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(From top left, clockwise) Amy Adams in *Arrival*; Emma Stone and Ryan Gosling in *La La Land*; Casey Affleck (l) and writer/director Kenneth Lonergan on the set of *Manchester by the Sea*

On The Road To Oscar Part 14

Insights into *Manchester by the Sea*, *Arrival*, *Hidden Figures*, *La La Land*, *Lion*, *Moonlight* and *Passengers* 4



Sundance Film Festival 24



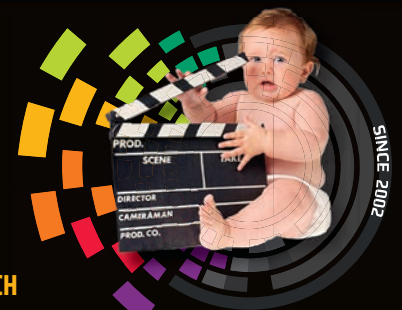
2017 Production Outlook Survey 10

(L-r): Justine Armour, Group Creative Director, 72andSunny; Ari Weiss, North American CCO, DDB Worldwide; Lisa Clunie, CEO, Joan Creative

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By Robert Goldrich



Remembering One's Roots

Jimmy Smith, an accomplished agency creative who currently serves as partner, chairman and CCO of Amusement Park Entertainment, recalled years ago awarding a young filmmaker with his first commercial. That director went on to a stellar career in spots and features. But today, Smith laughed, he can't get a return phone call from the director—such is life.

Smith related this story on stage as a member of a panel discussing diversity—or the lack thereof—during the first ever Commercial Directors Diversity Program (CDDP) Showcase last month at the DGA Theater in L.A. In the context of that event, Smith and others are hopeful that the young female and ethnic minority directors who get a jump start from the CDDP exposure don't forget the opportunities they received early on—and once

they're established, they will have empathy for other aspiring directors, including women and minorities, who show promise and can add to the diversity of the industry talent pool.

That dynamic of extending opportunities to—and helping to mentor—others can play a key role in fostering diversity.

A good step in that direction is being

at large can now see this work and much more online at cddprogram.org. Via the site, the directors can also be contacted by production companies interested in exploring a working relationship. CDDP is designed to help gain production house representation for these directors.

Matt Miller, AICP president and CEO,

We're at a juncture when awareness and momentum are steadily building “to make something positive happen.”

taken in the form of the CDDP, an initiative born out of contract talks between the Association of Independent Commercial Producers (AICP) and the Directors Guild of America. A lineup of 13 Showcase directors was selected by a blue-ribbon panel of judges who viewed and assessed the work of 122 entrants. Screened for Showcase attendees at the DGA Theater was a piece of work from each of the 13 directors. Many of the 13 directors submit-

said that this is the first of what he hopes will be perhaps as many as three CDDP Showcases during the course of the year with more to come beyond that, exposing the work of women and minority talent to the production community.

The timing of the CDDP launch is fortuitous as we're at a juncture, said Miller, when awareness and momentum are steadily building “to make something positive happen.”

POV

By Robert Goldrich



“Borrowed Time”

Lou Hamou-Lhadj (l) and Andrew Coats

On the strength of *Borrowed Time*, directors Andrew Coats and Lou Hamou-Lhadj last month earned an Oscar nomination for Best Animated Short. They also wrote the film in concert with Mark C. Harris. During their spare time over the past five years, Coats and Hamou-Lhadj devoted themselves to the project, continuing a collaborative relationship which began some time back when they were film students at NYU's Tisch School of the Arts. While they wanted to continue working together frequently from that point going forward, geography in a pre-cloud sharing era got in the way as Hamou-Lhadj was at Pixar in Northern California while Coats' roost was Blue Sky Studios on the East Coast.

But when Coats joined Pixar as a character animator in 2010, he could again

team with studio character artist Hamou-Lhadj and eventually the wheels were put in motion for what was to be their directorial debut, *Borrowed Time*. The animated short introduces us to a weathered sheriff who returns to the remnants of an accident he's blamed himself for and spent a lifetime trying to forget.

Coats and Hamou-Lhadj shared with SHOOT their perspectives on *Borrowed Time*, which also puts them in the curious position of being in competition with another Oscar-nominated short, *Piper* (Disney), a Pixar production. The camaraderie, said Hamou-Lhadj, is high at Pixar, noting that he, Coats and their studio compatriot Alan Barillaro, director of *Piper*, are enjoying their shared experience of being first-time Oscar nominees.

Relative to what inspired *Borrowed Time*, Coats explained, “We wanted to challenge the notion that animation is a children's film genre. Animation can

tell any story and it was exciting for us to delve into something with darker undertones, more emotionally dramatic, and at the same time doing something a little different with the Western genre. We love working in the family quadrant and children's films at Pixar but moving into other areas can be an exciting challenge.”

Hamou-Lhadj noted that a core of a dozen people were committed to bringing *Borrowed Time* to fruition. And both Hamou-Lhadj and Coats had to be jacks of all trades, directing, character designing, modeling, rigging and doing most of the animating. Wearing all those hats presented an inherent challenge, observed Coats. “It's difficult to maintain objectivity when you're delving into the minutiae, the details of each shot. Instead of being worried that the cloud in the back left of the scene needs another pass, you have to look at the big picture—doing justice to the story and your characters.”

Directing, Writing, Editing, Shooting, Production Designing

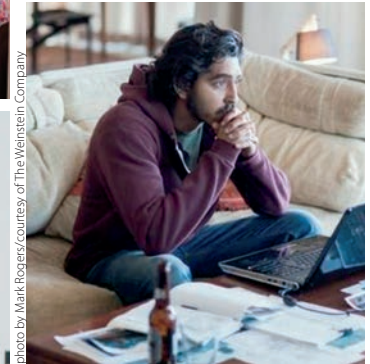
Insights into *Manchester by the Sea*, *Hidden Figures*, *Arrival*, *La La Land*, *Lion*, *Moonlight* and *Passengers*

By Robert Goldrich
Road To Oscar Series,
Part 14

photo by Claire Folger/courtesy of Amazon Studios and Roadside Attractions



photo by Hooper Stone/courtesy of Twentieth Century Fox Attractions



From top left, clockwise: Kenneth Lonergan (r) directs Casey Affleck in *Manchester by the Sea*; a scene from *Hidden Figures*; *Arrival* writer Eric Heisserer; a scene from *Lion*; *La La Land* editor Tom Cross; a scene from *Moonlight*; *Passengers* production designer Guy Hendrix Dyas

With *Manchester by the Sea*, writer-director Kenneth Lonergan doubled his number of career Oscar nominations. His nods for Best Achievement in Directing and Best Original Screenplay were two of six earned by the film, the others being for Best Picture, Lead Actor (Casey Affleck), Supporting Actress (Michelle Williams) and Supporting Actor (Lucas Hedges).

Lonergan's very first two Oscar nominations came for his penning of the screenplays for *You Can Count On Me* in 2001 and *Gangs of New York* in 2003.

Manchester by the Sea also secured Lonergan his first career DGA Award nomination and third Writers Guild of America Award nod. Additionally the film has made awards season history. Amazon Studios spent \$10 million to acquire *Manchester by the Sea* at last year's Sundance Film Festival and now becomes the first streaming service to land a Best Picture Oscar nomination. Furthermore, Kimberly Steward becomes the second African-American female producer to receive a Best Picture nomination. (Oprah Winfrey was the first

for *Selma*.) Steward financed *Manchester by the Sea* (\$8 million) as the first production of her company K Period Media, in which she is partnered with Lauren Beck, also a producer on the film. Steward received the Best Picture Oscar nomination along with producers Beck, Matt Damon, Chris Moore and Kevin Walsh.

Shortly after the announcement of the Oscar nominations, Lonergan said, "We tried to make a movie about people standing by each other no matter what; thank you to everyone who let us try, and to everyone out there trying to tell the truth about what it is to be a human being."

Manchester by the Sea introduces us to Lee Chandler (portrayed by Affleck). A janitor in Boston, Chandler returns to his home, Manchester, Mass., upon the death of his older brother, Joe. Affleck's character will have to stay there longer than he had planned upon learning that he's now the sole guardian of Joe's teenage son Patrick (Hedges). There Lee Chandler is forced to confront a past tragedy which still remains very much of his present-day

psyche. It's a past that separated him not only from his wife, Randi (Williams), but also the community where he was born and raised. Lonergan has created in his narrative a moving mix of anger, isolation, humor and the struggle to somehow try to cope with profound grief.

That creation was brought to life through Lonergan's collaboration with assorted artisans, several key ones whom he worked with for the first time, including cinematographer Jody Lee Lipes, editor Jennifer Lame, and production designer Ruth De Jong. The writer-director discussed what drew him to each artisan, prompting the leap of faith to try a new collaborator. Lonergan said of Lipes, "I liked what I saw of his work, his sense of cinema history, how he wanted the movie to look. We weren't able to shoot on film but he was adept at making it look as if we shot on film. He thought of many details I wouldn't have thought of, all towards the goal of avoiding a stylized look but rather what we wanted, a very natural

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Theodore Melfi Reveals Hidden Figures; Screenwriter Eric

Continued from page 4

look, capturing the mundane details of a high school principal's office, the beauty of a marina, using all the lights and darks. Our collaboration was a continual conversation. And he was very good on the fly, taking on the happy accidents of weather, cramped space within a boat, a snow-storm on the water."

Attracting Lonergan to editor Lame was their initial phone call. "I didn't get to meet Jennifer before I hired her but I knew of her reputation, her work with director Noah Baumbach [*Frances Ha*, *While We're Young*, *Mistress America*]," related Lonergan. "We talked on the phone and she had read two drafts of the script. She pointed out three scenes that she thought shouldn't have been cut out—they were all scenes that I had gone back and forth on myself. She thought it was a mistake to take them out and she was right. We also agreed that the flashbacks in the film should not be telegraphed. She later came up with a key insight—that the present and flashbacks [for Lee Chandler] were two stories running along parallel lines. Rather than a movie with flashbacks, this was the main character's experience of leading one life while another is always in his head."

Lonergan described production designer De Jong as "the kind of person I like, very positive, hard working, imaginative, dedicated to bringing the story to life—and in this case, bringing the town to life, people's homes to life, all the environments. She came back to me with sketches which showed she really understood the town, where each of the characters lived." De Jong embraced the fact that the backdrop was a character in and of itself, that the characters are shaped in part by where they came from, the environment they inhabit.

On the flip side, Lonergan also brought in long-time compatriots for *Manchester by the Sea*, a prime example being costume designer Melissa Toth whose prior credits included the writer-director's *You Can Count On Me* and *Margaret*. "Melissa does a book for each character and the world of clothes they might reside in. She opens up a three-way conversation among her, myself and the actors. You don't know someone until you get into their costume. Even if you don't care about their clothes,



Theodore Melfi

it says something about them. Melissa discusses all the ideas around that, the choices, the differences. She helped define Lee (Affleck) and Randi (Williams) in the past and present. Randi's costuming started with Michelle [Williams] who we see going back several years and then now as she's trying to start a whole new world for herself. Melissa helped to define what kind of sartorial armor Randi would need for that. She digs down into what each character is about."

Regarding creative challenges that *Manchester by the Sea* posed to him, Lonergan cited, "Getting the town right, doing justice to that part of the world, an accomplishment which came from a combination of all the major collaborators and myself. None of us was from that area, We did a lot of research, spent a of time in the Manchester area. We talked to a lot of the locals. We wanted the film to feel real and not like a generic Massachusetts movie. Upon seeing the movie, people from that part of the world unsolicited told us we got it right, which was very gratifying."

Theodore Melfi

Theodore (Ted) Melfi last month nabbed his first two career Oscar nominations—for Best Picture (as a producer) and Best Adapted Screenplay (shared with Allison Schroeder) on the strength of *Hidden Figures* (Twentieth Century Fox Film Corp.). This came on the heels of his first WGA Awards nod.

Hidden Figures—which Melfi also directed—is a true story based on Margot Lee Shetterly's book, centered on three African-American women at NASA who made vital contributions to the space race. Their workplace is segregated (with separate bathrooms and drinking fountains) but

the women's incredible perseverance and smarts eventually make their mark. Taraji P. Henson, Janelle Monae and Octavia Spencer portray, respectively, mathematician Katherine Johnson, budding engineer Mary Jackson and computer supervisor Dorothy Vaughan. Spencer is a Best Supporting Actress for her performance in *Hidden Figures*, which garnered a total of three Academy Award nominations.

For Melfi, the major challenge posed to him as a writer was balancing the varied elements. "It was an incredibly complicated script, juggling three women's storylines inside and outside NASA, while also chronicling the space race in the early 1960s along with the civil rights movement. We had to keep all these plates spinning in the air which required a tremendous amount of coordination, rewriting, recrafting and shuffling. The story had so much going on and yet these different elements had to work together. It was important to distinguish each woman individually, to give enough time to their work and home life in order to understand their plight."

Melfi credited Oscar-winning producer (*Shakespeare in Love*) Donna Gigliotti with bringing him into the *Hidden Figures* fold. She had run across a book proposal by Shetterly and the true story immediately resonated with her. The book and Schroeder's first screenplay draft were sent to Melfi who said simply, "I was floored by the story. For [famed astronaut] John Glenn's story to not include these women over the years is astounding and fascinating. It's not that people chose to ignore the story. It's more that people didn't even know about it. I felt truly honored to tell this story."

SHOOT talked to Melfi just days before *Hidden Figures* exceeded \$100 million at the box office. "For me, it validates that you can create something meaningful in Hollywood that can go on to be critically and financially successful. I hope it paves the way for more of these kind of meaningful stories to be told."

Melfi shared that he's been profoundly moved to see the responses elicited by *Hidden Figures* since its Xmas Day opening. "Teachers are taking entire classes to see this film. Schools, churches, women's groups, men's groups, science clubs are going. I get notes and emails on a daily

basis from people telling me about how they've been impacted by this story. Good Samaritans are buying out theaters so people can see the film. A 13-year-old girl raised \$15,000 online and took her entire school to see the movie. One thing after another has happened and will inspire me for the rest of my life. It's affirmation that the power of cinema is alive and well, and that it's our responsibility as filmmakers to craft stories that make a positive difference for our audiences."

Hidden Figures is the second feature directed by Melfi, the first being the well-received tug-at-the-heartstrings comedy *St. Vincent* (2014), which he also wrote.

Prior to *St. Vincent*, Melfi as a director was best known for his work in commercials and short films. He broke into the ad arena on the strength of a number of inspired spec spots, including MTV's "Pizza Guy," a spoof which helped him earn inclusion into *SHOOT*'s 2004 New Directors Showcase. Melfi's body of work in commercials spans such noted brands as FedEx, McDonald's and Intel.

For the latter he recently directed a package of spots for mcgarrybowen, New York, featuring Jim Parsons (*The Big Bang Theory*). It's the second Intel campaign directed by Melfi, the first also starring Parsons. And based on that initial collaboration, Melfi cast Parsons in a supporting role (NASA chief mathematician Paul Stafford) in *Hidden Figures*.

Melfi's spotmaking exploits are done through brother, a production house which he teamed with executive producer Rich Carter to launch in 2014.

Eric Heisserer

Also up for the Best Adapted Screenplay Oscar is Eric Heisserer on the basis of *Arrival* (Paramount Pictures), which earned a total of eight nominations, the others being for Best Picture, Director (Denis Villeneuve), Cinematography (Bradford Young, ASC), Editing (Joe Walker, ACE), Production Design (Patrice Vermette), Sound Editing (Sylvain Bellemare) and Sound Mixing (Bernard Gariépy Strobl, Claude La Haye).

