

The Road
To Oscar
Prequel

6

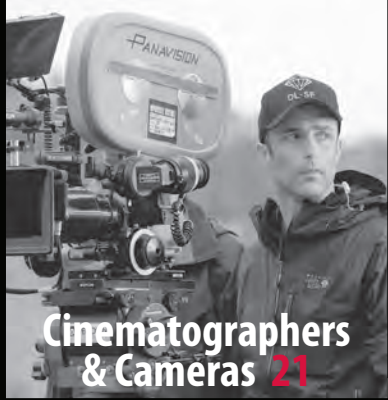


Photo from *Amadeo* by Jan Thijs, courtesy of Paramount Pictures

www.SHOOTonline.com

October/November 2016

SHOOT



Cinematographers
& Cameras 21



VFX & Animation
Top Ten Chart
26

DIRECTORS Fall 2016

Profiles of (top left clockwise) Garth Davis; Alma Har'el; Kirsten Johnson; Jeff Nichols; Luke Scott; Ted Melfi; and David Mackenzie. 12



Top Ten Tracks Chart
24



SHOOT "Behind The Scenes" Summer Photo Contest Results 31

BTS Photo by Timothy Kanehek from Sundance Film "The Land"

GROOVE GUILD

NO BORDERS. NO BOUNDARIES.

MUSIC + SOUND + AUDIO POST

www.grooveguild.com



**LARGE FORMAT 8K SENSOR
TRUE 4K ANAMORPHIC**

MILLENNIUM

DXL

**DIGITAL
CAMERA**

**LARGE FORMAT OPTICS
PRIMO 70s w/ INTERNAL MOTORS
CUSTOM ACCESSORIES
RECORDS 2K PROXIES
CUSTOM COLOR SCIENCE
ERGONOMIC DESIGN
OPEN FILE ARCHITECTURE
EXTRA LIGHTWEIGHT**



WWW.PANAVISION.COM

LIGHT  IRON

WWW.LIGHTIRON.COM

EDITORIAL

Publisher & Editorial Director

Roberta Griefer

203.227.1699 ext. 13 rgriefer@shootonline.com

Editor

Robert Goldrich

323.445.6818 rgoldrich@shootonline.com

ADVERTISING

Digital & Print Rates & Information
marketing@shootonline.com

203.227.1699 ext. 13
www.shootonline.com/go/advertise

Advertising Production

Gerald Giannone

ads@shootonline.com

203.227.1699 ext. 12

OFFICES

Main Office

256 Post Road East #206

Westport, CT 06880 USA

203.227.1699 Fax: 203.227.2787

West

323.445.6818

Circulation

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Custom Reprints

Michael Morgera

203.227.1699 ext. 11 mmorgera@shootonline.com

SHOOT Publicity Wire

203.227.1699 ext. 12 publicitywire@shootonline.com

© 2016 DCA Business Media LLC. All rights reserved.
SHOOT and SHOOTonline are registered U.S. trademarks.

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

Print Issues

Subscription Service

circulation@shootonline.com

SHOOT (ISSN# 1055-9825) printed edition is published bimonthly for members by DCA Business Media LLC, 256 Post Road East, #206, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 184, Lowell, MA 01853

USPS (06-234)

SHOOT ePubs

The SHOOT >e.dition weekly ePub is published on Friday. The SHOOT Dailies are published daily Mon.-Fri. Brand New[s] weekly ePub is published Wednesdays. SHOOT Screenwork published Mondays.
www.shootonline.com/subscribe

SHOOTmobile

Get the latest. Anytime. Anywhere. Any Location. Get SHOOT & SPW News texts on your Smart-phone by texting follow SHOOTonline to 40404 in U.S.

SHOOT is printed in the U.S.A.



SHOOT is a member of:



Find SHOOT online at: www.SHOOTonline.com
or at:



ECA & Directors Series' Parallels

The Emerging Cinematographer Awards (ECA) ceremony held at the DGA Theater in L.A. last month was in some respects a microcosm of SHOOT's Directors Series with its director profiles, its close-up look at up-and-coming talent, and a Cinematographers & Cameras feature exploring not only DPs and their choice of equipment but also their collaborative relationships with directors.

All these elements were present in the ECA opening remarks. Kicking off the event was Steven Poster, ASC, president of the International Cinematographers Guild, which honored the work of the ECA competition winners for the 20th straight year. Poster in turn introduced director Richard Kelly who hearkened back to his feature directorial debut, *Donnie Darko*, and the good fortune he had to

secure Poster as its cinematographer.

Kelly recalled that as he was considering different DPs for *Donnie Darko*, he ran across Poster and his credentials, including 2nd unit on Steven Spielberg's *Close Encounters of the Third Kind*, additional photography on Ridley Scott's *Blade Runner* and then serving as DP on Scott's *Someone to Watch Over Me*.

ship with cinematographer Adam Stone, most recently on *Loving*; and Garth Davis extolling the virtues of Greig Fraser, ASC, who shot the director's first feature, *Lion*.

The industry lifeblood of new talent—like Kelly back in the days of *Donnie Darko*—is also front and center in our Up-and-Coming Directors feature which centers on four filmmakers who have landed

Cinematographers of Poster's caliber can turn a no into a yes when it comes to helping to realize a director's vision.

Kelly said that as a young director starting out, being able to secure Poster for *Donnie Darko* was “a huge blessing,” adding that cinematographers of Poster's caliber can turn a no into a yes when it comes to helping to realize certain aspects of a director's vision.

The value of such collaboration is evident in this issue's Fall Directors Series lineup of profiles which includes: Jeff Nichols discussing his working relation-

their first spot production house roosts.

And our Cinematographers & Cameras story delves into the bond between DPs and directors. As Poster said when addressing the ECA gathering, he remembers and cherishes having “so much fun arguing” with Kelly on projects about camera positioning and assorted other creative and technical considerations. It's the type of arguments that bring people closer together, smiled Poster.

POV

By Ross Grogan



New Rules Unlock VR's Branding Power

Some in the media are calling 2016 the Year of Virtual Reality. Others say the headsets and technology are still several years away from mass adoption. While people argue back and forth about where virtual reality fits in the media universe, there are some truisms that aren't controversial. First, virtual reality, or 360-degree video, is being supported with billions in technology investment. The largest names with some of the biggest market caps are betting heavily: Google, Facebook, Samsung, Apple, HTC, Sony. Every day, VR is being applied to education, gaming, engineering, architectural design, urban design, therapy, theme parks, concerts, retail, fundraising and fitness. Second, and most important, the VR experience, when executed well with an appreciation for the medium, can be one of the most powerful branding and advertising tools ever

devised. For instance, instead of shooting beautiful running footage of a car, now creatives can offer up virtual tours of both the exterior and interior of the auto.

Wielding the new found power of VR requires agency creatives to think, plan and tell a story in totally different ways. VR gives us the power to immerse people in various experiences, but now our audience has the freedom to look away. They can and do look anywhere and everywhere. The controlled “look here” devices employed by traditional filmmakers do not work in this medium. A new breed of VR filmmaker will emerge to help us navigate this new world.

Simply positioning a 360 camera rig in the center of some event does not make for compelling viewing. A user will only watch a minute or less of an uninspired VR content experience. Instead, use the old adage, “story, story, story” to drive the narrative and keep the viewer engaged.

Here's some other do's and don'ts in VR: DO have motion, but keep it deliberate and to a minimum. Delicate movement is good, anything else might backfire. DO plan for the creative to engage as many senses as possible. DON'T ever interrupt the viewer's VR experience without a really good reason. VR is so immersive; people need to know what's coming. DON'T forget the audio. Adding spatial sound will only enhance the experience. DO plan on a longer timeline for images and sound post. There are always glitches to be ironed out.

In the end, killer content that takes you into another time, place, or even body will be the brand builder for the future. Deep immersion still begins with written words and ideas, though, and that's one rule that will never change.

Ross Grogan is the L.A.-based EP for *The Cavalry Productions*, *SPECTACLE VR/AR* and *Galanta Media*.

Margaret Johnson

Reflections from GS&P's 1st female CCO

By Robert Goldrich

Just a couple of months ago, Margaret Johnson was promoted from partner/executive creative director to chief creative officer of Goodby Silverstein & Partners. She became the agency's first woman CCO. The shop's founders and co-chairmen Jeff Goodby and Rich Silverstein remain involved in the creative but it's Johnson who oversees the department.

A 20-year agency vet, Johnson was promoted to ECD in 2014 and partner in 2012. This year she led GS&P to the third-most award-winning year in its history, which resulted in 13 Cannes Lions.



"I feel a great sense of responsibility to ensure that the agency's legacy lives up to what Rich and Jeff set out to create 33 years ago."

SHOOT: Reflect on what becoming CCO means personally and professionally.

Johnson: Professionally, I feel a great sense of responsibility to ensure that the agency's legacy lives up to what Rich and Jeff set out to create 33 years ago. At the same time, I want to leave my own stamp on this place. Personally, I feel vindicated. After the birth of my first child, I had lunch with a recruiter from WPP, who told me there were a lot of male creatives in advertising who were more famous than me—not because they were more talented, but because they put a lot of effort into building their personal brands. Her advice was to define and build my own brand. This promotion tells me that I succeeded in making a name for myself in the industry without compromising my creative standards.

SHOOT: What are your priorities in your new role as CCO?

Johnson: As CCO I want to continue challenging our people to create work that's never been done before, using the best storytelling tools out there. In the past year, we expanded from using media into actually designing and creating products—a new line of chips with Frito-

Lay and a bespoke Instagram-formatted beverage with SONIC. We became the first to create an emoji linked to a social cause and the first to use Oculus Rift to take people inside a piece of art. A few of these ideas came from sitting on Facebook's Creative Council and participating in their hackathons. The press and recognition that came from those firsts were astounding, and I want to keep pushing the boundaries that way. If we're going to sustain this momentum, we need to provide creatives with the tools they need to be inspired. Right now, we're expanding our in-house production facility, a social

content studio and the BETA Group, a creative technology group. We're also continuing to put our in-house media planning and buying at the center of the creative process for clients like Adobe.

Rich and Jeff will be alongside me in this next chapter, though I am in charge of hiring and the overall creative output. They are my advisors and mentors, and are always great sounding boards.

SHOOT: What are the biggest challenges facing agencies like GS&P today?

Johnson: The challenge is to hold onto that human element while staying at the front of the tech curve—resisting the temptation to use new technology for technology's sake rather than because it's the best tool to tell a story with. Recently, we've been talking a lot about "Mass Intimacy," which is the idea of work that lots of people want to engage with because it affects them on a personal level. Our human, emotional approach is key. We're already doing this work in the form of DORITOS Rainbows to support LGBT rights; films that call out sexual assault on college campuses; and an emoji that empowers people to fight cyberbullying. These are issues that people feel passion-

Continued on page 11

SPIELBERGS PICK UP SCENT FOR DOLLAR SHAVE CLUB

Directing duo Spielbergs (Alex Karpovsky and Teddy Blanks) of NY-based Washington Square Films takes a literal approach to the laughable scents for top men's shower gels in this humorous new campaign for Dollar Shave Club's new line of body wash, Wanderer. The spots take on common stereotypes of men's scent marketing: the jacked-up muscle man, the party-crazed millennial and the romance novel hunk.



The Spielbergs team weaves its signature awkward dynamic into each spot, offsetting the extreme personalities with shoppers taking in the bizarre behavior in utter disbelief.

Spielbergs have collaborated with Dollar Shave Club before, having helmed the debut seven-spot campaign for its skincare line, Big Cloud.

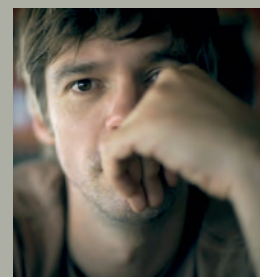
AFI CONSERVATORY ALUMNI WIN EMMYS

AFI Conservatory alumni took home Primetime Emmys this year, including: *The People v. O.J. Simpson: American Crime Story* executive producers Dante Di Loreto (AFI Class of 1991) and Brad Falchuk (AFI Class of 1994) for Outstanding Limited Series; *The Voice* executive producer Lee Metzger (AFI Class of 2000) for Outstanding Reality Program; Allison Jones (AFI Class of 1981) for Outstanding Casting for a Comedy Series for *Veep*; and Julie Janata (AFI Class of 1981) for Outstanding Picture Editing for a Structured or Competition Reality Program for *Who Do You Think You Are?*

This year marks Jones' second consecutive Emmy win for *Veep*, and Metzger's second consecutive win for *The Voice*.

PEOPLE ON THE MOVE....

Production company Rodeo Show, launched in 2015 and led by founder/EP Raphael Leopold, has opened the doors to its new home in Venice, Calif., and added directorial talent. Coming aboard Rodeo Show are directors Simon Cracknell, Bryce Gubler, Nick Jones, and comedy duo McCoy|Meyer (Eric McCoy and Justin Meyer). They join a directorial lineup which includes Him & Her, Ross Cooper, Oliver DeFilippo, Michael Koerbel, Kevin Osgood, and Devin Super Tramp. McCoy|Meyer has worked for such brands as Verizon, Reese's Puffs Cereal, P&G, Mattel, and Famous Footwear. Cracknell has over a decade of experience as a director and photographer with work on campaigns for the likes of Coca-Cola, Schweppes, Johnson's, Pantene, Orange, and Nike. He has earned numerous industry accolades including a 2014 Cannes Bronze Lion for his Pantene "Labels Against Women" spot as well as multiple BTA's, D&A's, Adfest and Kinsale honors. Gubler has shot with a number of top tier one athletes, including Kobe Bryant, Christiana Ronaldo and Andy Murray.



Simon Cracknell

Bryce started his career as an editor, cutting numerous documentaries and episodic TV series for MSNBC, Discovery and BRAVO before seizing the opportunity to segue into directing when he moved to Europe in 2006. From there, he began to rapidly build his directorial reel on docu-style campaigns, directing commercials and branded content for clients such as Canon, Nike, Red Bull and Adidas. Jones has directed over 100 commercials, online campaigns and promos, and over 75 hours of broadcast television spanning comedy, drama and entertainment. On the TV front he has worked with the likes of Simon Pegg, Martin Freeman and Ricky Gervais. He has helmed spots for such brands as AT&T, Fiat, McDonald's and Ikea....



THE BEAUTY SHOTS YOU EXPECT, WITH THE DIVERSITY OF LOCATIONS YOU DON'T.

Filming in the U.S. Virgin Islands is one unbelievable shot after another. You'll find a diversity of locations from rural farmland, lush rain forest and rolling hills to quaint European towns, cosmopolitan settings and colorful Caribbean architecture. Not to mention picturesque beaches. You'll also find an experienced film community with English-speaking crews and the convenience of U.S. currency. For more opportunities in St. Croix, St. John and St. Thomas, call 340.775.1444 ext. 2243. Plan your production at filmUSVI.com.



afci member

Download the FilmUSVI app



NEW!
Up to 17%
Transferable
Tax Credit

Up to
29%
Cash
Rebate



U.S. VIRGIN ISLANDSSM
st CROIX st JOHN st THOMAS

FILMUSVI.COM

Editors In The Awards Season Conversation

Joe Walker shares insights into *Arrival*; Steven Rosenblum reflects on *The Birth of a Nation*; Jake Roberts discusses *Hell or High Water*; Julie Monroe on *Loving*

By Robert Goldrich



This prequel to *SHOOT*'s annual The Road To Oscar series of feature stories focuses on the art of editing and four of its notable practitioners: Joe Walker, ACE, Steven Rosenblum, ACE, Jake Roberts, and Julie Monroe.

All four are in the awards season conversation: Walker for *Arrival* (Paramount Pictures); Rosenblum for *The Birth of a Nation* (Fox Searchlight); Roberts for *Hell or High Water* (CBS Films) and Monroe for *Loving* (Focus Features).

Walker and Rosenblum have Oscar pedigrees. The latter has three career Academy Award nominations for Best Achievement in Film Editing while Walker has one.

