

Mid-Year Industry Report Card 12



Antoinette Zel, *The Story Room*



Tom Murphy, *McCann New York*



James Bray, *Arnold Worldwide*

SHOOT



The Road To Emmy Series Part 14

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From top left, clockwise: Scenes from *The Handmaid's Tale*, *Stranger Things*, *Mozart in the Jungle*, *Westworld*, and *The Night Of*

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GRAND PRIZE WINNER



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By Robert Goldrich



A Tale of Two Directors

Amanda Marsalis and DeMane Davis—directors who made their mark in indie features and are active in commercials and branded content via, respectively, production companies Backyard and Sweet Rickey—recently extended their reach into primetime TV, helming season two episodes of *Queen Sugar*; the critically acclaimed series on OWN, Oprah Winfrey’s network.

SHOOT covered Marsalis’ entree into TV series (SHOOTonline, 7/11) and did a Chat Room interview with Davis (SHOOTonline, 8/8). Each director expressed their gratitude to *Queen Sugar* creator Ava DuVernay for giving them the chance to diversify into TV.

Marsalis and Davis follow a number of women directors who have broken into the television ranks via *Queen Sugar* as

DuVernay has committed to female filmmakers for the entire run of the show, thus far spanning seasons one and two. Most of these helmers had little or no prior TV experience, having come largely from the indie film world. At the recent Producers Guild of America Produced By Conference in L.A., DuVernay noted that all the season one directors on *Queen*

sodes of a scripted NBC series, in advance of an in-season commitment for each female participant to direct at least one episode of the series she has shadowed.

Spearheading the initiative are NBC Entertainment president Jennifer Salke and director Lesli Linka Glatter. Salke was reportedly inspired in part by producer Ryan Murphy when she was an exec at

Initiatives akin to that on *Queen Sugar* are starting to emerge. NBC recently unveiled its Female Forward program.

Sugar have gone on to be heavily booked in TV. In fact, said DuVernay, none of the season one directors were available for season two due to commitments on a wide range of projects.

Initiatives akin to that on *Queen Sugar* are starting to emerge. Earlier this month, NBC unveiled its Female Forward program which begins with the 2018-19 season. It will afford 10 women directors the opportunity to shadow up to three epi-

20th Century Fox Television. Last year at FX, Murphy founded the Half Foundation which aims to have 50 percent of all director slots on his shows filled by women, people of color and LGBT members.

The need for such initiatives is clear. According to DGA stats in 2016, only 17 percent of all episodes on broadcast, cable and streaming services were female-directed, with minority women accounting for just 3 percent.

POV

By Robert Goldrich



Finding What’s Next

On stage (l-r) are Jen Dennis, head of RSA VR, served as a Virtual Reality judge at this year’s AICP Next Awards. During the AICP Show Road Tour stop in L.A. last month, she shared some insights during a panel discussion, including context on VR.

Dennis observed that VR is “not about product placement,” but rather “placing consumers in your product.” Denis—who co-produced *The Martian* VR experience, the lauded companion piece to the Ridley Scott-directed feature *The Martian*—is waiting for brands to catch up to studios and networks when it comes to more consistently deploying VR.

Joining Dennis at the Road Tour were fellow panelists Ryan Templeton, head of content at Not Impossible Labs, and

Kerstin Emhoff, co-founder of PRETTYBIRD. Emhoff was president of Next’s Experiential-Live Events/Broadcast jury.

Asked by panel moderator Matt Miller, president and CEO of the AICP, what would have received her vote for Most Next-Best in Show—Templeton cited Boost Mobile’s “Boost Your Voice” from 180LA. With a shortage of polling places in inner cities, often necessitating that lower income and minority voters wait long hours to cast their ballots, Boost Mobile got involved to help address the problem. Boost Mobile stores are located in many of these communities; so this past election year, Boost offered its stores across the country as polling places.

Templeton praised the Boost Mobile initiative as “an activation for good.” (The Most Next Award was actually given to Lockheed Martin’s “Field Trip To Mars.”)

Emhoff said case studies often don’t do full justice to the good accomplished

by Next honorees. She cited as examples “Boost Your Voice” as well as skincare brand SK-II’s “Marriage Market Takeover” from Forsman & Bodenfors, Stockholm, which put a spotlight on Chinese women being unfairly labeled as “Sheng Nu”—translated to “leftover women” used to stigmatize unmarried women over 25. In the centerpiece short, women who feel ostracized—often by their own parents because they “dare” to live independently, to wait for true love or simply choose to live alone—decide to declare their independence at the marriage market in Shanghai’s People’s Park. The market is designed for women to find men whose “qualifications” are listed for matrimony. It’s as if parents are selling their daughters who seek out the most desirable men based on materialistic standards. The women in this film instead use the market as a place to articulate their right to choose the lives they want to lead.

Nominees Discuss Challenges, Collaborations

Insights into *The Handmaid's Tale*, *Stranger Things*, *Silicon Valley*, *Westworld*, *The Night Of*, *Mozart in the Jungle*

By Robert Goldrich,

The Road To Emmy, Part 14

From top left, clockwise: Elizabeth Moss in *The Handmaid's Tale*; the Duffer brothers, creators of *Stranger Things*; Winona Ryder in *Stranger Things*; director Jamie Babbit earned her first career Emmy nomination for *Silicon Valley*; Riz Ahmed stars in *The Night Of*; a scene from the "Now I Will Sing" episode of *Mozart in the Jungle*; Reed Morano, Emmy-nominated for *The Handmaid's Tale* and *Divorce*.



Photo by George Kravchyk/courtesy of Hulu



Photo by Curtis Baker/courtesy of Netflix



Photo courtesy of Netflix



Photo by Christopher Raphael/courtesy of Amazon Prime Video



Photo by Barry Wetcher/courtesy of HBO



WLOS ANGELES—While not a first, Reed Morano has attained a rarity in the annals of the Emmy Awards, earning nominations in the same year for her directing and cinematography. The former came for “Offred,” the pilot for *The Handmaid's Tale* (Hulu), recognized in the Outstanding Directing For A Drama Series category. As for her lensing, Morano is an Outstanding Cinematography For A Single-Camera Series (Half-Hour) nominee for the pilot of *Divorce* (HBO).

Steven Soderbergh was the last—and believed to be the only other—artist to be nominated for directing and cinematography Emmys at the same time. In 2013 he accomplished the feat for the telefilm *Behind the Candelabra* (HBO).

It's somehow fitting that cinematography and directing be linked for Morano on the Emmy stage. Her directorial ascent is explained in part by the way she broke into filmmaking to begin with. As a film student at NYU, Morano originally intended to write and direct but her focus

shifted to cinematography. “I saw a DP at work and thought it was a fascinating job. You get to work with the director, interpret his or her vision into visuals. You learn the emotion of visuals. Every new job pushed me creatively in a different direction—directions I might not have taken if I had just concentrated on directing. I didn't give up directing. I just gravitated towards cinematography, figuring that could be what I'd end up doing professionally or maybe it would lead to directing. As a DP you are constantly thinking of how you can visualize what the director sees, to make their wildest dreams come true. As a DP you give directors not necessarily what they want but what they need to realize their vision and properly tell the story. Also as a DP, you're a problem solver, honing skills that can only make you a better filmmaker.”

Among Morano's notable DP credits are the lauded documentary *Off The Grid: Life on the Mesa* (winner of the Michael Moore Best Documentary Award at the

Ann Arbor Film Festival), and *Frozen River*, a narrative film which won a Sundance Grand Jury Prize and a pair of Film Independent Spirit Awards. *Frozen River* was key in putting Morano on the industry map, spawning offers to shoot varied projects, including features for Rob Reiner (*The Magic of Belle Isle*, *And So It Goes*) and Craig Johnson (*The Skeleton Twins*), and the lone season of HBO's *Vinyl* for EPs Martin Scorsese and Mick Jagger. Morano also shot several commercials directed by the likes of Mark Romanek and Phil Morrison.

Morano noted that being a cinematographer—which she has done on a high level as reflected in her earning a coveted ASC designation in 2013—bought her valuable time. “I needed to be a DP for many years before I felt comfortable to say that I can tell—and lead—a story as a director. Years as a DP help to make you ready for any scenario.

She was indeed ready for her directorial
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Front Cover Photo credits (from top left, clockwise): “The Handmaid's Tale” (Photo by George Kravchyk/courtesy of Hulu), “Stranger Things” (Photo courtesy of Netflix), “Mozart in the Jungle” (Photo by Christopher Raphael/courtesy of Amazon Prime Video), “Westworld” (Photo by John P. Johnson/courtesy of HBO), “The Night Of” (Photo by Barry Wetcher/courtesy of HBO)

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Observations From Reed Morano, The Duffer Bros.

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debut *Meadowland* (2015) which earned nominations for Best Narrative Feature at the Tribeca Film Festival, Best Directorial Debut at Camerimage, and Best Cinematography (Morano also lensed the picture) at the Film Independent Spirit Awards. In the film, Olivia Wilde portrays a mother who along with her husband grapples with the loss of a child, triggering the couple's downward spiral. The authenticity of the film, tackling a story that's a nightmare for any parent, resonated with viewers on a profound emotional level.

Fast forward to 2016 and Morano struck another responsive chord with audiences—and this time the ad community at large—via “How Do You See Me?” for CoorDown, Italy's national organization for people with Down syndrome. Saatchi & Saatchi NY creatives saw the empathetic and emotional gravitas of *Meadowland*, prompting the agency to gravitate to Morano to direct this public service short. Marking World Down Syndrome Day (3/21/16), the piece features a girl with Down syndrome named AnnaRose Rubright narrating the life she wants to have. And in this life, she's played by actress Wilde. This metaphor is aimed to ignite a conversation around how those living with Down syndrome see themselves and how they are often times disadvantaged when people pre-judge them based on their condition. People with Down syndrome are still too often victims of discrimination, and even more than what is said about them, the way other people look at them is a common indicator of this type of prejudice.

Such insightful, stirring work is a hallmark of Morano's filmography which has grown to include television. While she's helmed single episodes of Showtime's *Billions* and AMC's *Halt and Catch Fire*, Morano has made her biggest TV impact on *The Handmaid's Tale*, having directed and served as an EP on the first three episodes of the series which has garnered 13 Emmy nominations (including for Outstanding Drama, and Leading Actress for Elizabeth Moss). Based on the best-selling novel of the same title by Margaret Atwood, *The Handmaid's Tale* is the story of life in the dystopia of Gilead, a totalitarian society in what was formerly part of the United States. Facing environmental



Sarah Jessica Parker (l) and Thomas Haden Church in *Divorce*

disasters and a plunging birthrate, Gilead is ruled by a twisted religious fundamentalism that treats women as property of the state. As one of the few remaining fertile women, Offred (played by Moss) is a Handmaid in the Commander's household, one of the caste of women forced into sexual servitude as a last desperate attempt to repopulate a devastated world. In this terrifying society where one wrong word could end her life, Offred navigates between Commanders, their cruel Wives, domestic Marthas, and her fellow Handmaids—where anyone could be a spy for Gilead—all with one goal: to survive and find the daughter that was taken from her.

Morano noted that among the prime challenges posed by *The Handmaid's Tale* was “finding the right tone” for the show. “My natural instinct used to be to gravitate to what is most real, authentic and grounded. But for *The Handmaid's Tale*, another dimension was needed. To tell the story and connect with an audience, the experience had to be made more epic and not one that just totally drags the viewer down. You can't just strike one note all the way through. You have to create more of a roller coaster ride. For me the goal was to find a balance between realism and heightened elements here and there.”

Helping with this heightening was the cinematography of Colin Watkinson whom Morano described as simply “spectacular.” She and Watkinson looked to bring new life to what can be visually mundane voiceover and flashback sequences. Of course, the beautiful and poetic writing of Atwood imbued the voiceover with a stirring spirit. Morano and Watkinson in turn worked to make

the point-of-view story of greater visual interest. “We thought,” shared Morano, “if everything we do with the camera is psychologically driven, getting into the mind of the character, then these sequences could be all the more engaging.”

As for her other Emmy nomination, Morano characterized *Divorce* as “a tricky show” to shoot—a balance between comedy and drama, satiric, stylish, moody yet naturalistic. Created by Sharon Horgan, *Divorce* stars Sarah Jessica Parker and Thomas Haden Church as a middle-aged, middle-class couple. Their marriage is stagnant when a seismic event thrusts divorce into the picture.

Originally, Morano said that she, Parker and pilot director Jesse Peretz wanted to shoot *Divorce* on film. But that would have bucked HBO policy. So Morano opted for deploying ARRI's ALEXA camera. “I pretty much shoot ALEXA when I shoot digital,” said Morano. “I like the way it can make images look more like film. We also went with anamorphic lenses, which takes the digital edge away and makes viewers think they're watching film.”

As for what's next for Morano, her recent directorial endeavors include a NatGeo commercial, being in post on the drama/dark comedy feature *I Think We're Alone Now* starring Elle Fanning and Peter Dinklage, and currently in pre-pro on *The Rhythm Section*, a thriller being produced by Michael G. Wilson and Barbara Broccoli, known for the *James Bond* film franchise.

Stranger Things

Included in the mix of 18 Emmy nominations for *Stranger Things* (Netflix) are not only Outstanding Drama Series but

also the first two in the careers of the Duffer brothers—for Outstanding Directing and Outstanding Writing for a Drama Series, both for the “Chapter One: The Vanishing of Will Byers” episode.

Matt and Ross Duffer have created a hybrid sci-fi/horror/drama show that's been embraced by audiences worldwide. Winona Ryder portrays Joyce Byers, who lives in a small Indiana town in 1983. When her 12-year-old son, Will, goes missing, she launches what proves to be a terrifying investigation into his disappearance, working in concert with local authorities. Searching for answers, they confront a series of extraordinary mysteries involving secret government experiments, unnerving supernatural forces, and a very unusual little girl, Eleven, with psychokinetic powers.

Ross Duffer found the Emmy nominations “surreal and unexpected. I remember thinking when we were creating the show, ‘Is anyone even going to watch?’”

Matt Duffer added that the timing of the Emmy nominations announcement honoring season one came in the midst of he and his colleagues wrapping season two. “We were pretty exhausted but the Emmy news gave us a second wind in a way. It's very validating to be recognized by your peers, those you look up to.”

Among those peers is director/producer Shawn Levy (known for *The Night at the Museum* franchise), founder of 21 Laps Entertainment which teamed with the Duffers' company Monkey Massacre Productions to produce *Stranger Things*. Levy earlier recalled, “Dan Cohen, my company VP, came into my office one day and asked me to read this pilot from two brothers no one's ever heard of. It was immediately clear to me that his project was incredible. We brought the brothers into my office and we bonded instantly. I remember saying, ‘I get what this can be. I want to back your vision.’ Literally our first pitch together was at Netflix. The next morning we had sold them the entire [first] season.”

Matt Duffer said that Levy and 21 Laps saw advantages to what others viewed as drawbacks. “We wanted to run the show but had no showrunning experience—21 Laps saw these types of things as positives. They saw our need to bring

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Directorial, DP and Editor Nominee Perspectives

Continued from page 6

on people who were passionate about the project, some with more experience than others. We hired guys who had never composed music for a TV show before. Shawn and 21 Laps didn't view inexperience in certain roles as a problem but rather a chance for new energy, drive and perspectives. We made discoveries when working with new talent. And in a way the show found its audience that way. Viewers felt they happened upon our show and it became a new discovery, and that helped us to build a core audience."