Based on "Story of Your Life," a short story by Ted Chiang, *Arrival* depicts alien beings who bring spacecrafts to Earth, hovering slightly above the ground at sites throughout the globe. A team is as-

Heisserer Earns First Career Nomination For Arrival



Amy Adams in a scene from *Arrival*

sembled—which includes linguist Louise Banks (portrayed by Amy Adams), mathematician Ian Donnelly (Jeremy Renner) and U.S. Army Colonel Weber (Forest Whitaker)—to investigate and communicate with the other worldly lifeforms. Their visit to our planet sparks myriad

thoughts and feelings, ranging from fear to optimism over their intentions. *Arrival* is a multi-faceted, intelligent, emotional form of science-fiction that touches the heart and mind.

Reflecting on being a first-time Oscar nominee, Heisserer related, “I’m still in a

state of shock. It hasn’t set in for me yet—probably because at the beginning of this journey I felt the odds of this getting such recognition seemed astronomical.”

That journey started with Heisserer having been obsessed for years with “Story of Your Life” “I carried a dog-eared copy of ‘Story of Your Life’ in my car and would read and refer to it often. I so wanted to find the right home for it, to pursue the rights and set it up somewhere as a film. It’s not the kind of story that immediately lends itself to a marketable film and certainly not a franchise which is often the silver bullet that a lot of producers look for.”

However, Heisserer found a pair of producers who, like him, were looking for more—Danny Levine and Dan Cohen of 21 Laps Entertainment. “They were just as passionate as I was to communicate this story in a film.”

Heisserer’s passion translated into his commitment to pen a script on spec, spend-

ing a year basically “writing on faith.”

He shared that among the prime creative challenges that *Arrival* posed to him as a writer “was finding a balance between the intellectual and emotional sides of the story—the heart and the head. We had to be careful not to be merely educational about really big concepts. We had the extra burden and responsibility as storytellers to craft a dramatic narrative with tension. The big risk and the first major change deviating from ‘Story of Your Life’ was that we had the aliens land on the planet itself. In the short story, they appear via technology, monitors for video conferencing. For the movie, we brought them right to our doorstep, helping to build tension and the plot, making for a geopolitical nightmare that got more and more intense.”

As for the biggest takeaway or lesson learned from his experience on *Arrival*,
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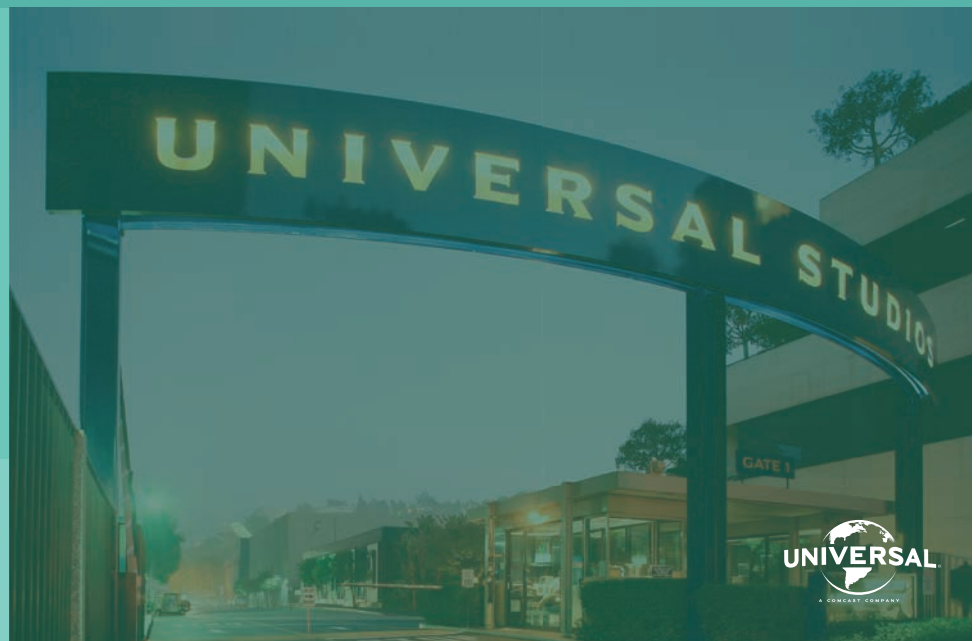


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Mandy Walker, ASC, ACS

Reflections on Hidden Figures, Director Melfi

By Robert Goldrich

When Theodore (Ted) Melfi was interviewed for SHOOT's Fall 2016 Director Profile, he discussed what drew him to cinematographer Mandy Walker, ASC, ACS, for *Hidden Figures*.

"I had never met Mandy before but her work in Australia, particularly on the feature *Tracks* (2013), is so stunning," assessed Melfi who not only directed but also co-wrote the adapted screenplay (with Allison Schroeder) for *Hidden Figures*. "Mandy has a great sense of composition. I didn't hire her because she was female but I felt that having a female

rected *Tracks*, Walker won an Australian Cinematographers Society's Gold Award, a Film Critics Circle of Australia Award, and earned a Best Cinematography nomination from the Australian Film Institute. For director Baz Luhrmann's *Australia*, Walker won a Satellite Award, the Hollywood Cinematographer of the Year Award, and the Women in Film Kodak Vision Award in 2008. Earlier in her career, Walker garnered a Film Independent Spirit Award nomination for Best Cinematography on the strength of director Billy Ray's *Shattered Glass* (2003). Prior to that, her lensing of director Kathryn



"The story of these women affected everyone. To see big bulky [crew] guys in tears says it all."

voice in shooting a movie all about females was an added benefit. She brought a lot to the movie."

Based on Margot Lee Shetterly's book "Hidden Figures: The American Dream and the Untold Story of the Black Women Mathematicians Who Helped Win the Space Race," Melfi's *Hidden Figures* introduces us to three African-American female mathematicians—Katherine G. Johnson (portrayed by Taraji P. Henson), Dorothy Vaughan (Octavia Spencer) and Mary Jackson (Janelle Monae)—who were integral to the success of NASA, serving as the brains behind the launch of astronaut John Glenn into orbit, a stunning achievement that captured the nation's imagination and turned around the Space Race.

Like the protagonists in *Hidden Figures*, Walker too is an accomplished female professional in a realm, cinematography, dominated by men. She became a member of the Academy of Motion Picture Arts and Sciences in 2009 and is an accredited member of the American Society of Cinematographers as well as the Australian Cinematographers Society, and was the Kodak Artist in Residence at UCLA film school for the 2014-'15 academic year. In 2015 Walker received the Kodak Cinematography Mentor of the Year Award.

For the alluded to John Curran-di-

Millard's *Parklands* (1996) won the Best Cinematography in a Non-Feature Film honor from the Australian Film Institute.

At press time, Walker was lensing director Hany Abu-Assad's *The Mountain Between Us*. Among Walker's other recent feature credits are director James Vanderbilt's *Truth*, and Gavin O'Connor's *Jane Got A Gun*.

SHOOT: What attracted you to *Hidden Figures*?

Walker: It's a story I couldn't believe hadn't been told. As a female cinematographer, I identify with women trying to break into a field on their own merits. The real-life characters in *Hidden Figures* broke into a traditionally male field but they also had to combat racism and segregation—much more than I was ever up against.

I met Katherine Johnson [the groundbreaking NASA mathematician portrayed by Henson]. She is remarkable. All three women were geniuses yet very humble and proud. They did incredible things without making a big deal of it. I have a daughter and want her to think that she can follow any path, pursue any career she's passionate about. I was the Kodak Artist in Residence at UCLA and had the

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I don't feel at home in this world anymore

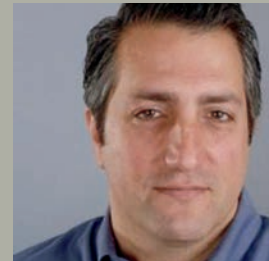
I don't feel at home in this world anymore shot in Oregon last spring.

I don't feel at home in this world anymore tells the story of Ruth (portrayed by Melanie Lynskey), a nursing assistant suffering through a crisis of existential despair. But when her house is burglarized, Ruth discovers a renewed sense of purpose in tracking down the thieves. Accompanied by her obnoxious martial-arts-enthusiast neighbor Tony (Elijah Wood), they soon find themselves dangerously out of their depth against a pack of degenerate criminals.

In addition to *I don't feel at home in this world anymore* and *Green Room*, Kopp has produced many features in Oregon, including *Meek's Cutoff*, *Wendy and Lucy*, *Night Moves* and *Paranoid Park*.

Oregon also made its mark at the Oscars with the stop-motion animation feature *Kubo and the Two Strings* (Focus Features)—produced by Portland, Ore.-based studio Laika—garnering a pair of Academy Award nominations: Best Animated Feature Film, and Achievement in Visual Effects. *Kubo and the Two Strings* is the first animated feature nominated in the VFX category since 1994 when director Henry Selick's stop motion *The Nightmare Before Christmas* earned that distinction. *Kubo and the Two Strings* marks the directing debut of Travis Knight, president and CEO of Laika.

AFCI Appoints New Officers To Board Of Directors



Nick Maniatis

The Association of Film Commissioners International (AFCI) has announced the appointment of new officers to its 2017 Board of Directors: 1st vice-chairman Nick Maniatis, director of the New Mexico State Film Office; 2nd vice-chair Dr. Marijana Stoisits, CEO of the Vienna Film Commission; treasurer Karen Carberry-Warhola, director of the Maine Film Office, and secretary Jess Comoplia, sr. VP, U.S. production & events for the British Film Commission.

Kevin Jennings, executive manager, Film Otago Southland (New Zealand), continues as AFCI chairman, completing the final year of his two-year term that began in 2016.

In October 2016, AFCI announced its elected two-year term board members: Tim Clark, Buffalo Niagara Film Commission; Sigmund Elias Holm, film commissioner, Western Norway Film Commission; Heather Page, director, Texas Film Commission; and Virginia Pearce, director, Utah Film Commission.

NY Gov. Proposes Extension of Incentives Through 2022

New York Governor Andrew Cuomo's 2017-18 executive budget proposal includes a full extension of the The New York State Film Tax Credit Program, at \$420 million per year, through 2022. The incentives program is responsible for a significant economic impact in the Empire State, leading to record job growth and more infrastructure, soundstages and postproduction facilities statewide.

From 2011, when Governor Cuomo took office, through Dec. 31, 2016, more than 1,000 projects (film and television combined) submitted applications to the program, generating an estimated \$15 billion in spending and approximately 934,000 new hires in New York State. Additionally, the number of Qualified Production Facilities across the state has increased to 77, containing more than 270 soundstages.

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AFS Marks A Milestone

EPs Dale and Brin Kushner reflect on 20 years of business, an evolving marketplace and growing talent pool

Established in 1996 by Dale Kushner, AFS serves the needs of the international commercials, stills and film industry wanting to shoot in Africa. Originally founded in Los Angeles, the head office is now located in Cape Town, South Africa. Joining Dale Kushner a couple of years later was family member Brin Kushner. This team has driven AFS to become recognized as one of

the premier service production companies in South Africa.

The company now marks a major milestone, its 20th anniversary. We asked executive producers Dale and Brin Kushner to reflect on their business and how the industry has evolved over their company's long tenure.

Q: What have been the keys to your company's longevity?

Dale Kushner: AFS is a family-owned and run business. This has always allowed us to give each job the personal attention and consistency of service that it deserves. We are passionate and personally invested from the bidding process right through to the final hugs and handshakes at wrap.

Q: Tell us about your business and how it has evolved over the years?

Brin Kushner: We offer first-rate production and logistical support as always. But with each job that comes through our doors we take away something new that only ex-

pands our expertise and ability to provide our clients with an exceptional experience. What has always stood us apart from our competitors is that our business has never stopped evolving. We maintain our original values and dedication to service, while consistently furthering our proficiency.

A great addition over the past two years has been the construction of an in-house studio space for small shoots and callbacks, as well as a kitchen and bathroom set that has been created to fit the American look that we are often asked to emulate. Nowadays our reach does extend beyond South Africa. We are geared up to shoot all over Africa as well as the Indian Ocean Islands. Our AFS logo has even been seen as far afield as Majorca and Tahiti!

Q: How has the South African production market developed over the years?

Kushners: The South African production market has seen massive and consistent growth since the company was started. We are able to provide world-class studio spaces, A-list crew and an incredibly unique and tailored experience. Every year new highly skilled crew joins our ranks, and this pool continues to grow.

Our rich variety of landscapes and architecture mean we are able to replicate the look of almost anywhere in the world.

The market has once again seen a significant boom with the weakening of our exchange rate, and it has been a great

boost in ensuring that gear houses keep investing in the latest gear and that South Africa remains a competitive service production destination.

Q: Tell us about recent notable projects.

Kushners: We enjoy all our projects but if we had to single a recent one out, it would be the launch of the new "Most Interesting Man" for Dos Equis, to be involved with such a momentous moment in the life of a brand and see it take a new direction. Another great campaign for AFS was Heinz's "Weiner Stampede" for last year's Super Bowl. AFS was also involved in the Old Spice TV spots that took two Gold Lions at Cannes last year.

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AFS provides a world-class production infrastructure and logistical support in a friendly and professional environment, whilst looking for cost effective solutions that don't compromise your creativity. With over 30 years combined production experience, the Kushner's are always on hand to ensure that your project runs smoothly from the bidding process through to final wrap, with a personal family touch.

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PRODUCTIONS



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Half-Empty or Half-Full Glass?

Industry execs & artisans see opportunities in challenging times

A SHOOT Staff Report

If you view the glass as half empty, the dawn of the so-called post-truth era has us coming up short—an increasingly short attention span, a divided nation with short tempers on either extreme, and logic, civility and decency seemingly getting short shrift.

But for the optimist, these uncertain, challenging times can intensify faith in the human spirit, and generate meaningful, sorely needed opportunities to do good.

In entertainment and advertising, filmmakers and brands can bring a smile to audiences, raise awareness of issues, and bring people together on a more positive path. Many see an unprecedented opportunity for brands to stand for something substantive and in the process not only gain relevance in the marketplace at large but also weave their way more deeply into the social fabric. Being able to convey that what we have in common is far more powerful than what divides us can prove to be the most valuable form of branding.

This optimism is evident and harbored in feedback to SHOOT's Production Outlook Survey for 2017, as expressed by a cross-section of agency creatives and business people, production company and post executives.

Sarah McMurray, executive producer, Hey Wonderful, affirmed, "Confronted with the uncertainty and fragility that 2017 has ushered in, storytelling and the way that it binds and inspires us is more important now than ever."

Several respondents pointed to VR and AR as bringing new dimensions to such storytelling, putting viewers in the shoes of people they might not ever get to meet. Last year *The Dis-*

placed scored assorted accolades including the Cannes Lions Entertainment Grand Prix and Mobile Grand Prix honors, and Best In Show from the AICP Next Awards. Produced for The New York Times by Vrse.works (now Here Be Dragons), *The Displaced* put viewers directly inside the global refugee crisis. VR enabled people to develop an empathy for those they might never get to know or feel for otherwise.

Promise, potential, predictions are all prominent this time of year as we try to get a handle on what's in store. SHOOT posed the following four questions:

1) Gazing into your crystal ball, what do you envision for the industry—creatively speaking and/or from a business standpoint—in 2017?

2) What's your New Year's resolution, creatively speaking and/or from a business standpoint, for your company, agency or division? And if you like, tell us briefly about a current project you are working on in early 2017?

3) What's the most relevant business and/or creative lesson you learned in 2016 and how will you apply it to foster success in 2017?

4) Do you have a personal New Year's resolution that you can you share?

