

# 15th Annual New Directors Showcase Issue

www.SHOOTonline.com®

May/June 2017

# SHOOT®



## Meet The New Directors Class of 2017 13



INTRODUCING  
**MySHOOT**  
MYSHOOTONLINE.COM

All MySHOOT Profiles  
Continually Promoted Across  
All SHOOT Digital Platforms

**The Professional Commercial, Movie & TV Production and Post Talent db**

MySHOOT is for professional motion picture artisans, and the companies who represent them, to promote their work and profiles to brand, agency, network, movie studio, and other producers. MySHOOT is a symbiotic addition to SHOOTonline®, the "Industry Database of Record" for motion picture production industry decision-makers.

Company or Individual Profile *included* with low-cost SHOOT Membership  
Learn more at [Members.SHOOTonline.com](http://Members.SHOOTonline.com) or call 203-227-1699 ext. 13



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

With versatile landscapes, experienced film crews and incentivized tax breaks, the only limit to filming in the U.S. Virgin Islands is your imagination. Enjoy up to a 29% tax rebate and up to a 17% transferable tax credit when you film in the USVI. For more opportunities in St. Croix, St. John and St. Thomas, call 340.775.1444 ext. 2243.



st CROIX st JOHN st THOMAS

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

DOWNLOAD THE FILM USVI APP:



**afci** member



## EDITORIAL

Publisher & Editorial Director

**Roberta Griefer**

203.227.1699 ext. 13 rgriefer@shootonline.com

Editor

**Robert Goldrich**

323.445.6818 rgoldrich@shootonline.com

## ADVERTISING

Digital & Print Rates & Information  
marketing@shootonline.com

203.227.1699 ext. 13

www.shootonline.com/go/advertise

Advertising Production

**Gerald Giannone**

ads@shootonline.com

203.227.1699 ext. 12

## OFFICES

### Main Office

256 Post Road East #206

Westport, CT 06880 USA

203.227.1699 Fax: 203.227.2787

### West

323.445.6818

### Circulation

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Custom Reprints

**Michael Morgera**

203.227.1699 ext. 11 mmorgera@shootonline.com

### SHOOT Publicity Wire

203.227.1699 ext. 12 publicitywire@shootonline.com

© 2017 DCA Business Media LLC. All rights reserved.

SHOOT and SHOOTonline are registered U.S. trademarks.

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

### Print Issues

### Subscription Service

circulation@shootonline.com

SHOOT (ISSN# 1055-9825) printed edition is published bimonthly for members by DCA Business Media LLC, 256 Post Road East, #206, 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 >e.dition weekly ePub is published on Friday. The SHOOT Dailies are published daily Mon-Fri. Brand New[s] weekly ePub is published Wednesdays. SHOOT Screenwork published Mondays.

www.shootonline.com/subscribe

### SHOOTmobile

Get the SHOOTonline Mobile app  
App Store: [iPhone.SHOOTonline.com](#)  
Google Play: [Android.SHOOTonline.com](#)  
Mobile Web Version: [m.SHOOTonline.com](#)

SHOOT is printed in the U.S.A.



SHOOT is a member of:



Find SHOOT online at: [www.SHOOTonline.com](#)  
or at:



## spot.com.mentary

By Robert Goldrich



## Film2Future Connects With Deutsch

As SHOOT gears up for its 15th New Directors Showcase at the DGA Theatre in NYC next week (5/25), opening up opportunities for promising talent, there are other relatively new programs gaining traction which are designed to create paths into the industry for those who aspire to something better.

One such initiative is the nonprofit Film2Future (F2F), launched in 2016

by Rachel Miller, founding partner of Haven Entertainment, a management and production company. In its first year, F2F gave 19 underprivileged diverse high school students across the Los Angeles Unified School District the opportunity to learn about the film industry through an intense production workshop. As part of its program for disadvantaged and at-risk youth, F2F provides healthy meals, transportation and computer access for

every class session and event.

Via F2F, students from the ages of 14-18 learn life skills such as self-advocacy, confidence, teamwork, budget preparation and resume writing. F2F provides one-on-one mentorship and, upon graduation, work to create a direct connection for its students into higher education or into a paid entry-level industry position.

**“We are elevating young people and working to diversify the workforce in Hollywood.”**

--Rachel Miller

This year F2F has partnered with Deutsch to host a two-week intensive program on animation in Deutsch's new production studio, Steelhead, located across the street from Deutsch LA. Twenty-five students will participate in the program, which is slated to run from June 12-23. The students will gain hands-on animation experience working with Deutsch specialists and industry experts on state-of-the-art equipment. By the end of the

program, each participant will have built a portfolio of work for their own academic and professional use.

“This is a great chance to expose kids to all of the opportunities Hollywood has to offer,” said Vic Palumbo, president of Steelhead, who added, “We're excited to mentor the Film2Future students and explore the talents of the next generation of

creatives in film and entertainment.”

Miller observed, “We are elevating young people and working to diversify the workforce in Hollywood. In order to have more women and minorities in creative roles, we have to start in high school to develop a real pipeline into the entertainment business.”

F2F relies on fundraising and partnerships to keep the program alive. For more information, visit Film2Future.com.

## POV

By Ross Grogan



## Facebook Live: The New Branding Tool

Facebook Live is one of the most under-utilized marketing tools. Used first by celebrities and influencers streaming simply through smart phones, Facebook Live's updated API and publishing tools enable a brand to stream broadcast quality productions right from its Facebook page. This new ability to use a multi-camera high quality live production setup allows every brand to have its own instant broadcast channel.

Having just recently completed a Facebook Live broadcast for the launch of the GMC Terrain, here are some thoughts when engaging Facebook Live.

You need to craft a story. Make it entertaining. Streaming a live event doesn't mean viewers will simply like it. It is better to have a concise piece that might be shorter, than a minute of dead air.

Plan for everything, and having re-

dundancy in your production is essential, especially when it comes to your Internet connection. Just because a venue might have a hard line Internet for you to patch into doesn't mean that it's going to be strong enough to carry the stream consistently. I strongly recommend a 2 hardline redundancy or a satellite truck be explored in preproduction to insure a consistent quality stream.

Use traditional broadcast tools, such as roll-ins, b-roll packages, and lower thirds. It's important to remain connected to the live event at hand for those just tuning in. For the Terrain launch, we employed picture in picture, allowing viewers to remain connected to the live soon to be revealed vehicle while running pre-recorded packages. It gave viewers valuable insights while keeping the feed live.

Build your audience prior to launch. Give people time to log on and tune into an event before festivities begin. This can

be as simple as a countdown clock, creative social media packages or teasers of what's to come in the live event.

Be wary of hiring an Influencer with no hosting experience. You are live. It is also important for the host to grasp a brand's core messaging and keep the storyline.

Running through the show a few times will get the kinks out and allow for adjustments to be made. Even with all the prep in the world you still have to be ready for whatever pops up. Whether it's brand direct or agency, get everyone on board with all of the foreseeable possibilities.

Facebook Live is a great tool to push brands out directly to their followers and even gain new ones. The ability to up the level of production quality is going to be essential to successful engagement in this new medium.

**Ross Grogan is the founder and executive producer of The Cavalry Productions**

## Mr. Robot's Anastasia White

Collaborating with series creator Sam Esmail

By Robert Goldrich

Earlier this year, production designer Anastasia White won the Art Directors Guild's Excellence in Production Design Award for multiple episodes of *Mr. Robot* (USA Network).

White broke into the business as an art department assistant, working in that capacity on the HBO miniseries *Mildred Pierce*, and Wes Anderson's *Moonrise Kingdom*. Then as an assistant art director, she served on series that included HBO's *Girls* and ABC's *Black Box*.

White then moved into production design, with TV Land's *The Jim Gaffigan Show*, the feature *King Cobra*, and then *Mr. Robot*, the TV series created by Sam Esmail and starring Rami Malek as Elliot Alderson, a cybersecurity engineer and hacker who suffers from social anxiety disorder and clinical depression. Alderson is recruited by anarchist "Mr. Robot" (portrayed by Christian Slater) to join a group of hackers, setting off assorted machinations, plots and varied forms of intrigue.



"The great thing about *Mr. Robot* is that I can find visual inspiration in anything from a concert, to an art museum, to street art..."

**SHOOT:** How did you get the opportunity to work on *Mr. Robot*?

**White:** I had art directed the pilot and was able to get to know Sam [Esmail] and the show that way. We shared a similar aesthetic, and I was thrilled that he kept me in mind when he was looking for a designer for season 2. By that time I had only designed a few low budget films and one other television show. When I got the call, I was on a movie called *King Cobra*, which stars Christian Slater so it seemed pretty serendipitous. *Mr. Robot* is not at all a typical television series. I was very drawn to the unique story, and the fact that I already knew Sam and the producer Chad [Hamilton] was great. I was very excited about the way the story is visually told. And with Sam directing all of the

episodes, it is produced and shot more like a film which is also a big plus.

**SHOOT:** What was (were) the biggest creative challenge(s) that *Mr. Robot* posed to you as a production designer?

**White:** The writing is fantastically rich and dense. This means that we are working with multiple story points in each script and many different sets and locations. Apartment homes and living spaces are always sort of a challenge because they are so character driven and require the art department to think about all the

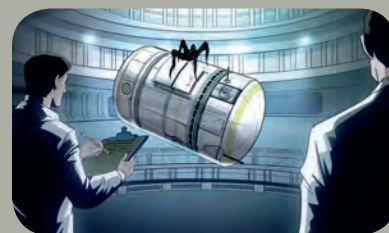
details that this person would have. That being said, Elliot's mother's townhouse was a different kind of challenge. If you know what the reveal is, we were scouting for jails at the same time we were designing this set. The layout of the space had to reflect the actual place that it was representing, while also staying true to a typical Brooklyn townhouse.

**SHOOT:** What's the nature of your collaboration with Sam Esmail?

**White:** Sam and I share a lot of reference photos during prep, as well as work together to create color schemes for the characters. While I'm location scouting, I send him photos of my favorite options. Then we narrow them down to one or two, and see them all together with the DP and producers. We try to keep the world as realistic as possible, but occasionally something odd will inspire one of us and we will try to work that into a set or story. Once in a while, a more stylized version of the world is appropriate for emphasizing an emotion. The great thing about *Mr. Robot* is that I can find visual inspiration in anything from a concert, to an art museum, to street art, and Sam is equally as open and excited to incorporate those elements.

## REEL FX GOES RETRO FOR SCI-FI GAME PREY, AKQA

Dallas/Santa Monica digital studio Reel FX director Barrett Lewis transports gamers through decades of intergalactic mystery in "The History of TranStar" for Bethesda Softworks' sci-fi action game, *Prey*, out of AKQA.



The piece serves as a leaked classified doctrine detailing the discovery of the Typhon alien species and the dark history of the game's Talos I, a highly advanced space station owned by the TranStar Corporation. Lewis also composed the original music for the short, fusing his lifelong experience as a musician and his decades of expertise in animation to bring a cohesive cinematic animation style to the trailer.

Lewis worked closely with AKQA to bring a retro 2D cartoon animation aesthetic to the piece that both narratively and stylistically evolves as the piece progresses. The Reel FX team crafted the character design for the trailer, leveraging their in-house feature artists to deliver a defined and polished motif to the piece. Lewis then carefully developed an arc that unfolds the story through color, camera angles, design and music, progressing the style from a '50s Space Race era to a futuristic cosmic 2035.

## KINSALE ISSUES CALL FOR ENTRIES

The 2017 Kinsale Shark Awards is now open for entries. Film, Music Video, Print and Design can all be entered via the website [www.kinsalesharks.com](http://www.kinsalesharks.com) until the deadline on Wednesday, September 6. The Festival runs from September 21-23 in Kinsale, Ireland.

Aisling White, who came on board as Festival director earlier this year, said, "Kinsale is a small, intimate Festival with a personal approach to speaking to, and engaging with, the creative community. We are a new, management team here at the Kinsale Shark Awards and this year have taken a fresher outlook to running our most successful event ever!"

There are a few category changes this year. The Best New Awards are expanding to include Best New Film Editor and Best New DP which will be determined from a shortlist by the delegates at the Festival. Media has been withdrawn in order to focus on the creative and craft categories.

## PEOPLE ON THE MOVE....

Creative agency Carmichael Lynch has hired Milton Un as design director. Un will oversee design and various creative projects for the Minneapolis-based agency. Un joins Carmichael Lynch from Fallon, where he served as design lead. Before Fallon, he was design director at Target Corporation. Un sports an extensive background spanning design, art direction and illustration, and he has a storied history working with brands such as Nike, Apple, ESPN, Adidas, Pentagram and Red Bull....



Milton Un

Prodigious, the content production arm of Publicis Groupe, has hired industry veteran Steve Parish as sr. character generation supervisor. Based out of the Groupe's campus in Brooklyn's Industry City, Parish will be leading the company's CG/animation team in producing creative content for clients including Citibank, P&G and Comcast. Parish arrives at Prodigious with more than 14 years of experience in commercials and film, including campaigns for GE, Pepsi, HBO and AT&T, as well as the iconic The Beatles: Rock Band commercial.

Cinematic credits include *Harry Potter and the Order of the Phoenix*, *Pirates of the Caribbean: At World's End*, *Elysium* and *Thor: The Dark World*....



## Lights! Camera! Uh oh!

There are so many things that can go wrong on a shoot. You have to ask yourself every day: Am I covered? Am I covered year-round, start to finish. 100%? If you're not 100% sure, talk to Take 1.

From a one-day shoot to a months-long reality show, from a modest documentary to a major feature, you can get the coverage you need from Take 1. Get competitive quotes from companies who have written entertainment insurance for more than 100 years.

Whether you're planning a single camera shoot, a larger project with props, sets and wardrobes, or a mammoth production with cast, crew and stunt coverage, don't say "Action!" without the right insurance in the can.

Visit us at [take1insurance.com](http://take1insurance.com) and get a quote or call us at **800.856.7035**.

Take 1 or take your chances.

© 2017 Take1 Insurance

Take1 is a division of U.S. Risk, LLC., a specialty lines underwriting manager and wholesale broker headquartered in Dallas, Texas. Operating 12 domestic and international branches, it offers a broad range of products and services through its affiliate companies.