Here are insights from all four editors on their work currently in the Oscar running—and the directors with whom they collaborated on those films.

Joe Walker

Editor Joe Walker feels blessed professionally, getting the opportunity to collaborate in recent years with two of the era's

most talented auteur filmmakers, Steve McQueen and Denis Villeneuve. Walker has cut three McQueen films—*Hunger*, *Shame*, and *12 Years a Slave*, the latter earning a Best Editing Oscar nomination and winning the Best Picture Academy Award in 2014. And now Walker is working on his third film with Villeneuve, the much anticipated *Blade Runner* sequel which at press time was in the throes of production. Walker first cut *Sicario* (2015) for Villeneuve, followed by *Arrival*, a science fiction drama that's slated for release next month and which is already generating critical acclaim, deemed as being a worthy Oscar contender across several categories.

Based on "Story of Your Life," a short story by Ted Chiang, *Arrival* depicts alien beings who bring spacecrafts to Earth, hovering slightly above terra firma at sites throughout the globe. A team is assembled—which includes linguist Louise Banks (portrayed by Amy Adams), mathematician Ian Donnelly (Jeremy Renner) and U.S. Army Colonel Weber (Forest Whitaker)—to investigate and commu-

nicate with the other worldly lifeforms. Is their visit to our planet a prelude to a global/galactic war? Or does it signal an opportunity for peace and unprecedented scientific and societal progress based on technologies and knowledge from a civilization more advanced than ours?

Walker observed, "We've been starved for really intelligent science fiction for some time. This story touches your heart but is not afraid to delve into science in a non-Hollywood way. To have Denis' trust to cut this film was amazing. I'm glad we had done *Sicario* together previously. From that you build not just a trust but an environment, a safe place, to experiment. Sometimes an experiment can fail but you keep trying to ask the right questions and come up with the right answers in order to do justice to the story. *Arrival* posed brilliant challenges editorially—CGI aliens, exploring the whole backstory of Amy Adams' character while advancing the overall story and trying to make the most use of Bradford Young's great photography. That's another area in which I

ROAD TO OSCAR PREQUEL

feel fortunate—getting the chance to work with Bradford’s imagery in-between cutting the photography of Roger Deakins on *Sicario* and *Blade Runner*.”

Editing the CG alien beings was an ongoing process, continued Walker. “That was still coming together at the very end of our schedule. It was like constantly keeping clay moist and working it. We had a more elongated edit than *Sicario* which by comparison felt more straightforward. In *Arrival* we feathered varied elements into the story, building to a climax at the end. It makes for a strong, satisfying conclusion, a film that we hope people will think about for ages.”

Walker said his team provided stellar support, noting that he promoted 1st assistant editor Javier Marcheselli to VFX editor and 2nd assistant Mary Lukasiwicz to 1st assistant on *Arrival*. Walker said that Marcheselli did “the most amazing temps” on *Sicario*, helping to bring about the pivotal tunnel sequence creating kaleidoscopic points of view. For *Arrival*, Walker added that Marcheselli has not only an expertise in effects but also an approach which is like editing in “a petri dish in which we can grow things and throw more into the mix as we go.” Lukasiwicz meanwhile facilitated workflow on *Arrival*, helping Walker to liaison in an optimum fashion with other teams contributing to the film, including the visual effect ensemble.

Underscoring how he, Marcheselli and Lukasiwicz complement one another, Walker noted that one day an ADR session got canceled on *Sicario*. “We could have slipped off and taken a break but instead I proposed a little challenge, doing an intentionally awkward cut of some Oscar ceremony footage. We had some fun with it. Mary did a great cut, extending reactions and the awkwardness of the situation. Javier rotoed people out and the background spun like a kaleidoscope. My cut centered on music. As it turns out my approach was sound-based, Javier’s was visual, and Mary’s was a combination of the two. We all bring something different to the team.”

“*Arrival* shows how much my team has grown,” continued Walker, alluding to others beyond Marcheselli and Lukasiwicz. “I remember *Shame* was me and one assistant throughout the whole film. Slowly my

team has expanded ever since. On *Blade Runner* the team gets bigger still since we are dealing with hundreds of more effects shots that we had even in *Arrival*.”

Villeneuve’s vision, though, takes the lead, said Walker, noting that *Arrival* is “an art film smuggled into a Hollywood film tin. It’s an inspiring big budget art film. I’m so delighted with the reviews. Denis is a master of suspense, mystery and tension. Both Steve [McQueen] and Denis share that bond—being experts at creating these very tense films, placing you on a roller coaster ride that you can’t stop. *Sicario* was like that with an opening sequence that was a brilliant piece of planning, making for an engaging, long, tense experience.”

McQueen and Villeneuve have another dynamic in common. “They both have a fantastic way of fanning the creative flames. They will you on when they see you are in a good direction, and their feedback is so valuable.”

Steven Rosenblum

With *The Birth of a Nation*, which marks the feature directorial debut of Nate Parker who stars in the film as slave rebellion leader Nat Turner, some project that editor Steven Rosenblum could be in line for his fourth Oscar nomination. The first three were for the Edward Zwick-directed *Glory* in 1990, the Mel Gibson-helmed *Braveheart* in 1996, and the Zwick-directed *Blood Diamond* in 2007. Rosenblum has also been lauded for his TV work as reflected in an Emmy win for his cutting of the “First Day/Last Day” episode of *thirtysomething* in 1989.



The Birth of a Nation



Photo by Jennifer Reddick

Steven Rosenblum, ACE

Rosenblum additionally won ACE Eddie Awards for *thirtysomething* as well as the features *Glory* and *Braveheart*.

Rosenblum recalled his agent calling him about a budget-challenged film titled *The Birth of a Nation*. When the editor heard it was about Turner, his immediate reaction was “tell them I’m interested. I want to do it.” He went on to explain why the project struck such a responsive chord. “I’m a long-time history student and am interested in that story. I know that story. It’s an important story.”

The next night Rosenblum got a phone call from Parker who also wrote the screenplay. “I talked to Nate for a good hour about the story, how he was doing it, life in general. Right then and there I told him I’d love to edit the film though my schedule was a little tight—I was cutting *Blood Father* for Mel Gibson at the time and was lined up to next work on *The Promise* [directed by Terry George]. In between the two, I could put in 12 weeks for Nate and get in a really good cut. That’s what I did. Joe Hutshing came in for a few weeks to edit as well.”

Rosenblum offered a piece of advice to first-time director Parker. “This wasn’t the first time I had ever done a film with someone directing himself in a big movie,” noted Rosenblum. “I told Nate to be the star of the movie. Don’t short yourself as an actor. A director instinctively wants to make sure everyone else is taken care of. But give your performance the takes needed to be successful.”

In the big picture, Rosenblum assessed that what Parker did “was amazing—an epic, powerful period piece working with a limited budget and limited time.”

Regarding how he collaborated with Parker, Rosenblum noted that he was given “the freedom to do my cut. After he saw my cut, we’d talk about relevant issues—how for example essentially privileged people see the world as compared to the non-privileged. We talked about race a lot, perceptions about it. One example comes to mind. We had a good industry screening of the movie for professionals when I realized I didn’t invite hardly any African-Americans to the screening. He said, ‘Of course you didn’t,’ underscoring how we’re raised, the inherent latent attitudes we carry around and how we have to fight to change them. In that same vein, there’s a dinner table scene in the movie in which the land owner is trying to re-establish the farm as a place of prominence in the community. Nate said it was probably his fault that he didn’t communicate to me that he wanted to see what the servants were doing in the scene. Duh, of course that should be the perspective, I thought. But that didn’t occur to me at first. So I recut the scene to show the servants. Everything played off of them instead of what I originally thought. When you think you’re color blind, that can be a double-edged sword. Most of the time the color you see is white. That was a major life lesson for me.”

Still Rosenblum has learned many lessons well as evidenced by his winning in 2011 the Franklin J. Schaffner Alumni Medal which is awarded annually to an alumnus of either the American Film Institute (AFI) Conservatory or the AFI Conservatory Directing Workshop for Women, who best embodies the qualities of the late director: talent, taste,

Continued on page 10

“ARRIVAL’ WILL GRAB YOU AND REFUSE TO LET GO.

THIS FILM GRIPS YOU FROM THE BEGINNING and doesn’t from an American studio in some time. Denis Villeneuve imbues

need showy effects to do so. It’s the most **REMARKABLE AND UNUSUAL FILM EXPERIENCE** the movie with a **SLEEK BUT SELF-EFFACING STYLE** that lets the performers have plenty of room to build characters as people amongst the **ELLIPTICAL AND EERIE SPECTACLE.”**



FOR YOUR CONSIDERATION
IN ALL CATEGORIES INCLUDING

BEST DIRECTOR
DENIS VILLENEUVE

ARRIVAL

Editor Insights Into Cutting Hell or High Water and Loving

Continued from page 7

dedication and commitment to quality filmmaking. Established by Schaffner's widow, Jean, in 1991, the Alumni Medal celebrates the recipient's extraordinary creative talents and artistic achievements.

The AFI played a pivotal role in Rosenblum's career. It was at the AFI Conservatory that he met Zwick, cutting his student film. They became good friends but didn't work together immediately as professionals. Rosenblum had to serve a five-year union apprenticeship. He was an assistant when Zwick and Marshall Herskovitz embarked on their first TV show, *thirtysomething*. "Ed asked me to edit it. The studio said I hadn't edited anything. Ed insisted and I was on my way. Everything built from there. *Glory* was the next project."

Jake Roberts

Jake Roberts has enjoyed a fruitful collaborative relationship with director David Mackenzie, editing five of his films: *The Last Great Wilderness* (2002), *Perfect Sense* (2011), *Tonight You're Mine* (2011), *Starred Up* (2013) and this year's *Hell or High Water*, a drama set in West Texas and centered on a pair of bank-robbing brothers (Toby portrayed by Chris Pine and Tanner by Ben Foster) and the two Texas Rangers (Jeff Bridges as Marcus and Gil Birmingham as Alberto) pursuing them. Toby and Tanner team to rob branch after branch of the bank that is foreclosing on their family land. Their robberies are a means to combat a systematically rigged financial game stacked against them. Meanwhile Marcus is looking for one last triumph on the eve of his retirement; he and Birmingham are constantly trading barbs, which do little to conceal what is a deep-rooted friendship. The character-driven story generates empathy as well as sympathy for the couples on both sides of the law—though in no way making excuses for the brothers' crimes.

"We had just finished *Starred Up* and David sent me this script [by Taylor Sheridan who penned *Sicario*]," recalled Roberts. "I was expecting it to be something more U.K.-based and involving themes more similar to what we had done previously. Instead it was a breath of fresh air. For someone who grew up with American cinema, it was a chance to play with Americana, sunbaked terrain a world

away from Glasgow where both David and I lived at the time. It was a wonderful opportunity to tell a story with great characters. I felt a very strong voice coming off the page and knew David would do something interesting with it."

As an editor, Roberts observed that *Hell or High Water* was a balancing act in some respects. "The energy between the two brothers is very different than the energy between Jeff [Bridges] and Gil [Birmingham]. We had to mesh those scenes. We had shot Chris [Pine] and Ben [Foster] before Jeff even arrived. In a sense half of the movie was in the can before we started the other half."

The other balance Roberts had to attain was between drama and comedy. "In the edit you have to make those elements jell together. The humor couldn't feel like it was interfering with the serious moments."

Roberts was a trainee at an edit facility when he first met Mackenzie who was making shorts and music videos. "David was in his early 30s. I was in my early 20s," recalled Roberts. "He asked me to step in to edit for him on a trial basis for a week." That eventually led to Roberts cutting a short and then a low budget feature for Mackenzie some 15 or so years ago. The two then went their separate ways but eventually came together again for the 2011 release *Perfect Sense* followed by three more features. "When we reunited, we started to develop a shorthand. I now know his tastes and instincts, what performances he will be drawn to. Editing is very much about taste in general. You have to share a lot of tastes. Equally there are places where you differ. Between us we come up with what's right for any particular scene or moment. There has to be a lot of common ground. Ninety percent of the time we agree. When we don't, there's a mutual respect and a thought-provoking conversation to work things out."

Julie Monroe

Loving is the third Jeff Nichols-directed feature Julie Monroe has edited. Their first collaboration was on the acclaimed *Mud* (2012), and it was a bit of a transition for both of them. "*Mud* was the first time Jeff hadn't cut a film of his own himself," related Monroe. "He had cut *Shotgun Stories*



Julie Monroe

(2007) and *Take Shelter* (2011). I remember him telling me 'it might be frustrating to have you do what I see, Please forgive me for that.' We wound up feeling each other out a little bit, figuring out the dance and how he could get comfortable letting go so that I could grab a piece of performance and put it together. We got more comfortable with each other as we got into the film. We'd sit back on the couch, talk and then try things together. He got away from needing to physically touch the editing equipment. Later on *Midnight Special*, which was a complicated story, we spent the most time just sitting in the room together, exploring options."

For *Loving*—which tells the true story of Mildred and Richard Loving (portrayed respectively by Ruth Negga and Joel Edgerton) whose interracial marriage got them jailed and exiled from Virginia in 1958—Monroe said, "the opening scene of Richard's marriage proposal to Mildred kind of set the tone for the couple's relationship. Once we finished that section, the rest just sort of came together, letting Joel and Ruth do amazing things with their eyes and bodies, wonderful interactions. Just letting them be and not being worried about a scene being too long. We let the scenes be long to get the most out of their amazing performances."

Nichols in turn was also enthused over Monroe's performance. He told *SHOOT* that he and the editor "have a really nice shorthand together. I was particularly meticulous on *Loving*, maybe the most meticulous execution of any of my scripts with precise camera movement and edit points. She seems to know where I'm going which is important because it's not like I shoot a lot of coverage. She has a great intuition of where I'm headed. It

takes a special person to have a director like me who has certain ideas about where edits are going to come—and for her to help fulfill that yet be creative outside of that, showing me things I didn't see about my own stuff. She does this in a really beautiful way. There's no ego involved in it for either of us. She's trying to make the most beautiful cut possible."

Monroe feels fortunate being able to work with Nichols, who also wrote the screenplay for *Loving*. She was particularly gratified by feedback to the film from actor Colin Firth who served as a producer on *Loving*. "After seeing the movie, Colin said he felt like he suffered with this couple in such a simple, profound way. As an audience reaction," noted Monroe, "that was what we meant to do."

Nichols and Monroe put the focus squarely on Richard and Mildred Loving. While the case led to a landmark Supreme Court decision upholding interracial marriage, *Loving* offered no courtroom drama, instead centering on Richard and Mildred's love story and how their lives were impacted by a gross injustice. "To be part of such an important, beautiful project—in collaboration with Jeff—was quite special," affirmed Monroe.

Loving has Monroe in this year's Oscar conversation but she is no stranger to recognition, having been nominated for an ACE Eddie Award for *De-Lovely* (2004), which was directed by Irwin Winkler. And she's enjoyed fruitful collaborations with filmmakers other than Nichols, perhaps most notably—and most pivotal early on in her career—with Oliver Stone. As an assistant editor, she worked extensively with Stone for an extended stretch, then reunited with him years later to cut his *World Trade Center*, *W* and *Wall Street: Money Never Sleeps*. "I worked a lot with Oliver and later Jeff—with a lot of other amazing people in between," said Monroe. Among those in-betweeners was Dan Fogelman for whom she cut *Danny Collins*. She is slated to edit another Fogelman film early next year.

Nichols remains, though, someone to whom Monroe remains committed. "I found where I want to be—working on whatever Jeff Nichols is doing if I'm lucky. I feel very fortunate to be part of his cinema family."

GS&P's CCO Margaret Johnson Carries On Creative Legacy

Continued from page 4
ate about, want to engage with and share.

SHOOT: What are the most important lessons you've learned during your long tenure at GS&P? And how are you applying those lessons as CCO to the agency now as you carry forth its creative legacy?