Here's a sampling of feedback. Full responses can be found at SHOOTonline.com and in the concurrent SHOOT>e.dition.



A scene from *The New York Times* lauded VR piece, *The Displaced*.

PRODUCTION OUTLOOK



Justine Armour
Group Creative Director, 72andSunny

1) Given the tension swirling around us in the news, I think brands with a sense of humor and lightness are going to be such a relief. Information and argument will feel like a drag; this is a time for us to bring more inspiration to our work and be more entertaining and less literal. And I think we're going to be having a lot of conversations about how brands should behave in the world when consumers, especially millennials, are becoming increasingly more activist and engaged.

2) We'll be making our first work with our new partners at General Mills, and as a team we're setting expectations high. We have Cheerios, Yoplait, Nature Valley, and the Big G portfolio of cereals, and we want these brands to be the most talked-about in the country. We want our work to make that happen, we want to have fun while we're making it, and

we want you to be able to see that in the work.

3) I spent most of 2016 leading the Secret account at W+K, and that work came from creative and strategy getting super tight. So, now more than ever I'm a proponent of strategy and creative moving as one. A lesson I've taken out of that work is that being insightful about your audience, finding the true heart of your brand, being authentic and human, and being brave enough to get into an argument when you know you're on the right side of it, will have celebrities sharing your work on Twitter for free. Oh, and the future is female creatives and female Directors.



Eric Berkowitz
Founder and President, Humble

1) We've arrived at an exciting moment in our industry. In stark contrast to the rigid separation of the past, we are finding that more and more companies are enthusiastically adopting the integrated production model that Humble and Postal were born from. When Humble began a decade ago, we were one of the first hybrid studios out there with a wholehearted adoption of this integrated model that puts production and postproduction under one roof. We put a core team of killer young artists who could concept, direct, shoot, edit, and design all in the same room and sparks flew. Shortly after, other production companies followed suit. Agencies starting developing production companies in-house and production companies took on more original content and creative responsibilities. It's impossible not to see that the continued integration of our industry has lead, and will continue to lead, to more efficiently produced, beautifully crafted quality content.

2) I've learned that curiosity and openness are key. We are always searching for new platforms and mediums to tell stories no matter how far outside of our comfort zones they may be. Take the past year at Humble and Postal — while a big part of the team was focused on bigger and bigger spots, feature films, and longer form content, a series of unexpected projects taught us that good things really do come in small packages. Our first foray into micro-storytelling came in 2014 when we partnered with BBDO on the award-winning "Fix in Six" Vines campaign for Lowe's. We later partnered back up with the brand to produce their first-ever Snapchat videos which racked up over 300,000 views in just 3 days. With 30+ stop motion animations, over 50 million impressions, and a Cannes Lion — we're sold. What's next?



Javier Campopiano
Chief Creative Officer, Saatchi & Saatchi New York

1) It's been already a really intense year and it's only February. This plays on two levels for our industry. Marketers and their partners will have to work together to be nimble and responsive to the changes in people's moods, because that's what big brands are supposed to do—be on the side of their customers, making them feel special and accompanied under any circumstance. And circumstances are going to be tougher, more challenging and more unexpected than in the past five years. On a second level, for big brands, keep doing what is needed to reinforce their positioning, vision and voice amid all the noise, despite the context. It is almost a schizophrenic task, but these are the times we live in, at least for a while.

2) For me it has always the same resolution: try to do things that I haven't done before. Of course, I don't always succeed in doing that. Though I can say that this year that will be the case; there are already a couple of pieces of work that I can't talk about but are in that realm. As a creative leader, that's what I ask my team as well as the whole agency. We have to honor Saatchi's mantra: Nothing Is Impossible. We have to do things that make other people ask, "how did they do it?" Again, if you are lucky, you'll have two or three of pieces of work like that in a normal year. But that's the task and the challenge.

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What's In Store For 2017?

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**Lisa Clunie, CEO
Joan Creative**

1) Brands will choose independent agencies in greater numbers as trust continues to erode with the holding companies. Creative work will be transportive, light, fun and humorous—a balance to the tense and dark climate we're living in.

2) Joan doesn't have a New Year's resolution, but as a company we're committing to better understanding, empathizing and connecting with audiences. To that end, we're investing heavily in proprietary data and R&D this year.

3) By far, our most relevant lesson was how much better the work became when clients were invited into the creative process.



**Jon Collins
President, Integrated Advertising, Framestore**

1) With the political landscape changing I don't think anyone has a clear idea of what will happen in the industry. The erosion of the silo model has already started and I think it will be a feature of 2017. If the motivation for doing this is just to retain more of the production budget, then it will have limited success. If it is motivated by the desire to produce a more creative result together with a more

efficient production process, then there is a greater chance of success. Framestore made a conscious decision over five years ago to find different solutions to our client's needs. We are now at a point where we are amongst the best in class not only in VFX for Film, TV and Commercials but also in Experiential, VR, AR and Dark Rides. 2017 will be a year for taking risk and delivering impactful projects. You can only do that if you have built the company to that end. Brands are open to different solutions.



**Phillip Detchmندی
Executive Producer, RSA Films**

1) More different outlets for brand communications and advertising. Nothing will go away - look at print and radio - but there will be more ways to attempt to reach and connect with consumers. Creatively, this is hugely exciting as the means of production and distribution have never been more democratic; while from a business point of view, it requires one to be more focused and nimble than ever.

2) To look at the change that's happening around us as an opportunity. Not to get bogged down in the way "things should be," but to look at the way things are and what they are changing into.



**Lee Einhorn
Associate Partner/Creative Director
Venables Bell & Partners**

1) Creatively ideas will continue to move from the traditional to emerging platforms across all media. Ideas that tell stories across all of these platforms will be the big winners. The center of gravity of these ideas will change but the ones that engage across film and social, experiential, PR, branded entertainment and new emerging

platforms will be the ones we all remember.

3) You never know when or where that next game changing client or idea will appear. Never write off the little things. Chase down every opportunity but remember to stay honest and true to what you believe in deciding what to pursue. Once you've decided to engage, jump in head first and don't look back.

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MCQUOID, FALLON TEAM ON "ZOMBIE" FOR H&R BLOCK

Simon McQuoid of Imperial Woodpecker directed an eight-spot campaign for H&R Block out of Fallon Worldwide. In the mix is this commercial titled "Zombie" in which H&R Block spokesman Jon Hamm of Mad Men fame chats with an actress who's on a break from shooting a zombie-themed project. Extensive makeup has her resembling a zombie but she comes to life when Hamm informs her she can get an advance on her tax refund via H&R Block, not having to wait for a check from the federal government.



Jeff Ferruzzo of Arcade edited "Zombie" with music by tonefarmer and sound design/audio post coming from Eleven's founder/mixer Jeff Payne.

PATRIOT IS LONE U.S. SERIES SET FOR BERLIN FESTIVAL

The Amazon Original Series *Patriot* will have its world premiere at the Berlin Film Festival, Berlinale. The screening, scheduled for February 14, is the only U.S. series selected for this year's fest.

Starring Michael Dorman (*Wonderland*), Emmy winner Terry O'Quinn (*Lost*), Kurtwood Smith (*That '70s Show*) and Michael Chernus (*Manhattan Project*), *Patriot* follows the complicated life of intelligence officer John Tavner (Dorman). His latest assignment is to prevent Iran from going nuclear, requiring him to forgo all safety nets and assume a perilous "non-official cover"—that of a mid-level employee at a Midwestern industrial piping firm. A bout with PTSD, the federal government's incompetence and the intricacies of keeping a day job in the "front" industrial piping company cause a barrage of ever-escalating fiascos that jeopardize Tavner's mission.

The series is executive produced by Steven Conrad (*The Secret Life of Walter Mitty*), who also writes and directs on the series, James Parriott (*Grey's Anatomy*), Glenn Ficarra (*This Is Us*), John Requa (*Crazy Stupid Love, Focus*), Charles Gogolak (*Focus*), and Gil Bellows (*Temple Grandin*). Customers can watch the pilot episode of *Patriot* before the full season's remaining nine episodes air on February 24.

PEOPLE ON THE MOVE....

Bicoastal production company Honor Society has signed director Evan Dennis for U.S. commercial representation. His natural talent for extracting honest performances for documentary and narrative projects alike can be seen in his work that blurs the lines between entertainment and advertising for such brands as Google, Adidas, Samsung, Guinness, Mountain Dew, Dunkin' Donuts, Scion and Intel. Dennis kicked off his career in design and animation before transitioning into live-action work. He quickly became immersed in music video and short film projects. He directed and produced a short film for one of New York City's oldest and most prominent tattoo shops, N.Y. Adorned, which quickly received a strong online reception,



Evan Dennis

including Vimeo Staff Pick distinction. His first narrative short film *Guerra*, for which he also penned the script, is currently in postproduction and is slated for the festival circuit in 2018. The film was produced by Frank Grillo (*Captain America: Civil War, Warrior, The Grey*) and focuses on the first day of a young woman's release from prison as she returns to the boxing gym she calls home....Adam Witten has been promoted to editor at Work Editorial NY. He had been assistant editing there over the past three years, working on Nike, Geico, AT&T, GE, Visa, ESPN, Uniqlo, Samsung and Verizon. Witten comes aboard a Work NY roster that includes editors Rich Orrick and Ben Jordan....

Agency, Production House, Editorial Company Feedback

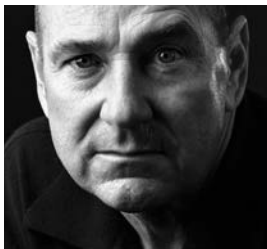
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Michelle Eskin
Managing Director
Cut+Run

1) 2017 will be a year of action and breaking through in this saturated environment whether in a marketing, digital, or political level. Hopefully people will take more risks and there will be more purpose driven creative. In the age where social media has grown to feel like a true human connection, in 2017 I hope people will look beyond their devices, engage and find the value of in person contact and communication. Each year in business we talk about the change in the industry and business models, being agile, flexible, nimble. 2017 will seed that this is the norm and drives innovation.

4) I know I am not alone in feeling there aren't enough hours in the day, but I am committed to trying to be present in the moment. Whether that is doing something to center myself, or time to hear what someone is saying without distraction, giving oneself room to pause and reflect is vital.



Oliver Fuselier
Managing Partner, Live Action
Tool of North America

1) Ad agencies start to realize that certain production companies if not all of them have the capabilities to help at an early stage in the process of creating great ideas over many platforms and bring them in on the fun. Also we will see more and more brands coming to production companies for creative ideas. They're recognizing the incredible talent that our directors and artists and internal teams offer, and they're making us partners earlier on in their creative processes. It's a thrilling time in production!

3) There was so much learned in 2016. One thing that was more apparent than ever: don't count out new technologies and innovation. Everything old is not new again. I've always been told to take risks in my professional life, but never before have I seen one of those risks pay off the way our investment in VR did in 2016. Hiring a head of VR and formalizing the practice has been one of the most exciting and rewarding initiatives we've undertaken since I joined Tool five years ago.



Vince Genovese
Exec Director of Integrated Production
BSSP

1) Creatively I think this is the year where innovation and emotion merge. We'll see compelling storytelling through techniques such as experiential, VR, and AI. This trend will build stronger connections between brands and audiences that are measured, refined and targeted to emotional influence. Clearly the challenge for all us content creators is to tell authentic stories that generate a wide variety of entertainment at a price that makes everyone happy. The old adage of FAST-CHEAP-GOOD, you only get two. Is now FAST-CHEAP-GREAT — how do we deliver all three?

2) There's amazing talent out in the world and I want to find the right people for the job. It's not always the most obvious choice, sometimes the riskiest approach can provide the most unique outcome. My resolution is literally thinking outside the box as much as possible.

3) It's not as much about keeping up with current trends as it is adapting them into the most effective work. Yes, you could create an innovative idea but if you don't know what do with it, it falls flat.

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Production House Insights

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John Gilliland
Executive Producer/Partner, Lucky 21

3) To be completely who we are, and appreciate it. We aren't going to be all things to all people, and we are okay with it. We compete not by trying to be like other companies, but by being ourselves. Too often, people are lured by the shiny object of what's trendy or by competing through similarity. Resisting that temptation in favor of going by instinct, being passionate about what you have to offer, isn't always as simple as it sounds but it is, in the long run, more valuable.

This isn't a resolution as much as a reminder: be yourself.

4) To continue to invest my time in people I care about. Mentoring and developing talent and on a broader scale. To be appreciative of that simple idea, and act on it.



Rick Jarjoura
Executive Producer, Biscuit Filmworks

2) I think 2016 really ended on a low note for the U.S., and I'd like to see Biscuit rectify the negativity in 2017 by continuing to create amazing work that inspires—whether it's a funny commercial that brightens someone's day, or a groundbreaking PSA that incites positive change. Director Aaron Stoller's latest work for the National Partnership for Women & Families does a bit of both.

In the PSA, a 260-week pregnant paralegal struggles throughout her workday, unable to afford enough vacation time to actually deliver her baby. The commercial shows the enormously pregnant woman humorously maneuver around the office, while shedding light on the darker issue of workers who are unable to take paid family leave. It's entertaining, but it also sends a bold message that sticks with the viewer.



Brian Latt
Executive Producer, Partner, m s s n g p e c e s

1) Each year the branded opportunities get richer and more diverse. About twenty percent of our work is now in VR/AR storytelling and we're seeing a lot of growth in that vertical for us.

I'd also like to think there'll be a substantial increase in bold ads and campaigns that feed the activist spirit in each of us. The Women's March helped bring together a lot of great voices with some powerful things to say ... and it was a whole new level of awesome. I'm

looking forward to affecting a change and helping the greater community.

4) Strive to be good to people and to make meaningful positive change.



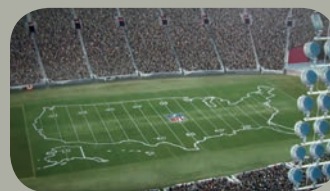
Todd Makurath
President & CEO, Bullitt

2) We founded Bullitt just three years ago with the belief that entertainment would become a central driver for global brand messaging and a mission to provide our partners with the very best the world of entertainment has to offer. We are constantly asking ourselves how we can better accomplish that, but our mission remains the same. As 2017 begins we are excited to see that brands truly are embracing the power of entertainment as a platform to drive brand identity

and promote values. These are the two most enduring aspects of a messaging campaign in the eyes of a consumer because they are how your audience connects on an emotional level with what you are saying... Do they identify with who you are? Do they believe the same things? If the answers are "yes" then you have a bond that is incredibly difficult to break.

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Super Bowl



"Inside These Lines"

Unify, Diversity, Diversion

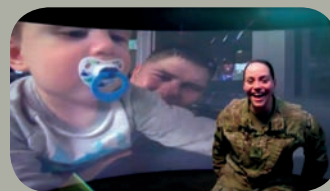
In an era of media fragmentation, the Super Bowl has increased in its value, delivering a rare opportunity to reach a mega audience—and the premium for that is on the rise, hitting a record \$5 million on average for each :30 ad time slot. But as a shared experience,

the Big Game is in some respects a brief antidote to another form of fragmentation—the great political divide. For a few brief hours, the country comes together on Super Sunday—to watch the game, the commercials, the halftime show. It's a sports, TV and online event that brings people together during a time when we seem to be anywhere from drifting apart to being incurably polarized.

Thus many Super Bowl advertisers adopted themes of unity, diversity, and of course some comedy to provide a welcomed diversion.

The NFL itself went for a message of unity with a :60, "Inside These Lines," from agency Translation, showing how the values of football impart important lessons—teamwork, striving for success. As we see a grounds crew prepare a football field for a game and see classic NFL footage, we hear a voiceover from Forest Whitaker: "Inside these lines, we don't have to come from the same place, to help each other reach the same destination. Inside these lines, we may have our differences, but recognize there is more that unites us. The camera then reveals that the lines being placed on the field form a large outline of the USA.

