writer and went on to serve as creative director for three decades and president for 18 years. A lifelong non-smoker, Hughes documented his thoughts about living and dying on his blog, unfinishedthinking.com, which is followed by hundreds around the globe.... DNA/David Naylor & Associates has signed feature filmmaker Kimberly Peirce for exclusive spot and music video representation in the U.S. Known for her activist independent vision, Peirce staked her place as a writer and director of singular vision with her debut feature *Boys Don’t Cry*, a powerful, fact-based drama about the life and tragic death of Brandon Teena, a Nebraska transgender who was brutally raped and murdered after his double life was exposed.... Steve McQueen’s *12 Years a Slave* and David O. Russell’s *American Hustle* lead the 19th annual Critics’ Choice Movie Awards nominees with 13 bids each. Both films are nominated for best picture, actor, supporting actor and actress, acting ensemble, director, editing, costume design and makeup. Alfonso Cuarón’s space odyssey, *Gravity*, starring Sandra Bullock, follows with 10 nominations, including best picture, actress, director and visual effects....

December 19, 2008 Director Marcel Langenegger, having wrapped his feature filmmaking debut *Deception*, has returned to commercialmaking, joining production house GARTNER. His credits include the Cannes Gold Lion-winning “Borderline” PSA for Doctors Without Borders...Director Jim Manera, perhaps best known for Chevrolet’s “Like A Rock” campaign, has joined Cohn+Company, the NY-based shop headed by president/exec producer Jack Cohn. Manera was previously repped to Original Film and prior to that, Reactor Films. He started his career on the agency side of the business in Chicago as a copywriter at Leo Burnett, then a creative director at Tatham, Laird & Kudner, and group creative director on the Anheuser-Busch account at DDB Needham.... Smoke & Mirrors NY has hired CG supervisor Michael Donovan. He earlier served in the same capacity at Spontaneous NY, and prior to that as a TD at Quiet Man, NY....Jennifer Lederman, who has been managing director of Red Car New York since 2000, has been promoted to the newly created position of national managing director for the overall company. She will be charged with coordinating Red Car’s efforts, talent and resources across a national platform spanning its editorial/post shops in New York, Miami, Chicago, Dallas, L.A. and San Francisco. Red Car also maintains an operation in Buenos Aires....

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YEAR IN PERSPECTIVE

Looking Back & Ahead

Continued from page 22



Gavin Lester
Partner + Chief Creative Officer
Zambezi

4) While this is nothing new, I think there will be a continued push from most brands for innovative, creative solutions outside of traditional advertising and media. That said, there's a lot of cross-pollination happening right

now. It's interesting to see more non-traditional, progressive companies like Google and Facebook becoming more present in traditional places, and using powerful imagery as a means to break through and truly capture people's attention.

There's also a growing consciousness in culture of the time and focus we put into our digital devices—and also a recognition that we have greater clarity when we're off of them and more present and awake to the world around us.

I think that the brands that understand that and are very thoughtful and strategic in how they use both traditional and non-traditional marketing will win. There are certainly great benefits and opportunities in both.



Al Moseley
Global President & CCO
180

1) This has been the biggest year for change that I can remember. The holding company model is certainly being challenged. We've seen big mergers across the board, from CRM to brand agencies, and new models appearing as agencies try to diversify their offerings in order to stay

competitive. Agencies and holding companies alike are constantly looking for new ways to structure themselves, but one thing remains the same: great work is great work.

4) I'm sure we'll see different types of offerings from smaller agencies – they can do quite well in a climate that demands fast content. The legacy agencies will have to adapt in order to stay competitive.

5) Our resolution this year is to continue to build on what we've discovered over the past twelve months. By deepening our commitment to a culture of free flowing creativity, personal growth and development, and an all-hands-on-deck attitude, we're making space for exceptional talent to rise up in every department. Our clients can feel that energy, and the results speak for themselves.