Johnson: Perfect is boring. To nurture

creativity that drives innovation, you can't be afraid to fail. If you're brave, you'll stumble into situations that are more interesting and creative, and that are a catalyst to make things happen. I encourage people who are starting out to take risks. Sure, some of those will be failures, but that's part of the process. Ultimately, I believe you'll be more successful creatively if you are willing to walk outside the linear path.

Give creatives the freedom to chase their passions. Rich and Jeff have always been very generous with this and have led by example with all their philanthropic efforts. When you provide freedom, it's amazing what creative people will do. Often our best campaigns, like "I Am a Witness," happened because people want to fix something very hard to fix.

Have a side hustle. Create a documen-

tary film. Publish stuff that inspires you using any platform available to you. Have an outlet outside of work that fuels your creativity. A few more from Jeff and Rich: "No one will fight harder for good work than you will." "You can make something good out of any assignment." "This could be funnier." On my deathbed, I will hear both Rich's and Jeff's voices saying this over and over, until it's finally...over!

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

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

Member Benefits.... with more features added regularly

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



Photos from the pages of SHOOT Magazine and SHOOTonline.com

Why do I want a MySHOOT profile?

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

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

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

SHOOT®

SIGN UP: MEMBERS.SHOOTONLINE.COM



Paul Audley

On-Location Lensing In L.A. Rises 3% In Q3

On-location filming in Greater Los Angeles increased 3 percent last quarter to a record-setting 9,795 shoot days (SD), reported FilmL.A., a not-for profit organization that serves as the official film office of the City of Los Angeles, the County of Los Angeles and 20 other area jurisdictions.

From July through September, an increase in television production (up 2.7 percent to 4,423 SD) offset modest declines in on-location feature (down 5 percent to 1,089 SD) and commercials (down 2.6 percent to 1,245 SD) production.

Local on-location TV production continues to be energized up by the California Film & Television Tax Credit Program. Incentive-qualified TV projects filming in Los Angeles last quarter included *American Horror Story*, *Crazy Ex-Girlfriend*, *I'm Dying Up Here*, *Pitch*, *Scream Queens*, *This is Us*, and *Westworld*. Approximately one fourth of all local TV drama and TV comedy production is incentive-driven.

But it was TV reality and web-based TV that powered last quarter's growth, with TV reality posting its first increase (up 6.6 percent to 1,342 SD) in six consecutive quarters, and short-form web-based TV reaching a new quarterly high (up 72.2 percent to 651 SD).

"California's film incentive is now helping to sustain local TV production after seven straight quarters of growth," noted Paul Audley, president of FilmL.A. "We knew we'd see a leveling off as the program reached full utilization. With the program doing all it can to support filming in California, our focus is on the neighborhoods where filming happens and on managing the activity taking place."

Overall area feature film production declined (down 5 percent to 1,089 SD), after three straight quarters of growth. Along with other, non-incentivized feature projects, four films retained by the state incentive filmed in Greater Los Angeles last quarter: *CHiPS* (for pickup shots), *Sandy Wexler*, *Suburbicon* and *The God Particle*.

Commercial production levels slipped for the second straight quarter, dropping 2.6 percent (to 1,245 SD). Year-to-date, the category is still slightly ahead of where it was at this time in 2015.



Woman Walks Ahead In New Mexico

Nick Maniatis, director of the New Mexico Film Office, announced that the independent theatrical feature *Woman Walks Ahead* which was financed and produced by Black Bicycle Entertainment and Bedford Falls in association with Potboiler, has begun principal photography in Santa Fe, Pecos and

Albuquerque, NM.

"We're honored that the production team chose this area for their project, which carries particular cultural and historic significance," said Santa Fe County manager Katherine Miller. "We're especially excited that as we head into fall this maintains the momentum of a tremendous summer of production throughout the entire Santa Fe region and brings millions of dollars and hundreds of jobs to the local economy."

The production will employ approximately 150 New Mexico crew members, 15 New Mexico principal actors and 1,000 New Mexico background talent.

Michael Greyeyes (*The New World*), Sam Rockwell (*Confessions of a Dangerous Mind*), Ciaran Hinds (*Silence, Munich*), Chaske Spencer (*The Twilight Saga, Cinemax's Banshee*) and Bill Camp (*The Night Of*) have joined the cast of Susanna White's (*Our Kind of Traitor, Generation Kill*) *Woman Walks Ahead* which stars Academy Award nominee Jessica Chastain (*The Martian, The Help*). *Woman Walks Ahead* is the story of Catherine Weldon, a portrait painter from 1890's Brooklyn, who travels to Dakota to paint a portrait of Sitting Bull, and becomes embroiled in the Lakota peoples' struggle over the rights to their land. The film is based on a script by Oscar nominee Steven Knight (*Eastern Promises, Locke*).



Welcome to the Special Fall 2016 Edition of SHOOT's Directors Series. Our mix of profiles includes two women who are breaking new ground: Alma Har'el whose *Free The Bid* initiative is gaining momentum as it seeks to help open up new commercialmaking/branded content opportunities for women filmmakers; and Kirsten Johnson whose innovative feature documentary *Cameraperson* provides viewers with a taste of what a cinematographer grapples with, which often entails a delicate balancing act—observing, capturing intensely personal, intimate feelings yet staying professionally detached.

Also in the mix are several directors whose movies are in the early Oscar season conversation; three of these helmers also have commercialmaking ties. Garth Davis, for example, makes his feature directorial debut with the highly regarded *Lion*; he is a past DGA Commercial Director of the Year nominee and continues to make RESET his U.S. ad roost. Ted Melfi, whose first major feature splash was *St. Vincent*, now returns with *Hidden Figures*; he continues to be a partner in and co-founder of commercial/branded content production house brother. And Jeff Nichols, a lauded feature filmmaker whose *Loving* sheds light on an important, often overlooked chapter in our civil rights history by focusing not on the big picture but rather a couple's love story. Nichols also recently made his spot directing debut via Rattling Stick with the latest installment of P&G's "Thank you, Mom" Olympics campaign.

And rounding out our profile lineup are: Luke Scott, an established commercialmaker who broke into the feature directing ranks with the sci-fi thriller *Morgan*; and David Mackenzie whose *Hell or High Water* gained critical acclaim this summer along with a measure of Oscar buzz

Meanwhile our ensemble of up-and-coming talent consists of four directors who have recently landed at their first formal commercial production house roosts. These helmers are: a darling at this year's festival circuit on both the documentary and narrative feature fronts; an audio artisan whose solo feature documentary directing debut was well received at this year's Sundance Film Festival and went on to gain airtime on HBO; another director whose Sundance exposure and espnW.com online series have garnered attention from the ad community; and an episodic TV helmer poised to make a mark in spots and branded fare.

And then in our Cinematographers & Cameras Series, we meet three DPs—one who's blended sci-fi and the rough-and-tumble Wild West for a high-profile HBO series; another who lensed the aforementioned *Hell or High Water*; and a third who continues his fruitful collaboration with director Nichols.

Both our Up-and-Coming Directors and Cinematographers & Cameras Series feature story as well as several of the director profiles have been edited for this print issue. All these stories can be seen in their entirety in our 10/31 Special Directors Series SHOOT>e.dition and on SHOOTonline. So read on and enjoy. As always, we welcome your feedback.



—Robert Goldrich
Editor
rgoldrich@shootonline.com

Director Profiles

Garth Davis	13
Alma Har'el	14
Kirsten Johnson	14
David Mackenzie	15
Ted Melfi	15
Jeff Nichols	16
Luke Scott	17

Features

Up-And-Coming Directors	
Landing Their First Spotmaking Roosts	18
Cinematographers & Cameras	
Meshing Sci-Fi & The Wild West, Old & Modern, Rural & Urban	21

Garth Davis

An auspicious feature directorial debut

By Robert Goldrich

SHOOT has chronicled the career of director Garth Davis over the years, spanning such developments as his 2010 Directors Guild of America (DGA) Award nomination as Best Commercial Director of the Year (for U.S. Cellular's "Shadow Puppets") and an AICP Show Advertising Excellence/International honor the following year for Coca-Cola's "Burn."

Next came a major splash in TV with *Top of the Lake*, a six episode BBC/Sun-



Dev Patel in *Lion*

dance series which he co-directed with Jane Campion. In 2013, "Episode 5" of *Top of the Lake*, earned Davis his first Emmy nom, shared with Campion for Outstanding Directing for a Miniseries.

Now the latest high-profile career milestone comes in the form of *Lion* (The Weinstein Company) which marks Davis' narrative feature directorial debut. Based on a true story and adapted from the memoir "A Long Way Home" by Saroo Brierley, *Lion* introduces us to a five-year-old Saroo who gets lost, ending up on a train which takes him thousands of miles across India, away from his home and family. Somehow he survives living on the streets, escaping close calls before

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

The film features transformative performances from Dev Patel as an adult Saroo and Nicole Kidman as Sue, the mother who adopts him. Yet for Davis "by far the biggest challenge" that *Lion* posed to him as a director was "having a five year old as the protagonist for the first half of the film. We needed a boy to hold the story and keep the audience engaged."

Besides the youngster (portrayed by Sunny Pawar) being up to the task, supporting his performance was the approach taken by Davis, and his DP Greig Fraser, ASC, ACS, whose feature credits include *Zero Dark Thirty* and *Foxcatcher*. "Greig and I were very conscious of trying to give the audience the child's perspective," said Davis. "We needed to follow the young Saroo in such a way that the audience could see the world through his eyes. We never started with a wide angle on him. The camera was always with him,

following his experiences as much as we could. The Steadicam was not designed to follow little people so Greig had to reinvent a camera rig and the results were amazing as we were able to smoothly follow the young Saroo around."

Davis noted that he and Fraser work "very fluidly together. I've known him for 21 years. We met at Exit Films [which has offices in Australia and New Zealand]. I was a director starting out there and he had taken an entry level position—anything to get his foot in the door. Eventually he wound up shooting commercials for me and we both kind of grew up in the industry together."

Commercial pedigree

Davis observed that his extensive involvement in commercials over the years helped him immeasurably on his first narrative feature. "I have a lot of filming experience thanks to commercials," said Davis who continues to be repped in the ad/branded content arena by RESET in the U.S., RESET at Academy in the U.K. and Exit Films Down Under. "That experience covers Third World countries, deserts, snow, aerial work, varied storylines and disciplines, seemingly every scenario imaginable. From this you become agile, can work fast on a set or on location. If something goes wrong, you are so used to working with complications that you are able to resolve them very efficiently. The other advantage to having commercialmaking experience is that you can tell stories quickly. Being proficient in com-

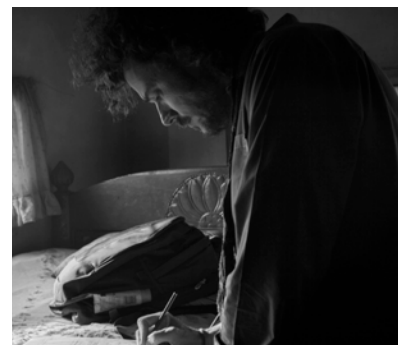


Photo by Mark Rogers/Along Way Home Productions

pressed storytelling can come in handy when doing drama."

As for adjustments he had to make for his feature foray, Davis related, "It's a different rhythm than commercials, in some respects a different language in that you have to sustain integrity across the artform for the duration. You learn a lot more about how to work with actors. You have more time to develop characters and performances. Now I can bring some of that experience back to commercials."

However, Davis won't be going back immediately. At press time he was in Italy about to commence shooting on his second feature, *Mary Magdalene*, with a cast that includes Rooney Mara, Joaquin Phoenix and Chiwetel Ejiofor. The production company See-Saw Films is a common bond uniting *Top of the Lake*, *Lion* and *Mary Magdalene*. See-Saw's Emile Sherman and Iain Canning approached Davis to direct *Lion* after being impressed with his work on *Top of the Lake*.

As for what he will bring from his first feature experience to *Mary Magdalene*, Davis said the lesson learned from—or perhaps more accurately reaffirmed by—*Lion* is "trust your instincts. You need to learn to have the courage to act on your instincts at all times when taking on a new piece of work."

the
DIRECTORS
NETWORK

REPRESENTING
FREELANCE DIRECTORS
AND CINEMATOGRAPHERS
TO PRODUCTION COMPANIES

theDIRECTORSNETWORK.com
PHONE 818.906.0006

Alma Har'el

Creating opportunity

By Robert Goldrich

Alma Har'el—whose commercialmaking/branded content roosts are Epoch Films in the U.S., and B-Reel Films, which she recently joined, in the U.K.—has created a great deal of her own opportunities as a director. Now Har'el is proactively looking to generate many more opportunities in general for women filmmakers across the board.

Last month Har'el launched Free The Bid, an initiative designed to put female directors more consistently in the running for commercials and branded content. A Free The Bid website (<http://freethebid.com>)

has been activated with information on the program which calls for agencies to bid a woman director on every ad assignment. Several agencies have already pledged to do just that, including FCB Global, DDB North America, BBDO North America, McCann New York, JWT, Leo Burnett, Pereira & O'Dell, Mother, Joan, Phenomenon and 180LA. Free The Bid is also reaching out successfully to clients and production companies, a number of which have also committed to the program.

Born and raised in Israel, Har'el, at the age of 22 hosted a music TV show and was offered to do the same for another such program. "I said I would only do it if they let me direct it," she recalled. "That was my first directing job that I got paid for and the only way I could get it to happen. I had to use the fact they wanted me in front of the camera in order to get behind it. The advertising world and the film industry feels much more com-

fortable paying for women's bodies and beauty than for their directing skills and point of view. It's always a constant battle for each woman to be taken into account. It is ingrained and rooted so deeply that most people are not aware they're doing it. Women do it to other women too. They have an easier time imagining a woman as a producer taking care of a man's needs than a creator and a boss. I have no bitterness about it and I always believed in being creative at every point in order to get to do things that come naturally to men. I actually wasn't even realizing I was doing that until I started to listen to women who spoke about it. When I directed music videos even though I was winning awards, I wasn't trusted with bigger budgets and bigger artists so I stopped making them and set out to make a film. I couldn't raise the money for the film so with the support of my dear ex-husband, I had to shoot it and do the sound myself.

"That's actually how I became a DP.



After the film [*Bombay Beach*] won the Tribeca Film Festival [in 2011 as Best Feature Documentary] I started to get offers to direct commercials. And once a woman can sustain herself financially, she can take more artistic chances and invest in herself the way men can. This is just one of the reasons I started Free The Bid. I wanted to make sure other women filmmakers and people of color have the same chance to sustain themselves while being creative and shaping the way women are represented in advertising."

Har'el has seen her experience in one discipline inform another. For example, her first film, *Bombay Beach*, had music by Bob Dylan and the band Beirut led by

Continued on page 23



LoveTrue

Kirsten Johnson

Creating empathy through the lens

By Robert Goldrich

Kirsten Johnson's talent as a documentary cinematographer often has us empathizing with her subjects, feeling their joy, triumph of the human spirit and oftentimes unspeakable tragedy.

Now in her highest profile directorial endeavor to date, the documentary simply titled *Cameraperson*, Johnson casts an empathetic eye not only on these people and their stories but also on herself, providing a glimpse of the moral dilemmas, emotional highs and lows experienced by a cinematographer both personally and professionally.

Debuting to plaudits at this year's Sun-

dance Film Festival, *Cameraperson* is a tapestry of footage captured by Johnson as a cinematographer over the span of a 25-year-and-still-counting career, working with such directors as Laura Poitras on *Citizenfour* (2004) and *The Oath* (2010), Michael Moore on *Fahrenheit 9/11* (2004), Ted Braun on *Darfur Now* (2007), Amir Bar-Lev on *Happy Valley* (2014), Amy Ziering and Kirby Dick on *Derrida* (2002), and many more. Actual snippets as well as outtakes are shared in *Cameraperson*, a personal memoir that becomes even more personal with the inclusion of family footage capturing Johnson's children, father, and Alzheimer's-stricken mother.