Bringing people together tugged at the heartstrings in a 90-second documentary spot from Hyundai showing U.S. troops at a military base in Poland watching the game. A few service members are brought to a room where they are connected virtually to their family members who are at the Super Bowl. They watch the game together live. Peter Berg directed the spot which was produced via Pony Show Entertainment and Film 45 for Innocean.



Hyundai's docu-ad

Immigration Issue; Comic Relief

Though it had been in the works for some time, a Budweiser spot from Anomaly NY was more topical than originally anticipated, telling the story of an immigrant who endures adversity and bullying upon his arrival in the U.S. but ultimately makes good. The immigrant is none other than Anheuser-Busch co-founder Adolphus Busch who perseveres and holds onto his dreams, which become reality once he teams with fellow immigrant Eberhard Anheuser. Chris Sargent of Anonymous Content directed.

An Airbnb ad showed faces of different ethnicities, accompanied by the message, "We all belong. The world is more beautiful the more you accept."

84 Lumber showed a mother and daughter on a long arduous journey to the U.S. in quest of a better life. The ad drives viewers to Journey84.com to continue the trek. Online the mom and daughter confront a large wall blocking their path—but a door opens to let them through.

On the comedic front, Wieden+Kennedy NY brought back Spuds MacKenzie as a ghost for Bud Light. Saatchi rolled out a Tide spot showing football announcer Terry Bradshaw trying to remove a stain, with his antics going viral. David&Goliath gave us Melissa McCarthy on one eco-crusade after another—which all end badly. Luckily you can more easily be an eco-warrior by driving a Kia Niro. Mattijs Van Heijningen of MJZ directed.

(Our annual rundown featuring agency creatives' assessments of this year's crop of Super Bowl advertising appears on SHOOTonline and in the 2/10 SHOOT>e.dition)

Cutters' McGuire Sees Cause Marketing From More Brands

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Tim McGuire
President/CEO, Cutters Studios

1) In 2017 we will continue to transition our company to be able to respond to the needs of the many opportunities that come our way. Cutters Studios has seen more and more of its business coming from diverse sources, i.e., marketing agencies, PR agencies, professional service companies, client direct, along with our traditional ad agency business. The way Cutters Studios is set up providing very high level production, editorial, design, animation, VFX, audio mixing, sound design and new media puts us in a very enviable position to offer content creation from start to finish. Creatively, maybe a continued trend of more long form storytelling as we've done recently with Hallmark. Also, more brands continuing to venture into Cause Marketing. Using their power and money to bring attention to worthy causes.

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Hey Wonderful, Station, Energy BBDO, CP+B, F. Yeah & Assoc.

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Sarah McMurray
Executive Producer, Hey Wonderful

1) One of the beautiful things about our industry is our collective ability to conceive and execute big ideas quickly—being creatively nimble allows the cultural climate to inform our work and for our work to react and respond in kind.

In the last year, we've seen a groundswell dictate for authenticity and 2017 will continue to see viewers and clients demanding stories that elicit a genuine connection—the kind of stories that leave an impact on the viewer and cut through the communication clutter to touch on some visceral truth. We've seen a lot of clients gravitate toward real people work, both for poignant scripts and situational humor, but good storytelling takes so many forms: a striking image, a beautifully woven narrative, an absurdist moment that leaves you belly laughing.

Confronted with the uncertainty and fragility that 2017 has ushered in, storytelling and the way that it binds and inspires us is more important now than ever.



Andres Ordonez
Chief Creative Officer, Energy BBDO

1) Brands will continue to move back to evocative storytelling versus focusing on functional benefits. We need to win consumers' hearts before their minds in order to build long-term relationships. Data will have a great role in helping guide, adjust and make the work stronger by understanding consumer responses.

The industry will continue to sharpen its focus on innovation. This year we will continue to see a lot about applying tech and infusing it into everything we do. Over the past few years there have been major advancements in things like wearables, AR, VR, voice, and beyond. The focus ahead will be on building these innovations into the work we create for our clients and the ways we engage with consumers.

We need to continue to play a significant role in our clients' businesses, where we serve as more than just their creative agency, but as partners who help grow their brands and businesses through creativity, data and innovation. Product innovation is one specific place we can have an even greater impact this year.



Stephen Orent
Managing Partner, Station Film

1) I feel a creative revolution coming! Right now the business feels as fun and creative as I've seen in a long time. We're seeing great creative that's pushing, while working within the boundaries of the clients. 2017 has already started with a bang and we're expecting it to continue.

2) To keep having fun and keep pushing ourselves creatively. They're so many great opportunities to make people socially aware of what's happening outside our personal bubbles. Station developed three relevant very topical projects last year that made us very proud and we're already slated to create more in 2017. (Projects- #OneMoreDay, Motionpoems- How Do You Raise A Black Child and "Wake Up")

3) As always to never make a decision based on money but always do what's best creatively and somehow the money will work itself out.



Michael Raso
VP/Executive Creative Director, CP+B

1) I don't have a crystal ball, but I am getting into the power of crystals. My wife has the house filled with them. The industry needs to think hard about how people are feeling in the current cultural climate. This is a time when people are questioning more, and making their own stand. They're also looking at brands in the same way. We say this a lot at CP+B, but actions speak louder than words. Brands can take action and make a stand. You see this with REI's Opt Outside work. It's hard to make a brand meaningful to someone if we keep saying the same things. An action like REI's is a stand. It helps define what the brand means to you. Warby Parker, TOMS, you get the drift. This is what changes perceptions and behavior towards a brand.

2) Adding meaning to a brand is the most important thing we can do. My resolution is to continue creating more purpose in the brands we work with here. Create actions that help define who they are. And, if in some way we can help this planet or humanity in the same breath—even better. We have a couple of projects like this in the works. Overall, our mission at CP+B is super clear. It's the same one every year, and just like every other year we dive into it wholeheartedly: to create the most written about, talked about and outrageously effective work in the world.



Tim Roper
Founder, Writer-Director.
F. Yeah & Associates

1) It's chilling to note that many fear we are moving into a "post-truth" age. As an industry that polls even lower than the new POTUS, we have an obligation to fight this trend tooth and nail. Fight for not only our industry's credibility but that of our entire culture. And that starts with advising brands to PROVE, not claim. To never take eyeballs for granted. There is also evidence that brands are over-relying on technology at the expense of great storytelling. How many times have you sat in a 3D showing of a film and said, "Why is this in 3D?!" Great storytelling will always be the key to building relationships with brands. But it starts with truth. And being disciplined over what role technology plays.

Business-wise, there are no rules. It's a wild west out there. More and more entities are emerging to craft those stories. I think none will render any others obsolete. There is more than enough room for all of us to help brands truthfully earn relationships, not assume them.

Continued on page 18



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Superprime, Arcade Edit, Community Films, Deluxe, DDB

Continued from page 16



Rebecca Skinner
Managing Director/Executive Producer
Superprime

- 1) The landscape will continue to change and we need to continue to push creativity and take risks with work that can actually make a difference. This is a time where we all want to be heard, so what better time to do that. Be brave.
- 2) Always look ahead, always treat everyone graciously and with respect, which can be a lost art in this business. Be open to adapting as our world--and our business--continues to change.



Sila Soyer
Executive Producer
Arcade Edit

1) I don't think anyone can deny that the unfolding new world order will color every part of our lives, including the advertising industry both creatively and in terms of how we do business. What is up for debate is specifically "how" and I think that's difficult to predict at this time. I received an email update from the company that runs our benefits yesterday attempting to answer what the recently signed Executive Orders mean for our business and they may just as well have embedded a gif of Garfield shrugging in the body of the email. Even their best business and lawyerly minds don't seem to know. Obviously, we're all hoping for the best.

- 2) I don't do New Year's resolutions--personally or business-wise. They are just something to break. Our continued goal is to collaborate with our partners creatively and financially to put good work out there.



Carl Swan
Executive Producer/Owner, Community Films

1) I think the business will continue to be extremely competitive. This makes it very important to do the best creative work possible, and to maintain great relationships with your clients. We value every opportunity to create new relationships, and to make sure we are having fun doing it. We never lose sight of the fact that it goes beyond just exercising our own creativity; we're helping a client launch a successful campaign.

- 2) I know this is redundant, but the business is still very competitive, so it's more important than ever to do the best work possible, and to have solid relationships with clients. We just finished shooting a really nice project that Pam Thomas directed for UC Health. We were introduced to a new agency through an agency producer who is a very good friend of ours. So that's a perfect example of a strong prior relationship introducing us to a new agency with an incredibly strong piece of creative. Lizzie [Community EP Schwartz] and I both feel that our favorite part of this business is the people we get to work with, so we really appreciate the chance to make more connections.



Ed Ulbrich
President and General Manager, VFX and VR
Deluxe

1) I think we're going to see the continuation of two key trends: The proliferation of brand direct engagements outside of traditional agency relationships, and the growth of higher volume/lower cost digital video content. We're seeing more and more global brands building their own internal creative teams and agencies, bypassing the traditional agency model and coming to the production, VFX and post community directly. On the other end of the spectrum, the growth in mobile, social and digital video platforms is also driving new engagement models. Creatively there are new opportunities for companies like ours to provide end-to-end services, from core creative to editorial, VFX and post -- for both traditional 'high end' work as well as low cost/high volume content.

- 3) Get as much cash as you can up front. That's not new; it's just still true.



Ari Weiss
North American Chief Creative Officer
DDB Worldwide

1) I hope this is the year the industry stops focusing on channel agnostic ideas and instead starts thinking about big brand ideas that seamlessly move across channels. Technology has a nasty way of distracting brands from their purpose. Too often we see technology for technology's sake. In these examples you can usually swap out one brand for another, sometimes even an entire category for another. It's lazy and it doesn't serve the brand. I think we will also start to see brands offering consumers actual utility as opposed to passive engagements. The trick will be to do this while still serving the brand's greater purpose. Again not utility for utility's sake, but utility to serve the greater brand narrative. I have a feeling we'll see some of the most interesting advances in this area come from mobile.

- 3) Make sure your work is relevant. Always ask, "Will anyone care?" Because chances are they won't. Which means you have to keep starting over until you're pretty sure they will.

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About winning image above: Timothy D. Kanieski, The SHOOT SUMMER 2016 Contest GRAND PRIZE WINNER, using a Canon EOS 5D, catches cinematographer Steven Holleran shooting a skate sequence with Kirby Metzger, from his Sector 9 board holding a Red Dragon with Master Anamorphic lens, for IFC Films' "The Land." Photo credit: Timothy D. Kanieski

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The Long and Short Of It

DGA winners spanning feature films and commercials reflect on their honored work

By Robert Goldrich



Photo by Dale Rabenstein/Courtesy of Lionsgate and Summit Entertainment



Photo by Dale Rabenstein/Courtesy of Lionsgate and Summit Entertainment



Photo by Mark Rogers/Courtesy of the Weinstein Company



Photo by Scott Couric/Courtesy of DGA



Photo by Mark Rogers/Courtesy of the Weinstein Company



On the strength of *La La Land*, Damien Chazelle won the DGA Award for Outstanding Achievement in Feature Film on Saturday night (2/4) at the Beverly Hilton, making him the odds-on favorite to take the Best Director Oscar. All but seven of the DGA winners since 1948 have gone on to garner the Academy Award.

Besides having history on his side, Chazelle also made history by becoming at age 32 the youngest director to receive the DGA feature film honor. He will earn that same youth-be-served distinction if he goes on to win the Academy Award for his direction.

The DGA win capped a day for Chazelle which began across town at the DGA Theater in Los Angeles where he and his fellow nominees—Garth Davis for *Lion*, Barry Jenkins for *Moonlight*, Kenneth Lonergan for *Manchester by the Sea*, and Denis Villeneuve for *Arrival*—shared insights into their films before a capacity Guild turnout. The Meet The Feature Film Nominees session was moderated by director, writer and producer Jeremy Ka-

gan. This annual DGA symposium began in 1992.

During the DGA discussion, Chazelle noted, for example, that casting for the opening scene of *La La Land*—in which gridlocked freeway traffic turns into drivers and passengers erupting into a high-energy dance number—carried an inherent challenge.

Chazelle noted that his “greatest fear” concerning that scene was that the dancers could come off as being too good—a completely physically chiseled ensemble that looked like a *So You Think You Can Dance* contingent had taken over a stretch of freeway. It was important, said the director, that the performers looked the part—which called for believable people, not professional hoofers. While the performers had to be able to dance and in some cases handle choreographed gymnastics amidst and over a sea of vehicles, Chazelle didn’t always opt for the best, most perfect dancer. That would undermine the spontaneity of the scene.

Locations posed another prime chal-

lenge. Most of *La La Land* was shot on location, in line with Chazelle’s vision of taking the 1940s and ‘50s Hollywood musical and putting it on the streets of L.A. He laughed, though, that his experience on *La La Land* made him realize why those filmmakers of yesteryear stuck to the studio backlots. Getting the right site for a Hollywood party scene early on in *La La Land* proved to be a logistical nightmare. One seemingly good home after another fell by the wayside due to neighbor objections over the noise generated by such a shoot.

Finally when they received final approval on a house, Chazelle and his team went to work, including production designer David Wasco and set decorator Sally Reynolds-Wasco who share a Best Production Design Oscar nomination for *La La Land*. Chazelle described the Wascos as being “geniuses” in making locations look like “hyper-reality.” Chazelle said that this hyper sense is what he often wanted to infuse the film’s environments with, quipping that for some 70-plus lens-

Pictured clockwise from top left: A scene from *La La Land*; director Damien Chazelle; director Garth Davis; a scene from *Lion*; a scene from *Powerade’s “Expectations”*; director Derek Cianfrance; Sir Ridley Scott, recipient of the DGA Lifetime Achievement Award

DGA AWARDS

ing sites, his goal was “to find real locations and make them look fake.”

Garth Davis

While director Davis didn't garner the marquee prize at the DGA ceremony, he did come away a winner for *Lion*, topping the First Time Feature directing category, now in its second year.

Based on a true story and adapted from the memoir “A Long Way Home” by Saroo Brierley, *Lion* introduces us to a five-year-old Saroo who gets lost, ending up on a train which takes him thousands of miles across India, away from his home and family. Somehow he survives many challenges before being adopted by a couple in Australia; 25 years later, he sets out to find his lost family.

In accepting the First Time Feature honor from the DGA, Davis said he was “lucky” to be “gifted with a magnificent and beautiful story.” But with that came the profound responsibility of doing justice to that story. Towards that end, Davis said he was blessed with Sunny Pawar, a five-year-old actor who didn't speak English yet managed to carry the first half of the film.

Pawar and Nicole Kidman, who portrayed the mother who adopted Saroo, presented Davis with the Best Feature Director nomination medallion earlier at the DGA Awards ceremony. During that separate on-stage presentation, Davis noted that especially gratifying to him has been the feedback he's received from people who have been touched by *Lion*, including a couple who said the film inspired them to adopt a youngster, and refugees who credited the movie with giving them the courage to try to find the loved ones they left behind due to persecution and imminent danger in their home countries.

Davis made his first directorial mark in commercials before successfully diversifying into TV (with the BBC/Sundance *Top of the Lake* series which he and Jane Campion directed) and then feature films with *Lion*. Davis has since embarked on his second feature, *Mary Magdalene*.

He continues to be active in spots and branded content through production house RESET in the U.S., Academy at RESET in the U.K., and Exit Films in Australia and New Zealand.