The industry at large too has been responsive. On the strength of *Stranger Things*, the Duffer brothers earlier this year became DGA Award nominees, won the Producers Guild Award (along with Levy, Cohen, and EP Iain Paterson) for Outstanding Producer of Episodic TV, Drama, and earned two Writers Guild Award nominations in the Dramatic Series and New Series categories.

As for their biggest takeaway from *Stranger Things*, Matt Duffer affirmed, "If we feel something in our gut, we should always listen to that."

Ross Duffer added, "When production is moving at such a fast pace, you have to speak up then if you want something to change. If something feels a little bit off in your gut, fix it now."

Silicon Valley

Among the 10 Emmy nominations this year for *Silicon Valley* (HBO) is one for Jamie Babbit in the Outstanding Directing For A Comedy Series category on the basis of the episode titled "Intellectual Property." Babbit is a first-time Emmy nominee, building further upon a career which has seen her direct for such notable shows as *Girls*, *Brooklyn Nine-Nine*, *Girlboss*, *It's Always Sunny in Philadelphia*, *Nip/Tuck*, *The L Word*, *Malcolm in the Middle*, *United States of Tara*, *Married* and *Looking*. Her feature filmography includes *But I'm a Cheerleader*, *The Quiet*, *The Itty Bitty Titty Committee*, and *Addicted to Fresno*. And now Babbit is looking to make a meaningful foray into directing commercials and branded content, joining Independent Media, the production house headed by EP Susanne Preissler, for representation in the ad sector.

The opportunity to direct *Silicon Val-*



Paul Cameron, ASC

ley came while Babbit was helming *Girls*. She had mentioned to an HBO executive that she loved *Silicon Valley* for its comedy and how it delves into modern culture. That exec in turn mentioned it to *Silicon Valley* creator Mike Judge who hired Babbit to direct an episode a couple of years ago. From there she went on to helm additional episodes with Judge eventually bringing her in as a co-executive producer and in-house director. Now Babbit helms about one-third of the *Silicon Valley* episodes, more than any other director.

Relative to "Intellectual Property" which earned her the Emmy nom, Babbit said the episode had a fulfilling share of physical comedy, in particular a scene where Richard Hendricks (portrayed by Thomas Middleditch) is enraged when his breakthrough invention of "a new Internet" hits a stumbling block. Hendricks kicks down a door on the set. To facilitate the scene, Babbit recalled that "a multitude of doors were created with balsa wood so it would be easy to knock through them during multiple takes without injuring the actor." Accenting the humor is that this nerd character, whose ori-

entation is never to "get physical," decides to go to battle with a door—and the door wins. His macho moment instead results in his foot getting caught. "The door swallows his foot and shoe," laughed Babbit.

In terms of what's next for Babbit, she's directing the season finale of a series called *The Orville*, created by and starring Seth McFarlane. The comedy/drama/sci-fi show is based in outer space, affording Babbit the opportunity to work on another visual plane. "I'm always looking to create visual moments where comedy plays out," she said. "I enjoy having different cinematic palettes."

Additionally Babbit hopes commercials and branded content will be part of the directorial mix. Early on in her career, Babbit started out working for Martin Scorsese and David Fincher. She served, for example, as script supervisor on Fincher's feature *The Game*. She said of Fincher, "He was a mentor for me as far as the visual world and having control of it. He's a master of short form. I saw directors like him and Mark Romanek at Propaganda take on commercials and capture something special."

This whetted her appetite for commercialmaking. Babbit recently connected with Preissler whose shop, Independent Media, is known for bringing feature filmmaking and TV talent to the ad/branded content arena. "Susanne comes from storytelling and a visual place like I do. I'm very attracted to working with her."

Babbit also sees the potential for her short-form and longer form exploits to inform one another. In *Silicon Valley*, for instance, Babbit gets the chance "to distill a visual style that is very modern and very

relevant in this digital era we all live in—where we're looking at our screens all the time. We're telling stories about people dealing with screen technology. Meanwhile more boards for commercials are telling stories underscoring the value of retaining our humanity in a digital world.

"For me," continued Babbit, "commercials can only improve my storytelling. Commercials are the most distilled form of storytelling around."

Westworld

Tied with *Saturday Night Live* for the most Emmy Award nominations this year—22—*Westworld* (HBO) scored in such categories as Outstanding Drama Series, Lead Actress (Evan Rachel Wood), Directing and Writing (both for Jonathan Nolan), Production Design (Zack Grobler for "The Bicameral Mind" episode; Nathan Crowley for "The Original" episode) and Cinematography. The latter nominee is Paul Cameron, ASC, for "The Original" episode, the pilot which helped set the tone for the overall series.

Earlier, "The Original" landed Cameron an ASC Award nomination as well as a Best Pilot nod for the Camerimage Jury Award.

Nolan reached out to Cameron's agent to set up a meeting to discuss the series. Within minutes of getting together with Nolan, Cameron knew he wanted to take on the first episode of *Westworld*, a visual blend of sleek sci-fi with the gritty Wild West. Cameron loved the premise and story crafted by Nolan and his wife, Lisa Joy Nolan. Based on the 1973 feature film *Westworld* written and directed by Michael Crichton, HBO's *Westworld* takes us to a future in which artificial intelligence has become so advanced that an alternative world theme park populated by androids has become a reality. Wealthy visitors pay a premium to immerse themselves in an Old West experience that often is decadent and illicit, raising questions about the state of humanity—and whether the androids are more human, moral and principled than the customers themselves.

Also drawing in Cameron was production designer Crowley whose talent would bring the necessary scale and scope to the project. "I had probably the most collaborative location scouting I've ever experi-

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A scene from *Westworld*



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Nominees Discuss *The Night Of*, *Mozart in the Jungle*

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enced, working closely with Jonahan and Nathan,” assessed Cameron. “I showed them parts of Utah they hadn’t seen before—where we wound up doing some key shooting. We all came together in a most cinematic way. We all knew we were working on something that mattered, something that could be great.”

Most enticing to Cameron was the opportunity to shoot on 35mm film. “Jonathan and I come from the same place. We love 35mm film, its elegant quality. It’s an amazing tactile photochemical process that has worked for over a hundred years. It’s such a wonderful level of photography.”

ARRICAM LTs were the film cameras of choice, shooting 3 perf on Kodak 35mm film with Cooke S4 lenses. “We were able,” shared Cameron, “to set a tone and feel for the series, with subsequent cinematographers maintaining the look in their episodes yet adding their own interesting elements to the mix.”

Westworld landed Cameron his first career Emmy nomination. He has also been active in feature filmmaking and shorter form fare. On the feature front, he and Dion Beebe, ASC, shared a Best Cinematography BAFTA Film Award in 2005, as well as an ASC Award nomination, for the Michael Mann-directed *Collateral*. Among Cameron’s latest feature credits is this year’s release, *Pirates of the Caribbean: Dead Men Tell No Tales*.

The Night Of

Editor Jay Cassidy, ACE, recently garnered his first career Emmy nomination for “The Beach,” the premiere episode of *The Night Of* (HBO). Cassidy is a three-



Jay Cassidy, ACE

time Oscar nominee—for *Into the Wild* in 2008, *Silver Linings Playbook* (in tandem with editor Crispin Struthers) in 2013, and *American Hustle* (with Struthers and Alan Baumgarten) in 2014.

The Night Of scored 13 Emmy nominations, including Outstanding Limited Series, Outstanding Writing (Richard Price and Steven Zaillian), and two apiece for both Lead Actor (Riz Ahmed, John Turturro) and Directing For A Limited Series (Zaillian, James Marsh).

Created by Zaillian and Price, *The Night Of* delves into the intricate story of a fictitious murder case in New York City. The series follows the police investigation and legal proceedings, all the while examining the criminal justice system and the purgatory of Rikers Island, where the accused—a Pakistani-American college student named Nasir “Naz” Khan (portrayed by Ahmed)—awaits his trial. Naz’s lawyer is played by Turturro.

Cassidy was drawn to the show by the quality of the pilot script and the opportunity to work with Zaillian whom he’s long admired. Cassidy said of Zaillian, “Steve didn’t want me to know what hap-

pens in the rest of the series, thinking it might color my feeling about the work in certain ways. So I didn’t know what happened to Riz Ahmed’s character until I saw it on television. Looking back, I think Steve was right. He didn’t want to impact my feeling towards the character—and therefore influence the editing—by letting me know the final verdict.”

Cassidy believes this is a golden era of storytelling in television. “You can tell a story the way Charles Dickens would tell a story, letting it evolve methodically and in great detail. You are not constrained to a set timeframe like a two-hour window for a theatrical feature. A story like *The Night Of* could be told the way it was meant to be told.”

“The Beach” episode earned Cassidy his seventh career American Cinema Editors (ACE) Eddie Award nomination—his first in television. The other six were for features—the documentaries *An Inconvenient Truth* in 2007 and *Waiting for Superman* in 2011; and the narrative features *Into the Wild* in 2008, *Silver Linings Playbook* in 2013, *American Hustle* in 2014, and *Joy* in 2016. Cassidy has won three Eddies—for *An Inconvenient Truth* (shared with Dan Swietlik), *Silver Linings Playbook* and *American Hustle*.

Cassidy recently cut *Thank You for Your Service*, a feature slated for release in October. Directed by Jason Hall, *Thank You for Your Service* introduces us to a group of U.S. soldiers returning from Iraq who struggles to integrate back into family and civilian life.

Mozart in the Jungle

For its “Now I Will Sing” episode, *Mozart in the Jungle* (Amazon) tallied three Emmy nominations this year: Outstanding Cinematography For A Single-Camera (Half-Hour) Series (DP Tobias Datum), Sound Mixing For A (Half Hour) Comedy or Drama Series (re-recording mixers Andy D’Addario and Gary Gegan, production mixer Marco Fiumara), and Production Design For A (Half-Hour or Less) Narrative Program (production designer Tommaso Ortino, art director Susanna Codognato and set decorator Letizia Santucci).

This is the first career Emmy nomination for Ortino, who earlier in the year won an Art Directors Guild Excellence

in Production Design Award for “Now I Will Sing.” Among his other notable credits is the feature *Still Alice* for which Julianne Moore won the Best Leading Actress Oscar in 2015.

For season three, *Mozart in the Jungle* shot several episodes in Venice, Italy, with the last one, “Now I Will Sing,” featuring a big concert on the water. “I focused on the concert, the venue,” said Ortino. “We had to research what could float, how we could keep agile, creating the proper design. Boats are your trucks in Venice, moving people and resources about. The logistics can be complicated.

“Additionally, being born in Italy, I knew the strong sense of pride there. People are very proud of their city, their history, their art. We had to be careful to design something that would show all of that but at the same time not disrupt or overpower it.”

Mozart in the Jungle has been a learning experience for Ortino who started on the show in 2015. “You always research to better understand the world you’re trying to design. I learned about the world of music and musicians. And that’s been a big takeaway for me from the show. I’ve also learned how to make quicker decisions as we go off to shoot in many real locations often in far away places. I have to exercise the muscle of being quick on my feet. You need to quickly present options to writers and directors, to quickly get approval, to quickly connect with others such as location managers. I was used to taking two weeks to prepare something for a feature. I had to learn a much faster pace for *Mozart in the Jungle*, I started to get good at it. I learned how to preserve the quality of what I did in two weeks but now accomplish the same in one week’s time.”

Next up for Ortino is *The First*, a series for Hulu created and written by Beau Willimon who’s well known for being a creative force behind *House of Cards*.

This is the 14th installment of a 15-part series of feature stories that explores Emmy contenders spanning such disciplines as directing, cinematography, producing, editing, music, animation, visual effects and production design. The series will then be followed up by coverage of the Creative Arts Emmy ceremonies on September 9 and 10, and the primetime Emmy Awards live telecast on September 17.



John Turturro in *The Night Of*

Steven Zaillian

DGA Award winner for *The Night Of* earns his first career Emmy nominations

By Robert Goldrich

Steven Zaillian—whose writing earned four Oscar nominations, including a win for his *Schindler's List* screenplay in 1994—has made an auspicious first foray into television as a writer, executive producer and director on *The Night Of* (HBO), which recently scored 13 Emmy nominations including for Outstanding Limited Series, two for Lead Actor (Riz Ahmed, John Turturro), two for Supporting Actor (Bill Camp, Michael Kenneth Williams), two for Directing for a Limited Series (James Marsh, Zaillian), and one apiece for Writing (Richard Price and Zaillian), Cinematography (Frederick Elmes, ASC) and Editing (Jay Cassidy).

Created by Zaillian and Price, *The Night Of* delves into the intricate story of a fictitious murder case in New York City. The series follows the police investigation and legal proceedings, all the while examining the criminal justice system and the purgatory of Rikers Island, where the accused—a Pakistani-American college student named Nasir 'Naz' Khan (portrayed by Ahmed)—awaits his trial. Naz's lawyer is played by Turturro.

Zaillian and Price earned the Emmy nomination for Writing for a

SHOOT: Reflect a bit on what your first two career Emmy nominations mean to you personally and professionally.

Zaillian: I'm thrilled by all the nominations for *The Night Of*. We worked on this for a long time, never thinking about any nominations or awards. So many of our people wound up getting nominated—four of the actors, so many in the crew. They all worked really hard.

SHOOT: What was the biggest creative challenge that "The Beach" episode posed to you as a director?

Zaillian: The main challenge was establishing what this show was going to look and feel like—from the way it was shot to doing whatever we could to support the best performances possible. The first episode takes place in one day—mainly one night. The idea with Richard Price who wrote the pilot was to make it feel like it was all in real time. Viewers see every detail of that night as it happens. And we sense that every detail would come back into the story later on. The episode had to be shot in a way where every moment was important.

Robert Elswit, who was DP on that epi-

sode, embraced this idea as did the editors, Jay and Nick. The editors didn't try to rush things. We needed the time to get inside the kid's head (the character of Naz played by Ahmed). We want the viewer to feel what he experiences—what it's like to be arrested, to wait around at the precinct. There was very little music, which also helped us to keep it as much of a real experience as possible.

SHOOT: You went with Jay Cassidy to edit the pilot. He's best known for his work in features as are you. What caused you to gravitate to Cassidy?

Zaillian: I was aware of Jay because I knew Sean Penn and Jay worked with Sean a lot. [Cassidy garnered a Best Editing Oscar nomination for director/actor/writer Penn's *Into the Wild*.]

As I was shooting "The Beach" episode, Jay was assembling it. He really respected the approach we talked about, taking the time to get into the characters' heads. A lot of times an editor's job is to make things happen fast or faster than they might otherwise. He, though, didn't rush things. He did that on his own and I was very impressed. He had the scenes playing out the way

Limited Series on the strength of the episode titled "The Call of the Wild." Zaillian's directing nod came for "The Beach," the first episode of *The Night Of*. Earlier this year, "The Beach" landed Zaillian a coveted DGA Award in the Miniseries category. Along the way, he, Price and others also collectively picked up a Producers Guild Award nomination for *The Night Of*.

In this week's installment of *SHOOT's* The Road To Emmy series of feature stories, editor Cassidy, an Emmy nominee for "The Beach," said he was drawn to the pilot by the quality of its script and the opportunity to work for the first time with Zaillian whom he's long admired.

That admiration was for a stellar filmography spanning directing, writing and producing. Zaillian's other three alluded to Oscar nominations for writing were for *Awakenings* in 1991, *Gangs of New York* in 2003, and *Moneyball* in 2012.

SHOOT connected with Zaillian to get his reflections on *The Night Of*, his decision to work with Cassidy on the first episode (with editor Nick Houy cutting the other seven), and lessons learned from his experience on the HBO series.

they were shot. We see Naz waiting in that precinct. Other editors might have tried to hurry that along. But to me that's what the story was about—those moments of waiting and dreading what will happen next.