In winning the Golden Gate Award for Best Documentary Feature at the 2016 San Francisco Film Festival, *Cameraperson* elicited a jury statement which read, "We honor *Cameraperson* for its compassion and curiosity; for its almost tangible connection to subjects and humble acknowledgment of its own subjectivity; for its singular enfolding of memoir, essay

and collage; for its perfect expression of the vital collaboration between director and editor; and for its disarming invitation for us to participate in the meaning and construction of the work, and by extension the meaning and construction of documentary cinema itself."

Sans narration, *Cameraperson* gives us a taste of what a cinematographer grapples with, which often entails a delicate balancing act—observing, capturing intensely personal, intimate feelings yet staying professionally detached.

Genesis

Cameraperson originated in 2009 when Johnson went to Afghanistan for what was to be a documentary about a school for women and girls. The resulting interviews were deemed too dangerous to the subjects and the project didn't come to fruition. Still, Johnson got to know two Afghan teenagers and she began shooting footage of them for a film that carried the working title *The Blind Eye*. A



Photo by Kathy Leichter

cut of the *The Blind Eye* was brought to Sundance's editing lab in 2015; there the project was expanded to include footage from more than 30 films shot by Johnson, touching upon the themes of human rights, surveillance and the right to be—or not to be—filmed. Initially this was fashioned into what the production team called "the trauma cut," featuring violent, horrific imagery from the impoverished and war torn locales where Johnson had shot. While this accurately reflected the situations encountered, Johnson felt the film didn't reflect her overall experience as a cameraperson, especially on a personal level.

She then approached editor Nels Bangerter whose work includes *Let the*
Continued on page 23



Cameraperson

David Mackenzie

Reflections on Hell or High Water

By Robert Goldrich

When he read Taylor Sheridan's script for *Hell or High Water*, director David Mackenzie was floored. "It's not a very interesting backstory about how I got involved. To put it simply, the script was amazing. I didn't want to change a word. What Taylor wrote was straight from the heart and to my understanding didn't go through any development process. My reaction was simply, 'Fantastic, let's make it.'"

Hell or High Water is actually Sheridan's first major feature screenplay, although his second—the lauded *Sicario* (2015) directed by Denis Villeneuve—

—came to fruition first. Mackenzie said of Sheridan, "The story he wrote for *Hell or High Water* jumped off the paper and came alive. Now he's in the process of going from writer to being a director with *Wind River*." (Sheridan also wrote *Wind River* which has a cast headlined by Elizabeth Olsen and Jeremy Renner.)

What Mackenzie did with Sheridan's script for *Hell or High Water* has gone on to gain critical acclaim, including being nominated for the Un Certain Regard Award at this year's Cannes Film Festival. A heist drama set in West Texas, the movie is centered on a pair of bank-robbing brothers (Toby portrayed by Chris Pine and Tanner by Ben Foster) and the two Texas Rangers (Jeff Bridges as Marcus and Gil Birmingham as Alberto) pursuing them. Toby, a divorced father and pretty much a straight arrow of a guy, and Tanner, an ex-con with a short fuse and a loose trigger finger, team to rob branch after branch of the bank that is foreclos-

ing on their family land. Their robberies are a means to combat a systematically rigged financial game stacked against them. Meanwhile Marcus is looking for one last triumph on the eve of his retirement; he and Birmingham are constantly trading barbs, which do little to conceal what is a deep-rooted friendship. The character-driven story generates empathy as well as sympathy for the couples on both sides of the law—though in no way making excuses for the brothers' crimes.

The film and its protagonists have resonated with critics and audiences alike, making *Hell or High Water* a sleeper hit and an Oscar contender. Asked why *Hell or High Water* has struck such a responsive chord, Mackenzie said the story and its characters "feel the pulse of the nation, of middle America, in some kind of way. It's a western that's a snapshot of contemporary America, touching upon the nerves of modern America. As the next presidential election unfolds and



other developments come into play in society, there's a confluence of elements touching the nerves of audiences. This film inhabits the space of those nerves—rather than creating those nerves. People can relate to the story and the lives of the people involved. A lot of the credit goes to Taylor's writing. The material is good and comes alive, engages people thanks to the story and the environment where it's set, and of course very strong acting performances."

Mackenzie teamed on *Hell or High Water* with a couple of familiar collaborators—cinematographer Giles Nuttgens who shot five of the director's prior films starting with *Young Adam* in 2003, and editor

Continued on page 30



Hell or High Water

Ted Melfi

Revealing Hidden Figures

By Robert Goldrich

Making a remarkable feature directorial debut at the 2014 Toronto International Film Festival with the critically acclaimed tug-at-the-heartstrings comedy *St. Vincent*, Ted Melfi found himself sought after for other long-form opportunities. He even recalled being one of two directors in the running for the next *Spider-Man* movie and was awaiting an answer when another proposal came his way based on Margot Lee Shetterly's book "Hidden Figures: The American Dream and the Untold Story of the Black Women Mathematicians Who Helped Win the Space Race." "Hidden Figures" introduces us

to three African-American female mathematicians who were integral to the success of NASA, serving as the brains behind the launch of astronaut John Glenn into orbit, a stunning achievement that captured the nation's imagination and turned around the Space Race.

"I was captivated by the story and knew immediately I had to take it on," affirmed Melfi. "I have two daughters who are in a world where girls are still told they can't do math or science. I had to commit to this project [instead of possibly getting to helm the *Spider-Man* movie]."

On the surface the movie titled *Hidden Figures* would appear to be quite a departure from *St. Vincent*. But there are more similarities in the two films that one might imagine. "I do a lot of writing for the studios," said Melfi who penned the original screenplay for *St. Vincent* and the adapted screenplay for *Hidden Figures* (also working from a first adapted screenplay penned by Allison Schroeder). "I have a track record of being able to take

something and infuse heart and comedy into it, making it more palatable and engaging. *Hidden Figures* is serious subject matter that could go very dark in tone. I was able to make the story more entertaining with a bunch of laughs and tears."

Melfi returned to the Toronto Fest this year where a sneak peak of some 30 minutes from *Hidden Figures* (Twentieth Century Fox) was screened and well received. In the film the groundbreaking NASA mathematicians Katherine Johnson, Dorothy Vaughn and Mary Jackson are portrayed, respectively, by Taraji P. Henson, Octavia Spencer and Janelle Monae.

For Melfi, the biggest challenge that *Hidden Figures* posed to him as a director was "how to pull off a story about the Space Race and civil rights with the money we had; a \$25 million budget does not buy a lot of CG. Thankfully we figured out early on how to incorporate stock footage of the real Space Race to help tell our story."

The prime challenge as a writer, said



Melfi, "was balancing three personal storylines about African-Americans within the white walls of NASA."

To meet those and other challenges of *Hidden Figures*, Melfi recruited notable collaborators, among them cinematographer Mandy Walker, editor Peter Teschner and production designer Wynn Thomas.

"I had never met Mandy before but her work in Australia, particularly on the feature *Tracks*, is so stunning," assessed Melfi. "She has a great sense of composition. I didn't hire her because she was female but I felt that having a female voice in shooting a movie all about females was an added benefit."

Melfi had teamed with editor Teschner before on *St. Vincent*. "Peter has a

Continued on page 29



Hidden Figures

Jeff Nichols

Telling a love story

By Robert Goldrich

With some embarrassment, director/writer Jeff Nichols admits that he wasn't at all familiar with the story of Mildred and Richard Loving whose interracial marriage got them jailed and exiled from Virginia in 1958. The couple persevered, became parents and eventually lived in hiding in Virginia, taking their case to the U.S. Supreme Court which in 1967 ruled in their favor, overturning Virginia's ban on "the crime" of a mixed marriage.

"I grew up in Arkansas where the desegregation crisis was front and center. I felt I had an awareness of the civil rights movement but I didn't know about the Lovings—and I'm ashamed of that," said Nichols. "Once I was approached with their story, I sought out information. I sat down to watch a documentary [*The Loving Story* directed by Nancy Buirski] and I started to identify with it on several levels. I identified with Richard, his inability to articulate what he felt at times, and with Mildred's deep connection to the rural area where she grew up and how she wanted that for her children [only to be forced to move her family to the urban sprawl of Washington, D.C.]. I identified

in my life with what Mildred and Richard felt, and their story started to add up for me as something special."

To capture how special, to do justice to that story, became a heartfelt pursuit for Nichols who both wrote the screenplay for and directed *Loving* (Focus Features) which stars Ruth Negga and Joel Edgerton as Mildred and Richard Loving. While the story led to a landmark Supreme Court decision, Nichols' focus stayed on the couple. There are no grandiose Hollywood moments, no sweeping speeches, no courtroom drama—nothing even remotely preachy. Nichols simply tells a love story and by doing so shows the impact of an injustice on a family, underscoring the magnitude of that injustice through the quiet dignity and resolve of how a man and woman handled the situation, all the while staying committed to each other.

Nichols explained that by sticking to the facts, he was able to avoid being cliché. For example, while the Lovings' story conjures up notions of a Supreme Court setting, the reality was that at the time their case was being heard the Lovings had returned from Washington, D.C. to live in their home state of Virginia—in violation of the local court verdict, putting them at the risk of being jailed. "The documentary on them had shifted in its third act to the court case but the Lovings weren't involved in that on a day-to-day basis," said Nichols. "I instead decided to look at that period in terms of the Lovings living in hiding in Virginia. Very few details were known about that

time for them. But imagine what they went through. The psychological threat they felt. Being fearful if a car they didn't recognize came driving down the road towards their house. Richard wasn't socioeconomically privileged but he was advantaged in the eyes of the law because of his race. He could have divorced Mildred and stepped away from any psychological threat but he didn't. His character and love for Mildred were deep."

So too does Nichols' performance at the Cannes Film Festival run deep. *Loving* was nominated earlier this year for the Palme d'Or. Four years earlier, *Mud*—which Nichols wrote and directed—was also in the running for the Cannes Palme d'Or. And prior to that his 2011 feature *Take Shelter* won the Critics Week Grand Prize, and the FIPRESCI Prize at Cannes.

Select collaborators

Nichols credits his many collaborators for the resonance of his films, among the key contributors being DP Adam Stone who has lensed all five of the writer/director's features, starting with *Shotgun Stories* which was released in 2007 followed by *Take Shelter* in 2011, *Mud* in 2012, and both *Midnight Special* and *Loving* this year. Regarding what Stone brought to *Loving*, Nichols observed, "In this film an important narrative point is Mildred Loving's connection to the rural life, her sense of place there, wanting her children to have room to grow and play in the countryside. I knew Adam would be able to photograph the film in a way



that audiences would understand this connection. We're not just talking about making the scenery pretty. It was about a profound connection to the grass, the land, the crops. I felt there was no other choice but Adam to film this. I plan on Adam shooting all my films—he and I continue to evolve with each piece of work."

Nichols also evolved on another front, making his first foray into the ad arena this year with a Summer Olympics spot, a continuation of P&G's "Proud Sponsor of Moms" campaign from Wieden+Kennedy. Titled "Strong," the commercial—shot by Stone—shows the strength and support moms offered to their youngsters during times of crisis, which helped to shape their character, leading to their becoming Olympic champions. The spot was produced by Rattling Stick, which reps Nichols in the ad arena. Nichols enjoyed the challenge of telling a story within short-form confines, adding that "Strong" expanded his horizons on other fronts—representing his first project shot digitally, and the influence of global travel. "We flew all over the world—from Austin to Uruguay, Romania to Shanghai and back again. I was floored by Shanghai. I had never been to China before—and my experience there has China finding its way into a new feature script."



Loving

Photo by Ben Rohlsheier/courtesy of Focus Features



CHARLIEUNIFORMTANGO

direct produce shoot edit mix score design animate finish

Luke Scott

Breaking new marketing ground, wrapping 1st feature

By Robert Goldrich

With last month's release of sci-fi thriller *Morgan* (Twentieth Century Fox), Luke Scott formally made his feature directorial debut. Yet Scott in recent years has already made an impact in the theatrical motion picture marketplace, having helmed, for example, the "Peter Weyland 2023 TED Talk," a high-profile viral which was part of a groundbreaking marketing campaign for *Prometheus*, the movie directed by his father, Ridley Scott.

"TED Talk" features a stirring monologue performance by Guy Pearce, and went on to win a Silver Arrow at the 2013 British Arrows and a Cannes Bronze Lion, underscoring the value of ambitious original content for feature film promotion. Luke Scott has become a leader in this field, directing branded content for movies such as Ridley Scott's *The Martian* and *The Counselor*.

Luke Scott has also been hands-on involved in feature filmmaking, second unit directing *The Martian* and prior to that the Ridley Scott epic *Exodus: Gods and Kings*, shooting in the U.K. Spain and Egypt. Luke Scott at press time was helming second unit for Ridley Scott's upcoming *Alien: Covenant*.

Reflecting on *Morgan* which carries his directorial stamp, Luke Scott said the movie reaffirmed the vital dynamic of collaboration, which he knew well from his commercialmaking career which he began in 1993. His directing credits span the U.S. and Europe with campaigns for Coca-Cola, Nike, Sainsbury's with celeb chief Jamie Oliver, KFC, Royal London Insurance, the Truth anti-smoking campaign, and California Travel and Tourism highlighted by performances from Clint Eastwood and Jack Nicholson. Luke Scott continues to make RSA Films his home for commercials and branded content.

"Everything is a lesson when you di-

rect your first feature," observed Scott. "You need to always be open to learning. People often talk about a director having a singular vision. Of course, that's true on one hand. But that needs to be balanced by open collaboration. When it's your own gig as a director, you still have really got to listen to those around you—particularly from folks who have been doing it for many years. You have to strike a bal-

ance between being a good listener and at the same time a bit of a pit bull protecting your vision and ideas."

The title character Morgan is a bio-engineered teenage-looking being (portrayed by Anya Taylor-Joy), a brilliant piece of artificial intelligence who has performed beyond expectations until one day she attacks her caretaker (Jennifer Jason Leigh), causing serious injury.



A investigator from the parent biotech company (played by Kate Mara) visits the secret lab to ascertain whether Mor-

Continued on page 30



Morgan

UNIVERSAL STUDIOS STAGES & BACKLOT



SCOUT OUR
SOUND STAGES
AND
BACKLOT LOCATIONS



DOWNLOAD FROM
APPLE APP STORE AND
GOOGLE PLAY STORE

PRODUCTION SUPPORT SERVICES...
ANY TIME, ANY LOCATION

filmmakersdestination.com

818.777.3000 800.892.1979

Find Us



A COMCAST COMPANY

Landing Their First Spotmaking Roosts

Talent from documentary, narrative feature, TV and short film disciplines looks to diversify into ad arena

A *SHOOT* Staff Report



SHOOT's fall season ensemble of up-and-coming filmmaking talent includes: a darling on the festival circuit who has scored on the documentary and narrative feature fronts; and a boom mike operator whose solo feature documentary directing debut emerged at this year's Sundance Film Fest and then ran on HBO.

Also in the fall *SHOOT* up-and-coming directors mix are: a filmmaker whose work in long- and short-form fare, including an *espnW.com* online series, has her poised to make an impact in the ad marketplace; and an episodic TV helmer who is extending his reach from comedy to drama, and into commercials.

All four of these directors have recently landed their first formal production company roosts for spots and branded content.

Here's our fall collection of some promising directors to watch.

Rod Blackhurst

It's been a rewarding festival season for director Rod Blackhurst. Back in April his feature filmmaking debut, the post-apocalyptic drama thriller *Here Alone*, won the Audience Award at the Tribeca Film Festival. And last month his Netflix Original feature documentary, *Amanda Knox*, which he teamed with Brian McGinn to direct, premiered to plaudits at the Toronto International Film Festival.

Here Alone introduces us to two groups of survivors deep in the woods who've encountered a ravaging virus. One group has managed to avoid infection; the other has been driven to violence, madness and blood lust.