Davis has a DGA Awards history. His first nomination came in the commercials category in 2009 for U.S. Cellular's “Shadow Puppets.”

Still Davis this year was a first-time nominee for the high-profile DGA Award for Outstanding Achievement in Feature Film. In fact this time around the entire field consisted of first-time DGA Feature nominees. This hasn't happened since 1997 when the following directors were nominated for their '96 features: Joel Coen for *Fargo*; Cameron Crowe for *Jerry Maguire*; Scott Hicks for *Shine*; Mike Leigh for *Secrets & Lies*; and Anthony Minghella for *The English Patient*. Minghella won the DGA Award in '97.

Derek Cianfrance

Derek Cianfrance of RadicalMedia won the DGA Award for Outstanding Achievement in Commercials. A first-time nominee, Cianfrance earned distinction as the best spot director of the year based on four entries from his body of work in 2016: Nike Golf's “Chase”; Powerade's “Doubts” and “Expectations”; and Squarespace's “Manifesto.” The Nike and Powerade commercials were from Wieden+Kennedy, Portland, Ore., while the Squarespace piece was out of Anomaly NY.

In his brief acceptance remarks, Cianfrance gave thanks to his parents, wife Shannon and their two children, as well as to compatriots as his long-time roost RadicalMedia, including principals Jon Kamen and Frank Scherma, executive producers Joe Killian, Donna Portraro and Greg Carlesimo, and national agent Michael Dimitri.

Earlier Cianfrance told *SHOOT* that he was proud of all the work entered on his behalf for DGA consideration and that he perhaps most personally identified with his Powerade “Power Through” campaign for W+K, particularly the “Expectations” spot which includes a female football player who excels despite a naysaying coach. Cianfrance cast real athletes for the campaign—in this specific case, a female defensive lineman for the New York Sharks, a tam in the Independent Women's Football League.

Cianfrance can relate to bucking the odds and naysayers—both personally and professionally. He recalled, for in-

stance, a high school coach telling him he'd never play much. Cianfrance worked hard, and became an all-conference soccer player on his high school team, having his best game against the team whose head coach was the one who had initially discouraged him.

On the professional front, Cianfrance noted that his breakthrough feature film *Blue Valentine* took him a dozen years to get off the ground. “I had 12 years of rejection on that movie,” he recollected. “The more I was told that movie would never amount to much, the greater the motivation was for me to make it happen. That's why I understood the spirit of that Powerade work. The girl we cast who wanted to play football was in real life a force to be reckoned with.”

Blue Valentine went on to earn an Oscar nomination—Best Lead Actress for Michelle Williams—as well as Golden Camera and Un Certain Regard Award nominations at the 2010 Cannes Film Festival, a Gotham Award Best Feature nomination, an Independent Spirit Award nomination for Williams' performance, and a Dramatic Grand Jury Prize at the Sundance Film Festival.

Cianfrance has gone on to direct such features as *The Place Beyond the Pines* (2012) and last year's release, *The Light Between Oceans*.

As for his other DGA-winning spots this year, offering another perspective on an athlete's inner drive is “Chase” for Nike Golf. While golf is often considered a mental game and not all that physically strenuous, Cianfrance and W+K wanted to paint a more accurate picture of the sport, focusing on champion Rory McIlroy. The spot captures his grueling daily training regimen, providing a visceral look at his workout and lifestyle.

Meanwhile Cianfrance's remaining DGA entry, Squarespace's “Manifesto,” focuses on real people from different walks of life and their aspirations spanning diverse endeavors. Working with cinematographer Sean Bobbitt (who shot *The Place Beyond the Pines*), Cianfrance directed a piece which plays almost like a meditation on people in the act of doing what they want and love to do.

In winning the DGA Award, Cianfrance topped a field of nominees which also consisted of directors Lance Acord

of Park Pictures, Dante Ariola of MJZ, Fredrik Bond of MJZ, and A.G. Rojas of Park Pictures.

Other winners

Several other first-time DGA Award nominees came away winners: director Ezra Edelman took the Documentary category for *O.J.: Made in America*; Becky Martin won for Achievement in TV Comedy Series for the “Inauguration” episode of *Veep*; Miguel Sapochnik topped the TV Drama Series competition with “The Battle of the Bastards” episode of *Game of Thrones*; Steven Zaillian was victorious in the Movies for TV and Miniseries category for *The Night Of*; and Tina Mabry was honored in Children's Programs for *An American Girl Story—Melody 1983; Love Has To Win*.

On the flip side, prior nominees also got into the winners' circle. Glenn Weiss, with 13 career nods, won for *The 70th Annual Tony Awards* which took the Variety/Talk/News/Sports Specials category. This was the seventh time Weiss won a DGA Award, the others coming in 2007, 2010, 2011, 2012, 2013 and 2015.

Don Roy King, who's amassed 11 career nominations, topped the Variety/Talk/News/Sports—Regularly Scheduled Programming category for the *Saturday Night Live* episode hosted by Dave Chappelle. King is now a three-time DGA Award winner, the first two coming in 2013 and 2015.

A nominee seven times in his career, J Rupert Thompson won the Reality Programs honor for “The Finale—Over the Falls” installment of *American Girl*. This was Thompson's second career DGA Award, the first having been in 2005.

Lifetime Achievement

Sir Ridley Scott received the DGA's Lifetime Achievement Award for Distinguished Motion Picture Direction.

In the Guild's 80-year history, just 34 directors have been recognized with this honor including Cecil B. DeMille, Frank Capra, Alfred Hitchcock, Billy Wilder, Steven Spielberg and Martin Scorsese.

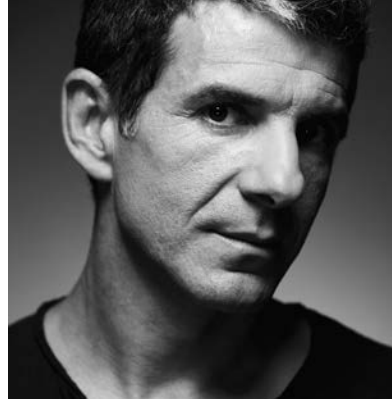
Scott's career spans features, TV and commercials. He is behind production companies Scott Free (TV, features) and RSA Films (spots, branded content).



Greig Fraser (r) with Garth Davis



Fabian Wagner, BSC



Igor Martinovic



Tod Campbell

Greig Fraser, ASC, ACS, Wins ASC Award For Lensing *Lion*

Ceremony is a night for first-time nominees to shine, including Andreu, Wagner, Martinovic

A SHOOT Staff Report

Lion (The Weinstein Company) roared on Saturday (2/4) night. At the Directors Guild of America (DGA) Awards ceremony in Beverly Hills, Calif. the film earned director Garth Davis the Best First Feature honor. And across town at the ASC Awards in Hollywood, Greig Fraser, ASC, ACS, won the coveted Theatrical Award for best cinematography in a motion picture for *Lion* at the 31st Annual American Society of Cinematographers (ASC) Awards for Outstanding Achievement. Fraser was a first-time ASC Award nominee.

Fraser topped a field of ASC feature-nominated DPs which also included: James Laxton for *Moonlight*; Rodrigo Prieto, ASC, AMC, for *Silence*; Linus Sandgren, FSE, for *La La Land*; and Bradford Young, ASC, for *Arrival*.

Based on a true story and adapted from the memoir “A Long Way Home” by Saroo Brierley, *Lion* introduces us to a five-year old Saroo who gets lost, ending up on a train which takes him thousands of miles across India to Calcutta, away from his home and family. Somehow he survives living on the streets, escaping close calls before landing at an orphanage that is far from a safe haven. Eventually he is adopted by an Australian couple who takes him to the Aussie town of Hobart where he feels love and security. In respect of and not wanting to hurt the feelings of his adoptive parents whom he loves, Saroo suppresses his past and the hope of ever finding his lost mother and brother. But a chance meeting with

some fellow Indians rekindles his past as he struggles to find himself. With a small store of memories, and the help of a then new technology called Google Earth, he ultimately decides to try to find the proverbial needle in a haystack, seeking out his original home and first family.

The film features transformative performances from Dev Patel as an adult Saroo and Nicole Kidman as Sue, the mother who adopts him. Pivotal to *Lion* was five-year-old actor Sunny Pawar who played Saroo as a child. Furthermore, Pawar did not speak English. Yet Davis saw qualities in him that resonated and he relied on Fraser to help capture the child’s perspective, enabling the audience to see the world through a child’s eyes—the fear of being separated from your mom and brother, and having to fend for yourself in a seemingly cold, alienating world amidst assorted perils.

Fraser related, “We didn’t have the means to carry a Steadicam throughout the whole production, but we could carry a gimbal rig, which actually served us better because it was more appropriate a height for our young actors.”

Fraser went with the ARRI ALEXA for *Lion*. “We felt it captured the light, and quality of India and Australia,” said Fraser. “We also used the RED Dragon on the drone rigs, that we used to shoot the aerials in India.”

Fraser and Davis has a close-knit collaborative relationship and rapport. Davis told *SHOOT*, “I’ve known him for 21 years. We met at Exit Films [which has offices in Australia and New Zealand]. I was

a director starting out there and he had taken an entry-level position—anything to get his foot in the door. Eventually he wound up shooting commercials for me and we both kind of grew up in the industry together. We are kind of like brothers and reuniting on *Lion* [Davis’ feature directing debut] was very special. We have an intuitive language and connection with the camera together.”

And Fraser also recently took on Davis’ second feature, *Mary Magdalene*. Davis has shot notable work for various other filmmakers, including Gareth Edwards’ *Rogue One: A Star Wars Story* (2016); director Kathryn Bigelow’s Oscar-nominated *Zero Dark Thirty* (2012), which earned Fraser a New York Film Critics Circle Award for Best Cinematography; Bennett Miller’s Academy Award-nominated *Foxcatcher* (2014); the Andrew Dominik-helmed, Palme d’Or-nominated *Killing Them Softly* (2012) and Jane Campion’s *Bright Star* (2009) which earned assorted accolades (including a British Independent Film Award for the cinematographer). Among other Fraser-lensed features are *Out of the Blue* (2006), *Last Ride* (2009), *The Boys are Back* (2009), *Snow White and the Huntsman* (2012) and *The Gambler* (2014).

Foxcatcher earned five Oscar nominations in 2015, including for Best Director. When the film was released, *SHOOT* connected with Miller who had first worked with Fraser in the commercial-making arena. *Foxcatcher* marked Fraser’s first feature collaboration with Miller. The director recalled that the spot they worked

on together was “a really good experience and he stayed on my radar. I then saw the film *Bright Star* and was so impressed—it was beautiful, elegant and haiku. I checked out some of his other work and saw how he adapted to so many different styles and how completely he was able to author them. *Zero Dark Thirty* and *Snow White and the Huntsman* come to mind.”

But beyond the work, Miller praised Fraser as a person. “To have a collaborator like Greig is everything. He’s very sensitive, deeply cares, knows what the film is about, who these characters are and he’s not going to allow superficialities to distract from what really matters.”

A pattern of firsts

All this year’s ASC Award feature and TV category honorees are first-time winners.

The ASC Spotlight Award—which recognizes outstanding cinematography in feature-length projects that are screened at festivals, internationally, or in limited theatrical release—was bestowed upon Gorka Gomez Andreu, AEC for *House of Others*.

Winners in the TV categories were Fabian Wagner, BSC, for *Game of Thrones*, Tod Campbell for *Mr. Robot*, and Igor Martinovic for *The Night Of*.

The only ASC Award winner with a prior nomination was Wagner whose work on *Game of Thrones* garnered him nominations in 2015 and 2016.

Still Martinovic, for example, is no stranger to awards show recognition. His ASC Award joins such honors as a

pair of Emmy Award nominations: Outstanding Cinematography for a Single-Camera Series in 2014 on the basis of the “Chapter 18” episode of *House of Cards*, and Outstanding Cinematography for a Nonfiction Program (shared with DP Rachel Morrison) for *What Happened Miss Simone?*

Martinovic’s body of work also includes the 2009 Oscar-winning feature documentary *Man on Wire* directed by James Marsh. Additionally Martinovic has received recognition for his directing. Back in 2011 he gained inclusion into *SHOOT*’s New Directors Showcase on the basis of an Adidas spec spot entitled “Dream.”

Wagner too is a two-time Emmy nominee—for the “A Scandal in Belgravia” episode of *Sherlock* in 2012, and the “Hardhome” episode of *Game of Thrones* in 2015.

And Andreu’s lensing of the feature film *Chaika* earned Best Cinematography Debut distinction at Camerimage in 2012.

Rundown

Here’s a rundown of this year’s ASC Award winners:

Theatrical Release

Greig Fraser, ASC, ACS, *Lion*

Spotlight

Gorka Gomez Andreu, AEC, *House of Others*

Regular Series for Non-Commercial Television

Fabian Wagner, BSC, *Game of Thrones* (“Battle of the Bastards”)

Regular Series for Commercial Television

Tod Campbell, *Mr. Robot* (“eps2.0_unm4sk-pt1.tc”)

Movies, Miniseries or Pilot for Television

Igor Martinovic, *The Night Of* (“Subtle Beast”)

Special Awards

The ASC Board of Governors Award was presented to Denzel Washington for his significant and indelible contributions to cinema through his body of work. This is the only ASC Award not given to a cinematographer and is reserved for filmmakers who have been champions for DPs and the visual art form.

The ASC Lifetime Achievement Award was given to Ed Lachman, ASC (*Carol*, *Far from Heaven*, *Mildred Pierce*).



Ed Lachman, ASC

The ASC Career Achievement in TV Award was presented to Ron Garcia, ASC (*The Day Lincoln was Shot*).

Philippe Rousselot, ASC, AFC (*A River Runs Through It*, *Hope and Glory*, and *Henry & June*) received the ASC International Award.

Nancy Schreiber, ASC (*Your Friends and Neighbors*, *The Nines*) was presented with the ASC Presidents Award, which is given not only for the recipient’s body of work, but also dedication to the organization and its mission of advancing the art of cinematography through education.

And the ASC Bud Stone Award of Distinction was given to Bruce Berke, longtime motion picture marketing and sales executive and ASC Awards Show coordinator, and Frank Kay, marketing director at J.L. Fisher and chairman of the ASC Awards Sponsorship Committee. This award is presented to an ASC associate member who has demonstrated extraordinary service to the ASC and/or has made a significant contribution to the motion picture industry.

Chat Room: Hidden Figures DP Mandy Walker, ASC, ACS

Continued from page 8

chance to work with women mentees and interns. It was gratifying to see them work towards their career goal, and I’m glad to hear that *Hidden Figures* apparently has had a big impact on heightening interest in STEM [science, technology, engineering, mathematics] classes. Young girls see this film and are now considering STEM as an option.

SHOOT: *Hidden Figures* is your first collaboration with Ted Melfi? How did you two connect and how did you get the opportunity to work on the film?

Walker: My agent sent me the script and I loved it. I met with Ted. We spoke for about an hour and a half and knew we were on the same page. We mainly talked about the story. We didn’t get too technical at that point. I like to start with how the director sees the story and we were on the same wavelength. This is a period piece but he wanted to do a modern rendition of it so people could better relate

to it. He wanted to shoot on film because of the texture. He wanted a sort of Kodachrome feel to the work.

Film has an elegance to it. We ended up shooting anamorphic. Ted wanted to use wide screen. There are a lot of characters in our film. Shooting wide screen helps us in getting people in frame, giving us control over depth of field, control of the foreground and background, putting the focus on certain performers as needed. We shot with Panavision film cameras and used old-time glass from the 1960s and ‘70s—E series and T series. Those lenses were tailored and adjusted for the movie, customized to be straight and not bendy in perspective.