# Director, Showrunner, Writer, and EP POVs

Insights into *Genius*, *I Love Dick*, *A Series of Unfortunate Events*, *Homeland*

By Robert Goldrich,  
The Road To Emmy, Part 1

From top left, clockwise: Geoffrey Rush as Albert Einstein and Emily Watson as Elsa Einstein in a scene from *Genius*; director/EP Ron Howard; writer/director/EP Jill Soloway; Kathryn Hahn in *I Love Dick*; director/EP Lesli Linka Glatter (r) with actor Rupert Friend on the set of *Homeland*; Barry Sonnenfeld (l) directs Neil Patrick Harris in *A Series of Unfortunate Events*; *I Love Dick* writer/executive producer Sarah Gubbins.



Doing justice to the life of a genius is a daunting task but not one entirely new to filmmaker Ron Howard who won Best Director and Best Picture Oscars in 2002 for *A Beautiful Mind* which told the poignant story of Nobel Prize-winning mathematician John Nash.

Howard now again delves into the man behind the genius, namely the iconic Albert Einstein—however not via a theatrical feature. Instead Howard opted to explore Einstein’s life in a 10-part limited series, *Genius*, for National Geographic Channel. Howard directed the first episode and serves as an executive producer via Imagine Entertainment, the company in which he is partnered with producer Brian Grazer. Imagine teamed with Fox 21 Television Studios on *Genius*.

Howard noted that over the years he had read theatrical movie scripts about Einstein but they came up short—in large part because two-plus hours wasn’t nearly enough time to fully bring Einstein to light. However, with some 10 hours of

television, there’s more time and room to meaningfully explore Einstein as well as those who helped to shape his life—from his parents to his first wife and adversaries, tapping into the rich vein of the Walter Isaacson-penned bestselling book “Einstein: His Life and Universe.

Best Actor Oscar winner Geoffrey Rush (*Shine*) was cast as Einstein while Imagine cast a wide net for an actor to portray Einstein as a young man, eventually finding Johnny Flynn.

With the first episode, Howard sets the directorial and storytelling tone for the series. “One key was to work with both Geoffrey and Johnny to create and present a cohesive Albert Einstein,” related Howard. “Geoffrey had done something similar with *Shine*, and he shared with me some of the discussions they had on that project. We got Johnny and Geoffrey together either online or in person, looking at archival footage of the iconic Einstein that Geoffrey would portray and working with Johnny to

come up with a menu of behaviors and movements so that he could initiate a young Einstein that Geoffrey could pick up on and work with. We also had to differentiate the look and approach to the younger and the iconic senior Einstein. We captured the younger Einstein in a more spontaneous way visually. We didn’t want anything to look too planned or staged. We followed his urgency, drive and frustration, approaching him more the way you’d shoot a young musician, poet or artist who’s struggling to be heard and noticed.”

The approach to filming the iconic Einstein, observed Howard, was centered on his being “a little more staid and organized in his life yet finding himself drawn reluctantly into the politics, drama and anger of Nazi Germany and then the Cold War politics that followed the war.”

*Genius* “moves in and out of time aesthetically,” continued Howard, going back and forth between the young

# ROAD TO EMMY

and the senior Einstein, drawing parallels and conveying insights into how he evolved as a person. Howard wanted to show Einstein's humor and humanity, making him more accessible as a character. "I wanted viewers to begin to feel something of what it was like--if not to be Einstein, at least to understand him, his psyche, his sense of humor, what motivated him as he lived a life that was far more tumultuous and dramatic than most of us realized as he witnessed or influenced seemingly every dramatic twist and turn of the 20th century."

Among those whom Howard worked closely with on all these fronts was cinematographer Mathias Herndl, including on conveying what Howard described as "an aesthetic that noticed the details of the world. Einstein was that kind of individual. It was in the references he makes to coming up with an idea, watching milk swirl in his tea for example led to some question in terms

of the physics of what he just saw. Also Einstein was a visualist, able to describe concepts, physics and science with visual analogies. He was able to explain a scientific theory in a physical way to make it easier for people to grasp."

*Genius* marked Howard's first collaboration with Herndl who was recommended by showrunner Kenneth Biller. Additionally Biller wound up directing the last three episodes of *Genius*. Other directors taking on episodes of *Genius* included Minkie Spiro (*Downton Abbey*) and James Hawes (*Black Mirror*).

Howard said that *Genius* also draws from the strength of National Geographic. "There are expectations that come with a Nat Geo project--authenticity, accuracy, immersion and entertainment value. There's a powerful heritage of visual imagery, leading readers and viewers to better understanding. This heritage made us feel the need for *Genius* to be cinematic and visual as we

told Einstein's story."

And other stories are on the way as Nat Geo has committed to *Genius* for a second season. It's yet to be determined the identity of the next genius that Howard and his colleagues will take on. "We have a shortlist," said Howard. "It's our hope that there will be many seasons of *Genius* so we can tell the stories eventually of everyone on that list."

## Jill Soloway, Sarah Gubbins

Jill Soloway is no stranger to the Emmy conversation, dating back to her multiple nominations as a producer/writer on *Six Feet Under*, and extending through to her pair of wins for Best Directing for a Comedy Series in 2015 and last year for *Transparent* (Amazon). She is now once again in the Emmy discourse, not just for *Transparent* but also for her new Amazon series, *I Love Dick*, which she co-created (with writer/exec producer Sarah Gubbins) while also

serving as a writer, EP and director.

Based on the novel by feminist author Chris Kraus, *I Love Dick* stars Kathryn Hahn as Chris, a New York filmmaker who somewhat reluctantly accompanies her husband Sylvere (Griffin Dunne) to Marfa, Texas. An academician, Sylvere has to be in Marfa for an artist's retreat/residency, but it's Chris who gets an education of sorts--about herself--meeting and instinctively being drawn to title character Dick (Kevin Bacon), a charismatic art professor/quasi cowboy. Rashomon-style shifts of POV help tell a story which chronicles a female artist's self-discovery, the unraveling and development of relationships, and both the simplicity and complexities of life--all with a sense of the comedic.

During a recent Amazon For Your Consideration session in Hollywood for *I Love Dick*, Gubbins and Soloway shared their perspectives on the show.

*Continued on page 8*

DISCOVER THE NEW

# UNIVERSALSTUDIOSLOT.COM



A PRODUCTION TOOL FOR

FEATURES



TELEVISION



COMMERCIALS AND MORE

@UNIVERSALSTUDIOSLOT



# Insights Into Homeland

Continued from page 7

Gubbins described the source material, Kraus' book, as being distinctly unconventional. "There's nothing else like it. It's ferocious, honest...about a woman who is coming into her own. The journey is not a pretty one but it allows the audience to want to be a part of it and root for her."

Soloway said of Gubbins, "She wrote a beautiful pilot," full of moments you want to shoot. Soloway noted that *I Love Dick* comes from "an all-female writers' room...which we think is an historic event." On other projects, each of these writers have experienced, said Soloway, being "the only woman in the room" which often necessitated them "playing the room...Be funny. Don't offend. Be careful what you say." By contrast, for *I Love Dick*, with a staff of female writers, the creative process and vibe "got very loose very fast."

On the Emmy front, Soloway lauded the Television Academy's opening up of new categories--one honoring music supervision, the other splitting cinematography for a single-camera series into one-hour and half-hour series. The latter, said Soloway, will enable deserving artists like cinematographer Jim Frohna, who shot *Transparent* and *I Love Dick*, to gain recognition. Soloway said the same for her trusted music supervisor Bruce Gilbert whose contributions to *Transparent* and *I Love Dick* have been essential.

## Lesli Linka Glatter

Lesli Linka Glatter is a six-time DGA Award nominee, four of those coming for *Homeland*, the Showtime series for which she serves as a director and executive producer. Her first DGA win came in 2010 for the "Guy Walks Into An Advertising Agency" episode of *Mad Men*. Then in 2015 she won the DGA honor for the "From A to B and Back Again" episode of *Homeland*.

Five of Glatter's six career Emmy nominations are for *Homeland*. Last year her *Homeland* Emmy nods came for Outstanding Drama Series, and Outstanding Directing for a Drama Series.

*Homeland* is now once again prominent in the field of Emmy contenders--this time for an eventful season six in

which the Glatter-directed finale featured the shocking death of beloved character Peter Quinn (Rupert Friend). Also, after years abroad, season six returned to the U.S., set primarily in NY.

Assorted fans were saddened by Quinn's passing--as was Glatter. "I was crestfallen and I had to direct it," she said. "Rupert is an extraordinary actor. I directed his first scene in the show, ironically. I had seen his character develop into an extraordinary force, a multi-dimensional, layered character. It was bittersweet for everyone involved."

As for lensing in New York, Glatter said "being back in America was perfectly timed for the story." At the same time, she acknowledged that there were inherent challenges to shooting in the Big Apple. "There were 54 shows shooting at the time we were in New York City. We were lucky to have a great crew but there are struggles in terms of getting the right locations with so many productions in town--and parking can be tough. With so many shows in town simultaneously, there's also generally the issue of a number of shows not always being able to get their first choices in terms of crewing. Then there's the challenge for me as a director--how do you shoot New York in a different way? That's what we tried to do--not shooting landmarks but instead trying to capture the energy of the place. In the big picture, it was great to be in New York. The city has an incredible energy which is exciting and creatively stimulating."

Prior to tackling the next season of *Homeland*, Glatter is currently focused on a limited crime anthology series for NBC centered on the high-profile case of the Menendez brothers (Lyle and Erik) who were convicted of murdering their wealthy parents in 1996 and sentenced to life imprisonment. The trials (the first two ending in hung juries, the third in the guilty verdict) received heavy media coverage and captured the nation's imagination, with the brothers' attorney, Leslie Abramson, becoming somewhat of a celeb.

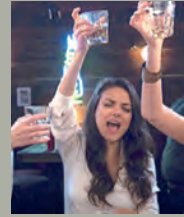
Glatter is directing multiple episodes of the series, noting she's excited to be working with actress Edie Falco who is portraying Abramson.

Continued on page 9

## Bad Moms Come To Atlanta

Filming has begun entirely on location in Atlanta, Georgia, on STXfilms' *A Bad Moms Christmas*, reuniting the dynamic team that turned out the original feature *Bad Moms*--writers/directors Jon Lucas and Scott Moore, producer Suzanne Todd, and executive producers Bill Block and Mark Kamine.

Returning as the stars of *A Bad Moms Christmas* are the triple threat cast of Mila Kunis, Kristen Bell, and Kathryn Hahn as Amy, Kiki and Carla. This time around, the bad moms receive a holiday visit from their own mothers, in new roles portrayed by Cheryl Hines (Kiki's mom), with Christine Baranski (Amy's mom) and Susan Sarandon (Carla's mom).



Bad Moms

Director of photography Mitchell Amundsen comes aboard to collaborate with returning members of the *Bad Moms* behind-the-scenes creative team--production designer Marcia Hinds, editor James Thomas, and costume designer Julia Caston.

*A Bad Moms Christmas* follows our three under-appreciated and over-burdened women as they rebel against the challenges and expectations of the Super Bowl for moms: Christmas. And if creating a more perfect holidays for their families wasn't hard enough, they have to do all of that while hosting and entertaining their own mothers. By the end of the journey, our moms will redefine how to make the holidays special for all and discover a closer relationship with their mothers.

STXfilms will theatrically release *A Bad Moms Christmas* domestically on November 3, 2017.

## Q1 Sees Decline In L.A. Location Lensing

On-location filming in Greater L.A. decreased 2.1 percent in the first quarter of 2017, according to a FilmL.A. report. In all, 9,496 shoot days (SD) were logged during the period, including all categories tracked by the nonprofit. Among all filming categories, on-location feature production suffered the steepest quarterly decline, slipping 36.3 percent to 729 SD. Meanwhile, local production of short-form Web-based TV projects increased 33.7 percent, to 508 SD.

Feature production has been highly variable over the past year, but during the first part of 2017, the category dropped to levels not seen since 2012. FilmL.A. identified several possible explanations for the change, including a reduction in total number of locally made feature projects, and the local unavailability of sound stages.

Incentivized projects, brought to Los Angeles by the California Film & Television Tax Credit Program, contributed 22.3 percent, or 163 count, of the shoot days in the feature category in the first quarter. Eight incentivized features were in production in Greater L.A. in early 2017, vs. five such projects in 2016.

"Feature production levels are proving highly cyclical and difficult to evaluate on a quarter-by-quarter basis," noted FilmL.A. president Paul Audley. "Last year local feature production hit a seven-year high--so trendspotting in this segment requires a deeper dive."



Paul Audley

On-location television production slipped 0.6 percent overall from January through March, with gains in Web-based television, TV comedy (up 9.2 percent to 608 SD), and TV reality (up 0.9 percent to 1,162 SD), offsetting decreases in TV pilots (down 15.5 percent to 223 SD) and TV dramas (down 8.4 percent to 999 SD). Overall television production is still tracking 10.3 percent ahead of its 5-year average.

Incentivized TV drama projects contributed 30.4 percent, or 304 count, of the total shoot days in that category in Q1. Incentivized TV pilot projects contributed 29 percent, or 64 count, of the total shoot days in that category.

On-location commercials production slipped 2.6 percent in the first quarter of 2017, to 1,484 SD. The category is tracking 4.7 percent above its 5-year average, and was supported in the first quarter by the local production of spots for Super Bowl LI.

# Sonnenfeld Reflects On Netflix's Unfortunate Events

Continued from page 8  
**Barry Sonnenfeld**

As the director/producer/showrunner of the Netflix show *A Series of Unfortunate Events*, Barry Sonnenfeld--director of such features as the *Men in Black* I, II and III, *Get Shorty* and *The Addams Family*--fulfilled a long harbored ambition. He read the Daniel Handler (aka Lemony Snicket) books to his daughter, who grew out of them--but Sonnenfeld didn't. When he found out that Scott Rudin, producer on his *Addams Family* movies, was producing a feature version of *A Series of Unfortunate Events*, Sonnenfeld wanted to get involved. "I loved the conceit of the books--that all children are capable and wonderful while all adults are banal and bad." Sonnenfeld quipped that he related, having grown up as an only child in a Jewish household in Washington Heights. But when Rudin left the project and a different producer came in, Sonnenfeld was

off the feature. He felt the movie missed in part because it didn't focus enough on the kids and perhaps a bit too much on Jim Carrey's comedic abilities.