SHOOT: What was the biggest creative challenge that "The Call of the Wild" episode posed to you as a writer?

Zaillian: I had never worked in television before. Richard [Price] had done a little bit on *The Wire*. I treated *The Night Of* as a feature film. I think most writers feel that they have the easiest time with the beginning and ending of a story. The hardest time is with the episodes in the middle, which included "The Call of the Wild." We were conscious of the big picture, tying everything up in a way that felt organic and inevitable.

"I was shooting for 150 days. I learned that television can be a marathon. You have to pace yourself in order to make it through."



SHOOT: What was your biggest takeaway—the prime lesson or lessons learned—from your experience on *The Night Of*?

Zaillian: When I started out, I was only going to direct the pilot. I wound up directing all the episodes except one ["The Art of War" which earned Marsh an Emmy nomination]. I was shooting for 150 days. I learned that television can be a marathon. You have to pace yourself in order to make it through. At the same time I learned how to do things faster, hopefully without sacrificing anything. I can't wait to do a 30-day shoot for a feature. A film will seem easy compared to this.

SHOOT: Do you see more television in your future?

Zaillian: Everyone does.



A Fearless Girl, The Value of Story, AI, Branding

Execs, artisans offer food for thought, reflections, predictions, observations and assessments of the industry's journey thus far in 2017

A SHOOT Staff Report

McCann NY's "Fearless Girl" for State Street Global Advisors was oft-cited as among 2017's most inspiring, impactful work.

Respondents to SHOOT's Mid-Year Survey are quick to point out that you can learn a lot from a "Fearless Girl," the much lauded creation from McCann New York for client State Street Global Advisors. The statue of a young, defiant girl staring down Wall Street's famed "Charging Bull" has become popular worldwide. Artist Kristen Visbal crafted the statue of a four-foot tall lass in a windblown dress, standing in the path of the famous 11-foot-tall bull, an iconic symbol of commerce. "Fearless Girl" was installed in lower Manhattan to highlight the dearth of women on corporate boards.

Michael Di Girolamo, founder/managing director of production house Hey Wonderful, shared that it was "gratifying to see 'Fearless Girl' become one of the most honored initiatives in Cannes Lion history. It single handedly brought attention to woman leadership and gender equality in the most simple, forceful way."

Additionally the medium for this message which resonated with so many is hardly state of the art. Javier Campopiano, chief creative officer of Saatchi & Saatchi New York, observed that

"it's refreshing to see that one of the most prominent ideas in any award show is a simple sculpture of a little girl. Amid all the noise about technology, an idea executed in one of the oldest mediums in the history of human kind got all the world to talking. To me, that's a really good sign for an industry this is supposed to be about ideas, regardless of the technology we use to bring them to life."

On the flip side, tech also struck a responsive chord with SHOOT survey participants who shared their takes on develop-

ments and plans that have highlighted 2017 and figure prominently in the years ahead. Jon Ellis, chief production officer of We Are Unlimited, predicted, "AI both online and in everyday life is going to take a big leap forward in the near future. From personal assistants to online chat bots who can deliver perfectly timed and targeted information to consumers, AI will become a huge part of everything we do."

Alastair Green, executive creative director of ad agency Team One, noted that his agency's parent/holding company, Publicis Groupe, "is disrupting the industry with the launch of Marcel, a new AI-based platform that's designed to connect our 80,000 global employees, enhance decision-making and improve creativity for our clients. It's an ambitious project, and we plan to skip Cannes and other 2018 awards shows to concentrate on this venture."

Green added that Team One opened an Artificial Intelligence lab in 2016 to explore the possibilities of the creative uses of machine learning. I see a huge opportunity to use this

technology to create experiences that defy our clients' expectations and create magic for consumers. We made a short film called An Artificially Intelligent Director to chronicle our process of creating a movie that was conceived, directed and edited entirely by machines."

Furthermore, Team One continues to be active and invested in VR and AR, pointed out Green.

Christopher Neff, sr. director of innovation at the community, cited a key development being "the excitement around AR with



MID-YEAR REPORT CARD

the wider adoption of mobile-based AR. When Apple released their development kit and news of web-based AR likely to be on the new iPhone, excitement just exploded. I love AR for its ability to apply to any vertical and think that, with advancements in live visual detection, we will see a new age of daily exploration.”

Story, branding

While she foresees “a surge of VR content in the industry for the next few years,” Antoinette Zel, CEO/co-founder of The Story Room, affirmed that in the big picture, “Storytelling is the driver, regardless of the medium. Despite digital efforts to saturate audiences with brands, those few select creatives who understand the basics of a story—characters, tension, resolution—will succeed. It is not easy with certain brands but if you try hard enough, you can deliver a quality craft to build brands.”

Jeff Benjamin, executive creative direc-

tor/partner at Barton F. Graf, New York, said, “In an ever changing world of technology, social, devices, fancy cameras and data—whether it was 50 years ago or 50 years from now—work that champions the human spirit in original and creative ways always rises to the top. And more than ever, brands are looking for their unique way to do this and make sure what they stand for matter.”

Chris Dorsey, CEO of Dorsey Pictures, related, “Messages with heart that awaken what’s best in us and bring us together stand out in a world where our institutions seem dysfunctional, self-serving and chaotic. Any advertising that can create a personal relationship between a brand and a consumer always stands out.”

Q&A

For our Mid-year Report Card, *SHOOT* surveyed professionals from different walks of the business—including ad agencies, production and post houses—to gain

their observations and assessments of 2017 thus far.

We posed the following questions:

1) What trends, developments or issues would you point to thus far in 2017 as being most significant, perhaps carrying implications for the rest of the year and beyond?

2) What work (advertising or entertainment)—your own or others’—has struck a responsive chord with you this year and why?

3) What work (advertising or entertainment)—your own or others’—has struck you as being the most effective strategically and/or creatively in terms of meshing advertising and entertainment?

4) Though gazing into the crystal ball is a tricky proposition, we nonetheless ask you for any forecast you have relative to the cre-

ative and/or business climate for the second half of 2017 and beyond.

5) What do recent honors on the awards show circuit (Cannes Lions, AICP Show/Next Awards, AICE winners or Emmy nominations) tell us in terms of creative and/or strategic themes and trends in the industry at large?

6) What new technology, equipment or software will you be investing in later this year or next year for your company or for yourself personally, and why? Or, tell us about what new technology investment you’ve made this year and why it was a good decision—or not?

Here’s a sampling of the feedback we received. Full responses will be posted at *SHOOT*online and appear in the Aug. 18th *SHOOT*>e.dition.



Jeff Benjamin
executive creative director/partner
Barton F. Graf

1) Who could have predicted that we’d be nearing the end of 2017 and celebrating statues, murals, puns, and a 50 year old outdoor campaign. I think it’s because in a moment of drastic change we’ve sought safety in trying to reinvent traditional mediums. Breathing new life into old forms by using new forms like Snapchat, Instagram, and Facebook - to bring participation, personalization, and making them social.

3) We are about to launch a campaign for Supercell’s Clash games that brings a character from the game world into our world for a month. What an incredible opportunity to explore what our world would be like if a hero lived with us. What would they do here? How would they affect us? How would we affect them when they returned?

4) From a business perspective I think we’ll see more production companies and small creative agencies merging to form new creative offerings for brands. We’ll continue to see more brands bring creative, production, and strategy in-house but staffed in ways agencies have been reluctant to leap forward with.

Creatively I’m very curious about voice and how it will reinvent how we think about radio. We’re googling for things by voice instead of typing. The opportunity reminds me of the recent resurgence of outdoor, physical, and activation ideas because of mobile. How do you write for radio when the audience can talk back?

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James Bray
executive creative director
Arnold Worldwide

1) Focus. With every new toy that enters into the marketing sandbox these days, it's more important than ever to stay focused. I've witnessed far too many clients chase the new toy with little regard for how it fits into their communications plan, their budget, or even their narrative. The result is a splintering effect that deteriorates the quality of the work. Somehow, the educational purposes of events like F8, the Facebook Developer Conference,

are turning into a shiny buffet of bells and whistles for sale.

While I applaud all of our desires to innovate and move at the speed at which the Facebooks of the world do — the simple truth is most brands can't. They can't chase every tail that wags. They need to, now more than ever, focus. I'd argue that discipline will be the greatest challenge for marketers in the next year or so. They will get far more credit for doing one thing really well than if they do a bazillion things haphazardly.



Javier Campopiano
chief creative officer
Saatchi & Saatchi New York

1) I see the best brands—and therefore the best advertising—taking a more human approach. Suddenly, the big discussions around technology and AI have moved us into a weird and obscure territory, a sort of "Orwellian" space where we are either going to be saved or doomed by machines. In this context, some of the best pieces of work this year so far are tapping human in-

sights and tackling problems in an authentic and sometimes truly analog fashion, like Fearless Girl; or finding a way to turn high technology into the punch line, like the Alexa-Whopper idea for Burger King. I truly believe that is and will always be our role.

2) The work mentioned above, as well as the recent work from Under Armour using original poetry as the voiceover to tell the story of the struggles that athletes faced on their way to success. Two powerful PSAs; the [Donate Life spot] "Asshole" and [Sandy Hook Promise's] "Evan"—especially the latter, as it goes beyond mere awareness and actually gives you something to do about the issue.



Michael Di Girolamo
founder/managing director
Hey Wonderful

1) 2017 has been an uneasy year for most people. We're living in a political and socially charged climate, which has caused brands to take notice and create more purpose-driven work. Brands are increasingly paying attention to Millennials who value authenticity and have real concerns about our leadership, equality and gender. They are progressive and non-traditional so all bets are

off if anyone is trying to reach this demographic through traditional means. Mobile content, Snapchat and Facebook ads (short-form content) are a regular part of my conversation when discussing long-form content with a producer and creative team.

5) Fearless Girl becoming the most awarded initiative in Cannes Lions history gives me hope that we are using our voice to affect change and move the needle forward.

It's a message and permanence that will not be soon forgotten.

I'm also thrilled we made an impactful change to the AICP show by adding a social cause category, and as a juror this year, it was the strongest field of entries I've ever seen in an award show.

GREEN HELMS LITTLE CAESARS FOR BARTON F. GRAF

David Gordon Green of Chelsea Pictures directed this latest campaign for Little Caesars out of agency Barton F. Graf, NY. The work brings us oddball characters with just one thing on their mind: pizza.



Two of the spots focus on an assortment of surreal kooks, from a pair of hungry mechanics, to a dancing window washer, to a wheelie-popping motorcyclist and his sidecar companion—all enjoying the convenience of Little Caesars' "5 Dolla Holla" deal.

Eric Tremi served as the DP. Katie Turinski of Exile edited the spots.

AFI ALUMNI SCORE 16 EMMY NOMINATIONS

The 69th Annual Primetime Emmy Awards includes 16 nominations for AFI Conservatory and AFI Directing Workshop for Women alumni. Altogether, 52 AFI alumni worked on 26 of this year's nominated programs.

Among the AFI alumni nominees are: Jay Cassidy (AFI Class of 1976), Outstanding Single-Camera Picture Editing for *The Night Of*; Frederick Elmes (AFI Class of 1972), Outstanding Cinematography for *The Night Of*; Sam Esmail (AFI Class of 2004) and Steve Golin (AFI Class of 1981), Outstanding Creative Achievement for *The Mr. Robot VR Experience*; Nick Higgins (AFI Class of 2002), Outstanding Cinematography for *O.J.: Made in AMERICA*; Lesli Linka Glatter (AFI Directing Workshop for Women, Class of 1982), Outstanding Directing for *Homeland*; Lee Metzger (AFI Class of 2000), Outstanding Reality-Competition Program for *The Voice*; Michael Zam (AFI Class of 1985), Outstanding Limited Series and Outstanding Writing for *Feud: Bette and Joan*.

81% of AFI alumni report that they are working—and at prestigious, award-winning and record-breaking levels led by director Patty Jenkins (AFI Class of 2000) and her cultural phenomenon *Wonder Woman*. In 2017, alumni awards have included: three College Television Awards (Student Emmys®) from nine nominations; two Daytime Emmy® Award wins from nine nominations; a Grammy Award® for Best Music Video; an Academy Award® nomination for Best Live Action Short; a Golden Globe Award; three Producers Guild of America Awards; two Writers Guild of America Awards; three NAACP Image Awards; and two Critics' Choice Awards

PEOPLE ON THE MOVE...

David Sable, global CEO of Y&R, has been named chair of the Ad Council's Board of Directors. He succeeds Margo Georgiadis, CEO of Mattel, and former president, Google, Inc. The Ad Council board is comprised of a group of senior executives from media companies, agencies (advertising, PR, digital and social), technology companies and advertisers. In his Ad Council role, Sable will chair the group's 2017 Annual Public Service Award Dinner, the largest



David Sable

fundraising event for the organization held each fall. Throughout his longstanding tenure at Y&R, Sable led the agency's pro bono support of several Ad Council campaigns including Digital Literacy, Ebola Aid Awareness, Financial Literacy and the most recent iteration of UNCF's (United Negro College Fund's) iconic "A Mind Is A Terrible Thing to Waste" campaign, which over its history with Y&R has raised over \$2 billion and helped graduate over 400,000 deserving minority students from college. With the election of Sable, the Ad Council will continue its ongoing tradition of rotating Board chairs every year between the organizations' founding sectors: media companies, agencies and corporate advertisers.....

Feedback From We Are Unlimited, Dorsey Pictures



Chris Dorsey
CEO
Dorsey Pictures

1) The pause in digital advertising spend and a return to more trust in television delivery was a wake up call to those who jumped on the digital bandwagon too early. We're hearing from numerous advertisers who want sales conversions and have become disillusioned by the digital sales narrative that's heavy on reaching a consumer base that has no money to spend. Eventually all the platforms will wake up and realize that the most coveted demographic is 55+ because they control 75 percent of the country's wealth and dominate purchases in most of the import consumer sectors. The biggest lie in media is that the 25-54 demo is all important. The first significant media company to own the 55+ crowd wins.

2) The American dream continues to be redefined and the world view gap between Millennials and Boomers seems to be ever widening. The housing market is an obvious manifestation of that gap. For instance, we continue to see massive interest from those under 40 in the tiny house movement that has broadened to include a wide variety of evolving structures—ranging

from custom modified containers to old buses and abandoned cabins. Hence, our hit *Tiny House Big Living* series on HGTV spawned *Tiny Paradise* which gave rise to *Containables* and *Bus Live Ever*. Millennials and Gen-Z kids crave freedom and mobility and happily trade it for possessions and debt.



Jon Ellis
chief production officer
We Are Unlimited

1) It feels like the majority of the general public is finally embracing second screen viewing. Multi-screen viewing isn't new, but has become a regular habit across demos. More and more campaigns are extending beyond broadcast and include the devices that have become such a big part of everyone's lives.

2) Adidas Originals: Original is never finished. Not only is it visually stunning, but the timing was either of stroke of genius or the coincidence of a lifetime.

3) Timeliness and relevancy are essential to making great work. And the return of the Szechuan Sauce activation that We Are Unlimited created for McDonald's had the good fortune of

being attached to a cultural rocket ship.

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Assessments of 2017

Continued from page 15



Steve Gandolfi
founder/editor
Cut+Run

1) Basically, the way we think and work with clients has become more expansive with massive idea-driven campaigns that extend across multiple platforms and produce all sorts of new content. The non-traditional approach has become common practice. Regardless, a story is still a story and the fundamental way of taking people on a journey relies upon narrative, perspective, and the people working together to tell it. That will never change. Using extreme wide shots, however, might. They're much harder to see on an iPhone.