SHOOT: What was the biggest creative challenge that *Hidden Figures* posed to you as a cinematographer?

Walker: We had a very short shooting time—a total of 43 days. And for NASA, we could not find one location that would work for all of the operation. Instead we

had seven locations all over Atlanta along with a big set created by production designer Wynn Thomas. Joining these multiple locations so they played like one place was a major challenge.

SHOOT: How did you arrive at the look of the film and how did you prepare for such a tight shooting schedule?

Walker: Ted and I along with Wynn Thomas and costume designer Renee Ehrlich Kalfus watched a lot of film from that time period [1960s]. We saw *Eyes on the Prize* [the documentary about the civil rights movement]. We watched a lot of NASA footage and archival footage. We looked at the work of [civil rights] still photographers like Danny Lions, Saul Lighter, Gordon Parks. We looked at all these images and established a sense of the style of photography we wanted. We then went to our locations where we took a lot of still photographs. We walked through scenes at the locations. Ted had the whole film storyboarded. He put

together a production bible with pages that had my photographs and locations. Scenes were incredibly well organized. We felt the story we wanted to tell for every scene of the movie. Ted defined what each scene was about. He wrote a slug line for each scene. One scene was “small woman, huge world,” for example. Another was “child’s perspective, awe.”

SHOOT: What’s your biggest takeaway or lesson learned from your experience on *Hidden Figures*?

Walker: The story was emotional and at times we had an emotional set. There’s one scene where Mary [Jackson, played by Monae] is in the courtroom, pleading her case to be allowed to attend a night class in engineering at a restricted school. I turned around and saw a gaffer and grip shedding tears. The story of these women affected everybody. To see big bulky guys in tears says it all. All the crew had a strong bond and we felt a sense of purpose on this film.

Return Engagements

Directors come back to Sundance, share backstories, insights into their films and the Fest

By Robert Goldrich



For director Drake Doremus, the Sundance Film Festival was a game changer. His feature length-directorial debut *Douchebag*, made its world premiere at the 2010 Sundance Film Festival. A year later, his second feature, *Like Crazy*, won the Festival's Grand Jury Prize in the U.S. Dramatic Competition. Garnering critical acclaim and resonating with the Sundance audience, *Like Crazy* went on to a wide release by Paramount Pictures.

"Sundance changed my life overnight in 2011," recalled Doremus. "It jump started my career. Sundance is the place that gives independent film a voice."

Doremus went on to premiere the feature *Breathe In* at the 2013 Sundance Fest. And last month, Doremus brought a film to Sundance for the fourth time—*Newness* which stars Nicholas Hoult and Laia Costa as Martin and Gabi, respectively. They're a good-looking, sociable couple, living and loving life in L.A. Brought together via a dating app, they instantly fall in love. Yet their initial attraction is tested and offset by the alternative carnal partners potentially available to them, easily accessible via a few clicks on their phones. Soon the day-to-day requirements for maintaining a serious relationship set in as Gabi and Martin grapple with the commitment they've made to one another.

Asked if his fourth time at Sundance felt different than his first ground-breaking appearances, Doremus shared, "I don't get as nervous or excited as I did when I was younger. But at the same time, I appreciate being here more now, fully knowing the value of what this means to independent filmmakers. Sundance is a very special place for you to share your work."

However, Doremus didn't ideally time *Newness* for a possible Sundance premiere. "We started shooting this movie about three months ago so I'm grateful the film even got considered by Sundance. They accommodated it. This is one of my sexiest and most romantic films. And to tell this story putting the finger on the pulse of the topical, fresh hook-up culture has been exciting. We managed to shoot it in 18 days—and this wasn't a small film. It was a bigger idea with a lot of meat to it. We would do as many as eight or nine scenes a day with amazing actors who had to jump around yet stay in the right emotional ballpark. They had to be very instinctive. We didn't have enough time to second guess ourselves. It's in line with what I strive to do. I want to keep pushing boundaries and finding new subjects."

While Sundance has been a venue where Doremus has broken new ground, the director has also stretched himself creatively elsewhere and in different disciplines, a prime example coming a few years back in the branded content arena with Intel/Toshiba's *The Beauty Inside*, an episodic social film on Facebook. Produced by B-Reel (Doremus' spot roost at the time), *The Beauty Inside* came out of Pereira & O'Dell, San Francisco, and went on to win three Cannes Grand Prix honors (Film, Branded Content & Entertainment, and Cyber) in 2013.

Doremus noted that his ad industry endeavors have informed his feature filmmaking, often in terms of collaborative talent. For example, *The Beauty Inside* marked his first project with DP Sean Stiegemeier. Doremus—whose commercialmaking/ad home is now Hey Wonderful, part of the RSA family of companies—has gone on to team with Stiegemeier on assorted ad projects. Doremus also tabbed Stiegemeier to lens *Newness*.

Another compatriot on *The Beauty Inside*, writer Richard Greenberg, has penned the screenplay for *Zoe*, Doremus' next feature starring Ewan McGregor and Léa Seydoux.

Meanwhile prior to embarking on *Zoe*, Doremus hopes to take advantage of a window of availability he has in March for commercials and branded content via Hey Wonderful.

Mark Pellington

Director Mark Pellington's roots go deep at Sundance, dating back to 1997 when his *Going All The Way* earned a Dramatic Grand Jury Prize nomination. Pellington returned in 2008 with a pair of films: *U2 3D*, a documentary he co-directed with Catherine Owens; and the comedy-drama *Henry Poole Is Here* (a Humanitas Prize nominee in the Sundance category). In 2011 Pellington came to Sundance with the drama *I Melt With You*. And last month, the director's Sundance tradition continued with *The Last Word* starring Shirley MacLaine as a retired businesswoman and a full-time control freak. On the latter score,

From top left, clockwise: Directors Drake Doremus; Mark Pellington, Alex Ross Perry, and the team of Cary Murnion (I) and Jonathan Millot (Cary & Jon)

she decides to fashion her own obituary. She enlists the help of a young journalist—portrayed by Amanda Seyfried—who looks to dig out the truth, resulting in a life-altering friendship.

Pellington's involvement in *The Last Word* was sparked during a commercial shoot he was directing, collaborating with Stuart Ross Fink, an ad agency creative director. Fink shared with the director his idea for a film—a woman who wanted to control her life—and death—by penning her own obit. Pellington liked the premise and encouraged Fink to write a script, putting the wheels in motion for *The Last Word*.

Among those providing support for the film was production house Wondros, which handled Pellington at the time for commercials and branded content. (He has since shifted his ad roost affiliation to The Cavalry Productions.)

For Pellington, another Sundance selection is gratifying. “I’ve been there with different genres of films, and the opportunities that Sundance provides for independent movies is unparalleled.”

Pellington in turn creates opportunities for others, seeking out new artisans to blend with a core of established compatriots. In terms of first-time collaborators on *The Last Word*, Pellington sought out, for example, cinematographer Eric Koretz and costume designer Alix Hester. Pellington's long-time production designer Richard Hoover, who too worked on *The Last Word*, recommended Hester. As for Koretz, Pellington said, “I track DPs all the time. Eric had done a couple of small movies that I took notice of. I saw his commercial reel, met him, liked his sensibilities. I then had him shoot a Bayer Aspirin commercial for me, and saw him in action. He’s very thoughtful and a gifted DP.”

Pellington also extends opportunities to writers. *The Last Word* isn't the first time he's tabbed an agency creative to write a feature. The aforementioned *I Melt With You*, a dark experimental piece, was penned by Glenn Porter (a screenplay based on a story by Porter and Pellington). The director first met Porter who at the time was a creative at Kirshenbaum Bond & Partners (now KBS), New York.

Pellington began his career path in Manhattan working at the fledgling on-air promotions department of then newbie music video channel MTV. After

producing some cutting edge programming (including *Buzz*), Pellington started directing music videos. His iconic imagery for Pearl Jam's song “Jeremy” made a major splash and sparked a directorial career that would soon include videos for U2, Nine Inch Nails, Alice in Chains, Flaming Lips, and Michael Jackson. Pellington then successfully diversified into commercials, features and TV.

Pellington's feature filmography also includes *Arlington Road* and *The Mothman Prophecies*. His TV endeavors span such episodic fare as *Cold Case* (CBS) and *Blindspot* (NBC). He was a director/executive producer on season one of *Blindspot*, and currently serves as EP on season two. Pellington's spotmaking encompasses such clients as GMC, Merck and Apple.

Cary & Jon

While they don't have the lengthy Sundance track record of Pellington, the directorial duo of Cary & Jon—consisting of Cary Murnion and Jonathan Millot—is off to a promising start, having turned out two features in their young careers, both of which earned inclusion into the Festival's Midnight program.

Cary & Jon's feature debut, *Cooties*, premiered at the 2014 Sundance Fest. The comedy/horror/sci-fi hybrid film starred Elijah Wood and Rainn Wilson.

Fast forward to 2017 and another hybrid Cary & Jon feature, this one an action/drama, *Bushwick*, made the Midnight grade. In this story, a woman named Lucy emerges from a Brooklyn subway to find that her neighborhood is under siege by military personnel. An ex-Marine reluctantly helps her fight for survival through a civil war as Texas attempts to secede from the U.S.

The premise of the movie was inspired by an offhand comment made in 2009 by then Texas Governor Rick Perry that his state should secede from the country. “We thought, ‘what would happen if this came to be,’” recalled Murnion. “‘What if we got invaded by our own kind of military force?’ Our movie contains that story, but in the form of a woman who finds herself in the middle of all this. We follow Lucy as she tries to survive, not sure at first exactly what's happening—if we've been invaded by Russians or terrorists. We use a series of long takes—similar to *Gravity*—to put

our viewers into the action. We want the audience to feel like they're with Lucy, moving through the streets of Brooklyn, bringing an authenticity and real experience feel to the drama.”

Cary & Jon first met at Parsons School of Design in NY. They went on to start their own business which focused on web and identity design, with occasional forays into animation. Cary & Jon, though, harbored filmmaking aspirations so during their spare time they would produce short films. This was before YouTube so they'd email their creations to interested and not-so-interested parties. One short caught some interested eyes at Nike, prompting an invite to pitch an idea for The Art of Speed competition. Cary & Jon wound up winning the gig, getting the chance to make a live-action short.

From there came the opportunity to make more branded content for the likes of Nike, Diesel and Panasonic. Cary & Jon were inspired by other filmmakers they met along the way. On their very first Nike endeavor, they came to know Joseph Kosinski who had a web firm like them and won the chance to make a Nike short. “Joseph wound up breaking into features, directing the new *Tron* film,” said Millot. “He broke into Hollywood which to us seemed an impenetrable fortress. Seeing someone like him from New York make a cool short film and wind up doing features was encouraging.”

Diesel meanwhile picked select directors to make short form content—including Cary & Jon, and Pes, who has since become a stop-motion animation virtuoso. “We loved Pes' films and struck up a rapport,” related Millot. “He was signed at the time with Czar for commercials. He then connected us with Czar which was our first production house affiliation.”

Cary & Jon met EP Megan Kelly at Czar, forming a close-knit collaborative relationship with her. Later Cary & Jon had a stint at RSA Films before reuniting with Kelly at Click 3X. And about a year ago, when Kelly became partnered in her own production company, Honor Society, Cary & Jon came aboard that shop's roster for commercials and branded content.

Alex Ross Perry

Alex Ross Perry too is a Sundance returnee. Back in 2014 the writer-director's

Listen Up Philip was part of the Next lineup. Then last year as an actor, Perry appeared in director Jeff Baena's comedy *Joshy*, which also made the Sundance cut. And last month, Perry came back to the Fest with *Golden Exits*, his second Sundance entry as writer-director, this time in the U.S. Dramatic Competition.

In *Golden Exits* the arrival of a young foreign girl disrupts the lives of two Brooklyn families. Perry described the film as exploring “the wobbly nature of relationships.” The cast includes Emily Browning, Adam Horovitz, Jason Schwartzman and Chloë Sevigny.

Like Perry's first feature at Sundance, *Golden Exits* stars Schwartzman. But unlike for *Listen Up Philip*, Perry was not actively seeking a Sundance slot for *Golden Exits*. “A lot of people make movies with Sundance in mind,” related Perry. “They start shooting in June, send Sundance a cut in September, post in October and are done by December to be in time for the Festival. I had Sundance very much in mind for *Listen Up Phillip*.”

But for *Golden Exits*, Perry had no such strategy. “I wanted this film to have time to breathe, not trying to make a Sundance Festival schedule. I didn't even enter the film but as it turned out, the producers did. I didn't think this film demanded the attention to be in competition with more serious subject matter films. Still, it's great to be at Sundance. It wasn't something we forced, though.”

Besides Schwartzman, another element of continuity carried over from *Listen Up Phillip* to *Golden Exits*—production company Washington Square Films. “I enjoy working with them and value the relationship,” said Perry.

Perry noted that at some point he'd like to delve more deeply into short-form fare—commercials, branded content and music videos. “If someone asks me about doing the right commercial, I'm there,” affirmed Perry who added that Sleigh Bells, a band who liked his features, sought him out to direct a music clip, an experience he enjoyed.

Prior to his first Sundance feature, Perry had already made his mark in indie features with *Impolex* and *The Color Wheel*. The latter earned a nomination for the John Cassavetes Award at the 2013 Film Independent Spirit Awards.

DP Fraser Reflects On *Lion*, Working With Director Davis;

Continued from page 7

Heisserer assessed, “I saw the reward of following one’s heart, putting all that equity into something for love only, no money. And to have it pay off like this, to affect audiences that way it affected me, has been a wonderful experience that has informed my own career. From now on, I will write at least one spec screenplay a year no matter what else is going on in my career. That spec work may not see the light of day but it’s important to do something you love and believe in. That wards off cynicism which can be the death of creativity.”

Greig Fraser, ASC, ACS

On the strength of *Lion* (The Weinstein Company), Greig Fraser, ASC, ACS, recently won his first ASC Award along with garnering his first career nomination for the Best Cinematography Oscar. These two high-profile honors came on the heels of Fraser’s work on *Lion* winning the Golden Frog honor at Camerimage.

SHOOT connected with Fraser to discuss *Lion*, which marks the narrative feature directorial debut of Garth Davis. However, Davis and Fraser are hardly first-time collaborators. They first met some 20-plus years ago at Exit Films (Australia and New Zealand). Eventually Fraser wound up shooting assorted commercials for Davis (who is now handled by RESET in the U.S., RESET at Academy in the U.K. and Exit Films Down Under for spots and branded content).

“I’ve shot more with Garth than any other director,” shared Fraser. “Therefore, there is a shorthand, and an understanding which we naturally just have. When we both pull references, or look at frames, we understand quickly what each of us is trying to achieve with that reference. That makes for faster communication on set.”

That shorthand helped them do justice to the challenging narrative of *Lion*. Based on a true story and adapted from the memoir “A Long Way Home” by Saroo Brierley, *Lion* introduces us to a five-year-old Saroo who gets lost, ending up on a train which takes him thousands of miles across India, away from his home and family. Somehow he survives living on the streets, escaping close calls before ending up in an orphanage that is far from a safe haven. Eventually he is ad-



Greig Fraser, ASC, ACS

opted by an Australian couple who takes him to the Aussie town of Hobart where he feels love and security. In respect of and not wanting to hurt the feelings of his adoptive parents whom he loves, Saroo suppresses his past and the hope of ever finding his lost mother and brother. But a chance meeting with some fellow Indians rekindles his past as he struggles to find himself. With a small store of memories, and the help of a then new technology called Google Earth, he ultimately decides to try to find the proverbial needle in a haystack, seeking out his original home and first family.