So when he heard Netflix was making a series based on the books, Sonnenfeld put his hat in the ring, eventually landing the gig. The show follows the tragic tale of three orphans--Violet, Klaus, and Sunny Baudelaire--who are investigating their parents' mysterious death. The siblings are saddled with an evil guardian, Count Olaf (Neil Patrick Harris), who will do anything to get his hands on the Baudelaire's inheritance.

Among Sonnenfeld's priorities was that "there be a wonderful artifice to the show and it should feel like it's in its own world. I wanted to create a world unto itself and make sure the tone is consistent with that world." For that world building he brought in production designer Bo Welch, a four-time Oscar nominee (for *The Color Purple*,

*A Little Princess*, *The Birdcage* and Sonnenfeld's *Men in Black*).

Sonnenfeld had also worked earlier with Welch on the short-lived *The Tick* TV series. Sonnenfeld credited Welch with creating the ideal worlds for *A Series of Unfortunate Events* which was shot on stages in Vancouver, B.C. Welch also directed two episodes of the series.

Perhaps the biggest challenge Sonnenfeld encountered on *A Series of Unfortunate Events* was taking on the role of showrunner. "I considered myself first a director and then a showrunner at the beginning of the season," said Sonnenfeld. "I initially found it difficult to tell other directors what to do....maybe because I didn't particularly like it when I directed. But my early reluctance to embrace being showrunner has gone away. You can be in charge of the other directors yet still respect and love them and what they do."

*A Series of Unfortunate Events* isn't

the first TV endeavor from Sonnenfeld to garner attention during an awards season. Back in 2008, Sonnenfeld won the DGA Award as well as a primetime Emmy for comedy series directing on the strength of the "Pie-Lette" episode of *Pushing Daisies*.

What's new for Sonnenfeld this time around in his TV career is Netflix. "I cannot imagine a better, more supportive experience. They believe in filmmakers. The creative freedom you get from them is extraordinary."

*This is the first installment of a 15-part series of feature stories that explores the field of Emmy contenders, and then nominees spanning such disciplines as directing, cinematography, producing, editing, music, animation, visual effects and production design. The series will then be followed up by coverage of the Creative Arts Emmys ceremonies on September 9 and 10, and the primetime Emmy Awards live telecast on September 17.*

MONTANA  
FILM OFFICE



montanafilm.com  
800-553-4563

MONTANA THE ULTIMATE LOCATION

Fort Benton

## Inspiring The Aspiring

### Agency producers, production house execs, feature/TV pros offer advice to new directors and producers

A *SHOOT* Staff Report

Getting your foot in the door, opening the door, crossing the threshold, building a sense of belonging are among the key steps for new talent to establish itself in the industry. But attaining each step is a challenge—one we hope made a little easier by career advice offered by a cross-section of producers from the ad agency, production house, TV showrunner, and feature sectors.

To help foster opportunities for those aspiring to gain a meaningful foothold in the business—and in the spirit of *SHOOT*'s 15th New Directors Showcase event set for Thursday evening, May 25, at the DGA Theatre in NYC—we invited agency heads of production/executive producers, production company executives spanning features, television and commercials to offer career counsel to aspiring directors and producers.

To gain prudent career-building advice, *SHOOT* posed the following four questions to industry pros:

- 1) What advice do you have for new directors?
- 2) What advice can you offer to up-and-coming producers?
- 3) Learning is an ongoing process even for the most seasoned producer. Would you share a recent lesson learned on the job, perhaps related to a project involving new technology (i.e., VR, AR, AI, etc.) or another experience?
- 4) What recent project are you particularly proud of—and why?

Here are portions of some of the feedback and informed counsel we received.

Check out the full responses on *SHOOT*online and in *The SHOOT*>e.dition on May 19.



**Craig Allen**  
Director of integrated production  
Venables Bell and Partners

1) I think it is important to have representation through a production company. Even though agencies are producing all kinds of content these days and are always looking for new, fresh talent, I think it is very challenging to get an agency's attention on your own as a freelance director. The production company affiliation can get your name and reel in the door faster, get you more exposure and provide much needed financial backing and the production resources to help secure the job. Having that production house backing also provides the agency with a bit of a safety net.

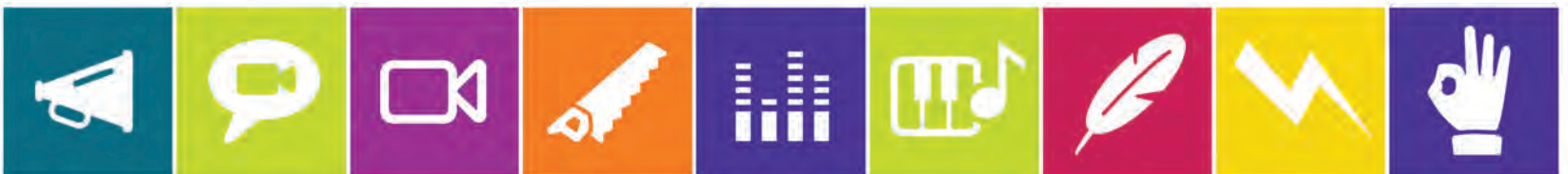
I also think it is important to be very selective to the point of being brutal in deciding what to include on your reel. Many times, those passion projects that mean so much to you are lost on your viewers. Here again, the production company can provide guidance and objectivity in crafting a reel that will appeal to an agency's needs.



**Peter Bassett**  
Director of digital production  
David&Goliath

1) The most important thing for new directors is to understand the brand, and the business problem their advertising is trying to solve. They should be curious about the strategic underpinning of the campaign and how it relates to the creative execution. Most importantly, understand the ecosystem where your work is going to be consumed so it fits contextually.

2) Don't be afraid of taking on more than what you think is the job of the producer (which is admittedly broad in some cases). The best producers I have come across are eager to make things work, and are relentless when they see an opportunity to make something amazing.



# PRODUCERS SURVEY



**Robin Benson**  
Executive producer  
CoMPANY Films

1) Be original. Don't follow a trend or style, let your voice be heard through your work. When we are considering signing a director, we are most drawn to a reel where we can see the through line in the work. Whether it's funny or heartfelt or quirky, be true to your vision and people will recognize what is unique in you.

2) You will be your strongest and most supportive producer by being a creative partner with your director. Building trust goes a long way toward finding non traditional ways to solve a problem. And, always expect that there will be another challenge looming on the horizon!



**Ken Biller**  
Executive producer/showrunner  
Genius

1) Read "Making Movies" by Sidney Lumet, for me the clearest explanation of what the craft of directing entails. But really, it's all about the material. You can't direct something great if you don't have a great story. It doesn't have to be a big story, but it has to have conflict and tension—whether it's a comedy or a drama. And now you can make a movie with your iPhone. So find a story you like, find a script or write one yourself, and go out and shoot it. You'll have a calling card.

2) Again, it's all about the material. If you want to produce something people will want to see, you need a compelling story. So you have to find a script or a book or a magazine article, and then you have to find somebody who wants to write it for you.



**Sam Bisbee**  
Head of features  
Park Pictures

1) While you are waiting to make your feature, keep making short films (or TV commercials), honing your craft. For a first time filmmaker it's very important to have a calling card. It's also very important to have a good team, but don't expect your agent, managers or producers to make everything happen once they are on board. You have to keep pushing. It can take years for that first important actor attachment to come on board a film. Don't give up. And keep developing new projects because many times,

it's the script that someone comes up with out of frustration that becomes the project that comes together quickly.



**Joshua Blum**  
President/executive producer  
Washington Square Films

1) Create work that reflects who you are, and expresses what you want to say. Be selective. [Today it's technically and financially so easy to produce content, I find people are directing simply because they can, and we end up with a glut of well-produced, nothing.] Take your time, develop your voice and carefully consider the stories you want to tell.

2) Advising producers is trickier, because there are so many different jobs that use the title Producer. If you want to be close to the line – learn the mechanics – If you want to be an EP, cultivate your aesthetic and develop relationships with directors and industry people. If your dream is to create your own stories, then follow the same advice I gave for directors, but whatever type of producer you want to be make sure you know what the job really means and are driven by inspiration.



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

*Continued on page 25*



# DIRECTORS GUILD OF AMERICA

From 30 second spots  
to feature length films,  
the DGA protects the  
rights of the world's  
finest directors and  
their teams.

For more information  
about DGA Commercial  
Director Contracts,  
please contact:

**West Coast:**

Daniel Tenkman  
(310) 289-5318

**East Coast:**

Nicholas Grealy  
(212) 258-0827



## 29 Individual Helmers, 3 Duos Earn Slots In Showcase

Lineup includes 10 freelancers, talent with writing, editing, DP and ad agency backgrounds

### A SHOOT Staff Report

NEW YORK—SHOOT's 15th annual New Directors Showcase—which will be celebrated with an evening screening, panel discussion and reception on Thursday, May 25, at the DGA Theatre in NYC—offers a total of 35 up-and-coming helmers, filling 32 slots (29 individual directors and three duos). The field includes 10 freelancers, an agency artisan, and filmmakers with backgrounds in such disciplines as writing, editing and cinematography.

The agency staffer is the mono-monikered Kiran who is with Innocean Worldwide. With roots as an agency art director, Kiran enjoyed a lengthy stay at The Richards Group in Dallas, before moving West to Innocean in Huntington Beach, Calif., where he says he gets the opportunity to “scratch my directorial itch.” He earned inclusion in the Showcase for an Organic

Doggie Treats spot titled “Unsullied.”

Ten directors who made the Showcase cut are as of yet unaffiliated with a production company. They are: Monica Brady who was recognized for her short titled *Epilogue*; Colleen Davie Janes for the short film entry *First Chair*; Joel Dunn for the Apple spec piece “Commander”; Diego Hallivis for a short film, *The Laughing Man*; Jendra Jarnagin for Canon's commissioned film titled *Live Your Light*; Danielle Katvan for the short *The Foster Portfolio*; Kelly Nygaard for the Ad Council web short *What's In Your Bag*; Jenn Shaw for her



documentary *\$15 Kicks*; Carrie Stett for Kleenex's online video “A Caring Chorus”; and Michael Wald for Sphero's “BB-8” campaign.

A trio of duos grace this year's Showcase: The Coles (Walker Cole and Sophie Cole) with production house Hey Wonderful; Brandon Maxwell and Jessy Price of the CollectiveShift; and Mccooy | Meyer (Eric Mccooy and Justus Meyer) of Rodeo Show. Mccooy | Meyer earned a Showcase slot for a Reese's Puff Cereal comedy spot. Maxwell and Price were recognized for fashion line Brandon Maxwell's Spring/Summer 2017 cam-

paign. And The Coles scored with a spec spot for Fiat.

### Writing, Editing, Lensing

Several of our Showcase directors have career roots in writing, including The Coles, Matthew Michaud of Backyard (who's in the Showcase for Iams' web short *Susan & Karma*), Isaiah Taylor of Tilted Panda Productions (the U.S. Marines Corps' spec piece “Dear Papa”) and the aforementioned Brady.

Among those who started as editors were Brandon Bray of ContagioiusLA (who made the Showcase grade with Bittersweet Foundation's “Love Dad” web content), and Hallivis.

Others were first established as DPs, including Charlie Mysak of tinygiant (Adaptoys' “Play Without Limits”), Josh

*Continued on page 14*

the  
**DIRECTORS**  
NETWORK

REPRESENTING  
FREELANCE DIRECTORS  
AND CINEMATOGRAPHERS  
TO PRODUCTION COMPANIES

theDIRECTORSNETWORK.com  
PHONE 818.906.0006

## Promising Directors Emerge From Varied Backgrounds

Continued from page 13

Franer of CoMPANY Films (Ford's online series *This Built America*) and Jarnagin.

Besides Bray, The Coles, Franer, Kiran, Maxwell and Price, McCoy | Meyer, Michaud, Mysak, Taylor, the rest of the Showcase field affiliated with production companies consists of: Sergio Abuja of Carbo Films (Intel's "Drone 500"); Dan DiFelice of Biscuit Filmworks (excerpt from the short *Carved in Mayhem*); Da-

vid B. Godin of Autopilot: Off (Juvenile Diabetes Foundation's *Lancets of Hope*); Kat Keene Hogue of goodstory films (Lincoln Driven to Give's "Meadows"); Yulin Kuang of Adolescent Content (Geena Davis Institute/Ford's "She's Got Drive"); Marcus Kuhne of Big Block (Reebok Spain's "Burpee" spot); Thomas Leisten Schneider of Kiss & Kill (the short *Point and Shoot*); Andrew Norton of Untitled Films, Toronto (CBC Love Me podcast's

web short *The Complexities of Love*, in *13 Untranslatable Words*); Anthony Pelino of LightHouse Films (*Welcome to the Fempire*); A.V. Rockwell of Little Minx (Alicia Keys' music video "The Gospel"); Roberto Serrini of Derby Content (the short *Unattended Baggage: A Love Story*); Duncan Winecoff of Epoch Films (The Caron Foundation's short *Hand in Hand*); and Christine Yuan of Knucklehead (Lufthansa's *The Colors of Home*).

The following pages contain thumbnail sketches of the Showcase directors with their responses to select questions. Additional Q&As with each director will appear on <https://nds.shootonline.com> on 5/26 and a special NDS SHOOT>e.dition on 5/29. (More detailed coverage of the New Directors Showcase panel discussion and related developments will appear in the coming weeks on SHOOTonline and the SHOOT>e.dition.



**Sergio Abuja**

Carbo Films  
Intel's "Drone 500" (excerpt from web content)

**1) What was your first professionally directed work and when was it?**

Walmart's Pledge to Veterans: Meet Steve Smith in 2014. I have good memories of that one because I had to travel to 8 beautiful States and interview very interesting people until we found our protagonist.

**2) How did you get into directing?**

Mainly for two reasons. First obviously creative, because it is fun and rewarding to create a new reality with every story. So once I started making short films, that's it, I was doomed to directing as a career.

And second, just because it happens that I have my best ideas and I perform at my best when I'm under pressure. I heard someone say that directing is like writing a poem while you're on a roller coaster, I couldn't agree more with that.