2) "Fearless Girl," by McCann, is one of my favorite projects of the year. It was a hugely successful piece of work that compelled people to respond spontaneously and emotionally. I watched a YouTube video of the creative team talking about the very first person who saw the girl, a middle aged woman who just happened to be walking down the street in the early morning. This woman saw the statue facing off against the Bull and hugged her. Simple. Powerful. It must have felt amazing to witness that moment.

3) The recent award show winners affirm that the best work makes people care. People are so sophisticated with their approach to media - they are perpetually surrounded by technology and brands, and a contrived approach is quickly dismissed or ignored. We are living in an age of bombardment and selection - people filter out what is a cheap sell, but give them something that emotionally resonates, something that respects one's time spent, and you can create powerful brand appeal and loyalty.



John Gilliland
executive producer/partner
Lucky 21

1) Increasingly, companies who were known for one area are expanding into others - clients/brands are building internal agencies, agencies adding production, and so on. This has some understood pitfalls, but can also have significant upsides. One, is a greater understanding of what is involved from strategy and concept to execution. Our expertise is in production, but it behooves us to understand the intricacies of what agencies and brands do so that we are better partners to each. The other is the opportunity to connect and to partner, be iron sharpening iron, rather than build walls between each other. Be a resource and an outside voice to address the problem or need at hand. For this to work well, businesses should retain a paramount focus, rather than trying to do it all. It is challenging to make it work - in any industry. There's an ethical way to expand and adapt that can yield great results, helping everyone thrive.

2) The recent award show winners affirm that the best work makes people care. People are so sophisticated with their approach to media - they are perpetually surrounded by technology and brands, and a contrived approach is quickly dismissed or ignored. We are living in an age of bombardment and selection - people filter out what is a cheap sell, but give them something that emotionally resonates, something that respects one's time spent, and you can create powerful brand appeal and loyalty.

3) Sandy Hook Promise's "Evan" was outstanding and I applaud the award shows for recognizing this important piece of work and social commentary.



Bonnie Goldfarb
founder/executive producer
harvest films

1) I think there are a group of "Influencers" across social platforms that are resonating with clients and consumers and I see them playing a bigger role in advertising as we move into the future. They have a built-in consumer base with followers and their perspectives and voices can be unique, organic to the process and they're creating and curating messages in a nimble, artful way.

2) Sandy Hook Promise's "Evan" was outstanding and I applaud the award shows for recognizing this important piece of work and social commentary.

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Hot Locations

NY State Milestone: A Million Hires

The Governor's Office of Motion Picture and Television Development (MPTV) announced a milestone with more than one million hires supported by the New York State Film Tax Credit Program since 2011. That number represents almost 80 percent of all jobs in the program since its inception in 2004. The more than one million hires were created by 1,156 productions that have participated in the Program and have generated more than \$16.8 billion in New York State spending.



Howard Zensky

"The Film Tax Credit Program is responsible for record-breaking economic impact, which supports our local small businesses and communities statewide and creates hundreds of thousands of well-paying jobs across the Empire State each year, said Empire State Development (ESD) president, CEO and commissioner Howard Zensky.

Since taking office, Governor Andrew M. Cuomo has consistently supported the film tax credit program and most recently secured a funding extension through 2022 at \$420 million a year. During his tenure, New York State has dramatically expanded the credit for postproduction, enacted a 10 percent additional credit for labor costs Upstate, increased the credit for relocated television productions and lowered the threshold for visual effects and animation. Since the program launched in 2004, New York has received a total of 1,648 applications, representing \$25 billion in New York spending.

Miami-Dade County Launches Incentive Program

Miami-Dade County's Department of Regulatory and Economic Resources' Office of Film and Entertainment launched a local TV/film and digital entertainment production incentive program effective August 1. The program intends to help support individual film and entertainment projects that will benefit the industry workforce and boost the local economy. Productions will have to meet certain requirements to benefit from the program, including:

- The production must spend at least \$1 million in Miami-Dade County on payroll (for Miami-Dade County residents only) and other expenditures.
 - At least 70% of the entire production project must be produced in Miami-Dade County.
 - Each production project is required to hire a minimum of 50 main cast and crew (employees) that are Miami-Dade County residents and must include at least one student/recent graduate who is enrolled at or recently graduated from a local college or university.
 - Salaries for Miami-Dade County residents hired must be a minimum of the current living wage as defined by County law.
 - At least 80% of vendors utilized on the production project must be Miami-Dade County-based registered businesses.



Mayor Carlos A. Gimenez

The rebate for qualifying productions would be a maximum of \$100,000 per project. Each project's eligibility will be determined on a case-by-case basis, and each project/grant agreement will be require approval by the Board of County Commissioners. Grants will only be disbursed after the project is completed and proof that all requirements were satisfied has been submitted.

"The local industry has been asking for the County's assistance by enacting a local incentive program and now they have it," said Miami-Dade County Mayor Carlos A. Gimenez. "This is a vital industry for our local economy, and we want those who are a part of it to be able to work and live here, and not have to move away in order to pay their bills."

Office of Film and Entertainment director Sandy Lighterman said, "We are excited to be able to offer this local TV/film and digital entertainment production incentive program to the industry. We anticipate this program will be able to stem the loss of our crew, acting talent and supporting businesses.

GRAND PRIZE WINNER



SHOOT® BEHIND THE SCENES PHOTO CONTEST

Winter 2016-17 Edition

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Adrienn Szabó

adriennphoto.com

In the winning shot above, set photographer Adrienn Szabó catches blindfolded Hungarian stunt performers, second unit, in action scene on external set located just outside of Budapest, Hungary, for *Tyrant II*. Production companies included: Fox 21, Keshet Broadcasting and Teakwood Lane Productions. Photo taken using Canon EOS 60D; shot details: F/5, 1/1000s, ISO400.

SHOOT was pleased to award the grand prize of \$500 to still photographer Adrienn Szabó (Hungary.) DP Eduardo Ramirez-Gonzalez's (Los Angeles) underwater selfie captured the runner-up selection winning him \$250. Honorable mentions go to Felipe Pava, Director/DoP (New York), Louis Hoai Loc, production assistant at Clubhouse Films (Vietnam), and Aga Szydluk, cultural photographer (South Africa.) Each received a \$25. Starbucks Gift Card. The *SHOOT* 2017 Summer BTS Photo Contest is accepting entries at BTS.SHOOTonline.com thru 9.9.17.



RUNNER-UP

Eduardo Ramirez-Gonzalez

eduardoramirezdp.com



DP Eduardo Ramirez-Gonzalez takes "selfie" (and runner-up) to new depths while working on an underwater set for a commercial shoot in the USC pool in Los Angeles. Shown is the Eduardo, a Red Dragon Camera, and the Hydro flex underwater system. The selfie shot with his Go Pro 3+ Black Edition in time lapse mode.

HONORABLE MENTION | Louis Hoai Loc | clubhousefilms.com



HONORABLE MENTION | Aga Szydluk | agalphotography.com



HONORABLE MENTION | Felipe Pava | felipepava.com



Observations From Creatives, Artisans, Execs At Team

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Alastair Green
executive creative director
Team One

1) Money seems to be moving away from the advertising industry, and agencies are facing competition from every side. Many of my colleagues and friends have left agency jobs to work directly for clients and marketing consultant firms. Google and Facebook continue to Hoover up some of our talent.

I think this is a trend that will continue to accelerate, but at the moment, we don't tend to play in the same spaces as Facebook and Google. For instance, we rarely face off against them in a pitch situation.

2) The Audi VR Sandbox by the MediaMonks. Often, people use technology to complicate things. "Enter Sandbox" uses technology to simplify a useful and playful idea that shows off the car's features. Visitors create a track in the physical sandbox, and then "drive" the new Audi Q5 in VR around the space to test the car's off-road capability. When I saw the work, I wished that I had created it.

And a great idea paired with a film that resonates is always going to break through: The inspirational musical trailer "We're the Super Humans," which promoted Channel 4's broadcast of the 2016 Summer Paralympics Games in Rio, certainly fits the bill. Incidentally, Cannes' 2017 Film Grand Prix winner was created by in-house unit 4Creative, not an advertising agency.

3) *The Lego Movie* was the ultimate branded entertainment advertisement—a 90-minute commercial about the spirit of play and invention starring... the product. We try to create these abstract concepts that have these connections to brands, and here's this great story that's epic and ambitious, yet simply about the experience of playing with Lego. And it's the gift that keeps on giving with this year's *Lego Batman Movie*.

4) It's going to get interesting. Publicis Groupe, our agency's holding company, is disrupting the industry with the launch of Marcel, a new AI-based platform that's designed to connect our 80,000 global employees, enhance decision-making and improve creativity for our clients. It's an ambitious project, and we plan to skip Cannes and other 2018 awards show to concentrate on this venture.

5) I'm not really devoting much attention to analyzing the results of awards shows—I pay more attention to the work my peers are sharing and celebrating. There's been a tendency to reward the art of our industry and not the business results. Naturally, I love the craft, and all my friends work in the post-production side of the business. I believe we need creativity to solve business problems, but it can't just be art for art's sake. If our work isn't getting business results, we won't be working much longer.



Jonah Hall
creative director
Timber

1) There has been a real change in the way influencers have been tapped to be part of branding efforts. 2017 showed a new high watermark for weaving together brands with people who strongly influence lifestyle. It's grown beyond the concept of celebrity endorsements of the last decade. Now they've evolved into true partnerships.

2) Our film for Google Impact Challenge | Canada was a real high point for our team. It didn't involve broadcast or a product of any sort. 10 life-changing charities were competing for a grant block of hundreds of thousands of dollars. We were literally showing in animated form how much these organizations could change the lives of ordinary Canadians. It was a real honor to be part of something like that.

3) No one piece of media stands alone anymore. Timber helped create a commercial that aired during the Billboard Music Awards for the iON360 that was a component to a bigger collaboration between trendsetters and marketing professionals. The device was used at the awards. The presenters, the entertainers, the live audience and the people watching at home all had varying degrees of exposure to this brand, so 2017 has shown us really interesting ways to tie things together so that people can make connections.

4) The rules are going to continue to crumble, only faster. The roles people play from conception to execution are shifting like sand. Companies are learning to change and adapt through partnerships and working outside of their comfort zones.



Kate Hildebrant
VP/director of content production
CP+B

1) More and more clients have incorporated in-house production capabilities, while others are simply getting savvier with production in general, creating even more competition in our world. Agencies need to evolve to show they are actually better, smarter, faster, and cheaper than the alternative in order to survive. This will require smarter staffing plans, clearly defined roles (hybrid roles and/or multi-taskers), and confidence with clients.

2) I actually cried when I first saw Google's "Year in Search". The highly relevant piece was just so well edited with the perfect balance of highlights to lowlights. It left me feeling hopeful and connected to people with the same mindset of moving forward.

3) I was so impressed by Nike's "Breaking2". Seeing amazing athletes train to break a 2 hour marathon is entertaining in itself, but then watching them in the live marathon event was even better. Even though none of the competitors broke 2 hours, it proved that no one can deny that the sub 2 hour marathon is out of the realm of possibility any longer. There was a holistic campaign around the effort, the runners, and the innovation required to make it happen. I may be a little biased, because I am a marathon runner, but it sucked me in and for the first time ever, I'll run my next marathon in Nike's. I can't wait for the documentary.

5) It tells us that ads with social purpose are most liked, impactful, and needed, at time when there is so much negativity and political unrest! Fearless Girl and Love Has No Labels were my favorites. Those executions were so smart.

MID-YEAR REPORT CARD

One, CP+B, Timber and charlieuniform tango



Lola Lott
principal/CEO
charlieuniformtango

1) I think one of the most exciting things for our industry in 2017 is the coming wave of Augmented Reality (AR) applications. Though AR has been gaining steam in recent years, this year marks a turning point for the technology, which blends digital objects with live photo and video on mobile devices. This is in part fueled by Apple's soon-to-be released iOS 11, which features their new ARKit development framework, allowing for AR content. The examples I've seen so far indicate that this cutting-edge technology is the next frontier for creative content. I can't wait to see how people use this once they have it in their hands, and I definitely want to create experiences for this next generation format.

2) One piece I keep coming back to is a Pearle Vision spot from Energy BBDO Chicago called "Ben's Glasses." It tells a story that is simple, universal, and emotional. Moreover, it does so using beautiful, classical techniques while still feeling thoroughly modern. Whatever exciting new path our industry leads us down, a compelling story well told will always catch one's attention.

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Photos from the pages of SHOOT Magazine and SHOOTonline.com

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MID-YEAR REPORT CARD

Insights From McCann NY, Chelsea, the community

Continued from page 19



Lisa Mehling
president/owner
Chelsea Pictures

- 1) I see a notable resurgence of optimism in the business inspired by range of creative opportunities that are popping up.
- 2) The emphasis and regard for craft and execution have been very inspiring this year— from Kenzo, Sandy Hook, Morton Salt, Under Armor, The Atlantic were some of my favorites.
- 3) Geico and Old Spice seem to lead the way year after year.

4) We will have to continue to work our butts off and bring inspiration and drive to everything we do.



Tom Murphy
co-chief creative officer
McCann New York

1) More than ever, the ideas that get talked about are the ones that take a position in the world. We've seen this happen this year in both extremely positive and negative ways. It was interesting that the Fearless Girl phenomenon and the Pepsi Kendall Jenner backlash happened within a month of each other. If you're going to take a stand, it's got to be in a way that is authentic to the brand.

2) At McCann, we are obviously immensely proud of the way "Fearless Girl" struck a chord. But there has been so much great work across the industry. I loved the Sandy Hook Promise film from BBDO.

You also happen to be catching me on the day after I saw Christopher Nolan's *Dunkirk* in Imax – I found it incredibly moving. Brilliantly directed. Despite many people deciding that movies are no longer where the interesting stuff is happening, they still have incredible potential to move people.



Christopher Neff
sr. director of innovation
the community

1) In focusing on the positive, given so many negative ways to answer this question, I would say the excitement around AR with the wider adoption of mobile-based AR. When Apple released their development kit and news of web-based AR likely to be on the new iPhone, excitement just exploded. I love AR for its ability to apply to any vertical and think that, with advancements in live visual detection, we will see a new age of daily exploration.

2) I thought "Boost Your Voice" and "Evan" served as perfect examples of how to properly use marketing as a platform to affect positive change. For the sake of pure enjoyment, how can you not love what Droga did for MailChimp? On a completely unrelated note, I just saw how Kimbal Musk has beautifully disrupted agriculture using shipping containers – it blew me away.

3) This question is such a big one if you think about the last several years and insane if you consider it historically. I will say that the Red Bull Stratos project operated as a perfect blend of advertising and entertainment with incredibly effective creative. It was a perfect stunt with amazing technical achievement that had us on the edge of our seats and ultimately changed the thinking around the possible execution of branded content. Fearless Girl had impeccable timing and underlying strategy. I will say that I think it shortchanged the existing art, but it generated buzz for a reason and, for the most part, really made people smile. Rarely does an ad become so iconic so quickly — this one truly did hit the masses.

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SHOOT

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COMMERCIAL EMMY



Emmy-nominated commercials (l-r): Google's "Year in Search 2016"; Squarespace's "Calling JohnMalkovich.com"; Ad Council's "Love Cam" and "We Are America"; and Gathering For Justice's "Why I March"

TV Academy's John Leverence Reflects On Current Crop of Emmy-Nominated Spots

By Robert Goldrich

LOS ANGELES—Our annual tradition continues with *SHOOT* sounding out John Leverence, sr. VP of awards at the Academy of Television Arts and Sciences, to get an entertainment industry perspective on the commercials nominated for the primetime Emmy which this year are: two Ad Council PSAs in the "Love Has No Labels" campaign from R/GA—"Love Cam" and "We Are America"; Google's "Year in Search 2016" out of 72andSunny; Gathering For Justice's "Why I March" from mcgarrybowen, San Francisco; and Squarespace's "Calling JohnMalkovich.com" out of agency JohnXHannes, NY.