Lion features transformative performances from Dev Patel as an adult Saroo and Nicole Kidman as the mom who adopts him. Also delivering an integral performance is Sunny Pawar portraying Saroo as a youngster. Having a five-year-old protagonist carry the first half of a film is a tall order but one which Davis and Fraser were able to nurture through their approach.

In a *SHOOT* Fall 2016 Directors Series profile, Davis noted, “Greig and I were very conscious of trying to give the audience the child’s perspective. We needed to follow the young Saroo in such a way that the audience could see the world through his eyes. We never started with a wide angle on him. The camera was always with him, following his experiences as much as we could.”

Fraser related, “Shooting over two countries [India and Australia], on a smaller budget, meant we needed to be really creative about how to solve problems. We didn’t have the means to carry a Steadicam throughout the whole production, but we could carry a gimbal rig, which actually served us better because it was more appropriate a height for our

young actors.”

As for camera choice, Fraser went with the ARRI ALEXA. “We felt it captured the light, and quality of India and Australia,” said Fraser. “We also used the RED Dragon on the drone rigs, that we used to shoot the aerials in India.”

Fraser’s filmography extends well beyond director Davis. The DP, for example, lensed director Gareth Edwards’ *Rogue One: A Star Wars Story* (2016), and director Kathryn Bigelow’s Oscar-nominated *Zero Dark Thirty* (2012), which also earned him a New York Film Critics Circle Award for Best Cinematography. Fraser’s credits additionally include Bennett Miller’s Academy Award-nominated *Foxcatcher* (2014), the Andrew Dominik-helmed, Palme d’Or-nominated *Killing Them Softly* (2012), and Jane Campion’s *Brightstar* (2009) which earned assorted accolades for the DP such as a British Independent Film Award.

Fast forward to today and we find Fraser wrapping a return engagement with director Davis—this time on the feature *Mary Magdalene*, based on the beloved figure of Christianity who, according to the Bible, traveled with Jesus as one of his devout followers.

Fraser shared that his experience on *Lion* with filmmaker Davis informed their work on *Mary Magdalene*. “There were times on *Mary* that we both referenced times, or lenses, or lighting in *Lion*, which would have suited a particular scene or shot,” said Fraser. “I think the more films we do together, the more references we can pull out of past shooting.”

Tom Cross, ACE

Editor Tom Cross, ACE has enjoyed a fruitful collaborative relationship with writer-director Damien Chazelle, starting with the short film *Whiplash* (a Sundance Award winner) which spawned the feature of the same title, a three-time Oscar winner—Best Editing for Cross, Best Supporting Actor (J.K. Simmons) and Best Sound Mixing (Craig Mann, Ben Wilkins, Thomas Curley).

Whiplash earned a total of five Oscar nominations, including Best Picture. But that number has been dwarfed by Chazelle’s next collaboration with Cross—*La La Land* (Summit Entertainment/Lionsgate) which just copped 14 Academy

Award nods, tying the all-time record with *Titanic* (1997) and *All About Eve* (1950). On the basis of *La La Land*, Cross not only secured his second career Oscar nomination but also won the ACE Eddie Award for Best Edited Feature Film (Comedy).

While Comedy is misleading in terms of category, there are humorous elements to *La La Land*, a musical which unspools a dramatic, at times whimsical narrative that introduces us to Mia (portrayed by Emma Stone), an aspiring actress, and Sebastian (Ryan Gosling), a dedicated jazz musician, who are struggling to make ends meet in a city known for crushing hopes and breaking hearts. Set in modern-day Los Angeles, this original musical about everyday life explores the joy and pain of pursuing your dreams.

The movie is the latest music chapter in Chazelle’s career. His debut, *Guy And Madeline On A Park Bench* (2009), was a loving ode to the city of New York, and to being young and in love; and then his feature *Whiplash* (2014) offered an intense take on a young drummer’s self-destructively ambitious pursuit of music-making.

In working with Chazelle on both features, *Whiplash* and *La La Land*, Cross said that the initial process was similar. “Damien would send me a script along with a list of movies that were references for him—movies that inspired him and inspired scenes in the movie we were about to do,” noted Cross. “I found this very valuable, helping to define some of the language we would be using. In the case of *Whiplash*, Damien cited *Raging Bull* by Martin Scorsese. Damien wanted the musical scenes to feel like the boxing scenes from that movie. This gave me a pretty good idea of how those scenes in *Whiplash* should play and feel.”

For *La La Land*, Chazelle cited musicals from the 1950s and ‘60s—including *Singin’ In The Rain*, *West Side Story* and *The Umbrellas of Cherbourg*. “Again, this gave me a sense, a taste of the style and feelings he wanted to evoke,” shared Cross. “For me, editing a musical is more challenging than editing any other type of film. Normally when you’re editing, you have to take into consideration such elements as the emotional aspect, continuity, geography, the plot, what’s right for each character. For a musical you have to do all that while taking on the additional

McMillon, Sanders Beam Over Moonlight Best Editing Nod

element of music—where the cut will fall, at one point you want it to happen in the music. It's something you have to take into account with every picture cut."

This was Cross' first film inspired by Hollywood musicals. But *La La Land* is not the first Cross-cut movie with musical scenes. He served as editor on director Travis Fine's *Any Day Now* (2012), which starred Alan Cumming as a nightclub singer. Cross also did some additional editing on director Scott Cooper's *Crazy Heart* (2009) in which Jeff Bridges gave a Best Lead Actor Oscar-winning performance as country singer Bad Blake.

Assorted specific scenes in *La La Land* were challenging but always helpful was getting a handle from Chazelle on what the feel should be for each. "When we see John Legend's character in concert, where Mia sees Sebastian play [the keyboard] in the band for the first time, it was important for Damien that the scene not feel romantic," recalled Cross. "He wanted something more fragmented, jarring, to make it fast. Some scenes were designed by Damien to have soft edges, where you really feel the curves. Other scenes were sharply edged like this one."

As for what's next for Cross, he's taking on director Cooper's *Hostiles*, a Western adventure/drama starring Christian Bale and Rosamund Pike. "Going from a romantic love story/musical to a story that's violent and dark is the kind of range I love," affirmed Cross.

Nat Sanders, Joi McMillon

Editors Nat Sanders and Joi McMillon are first-time Oscar nominees for *Moon-*



Joi McMillon

light (A24). McMillon additionally made history by becoming the first female African-American editor ever to land an Academy Award nomination.

Moonlight garnered a total of eight Oscar nominations, including for Best Picture, Director and Adapted Screenplay (both for Barry Jenkins), Cinematography (James Laxton) and Original Score (Nicholas Britell). Jenkins, Laxton, Sanders and McMillon first met as students at Florida State University Film School. Prior to *Moonlight*, Laxton shot a short film, *Chlorophyl*, for Jenkins, as well as the director's debut feature, *Medicine for Melancholy*. Sanders edited *Medicine for Melancholy* while McMillon cut *Chlorophyl* as well as several Jenkins-helmed commercials over the years. (Jenkins recently signed with production house Smuggler for spots and branded content.)

Asked to reflect on what the Oscar nomination means to her personally and professionally, McMillon related, "This was my first feature film credit as an editor. I just wanted to do a really good job and was honored when Barry and Nat were generous



Nat Sanders

enough to allow me to come into the project. I wanted to show them that they made the right decision. To end up receiving an Oscar nomination for the film was beyond anything I could have imagined."

As for the historic aspect of her being a nominee, McMillon noted, "Friends are jokingly calling me 'history maker.' I'm certainly honored to be the first [black woman nominated for an editing Oscar]. At the same time you ask why it's taken so long for this to happen. I feel there's a responsibility that comes with this. I am the first but don't want to be the last. Before this happened, I was doing my due diligence to encourage other female editors. I've been mentoring a few as well. Now I want the Oscar nomination to serve as a catalyst for change and for the industry not to remain stagnant about diversity."

Sanders shared, "I think back 16 or 17 years ago when Barry [Jenkins], James [DP Laxton], Joi and I were hanging out at film school, working together. Flash forward to now and we're all Oscar nominees for *Moonlight*. It's mind blowing. Barry has always been an amazing filmmaker and special to me. To make a film so personal to him is a great source of pride for me in my friends and what we did together. To a lesser degree, I'm also taken by the feeling like the Oscar nominations have gotten Joi and I invited into the club. I came from a very sidetrack independent film route and so much wanted to get my foot in the door. *Moonlight* means a lot to all of us."

Moonlight is a coming-of-age story that centers on Chiron whom we follow through three distinct chapters in his life—as a boy (portrayed by Alex Hibbert), a teen (Ashton Sanders) and then a young man (Trevante Rhodes). Growing up in the perilous Liberty Square neighborhood of

Miami, the vulnerable, quiet Chiron copes as best he can with a harsh reality which includes a drug-addicted mother (Naomie Harris) and kids who mercilessly bully him. However, Chiron finds camaraderie and intimacy in a childhood friend, Kevin, played at different ages by Jaden Piner as a lad, Jharrel Jerome as a teen and Andre Holland as a young adult.

In terms of division of labor, ultimately editor Sanders found himself focused on acts one and two of the film, with McMillon concentrating on act three. The editors in turn worked together and then in concert with Jenkins.

The experience on *Moonlight* was gratifying and fulfilling, said Sanders, noting that a prime takeaway for him was "learning to trust the silence of the movie. We didn't always have to fill things out with music or pick up the pace. We just had to be true to the characters and their story. Also, sometimes you get concerned about clarity and there not being any points of confusion for the audience. With *Moonlight*, I learned that there can be room for a little mystery, that you don't have to over explain every single thing. If an audience is engaged in the story, they will meet you halfway and work with you."

McMillon said that a prime lesson she learned from the *Moonlight* experience was not to be overly worried or too obsessed about aspects like holding a take a little too long. "If you've done your job of shaping a story that is honest and truly representative of the world you set out to create, people are going to engage and immerse themselves in the story. They will go just about anywhere the characters take them. I have to sometimes remind myself of that—the importance of keeping your eye on the big picture, first and foremost serving the story and its characters."

Guy Hendrix Dyas

"So happy and honored that the world we built for *Passengers* has been nominated by the Academy," said production designer Guy Hendrix Dyas, who's no stranger to Oscar recognition. *Passengers* marks his second career nomination; the first coming in 2011 for writer/director Christopher Nolan's *Inception*.

Passengers (Columbia Pictures/Sony) is a futuristic love story set on a mammoth

Continued on page 29



Emma Stone and Ryan Gosling in *La La Land*

The Elements Music Adds Head of Biz Development in UK International music and sound design company The Elements Music has brought on Dan Lentaigine as Head of New Business, UK.

University of South Carolina's "Gamecocks" Rely on Archion's EditStor Archion Technologies announces that the University of Southern Carolina's (USC) Gamecock Productions has entrusted Archion's EditStor for the heavy post production demands of all video content captured live across 21 different school sports teams.

DGA Announces Russell Hollander to Become New National Exec Dir Directors Guild of America President Paris Barclay and National Executive Director Jay D. Roth announced that the Guild's National Board unanimously selected longtime Associate National Executive Director Russell Hollander to succeed Jay D. Roth.

Contribute To SCRATCH VR Suite 8.6 Open-Beta ASSIMILATE announced its most aggressive products update to date with an open-Beta for SCRATCH 8.6 and the SCRATCH VR Suite 8.6, the latest versions of its advanced, real-time post-production tools and workflow – VR/360 and 2D/3D content, from dailies, to conform, grading, compositing, and finishing. Both open-Beta versions give all content creators and post artists the opportunity to actively use the full suite of SCRATCH and SCRATCH VR tools, while evaluating and submitting requests and recommendations for additional features or updates.

WCPMedia Services Extends Distribution Features WCPMedia Services is making it easier than ever for studios, distributors and production companies to deliver motion picture and television content to a world market. The company has added a number of new features to its industry-leading media asset management platform.

Branded Content Studio Unites Indie Filmmakers Seattle is an urban oasis, host to a thriving tech hub, vibrant and diverse music scene and a myriad of iconic coffee houses. What better way to bring the spirit of this Pacific Northwest mecca to life than through the lens of filmmakers?

Surplus Inventory of Leading Provider of High-End Audio & Video Production Equipment To Be Sold Joseph Finn Co., Inc. will conduct a major public auction sale of the surplus audio and video equipment to ongoing operations of Bexel Global Broadcast Services.

Cap Gun Signs Award-Winning "24: Legacy" Director and Executive Producer Stephen Hopkins Commercial production company Cap Gun Collective is thrilled to announce the addition of 24 Director / Executive Producer Stephen Hopkins to its roster for US representation.

The Artery Contributes 3D Visual Effects To The Sundance Film Festival Selection "The Discovery"

The Artery contributed over 70 visual effects shots to "The Discovery." The new film, which stars Robert Redford, Jason Segal and Rooney Mara, made its world premiere at the 2017 Sundance Film Festival.

Syndrome Studio Creates Promo Packages for "People's Choice Awards" Syndrome Studio, an award winning creative studio specializing in design and animation for major entertainment, advertising and brand clients, has just created a comprehensive, on-air and on-stage graphics package for the 2017 "People's Choice Awards." The awards show, which aired on CBS on Janua

Sony Pictures Post Production Services Adds IMAX Dub Stage Sony Pictures Post Production Services has added a mix stage dedicated exclusively to IMAX. The new stage, which is equipped with a 24-fader Avid S6 mixing console, is the only dub stage on the West Coast that uses IMAX loudspeakers and meets specifications for mixing in its immersive IMAX 12.0 sound format.

EditShare Appoints Howard Twine to Dir. of Software Strategy EditShare announced the appointment of Howard Twine to the role of director of software strategy.

SIGGRAPH 2017 Seeks VR and Augmented Reality Submissions SIGGRAPH 2017 is seeking a diverse range of new Virtual Reality (VR) and Augmented Reality (AR) submissions to be showcased during its upcoming annual conference.

2C Creative Captures Today's Climate in New HISTORY Image Spot HISTORY recently called on 2C Creative to produce an image spot reflecting the pulse of our time, while showcasing the television network's new look.

Reel FX Investing In The Future of VR for Social Good at Sundance 2017 Dallas, TX/Santa Monica, CA-based Reel FX has stepped up with Oculus' \$1 million "VR for Good" initiative, dedicating their internal talent and resources to inspire social change through immersive VR content that promotes empathy.

Mark Kassen's Like Minded Entertainment Expands Into Virtual Reality in a Production Partnership with Radiant Images Filmmaker/actor Mark Kassen (*Puncture, Before We Go*) has announced that his Like Minded Entertainment has formed an exclusive partnership with Radiant Images, Los Angeles' largest VR camera and technology center, to form a full service virtual reality and augmented reality production arm.

2016 Look Back: Stephen Arnold Music Steers Successful Sonic Branding Campaigns for CNN, HLN, UPS, GEARBOX & More Stephen Arnold Music, the World Leader in Sonic Branding, made sure their clients were heard throughout 2016. **South Lake Audio Services' Re-Recording Mixers Keith Rogers and Scott Weber Garner CAS Award Nomination for HBO's "Westworld"**

South Lake Audio Services Re-Recording Mixers Keith Rogers, CAS and Scott Weber have received a nomination in the Cinema Audio Society's 53rd CAS Awards for their work on the HBO television series *Westworld*.

TheBridge.co Moves into 2017 After Slate of Major Brand and Artist Collaborations Led by production veterans Mike Jurkovic, Igor Kovalik and Bill Boyd, the bi-coastal content company TheBridge.co has kicked off 2017 with an impressive roster of recent work at its back.