**Monica Brady**

Unaffiliated  
*Epilogue* (short)

**1) What was your first professionally directed work and when was it?**

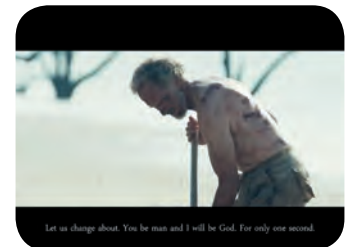
My first professionally directed work would be my feature film *Above All Things* shot last June 2016...still finishing it up!! Very excited for the final finished product.

**2) How did you get into directing?**

I got into directing via writing. I wrote things that I wanted to see on screen, stories I wanted told. Whilst writing, you live in the world you are creating for so long that you just want to bring it to life ... which lead me to directing.

**3) What is your most recent project?**

My most recent directing project is a full length feature film *Above All Things*. We are just finishing up the final sound mix this week.



**KUDOS!**  
to our very own

**SERGIO ABUJA**

{ 2017 New Directors Showcase }

carbofilms  
**carbo**  
[www.carbofilms.com](http://www.carbofilms.com)

905 E 2nd Street Unit 118  
Los Angeles CA 90012  
T: 310 823 5400

# 15th ANNUAL NDS 2017



**Brandon Bray**

ContagiousLA

Bittersweet Foundation's "Love, Dad" (excerpt from web content)

## 1) What was your first professionally directed work and when was it?

My first piece as a director was called "Un Architecte," in the winter of 2015. It traces the will of one boy, Landry, to play football and the master craftsman who gives him the means to attempt that goal. Shot in Democratic Republic of Congo with the nonprofit StandProud, the story is emblematic of difficulties overcome by children and youth with disabilities in developing nations, and of those who can help them realize their dreams.

## 2) How did you get into directing?

I got started in the industry working mostly as an editor. I'm incredibly grateful to have started out there. Looking back it completely informed how I think about not only shooting, but storytelling in general, which just makes you a more well-informed director.

## 3) What is your most recent project?

It's called "THE LIGHT." I worked on it with my good friend and talented DP Tim Sessler. We wanted to put a high powered LED on a drone and move a light instead of a camera. However, I wanted to take it a step further and try to make the light a character if possible. It was pretty

terrifying at times, but an amazing experiment, and something totally new for the industry.

## 7) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?

My college professor, Kathy Bruner. She taught me to focus on the story, not equipment.



**The Coles (Walker Cole + Sophie Cole)**

HeyWonderful

Fiat's "Wingman" (spec spot)

## 1) What was your first professionally directed work and when was it?

Our first professional project was a direct-to-client film for Tory Burch's sportswear line, Tory Sport detailing their new reflective running wear. It was completed in March, 2017.

## 2) How did you get into directing?

We were both always trying to find a way to create worlds in whatever it was we were doing. There was an extreme desire to tell stories, develop characters and make people feel a certain way. Good storytelling is all about relating to other people, and this was something we both constantly craved. Though we grew up sort of "in the industry" and on set, we'd actually never considered directing until we were helping a friend write and shoot a project. It just clicked. We both stopped what we were doing almost immediately, and started building our reel together.

## 3) What is your most recent project?

Most recently we finished a spot for Apple Music that we produced on spec, which was completed in late April 2017.



## 4) What is the best part of being a director?

For us, our favorite part of being directors is the opportunity to bring together under one roof all of the incredible things that inspire us on a daily basis. A mentor and fellow director once said to us "Everything just seems to come together in film, it just does" and we couldn't agree more. It's a boundless medium that supports such a high level of creativity and gives us a voice to share with people how we see the world and tell the stories we want to tell.

What's not to love about that?



**Colleen Davie Janes**

Unaffiliated

First Chair (excerpt from short film)

## 1) What was your first professionally directed work and when was it?

I have been a professional producer, writer and actress, among other things, but as a director all of the work I've accomplished has been on my own.

## 2) How did you get into directing?

I graduated from Boston University Film School, jumped into big features at the bottom of the ladder and worked my way up. From there I split my time acting and directing theatre in New York City. I've had several positions in the industry, from agent to craft service, but directing was something I made happen no matter what. I fit it between the spaces. Whether it was my story being told or someone else's that I was lucky enough to be allowed to explore, I am only happy when I am creating passionate, hot, moving, fun, powerful projects. I also fricking adore actors. Several that I've cast have gone on to great success. So merging the two loves – working with actors and directing – became my true drive and passion.



## 3) What is your most recent project?

Most recently I directed a political thriller web series pilot called "Blind Trust." It's very much a "House of Cards" meets "Savages." It's gotten incredible feedback, and I'm working on the next episodes now and seeking a platform for distribution and financing. I have a wide range of genres I've directed, musical films, dramas, comedies, commercials. ABD.

## 6) What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

Well if I had my druthers, I'd take my background in film, theatre and acting and be directing dramatic, dialogue driven television, A la "Breaking Bad," "Shades of Blue" (different I know) "Blindspot". That said, I've always wanted to explore sexy car commercials, since they remind me of those hot romances I used to read. I'm also a musician, so sound and music are incredibly important in my work. Sound will always play a top role in what I direct.

# 15th ANNUAL NDS 2017



**Dan DiFelice**

**Biscuit Filmworks**

**Carved in Mayhem (excerpt from short film)**

## 1) What was your first professionally directed work and when was it?

My first professional job was a commercial out of Beirut in the spring of 2015. The spot, "Let's Get Things Moving," was for a Lebanese bank, SGBL.

## 2) How did you get into directing?

Directing for me was a slow transitional process. I began in the industry on the commercial/broadcast side of things working in animation and motion graphics and eventually progressing into VFX. I would always run small projects of my own on the side to push myself where I may not have been able to working for a post house. In doing so I began to pick up projects that I would either art direct or direct out of necessity. As time progressed, the projects grew in size, eventually culminating with a short film entitled Anomaly that I co-directed with a close friend of mine. That was the launching off point where I really began to direct professionally.

## 10) Tell us about your background (i.e. where did you grow up? Past jobs?)

I grew up as a suburban kid in South Jersey outside of Philly. By the end of high school I was pretty involved in creating whether it be music, photography, painting, motion graphics, etc. I really just loved making things. Somehow between that time and my junior year in college, I ended up studying finance at Rutgers and quickly realized it wasn't for me. During that time I continued pursuing and teaching myself digital art forms and by the time I graduated I had a little reel that was enough to get me into some post facilities in NYC. After several years of commuting in, my wife and I moved to NYC and I began the transition from a motion graphics animator to visual effects, and then eventually from a VFX compositor to directing.



**Joel Dunn**

**Unaffiliated**

**Apple's "Commander" (spec piece)**

## 1) What was your first professionally directed work and when was it?

I have been cutting my teeth on shorts, viral videos, and specs, ever perfecting my craft and the execution of my creative vision. I am humbled by receiving awards and accolades along the way, and look forward to applying my directorial sensibilities towards crafting engaging, creative content for brands.

## 2) How did you get into directing?

Embracing the idea of pursuing a career as a director came to me in several stages throughout my life.

The first was when I was seven years old and started commandeering my family's video camera. I became fascinated with capturing the world around me. To a kid it was invigorating, and felt like I had discovered a superpower. The second was in high school during a summer program at NYFA. The films I created in that program gave me the confidence to declare that I wanted to do this forever.

The third stage occurred on a cloudy August day in Lubin, Poland, in the darkness of a blue-stained, concrete gas chamber in the Majdanek death camp. For me it took a comprehension of evil and death to truly appreciate life. Life led to purpose, and purpose led to a mission to share

stories of humanity with humanity.

## 3) What is your most recent project?

My Apple spec "Commander" will be released online shortly, followed by a PSA for an incredible Breast Cancer/Alzheimer's nonprofit organization. I also have an ongoing branded project for De Beers, and a short film that is in postproduction.



**Josh Franer**

**COMPANY Films**

**Ford's This Built America (excerpt from online series)**

## 1) What was your first professionally directed work and when was it?

*This Built America* was my first officially directed (and co-created series) for Ford Trucks via AOL. I directed 13 episodes...shot all over America, showcasing companies like Airstream, Shinola, and Tabasco. It was a high learning curve because it involved pitching and developing with multiple companies and corporations, as well as working on a long term project. The series was up an airing early 2016.

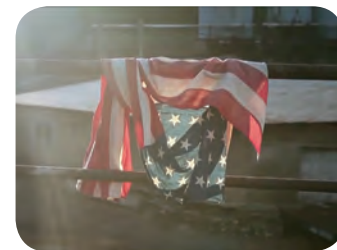
## 6) What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

The current career focus right now is commercials and branded content. I'm in the docu-narrative corner of that world. I like blending true story documentary elements with narrative/cinematic storytelling. My plan (we'll see how it goes) is to use this realm much like a science lab to try a bunch of things out and further develop my style in the process. I'd like to eventually transition into doing scripted streaming series much like *Mr. Robot*, *Black Mirror*, *The Knick*, and *True Detective* that fictionalize socially relevant issues or real events into content. Really any story that makes

you think differently or see a world in a way that hasn't been seen is my jam.

## 7) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?

I really haven't had a true mentor yet. I'm not opposed to shadowing a seasoned director either. I started out working for Ridley and Tony Scott. I used to pick up Ridley's dry cleaning over at Scott Free. Growing up I never imagined coming out to LA or even living out here. It seemed way outside my comfort zone. I think the biggest lesson I learned was to not doubt what you are capable of...or what's possible. Ridley and Tony influenced my visual capabilities and getting to meet them was a reality check for me; that it's possible to do what you love...and to operate at the best of your capabilities. And to be around people that are the best in the world at what they do.



# 15th ANNUAL NDS 2017



**David B. Godin**

**Autopilot: Off**  
**Juvenile Diabetes Foundation's**  
**"Lancets of Hope" (web video)**

### 1) What was your first professionally directed work and when was it?

My first professionally directed work was in 2014 for a music label in Tokyo, Sweetsoul Records, and their biggest sponsor, Denon Electronics. I pitched a creative campaign through a translator to Denon's marketing team in Tokyo, and we were shooting the next day. It was amazing.

### 2) How did you get into directing?

Around 2000 or 2001 when the first iMovie came out, my dad called me into the living room at our house and showed me how I could take footage he shot and edit it with music. I was 12. It was honestly love at first sight. There was this magic being able to create a world filming my friends and making a story out of it. A year or two later, in 8th grade, my guidance counselor at school made me write a letter to myself to receive after I graduated from high school. I remember on graduation day I opened the letter, and it read: "I want to direct movies for my life." I feel very lucky and fortunate that I have a family and wife that supports me fully.



### 3) What is your most recent project?

I'm currently co-writing my first narrative feature film with my producing and writing partners Rasha Clark, and James Brennan. It's a deeply personal film for me. It's based in Lancaster, Pennsylvania where I grew up.

Logline: A former Sudanese refugee living in a rural Pennsylvania town befriends a local woman with bipolar disorder. One entrenched in community, the other deeply isolated; they each cope with being restricted from seeing their children.

We're also developing two documentary web series—one that we just started is about an incredible soul singer in Ferguson, Missouri, who is bridging cultural, racial, and economic divides in St. Louis through creative activism.



**Diego Hallivis**

**Unaffiliated**  
**The Laughing Man (excerpt from**  
**short film)**

### 1) What was your first professionally directed work and when was it?

I just finished postproduction for my first properly funded feature film called *Curvature*, which was shot about a year ago. I'm now in the process of submitting it to festivals and finding distribution.

### 2) How did you get into directing?

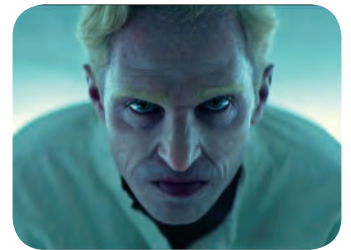
I knew from a young age that I wanted to become a director. I got my start in the industry as an editor for different advertising companies, while simultaneously shooting my own spec commercials and short films to build a reel. Then I started developing screenplays and trying to get them financed, while experiencing the challenge of having investors believe in a first time director. Luckily, two of the short films I did went viral on YouTube and that allowed investors and people in the industry to get an idea of my work, which then led to me directing *Curvature*.

### 3) What is your most recent project?

My most recent project is a full-length feature film I just completed called *Curvature*. It is a time-travel, sci-fi drama about an engineer who travels back in time to stop herself from committing a murder. I would describe it as a mind-bending, time-travel drama in the vein of *Timecrimes* and *Looper*. *Curvature* examines the difficulty of letting go, while asking how much you would risk to do what you believed was right.

It stars Lyndsey Fonseca (*Nikita*) Linda Hamilton (*Terminator*), Glenn Morshower (*Bloodline*, *Transformers*), Alex Lanipekun (*Homeland*) and Zach Avery.

This project was an incredible experience to shoot and I cannot wait to show it to the world!



**Jendra Jarnagin**

**Unaffiliated**  
**Canon's Live Your Light (excerpt**  
**from commissioned film)**

### 1) What was your first professionally directed work and when was it?

I directed a fundraising video for Mark Ruffalo's nonprofit organization, Water Defense, in late 2014. Otherwise, since graduating from undergrad film at NYU in 1995 I have been working as a DP, primarily on indie features and episodic, and also commercials, music videos and documentaries.

### 2) How did you get into directing?

Since I am a veteran DP, the directing opportunities that I have had so far have all fallen into my lap by people who knew me as a DP and believed in me as a director. Mark Ruffalo asked me to shoot a video for him because of my activism work, and the intention behind that video was that I was to go shoot an oil spill cleanup in Bangladesh for him, but we got bogged down by UN red tape and the trip didn't happen. For *Live Your Light*, Canon knew me as a DP from Sundance and various trade shows, speaking engagements, and demo films I've done for other camera companies, so they called on me to shoot their new camera promo as a DP/director. I've also since been recommended by others who heard I was directing, and been invited to pitch on some branded content work.



### 3) What is your most recent project?

I just got back from shooting a science fiction virtual reality film in Detroit. It's a super interesting and groundbreaking interactive transmedia project with elements of immersive theater called "When it All Changed." Not only am I the DP, but my level of collaboration on this one is more extensive since the story and approach to the physicality that's involved had to be developed along with the emerging medium and the particulars of the technology. Director Sultan Sharrief and I have been in development with this for close to a year and half. So I am kind of creative producer/VR producer/postproduction supervisor as well.

I'm also developing a VR dance film to direct, in collaboration with one of my dancers from *Live Your Light*.