The latter is the "outlier" in this year's field, assessed Leverence. While the other four nominated pieces are described by Leverence as "morality tales," the Squarespace spot deploys humor and the cantankerous persona of Malkovich to great effect. Directed by Miles Jay of Smuggler, the spot, which debuted during this year's Super Bowl telecast, features actor Malkovich in his fashion design studio talking on the phone to someone who has already claimed the domain name JohnMalkovich.com. This raises the question of who is being the real John Malkovich as the famous thespian tries to convince the other Malkovich to give him back his "rightful" domain name—but to no avail.

In its own way, the spot, related Leverence, is "kind of a hard sell, saying, 'Look, here's the problem. You can fix it by getting your domain name through Squarespace. There are no excuses. Otherwise you'll become an angry John Malkovich.'"

Four "warned"

The remaining four nominated com-

mercials play like "cautionary tales," observed Leverence, all carrying a sense of commitment, urgency and vigilance in promoting tolerance and inclusiveness.

The Ad Council PSAs are a follow-up to last year's Emmy winner, "Love Has No Labels," in which different skeletal figures emerge from behind an X-ray machine, revealing people for who they are and eliciting spontaneous, approving reactions from an audience.

This year "Kiss Cam"—directed by Floyd Russ of Tool—takes a page from that live stunt scenario only this time the reactions come from fans at the NFL Pro Bowl Game in Orlando, Florida's Camping World Stadium. This Ad Council piece puts a twist on the traditional sports stadium jumbotron "kiss cam" by replacing it with a camera capturing positive expressions of love, unity, diversity and acceptance across race, religion, gender, sexuality, ability and age. The Orlando venue carries a deeper meaning in that the filming of the spot took place not long after the June 2016 terrorist attack/hate crime at Pulse, a gay night club in Orlando, where 49 people were killed. Appearing in "Love Cam" was a lesbian couple who is seen kissing—they were survivors of the onslaught at Pulse.

The "Love Cam" spot was "very sweet, emotional and surprising," said Leverence, noting that in one scene a guy is next to a girl. The kiss cam puts them



John Leverence

into focus when the gent instead turns to his other side and kisses another man. The piece also captures affection between two elderly people, those who are physically challenged, and interracial romance.

Meanwhile Rocky Morton of MJZ directed Ad Council's "We Are America," a video which too introduces us to a diverse mix of folks, underscoring that the country is blessed by a full spectrum of age, talents, sexual orientation, race, religion and gender. Delivering a soliloquy in an "anytown USA" kind of environment is WWE wrestling star John Cena.

"John Cena walking through the streets as the people he's talking about emerge—women, veterans, Muslims—was very nicely done," said Leverence, adding that this message too struck a responsive chord with Academy voters.

Similarly we see different people, most of them women from different walks of life, explain "Why I March" in the Gathering For Justice PSA. Directed by Nannette Burstein of Hungry Man, the piece features celebs and others who explain what drives them to participate in the then upcoming Women's March (which took place in 370 locations worldwide on January 21, 2017). The PSA was created to help boost attendance at the various marches which were designed to express a message of solidarity and unity about women's rights to society at large and the then brand new Trump administration.



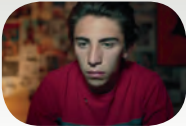
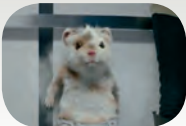






"They were marching for equality and fundamental human decency—a recurring theme in the nominated work," said Leverence.

And Google's "Year in Search 2016" too is an affirmation of people seeking a voice and taking action. Leverence said that the piece—produced by 72andSunny's in-house studio Hecho en 72—touched upon many different aspects of the year, it ultimately played like "a plea for peace, love and understanding," accentuated by excerpts from the Tony Award acceptance speech/sonnet by Hamilton creator and star Lin-Manuel Miranda—who spoke of his wife's love and alluded to the tragic Pulse mass shooting which occurred that very weekend. Miranda affirmed that "love is love is love is love is love is love" and "cannot be killed or swept aside."

The Google, Ad Council and Gathering For Justice entries all represent a pushback against divisiveness, a declaration that "this isn't the way it needs to be—even if that's how it is on the news cycle," said Leverence. "There's an urgency in these commercials about remembering that. This was enormously relevant at the time of Emmy voting."

This work, noted Leverence, appealed to the social consciousness of Academy voters. Whereas in the past, the tugging at heartstrings in nominated spots was along the lines of a lost puppy saved by the Clydesdales in a Budweiser-sponsored piece, the current climate calls for more overt messages. Instead of work that brings an easy tear to the eye, voters recognized emotional appeals which Leverence described as being "more direct and in your face. You can feel the urgency in the message."

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 University of Phoenix's "We Can Do IT"	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers; Adrea Lavezzoli, Leslie DiLullo, exec producers; Lindsey Lemman, producer; Amber Tissue, sound designer; Kate Vahnais, sr. producer. Good Ear Music Supervision, bicoastal Track: "Dreams" by the Cranberries	Beacon Street Studios, Venice, Calif. Amber Tissue, mixer; Kate Vahnais, sr. mix producer	180LA	Hornet, New York Dan Abdo, Jason Patterson, directors
2	 Clear's "Butch—Bridezilla"	Yessian Music, New York Brian Yessian, chief creative officer; Michael Yessian, head of production; Mike Dragovic, composer; Weston Fonger, sound designer.	Vinyl Mix, New York Weston Fonger, mixer	Mullen Lowe Singapore	Bullet Production, Bangkok James Leh, director
3	 Specialized Foundation's "Outride ADHD"	Q Department, New York	Lime Studios, Santa Monica, Calif. Rohan Young, mixer; Susie Boyajan, exec producer.	Goodby Silverstein & Partners, San Francisco	Tonic Films, Mexico City Johnny Green, director
4	 Kia's "The Arrival"	Licensed Music: "Ace of Spades" by Motorhead stimmung, Santa Monica, Calif. Rory Doggett, creative director; Gus Koven, sound designer; Kristina Iwankiw, exec producer.	Margarita Mix, Santa Monica, Calif. Nathan Dubin, mixer	David&Goliath, Los Angeles	MIZ, bicoastal/international Matthijs Van Heijningen, director
5	 Nike's "Debate This"	Barking Owl, West Los Angeles, Calif. Kelly Bayett, creative director/partner; Ashley Benton, producer; Morgan Johnson, sound designer; Houston Fry, music sweetening. Licensed music: "Shimmy Shimmy Ya" by Old Dirty Bastard	Lime Studios, Santa Monica, Calif. Zac Fisher, mixer; Susie Boyajan, exec producer.	Wieden+Kennedy, Portland, Ore.	Anonymous Content, bicoastal Tim Godsall, director
6	 AECOM's "Surfer"	SOUTH Music & Sound Design, Santa Monica, Calif.	Formosa Group, Hollywood, Calif. John Bolen, mixer; Lauren Cascio, exec producer Margarita Mix, Hollywood, Calif. Michael Greenberg, mixer; Patrick Knight, exec producer	Battery, Los Angeles	@LArge Productions, Los Angeles John Singleton, director
7	 Fruit of the Loom's "Magic Marker"	JSM, New York Joel Simon, chief creative officer/composer; Nathan Kil, composer; Jeff Fiorello, exec producer; Norm Felker, producer. Machine Head, Los Angeles Kip Smedley, sound designer; Stephen Dewey, creative director; Patty Chow Dewey, exec producer	Lime Studios, Santa Monica, Calif. Mark Meyuhas, mix engineer; Peter Lapinski, mix engineer assistant; Susie Boyajan, executive producer.	CP+B, Boulder, Colo.	Elastic, Santa Monica, Calif. Paul Mitchell, director
8	 Cisco's "Defined"	BANG, New York Timo Elliston, composer/sound designer; Wiliam Beres, composer; Brad Stratton, exec producer	Sound Lounge, New York Tom Jucarone, Glenn Landrum, mixers	Ogilvy & Mather, Chicago Karl Westman, agency music producer	PYTka, Los Angeles Joe Pytka, director
9	 Volvo's "Happy"	Music: "Wasp" by Feral Townhouse Music, New York Ben Dorenfeld, music producer; Josh Rabinowitz, director of music; Heard City, New York Keith Reynaud, sound designer	Heard City, New York Keith Reynaud, mixer	Grey New York	Biscuit Filmworks, Los Angeles Dan DiFelice, director
10	 Yoplait's "Anthem"	tonefarmer, New York Dan Sammartano, composer; B Munoz, producer.	Heard City, New York Keith Reynaud, Evan Mangiamelle, mixers	72andSunny, New York/Los Angeles	Bob Industries, Santa Monica, Calif. Nicole Holofcener, director

Beacon Street “Can Do IT”

University of Phoenix spot tops Tracks Chart

A SHOOT Staff Report

In the stirring CG animated film, a struggling single mom finds her job at the factory in jeopardy as robotics replace people in the workforce.

The inevitable finally happens as she is out of work and at a crossroads, floundering to see a path forward. Inspired by the love she feels and the responsibility she has for her kids, the mom enrolls in an online course at the University of Phoenix to get a degree in Information Technology (IT).

Hers is a story of triumph—for her, her family, and for women who are sorely underrepresented in the tech biz.

Directed by Dan & Jason (Dan Abdo and Jason Patterson) of animation studio Hornet Inc. for agency 180LA, this University of Phoenix commercial titled “We Can Do IT” tells a tale that is complemented and advanced by music and sound design from Beacon Street Studios in Venice, Calif. Also deployed in the spot is the Cranberries’ track “Dreams,” with bicoastal Good Ear Music Supervision providing its services.

The Beacon Street ensemble included composers Andrew Feltenstein and John Nau, EPs Adrea Lavezzoli and Leslie DiLullo, producer Lindsey Lerman, sound designer/mixer Amber Tisue, and sr. mix producer Kate Vadnais.

“We Can Do IT” topped a strong field as the number one entry in this quarter’s SHOOT Top Ten Tracks Chart.

Supporting the story

“Our biggest challenge was to make it authentic,” said composer Feltenstein.

“The subjectivity of the spot is extremely current—the job force being moved out by innovation (not immigration). A single mom struggling to reinvent her life and career is a sensitive subject.

“The lyrics of the Cranberries song are poignant and Good Ear did a great job finding this song as they pertain to the story,” continued Feltenstein. “But we had to reinvent the song, much like our protagonist, in a way that wasn’t preachy nor sappy. That was a challenge. So we set up live and tried to capture a true soulful moment, not over produce and not over think; just feel it as truth. The team from 180 was with us that night and we captured a beautiful moment. I feel it when I watch the picture with our music and we are grateful for the opportunity.”

Beacon Street sound designer/audio post mixer Tisue shared, “I feel that, in this spot, the music needed to take center stage to convey the emotion and poignancy of the hero’s journey and the passage of time. Since the spot doesn’t have dialogue, I wanted to also be able to create that same idea through my sound design. The development of technology plays such a large role as well and I wanted to punctuate certain moments so that the listener can feel it, but not necessarily hear it.

“It was interesting to watch the development of animation over time, the changes of scenery, the more details that became apparent and added to her journey,” continued Tisue. “It really allowed me to keep evolving my sound design to the very end.”



Beacon Street’s Andrew Feltenstein (l) and John Nau

NEW SERPENT SURFACES

Jon Spencer is joining bicoastal music house Singing Serpent as executive producer. He comes over from Black Iris Music where he oversaw operations for work out of accounts the likes of Xbox, Stella Artois, Toyota and GEICO.



Jon Spencer

Singing Serpent maintains shops in San Diego, Calif., and New York’s SOHO district. The company’s credits include such brands as Nike, Nintendo, Vans, BMW, Gentleman Jack, Subaru, Visa, Dunkin Donuts, Kraft, Target, Harley Davidson and Southwest Airlines.

TIME TO GET SHORTY FOR ANTONIO SANCHEZ

Musician and composer Antonio Sanchez is scoring premium cable network EPIX’s original series *Get Shorty* produced by MGM Television. This marks Sanchez’s first TV project.

The show is created by Davey Holmes (*Shameless*) who is also executive producing the MGM Television production with Adam Arkin (*The Americans*) and



Antonio Sanchez

Allen Coulter (*The Sopranos*) who also directed the first episode. The 10-episode, one hour dark comedy stars BAFTA Award nominee Chris O’Dowd (*Girls, St. Vincent*) and multi-E Emmy winner Ray Romano (*Everybody Loves Raymond*).

Get Shorty, which premiered on Aug. 11, follows a hitman from Nevada who tries to become a movie producer in Hollywood as a means to leave his criminal past behind. For the score, Sanchez is incorporating his signature percussive sound, but also the classically trained composer will incorporate an orchestral sound when applicable. Sanchez is best known in the film world for his score for Alejandro Inarritu’s *Birdman*.

PEREIRA SCORES EMMY NOM FOR SONIC SEA

Brazilian guitar legend and Grammy winning musician/composer/songwriter Heitor Pereira received his first nomination from the News and Documentary Emmys in the Music & Sound category for his score to *Sonic Sea*, a moving documentary that examines noise pollution in the ocean and how it affects sea life. The Grammy-winning Brazilian-born guitarist (Simply Red) turned Hollywood film composer (all the *Despicable Me* films, *The Smurfs*, the upcoming *Pitch Perfect 3*) created a deeply poignant, heartfelt and imaginative score for *Sonic Sea*.

Organic, electronic, and musical sounds were incorporated into the documentary score. The sound of the shipyard, the engines themselves created or joined the rhythm section. Long drone sounds were used as if being played by members of the orchestra. The score needed to reflect the diverse aspects of the film. The percussion evolved by incorporating the shipyard sounds and sonar. Horn sounds were manipulated to be used as chords in the score. These elements were used to reflect an aggressive musical element. These elements reflected negative aspects and the conflict affecting the whales brought on by man.













Sonic Sea

Conversely, for beautiful moments such as the whales migrating from Alaska to Mexico, clarinets were played in a pitch along with the feedback of guitars to mimic the sounds of the whales. Additionally, the sounds of whales and other creatures harmoniously living together along with a full orchestra deliver an epic dynamic to reflect the greatness and expansiveness of the underwater world of these creatures; this was to immerse the viewer both visually and aurally.

On another musical note, near the end of the documentary, a fisherman who came from generations of fishermen and was passing his profession to his children, saw his way of life disappearing because the underwater exploration was driving away his source of living. The music needed to reflect that, so a lullaby was created. The lullaby is as if the fisherman is singing to his grandchildren; the ocean will be okay. It’s a lullaby to show the problems but also the solutions. *Sonic Sea* addresses this issue with so much information critical to the ocean’s survival, the audience needed a lullaby—a melody of hope.