Madison Wharton
Global Board Member, Integrated Production
Forsman & Bodenfors

2) This was a very significant year for Forsman & Bodenfors. Our New York office worked closely with the 3% Movement, the Paradigm team, ADCOLOR, and other valued consultants to make significant strides in building an

environment where all employees feel safe and valued. We merged two agencies that had shared values and complementary skills and became the new Forsman & Bodenfors, a new creative collective with 8 offices globally. We've adopted a flat, collaborative structure where the task is the only boss and are building tools to allow for interoffice/intercounty team collaboration. We're building GrowYourCircle.org, a tool for the industry that will allow producers from any agency to find production partners across all aspects of underrepresentation.

5) Creatively speaking, I want to find new opportunities with new interfaces like voice. I want GrowYourCircle.org to become an everyday tool for agency producers in every agency.

street talk

Azher Ahmed and Valerie Bengoa have been promoted to leadership roles for DDB the U.S. Ahmed has been elevated to EVP, director of digital while Bengoa has been promoted to EVP, director of finance. Both will report to Paul Gunning, president and COO of DDB U.S. In these new roles, Ahmed and Bengoa will lead their respective discipline and be responsible for the team in DDB's three U.S. offices, Tribal New York and Rodgers Townsend. With more than 20 years of experience spearheading digital marketing, Ahmed has designed and implemented creative ideas and tech-driven campaigns for brands, including Capital One's "Road to the Final Four" and McDonald's "Lovin' the Super Bowl." In his new role, Ahmed will focus on capability connectivity across DDB U.S. offices

and clients such as State Farm, Miller Lite and Symantec. He is also charged with advancing the agency network's capabilities to ensure DDB's talent can create for any digitally-rooted idea and execute it in today's connected world. Bengoa has been part of the DDB team since 1998 and has worked in the Chicago, Seattle, and San Francisco offices at different points in her career.... Nico Buris is joining production service company Rabagast as managing director/EP for its offices in South America which include Chile, Uruguay and Argentina. For the last 20 years he has been producing in his native Argentina as well as in Chile and Uruguay. Previously a producer at Landia, a top Spanish speaking production house, Buris has worked closely with directors on large-scale projects in the U.S., Europe and South America. Among them are collaborations with American ad agencies on projects for Coca Cola, SC Johnson and P&G. He was also a line producer at Tronco, a commercial and creative content production company where in collaboration with the U.S. production company 1st Avenue Machine his credits include Benjamin Moore for The Martin Agency, and Motorola for Droga5....

rep report

Numodo, a six-year-old creative representation firm led by production and business development veteran Heidi Bayer, has added three new clients for national and international representation: 7Ate9 Directors, a Hollywood-based live action production company led Art Spigel; dFlash, a WBE certified event marketing and production company founded by Laura Mignoff and known for building brand experiences for companies like Netflix and Bose; and the woman-owned, multi-skilled creative design studio Faculty. They join a Numodo roster which also includes design/animation houses Leroy & Clarkson (also woman-owned) and Metaphrenie; social/digital agency Wildlife; and editorial and content company Storm Studios. Bayer is particularly gratified to rep via Numodo a trio of women-owned companies--dFlash, Faculty, and Leroy & Clarkson.... Dattner Disputo and Associates (DDA) has signed DPs Alicia Robbins, Tim Maurice-Jones and Eric Tremi for representation. Also coming aboard the DDA roster are costume designers Allison Leach and Nadine Haders. Additionally DDA has booked DP Zach Kuperstein on feature film The Vigil, DP Checco Varese, ASC on the TV pilot for Surveillance, and editor Bryan Irving on season three of the TV series Dear White People..... TAG V.S., the Tel Aviv, Israel-based international specialist in advanced IP monitoring and high-quality UHD Multiviewers, has named Adi Itzhaki as VP sales EMEA. Itzhaki joins TAG with over two decades of extensive sales management experience with global broadcast and satellite organizations specializing in European regions. He previously served in high-level positions with MX-1, Globecom, ATEME, Evertz and Harmonic. At TAG Itzhaki will identify market opportunities, further existing partner relationships. He will also be responsible for leading and mentoring the sales team.....



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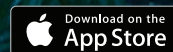
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