# 15th ANNUAL NDS 2017



## Danielle Katvan

Unaffiliated

*The Foster Portfolio* (excerpt from short film)

### 1) What was your first professionally directed work and when was it?

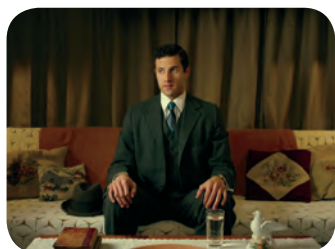
A web spot for a dating app called Swoon, which was done 3 years ago. It was the first time that I was actually paid to direct, and it was also the first production where I wasn't involved in the producing side, but was hired solely as a director.

### 2) How did you get into directing?

Growing up in my parent's photography studio, I was exposed to the art of visual storytelling from a young age. I grew up taking photographs on a 35mm camera, and developed the images in my parents darkroom.

When I was 12 years old, I spent all of my Bat Mitzvah money on a handheld camcorder. I took it with me everywhere and filmed everything. Literally everything. I started editing little videos together to share with my friends, and that's when I fell in love with cinematic storytelling. I started working as an editor after college, but I felt compelled to explore other aspects of filmmaking, so I attended a 16-month filmmaking program, which is where I discovered directing.

After directing my first short, I realized that there was nothing else I would rather do. I wasn't just piecing together someone else's vision—it was my vision, from concept to completion.



## Kat Keene Hogue

goodstory films

*Lincoln Driven To Give's "Meadows"* (excerpt from web content)

### 1) What was your first professionally directed work and when was it?

"The Explorers Project" for National Geographic Society in 2014 was my first professionally directed project, and it was the opportunity of a lifetime — I got to travel the world with renowned scientists, artists, activists and thinkers and collaborate with them on intimate films about their motivation and work.

### 2) How did you get into directing?

I've always been obsessed with people, emotions, and social dynamics.

This drew me first to writing, then to journalism, and finally to film. I began freelancing as a video journalist while studying at the University of North Carolina, moved to New York after school, and within a month I was shooting and producing for the inaugural seasons of MTV's *Teen Mom* and *16 & Pregnant*. At the beginning these shows were pure doc magic, and I was passionate about the subject matter and the intimate moments I was sharing and documenting with young girls and families. I bounced between TV and journalism projects throughout my early and mid twenties, took a year-long hiatus to train as a flying trapeze artist intent on joining the circus, and only then finally realized that directing was all I really wanted to do. Then I started doing it.



## Kiran

Innocean Worldwide

*Organic Doggie Treats' "Unsold"* (commercial)

### 1) What was your first professionally directed work and when was it?

A quirky, 30-second spot for Pie Five Pizza in September, 2016. I directed it for two of my friends, and former colleagues, at The Richards Group, on an impossible budget. It won them Gold at the local Addys. Incredibly satisfying, like the pizzas.

### 2) How did you get into directing?

I've been an art director on the agency side for over a decade, and I've lived for the thrill of the creative process as an agency creative.

However, I've always been happiest on set. Producing. Making the ideas that miraculously survived the agency-client gauntlet. This led me to ponder a path as a director, the first foray into which was a spot I directed for (and with) my students at Texas A&M—"Commerce." It was for the One Show Student Competition. They won Gold. I was hooked.

### 3) What is your most recent project?

It was a pro-bono piece for the Women's Day "Day Without A Woman" initiative. It featured 13 cats.

### 4) What is the best part of being a director?

Being able to add to the visual vocabulary of the world, all while playing doula to a creative team—bringing their baby to life, being a part of their joy, giving them something far greater than what they'd expected.

### 7) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?

Brian Beletic. He very enthusiastically encouraged me to pursue my dream of becoming a director, when others told me it was too difficult, too saturated, a path. He pushed me to find my voice for things, without fearing opinion, and only doing what made me happy.



# 15th ANNUAL NDS 2017



## Yulin Kuang

Adolescent Content  
Geena Davis Institute/Ford's "She's Got Drive" (web content)

### 1) What was your first professionally directed work and when was it?

In 2015, I directed *Just Go With It*, a commercial fashion web series for Ann Taylor LOFT and that was the first time I worked as a director for hire.

### 2) How did you get into directing?

In college, I was writing screenplays and handing them off to other directors to direct, but they never quite got it right so I decided to try my own hand at it and fell completely in love.

### 3) What is your most recent project?

I created and directed *Ship It*, a musical series for the CW Seed. I'm currently developing other projects in the TV and feature space.

### 4) What is the best part of being a director?

I love the magic of collaboration—writing can be a solitary sport, but directing is all about collaborating with others to find something new.



## Marcus Kuhne

Big Block  
Reebok's (Spain) "Burpee" (commercial)

### 1) What was your first professionally directed work and when was it?

A corporate video for PPG, a car paint company. I was 22 at the time.

### 9) What is your favorite movie? Your favorite television/online program? Your favorite commercial or branded content?

For film I'd say *Leon: The Professional*, *Breaking Bad* for TV, and for commercials Sony BRAVIA's "Balls" and anything for Guinness.

### 10) Tell us about your background (i.e. where did you grow up? Past jobs?)

I grew up in a small Mediterranean village on the Spanish island of Mallorca. Second to nothing I know. Stop bragging Marcus! I lucked out when Palma Pictures grandfathered me in and lent me all their gear for free to shoot short films. Bless their hearts.



## Thomas Leisten Schneider

Kiss & Kill  
Point and Shoot (excerpt from short)

### 1) What was your first professionally directed work and when was it?

My first professional work as a director was a short film called "Tiebreaker" that I made in 2014. It tells the story of a father and a son fixing details of their relationship while playing a tiebreaker at tennis.

### 2) How did you get into directing?

I've always loved films, I started watching a lot of them early on because my dad had a video store when I was a kid. I studied theater and advertising and started working as an actor for a few years. I then moved to the US to go to film school and started making short films.

### 3) What is your most recent project?

My most recent project is a feature film script called *Wet Reckless* that I'm developing right now.



HELL YEAH!

MARCUS KUHNE

Congrats from everyone at *Big Block*.



bigblockla.com

# 15th ANNUAL NDS 2017



## Brandon Maxwell and Jessie Price

theCollectiveShift

Brandon Maxwell's Spring/Summer 2017 Campaign (excerpt from branded content)

### 1) What was your first professionally directed work and when was it?

The Brandon Maxwell brand FW 2016 campaign

### 2) How did you get into directing?

We met in college, in 2005, as classmates in the photography department at St. Edward's University in Austin, Texas. The program encouraged a multidisciplinary approach to visual art, and we both took coursework in video. Brandon went on to have a styling career and started building his clothing brand, while Jessie was working in photo industry as a photo editor and producer. When it came time for Brandon to start doing his campaigns we started to collaborate again as directors.

### 3) What is your most recent project?

*Ebony*, the film submitted, was made in January 2017 for the Brandon Maxwell brand SS 2017 campaign

4) What is the best part of being a director?  
We really enjoy working as a team and developing the project. There's so much conversation that takes place before we show up with the camera, and since we've been creatively involved for over a decade we have a lot of shared references and a similar vocabulary when deciding on how we will approach the direction.



## Mccoy | Meyer (Eric Mccoy & Justus Meyer)

Rodeo Show

Reese's Puff Cereal's "Bowling/Basketball" (commercial)

### 1) What was your first professionally directed work and when was it?

Our first professionally directed spot was a slate of two 30s for Cashnet USA in 2015.

### 2) How did you get into directing?

We love telling stories. Blind optimism convinced us to quit our jobs together and start directing. Everyday we wake up, we look in the mirror and we say: "Why are you in my bathroom?"

### 3) What is your most recent project?

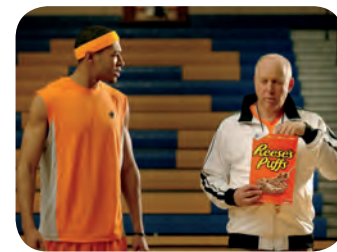
We're currently filming our third spot for Listerine in Manchester. It's a cheeky piece featuring a BOLD mountain biker...

### 4) What is the best part of being a director?

We get to put our wild and crazy ideas to the test.

### 5) What is the worst part of being a director?

We have to put our wild and crazy ideas to the test.



## Matthew Michaud

Backyard

Iams "Susan & Karma" (web short)

### 1) What was your first professionally directed work and when was it?

In spring of 2015 the kind people at Cercone Brown hired me to direct an integrated campaign for Rockport shoes. Across broadcast, digital, and print we profiled a series of "daily adventurers"—real people who embodied the spirit of the brand in their everyday lives.

### 2) How did you get into directing?

I came to directing through writing. Having been a feature screenwriter, a freelance copywriter, and a treatment writer for other commercial directors, it was a natural next step. My writing background allows me to approach directing from a storytelling perspective.

### 3) What is your most recent project?

Recently I directed a pair of short films for Iams pet food - including "Susan & Karma" which is featured in the NDS this year. Conceived by Tribal Worldwide, the campaign tells emotional stories about real people who have special bonds with their pups. As a lifelong dog owner I felt like I was among my people.

### 10) Tell us about your background (i.e. where did you grow up? Past jobs?)

I started out working in features. First for a talent agency, then in development at Miramax Films, and eventually as assistant to a feature film director with a deal at DreamWorks.

I wrote my first screenplay while working for him, and signed with CAA shortly after. I set up a couple scripts around town, most notably at Focus Features. To fill in the gaps between screenwriting jobs I wrote commercial treatments for many different production companies and directors. After a couple years "directing on paper" I decided to do it for real and maxed out the credit card on a spec spot. It led to representation and my first paid directing gig.



# 15th ANNUAL NDS 2017



**Charlie Mysak**

tinygiant

Adaptoys' *Play Without Limits*  
(web short)

**1) What was your first professionally directed work and when was it?**

It was a PSA with Cyndi Lauper, just a couple years ago. On set, she called me Cecil B. DeMille, because I wanted the camera at eye level and she wanted it much higher. Needless to say, it was a really good lesson in politics.

**7) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?**

There was a cameraman (I'll call him Tim) who really gave me my first chance. He was an old-school, "put the camera on your shoulder and let's go" kind of DP. I learned a lot about what it meant to hustle. He taught me that your imagination can make a frame a lot more compelling than money can. That lesson has stayed with me throughout my career and has given me the confidence to pull off riskier ideas when I'm on a job.

**8) Who is your favorite director and why?**

All time, it would have to be Scorsese. His work has been a part of my life since childhood. Currently, I really admire the work of Denis Villeneuve (*Arrival*, *Sicario*). His soundtracks are incredible. There are also commercial directors like Eliot Rausch and Martin De Thurah whose work I always go to for inspiration when pitching for a project.

**9) What is your favorite movie? Your favorite television/online program? Your favorite commercial or branded content?**

Favorite movie has to be *Raging Bull*. *Annie Hall*, *The Deer Hunter* and *City of God* are my runner-ups. Television: *Freaks and Geeks*. Favorite commercials, two-way tie between Nike's "Find your Greatness" campaign and Leica's "100."



**Andrew Norton**

Untitled Films, Toronto

CBC Love Me podcast's *The Complexity of Love*, in *13 Untranslatable Words* (excerpt from web short)

**1) What was your first professionally directed work and when was it?**

A short film for CBC (Canadian public broadcaster) called *How to Age Gracefully*.

**2) How did you get into directing?**

I went to school for photography and had been working as a skateboard photographer for many years when I began to learn how to make radio documentaries like the ones on *This American Life* or *RadioLab*. I had just bought a new DSLR and it happened to do video. I started messing around with the function and eventually got a lav mic and began doing interviews with friends and family. Directing films was the perfect combination of those passions—taking the visuals from photography and combining it with the storytelling of radio/podcasting.

**7) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?**

Back in high school my walls were covered in skateboard photos ripped out of magazines. Some of the best photos were shot by this dude Scott Pommier. Many years later I got to know Scott a bit and by chance he ended up living down the street from me in Toronto as we were both transitioning from photography into film.

He taught me a lot about very practical things—cameras, editing, how to find great people to work with. But the biggest thing that I learned from him was not waiting when you have an idea. He has a knack for making things happen and not needing someone to validate his idea or give him permission.

From that, I learned how important tenacity and trusting in your own instincts and ideas are in filmmaking.



**Kelly Nygaard**

Unaffiliated

Ad Council's "What's In Your Bag"  
(web short)

**1) What was your first professionally directed work and when was it?**

In fall of 2015, I directed an online campaign for Red Vines. It went perfectly if you don't count me eating an inappropriate amount of the product, falling in the ocean and flashing the crew (accidentally).

**2) How did you get into directing?**

Movies were a huge part of my childhood and how my family spent time together so as soon as I knew I could work in entertainment as a career, I went after directing. I went to USC's film school in 2008 and have been trying to recoup my mother's investment ever since.

**8) Who is your favorite director and why?**

Tough question! But Clint Eastwood. Such a great example of someone who has made bold choices and persisted throughout his career. Did you know he's composed the music for several of his movies? I signed up to be an extra in *J. Edgar* so I could see him in action.

**9) What is your favorite movie? Your favorite television/online program? Your favorite commercial or branded content?**

Forget it Jake, it's *Chinatown*. But also *The Departed*, *Howard's End*, *Unforgiven*, *Jurassic Park*, and *Pride & Prejudice* (2005).

**10) Tell us about your background (i.e. where did you grow up? Past jobs?)**

I grew up in the San Francisco Bay Area, raised by a strong single mother after my dad passed away (cancer sucks). I moved to Los Angeles in 2008 to go to film school. Right after graduation I received the incredible opportunity to work as Terrence Malick's assistant on the set of *Knight of Cups*. I spent the next few years shadowing directors in the commercial world and I hope to continue to learn as I further my own career as a director.





## Anthony Pellino

LightHouse Films

Lifetime Pictures' "Welcome to the Fempire" (web content)

### 1) What was your first professionally directed work and when was it?

I directed a 90 second piece for Reebok focused on an amateur boxer from Brooklyn named William H. Cavali. This was a hyper-realistic film that dramatizes the memories and experiences of a fighter who meditates before every match.