Vagabond Promotes Pablo Tourenc To Senior Producer Vagabond has started 2017 off with an expansive spirit, promoting Pablo Tourenc to Senior Producer. Based in Bogota, Colombia, Tourenc will now oversee bidding and productions for some of the projects shooting in Latin America.

Director Duncan Wolfe Returns To One at Optimus From President Obama's White House ONE, the production arm of Optimus, announced the return of director Duncan Wolfe – fresh from working behind-the-scenes as a filmmaker and creative digital strategist for President Obama.

Cutters Names Julia Pepe Director of Business Development Cutters Studios New York announced the promotion of Julia Pepe to the position of director of business development for the U.S. East Coast. The announcement was made by executive producer Elizabeth Krajewski and managing director Craig Duncan.

UK Agencies Lead Mobius Awards' Best of Show UK agencies have won three Best of Show 2016 statuettes from Mobius Awards. Overall, eight entrants were selected for the top awards in seven categories; Package Design had two winners.

Workhouse Creative Signs Director Renato Marques Seattle-based branded content studio Workhouse Creative has added Renato Marques to its roster of directors for exclusive U.S. commercial representation.

PES Payroll Rebrands as Extreme Reach Crew Services PES Payroll, a leading provider of Employer of Record (EOR) payroll services to the entertainment and advertising industries, announced a full rebrand and unveiled its new corporate identity. Effective immediately PES Payroll will be known as Extreme Reach Crew Services.

Nine Mile Circle's Les Umberger Directs Wrestler Ric Flair In Hilarious Campaign For USAuto Sales Wrestling legend Ric Flair stars as an over the top used car salesman in a new campaign for Georgia-based USAuto Sales.

The Big Hundred Invites America To Take 100 Actions For Good During The First 100 Days of The New Administration Calling all humans! The Big Hundred is a social media project inspiring the country to do 100 actions for good during the first 100 days of the new administration. A

Animal Inc.'s "Downward Dog" Is First-Ever Network Show To Premiere at Sundance Film Festival *Downward Dog*, a webisode-turned-network show created by Pittsburgh-based production and visual effects house Animal, Inc., made its debut at the 2017 Sundance Film Festival.

NerdWallet's First Ad Campaign Illustrates The Ease of Better Financial Decisions NerdWallet just launched its first-ever national campaign showcasing its intuitive, data-driven options. Created by Blackbelt and Anonymous Content Director Casey Storm, the humor-driven digital and broadcast campaign is titled "Nothing Beats Knowing."

For the full stories [and many more], contacts info and videos with credits, visit SHOOT® Publicity Wire (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



Production Designer Guy Hendrix Dyas Boards Passengers

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spaceship—carrying thousands of passengers, kept in sleep chambers—headed for a distant utopian planet called Homestead 2. Jennifer Lawrence and Chris Pratt play two of those passengers—Aurora Lane and Jim Preston, respectively—who awaken 90 years early. An equipment malfunction rouses Pratt from slumber. His profound loneliness experienced over a year drives him to awaken Lawrence's character. They fall in love until she learns that her being taken out of suspended animation wasn't an accident.

Passengers marks Dyas' first collaboration with director Morten Tyldum, a Best Director Oscar nominee in 2015 for *The Imitation Game*. Tyldum reached out to Dyas for an initial meeting. At the time the production designer was in San Francisco working with Danny Boyle on the feature *Steve Jobs*. Dyas flew down to L.A. to meet Tyldum, bringing with him a sketch book filled with design approaches to the environments in *Passengers*. "We hit it off," recalled Dyas. "We are of a similar age, found we enjoyed the same sort of inspirations, and he liked the thought I put into the design just for the interview. He offered me the job on the spot. What's wonderful about Morten is he carries the true sign of a director who has great confidence in the people he hires. He leaves them alone to sort of get on with it. He would come in at regular intervals and critique what I was doing. Fortunately for me, I must have been able to channel his mind. He was attuned to 99 percent of what I had sketched."

Dyas was drawn to John Spaihts' script,

a sci-fi story with no monsters or aliens, no weapons or murder victims. The narrative focused on life, death, relationships and moral choices. For Tyldum, *Passengers* was an epic journey experienced by two individuals from different walks of life.

The spaceship was called The Avalon, an opulent super liner built to an enormous scale with a storyline calling for it to carry 5,000 passengers who are put into hibernation chambers with the hope of awakening 120 years later to start new lives on a distant, idyllic planet. It's the ultimate adventure cruise, with the spaceship housing all the amenities in that the passengers are scheduled to wake up a couple years prior to arriving at Homestead 2. During that time, they would have access to international restaurants, a futuristic shopping mall, a Japanese zen garden, various forms of recreation including a basketball court and a massive swimming pool with a majestic view of outer space in all its glory, and an art deco Grand Concourse Bar for libation that looks like it came out of the 1930s. The latter is replete with a robotic bartender, Arthur, whose face and upper torso appear human (portrayed by Michael Sheen) while being propelled by a lower half consisting of state-of-the-art machinery.

Dyas noted that reaching out to an unspecified date way into the future enabled him to think about The Avalon and its interiors on a bigger scale, experimenting with the notion that it would have taken decades to actually build a ship of this enormity. The ship would be built from the core or spine outwards—marked by somewhat familiar NASA-type architecture. But as the years go on in construc-

tion, the architecture and design changes, takes on a more organic, futuristic feel. "Hopefully the audience can subliminally take in the idea that this ship has been built over a long period of time, well before its maiden voyage. And during that time, technology, methodologies and building materials improved. These advances are seen in the ship which takes on an organic shape by the time you get

to the outside of it. I approached this project as the designer of a ship as opposed to a movie designer. On one hand it's eerily beautiful. On the other hand it's a commercial entity, a futuristic version of a cruise ship looking to create an environment that makes its passengers want to spend money when they awaken. They are to feel relaxed on this cruise, to find

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Flash Back

February 11, 2012 Emmanuel Lubezki, ASC, AMC, Jonathan Freeman, ASC, Michael Weaver, ASC, and Martin Ruhe claimed top honors in the four competitive categories at the 26th annual American Society of Cinematographers (ASC) Outstanding Achievement Awards in Hollywood, Calif. Lubezki won the ASC Award for feature film excellence on the strength of *The Tree of Life*, directed by Terrence Malick. For the second consecutive year, Freeman won the ASC Award for an episode of HBO's *Boardwalk Empire*—the latest for an installment titled "21," which took the Television Episodic Series/Pilot category for one-hour shows. This marks the third career ASC win for Freeman who took home an award back in 2005 for *Homeland Security*. This year the ASC added a TV Episodic Series/Pilot category for half-hour shows, the inaugural winner being Michael Weaver for Showtime's *Californication* episode titled "Suicide Solution." This was Weaver's first career win and nomination. Another first time ASC Award nominee and winner was Ruhe for PBS' *Page Eight* which topped the TV Movie/Miniseries category....Director Robert Jitzmark has signed with Santa Monica-based Green Dot Films. He comes over from *Hungry Man*....

February 8, 2007 Director Bruce Dowad, who launched his Bruce Dowad Associates in 1989 and then relocated it from NY to Hollywood in '94, has decided to close that shop and join Santa Monica-based tight for exclusive U.S. spot representation. During his tenure at Bruce Dowad Associates, Dowad established himself stateside after gaining prominence internationally and went on to win the Directors Guild of America (DGA) Award for best commercial director of the year. The DGA Award recognized him as the best director of 1997 on the strength of three spots: Isuzu's "Giant" out of Goodby, Silverstein & Partners, San Francisco, Mercedes-Benz's "Don't Fence Me In" for Lowe & Partners/SMS, New York, and Coca-Cola's "World Dance" via Edge Creative, Santa Monica.... Untitled, the Los Angeles production house headed by owner/executive producer Jim Evans, has signed director Adam Massey for spots worldwide. This marks the first U.S. commercial representation for Massey in several years; he had been handled in Canada by Circle Productions. Much of his focus has been on directing the indie feature *A Lobster Tale*, written by agency creative Court Crandall of Ground Zero.....



Jennifer Lawrence and Chris Pratt in *Passengers*

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Dyas Designs For Tyldum

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comfort in the setting.”

Part of this comfort could be found in the art deco bar, and in Arthur who is the lone robot in the movie resembling a human—someone to commiserate with and be entertained by. Dyas was inspired by the bar in Stanley Kubrick’s *The Shining*. For Jim and Aurora, Arthur proves even more essential, providing for much of the time the only “human” connection and conversation they have outside of each other.

In the big picture, there was a method to the madness of constructing a massive luxurious spaceship and interiors. Dyas explained that *Passengers* is ultimately driven by the characters and their performances. And to get those performances, Tyldum didn’t want Lawrence and Pratt to act against green screens. Tyldum and Dyas wanted to build as much as possible so the actors could actually feel and understand the space they’re in, to convey the feelings of isolation, loneliness, alienation yet somehow still harbor a spark of humanity, hope, love and the desire to connect with another human being.

The sets of *Passengers* occupied seven stages at Pinewood Studios, Atlanta, and one 40,000 square foot stage at EUE Screen Gems, also in Atlanta. Sets included the Hibernation Bay, the Forward Observation Deck, Infirmary, Vienna Suite, a cafeteria, Aurora’s cabin, Jim’s cabin, Jim’s workshop, the swimming pool, corridors, The Bridge and The Grand Concourse and Grand Concourse Bar.

Dyas’ approach began with the exterior of The Avalon. “The scale, the shape and science of the exterior would inform the interiors,” he said. Deployed was the idea of a rotating vessel to create gravity but rather than create a wheel, as seen in other films, Dyas opted for an entirely original device. “I took the concept of the rotating wheel and stretched it out into an elongated shape, which naturally led to these wonderful, twisted blades. When you look at the spacecraft from the front, it looks like this classic rotating wheel. But the moment you turn, it becomes a three-dimensional object of extraordinary length.”

With that design in place, Dyas could tackle the interiors. Each of the three blades would represent a different aspect of life on the ship. “One blade,” he explained, “is the hibernation area where

5,000 passengers are sleeping. Another blade is the entertainment blade, where you have the Grand Concourse. The third blade is a giant container area for getting supplies to the distant planet.” Each blade has a different look. Connecting the blades is a zero-gravity elevator.

Dyas also worked closely with visual effects supervisor Erik Nordby who extended the size of the and scope of the film. For instance, the VFX team transformed the already humongous shopping mall set into an even bigger space by extending the storefronts to be a mile long and five stories high, with a glass ceiling giving shoppers a view of the beauty of space outside. Also when Jim takes a moon walk, he’s initially on a 40-foot section of the ship. Everything beyond that which is the scale of the Grand Canyon was created by Nordby and his effects team.

Dyas additionally credited Nordby as being instrumental in making the outer space scape look as good as it did. “He spent a great deal of time designing our need to build real spaces to get performances from Jennifer and Chris. We needed to create enormous environments to show the loneliness, a sense of desperation for lone figures in overpowering, enormous spaces. It was very much as it was in the description of Robinson Crusoe and the island he’s lost on—belittling his importance and him as a being within the environment he’s stranded on.”

Tyldum and Dyas collaborated on designing the world of The Avalon some 10 weeks before production began, and then oversaw months of set construction. “We wanted something futuristic yet familiar,” related Dyas. “Another key driving force for us was that we were determined to create a ship that would hold an audience’s interest for two hours.”

This is the 14th of a multi-part series with the concluding installment in next week’s SHOOT>e.dition. The SHOOT Dailies and on SHOOTonline.com. SHOOT will also offer full coverage of the Oscar winners on Feb. 26, the day the Academy Awards will be held at the Dolby Theatre at Hollywood & Highland Center in Hollywood, and will be televised live by the ABC Network. The Oscar presentation also will be televised live in more than 225 countries and territories worldwide.

street talk

Pulse Films has promoted Claire Wingate to SVP of production and operations, and Isabel Davis to head of production for unscripted TV and branded content. Wingate has moved to L.A. and will divide her time among the L.A., NY and London offices to support both international growth opportunities for Pulse and its partnership with Vice. She will focus on expanding the U.S. infrastructure and overseeing production and operations across its film, gaming, branded entertainment and TV output. At Pulse, Wingate has overseen projects including BBC documentaries *United States of Hate: Muslims under Attack* and *Hunting the Nazi Gold Train*. She was also head of production on gaming projects “Guitar Hero Live” and “Need for Speed.” Based in the UK office, Davis was previously production exec on “Guitar Hero Live” and involved in other key projects across the branded content and the unscripted television departments....Audio post company Sound Lounge has introduced Sound Lounge Everywhere, a remote audio post and sound mixing service for clients. To bring this offering to life, Sound Lounge partnered with Editbar, Boston, which will manage the Sound Lounge Everywhere technology. Sound Lounge can stream audio and video from its NY office to Boston. Sound Lounge Everywhere allows the company to expand its footprint to the Boston ad market, and provides the opportunity for Boston-based clients to work with the Sound Lounge team without travel. Plans call for Sound Lounge Everywhere technology to eventually become available across the globe...

report

ICM Partners is now representing cinematographer Ulrik Boel Bentzen and production designer Clement Price-Thomas for commercials and feature films exclusively....Dattner Disputo and Associates (DDA) has added cinematographers Miguel Bunster and Adam McDaid to its roster for representation in features, TV and commercials. Coming aboard DDA for commercials are cinematographer Barry Peterson and production designer Francis Whitebloom....DDA clients also had 10 films screened at the recently wrapped Sundance Film Festival. In the fest’s U.S. Dramatic Competition, DDA cinematographer Rob Givens, production designer Eric Archer and costume designer Alana Morshead worked on *The Hero*, while Brian David Cange was a line producer on *Roxanne, Roxanne*. Sundance’s NEXT lineup included *Deidra and Laney Rob a Train* shot by DDA DP Quyen Tran. In Sundance’s Premieres section, cinematographer Rachel Morrison of DDA lensed *Mudbound*, Cange line produced *Marjorie Prime*, DDA costume designer Alana Morshead worked on *Newness*, and Christina Blackaller handled costume design for *Beatriz At Dinner*. Sundance’s Midnight Films included *The Little Hours* shot by Tran. And DDA DP Sing Howe Yam shot *I Know You From Somewhere* which made the U.S. Narrative Short Films cut at Sundance. Finally DDA DPs Tami Reiker and Rodney Taylor lensed *Shots Fired*, an upcoming FOX TV series which was screened at a Sundance special event....On a separate front, cinematographer Bojan Bazelli shot the soon-to-be released *A Cure for Wellness* (Twentieth Century Fox), directed by Gore Verbinski. Bazelli and Verbinski previously collaborated on *The Ring*. Bazelli’s other credits include *Pete’s Dragon*, *Hairspray* and *Mr. and Mrs. Smith*....

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SHOOT will compile the **2017 SHOOT New Directors Showcase Reel** and interview the directors for a special feature that will appear in SHOOT's May issue, ePubs, SHOOT Publicity Wire and nds.SHOOTonline.com, bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key ad agency, commercial & entertainment production industry decision-makers at SHOOT's 2017 New Directors Showcase Event at the DGA Theatre in New York City in May. Coverage of the event will appear on SHOOTonline and the weekly SHOOT >e.dition in May. The showcase reel and selected New Director Profiles will also be posted on nds.SHOOTonline.com which will remain public and be promoted across SHOOT platforms for at least a full year. See the 2016 New Directors Web Reel and Showcase website at nds.SHOOTonline.com.



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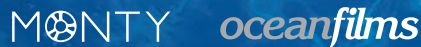
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Category 3 Film/TV Entertainment Content: feature films, independent films, short films, TV programs
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Entry Fee \$95.00 for first piece of work, \$40.00 each additional entry from same director. **Submissions must be posted** via online entry form -or- postmarked by **March 31, 2017** if submitted by mail.



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