Amanda Knox meanwhile takes us inside a much publicized

murder case in Italy. Twice convicted and twice acquitted by Italian courts of the brutal killing of her British roommate Meredith Kercher, Knox—along with her boyfriend Raffaele Sollecito—became the subject of global speculation over the decade-long case. Featuring unprecedented access to key people involved—including Knox, Sollecito, chief prosecutor Giuliano Mignini of the Italian town Perugia, and reporter Nick Pisa—coupled with never-before-seen archival material, the film explores the case from the inside out. *Amanda Knox* is a human story that delves into the facts of the case as well as the twisted intersection of true crime tragedy, justice and sensationalized entertainment.

Regarding the Knox documentary, Blackhurst commented, "People weren't looking past the headlines to understand what had happened. They had developed these passionate ideas of who these people were, but nobody seemed any closer to figuring out what had really occurred despite the global media scrutiny. Past that we felt there was a place for the personal, human side of the story—to actually hear from the people involved—and to see how such a tragic event was turned into entertainment."

For Blackhurst the prime challenge of making *Amanda Knox* was "taking a nearly decade-long story and turning it into a 90-minute film that was digestible and captivating. In this case, we had so many outside judgments and media narratives applied to Amanda and Raffaele that people had lost track of the humans at the heart of the story. That's what we focused on."

While Blackhurst and McGinn have separate directorial careers, they worked together on *Amanda Knox* based on a prior collaboration and the need to marshal resources to bring such an ambitious documentary to fruition. "Two directors could accomplish twice as much to develop and get *Amanda Knox* done," explained Blackhurst. "This project kind of fell into our laps in 2011 when we were two young directors trying to make our way and start our careers. Brian and I had teamed as directors on some Funny or Die short films starring Dave Franco and Chris Mintz-Plass so we already had a working relationship. We figured that together we could take on the Amanda Knox story and make it a reality faster than if just one of us had."

Blackhurst hopes the momentum generated by *Amanda Knox* and *Here Alone* (which is slated for a 2017 release since being acquired by Vertical Entertainment) on the festival circuit will translate into opportunities for him in features as well as other disciplines, including commercials. While he has ad industry fare to his credit, most notably a client-direct Airbnb branding campaign in 2014 consisting of five one-minute shorts, Blackhurst had diverted his focus for the most part to *Here Alone* for a year-plus while working off and on to develop and bring about *Amanda Knox* over a five-year span. He is now,

Clockwise from top left: Rod Blackhurst; Daniele Anastasion; Todd Biermann with Hillary Clinton on the set of an episode of *Broad City*; and Jason Benjamin

UP-AND-COMING DIRECTORS

though, looking to meaningfully diversify his activity with a return to short-form filmmaking, having recently joined the roster of bicoastal The Famous Group, his first formal exclusive affiliation for commercials in the U.S.

Blackhurst said of his desire to step up his involvement in spotmaking, “I’ve always loved short-form storytelling—commercials in particular because my job in the format is to find a way to fit all the emotion and tone and pace of a full narrative into 30 to 60 seconds.”

The alluded to Airbnb shorts captured the company mantra of immersing oneself in different cultures and communities when traveling. “Creatively, we wanted to create a series that captured a day in that specific place/destination from dawn to dusk, with imagery that felt like still images coming to life, single actions activating each frame,” explained Blackhurst. The campaign was shot in Korea, Croatia, France, London and San Francisco.

Blackhurst’s earlier ad exploits also include a four-part branded content series for Wilson Tennis, and a Trek Bicycle project.

While Blackhurst is handled exclusively for spots by The Famous Group, when it comes to branded content, long-form commercial projects, corporate films and industrials, he works with a variety of production companies, including Table of Content, Heist, Something Massive and Rival School Pictures.

Daniele Anastasion

This year’s Sundance Film Festival was eventful for Daniele Anastasion in that she made a major splash there with her

ESPN 30 for 30 short *I Am Yup’ik* which she teamed with Nathan Golon to direct. Centered on a 16-year-old Alaskan native who leaves his tiny village and travels across the frozen tundra to compete in an all-Yup’ik basketball tournament, *I Am Yup’ik* earned a Sundance Short Film Grand Jury Prize nomination. It also caught the eye of Natalie Sakai, founder/EP of ContagiousLA (CLA), who was at Sundance with CLA director Andrew Laurich whose comedy short *A Reasonable Request* was screening in the same program as *I Am Yup’ik*. Sakai was so favorably impressed with *I Am Yup’ik*—and Anastasion’s other work in short and long form—that she signed the director for spots and branded content. CLA thus became Anastasion’s first ad roost.

“I felt a connection with Natalie and Andrew,” recalled Anastasion. “I very much felt Natalie understood me and what I want to do. I had done some branded work and enjoyed the challenge of creating a tight 30 second or one-minute emotional nugget. Creative possibilities open up when trying to tell a story in a shorter amount of time.”

Among the alluded to other projects drawing Sakai to Anastasion was the director’s series *Run Mama Run*, which follows an elite runner whose unplanned pregnancy occurs while training for the Olympic trials. *Run Mama Run*, a story told through webisodes of 10 minutes apiece, can be seen on espnW.com.

Also sparking Sakai’s interest was Anastasion’s first feature (co-directed with Eric Strauss), *The Redemption of General Butt Naked*, which garnered a Sundance

Award in 2011 for Best Cinematography, was nominated for the festival’s Grand Jury Prize, and went on to receive an Independent Spirit Award nomination in 2012. *The Redemption of General Butt Naked* followed a former Liberian warlord as he seeks forgiveness from his victims.

Anastasion started her career in long-form documentaries, working with National Geographic initially as a production coordinator and moving up to producer. This experience led to continued long-form endeavors, including *The Redemption of General Butt Naked*.

Then Anastasion gained her first significant exposure to shorter form fare, serving as a creative producer and writer on Oprah Winfrey’s series *Belief*. “Done in the style of *Planet Earth*, *Belief* had me involved in snapshot profiles of people on spiritual journeys around the world,” she said. “It became a short-form boot camp for me. I spent quite a bit of time in the edit room trying to shape and polish these stories into a shorter digestible format.”

Belief further whetted Anastasion’s appetite for short-form projects. Her ad experience includes directing some branded content for internal communications use by the U.S. Postal Service as well as an assignment for Ogilvy. Anastasion, who is currently bidding on several jobs through CLA, noted, “Regardless of size or platform, branded projects have to attract and keep an audience. That means giving people something real and meaningful.”

Jason Benjamin

The Sundance Film Festival also played a part in Jason Benjamin landing his first

spotmaking home. His feature documentary debut as a solo director, *Suited*, was well received at Sundance, nominated for the Grand Jury Documentary Prize and piquing the interest of Loretta Jeneski (a.k.a. “LJ”), partner and executive producer at bicoastal Nonfiction Unlimited which is known for repping noted documentary filmmaking talent in the commercial and branded content marketplace.

“Nonfiction reached out to me and I wound up having a number of meetings with Loretta,” related Benjamin. “LJ has a great understanding of documentary filmmakers’ skills and how to cross those over into the world of advertising. Nonfiction has a small, accomplished roster of directors, including such documentary filmmakers as Steve James and Barbara Kopple, people I grew up admiring. It’s an honor to be on the same roster as them and to have Nonfiction introduce me to the ad world.”

Suited meanwhile introduces us to the custom tailors at the Brooklyn, NY-based Bindle & Keep whose clientele include a diverse LGBTQ community. The documentary explores how well-fitting stylish garments carry deeper meaning relative to identity, empowerment and feeling good—particularly for transgender men.

After its Sundance debut, *Suited* went on to be shown on HBO in June. The film was produced by Lena Dunham and Jenni Koner, the creators and producers of the lauded HBO series *Girls*. Benjamin has worked as the boom-mike operator on *Girls* since that show’s inception, covering all six seasons. “I pitched *Suited* to

Continued on page 20

CONGRATS TO OUR “UP-AND-COMING” DIRECTOR

DANIELE ANASTASION

SHINING A LIGHT ON THOSE WHO EMPOWER

CONTAGIOUS LA

An Impressive Sundance Debut; An Episodic Pedigree

Continued from page 19

Lena and Jenni who have been very generous to me,” related Benjamin. “They loved the idea and gave me enough money to shoot a 10-minute sample of what it would look and feel like. They took that to HBO which bought it as a 40-minute short. I started shooting and wanted HBO to be part of the process. I sent them a rough assembly of three character arcs. HBO saw that this needed to be a feature film. They added to the budget and the scope of the project. HBO, Lena and Jenni have been very supportive.”

Benjamin made his initial mark as a documentarian years back, teaming with Peter Chelkowski to direct *Carnival Roots*, a film about the people and music that fuel Trinidad’s high-energy Carnival. Released in 2002, *Carnival Roots* went on to play at the AFI Silverdocs (now called AFI Docs) festival. After making that film, Benjamin got into the sound union

in New York and began working in TV shows as a boom operator, gaining exposure and an industry education. He noted that working on various shows, including *Girls*, gave him the opportunity to see actors and directors working in a narrative context, which proved invaluable to helping him develop as a filmmaker.

That development is evident not only in *Suited* but also in Benjamin’s recent helming of *In Conversation*, a series of social videos for Gemfields featuring fashion and make-up bloggers Amanda Steele, Ciprianna Quan and Chriselle Lim that launched last month on Made to Measure or M2M, an online fashion video network also carried on iOS, Apple TV, Roku, Amazon Fire TV, Android TV, and Xbox. *In Conversation* honed Benjamin’s short-form acumen, communicating style and fashion through a mix of interviews and footage. Benjamin described the project as a form of “native advertising” for Gem-

fields, heightening his interest in the discipline of spots and branded content.

Benjamin first became interested in short-form fare as a student when pursuing his MFA in documentary film at The City University of New York. “I was asked back then to produce and direct three one-minute documentaries,” he recalled. “I started to realize how much information you can fit into a minute. You learn about efficiency in storytelling, making you a smarter filmmaker, helping you communicate to an audience, to get a story across very quickly. I’ve been interested in commercials ever since.”

The director sees his documentary and commercialmaking sensibilities coming together, noting, “Documentary filmmaking for me is all about being an observer, a listener. It’s a unique way of creating narratives that transcends style and reveals higher truths. I’m super excited to be bringing my documentary background to commercials.”

While Nonfiction handles Benjamin in the ad arena, he has secured UTA to represent him on the documentary and narrative film fronts.

Todd Biermann

Also landing at his first home for commercialmaking and branded content is director Todd Biermann who has joined bicoastal integrated production studio Humble for representation in the U.S. and Canada. Biermann is best known for his work in TV, including recent episodes of *Broad City*, *It’s Always Sunny in Philadelphia*, and *Wrecked*. Biermann brings well-honed comedic chops and over 10 years of experience to Humble.

Biermann attended film school at Temple University and cut his teeth in non-scripted television, filling roles from scouting and casting to directing and producing on hit shows such as TLC’s *Trading Spaces*. From there he segued into directing for scripted content with the FX hit *It’s Always Sunny in Philadelphia*. He has gone on to direct numerous half-hour cable comedies including Comedy Central’s *Broad City* (notably the “2016” episode featuring Hillary Clinton), TV Land’s *Younger* and *The Jim Gaffigan Show*, TBS’ *Wrecked*, and MTV’s upcoming one-hour *Sweet/Vicious*. Biermann was also slated at press time to direct episodes for

the upcoming comedy *The Mick* on Fox.

This career experience spanning scripted and non-scripted material figures to serve Biermann in good stead in the ad arena. “From reality TV, I learned how to direct and get performances out of regular everyday people who are not used to being on camera. You work to get the best out of them as you do with actors on scripted work. Either way you find different ways to engage people, to keep them in a comfortable, fun environment. In comedy, you learn to keep things fast and loose, continually looking to find the funny, to connect with the rhythm in the scene. I also think my collaborative nature will fit well with commercials. I’m used to running a set as an open collaborative environment. I feel at times more a collaborator than a director. Television is a writer’s medium. The director is serving the story, what’s on the page. You need to be very collaborative to bring everything together.”

Extending Biermann’s creative reach has been his recent experience on *Sweet/Vicious* and *Younger*. He described the former as “mostly comedic but with weighty emotional elements. The story centers on a reluctant Batman and Robin vigilante team. There are dark and heavy moments, action and some comedic moments. It broadens my range. The same could be said of *Younger*. It’s a female-centered show with both comedic and dramatic beats. You learn how comedy and drama can counterweight one another, affecting an audience’s emotions, to feel some pain and then some levity.”

Biermann proactively pursued a commercialmaking connection, asking his manager to put out some feelers. Surveying the production companies that were interested in him, Biermann found himself most intrigued by Humble, feeling an immediate affinity for EP Shannon Lords. “I plan to carve out time to accommodate the commercial world,” said Biermann. “Variety is the spice of life. The more I can get involved in different forms of storytelling, the more rewarding it is. My goal for my entire career has always been to keep evolving and challenging myself.”

Lords said of Biermann, “Todd has such a strong track record in the comedy space and is able to successfully adapt to a variety of styles and environments to get the most effective performances.”

**Coming Nov. 2016 - May 2017...
High Profile Marketing Opportunities**

SHOOTonline, The **SHOOT**>e.dition, **SHOOT** Magazine

Digital & print platforms conducive to raising awareness of your company, roster, services, software, equipment, fyc messages, award noms/wins & announcements

Bring great exposure, new connections & business your way with 24/7 website, weekly epub, custom email blasts & print issues...

For digital & print Ad Info, please visit:
<https://shootonline.com/go/advertise>

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

For Info on Academy Season Fyc Makreting, please visit:
<https://shootonline.com/fyc>

For Rates & Space Reservations, please contact:
marketing@shootonline.com | 203/227-1699, x13

SHOOTonline.com
website with 40,000 unique visitors per month
Start a 7 or 30-day banner
any day of the month

SHOOT Custom e-blasts
Reach 45,000+ with your unique message

The SHOOT>e.dition
weekly email newsletter with 28,000 subscribers
November-May
November 4, 11, 18, 25
December 2, 9, 16, 23, 30
January 6, 13, 20, 27
February 3, 10, 17, 24
March 3, 10, 17, 24, 31
April 7, 14, 21, 28
May 5, 12, 19, 26

SHOOT Magazine
December/January Issue + PDF version
(in readers hands 12/16)
Ad Space Deadline: December 6
February Issue + PDF version
(in readers hands 2/10)
Ad Space Deadline: February 1
March/April Issue + PDF version
(in readers hands 3/24)
Ad Space Deadline: March 14



Paul Cameron, ASC



Giles Nuttgens



Adam Stone



Westworld

Photo by John P. Johnson/courtesy of HBO

Meshing Sci-Fi & The Wild West, Old & Modern, Rural & Urban

DPs reflect on HBO's *Westworld*, CBS Films' *Hell or High Water*, Focus Features' *Loving*

By Robert Goldrich

One cinematographer brought a sleek sci-fi environment to life, artfully blended with the gritty, rough-and-tumble Wild West, for a high-profile HBO series.

Another DP captures the Old West along with modern times, the latter of which includes a socio-economic portrait of today's America, in what many regard as the critically acclaimed feature hit of the summer.

And our third cinematographer juxtaposes rural and urban life as we are introduced to a family forced to move from the former to the latter due to a gross injustice, which led to a landmark U.S. Supreme Court civil rights case.

Here are reflections from cinematographer Paul Cameron, ASC, on HBO's *Westworld*, Giles Nuttgens on *Hell or High Water* (CBS Films), and Adam Stone on *Loving* (Focus Features).

Paul Cameron

Westworld has debuted to critical acclaim, showing promise of becoming "the next big thing" on HBO. And entrusted with helping to set the look and tone of *Westworld*—a visual blend of sleek sci-fi with the gritty Wild West—was cinematographer Paul Cameron, ASC, who shot the pilot for writer/showrunner Jonathan Nolan who also directed the first episode. Nolan created the series with Lisa Joy Nolan. He is known for his creative chops, having written the short story, "Memento Mori," on which the film *Memento* is based. Nolan also co-wrote with his brother, filmmaker Christopher Nolan, *The*

Prestige, *The Dark Knight* and *The Dark Knight Rises*. Jonathan Nolan also served as co-writer on *Terminator Salvation*.