### 3) What is your most recent project?

I directed a 45 second web piece for Spalding focused on the top point guard for the Portland Trail Blazers, Damian Lillard. The piece is an exploration of the effort athletes put into their work off the camera and out of the spotlight. In the media, these athletes are basically immortalized; they're portrayed in a godlike fashion. My goal with the piece was to show that top athletes aren't top athletes solely off their raw talent - there's immense effort, refined regiments, and a distinct lifestyle behind their gifted abilities.

My goal with the piece was to show that top athletes aren't top athletes solely off their raw talent - there's immense effort, refined regiments, and a distinct lifestyle behind their gifted abilities.

### 10) Tell us about your background (i.e. where did you grow up? Past jobs?)

I was born and raised in Boston. I have been living in New York City for 4 years now, and recently graduated from NYU Tisch. I read and watch the content I strive to create, and I try to choose hobbies that will help me become a better director.



## A.V. Rockwell

Little Minx

Alicia Keys' *The Gospel* (excerpt from short film)

### 1) What was your first professionally directed work and when was it?

I directed an R&B music video in 2014.

### 2) How did you get into directing?

I've always had an interest in film, but I never knew you could pursue filmmaking as a full blown career and had no proximity to anyone who made movies when I was growing up.

However, my earliest experiences with the medium sparked a level of ambition I'd never felt before. And then later, discovering European cinema and experimental films, during a period in which I felt very uncertain about my future, expanded my view of what could be expressed. It allowed me to connect to a part of myself I had previously buried. Once I learned that filmmaking could be a livelihood, I took a leap of faith and decided to pursue it.

However, my earliest experiences with the medium sparked a level of ambition I'd never felt before. And then later, discovering European cinema and experimental films, during a period in which I felt very uncertain about my future, expanded my view of what could be expressed. It allowed me to connect to a part of myself I had previously buried. Once I learned that filmmaking could be a livelihood, I took a leap of faith and decided to pursue it.

### 3) What is your most recent project?

Last year I directed a short film called *The Gospel*, in collaboration with the singer Alicia Keys.

It was a companion piece to her latest album *Here and Now* and was loosely inspired her upbringing in New York City. We really had an awesome time making it.



# CARRIE STETT & SERGIO ABUJA

CONGRATS ON MAKING THE  
2017 SHOOT NEW DIRECTORS SHOWCASE

YOU TWO ARE THE 🤖



## Roberto Serrini

Derby Content

*Unattended Baggage: A Love Story* (excerpt from short)

### 1) What was your first professionally directed work and when was it?

I did a trio of spots with 72&Sunny for Tillamook where I got to take a chainsaw to a carton of ice cream in slow-motion. It basically combined my two greatest loves, chainsaws and ice cream. Despite it being my first real directing gig, I thought of retiring after that, because really, how

could it get better.

### 2) How did you get into directing?

I always wanted to make film. I started out writing, and then seriously studied photography which I loved, which eventually led me to discover film, which I studied in college. I've always had a very strong creative vision, and loved leading a creative team to forge something unique. I

used to watch films and think how I would do it different, putting a new spin on it, giving it style it was lacking. Then I would force my friends to produce dozens of wonderfully horrible short films to test these ideas. Looking back I was always getting people together creatively, even when we had nothing, to put a film together and get it seen. In that aspect I feel like I was always directing.

### 4) What is the best part of being a director?

Being able to tell people "I'm a director." Knowing that your job is to bring the creative passion of a team of people together to create something singular and unique. Also being paid to chainsaw ice-cream is pretty dope.

### 8) Who is your favorite director and why?

Trick questions. It's like asking a writer what is your favorite word ("protean" is mine. Or "quince." See it's hard) Top 5? Soderbergh, cause fearless style. Scorsese cause pedigree. Jeunet/Besson/Gilliam/Gondry/The Daniels cause they get weird. Haneke cause no one makes absence so full. And Fellini, cause, I mean, it's Fellini.



# 15th ANNUAL NDS 2017



**Jenn Shaw**

**Unaffiliated**  
*\$15 Kicks* (excerpt from documentary)

**1) What was your first professionally directed work and when was it?**

A few years ago, I was directing my own narrative short projects. My first professional job was *\$15 Kicks* filmed in 2016. I almost fell out of my chair when ESPN Films told me that Spike Lee would be my executive producer. Insane.

**2) How did you get into directing?**

I went to NYU film school. But it took me a few years as creative producer to transition to being a director. I didn't see enough women and certainly enough women of color getting their stories told. I figured- I'm willing to work hard and have a passion to command a vision so why not me? I invested in my own projects to build a director reel. I allowed myself to get frustrated, get rejected and grow. I just wanted to be ready for my break as a director. And here I am, a director.



**Carrie Stett**

**Unaffiliated**  
*Kleenex's A Caring Chorus* (online video)

**1) What was your first professionally directed work and when was it?**

I did some branded work for ABC's digital studio a couple of years ago and had the opportunity to direct a comedic online talk show that poked fun at soap operas.

**2) How did you get into directing?**

I had worked in reality TV prior and wrote screenplays on the side. I started doing digital content, which led to opportunities to direct due to there being smaller budgets. I was an athlete in college and later coached, so it felt natural to be in a position of leading a team and keeping everyone working toward one vision.

When my first video went viral and I saw people's comments and watched the views increasing in the tens of millions in real time, I was hooked.



AWESOME WORK,

# ROBERTO SERRINI

DERBY

WWW.DERBYCONTENT.COM

# 15th ANNUAL NDS 2017



**Isaiah Taylor**  
Tilted Panda Productions  
U.S. Marine Corps' "Dear Papa"  
(excerpt from spec piece)

**1) What was your first professionally directed work and when was it?**

About a year and a half ago I directed a music video for the extremely underrated Novelle Vega.

**2) How did you get into directing?**

I started screenwriting in high school after I picked up a rough draft of *Jurassic Park*. I had always loved films but had never realized the process behind their creation. I wrote scripts for years because I could never afford the technical equipment. I did film school and got behind the camera as much as possible but kept screenwriting. I finally got accepted into the Beverly Hills film festival for a script I had written and it wasn't until then that my mentor said, "try 3 pages instead of 90. See what you get." So I took random products and brands, found a rhythm in short storytelling and started creating spec commercials with my cellphone. After the tiniest bit of success—and I do mean tiny—I bought a camera, co-founded a production company and got to work.



**Michael Wald**  
Unaffiliated  
Sphero's "BB-8" campaign  
(compilation)

**1) What was your first professionally directed work and when was it?**

It was probably one of the first big projects I directed for Sphero back in the summer of 2015 and into 2016, promoting the SPRK+ ball—a fun little robot that introduces kids to coding.

**2) How did you get into directing?**

While I was growing up, seeing a good commercial for whatever reason, was just as fun as going to the movies sometimes. Looking back now, I think I was recognizing early on just how much creativity could be packed into a tiny piece of content, and thinking that was the coolest thing ever. Seeing fruit wage an epic war against a blender, or soaking in the wack-genius of Skittle ads... I just ate that stuff up. I even remember sitting in class before Channel One would come on, and I memorized a Pepsi jingle about getting a free cd... just because I thought it was the catchiest song in a commercial I had ever heard. Anyways, as I started to learn more about how commercials were made, the more I found myself gravitating towards the director's role—the person responsible for bringing all those ideas into the world.



**Duncan Winecoff**  
Epoch Films  
The Caron Foundation's *Hand in Hand* (excerpt from public service short)

**1) What was your first professionally directed work and when was it?**

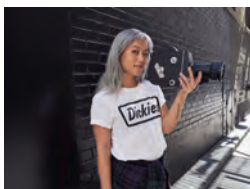
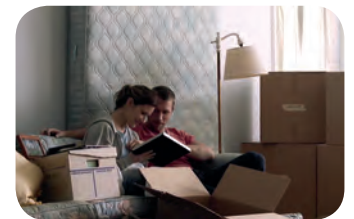
My first professionally directed work was a branded short film for the clothing company Free People, titled *A Letter*. This project released on November 20, 2014.

**2) How did you get into directing?**

Since moving to New York for college 14 years ago, I have lived a thousand lives—some good and some bad. Luckily, my younger brother followed me to the city and went to film school at NYU. I learned about the craft, and my love for it, through his schooling. When he graduated we made a short film together and never looked back from that adventure forward. It just clicked with me and brought out the best of who I am.

**3) What is your most recent project?**

I recently directed three spots for New Balance featuring a few of their sponsored athletes.



**Christine Yuan**  
Knucklehead  
Lufthansa's *The Colors of Home* (excerpt from web content)

**1) What was your first professionally directed work and when was it?**

In 2014 I directed *GAWDS*, which was a short film for *Dazed Magazine* about a Navajo teen who generously introduces us to his life on the Rez.

**2) How did you get into directing?**

I was really into darkroom photography when I was younger and wanted to see my images move. I was also interested in culture and travel so the idea of documentary filmmaking appealed to me. I applied to film school at UCLA and had the most fun making short films with classmates and continue that play and experimentation today.

**3) What is your most recent project?**

I am finishing a music video that features me slow dancing with my grandma. I'm obsessed with my grandma. She's the most beautiful person to me. I also just got back from Rio where I was shooting a music documentary and am finishing post on an art documentary we shot early this year in New York, Paris, and London.



# PRODUCERS SURVEY

## Feedback From Agency, Feature, Spotmaking Sectors

Continued from page 11



**Jordan Brady**  
Filmmaker/partner  
Superlounge

1) Three things. One: Be the leader through clear communication and embracing collaboration. Everyone on your crew and at the agency wants you to succeed, but they cannot read your mind. Two: stay relevant by studying ads and enrolling in Commercial Directing Bootcamp. Three: Keep your sense of humor. You get to shoot a commercial.

2) Protect the director from the crap she doesn't need to worry about during the shoot. Never consider muffins and pastries as breakfast.

3) I am a huge believer in shooting tests or finding the lens on the scout. Having done dozens of forced-perspective gags (a 100 year old technology) I got cocky and thought we could quickly find camera placement "on the day". Well that was a huge time suck that I could have avoided by having a finder on the tech scout. Rookie move on my part.



**Matt Craigie Atherton**  
Head of integrated production  
adam&eveDDB, London

1) Shoot as much as you can. Whether it's working on short films, promos or test commercials, you need to feel confident in your storytelling abilities. From what I've seen (some friends that were London runners 10 years ago are now LA directors), the best way to get a showreel together & get representation to make work, is to hone your craft. Only when you've already got great creative projects under your belt are you able to get selective about your next job - so make sure your own creative integrity is present in everything you do.

2) Similarly, it's about throwing yourself at as many different jobs as you can & gaining experience. It's all about experience because no one job is the same as the next, and you learn something new on every project. The best producers are chameleons who are also part creatives, part client handlers, who have plenty of practical knowledge & on the job learning. So always be open to new opportunities, in fact throw yourself at them! The role of the producer is to pull together the best team you can, so never be afraid to seek help from others.



**Scott Franklin**  
Partner  
CHROMISTA / PROTOZOA

1) My simple advice is go shoot something.

In this day and age there is nothing stopping someone with a story to tell from telling it. The advancements in technology and film equipment make filmmaking accessible to anyone. Even cellular phone cameras are so advanced and good enough to start and you can even edit right on them in most cases. Don't wait around waiting for someone to pay you to tell stories... tell your own.

2) Get on as many sets as possible and try to work in every department at least once. The more you know the better you can trouble shoot on your own projects in the future. Study young new directors and follow their trajectory.

Continued on page 26

## SHOOT

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

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

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

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

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

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



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

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

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

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

Info on Emmy FYC Advertising  
<https://shootonline.com/emmyfyc>

## Advice From Great Guns, Moxie, W+K, Radical, Deutsch

Continued from page 25



**Laura Gregory**  
CEO/executive producer  
Great Guns

1) Write, perform, shoot, edit, have sex, again and again and again. Find your original perspective, find your style, change it, find another, go back to the first. Learn to sell your idea because you're going to need to be the best salesman on the planet. Nobody else will sell you like you sell yourself. Nobody else will get the favors you get for yourself. Be passionate, be stubborn, and be nice at the same time. Make tea for the people who work for you and with you. Find a producer who believes in you and make that partnership matter.

2) Don't be afraid to ask questions. The joy of being a producer is you're never too old to learn and never too shy to ask the right question. Then ask the same question again, ask someone else, ask a DP, ask a grip, ask the director, ask your mum. POV, that's what makes one person right and the other brilliant.



**Ben Hatt**  
Director of TV development  
Moxie Pictures

1) Find a way to make something. If you have a script or have an idea for a doc, make it attainable within your means and make it happen. Who do you know? What access do you have? What resources are at your disposal? With the answers to those questions in mind, what new, unique perspectives can you offer?

3) Our most recent documentary project is following investigative reporting on corruption in an institution. I recently heard stories by those who had suffered as a result of this corruption. The most important thing is to maintain the integrity of what you're trying to tell. For many projects, these stories are a lot more personal to others than they are to you. Finding a way to respect that and act accordingly is of huge importance.



**Matt Hunnicutt**  
Integrated production director and global EP for Nike  
Wieden+Kennedy Portland

3) Our industry is demanding a massive adaptability of agency producer skillsets to deliver within multiple content models. In the past few years, we created Nike's first VR experience, a real-time animation campaign, an episodic original scripted series, and more recently served as showrunners and creative consultants for a cross-platform live-stream event called "Breaking2" that allowed us to partner with Nike in new ways. Through the course of "Breaking2," our team produced within various content models, including traditionally crafting all pre-event integrated campaign elements, creating the interstitial editorial content airing during the event, and producing the 2-hour global live-stream show. Meanwhile, the effort also required collaboration with external influencers, strategically working with our media partners to maximize the live audiences on every platform, and consulting on a tell-all documentary. And that's all for one project! The learning here is to discover all the ways to flex far outside of our own ability to craft great content. As producers, we have to be resourceful leaders in discovering new opportunities for our brands.



**Dave O'Connor**  
VP/executive producer  
RadicalMedia

1) Search for balance - yes, you need to be your own best advocate for your vision, but you also need to take on board the advice and guidance of trusted colleagues and peers. You need to choose work that speaks to your personal taste and style, but you can gain a lot from jobs that enable you to get some good reps under your belt and push you to collaborate and execute against a budget and schedule.