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 Kia's "The Arrival"	JAMM, Santa Monica, Calif. Andy Boyd, VFX supervisor/lead CG; Jake Montgomery, VFX supervisor/lead compositor; Brian Hajek, lead compositor; Patrick Munoz, Mark Holden, Flame artists; Dylan Brown, Nuke artist; Brian Burke, Zachary DiMaria, Kristen Eggleston, Nha Ca Chau, JT Lawrence, Steward Burris, Joshua Merck, Ty Coyte, Jordan Harris, Joel Durham, George Saavedra, CG artists; Ashley Greyson, producer; Asher Edwards, EP. (Toolbox: Flame, Nuke, Maya, Houdini)	David&Goliath, Los Angeles	MUZ, bicoastal/international Matthijs Van Heijningen, director
2	 Mercedes-Benz's "First Of A New Kind"	Sehsucht, Hamburg, Germany Ole Peters, direction; Stephan Reinsch, Jan Tiller, producing; Julius Brockelmann, art director; Malte Romainczyk, storyboard; Arthur Jagodka, Joern Fallendorf, editing. Postproduction/VFX Sehsucht Daniel Jahnel, VFX supervisor/CG lead; Timo von Wittken, Heinrich Loewe, Sebastian Welti, Janes Kreyenberg, Thure Koch, Philipp von Preuschen, Frank Spalteholz, Sebastian Kowalski, Stefan Galleithner, Martin Matzeder, Rafael Vicente, Fabian Schaper, Francesco Di Luisi, CG artists; Florian Zachau, compositing lead; Jona Maluck, Alexander von der Lippe, compositing artists; Steven Comann, DMP; Xavi Santolaya, color grading. (Toolbox: Softimage, Maya, ZBrush, Mari, Substance Painter, Arnold, Redshift, Houdini, Nuke, Davinci Resolve)	Lukas Lindemann Rosinski, Hamburg	Sehsucht, Hamburg Ole Peters, director
3	 Honda's "Dream Makers"	Time Based Arts, London James Allen, Mike Skrgatic, directors; Daniel Landin, DP; Bonnie Anthony, producer; Sheldon Gardner, Stephen Grasso, VFX supervisors; Luke Todd, Matt Jackson, Thiago Dantas, lead Flame; Jamie Crofts, Adam Paterson, Flame; Matt Shires, Bernie Varela, lead Nuke; Ralph Briscoe, Aitor Arroyo, Linda Cieniawska, Nuke; Chris Wood, Dan Davie, Tom Robinson, Stephen Ross, Mike Battcock, Sam Osbourne, Federico Vanone, Nigel Timms, Federico Guzzardo, James Mann, Oscar Gonzalez Diez, Dave Loh, Jeroen Hooghoudt, Tom Hall, Jess Gorick, 3D design; Sylvie Minois, James Husbands, Yibi Hu, Nigel Raynor, Ben Oliver, artists; Dan Lowe, additional photography; Tom Johnson, exec producer; Simone Gratarolla, colorist. (Toolbox: Flame, Nuke, Maya, Houdini, XSI, ZBrush, Mudbox, Mari, Marvelous Designer, Cinema 4D, After Effects)	Wieden+Kennedy London	Time Based Arts, London James Allen, Mike Skrgatic, directors
4	 Volkswagen UK's "The Button"	The Mill London Alex Fitzgerald, exec producer; Greg Spencer, shoot supervisor/2D lead artist; Leandro Vazquez, Eleanor Risdon, Richard Payne, George Cressey, 2D artists; Hugo Jackson, Aurelien Ronceray, David Hempstead, 3D artists; Cameron Johnson, matte painting; Gabriel Thomas-Ayache, motion graphics; Imogen Pai, production coordinator. (Toolbox: Nuke)	adam&eveDB, London	Independent Films, London Gary Freedman, director
5	 University of Phoenix's "We Can Do It"	Hornet, New York Dan & Jason, directors; Hana Shimizu, EP; Sang-Jin Bae, head of prodn; Kristin Labriola, development producer; Nikke DiCesare, producer; HyeSung Park, art dir; Stephanie Andreou, editor; Kendelle Hoyer, storyboard artist; Aiden Sugano, character designer; Christina Faulkner, designer; Riley Spencer, coordinator; Richard G. Kim, CG lead, Itg & render TD; Fred Kim, lead compositor; David Soto, Pedro Conti, character modelers; Michael Altman, character TD-animator; Javier Leon, Esau Perez, Marta Pomb, Marta Pomb, Javier Jaen & Isabel Garcia, environment modelers; Gabe Askew, FX TD; Matt Parent, Andrew Boccio, previs artists; Roman Kobryn, lead animator; Ozan Basaldi, Hee-Jin Kim, animators; Aaron Baker, Christine Kim, Itg & rendering; Elizabeth Ku-Herero, texture & look dev. artist; Dark Hoffman, matte painter; Shawn King, colorist. (Toolbox: Maya, Nuke, Adobe Creative Suite, Resolve, Vray)	180LA	Hornet, New York Dan & Jason, directors
6	 ArcBest's "Clouds"	Bent Design Lab, Portland, Ore. Joshua Cox, director; Stef Kofman, technical director/VFX artist; Dom Roberts, animation; Patrick Coan, animation/VFX artist; Sarah DeFlaminis, animation/3D models & textures; Cameron Carson, compositor; Elenz Harzewski, roto. (Toolbox: 3ds Max, Vray, Fume FX, Nuke)	Cramer-Krasselt, Chicago	Bent Image Lab, Portland, Ore. Joshua Cox, director
7	 Macular Society's "You Heard of Mac the Macula"	Aardman Animations, Bristol, UK Bram Tivwearn, director, compositor, 2D animation, FX; Sami Goddard, producer; Helen Argo, exec producer; Fernando Lechuga, 2D animation/compositor; Mathew Rees, 3D animation; Ben Toogood, lighting; Benjamin Craske, editor. (Toolbox: Photoshop, After Effects, Nuke, Maya, FX with VRay)	Caroline, Bristol, UK	Aardman Animations, Bristol, UK Bram Tivwearn, director
8	 Supercell/Boom Beach's "It's Lonely At The Top"	HouseSpecial, Portland, Ore. Kirk Kelley, creative dir/director; Carly Richter, producer; Lourri Hammock, exec producer; Cam Williams, editor; Rex Carter, Flame artist; Tim Price, storyboard artist; Alan Cook, environment designer, matte painter; Greg Kyle, animation lead; Beavan Blocker, Josh Look, animators; Karl Richter, VFX lead; Patrick VanPelt, TD; Kendra Phillips, modeling artist; Nikie Monteleone, texture artist, set dresser; Jose Diaz, set dresser/VFX; Matt Reslier, Isaiah Palmer, Itg. arartists; John Lally, rigger; John Corbett, compositor. (Toolbox: Maya, Nuke, Houdini, Mari, Flame, Photoshop, Shotgun)	Barton F. Graf, New York	House Special Kirk Kelley, director
9	 Fruit of the Loom's "Magic Marker"	a52, Santa Monica, Calif. Jesse Monsour, VFX supervisor; Manny Guizar, CG lead; Richard Hirst, Michael Vaglienty, 2D VFX artists; Phiphat Pinyosophon, Tom Briggs, Mike Bettinardi, Michael Cadenas, 3D artists; Cathy Shaw, roto; Gabe Sanchez, Flame assist; Meredith Cherniak, Michael Steinmann, producers; Patrick Nugent, Kim Christensen, EPs; Linda Carlson, Jennifer Sofio Hall, managing directors; Paul Yacono, colorist; Chris Riley, color assist; Jenny Bright, color producer. (Toolbox: Flame, Maya)	CP+B, Boulder, Colo.	Elastic, Santa Monica, Calif. Paul Mitchell, director
10	 2017 AICP Next Title Sequence	MPC New York Jesse Kurnit, exec producer; Angela Foster, Shane Dolly, producers; Ashley Bernes, 3D lead; Jacob Fradkin, Francisco Fraga, Monica Manalo, Liz Martin, Jemmy Molero, 3D team; Seif Boutella, 2D lead; Karen Weiss, Giulia Bartra, Warren Paleos, 2D team; James Tillet, colorist. (Toolbox: Photoshop, After Effects, C4D, Maya, Nuke)	none	MPC Creative, New York Andrei Juradowich, director; Christian Haberkern, Abby Chang, Daniel Uribe, designers

Baby Hamster Arrives At #1

VFX house JAMM tops chart with Kia :90

A SHOOT Staff Report

The centerpiece of Kia's new national campaign is a :90 cinema/online spot titled "The Arrival" about a newborn baby hamster who's super fast and as we soon learn, impossible to catch.

As it turns out, the ultimate destination for "The Arrival" is the number one slot in SHOOT's quarterly VFX/Animation Chart.

Set in a hospital, the commercial opens on a young nurse making rounds in the maternity ward when she comes across an empty bassinet. It's revealed that the missing baby is our speedy newborn hamster, racing through the hospital in a diaper and destroying everything in its path. Nurses, doctors, orderlies and other medical staffers chase after the baby hamster—aptly named Turbo—in hot pursuit.

To make its ultimate escape, Turbo dives off the roof of the hospital, utilizes a make-shift parachute and lands through the sunroof into a new Kia Turbo Soul. Already seated in the Soul are other Kia hamsters who welcome the newest furry addition to their family.

L.A.-based agency David&Goliath aimed to deliver a fresh take on Kia's ongoing hamster-themed fare, working with director Matthijs Van Heijningen of MJZ to give the narrative a true cinematic feel. Then, together with visual effects studio JAMM, they developed the character of the baby hamster and animated it within the real-world hospital environment. The film was shot with anamorphic lenses and was designed specifically to run in movie theaters.

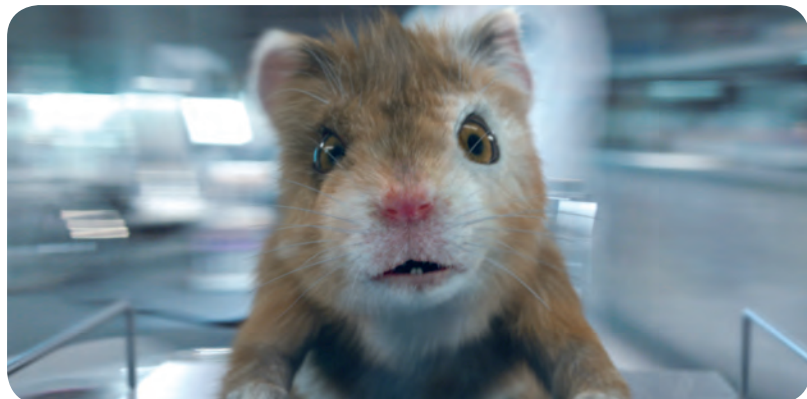
JAMM's Andy Boyd, who served as visual effects supervisor/lead CG on "The Arrival," shared insights into what the company's effects ensemble dealt with to make the spot a reality.

"There were a few creative challenges in creating a new CG character starting with the design," related Boyd. "Turbo had to be cute, mischievous and look like a baby. If you have no point of reference for scale, such as in a close-up, he has to still read as a baby or toddler and not a shrunk down adult hamster. We worked closely with [director] Matthijs in achieving the right balance of cute but cheeky."

Boyd added, "We used the latest Houdini 3D software for the fur and fur dynamics. Creating a realistic furry creature which integrates into live action plates has always been a challenge, and we called upon our years of experience doing creatures to get the spot done smoothly."

As for the biggest technical challenges that "The Arrival" posed to the JAMM team, Boyd cited among them being able to do justice to little Turbo's amazing speed.

"At full run he was moving 16 feet a second—that means his little legs were taking many steps in between frames! When animating such fast movement, it's really hard to judge the performance without rendering with motion blur. Such fast movement is also traditionally difficult to run fur simulations on, but we created a tool set that allowed us to do just that, while maintaining control over the behavior and feel of the fur."



Kia's "The Arrival"

TALENT INFUSION AT MILL+

Managing director Rani Melendez and exec creative director Phil Crowe of The Mill have spearheaded an influx of new hires to the Mill+ roster in L.A.

Coming aboard Mill+ are creative directors Bowe King and Evan Parsons, and executive producer Ben Leiser. Additionally, Mill+ head of production Elizabeth Newman has been promoted to exec producer.

King previously worked at The Mill in New York as art director, and most recently in Chicago as an integral part of the senior team.

Parsons has had stints at a range of studios including Buck, Sony Pictures Entertainment and Imaginary Forces. Prior to joining The Mill, Parsons was associate creative director at Hue&Cry for The Martin Agency where he directed and creative directed projects including Care's "Power of a Box," Oreo's "Mel's Mini Mart" and the show opener for CT5.



Elizabeth Newman

EP Leiser brings with him over 15 years of production experience, working for production companies including Believe Media, Park Pictures, MJZ and RSA. He also has extensive experience working with brands such as Apple, Lexus, Nike, Coca-Cola and HBO, recently leading the promo campaign for the network's successful limited series *Big Little Lies*.

Since joining Mill+ in 2013, Newman has produced a diverse range of powerful work including JAY-Z's epic animated music video for "The Story of O.J.," campaigns for Google Play, and the poignant titles and graphics for documentary feature *We Are the Giant*.

FRAMESTORE BRINGS HULK TO LIFE

Oscar-winning studio Framestore is showing its cross-platform capabilities yet again by bringing the powerful Marvel character Hulk to life on both film and commercial platforms. The Film team in London and Integrated Advertising team in L.A. collaborated on the latest CG characterization of Hulk for upcoming Marvel Studios releases and Renault's commercial "Renault Kwid."



Framestore's Hulk

"We've honed a very tight transition pipeline for film characters into other platforms," said creative director Ben West. "The ability to utilize detailed assets with complex rigs ensures we're meeting the cinematic standard demanded for Marvel projects."

Shot in São Paulo by Smuggler director Jonathan Gurvit, the "Renault Kwid" adventure begins as a man imagines what the Hulk would do as news breaks that a satellite is falling towards Earth. Framestore artists brought Hulk to life with his signature leaps taking him to the top of the Banco Banespa building before smashing the explosive satellite mid-sky.

Framestore worked to exaggerate Hulk's strenuous muscle and facial detail. The teams worked closely together to enhance the amount of detail needed in his muscles, including in the rig, muscular weight in animation, textural displacements of veins, lighting art direction to enhance angles, and shot-specific muscle sculpting to refine even further. Other subtle yet essential details of Hulk include peach fuzz on the body, facial stubble and sweat stems.

TIMBER SHOWS "LOYALTY" FOR KENDRICK LAMAR

Timber once again contributed to Kendrick Lamar's artistry, this time in his new music video "Loyalty" featuring Rihanna. The cinematic piece, directed by Dave Meyers via production house Freenjoy with VFX by Timber, stands as a metaphoric exploration of loyalty under diverse and thrilling circumstances, from city rooftop ledges, where Rihanna holds onto Kendrick's arm for dear



Kendrick Lamar's "Loyalty"

life, to surrealistic sharks stealthily ascending from the ground. The Timber team included creative directors Jonah Hall and Kevin Lau, EP Sabrina Elizondo, Flame artists Miles Kinghorn and Tim Miller, Nuke artists Andrew Ashton, Matt LaVoy, Jason Forster, Eric Almeras, Eduardo Anton and Michael Loney, and CG artists Jeff Willette, Kevin Gillen and Erik Zimmermann.



Christian Berger, AAC



Frankie DeMarco



Gary Baum



A scene from *Happy End*

DPs Reflect On Their Collaborations and Collaborators

Christian Berger, Frankie DeMarco, Gary Baum discuss working relationships with directors

By Robert Goldrich

One DP has an ASC Award, a Camerimage Golden Frog and an Oscar nomination on the strength of his collaborations with a noted filmmaker.

Another cinematographer has enjoyed working relationships with directors that have resulted in three Film Independent Spirit Best Cinematography Award nominations, among other honors.

And our third DP recently garnered his eighth career Emmy Award nomination—four of which entailed lensing for the same director.

Here are observations and reflections from Christian Berger, AAC, Frankie DeMarco, and Gary Baum.