For Cameron, he recalled being "delighted" to get a call from Nolan. "I was familiar with his creativity, the incredible writing with his brother Christopher, his work as showrunner and director on the series *Person of Interest*. We met and talked. I could tell from the nature of the content and his sensibilities that *Westworld* would be a good show. Twenty minutes into the meeting, I committed to the project."

Based on the Michael Crichton film released in 1973, 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 is at times decadent with bar room brawls, shootouts, violent and predatory acts as well as brothel encounters. Anthony Hopkins portrays Dr. Robert Ford, the park's master designer who has complicated feelings about his creations which are fast approaching perfection. Hopkins heads a cast that includes Jeffrey Wright, James Marsden, Ed Harris, Thandie Newton and Evan Rachel Wood (as the android Dolores Abernathy who wakes up to the realization that her quasi-world is designed purely for the pleasure of others).

Among the greatest creative challenges of *Westworld*, observed Cameron, was "to give it a big screen cinematic feel. As soon as I found out that Nathan Crowley [Oscar nominated for *Interstellar*, *The*

Dark Knight, and *The Prestige*) was the production designer on the pilot, I knew we would have some scale and scope. We had to define what *Westworld* park would look and feel like. We saw it in some respects as being this western town built in the Red Rocks of Moab, Utah. The question was how do we do that practically? They wanted to shoot as much as possible in Los Angeles so we found the Melody Ranch where HBO had shot *Deadwood*. How do we make this environment grand, slightly pristine and upscale, a place where wealthy people would spend money to be?"

In sharp contrast is the basement of the *Westworld* operations facility for which the selected lensing location was the old, abandoned Hawthorne Mall in Hawthorne, Calif. A decrepit, rotting, empty shopping center, hollowed out, replete with massive dormant escalators and old concrete floors, the site made for an ideal landing spot for decommissioned *Westworld* android hosts.

Cameron noted that the *Westworld* pilot didn't directly reference anything from the original *Westworld* feature. "We designed a new palette for the show, shooting film, setting the western tone not only in terms of cinematography but also colors, costuming, trying to lock in the look across the board to give it a cohesive feel. Jonathan [Nolan] and I come from the same place. We love 35mm film, its elegant quality. There's something about actually putting light through the lens. As good as digital is, it's emulating something far superior in a lot of ways.

The irony is that a lot of digital HBO shows get archived back onto film."

ARRICAM LTs were the film cameras of choice, shooting 3 perf on Kodak 35mm film with Cooke S4 lenses. "Cooke and 35mm film combination was just the right cocktail for *Westworld*," assessed Cameron who remains open to and is experienced in digital cinematography.

Setting the visual foundation for *Westworld*—executive produced by J.J. Abrams and Bryan Burk—Cameron noted that upwards of six additional cinematographers have or will be working on subsequent season episodes. "From what I've seen, it's gone pretty well with those cinematographers keeping the consistency of look and tone yet adding their own interesting elements to the mix."

Cameron continues to lens varied projects from commercials to music videos, TV and feature films. At press time he was involved in following up his lensing with color correction of *Pirates of the Caribbean: Dead Men Tell No Tales* directed by Joachim Roenning and Espen Sandberg; that movie is slated for release in 2017.

Giles Nuttgens

Enjoying a fruitful working relationship with director David Mackenzie spanning six films starting with *Young Adam* in 2003 and most recently with *Hell or High Water*, cinematographer Giles Nuttgens has received his share of accolades over that stretch. Among them are several for the Mackenzie-directed *Hallam Foe* (2007) which earned the Golden Swan

Continued on page 22

Collaborations: Nuttgens/Mackenzie; Stone/Nichols

Continued from page 21

Best Cinematographer honor at the Copenhagen International Film Festival, and an Evening Standard British Film Award nomination for Best Technical Achievement.

Fast forward to today and Nuttgens has also received acclaim for his lensing of *Hell or High Water*, a heist drama set in West Texas and centered on not only a pair of brothers (Toby portrayed by Chris Pine and Tanner by Ben Foster) who are robbing branches of the bank about to foreclose on their family's land, but also the two Texas Rangers (Jeff Bridges as Marcus and Gil Birmingham as Alberto) pursuing them. Attuned in some respects to today's outsider politics movement and the alienation resulting from a seemingly rigged financial game stacked against the working class, the character-driven story generates empathy as well as sympathy for the couples on both sides of the law—though in no way making excuses for the brothers' crimes.

Nuttgens noted that “probably the biggest technical challenge” posed by the film to him as a cinematographer was “dealing with the harsh summer overhead light in New Mexico.” The DP added that “choosing the location for the shootout between the Rangers and Tanner became a big issue as there were many topographic requirements to make it work with the narrative—two hills close together and shallow enough to achieve the stunt of the car rolling backwards and exploding, but accented enough to appear steep on camera. It also had to be controllable for three days of shooting so light direction came way down the list. Fortunately David Mackenzie was very supportive in understanding the importance of working with the light throughout the days to maintain almost all shots backlit.”

Nuttgens explained that he deployed a digital yet film-friendly Arriflex ALEXA Studio “as I have spent many years operating a film camera. The Studio has an optical viewfinder and seeing everything for real instead of through an electronic viewfinder is imperative for me. The ALEXA shooting RAW has very good latitude in the highlights and as many of our interior scenes had elements seen through the windows that were important for the narrative, it seemed an obvious choice. We

shot the film anamorphic 2.40 using V-Lites which are fairly versatile due to their small size and are reasonably sharp, even fairly wide open which gives me a flexibility to use less light if required.”

Reflecting on the progression of his relationship with Mackenzie over the years, Nuttgens noted, “We had passed through the process together of working film, on to early digital cameras (Sony F35) and now onto the ALEXA.” Nuttgens also said of his connection with Mackenzie, “As well as having a similar artistic sensibility and attraction to certain types of stories, we work well together as he knows my shooting is completely steered to creating a mood that is wholly inspired by the script. It's not just a case of having a 'style'; it's making sure that it matches the feelings created by the actors' performances. No individual element of filmmaking should be overly evident but complementary to every other element.”

Nuttgens noted that before shooting, he and Mackenzie “spend a lot of time going through the script, talking about what the protagonists are feeling in each sequence and deciding on an ambiance that would support that...Once we are shooting, all of those conversations are in the back of our minds as we negotiate the daily pressure of a shoot.”

The cinematographer further observed, “I think that many people in film want flexibility to change their minds on the day and carry a huge amount of hardware 'just in case'...We don't ascribe to that philosophy. We make our decisions beforehand and stick to it, accepting responsibility for any weak one we may have made...It forces us to be very clear and focused a long time before actually walking onto a set. It always pays off.”

As for what he learned from his experience on *Hell or High Water*, Nuttgens said he found “confirmation of our original ideas, that visual narrative is the best way to create a world and a socio-economic portrait of American society that does translate to the audience and serves as a huge aid to them to not just understand the story but to feel that they are within it. It makes for a much more satisfying experience.”

Adam Stone

Adam Stone met Jeff Nichols at the University of North Carolina School of

the Arts in Winston-Salem; the two students formed a bond which extended into their professional lives with cinematographer Stone going on to shoot all five of writer/director Nichols' feature films: *Shotgun Stories* (2007), *Take Shelter* (2011), *Mud* (2012), *Midnight Special* (2016) and *Loving* (2016). All the movies were shot on film.

This year Stone also lensed Procter & Gamble's Summer Olympics commercial titled “Strong,” marking Nichols' spot directing debut (produced by Rattling Stick, which handles the director in the ad arena). While Stone is adept and experienced on digital cameras, “Strong” marked the first time Nichols had worked in digital cinematography as the P&G piece was shot on the ARRI ALEXA.

“We have a good working relationship, on and off the set. We are best friends,” said Stone, describing Nichols as “super soulful. He has his head on straight. He's very pragmatic for a filmmaker, picking the battles he needs to fight. He lives, breathes and dreams the shots, the cast, the locations. He has written all his films. Working together—and apart—we have both grown a lot. Each project we've collaborated on has stretched us into new areas.”

Their latest, *Loving*, tells the true story of Mildred and Richard Loving who are portrayed, respectively, by Ruth Negga and Joel Edgerton. Their interracial marriage got them jailed and then exiled from Virginia in 1958. The couple persevered, stayed together, became parents and eventually lived in hiding in Virginia, taking their case to the U.S. Supreme Court which in 1967 ruled in their favor, overturning Virginia's ban on “the crime of a colored marrying a white.”

Loving is at its heart a love story, centered on the Lovings. There are no dramatic courtroom drama scenes or any preachy speeches. Instead the focus is on a couple whose love and the resolve and dignity with which they handled a gross injustice help to show the impact of that injustice and the power of the human spirit.

Telling such a personal story necessitated Stone figuring out a way to get closer to the actors. A Steadicam didn't fit the bill so Stone ultimately deployed a Fisher 10 dolly, a Fisher 23 jib arm and a Mo-Sys Hot Head to put the film camera—a Panavision XL2 with G Series anamorphic lenses—

right over the actors as they moved about. “It took a little adjusting to but over time we got pretty proficient shooting predominantly with that configuration,” recalled Stone. “We had to improvise when we got into smaller areas where we couldn't easily operate the camera but the overall effect was being just that much closer to the actors [particularly Negga and Edgerton] and their performances.”

Relative to lenses, Stone said he and Nichols were fortunate years ago to “match up with David Dotson [sr. VP marketing] and Dan Sasaki [VP optical engineering] at Panavision. Dave is an anamorphic guru, Dan is a great lens designer. Very early on when Jeff and I were getting ready for *Mud*, we tested some lenses at Panavision. We fell in love with these guys, their equipment, their lenses, especially the anamorphic lenses. They were very much like curators of amazing optics. No two lenses are the same there. They will tune them as you like. We tested and then decided on G Series anamorphic lenses which weren't super popular at the time. At this point Dan and Dave are good friends of ours and they've told us we made anamorphic and the G Series popular.”

Stone further noted that a major storypoint that Nichols needed to convey to the audience in *Loving* was Mildred's affinity for rural life and the desire to have her children raised in the wide open spaces, not the confines of a city. Being exiled from the Virginia countryside cut deep as she and Richard moved to Washington, D.C. Stone's cinematography thus had to convey Mildred's profound connection to the land where she was brought up, her sense of place and comfort, the memories she had growing up there.

“We tried to use actual locations which the Lovings inhabited—or at least lived close to. We went with locations very much akin to what originally happened—the fields, the woods, the roads. Jeff strives to get the best locations. He's fearful of not getting the right locations. He wants to get a good Feng Shui going with the crew and the actors so we're not playing dress up and trying to force an actor on a location or a location on an actor. He wants the story to be as authentic as possible with the crew included in the moment, and the audience ultimately believing in what we've done.”

Alma Har'el Frees The Bid, Creates Opportunities

Continued from page 14

Zach Condon integrated into it in a way that grew out of her work on music videos. “I used choreography and gestural dance to tell the stories of the people I was filming. When I did my campaigns for Airbnb and Facebook I brought my work from documentary into situations that required a spontaneous response and an immediate connection with the subjects we were filming around the world.

Har'el made a triumphant return to the Tribeca Festival this year with *LoveTrue*, which earned a nomination for the Best Documentary Feature Jury Award. “I made *LoveTrue* over four years and I think it's the hardest thing I've ever done. From not being able to finance it for a year until Shia LaBeouf stepped in, to breaking my back midway and spending seven months in a back brace and then discovering something about one of my main characters that required a very big moral decision about how to end my film if at all. It took me a while to watch it with clear eyes.

“I love it because it is truly such a personal deep exploration of all my strengths and weaknesses when it comes to love

and filmmaking, and it's equally this far away essay about love and intimacy and the way we change our view of love as we get hurt and grow older. Filmmaking to me is the best way to grow up and this film made it possible for me to love again. So the biggest creative challenge was to learn how to love again while doing justice to the stories of the people in my film. It was deep.”

Commercial appeal

Har'el has found her commercial exploits gratifying and wants to do more. Looking back on her most memorable spot fare, Har'el related, “I got pretty lucky because I got to go around the world both with Airbnb and with Internet.org. I'll never forget the children I met in Bolivia and India on the Internet.org spot and I'm still in touch with them. My favorite spot that I did was probably ‘Airbnb Views’ because I just loved the idea of seeing the world through other people's windows and since I was using Airbnb a lot at the time I was trying to capture something I fully connected with. Rafael Rizuto and Eduardo Marques who were the

creatives on that spot were so keen on capturing the poetic essence of that experience and that's a challenge I enjoyed more than anything.

“I also loved working on Stella Artois because it was with a woman creative named Sasha Markova whom I adore. We got to do a commercial for beer with a fully dressed woman who kicks ass. It was the first time a woman directed a commercial for Stella Artois and I remembered all the Jonathan Glazer and Wim Wenders commercials they did so I liked adding a woman's name to that list.”

Big picture

Har'el noted that *Free The Bid* has been “such a big surprise to me. I get very frustrated sometimes seeing all the seminars and the lists that they make for women. Trying to help them in magazines to dress for success and all that shit... It just makes me laugh sometimes. It's so patronizing. Women are ready to direct and they don't need new shoes and a mentor. They need a job. I wanted to do something very practical but I couldn't imagine that it would be a

historical move and that all the big agencies will sign up. We've seen a change in ten days in the numbers. More women get work and more women get signed to production companies. Our next big step is working with brands. HP has taken a global pledge to have a woman director bid on every commercial they produce around the world.

“We live in a time,” continued Har'el, “when we watch people becoming brands and it's actually interesting to see that brands are realizing that the only way to grow stronger and stay relevant is to become more human and care more about people and the world we live in. So we see a lot of the excitement coming directly from brands. To me it feels natural that the creative process will only grow stronger when we hear new voices.”

Har'el then concluded by affirming, “I very much believe that more women directors in advertising can change the way women are perceived and see themselves, as well as affect the whole film industry. It's not an easy fix but the more women and the more people of color will be making decisions behind the camera, the faster it will happen.”

Kirsten Johnson Evokes Empathy For Cameraperson

Continued from page 14

Fire Burn (2013), a documentary consisting exclusively of found footage, to help her complete her film. They brainstormed, resulting in the inclusion of family footage as well as other documentaries such as *Fahrenheit 9/11*, providing a more fully realized portrayal of Johnson and her life's work.

Johnson collaborated with both Bangerter and co-editor Amanda Laws on *Cameraperson*. Johnson said of the editors, “They helped me see myself through my own work over the years—as a woman at different ages and moments. As a cinematographer, you stay detached but you feel emotional pain. You let yourself fall into someone else's world. You never put yourself in the footage. You construct this world for the audience. Yet in doing all this, work in which you don't appear, you find—as I did through this film—so much about yourself, how you deal with



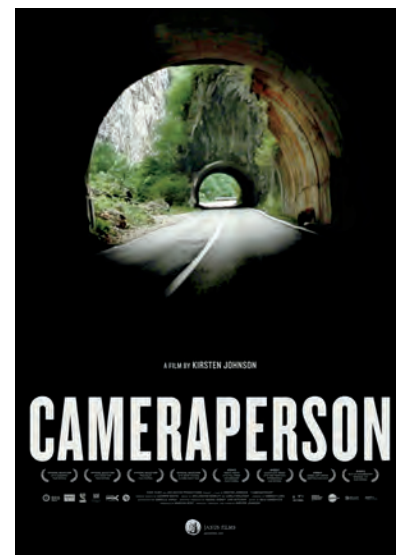
Kirsten Johnson

the violence and tragedy you are shooting, the ethical dilemmas implicit in the work, the decisions you make to help tell the story, and how you are impacted by what you shoot. You begin to recognize the blind spots you had about yourself. You find evidence of yourself in the footage that I wouldn't have otherwise imagined to be true.”