2) Align yourself with producers, networks, agencies, brands and/or studios that have terrific reputations and do the type of work you see yourself doing. Don't make long term decisions for short term money - when you're young and you commit to a project for a long period of time (early in your career, a 9 month project is an eternity) it should be with an eye to working with people you admire, not chasing a paycheck. But, hey, if it's a two-week gig and you need to pay the rent, by all means take it!



**Vic Palumbo**  
Partner, director of production  
Deutsch

1) There are a lot of opportunities for directors, purely because of the new and different platforms out there. Keep your eyes open for the projects that are going to give you the best diversity of experience. Which ones will best forward your career and showcase your creative talent? Be on the lookout for good stories and good characters. Search for the best opportunity for well-crafted storytelling on every platform.

Continued on page 30

**HPA Awards Creative Categories Call for Entries Now Open** The Hollywood Professional Association (HPA®) has opened its Call for Entries in Creative Categories for the 12th annual HPA Awards.

**2C Strengthens Team with Trio of Creative Directors** 2C Creative (“2C”) has strengthened its award-winning team with a trio of creative directors. Long-time staffers Marni Wagner and Ben Frank have been promoted into the role, while Larry Wiener joins the Miami-based creative agency from Eclipse Creative.

**Cine Gear: Manios Digital & Film New Fluid Heads, Tripods and More!** Manios Digital & Film showcased new camera accessories from Cartoni, Vocas, Kinotehnik and Hawk-Woods at Cine Gear Expo 2017 in Hollywood.

**Director Robert J. Sexton Reveals An Apocalyptic Vision of America in the 360° VR Video “PSYCHO CITY, TX.”** Director Robert J. Sexton gave a sneak preview of his new live action VR Video experience at VRLA Expo, the world’s largest Virtual and Augmented Reality convention, and at NAB.

**Red Giant Releases Universe 2.1 Featuring All-New Text Effects** Red Giant released Universe 2.1, an update to its collection of GPU-accelerated plugins for editors and motion graphics artists.

**WCPMedia Services Taps Peter Wetherell for Promotion and Marketing** WCPMedia Services, announced that Peter Wetherell, who heads Magus Entertainment, Inc., has joined the company as Senior Advisor.

**McCann New York, Dentsu Tokyo, Leo Burnett Chicago Among Top Winners At ADC 96th Annual Awards Celebration** McCann New York’s “The Field Trip to Mars” for Lockheed Martin racked up the accolades at the global ADC 96th Annual Awards gala in New York with eight ADC Gold Cubes and a coveted ADC Black Cube in Digital for best in discipline.

**Augustus Color Taps WCPMedia Services To Help “Bent” Soar Through Post** *Bent* is the latest motion picture production to move its media management to the WCPMedia cloud.

**Jeannette Zepeda Joins Roundabout Entertainment’s Creative Services Team**

Roundabout Entertainment has hired industry veteran Jeannette Zepeda to fill the newly-created post of Executive Director for Business Development, Creative Services.

**Cutters Editorial Expands U.S. West Coast and Midwest Representation**

Cutters announced the addition of new commercial reps, on the U.S. West Coast by Kevin Batten and Pop-Arts Management, and in the U.S. Midwest by Sean Sullivan of Sullivan Creative Management

**New Sigma Cine & Global Vision Lenses Earn Major Industry Accolades** Sigma Corporation of America, a leading DSLR and Cine lens, camera, flash and accessory manufacturer, picked up six prestigious industry awards in the month of April for its 14mm T2 and 135mm T2 Cine Prime lenses, 18-35mm T2 and 50-100mm T2 Cine High-Speed Zoom lenses, and 85mm F1.4 Art and 12-24

**Mr. Wolf Expands To New York** Culver City, California-based visual effects boutique Mr. Wolf has opened a studio in New York City. John Ciampa to lead East Coast operation, which has produced work for CBS FILMS, MTV, SPIKE, VH1 and others.

**Splice Contributes Editorial, VFX & Color To New Film, “Voice From the Stone,” Starring Emilia Clarke** Led by Editor Clayton Condit, the creative team at Splice collaborated very closely with Dir. Eric D. Howell and Producer Dean Zanuck on their new film “Voice From the Stone,” starring Emilia Clarke (“Game of Thrones,” “Terminator Genisys”) and Marton Csokas (“The Lord of the Rings”).

**Four Leading NYC Creative Editors Join Bikini Edit’s Commercial Roster** Leading creative editors Lisa Mogol, Cindy Nielsen, Christopher Pensiero and Bryan Wetzel are joining the commercial roster of award-winning edit studio Bikini Edit.

**Sumptuous Media Retains Dan Reichard for Representation** Dan Reichard has joined Sumptuous Media as Business Development Representative.

**MASTERSFX Marks 30th Anniversary** Hot off of the critically acclaimed television hits “Legion,” “Shadowhunters,” “This is Us” and “The Magicians,” as well as the highly anticipated return of FOX’s “Prison Break,” and alongside Season 4 of “iZombie,” and the feature films “Underworld: Blood Wars” and “The Belko Experiment” written by James Gunn, Emmy Award winning Character FX Studio MASTERSFX is currently celebrating its historic 30th Anniversary Year with an unprecedented number of new projects.

**Successful Studio’s Artistry Takes Center Stage in New Sarofsky Website from The Uprising Creative** Erin Sarofsky – president, owner and executive creative director at design-driven production company Sarofsky – is very proud to announce the launch of a brand new, mobile-optimized website for her company at <http://sarofsky.com>.

**Nice Shoes Creative Studio and The Toronto Raptors Show The NBA That “We The North” With Epic Playoff Animations** Nice Shoes Creative Studio was brought on to partner with the Toronto Raptors in crafting in-arena animation for the team’s 2017 playoff run, designed to electrify the crowd and energize the team.

**Lucky Post Editor Logan Hefflefinger Teams With Publicis Hawkeye To Introduce The Cows of Promised Land** Like their ancestors on the British Isle of Jersey, every cow at Promised Land Dairy has a name. So begin the spots in the new campaign for Promised Land, edited by Lucky Post’s Logan Hefflefinger and directed by Greg Bell for agency Publicis.

**TheBridgeCo Partners With INNOCEAN To Bring Andra Day To The Ultimate Reveal For Genesis’ GV80 Concept SUV at NYIAS** When Genesis unveiled the GV80 Concept, its next generation concept SUV at the recent New York International Auto Show, it treated its audience of automotive influencers and media to an extraordinary event: an evocative black and white film, “Act of Genesis,” accompanied by a live performance of the new single from Warner Bros. Records’ retro-soul recording star Andra Day.

**Radiant Images Featuring Latest Virtual Reality Solutions – Highlighted by New AXA and Sense 9 Camera Systems – at NAB Show 2017** The latest VR and 360 video solutions from Radiant Images – led by the breakthrough AXA 360 and Sense 9 modular camera systems.

**“Phoenix Forgotten,” Dir. Justin Barber’s Debut Feature with Storied Producing Team, Opened April 21st, 2017** Dir. Justin Barber’s debut full-length feature film *Phoenix Forgotten* opened in theaters nationwide on April 21, 2017.

**Mars Hears A Sweet Sound: Welcome To The AMP Hall Of Fame** As the classic MILKY WAY jingle goes, it takes three great candies to beat hunger, and MILKY WAY’s got all three (chocolate, caramel and nougat!).

**Jimmy Buffet Doc “Parrot Heads” Takes Wing At Roundabout Entertainment** Post-production finishing for *Parrott Heads*, a new feature length doc about dedicated fans of singer Jimmy Buffett, was completed recently at Roundabout Entertainment.

**One at Optimus Directing Duo Mark & Amanda Team with J. Walter Thompson on New Illinois Office of Tourism Spots** One at Optimus Directors Mark Pallman and Amanda Speva recently teamed with JWT to produce a series of spots for the Illinois Office of Tourism’s new “Are you up for amazing?” campaign.

**Z CAM & ASSIMILATE Partner to Simplify and Demystify VR Productions, Offering First Integrated VR Workflow** Z CAM and ASSIMILATE have joined forces to lower the threshold to entry for producing high-quality VR productions, making it a viable media for all content creators.

**New SymplyULTRA Raises the Bar For Integrated Workflow Storage Collaboration** Symply, Inc, a provider of high-performance digital storage solutions, announced the launch of SymplyULTRA, the next evolution of the ultra-modern collaborative storage workspace.

**Caring For The World Films Documentary, Cornerstone, Selected for The African Film Festival** Award winning director Debi Lang announced the CARING FOR THE WORLD FILMS documentary CORNERSTONE has been selected to be screened by The African Film Festival.

**SIGGRAPH 2017 Art Gallery Dedicated To Works of Contemporary Latin American Artists** SIGGRAPH 2017 will feature a special Art Gallery this year dedicated to the works of contemporary Latin American artists. SIGGRAPH 2017 Int’l Confab on CG and Interactive Techniques, and will be held 30 July–3 August 2017 in Los Angeles.

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



# CANNES LIONS PREVIEW



Wendy Clark



Matt Eastwood



Pete Favat



PJ Pereira

## Film, Glass, Entertainment and Music Jury Perspectives

*Reflections from discerning folks at Deutsch, DDB, Pereira & O'Dell, J. Walter Thompson*

### By Robert Goldrich

Wendy Clark has a propensity for breaking new ground at the Cannes Lions International Festival of Creativity. In 2011, when she was president of Sparkling Brands and Strategic Marketing for Coca-Cola North America, Clark became the first client-side marketer to head the Creative Effectiveness Lions.

Fast forward to today and Clark, now CEO of DDB North America, is set to serve as president of the Cannes Glass Lions jury which by its very definition also looks to bust through barriers. In just its third year, the Glass Lions have gained traction as a platform for honoring creative work which rejects gender stereotypes and confronts prejudice and inequality by representing people in a progressive or socially conscious way.

Clark said, "The Glass Lion challenges our industry to shift and change culture. Perhaps now, more than ever, society needs to hear, witness, feel and be moved by messages of gender equality, understanding and acceptance. I can't think of time better spent than identifying and celebrating work that does just this."

Towards that end, Clark has several priorities when presiding over a jury—some of which sprung from when she headed the Creative Effectiveness judging. "Your first inclination is to create a shared ambition and point of view among the judges," she related. "That's absolutely the wrong way to go. You want the discord, You want the debate. Effectiveness in the eye of one person may not be in the eye of another. The same holds true for the Glass Lions

in terms of different perspectives, experiences and opinions regarding what kind of culture shifting truly advances gender equality. You have to resist the temptation of trying to achieve a shared perspective at the outset."

Additionally, affirmed Clark, it's key for a jury president to make sure "everyone is heard." She noted, "The quieter people are often brilliant listeners. And they may in one sentence say more than the big talker does in twenty sentences."

It's only after extensive debate and discussion that you can reach "an alignment among the judges," continued Clark, observing that the process is somewhat akin to an ad agency developing a client pitch. You get a brief and then try to figure out the best creative and strategic approaches. From the get-go you encourage different points of view. But ultimately when you finalize your pitch, everyone is behind what you're recommending. However, judging at Cannes is all the more daunting because of the time crunch. Clark said that judging is "a compressed version" of the agency process that goes into developing and finalizing the ideal pitch.

Despite its rigors, judging can prove rewarding. Clark recalled that serving as Creative Effectiveness president was "one of my best Cannes experiences" over the many years she's attended the festival. "Being on a jury and seeing the world's best work is something I will always say 'yes' to if asked," she affirmed. "It's such an incredible education and mind-expanding experience. And to this day all of us on that [Creative Effectiveness Lions]

jury are friends. We bonded forever."

Clark described herself as "giddy" over the prospects of heading the Glass Lions jury. After its first year as a new category, and year two getting its feet on the ground, this upcoming third year of the Glass Lions, she assessed, finds the category "more mature" with advertisers and agencies more attuned to the nature of the work that merits consideration. Clark noted that there's an impressive number of Glass Lion entries this time around.

In the big picture, though, Clark looks forward to "when there is no Glass Lions category because all of us on the planet have attained equal rights and opportunities no matter our gender. Regrettably we're decades away from that being the case. But now I'm happy to be part of the Glass Lions journey which hopefully one day will lead to their obsolescence."

### Film Lions

Pete Favat, chief creative officer of Deutsch North America, is also no stranger to the Cannes jury room. Several years back he served as a Film Lions judge and in 2016 he was on the Titanium Lions jury. Now he returns to the Film Lions, but this time as its jury president.

Favat believes the timing is fortuitous for him to be presiding over a Cannes jury for the first time, particularly the Film Lions. "I feel a strong resurgence for film. We all appreciate and love technology. And we went on this mad race down this technological path which turned up some great practices and things. Film got kind of pooh-poohed, disrespected along

the way—mostly by people who don't understand how difficult it is to do film well. Ultimately we've seen that film can never die. It's the king of storytelling, the strongest way to get people to actually feel things. VR is starting to bring a new dimension. But film is still at the pinnacle of making us think, and to feel emotion. From a judging perspective, film is tough. Everyone feels they're an expert. There are tons of opinions. As a judge you have that hanging over you. Is this film worthy of the amazing history and legacy of Cannes. Is this a fresh new story? There's a lot to live up to."

Thus Favat sees a prime responsibility as jury president being to bring many voices to the fore. "Some people in the jury room are more extroverts than others. It's important to hear out the introverts for whom it might not feel natural to voice their opinions. Sometimes the judges who aren't as well known are intimidated by some of the more famous people in the room. I want all the judges to speak up, particularly if they think something isn't going their way, that work isn't being recognized in the proper light."

At the same time, Favat realizes that he has to maintain a delicate balance when it comes to judges who are too vocal. "If I feel like anyone is trying to persuade the room to move in a certain direction—trying to bully—I'll shut it down. It got that way on a jury I was on for another show. In focus groups, there are people who can persuade the rest of the room to go a certain way. But when I hear or feel something along the lines like 'I can't believe

# CANNES LIONS PREVIEW

you're voting for that,' I have to intercede. You can't bully for votes."

At press time, Favat didn't know who would be serving on his Film Lions jury. He noted, though, that he'd like to generally see the client side more meaningfully represented. "I'm on a big mission to bring more clients onto these juries, which is what we did with the ANDYs. Clients offer valuable perspective. The client is critical to making an amazing piece of film. The client has to take a leap of faith for the agency to do great work. Great creativity is great for their business. The films that win at Cannes for the most part do statistically very well when it comes to selling product."