Christian Berger, AAC

Berger has enjoyed an ongoing, fruitful working relationship with director Michael Haneke, a collaboration which most recently yielded the feature *Happy End*. Berger and Haneke have teamed on six films over the years, including *The White Ribbon* which won the 2009 Cannes Palme d'Or and earned the DP not only the ASC Award for Outstanding Achievement in Theatrical Features but also a Best Cinematography Oscar nomination in 2010. Berger earlier won the coveted Camerimage Golden Frog for his work on Haneke's *The Piano Teacher*.

Starring Isabelle Huppert and Toby Jones, *Happy End*—which debuted at this year's Cannes Film Festival—is a drama about a family set in Calais with the European refugee crisis as the backdrop. Haneke said he was drawn to the fea-

ture film by “a tough script, very strong and minimalistic—80 short pages for a 120-minute film. And of course it is always quite interesting to go on a journey with Michael Haneke.”

Berger's journey with Haneke began with the feature *Benny's Video* in 1992. “He called me at the end of the 1980s because he saw my first own feature [as a director], *Raffl*, and wanted to work with me,” recalled Berger. “But by that time I was busy with my second feature *Hanna Monster*, *Darling*. So the first opportunity for a collaboration was *Benny's Video*.”

The other two features which Berger shot for Haneke were *Hidden* and *71 Fragments of a Chronology of Chance*.

Berger said of Haneke, “I always like directors with a clear handwriting and precise vision. Michael Haneke is without any doubt one of the few. I believe in general that there is no art without precision. That might be sometimes hard work and there is never any guarantee for success. But one thing is for sure—without precision, no takeoff. Easy to say...because too much precision can become very easily hard and narrow. And not enough leads quickly into a sloppy soup. Haneke is always on that kind of rope dance and I try to find my balance on that rope as well. But I like it—if it works, you get strong results.

“Over the years,” continued Berger, “many of the preparation discussions from earlier days became obsolete. Today we check locations together, we speak about the shooting list and the atmospheres—that's it. I believe in his scripts

and trust his wonderful work with the actors. And he trusts me with my lighting and framing. I do my best to keep technical obstacles away from him.”

For *Happy End*, Berger deployed the ARRI ALEXA SXT and the ALEXA Mini cameras with what he described as “my beloved” Cooke S4i lenses. Among the challenges posed by *Happy End*, Berger cited a pivotal scene between grandfather and granddaughter shot over two days. Noting that he was “so happy about the opportunity to work with the great Jan-Louis Trintignant”—the lauded actor who portrayed granddad Georges Laurent—Berger related, “We were on an original set with an open view through a big window. The weather and light conditions were constantly changing—the bright sun and dark cloud game. We handled it with my Cine Reflect Lighting System [CRLS] to ensure a stable, homogeneous light situation for that very sensitive scene. But it was a challenge.”

Berger and Bartenbach Lichtlabor teamed to develop CRLS, an energy efficient system designed to mimic nature; like the sun, it uses a single powerful beam light source, and deploys a range of reflectors and scrims to alter the character of the light and to light entire scenes. In addition to creating new aesthetic possibilities for the camera, CRLS gives actors and directors an extra measure of flexibility and freedom. Berger used the system for the first time to some degree in *The Piano Teacher*, and then assorted other films, including a MasterCard commercial. Notable features shot by Berger

which benefited from CRLS included *The White Ribbon*, *Ludwig II*, *The Notebook*, *By The Sea*, and *The Night of a Thousand Hours*.

As for his biggest takeaway from working on *Happy End*, Berger observed, “Even if it's not a first-time experience for me, I'm still surprised how difficult it can be to work for simplicity and I'm still satisfied if I can achieve it.”

He has striven to achieve it not only for Haneke but in tandem with other notable filmmakers over the years including Luc Bondy, Wolfgang Gluck, Stephan Gaghan, Amos Gitai, Janos Szasz, Angelina Jolie, Virgil Widrich, Terrence Malick, and the duo of Peter Sehr and Marie Noelle.

Frankie DeMarco

Like Berger, cinematographer DeMarco had a feature which debuted at this year's Cannes Film Festival, lensed for a director with whom he has collaborated regularly. The movie is *How to Talk to Girls at Parties*, helmed by John Cameron Mitchell.

DeMarco scored one of his three Independent Spirit Award nominations for Best Cinematography on the strength of a Mitchell-directed film, *Hedwig and the Angry Inch*, in 2002. The DP's first Spirit nod was for director Larry Frandsen's *Habit* in 1998. DeMarco also earned a nomination in 2014 for J.C. Chandor's *All Is Lost*.

DeMarco has an extensive filmography with Mitchell spanning short and long-form fare. On the latter front, De-

CINEMATOGRAPHERS & CAMERAS

Marco shot *Shortbus* (2006) and *Rabbit Hole* (2010) for which Nicole Kidman earned a Best Lead Actress Oscar nomination. *How to Talk to Girls at Parties* is the fourth feature he has shot for Mitchell; it stars Kidman, Elle Fanning and Ruth Wilson, and is billed as a story about the birth of punk rock in London, the exuberance and exhilaration of first love, and the perennial mystery of how to talk to girls at parties.

Meanwhile DeMarco remains active in commercials, having shot Mitchell-directed ads over the years for Revlon (with Emma Stone, Halle Berry, Olivia Wilde), Lady Dior (featuring Marion Cotillard) and Rimmel Cosmetics (with Kate Moss).

Fortuitous circumstances brought DeMarco and Mitchell together. In looking for DPs for a Sundance Filmmakers Lab in 1999, Michelle Satter, who still runs the program, reached out to DeMarco at the recommendation of a producer. "I talked to Michelle for a half-hour or so and based on the timber of my voice, I guess, she thought John and I would be a match," smiled DeMarco. "Somehow, she was right. We got along very well. At the time he had the promise of \$7 million to do the movie *Hedwig and the Angry Inch*—he had been doing the play and was looking for a DP. He was going to star in the movie but was wondering whether or not if he should also direct it. Or would he be better off with a separate director or a co-director? His experiment at the Sundance Lab was to see if he could star and direct something himself. What he found in me was a good partner. And he wound up starring and directing the film, which we embarked on a year later—with limited time and money."

Hedwig and the Angry Inch went on to considerable acclaim, including winning the Audience Award and Best Director honors at the 2001 Sundance Film Festival. From this sprung a lasting relationship in which the two have become accustomed to turning obstacle into opportunity, a prime example coming in *How to Talk to Girls at Parties* which Mitchell wanted to shoot in Super 16. But at the 11th hour, the whole Super 16 plan collapsed. DeMarco, though, had sometime earlier done an ARRI ALEXA test, shooting a Super 16 extraction from the digital camera. "I pulled this little test

out of my hat and John embraced it," recalled DeMarco. "He could realize his vision for the film."

DeMarco wound up deploying a compact ALEXA AMIRA camera which offered great flexibility, and thanks to ARRI the option of a Super 16 extraction.

DeMarco cited the personal rapport he enjoys with Mitchell. "John comes from a theater background, meaning he likes feedback," shared DeMarco. "He likes to be critiqued by people who care and whom he trusts. Producer Howard Gertler and I give him that feedback. We discuss what's working and what isn't. We challenge him a little bit. He's not defensive in any remote way. He loves to discuss and collaborate."

DeMarco's ties to directors extend well beyond Mitchell. The DP lensed Chandor's theatrical motion picture directorial debut, *Margin Call*, which went on to win Best First Feature and the Robert Altman Award at the 2012 Film Independent Spirit Awards. DeMarco and Chandor then again teamed on *All Is Lost*, starring Robert Redford. Among DeMarco's other feature credits are director Jay Chandrasekhar's *Beerfest* and *The Babymakers*, Jay DiPietro's *Peter And Vandy*, and James C. Strouse's *Winning Season*. The latter two premiered at the Sundance Film Festival.

On the TV front, DeMarco lensed an episode of *Mad Men* directed by Lesli Linka Glatter, the ABC-TV miniseries *Madoff* directed by Raymond De Felitta and starring Richard Dreyfuss in the title role of con artist Bernie Madoff, and an ABC pilot, *The Jury*, which was directed by Neil Burger and centered on a murder trial as seen through the eyes of individual jurors. At press time, DeMarco was in the midst of shooting season two of the Amazon con man series *Sneaky Pete*.

For DeMarco, one discipline informs another. He has found his commercial-making experience invaluable in longer form narrative storytelling. "Each shot in a commercial is artfully crafted from the composition to the lighting to the action and perspective. Each shot has to be since you only have a little less than 30 seconds. Each shot is a distilled communication of maybe 10 to 15 different ideas. Working in that discipline helps me distill shots in a feature or TV show to their essentials

while still conveying many ideas. I can distill two or three of the shot ideas for a feature into one shot. You can create a tighter story and let shots evolve."

DeMarco also finds inspiration in jazz. "All those modalities, different scales and rules that can be broken. Jazz musicians break them with full knowledge of what they're doing. You can create something beautiful by breaking or bending the rules. Rules are just guides. In music they're guides that help fellow musicians communicate with each other, to play together. I have to communicate with a director but once I know the filmmaker's vision, we can break rules, and distill down shots to realize a creative vision."

Gary Baum

Last month Baum picked up his eighth career Emmy nomination—for the "Crime Time" episode of *Superior Donuts* (CBS) in the Outstanding Cinematography for a Multi-Camera Series category.

Baum said he enjoys the working rapport on *Superior Donuts*, which takes us into a donut shop that's trying to find its way in a changing neighborhood undergoing gentrification. The series revolves around the relationship between Chicago donut shop owner Arthur Przybyszewski (portrayed by Judd Hirsch), his new employee, Franco Wicks (Jermaine Fowler), and the shop's various customers. In his mid-70s, Arthur is an old-fashioned and sometimes grumpy widower. Franco, a young African-American who had come to the shop regularly as a kid, sees Arthur as a mentor and friend whom he wants to help in the struggle to keep the donut shop viable.

In the "Crime Time" episode, Franco is concerned over Arthur's routine of getting up early and walking the streets in a potentially dangerous neighborhood. When a local dry-cleaning store is robbed, those concerns heighten. But just as, if not more concerning, to Franco is Arthur buying a gun. For the episode, Baum found himself working on new sets, including a gun range and a bowling alley modeled after a retro-looking, punk-themed alley in downtown L.A. The shooting requirements of these sets along with his having to make street scenes look like part of a more expansive neighborhood were among the challenges Baum

encountered on the episode.

"Crime Time" puts Baum in the running for his second Emmy win; the first coming in 2015 for the *Mike & Molly* episode "Checkpoint Joyce."

And just as he did for "Checkpoint Joyce," Baum deployed the Sony F55 with Panavision 11:1 Primo lenses for "Crime Time." For a multiple-camera sitcom shot in front of a live audience, Baum finds the F55 to be his "camera of choice at the moment; the cameras are basically tied together in one-big brain which controls the various setups. And when the camera is paired with those lenses—which were designed for the Panaflex film camera before digital ever came around—you get a different look, something more cinematic."

Another common bond between "Checkpoint Joyce" and "Crime Time" is that Baum was brought onto both series by James Burrows, the producer-director who has won 10 Emmys spanning such shows as *Taxi*, *Cheers*, *Frasier* and *Will & Grace*. (The "Checkpoint Joyce" episode of *Mike & Molly*; incidentally, was directed by Victor Gonzalez.)

Baum first met Burrows 20-plus years ago on the set of *Friends*—Burrows was directing and Baum was a camera assistant at the time. Baum moved up the industry ladder to operator, reconnecting with Burrows on *Will & Grace*. When Tony Askins, ASC, retired and recommended that camera operator Baum succeed him as DP on *Will & Grace*, executive producer/director Burrows afforded Baum that opportunity. Burrows later directed the pilot for *Mike & Molly*, bringing Baum into the fold on that series.

Four of Baum's eight Emmy nominations have been for series (*Gary Unmarried*, *2 Broke Girls*, *Mike & Molly*, *Superior Donuts*) episodes directed by Burrows. And Burrows served as an exec producer on all the shows for which Baum has earned nominee status.

"Jimmy has played a major role in my career. We enjoy a great collaboration," said Baum, who noted that he's about to embark on the return of *Will & Grace* to NBC. "It's a reunion I couldn't pass up. It's where Jimmy and Tony [DP Askins] gave me my first big break as a cinematographer. I will always be grateful for their trust in me."

Director Tim Damon Shows Off High Performance Type R Director Tim Damon recently traveled to Honda's Proving Ground to capture the new Honda Civic Type R in action for agency RPA. Damon's stills and footage are being used on the car's dedicated website, to help prospective buyers build the Honda Type R of their dreams.

Dustin Kaufman Earns 'Editor' Wings at Cutters, Begins Test Flight in Kansas City The principals of international creative company Cutters Studios announced the promotion of Dustin Kaufman to the position of editor, and the immediate launch of a new satellite studio in Kansas City.

Mont Albert Road Signs Director Matthew Palmer Mont Albert Road has added writer/director Matthew Palmer to its roster. Palmer was recently featured in the Saatchi & Saatchi New Director Showcase for his short documentary *One Week In April*, which shone a light on toddlers and guns.

The PMA Announced Additional Keynote Speakers The Production Music Association (PMA) announced two additional Keynote Speakers who will be featured during the group's annual Conference – Composers Jeff Danna and Mychael Danna. NMPA President/CEO David Israelite is also a Keynote Speaker for 2017 Conference

Believe Media Signs with Fox-Mills, Inc. for East Coast Representation Believe Media has announced that it's partnered with the independent repping company Fox-Mills, Inc. for East Coast representation in the US.

Killer Tracks Feel Good Music Featured in KXTV's 'Blah Blah Land' *Blah Blah Land*, a television promo for KXTV-TV, Sacramento, featuring music from Killer Tracks, an industry leader in production music, came up big at the 2017 PromaxBDA Local Awards.

Fortium CEO Mathew Gilliat Smith To Speak at IBC Cyber Security Program Fortium Technologies, a leading developer of digital file security solutions for the media and entertainment industry, will participate in two expert panel discussions at IBC's C-Tech Cyber Security Program.

EditShare Finalizes QUALES Acquisition EditShare, a technology leader in intelligent shared storage and media management solutions, has completed the acquisition of QC specialist QUALES.

ArsenalFX Color Nurtures The Next Generation of Colorists for TV ArsenalFX Color, a leading TV post house, has been nurturing the next generation of Colorists for TV, due to a field that is currently facing a paucity of new talent. The company has announced the promotion of both Rory Gordon and Greg Werner to Senior Colorists.

SIGGRAPH 2017 Concludes with Strong Attendance SIGGRAPH 2017, the world's leading annual interdisciplinary educational experience showcasing the latest in computer graphics and interactive techniques, has concluded in Los Angeles with over 16,500 attendees from around the world.

Love Hope Strength Band Announced Partnership with Killer Tracks Killer Tracks announced that *I Can, We Can and Love +*, will be released this month via the Killer Tracks Artists Series. A percentage of the revenue from the licensing of the songs will go to Mike Peters' Love, Hope, Strength Foundation which "leverages the power of music to expand the bone marrow registry." Two more songs will be released later this year.

Directing Duo Jacob/Slade Joins A Common Thread Continuing to add unique talent to its roster, A Common Thread has signed the directing team of Enno Jacobsen and Kristina Slade, who work as Jacob/Slade, for exclusive representation in the United States.

LRXD Opens Content Production Unit, LRXD Films, To Develop Film Without The Fat Health and Happiness Agency LRXD is expanding into the movie business. Its new video production department, LRXD Films, is designed to develop original assets to make creative, quality web, mobile and broadcast content without outlandish costs.