Such self-described “blind spots” are

a survival mechanism of sorts. “It's how we manage all the terrible information we take in,” said Johnson who cites for example the documentary *Two Towns of Jasper* (2002) which she lensed for directors Whitney Dow and Marco Williams. The documentary delves into the murder of James Byrd Jr. by three men, at least two of whom were white supremacists, in Jasper, Texas. Byrd was chained to a pickup truck and dragged for three miles over asphalt roads to his death. In *Cameraperson* we see scenes in the Texas courtroom where the murderers were tried. A prosecutor describes the crime and we see several trial exhibits. The sight of those heavy metal chains and Byrd's ravaged, torn clothes is powerful beyond words, underscoring what both the cinematographer and her audience experience.

As for what drives her work, which can be simultaneously painful and grati-



Poster for *Cameraperson*

fying, Johnson points to what led to her career path to begin with—“the desire to do something about the clear injustices of the world.”

SHOOT TOP TEN TRACKS

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Gatorade's "For The Wind" (short film) CLICK HERE TO VIEW SPOT >	SOUTH Music and Sound Design, Santa Monica, Calif. Dan Pritikin, creative director; Robin Holden, composer/sound designer; Ann Haugen, EVP/director of production	Lime Studios, Santa Monica, Calif. Rohan Young, mixer; Ben Tomastik, assistant mixer; Susie Boyajan, exec producer.	TBWA\Chiat\Day, Los Angeles	Park Pictures, bicoastal/international Lance Acord, director
2	 Dove Chocolate's "Each And Every Day" CLICK HERE TO VIEW SPOT >	Song: "Non, Je Ne Regrette Rien" (Dumont/Vaucaire), Performed by Edith Piaf The Marketing Arm Brad Sheehan, music licensing	Sonic Union, New York Steve Rosen, sound engineer	BBD0 New York	Park Pictures, bicoastal/international Vincent Haycock, director
3	 EA Sports/Madden NFL 2017's "Start Me" CLICK HERE TO VIEW SPOT >	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers; Adrea Lavezzoli, exec producer.	Beacon Street Studios, Venice, Calif. Rommel Molina, mixer; Kate Vadnais, sr. mix. producer	Heat, San Francisco	Arts & Sciences, West Hollywood, Calif. Matt Lenski, director
4	 Volvo's "Song of the Open Road" CLICK HERE TO VIEW SPOT >	Dan Romer, composer. Original song: "The East and West Are Mine"	Heard City, New York Dan Flosdorf, mixer	Grey New York Townhouse, New York (production) Josh Rabinowitz, director of music; Ben Dorenfeld, music producer	Iconoclast/Anonymous, Culver City, Calif. Niclas Larsson, director
5	 Adidas' "The Last Encore" CLICK HERE TO VIEW SPOT >	Q Department, New York (music and sound design)	Sonic Union, New York Steve Rosen, mix engineer; Justine Cortale, studio director	Johannes Leonardo, New York	1stAveMachine, Brooklyn, NY Maxime Bruneel, director
6	 MAN's "Projection" CLICK HERE TO VIEW SPOT >	Yessian Music, Hamburg and Detroit Jeff Dittenber, sound designer. Track: "Hour Of The Witch" from artist Gresby Nash; Ingmar Rehberg, exec producer; Lukas Lehmann, jr. producer.	Yessian Music, Detroit and Hamburg Jeff Dittenber, mixer; Moritz Grusch, co-mixer	Jung von Matt/Elbe, Hamburg, Germany	Sterntag Film, Hamburg, Germany Lino Russell, director
7	 Jetgo's "Disco Ball" CLICK HERE TO VIEW SPOT >	JSM Music, New York Joel Simon, creative director/composer; Dave Wolfert, composer; Jeff Fiorello, executive producer. Barking Owl, West Los Angeles, Calif. Michael Anastasi, sound design; KC Doissett, Ashley Benton, producers.	Barking Owl, West Los Angeles, Calif. Morgan Johnson, mixer	CP+B Miami	MIZ, bicoastal/international Craig Gillespie, director
8	 Audi/Airbnb's "Desolation" CLICK HERE TO VIEW SPOT >	Human, bicoastal James Leibow, composer. Craig DeLeon, creative director; Jonathan Sanford, exec producer. 740 Sound, Los Angeles Chris Pinkston, A. Josh Reinhardt; Rob Marshall, sound designers; Scott Ganary, exec producer; Jeff Martin, producer.	740 Sound, Los Angeles Chris Pinkston, mixer; Scott Ganary, exec producer; Jeff Martin, producer; Genna Richard, associate producer of mix.	Venables Bell & Partners, San Francisco	MIZ, bicoastal/international Craig Gillespie, director
9	 Honda Ridgeline's "The Power of Ridgeline" CLICK HERE TO VIEW SPOT >	Factory, London Jon Clarke, sound designer; Lou Allen, audio producer.	Lime Studios, Santa Monica, Calif. Dave Wagg, mixer/engineer; Adam Primack, assistant mixer; Susie Boyajan, exec producer.	RPA, Santa Monica, Calif.	RESET, Santa Monica, Calif. PES, director
10	 Donate Life's "The World's Biggest A-Hole" CLICK HERE TO VIEW SPOT >	Duotone Audio Group, bicoastal David Leinhardt, managing director; Jack Livesey, Peter Nashel, executive creative directors; Ross Hopman, exec producer/arranger; Jordan Lieb, arranger; Giovanni Lobato, producer. Music composed by Coldplay and performed by Civil Brother Lime Studios, Santa Monica, Calif. Jeff Malen, sound designer; Susie Boyajan, exec producer.	Lime Studios, Santa Monica, Calif. Jeff Malen, mixer	The Martin Agency, Richmond, Va.	Furlined, Santa Monica, Calif. Speck and Gordon, directors

“The Wind” Blows SOUTH

Gatorade short film earns Top Track distinction

A SHOOT Staff Report

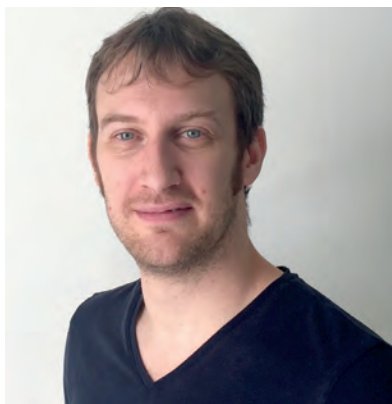
In this poignant short—*For The Wind*—directed by Lance Acord of Park Pictures for Gatorade out of TBWA\Chiat\Day LA, WNBA star basketball player Elena Delle Donne talks about her older sister Lizzie who can't see, speak or hear due to cerebral palsy. Lizzie, though, is Elena's inspiration, giving her an inner strength. When Elena first left home, separating her from Lizzie, to play at college basketball powerhouse UConn, she felt a void in her life. So Elena decided to relinquish her scholarship and return home to be with Lizzie.

“Everybody thinks I came back to take care of her,” related Elena. “But she was the one helping me, getting me out of the worst rut of my life. She gives me perspective...She saved me.”

Part of that saving grace is Lizzie's ability to not dwell on what she doesn't possess but to “celebrate” what she does have. Elena has learned from that as she and Lizzie have a special bond; the two communicate through touch. And one of Lizzie's great joys is to feel the wind blow across her face. So it's somehow apropos that Elena was drafted by the professional WNBA franchise Chicago Sky, located in the Windy City. The wind, all it represents and how it makes Lizzie feel, is a big part of this short.

SOUTH Scores

Advancing the story was a soundtrack from Santa Monica-based SOUTH Music & Sound Design. SOUTH's CD Dan Pritikin said, “The role of the wind in this film is as important to the story as



Robin Holden

the characters themselves. Our biggest challenge was to compose a score that not only supported the wind sounds but actually nodded to them through instrumentation. So we began by building our music using wind chimes and affected woodwinds and developed from there. Equally important was for the music to remain understated to allow the power and emotion of the story to take center stage.”

SOUTH composer/sound designer Robin Holden said the biggest sound design challenge was “to maintain an atmosphere that walked the line between sounding realistic and almost dreamlike at the same time. There are slow-motion shots of wind moving trees and hair, which are contrasted by fast-paced basketball shots, so the wind elements had to be balanced against the sounds of the basketball action. This meant keeping the crowd sounds a little more echoey and distant, and the basketball bounces with a lot of reverb to keep that dreamlike feel.”



Gregg Singer

year-long period of expansion into new lines of business.

His experience includes working as a producer, sr. producer or head of production at such shops as JWT, BBDO, Bozell/Eskew, Cline Davis Mann and Kirshenbaum & Bond. Singer joined the audio post facility Sound Lounge in 2002 to launch a full-service audio production company, adding a new dimension to its work in audio mixing. He left Sound Lounge in 2011 and most recently was a partner and EP at Propeller Music Group.

NAPOLEON AUDIO LAUNCHED

Veteran agency and audio producer Gregg Singer has joined NY-based The Napoleon Group as EP of its newly launched Napoleon Audio. Singer's hire was announced by Marty Napoleon, founder and CCO of the creative production and post house.

The naming of Singer, who spent a decade leading the audio production division of Sound Lounge, continues the company's

year-long period of expansion into new lines of business.



Mark Isham

orchestra, choir, solo cello as well as 27 feet of Steinways (three pianos). Isham explained that writing the score was a massive undertaking. Tapping into his diverse musical talents, he provides a score that traverses between the structured world of accounting and the danger of the title character's dual life.

“It is the most diverse score I have ever done, but it holds together through thematic unity—the score is based on mathematical equations and patterns,” Isham said. “Despite the lush orchestration and massive amounts of customized electronica, the music is not overly dramatic. The main character of *The Accountant* is a mathematical prodigy, and lives in the world of numbers and numeric patterns. Therefore, I wanted the music to reflect that. Part of the score was created using a series of simple patterns with enough randomness to create texture and nuance. As an example, two notes out of every three would be played, then 5 out of 7, etc. all juxtaposed together, then randomized with competing tempos!”

ISHAM SCORES ACCOUNTANT

Oscar-nominated and Grammy-winning composer Mark Isham again teamed up with director Gavin O'Connor, this time to create a score that explores a world of duality and intrigue for *The Accountant* starring Ben Affleck. It is the fourth film collaboration between O'Connor and Isham, following *Miracle*, *Pride and Glory* and *Warrior*. For the film, Isham created a hybrid score, which includes a 78-piece

740 sound

SOUND. WITHOUT BARRIERS.

info@740sound.com | 310.574.0740 | 740sound.com



MIX



SOUND DESIGN



VO/ISDN













ADR



FOLEY

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 Audi's "#The Comeback"	Sehsucht Hamburg Daniel Jahnel, 3D lead, set supervisor; Timo von Vitken, Ulf Gieseler, Jannes Kreyenberg, Jakob Schulze-Rohr, 3D; Martin Chatterchee, rigging; Florian Zachau, head of VFX, compositor; Jona Maluk, compositing; Jan Tiller, Stephan Reinsch, Felix Niehoff, producers. (Toolbox: Zbrush, Mari, Softimage, Arnold, Houdini, Nuke)	Razorfish Germany	Stink, Berlin Stephan Wever, director
2	 Audi's "Duel"	The Mill LA Phil Crowe, executive creative director; John Shirley, VFX supervisor; Ed Boldero, David Lawson, CG lead; Anastasia von Rahl, VFX sr. producer; Karina Slater, VFX associate producer; Greg Reese, colorist. (Toolbox: Flame, Flare, Maya, Houdini, Nuke, Photoshop, ptgui, pfrack, Mari)	Venables Bell & Partners, San Francisco	Rattling Stick, Santa Monica, Calif. Ringan Ledwidge, director
3	 Honda Ridgeline's "The Power of Ridgeline"	RESET, Santa Monica, Calif. PES, director; Eileen Kohlhepp, animation supervisor; David Braun, Javan Ivey, Brandon Lake, Dillon Markey, animators; Ponce "Chino" Arellano, animation assistant; Calvin Frederick, Matthew Philip Hazeling, Dragonframe operators. a52, Santa Monica, Calif. Andy Barrios, VFX supervisor, lead Flame artist; Andy Davis, Flame support; Adam Newman, Andrew Romatz, CG supervisors; Andy Wilkoff, Ken Bishop, Jon Balcome, Wendy Klein, Richard Daniels, Junyoung Kim, Caleb Ollivant, Lindsey Butterworth, Abel Salazar, Josh Dyer, Michael Reith, CG support; Dan Gutierrez, previs supervisor; Gladys Bernadac, previs editor; Paul Yacono, color; Patrick Nugent, exec producer; Kim Christensen, head of production; Zach Wakefield, producer; Jenny Bright, color producer. (Toolbox: Flame, Maya)	RPA, Santa Monica	RESET, Santa Monica PES, director
4	 Chipotle's "Ingredients Reign"	HouseSpecial, Portland, Ore. Kirk Kelley, director; Louri Hammack, exec producer; Karly Richter, producer; Gee Staughton, art director; Cam Williams, editor; Rex Carter, Flame artist; John Nolan, DP; Suzanne Twining, Chris Ohlgren, Wendy Fuller, Kevin Phelps, animators. (Toolbox: Dragonframe, Nuke, Houdini, Maya, Flame, Photoshop, Illustrator, Kuper Control)	GSD&M, Austin, Texas	HouseSpecial, Portland Kirk Kelley, director
5	 Remember A Charity's "Don't Forget To Remember" (short film)	Aardman Animations, Bristol, UK Magdalena Osinska, director; Nick Miller, producer; Lucy Izzard, Asa Lucander, Bram Twheam, Dan Binns, Danny Capozzi, Darren Dubicki, Gavin Strange, Peter Peake, Rich Webber, Steve Harding Hill, Tim Ruffie, Will Studd, illustrators; Jane Davies, animation; Alex King, compositor; Dan Hembery, editor (Toolbox: Maya, Nuke, After Effects, Premiere)	Atomic London	Aardman Animations, Bristol, UK Magdalena Osinska, director
6	 Kenzo World's "My Mutant Brain" (short film)	Digital Domain, Venice, Calif. Tiffani Manabat, VP/EP/advertising & games; Janelle Croshaw, VFX supervisor; Alex Michael, Eric Kimmelton, post producers; Adam Bennink, Lonnie Iannazzo, associate production managers; Jody Wilson, digital production manager; Joel Behrens, DFX supervisor; Brian Gazdik, CG supervisor; Christopher Doulgeris, Hidrun Haraldsdottir, Evan Langley, Jake Maymudes, Jason Selfe, compositors; Rob Fitzsimmons, Benjamin Nowak, environments; Lee Carlton, David Liu, Kui Han Lee, Chris Nichols, digital artists; Victor Grant, FX artist; Adam Bacon, Peter Choi, Phylicia Feldman, Janet Freedland, roto artists; Jesse James Chisholm, Doron Kipper, on-set data integration; James Moorhead, integration artist; Thorsten Knatz, VFX editor. (Toolbox: Nuke, Houdini, Mantra, Track)	None	MJZ, bicoastal/international Spike Jonze, director/writer
7	 "Snowden" (feature film animation sequence)	Mill+ New York Zu Al-Kadiri, EP; Carl Walters, producer; Ben Smith, creative director; Anthony Dodero, art director; Blake Drury, 2D lead artist; Vincent Baertsoen, 3D lead artist; Nick Tanner, 2D artist; Dave Barosin, Xuan Seifert, Christine Kim, 3D artists; Damien Bastelica, Tetsuro Mise, Anthony Ferrera, Gap Sangpat-tharamatee, Christopher Mennuto, Andreas Berner, Pierce Gibson, Ian Bradley, art dept.; Matt Cornelius, editor; John Bohoskey, colorist. (Toolbox: Softimage XSI, Arnold Renderer, Nuke, After Effects)	None	Open Road Films, Los Angeles Oliver Stone, director
8	 The Katie Haines Memorial's "Cause for Alarm"	Not To Scale, London Matt Smithson, director/animation/design; Katie Smithson, design; Maki Yoshikura, Geoff McDowall, Pauline McDowall, character animation; Kehinde Omisore, animation assistant; Kelly Ford, producer. (Toolbox: Photoshop, After Effects, Flash)	None	Not To Scale, London Matt Smithson, director
9	 Seamless "Skyscraper"	Method Studios, New York Steve Morris, Flame artist; Randie Swanberg, VFX supervisor; David Derwin, VFX supervising producer. (Toolbox: Flame, Nuke, Photoshop)	BBH New York	Smuggler, bicoastal/international Randy Krallman, director
10	 2K Sports/WWE 2K17's "Welcome to Suplex City"	Pixomondo, Los Angeles Boris Schmidt, VFX supervisor; Randall Smith, on-set supervisor; Mandie Briney, VFX EP; John Baer, VFX producer; Kristin Patterson, production mgr; Octavia Robertson VFX coordinator; Dave Levine, Flame artist; Spencer Hecox, Lance Ranzer, Patrick Reilly, Niki Yoblonski, compositors; Richard Lee, Chris Howe, Deanna Davies, Jeremy Melton, matte painters; Danny Garcia, matchmove supervisor; Daniel Erickson, matchmove artist. (Toolbox: 3DsMax with V-Ray rendering, Nuke, Adobe After Effects, Photoshop, Flame, SynthEyes Pro, Shotgun) Carbon VFX, bicoastal Devon Irete, producer	barrett SF	MJZ, bicoastal/international Rocky Morton, director

Sehsucht Cheers Up T-Rex

Dinosaur rises from ridicule to top of Chart

A SHOOT Staff Report

In the automated driving arena, Audi has built its reputation through impressive demonstrations of its technology as depicted in several commercials over the years. Now, though, Audi has taken a strategic marketing detour to tout its piloted driving prowess as digital agency Razorfish Germany has gone with a tongue-in-cheek mix of comedy and emotion embodied in the unlikely form of a Tyrannosaurus Rex, regarded as the fiercest, most dangerous dinosaur to ever walk the planet.