## Entertainment Lions

PJ Pereira, co-founder and chief creative officer of Pereira & O'Dell, takes his role as president of the Entertainment Lions jury very seriously—in large part because of the sense of urgency attached to the category. "With Netflix, YouTube, Hulu and the like, we are clearly in an on-demand world which is destroying every single form of interruption in advertising," he related. "And it's only going to get worse. The Entertainment Lions represent our resistance, our only hope. It's the one avenue where we realize that we have to compete against regular programming—and it's possible to do that successfully."

Pereira knows that success all too well. Pereira & O'Dell is credited with the creation of what was billed as the first-ever social film (*The Inside Experience*, for Intel and Toshiba in 2011), followed by the 2013 triple Cannes Grand Prix winner *The Beauty Inside*, also for Intel and Toshiba, which was the first piece of advertising to win an Emmy in competition against regular TV programming.

In presiding over this year's Entertainment Lions jury, Pereira said his priority is to find work that fulfills two key criteria. "Agencies have to provide a return on the money brands are investing but also on the time consumers are spending with the work. That balance is the ultimate challenge the industry faces today, and that's what the Entertainment Lions jury will be looking for."

Pereira noted that this challenge makes "those of us in the advertising business the generation that got lucky. We have a

chance to tell stories like never before. I believe we're on the cusp of a golden age of advertising, marketing and creativity. The pleasure we can get from work we are going to do can be unprecedented. We hear from the big Hollywood creators that ad people are more creative, open-minded and easier to work with than the big studio guys. This is a time for a great partnership between brands, agencies, production companies and talent. If we redefine the way we work together based on these new scenarios instead of trying to replicate the past, we will have more fun than ever in terms of what we can create and the impact it can have."

This marks the second time that Pereira has headed a Cannes Lions jury; the first coming in 2005 as Cyber Lions jury president. That experience from a dozen years ago carried a lesson or two which he intends to apply to his Entertainment Lions duty. "What I first learned is humbleness when you walk into that jury room. You're there to learn in the name of the rest of the industry. Whatever you think coming in, you leave that behind. You're there to be surprised. You have to walk in with an open mind so that you allow the work to show you the potential of opportunities and possibilities you hadn't imagined before. As judges we are not going to change the industry and the work. We are there to be changed and to tell the story of how we've been changed to the rest of the industry."

## Entertainment Lions For Music

Matt Eastwood, worldwide chief creative officer, J. Walter Thompson, is another returnee to Cannes Lions judging. This time around he is a member of the Entertainment Lions for Music jury.

Years back, Eastwood was an Outdoor judge and in 2015 he served as president of the Promo and Activation jury. Unlike those initial two tours of Lions judging duty, though, Eastwood noted this year will mark "the first jury I've been on with quite a bit of people who aren't in mainstream advertising. While I'm from an ad agency, others include musicians and artists. Wyclef Jean, for example, is on the Music Lions jury. I'm quite intrigued to see what award-winning work looks and sounds like from his perspective."

Part of Cannes perennial strength,

observed Eastwood, is the diversity of its judges. "You truly have an international group of jurors for whom English in some cases is a second language. That always makes things interesting. But music rises above language barriers."

Also appealing to Eastwood is the prospect of judging a category that's only in its second year, meaning jurors can continue to help shape how music is assessed at

Cannes. "To be able to build this category as a judge is a great opportunity—particularly a category that is so important. Music is one of the ways you can seriously build a brand. There's a lot of responsibility involved in recognizing the ways music can make a positive difference for a brand."

The overall 2017 Cannes Lions International Festival of Creativity runs from June 17-24.

## Flash Back

**May 20, 2012** Director David Gel, whose lauded documentary *Jiro Dreams of Sushi* made its North American premiere at last year's Tribeca Film Festival, has joined the roster of bicoastal Nonfiction Unlimited for representation in commercials, short films and branded content. *Jiro Dreams of Sushi* follows 85-year-old master chef Jiro Ono who maintains a tiny restaurant, Sukiyaabashi Jiro, in a Tokyo subway station. From the complicated relationship between Ono and his sons to the ins and outs of the tuna auction, this documentary is both a character study of the elder sushi artisan and an insightful look at his esteemed restaurant which earned a coveted three Michelin stars and is billed in many circles as serving the best sushi in the world. *Jiro Dreams of Sushi* was purchased at Tribeca by Magnolia Pictures and has gone on to tally \$2 million at the box office.....Crispin Porter+Bogusky (CP+B) has hired Rob Steiner as executive integrated producer to head the agency's U.K. production team. He will be based out of CP+B's London office, working on clients such as Milka, Paddy Power and Ubisoft. Steiner most recently freelanced at CHI, where he worked on TV and web video for Lexus. Earlier he served as operations director at Wieden + Kennedy, London, where he led all forms of production and produced work for Nike, Coca-Cola, Honda and Nokia. He was also previously head of TV at Grey London, where he set up the TV/production department from scratch....

**May 25, 2007** Director Yael Staav has joined Furlined for exclusive representation for commercials and music videos in the U.S....Bicoastal Spot Welders has extended its reach internationally, entering into a strategic alignment with London-based editorial house Work. Per the arrangement, Work's stable of editors—including Rick Orrick and Neil Smith—gain representation and bases of operation stateside. Conversely, the ensemble of Spot Welders' talent garners a U.K. foothold....Editors Beth Cramer and Sebastian Wainstein have joined Bond, the creative editorial/visual effects design boutique in New York City....Editor Bill Chessman has left Venice Beach Editorial, the in-house arm of TBWA\Chiat\Day, Los Angeles, to join edit house Cosmo Street....Joe Nelms has been named creative director at Philadelphia-based independent ad agency Red Tettemer. Earlier he worked at Warner Bros. Films as VP of advertising, and BBDO New York and Grey New York in creative capacities....

See **SHOOT** in depth  
Calendar of Industry Events  
[IndustryEvents.SHOOTonline.com](http://IndustryEvents.SHOOTonline.com)

## Insightful Career Counsel

Continued from page 26



**Tod Puckett**  
Director of production  
Goodby, Silverstein & Partners

1) We'd rather see four well-executed pieces on your reel versus six good pieces and a couple stinkers. Did every spot work? Is the message clear? Is the casting believable and likable? Warmth and humanity? Did you upgrade the concept? These are the kinds of things we question.

Befriend a great editor with solid music sensibilities. Someone who can upgrade your efforts.

Ask the right questions before engaging. Is the idea fully sold through? Do you trust the agency sees this project the same way? Is this a team you trust regarding client management, casting, music, sound design, and post?



**Sloan Schroeder**  
VP/director of content production  
CP+B Boulder

2) Balance your career and work life with hobbies. Take a photography class, join a sports league, start meditating. Find something. We need dynamic solution-making from every level of producer, but we also need healthy humans.

Also, one skillset won't do these days. You must be proficient in understanding things like VR, AR and AI, as well as being able to make things yourself. We cannot always rely on vendors to pull through in

the clutch. The new producer is a hybrid maker and creator.

Lastly, cultivate every relationship out there, no matter how big or small. It will make everything better.



**Alex Spahr**  
Director of integrated production  
215McCann

1) Know that you can do good and be good. Have a strong point of view, give it your all but don't be a bully. The most sought after directors are all about making great work and about making it a great experience.

2) Make yourself invaluable, find opportunities to help without being asked, say yes a lot, and pick up the phone. This business is

all about relationships and problem solving.



**Andrew Swee**  
Partner, executive producer  
No Smoke

1) As an intelligent, creative, driven person in our industry, you'll be poised for success. Your work may take you all over the world for extended periods of time. Your hours will likely be long and often unpredictable as you write, pitch on projects, shoot and then spend days immersed in postproduction. You will be baraged by work texts and email with the pressure to address each one immediately, whether it's received from a member of your team or a client. If you're lucky, you meet wonderful people on

your life path, some of whom will be dear to you, whether family, friends, a significant other, or eventually, children. These relationships are ultimately the most important, potentially fulfilling aspects of your life. Be conscious of carving out time for them from your over-burdened work existence. Leave your phone if you can. Let your team know you will be offline for two hours, or at least don't check your device while you're at dinner or spending time at home with your partner. Find a way to mentally remove yourself from work so that you can be present for those you care about most. Discipline yourself to do this regularly.

Continued on page 31

## street talk

Innocean Worldwide Americas, headquartered in Huntington Beach, Calif., has expanded its creative team with several key new hires. Jeff Bossin, Michael Everard and Kelly Kliebe join as VPs, group creative directors. Bossin is responsible for developing and overseeing integrated national campaigns for Hyundai. Bossin comes over from Deutsch LA, where he was working with brands including Target, Zillow, PlayStation and Real California Milk. Everard joins Innocean with an extensive background in the automotive category where he's been a writer and creative director on brands such as Lexus, Honda, Toyota, Mitsubishi Motors, Chevy, and Saturn. He will be co-managing the Hyundai Dealer business at Innocean. Kliebe returns to Innocean from The Garage Team Mazda

and has worked at top agencies such as Saatchi & Saatchi, spanning such brands as Mazda, Toyota, National Geographic, Sony, and Charles Schwab. In his new role at Innocean, Kliebe will work directly on the Genesis account. Also joining Innocean are design director Marius Gedgaudas, art director Gabriel Gama, sr. copywriter Alvaro Soto and copywriter Guilherme Grossi. Gedgaudas had previously been at Ignited. The Cannes Lion-winning team of Gama and Grossi join Innocean from TBWA/Raad, Dubai. Soto had most recently been at McCann Peru....Global content studio Pulse Films has promoted Rik Green to executive producer heading up the UK Music division, and appointed Alli Maxwell as EP at the helm of the US Music division Green joined Pulse as a music video producer in 2012, and went on to work on some of the studio's most iconic videos including "Genghis Khan" for Miike Snow (director Ninian Doff), "Nobody Speak" for DJ Shadow & Run the Jewels (Sam Pilling), and "No Reason" for Bonobo (Oscar Hudson). Maxwell is a multidisciplinary creative and EP whose career spans music videos, commercials, branded entertainment, VR and feature films....

## report

Commercial and TV production company Picrow has named Tiffany Caprice as its head of marketing and new business development. She will report to company founder/director Peter Lang. Caprice is no stranger to Picrow, having helped Lang cast his decade-long branding campaign for USAA Insurance while working in a sr. role at Dan Bell Casting. Caprice also cast talent for independent films and commercials through Sanford Casting. Caprice said that

Picrow, having produced content for Amazon (including *Transparent*, *Mozart in the Jungle*, *Goliath*, *Patriot*, *I Love Dick*), is poised for further expansion, growing the careers of its directors with varied projects. She will also look to develop more business-direct production and branding. As a hybrid studio, production and post house, Picrow can take on any portion of a project (production, post) or handle work from inception to finish. Spots, documentaries, TV shows, branding films and theatrical features get produced at Picrow, which also maintains the turn-key production collective The Hall which recently won a Gold ADDY for its "Unforgettable" Disney commercial campaign....VR production and post studio Bipolar Id has signed with UTA for film and TV representation, as well as indie firms Bespoke (Meredyth Mann) and Obsidian (Brady Hurt, Matthew Butcher) for commercial representation in the East Coast and Midwest, respectively. Bipolar continues to be repped commercially on the West Coast by ResourceLA (Dana Balkin). On the heels of a VR campaign for MINI and innovative 360° experiences for Google, Carnival Cruise Line, Toyota and Nissan, Bipolar is gearing up for further expansion into commercial markets and original content. Bipolar's recent projects include a stereoscopic 360° experience for the launch of the Google Daydream VR headset, co-produced with B-Reel....

## DDB's Wharton Offers Advice To Promising Talent

Continued from page 30



**Madison Wharton**  
Chief production officer  
DDB New York

1) Never underestimate the power of your presentation to help sell your vision. Think about your materials and the way in which you're going to present because being able to showcase how you are going to tell the story is very important. Your energy and enthusiasm partnered with brilliant materials can very often push you in front of the more obvious frontrunner.

2) Stay fresh AF. Get your hands dirty in every type of production you can find. Produce things outside of your normal projects and beyond your comfort zone. Always work on growing your partner base because being resourceful is magic. Remember that your success depends on how your team feels when they are in production with you. Pick your team up if things get dark and keep it fun when it really isn't. Keep your team happy when things get tough and they'll request you for the next seemingly impossible project (And impossible projects are generally the productions you want to take on).

## Invest In Your Future Success With A SHOOT Membership! Utilize Member-Only Digital Tools MySHOOT & SHOOT NewsRoom To Promote Your Talent & Work + Get SHOOT Archives Access & More!

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

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

- Plus & Premier Members get a **MySHOOT** Talent profile with Reel. *Business & Enterprise* Members get a **MySHOOT** Company profile page with Reel + multiple Talent Profiles, each with one Reel.
- **SHOOT MyNewsRoom**: Create and manage a personal or company news page on your website with ANY web content you choose to curate from SHOOT, SPW & any external news and features.
- Copy(s) of **SHOOT Magazine** print issues
- Unlimited access to all **SHOOT archives**
- **Smart hyperlink** added to name in ALL SHOOT & SPW Content
- Copy of Annual **DIRECTORS/PRODUCERS Forum & NDS Event** Registration & Attendee Directory + Guaranteed seating at 2017 event.



Photos from the pages of SHOOT Magazine and SHOOTonline.com

### Why do I want a MySHOOT profile?

Because you want to get more work by positioning your profile & work where motion picture production decision-makers will see it. **MySHOOT** at [MySHOOTonline.com](http://MySHOOTonline.com) is a new dynamic commercial, movie, TV & Video production and post talent database for production/post/VFX/music & sound artisans and the companies, rep firms and agents that represent them, to share their profiles and work with potential clients who visit SHOOTonline every day for the latest industry information, news, trends ideas and work. SHOOT

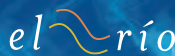
membership includes MySHOOT profile(s) with reel(s) and increasing integration across SHOOT digital platforms.

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

# SHOOT®

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

# REPRESENTING PRODUCTION SERVICE COMPANIES GLOBALLY



**TO GET  
CONNECTED**

North America Harry Tracosas ✉ [harry@globalproductionnetwork.com](mailto:harry@globalproductionnetwork.com)  
Europe Julia Weichinger ✉ [julia@globalproductionnetwork.com](mailto:julia@globalproductionnetwork.com)

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