Red Giant Releases Trapcode Suite 14, the Industry-Standard Package for Motion Graphics Artists Red Giant released Trapcode Suite 14, a major update to the industry's most essential tools for creating 3D motion graphics and visual effects in Adobe® After Effects®.

Assimilate Scratch VR Certified by Facebook Live 360 Ready for Live Streaming Assimilate's Scratch VR is now certified as a third-party software for the Facebook Live 360 Ready program.

HOUND Content Teams Up With Management Shop Maavven For Commercial Endeavors Los Angeles-based branded content studio HOUND has teamed up with visual artist management company Maavven for commercial representation of their diverse slate of artists.

Adorama Captures the Sweeping Charms of Europe in the Next Season of 'Through The Lens' Adorama, one of the world's largest photography, video, audio, imaging and electronics retailers, debuted *Through The Lens: Europe*, the latest addition to its popular online docu-series, on Tuesday, August 1. Premiering on the AdoramaTV YouTube channel, *TTL Europe* features some of the most captivatingly popular Instagrammers from across Europe as they share their experiences, culture, inspiration and photography tips.

NPACT Partners With Pond5 NPACT, the trade organization that serves the producers of non-fiction entertainment content, announced it has signed an exclusive partnership with leading stock-footage and creative-asset company Pond5 to help help NPACT members enhance production while reducing costs

Sigma's First Short Film *blur* Selected for LA Shorts International Film Festival Sigma Corporation of America, a leading still photo and cinema lens, camera, flash and accessory manufacturer, announced the selection of Sigma-produced short film *blur* for the LA Shorts International Film Festival's 2017 Film Program

STORY's Ky Dickens Captures The Love Between Dogs and Their Owners in Beneful Campaign STORY's Ky Dickens has directed a new campaign for Nestlé Purina's Beneful where real dog owners—and real dogs—discuss what they love about the healthy, "grain-free" dog food.

Director Ben Hoffman Joins charlieuniformtango Lola Lott, charlieuniformtango principal/CEO, announced Director Ben Hoffman has joined charlieuniformtango. Ben Hoffman brings over twenty years experience in the film industry to charlietango.

Where Do Creativity and Imagination Come From? Renowned Philosophy Professor Stephen T. Asma has just completed the writing of his ninth book, entitled *The Evolution of Imagination*. Through the new book, published by the University of Chicago Press, Asma takes his readers on an extraordinary tour of the human creative spirit.

Picture Production Company Places First Order For EditShare XStream EFS 300 Single-Node Solution EditShare, a technology leader in intelligent shared storage and media management solutions, announced that elite film-marketing agency

Picture Production Company (PPC) is the first facility to place an order for the brand new EditShare XStream EFS 300 single-node, scale-out storage platform.

Alchemy Post Sound Teams with Beatstreet NYC for *Welcome to the Wayne* The animated series *Welcome to the Wayne* recently debuted on Nickelodeon, becoming the network's first original series to move from digital to broadcast, having originally launched in 2014 as a series of shorts on Nick App and Nick.com.

***Baby Driver*: Sound Designer Julian Slater Creates a Syncopated Soundtrack for TriStar Hit** *Baby Driver*, the critically-acclaimed new film from TriStar Pictures and Writer/Director Edgar Wright, centers on a young getaway driver named Baby (Ansel Elgort) who suffers from tinnitus, a medical condition that causes him to hear a constant ringing in his ears. He copes with the problem by listening to music at high volume through earbuds. For much of the film, the audience experiences the action from Baby's perspective. So, they hear the music that he hears (including tracks by Beck, Dave Brubeck and the Beach Boys) while the action around him happens in perfect sync.

Carbon Crafts Mesmerizing Visual Tapestry To Highlight Intricacies of Amway's Atmosphere Sky Creative studio Carbon brings its renowned VFX talents to an absorbing, CGI-animated film that promotes Amway's Atmosphere Sky air purifier.

IBC News: CARTONI to Launch MASTER 65, "Smart Deployment System" Tripod and More CARTONI, developer of innovative camera support systems designed and manufactured in Italy, will present at IBC 2017 a new tripod system and significant expansions to its MASTER, MAXIMA and LAMBDA

EditShare To Show Its Flow Independence, QUALES QC Magic and New EFS Parking Storage at IBC2017 EditShare, a technology leader in intelligent shared storage and media management solutions, announced that IBC2017 will serve as the stage to showcase its new software-defined Flow media asset management platform.

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 announce your news or video release to amp up the "buzz" among the entertainment & advertising industries motion picture segments' movers and shakers from Hollywood to Bollywood and from Madison Avenue to Cannes and beyond. To get more info on how to "Toot Your Own Horn" via SPW visit **pr.SHOOTonline.com**



Oron, Pardee, Sakai Reflect On 2017 Thus Far

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Avi Oron
owner/editor
Bikini Edit

1) It seems the priorities in advertising have changed. The current trend is pushing quantity over quality. With all the opportunities and placements for advertising across all media, there seems to be less thought and care that goes into developing and executing good creative ideas. Everything is over tested and safe, which has led to most advertising being uninspired and overdone. There is an illusion that there are fewer opportunities to flex our creative muscles and utilize our craft. But now is the time to break through the white noise and create something sophisticated, daring and bold; pure entertainment that will resonate with viewers.

4) Advertising used to be entertainment. People would watch and be engaged by commercials on television. The dynamic has changed dramatically. Thinking beyond today in the near future, I believe that viewers will push back and turn off the ads whenever/wherever they can. There is an overabundance of advertising being pushed to viewers. We tend to create what is falsely considered suitable for their tastes and forgot about what is engaging and compelling. If we just get back to the basics and offer entertaining and emotional stories, we will have a better way to connect with the targeted customers.



Michael Pardee
executive producer/owner
The Mission

1) 2017 has validated the simple fact that the industry is ever changing. Broadening your scope, outreach and offerings is vital if you want to stay relevant. Partnering with other like minded people and entities to help solve clients problems is crucial. Being more than a service company has been one of our goals. Whether it's direct to brand work or offering up solutions to clients that

don't have the budgets that they once had and help to solve their problems is imperative. Being agile and nimble in 2017 and beyond is and will be the new normal.

4) You have to open new doors. Being reactive is never a good business model. Along with our focus in animation and VFX for the advertising community, we have launched a sister company called Trio Media Ventures. Through our partners in Trio, we have begun development on a full length feature animated film with a Chinese based media company. For us, this has been a great opportunity to show what we are capable of, in addition it gives us the opportunity to tap into our network and talent pool. It also gives us the opportunity to leverage this experience and show what we can offer up to clients not only in the ad world but other business sectors that we traditionally wouldn't be exposed to such as non-profits, education and publishing companies to name a few.



Natalie Sakai
executive producer/partner
ContagiousLA

1) I recently read an article by Nadya Powell called "Dear John: a breakup letter to the advertising community." Nadya writes about how creating campaigns in response to the data is killing advertising. We're racing to the bottom. To an extent, I agree with her because I think a lot of advertising is playing it safe these days. We're feeding viewers what we think they want to hear instead of challenging them. I got into this business to shape culture, not to react to it. When we get boards that push the envelope and embrace creativity, we fight for them like our lives and livelihoods depend on it. They just aren't common anymore. I'm not sure who to blame - data, the clients diversifying, or the amount of content needed now to feed the beast - but we need more fearless creativity. I believe in the revival of the advertising golden age.

2) I hear the statement "I don't see why I have to choose" play in my head a lot after watching Daniele Anastasion's "Run Mama Run." The ESPNw series tracks runner Sarah Brown as she trains for the Olympic trials while pregnant. Daniele's series resonated with me because it asked "can we build our careers and our families at the same time?" Advertising and commercial production aren't known for being family friendly. Stories like "Run Mama Run" have made me more aware of work-life balance with my team, because it's important to grow ourselves at home and in the workplace.

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Flash Back

August 19, 2012 The industry is shocked and mourning the death of director **Tony Scott, 68**, whose filmography includes *Top Gun*, *Days of Thunder*, *Man on Fire*, *Deja Vu*, *Crimson Tide* and *Unstoppable*. He also is known as a founding father of production companies **RSA** and **Scott Free**...Tribal DDB New York has hired **Jason Milano** to serve as creative director. He brings more than 12 years under his belt crafting branded experiences for clients such as: **2k games**, **Adler Planetarium**, **Ally Bank**, **American Express**, **Beer Nuts**, **The Chicago Building Commission**, **Ford Motor Company**, **Nivea**, **Omnicom Group**, **Sony**, **Starwood Hotels**, and **W Hotels**. At Tribal DDB he will be working on **H&R Block** and **Pfizer's Thermacare** and **Children's Advil** accounts. He previously was vice president/creative director at **Digitas**....The **Production Music Association**—which promotes and protects the rights and interests of publishers and composers of music for use in film, television, radio and new media—has elected **Warner/Chappell Production Music CEO/president Randy Thornton** to the post of chairman.... Media company **Gannett Co.** has bought **BLiNQ Media LLC**, a company that helps businesses advertise on social networks such as **Facebook**....

August 17, 2007 Director **Sebastien Chantrel** has joined **Santa Monica, Calif.-based TWC (Thomas Winter Cooke)** for exclusive commercialmaking representation in the U.S. He was formerly handled stateside by **Identity, New York**....Director/DP **Matt Goodman** has joined **Santa Monica-based Plum Productions** for commercials....**FilmCore Editorial** has promoted **Jon Ettinger** to managing director, overseeing its shops in **Santa Monica, San Francisco** and **New York**. Ettinger, who's served as executive producer of the **San Francisco office** for the past dozen years—a title he continues to hold—will be at the helm of national operations for the editorial/post house. Ettinger succeeds **Steve McCoy**, co-founder of **FilmCore**, who recently retired from the company....**Phasmatrope Studios**, a **Haverford, Pennsylvania** shop, has added director **Guy Quinlan** to its roster and opened a **New York office** under the aegis of **Christine DoRego** who was formerly a producer at **Dallas-based advertising agency The Richards Group**....

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MID-YEAR REPORT CARD

Stevens, Zel Share Views

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Damian Stevens
managing partner
Arcade

1) Impressions, impressions, impressions. When you produce more content, you get more impressions. Does that mean they are good impressions? Is our future about impressions or good work? Quality and craft are the foundation of our business. Quality over quantity. Less is more.

2) "Fearless Girl" and "We're the Superhumans" were so good. Simple and thoughtful. Great concepts that were well executed. Plays to less is more.

3) I would say "Fearless Girl" by far. The message is strong and timely. Simple and thoughtful. The "impressions" were there because it was impressive. Relevant. In this case, do the impressions matter? No. It's great for what it is and that's why people reacted the way they did.

4) I don't believe in crystal balls but love the Magic 8 Ball. I'd love to see thoughtful and meaningful work that has an impact on human beings. Don't get me wrong, I realize we're in a business of selling goods or services. My hope is to be part of and see work that makes a difference.

5) The recent awards shows have shown that things that make a difference will be recognized. Good work in general will be recognized. I'd love to see a lot more good work in general which will come from clients being fearless while not focusing on impressions. Look at Superhumans, Audi "Duel", etc. Simple and entertaining.



Antoinette Zel
CEO/co-founder
The Story Room

1) Quality video content and "cause" marketing is particularly relevant today. Brands are starting to understand that in order to connect with people, they must stand for something and be involved in a positive cause. On the other hand, as marketers continue to increase their spend on mobile video, there is a desire for increasing the quality and production value of the content in a way that remains engaging, organic but impactful.

2) The Story Room's *American Girl* doll stop-motion animation web series on YouTube for Mattel (Season 1) was a particular phenomenon because the young fans of the doll became obsessed with our content that essentially was a tutorial for young girls to produce their own stop motion animation. We then referred to the influencers who were already driving a significant audience with their own stop-motion animation in our series, which made it all a circular and inclusive program. You can watch a preview here: <http://agzcrew.com/webby/short-form/>

4) We believe there will be a surge of VR content in the industry for the next few years. It is going to raise the bar in terms of producing and delivering accessible content to audiences in the VR world.

5) Storytelling is the driver, regardless of the medium. Despite digital efforts to saturate audiences with brands, those few select creatives who understand the basics of a story – characters, tension, resolution—will succeed. It is not easy with certain brands, but if you try hard enough, you can deliver a quality craft to build brands.

6) Today, our investment is in talented storytellers more than in technology. Yes we are creating bots for clients and new platforms for others, but the north star is always that evasive narrative that is interesting, compelling and intriguing enough to lure savvy consumers today to actually stop and pay attention to your story. Be interesting. It's all you've got.

street talk

BRF (B-Reel Films) is growing its entertainment division, hiring Hollywood producer Philip Westgren as the company's first head of original content in the U.S. to drive expansion of its English-language slate. Based in BRF's LA office, Westgren will report to company founder/CEO Pelle Nilsson. Prior to joining BRF, Westgren ran Oscar-nominated producer Lawrence Gordon's company. In the next year, BRF has a number of high-profile entertainment projects and theatrical premieres in the works including *Euphoria*, a feature film starring Oscar winner Alicia Vikander, Eva Green and Charlotte Rampling. Additionally, BRF is in pre-production on *Midsummer*, a psychological horror film, written and directed by Ari Aster; the second season of *Before We Die*, a record-breaking Scandi Noir TV series; and feature films from directors such as Anna Odell and Peter Grönlund. Other projects include documentaries on professional snowboarder Shaun White, and author Stieg Larsson (*The Girl with the Dragon Tattoo*). BRF is also opening an office in Oslo, Norway to tap top talent and the strong commercial production market in the region. Audun Lyngholm Wittenberg, previously at Vice and FanteFilm, has been brought on to run the office as managing director/executive producer....Digital agency The1stMovement (T1M), with offices spanning from Los Angeles to Denver to Hong Kong and a variety of clients including Cisco and *Women of Wrestling*, has brought longtime agency exec Jeffrey Dumo on board as its new VP of partnerships and strategy. Dumo spent nearly two decades working in client relations, business development and strategy, including several years as founding partner of Design Reactor, then managing partner and chief executive officer at experiential digital design shop Array Interactive. Now at T1M, Dumo reunites with company CEO Ming Chan, who also previously worked at Design Reactor...

report

New York/San Francisco-based content creation/production studio BODEGA has expanded its national business development team, bringing on board Janice Wagdy for Midwest live action sales representation and Corey Rosen as sr. creative account executive in San Francisco. Liz Laine will continue to rep BODEGA in the Midwest, specific to its animation division offerings. Rosen will lead direct to client business development on the West Coast, leveraging his diverse background in the creative space, spanning work as a VFX supervisor, director, writer and marketing and business development director. Rosen will work out of BODEGA's recently expanded San Francisco office. Bob Cagliero, BODEGA EP/business development said that the additions of Wagdy and Rosen complement the company's diverse client base and brand trajectory with specific, targeted sales and client service....Production company DECON has brought on former Tool of North America head of development Mike Lobikis as head of strategy and development. Alongside executive producer Misha Louy, Lobikis will spearhead the production company's business development and brand partnerships across traditional media, digital and experiential projects. Lobikis has over a decade of experience representing award-winning creative talent at industry shops that have earned major industry accolades including Emmys, Cannes Lions, D&AD, Clios, Webbys, AICP Awards, One Show and many more. Lobikis will lead the growth of DECON's Los Angeles office, expanding its directorial roster, and client partnerships globally. He will work to fuse the diverse creative talents of DECON's directorial roster with sister media and content company Mass Appeal's entertainment and cultural caché to bring in-house creative and media expertise to brand clients....

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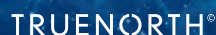
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