Fast forward to today and T-Rex finds that its stock has fallen considerably. Due to its short arms, T-Rex has become a laughing stock on social media as shown in this video titled “#TheComeback” directed by Stephan Weaver of Stink in Berlin with VFX/CGI animation from Sehsucht, Hamburg. Particularly damning to the dinosaur is an online post of him trying to make his bed—to no avail as his arms aren’t long enough to properly do the deed.

Reduced from king of the beasts on Earth to a running gag on the web, T-Rex becomes listless and despondent. He doesn’t even like to appear in public due to the laughter and derision he often encounters. T-Rex talks openly for the first time about how this humiliation has impacted him, resulting in a crippling identity crisis.

However all it takes for T-Rex to go from disconsolate to returning to life in the proverbial fast lane is the freedom of sporting about in an Audi with its new piloted driving system.



Florian Zachau

Emotional challenge

Sehsucht handled all visual effects on the film. Florian Zachau, head of VFX at Sehsucht, described the biggest challenge of the project in terms of the animation: “The biggest challenge was to make the dinosaur look depressed. A T-Rex is a rather stiff character and there is not a lot of variety on expression and gestures the animators could use in order to bring out the sadness. The interview-scene in particular what not easy. There is a very thin line between making it look natural rather than awkward.”

Noting that shifting from focusing on technology to “a completely different emotional side” with this campaign, Michael Finke, head of the international creative department at Audi AG, related, “With the T-Rex meme, Razorfish has found the perfect angle for this.”

“#TheComeback” film is running on Audi’s social platforms and is part of a viral campaign to introduce Audi’s latest piloted driving technology.



Audi’s “#TheComeback”



Eric Maurer

KEY HIRES AT BLUR STUDIO

Animation, visual effects and design company Blur Studio continues to expand with the hiring of Eric Maurer as character effects supervisor and Oded Raz as asset supervisor. Maurer and Raz will bolster Blur’s leadership team, increase the studio’s capacity for larger projects, and foster the development of new technology as the company gears up for the next round of feature work by Blur co-founder and *Deadpool* director Tim Miller.

Maurer joins Blur with more than two decades of experience in the visual effects industry. He spent 15 years at Blue Sky Studios as the primary architect of the character effects and voxel rendering pipeline used across the facility, and contributed to 11 animated features including *The Peanuts Movie*, *Rio* and all five films in the *Ice Age* franchise. Prior to joining Blue Sky Studios, Maurer worked as a technical director and digital effects supervisor on film and commercial projects at multiple facilities in New York including R/GA and Imaginary Forces. He has presented three SIGGRAPH sessions on topics ranging from characters and landscapes in *Rio*, to interpreting Dr. Seuss’ style with 3D fur.

Raz joins Blur with many years of experience as a CG supervisor and look development lead for visual effects companies including Luma Pictures, Digital Domain and Mirada Studios. He has worked as both an artist and a supervisor on many major Hollywood feature films and high-profile commercials. His feature credits include *Doctor Strange*, *Captain America: Civil War*, *Deadpool*, *Ant-Man* and *Avengers: Age of Ultron*. He has also developed commercial visual effects for brands including Disneyland, Coca Cola, Nike, Microsoft and Universal.



Louise En Hiver

GRAND TIME AT OIAF

Louise En Hiver, directed by Jean-Francois Laguionie, won the Grand Prize for Best Animated Feature at last month’s Ottawa International Animation Festival (OIAF). Earning honorable mention in the category was *Cafard* directed by Jan Buitheel. *Louise En Hiver* is from France and Canada,

while *Cafard* is from Belgium, France and The Netherlands.

The Grand win marked a return to the winners’ circle for Laguionie who won a Grand Prize at OIAF in 1982 for *La traversée de l’Atlantique à la rame*.

Taking this year’s OIAF Grand Prize for Independent Short was *J’aime Les Fillies*. The Canadian film features a colorful series of narratives in which women recount the discovery of homosexual desire in short, sweet vignettes.

Among the other OIAF winners were: Honda’s “Paper” for Best Commissioned Animation (directed by stop motion animation maestro PES of production house RESET); *Suijun-Genten* (Datum Point), a Ryo Orikasa-directed film from Japan which earned the Award for Best Experimental or Abstract Animation from Japan; and *L’aveugle, Vaysha (Blind Vaysha)*, a Canadian film directed by Theodore Ushev which topped the Best Narrative Short Animation category. *Blind Vaysha* additionally won the Canadian Film Institute Award for Best Canadian Animation at OIAF.

In the Craft Award categories, honorees included *Velodrool* directed by Sander Joon, a film from Estonia which earned Best Animation Technique distinction; director Rune Spaans’ *The Absence of Eddy Table*, a Norway entry that copped the award for Best Design; and *Fired On Mars* from Nick Vokey and Nate Sherman, an American entry scoring the Best Script honor.

Hummingbird Productions Celebrates Its 40th Anniversary Hummingbird Productions has achieved a rare accomplishment – it's 40th Anniversary milestone this month.

Sai Selvarajan Edits YETI Film On Wildlife Photog Wyman Meinzer

YETI's latest short film, part of an ongoing collaboration between Lucky Post and McGarrah Jesse's production company Rabbit Foot, takes viewers into the great outdoors and into the life of wildlife photographer Wyman Meinzer.

FuseFX Adds Veteran VFX Supervisor John Heller John Heller, a highly accomplished visual effects supervisor whose credits include such films as *Big Miracle*, *Percy Jackson & The Olympians: The Lightning Thief* and *The Bourne Legacy*, has joined the staff of FuseFX.

STORY Signs Documentary Director Ky Dickens Director Ky Dickens has joined STORY for exclusive national representation in commercials. Dickens is an award-winning documentary filmmaker who has also enjoyed great success in commercials and branded content centering on real people and docu-style storytelling.

VES Names Ken Ralston Recipient of Lifetime Achievement Award The Visual Effects Society (VES) named multiple Academy Award®-winning visual effects pioneer Ken Ralston as the recipient of the VES Lifetime Achievement Award in recognition of his enormous contributions to filmed entertainment.

Yessian Rocks Through The Summer Into The Fall They're moving to the beat at the international music and sound studio Yessian, which just wrapped one of its busiest summers ever. Recent high-profile projects include a major new arrangement of George Gershwin's classic "Rhapsody in Blue" for United Airlines and the New York office of mcgarrybowen that broke during NBC's coverage of the Summer Games

Kinotehnik Introduces Practilite 600 LED Fresnel Light Kinotehnik, the North-European manufacturer of photo and video accessories, introduces a new member of its Practilite range of smart Fresnel lights: the Practilite 600.

CreativeDrive's Digital Content Expansion Continues CreativeDrive has partnered with Ray Brown through the acquisition of Hudson Studios, a New York-based studio.

Tennyson Tanner Uses URSA Mini 4.6K To Shoot TV Spots Blackmagic

Design announced that Tennyson Tanner, a full post and production company, used URSA Mini 4.6K EF to shoot several television commercials, including spots for a popular energy drink and for the Southern Illinois Miners professional baseball team.

Fox's "The Rocky Horror Picture Show: Let's Do the Time Warp Again." Mixed at Roundabout

Originally released in 1975, *The Rocky Horror Picture Show* has become one of the most enduringly popular movie musicals of all time, a staple of late night cinemas worldwide. A celebratory reimagining of the tale of Dr. Frank-N-Furter and his friends for Fox Television pairs original star Tim Curry (this time as the narrator) with an otherwise all-new cast in a rousing tribute to its predecessor that also offers plenty of fresh twists.

Screen Engine/ASI and Neil Goetz Team Up to Launch "The Engine Room" as a Strategic Creative Think Tank Renowned entertainment industry research outfit Screen Engine/ASI (SE/ASI) and award winning motion picture marketing executive Neil Goetz have teamed up to launch The Engine Room as a strategic creative think tank.

ROOF Studio Takes Viewers On A Psychedelic Visual Trip In New Empire of the Sun Music Video ROOF Studio (ROOF) recently partnered with Australian electronic music duo Empire of the Sun on its music video for "High and Low," a gorgeous, surreal visual journey into a psychedelic trip, which captures the song's euphoric celebration of the innocence and boldness of youth.

London's Former Film Commissioner Joins Newly Created Vancouver Film & Media Centre The City of Vancouver and Vancouver Economic Commission (VEC) announced David Shephard—formerly London's successful film & TV sector lead—as Vancouver's very first Film Commissioner.

The Artery Names Ronen Tanchum as Head of New VR/AR Division: he Artery (formerly The Artery VFX) which is significantly expanding its award winning talent base by seeking the most talented digital artists in the world, has named artist Ronen Tanchum as the head of its newly launched Virtual Reality/Augmented Reality (VR/AR) Division.

Female Filmmaking Team Inspires The Next Gen Activists in Short Doc NYC-based Cutting Room Films, Managing Partner Susan Willis teams up with activist Donna Dees to unveil the journey of five Louisiana women who sought to change the state's dangerous atmosphere by tirelessly pushing through a historic legislative package to protect the victims of domestic violence and save lives in the powerful short documentary "Five Awake"

"Kickstarted" Released on Vimeo

Kickstarted, a feature-length documentary that offers an incisive look into the crowdfunding revolution, is now available through Vimeo.

Hummingbird Productions Celebrates Its 40th Anniversary Hummingbird Productions has achieved a rare accomplishment – it's 40th Anniversary milestone this month.

Archion's Shared Media Storage Solutions Now Being Distributed Through US Broadcast Archion Technologies, a leader in intelligent, ultra high performance shared storage solutions for media workflows, has announced that it has been selected by US Broadcast for channel distribution.

Vincent DePaul Joins All Star Cast Of "Maybe This Time" The executive producers of the upcoming feature "Maybe This Time" announced that actor/producer Vincent DePaul will produce and star as "Harvey" in the upcoming romantic comedy. Starring veteran film and stage actor Mel England and penned by freshman scripter Richard DeFonzo.

AdShare Content Recognition Technology 97.4 Percent Effective in Revenue Recovery for Artists AdShare, the monetization service for music, film, television and sports rights holders has measured its Hawk content identification technology to be 97.4 percent accurate during a September test on the world's largest social media video service.

Augustus Color Taps WCPMedia Services To Help "Black Butterfly" Soar Through Post Augustus Color has moved post production for *Black Butterfly*, Paradox Studios' upcoming psychological thriller, to the cloud. The Rome-based post-production powerhouse is using WCPMedia's platform to deliver dailies media to the film's editorial team in Spain and screen dailies for production partners around the globe.

Park Pictures Director Alison Maclean's New Film "The Rehearsal" Premieres at 54th New York Film Festival (NYFF) Park Pictures' acclaimed Director Alison Maclean (*Jesus' Son*) brings her new film *The Rehearsal*, executive produced by Park Pictures, to the 54th New York Film Festival.

Caring For The World Films Documentary "Cornerstone" Premieres Set Caring For The World Films (CFTWF) documentary, *Cornerstone*, directed and produced by

Debi Lang, about NYAKA AIDS ORPHANS PROJECT and 2015 Waislitz Global Citizen Award Winner, Twesigye Jackson Kaguri, will have its official North American debut at The United Nations in New York City December 1st in honor of World AIDS Day.

Optimus Promotes Tim Cahill To Editor Optimus promoted Tim Cahill to editor. Cahill brings almost a decade of experience with top agencies and brands, as well as significant industry recognition, to the chair.

Peter Martin Launches "FLEX Creative" Award winning Peter Martin has launched FLEX Creative, as a new, creative services agency specializing in the design and production of promotional and in-show content for broadcast television, cable and streaming industry clients, programs, and projects, across all media platforms.

A Common Thread's Eli Green Answers The Question "Who Is Tom Gore?" A new campaign for Tom Gore Vineyards uses deadpan humor to show that the quality of a bottle of wine is rooted in the passion of the farmers who grow the grapes.

MTI Film Delivers "The Front Page" MTI Film recently completed an all-new 4K restoration of director Lewis Milestone's 1931 film *The Front Page*.

MadBox Drops the "Post" After seven years of serving the Mid Atlantic as a boutique post production company, MadBox has expanded their services, and is now full service turnkey production company.

The Napoleon Group Launches Napoleon Audio, Names Gregg Singer Executive Producer Things are sounding good at The Napoleon Group's suite of Manhattan studios, where veteran agency and audio producer Gregg Singer has joined the company as Executive Producer of its newly-launched Napoleon Audio.

Artifact Design's 2016 AICP Atlanta Opener The Southeast Chapter of the Association of Independent Commercial Producers (AICP) commissioned Artifact Design to create the sponsor reel for the 2016 AICP Show in Atlanta.

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



Spots Inform Ted Melfi's Features and Vice Versa

Continued from page 15

great sense of story and character. He really helped me shape *St. Vincent*," shared Melfi. "Peter picks an actor performance consistently that I'm in agreement with, which is very rare otherwise. Our tastes are so aligned."

Hidden Figures marked Melfi's first time working with production designer Thomas. "I love his work on the Spike Lee movies and *A Beautiful Mind*," shared Melfi. "He is one of the most elegant humans I've ever met. He's a passionate creator and a civil rights historian. His understanding of civil rights and the significance of this story brought a great deal to *Hidden Figures*."

Spotmaking roots

Prior to *St. Vincent*, Melfi as a director was best known for his work in commercials and short films, the latter including *Roshambo* which won best comedy honors at the Malibu Film Festival. He broke into the ad arena on the strength of some inspired spec spots, including MTV's

porn film spoof "Pizza Guy," which helped him earn inclusion into *SHOOT*'s 2004 New Directors Showcase. Melfi's body of work in commercials spans such brands as FedEx, McDonald's and Intel.

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

"Without commercials, I wouldn't be anywhere in terms of style, technique and function," said Melfi, noting that his short-form experience has been invaluable in his successful diversification into feature film directing.

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

Regarding how *St. Vincent* and now *Hidden Figures* may impact his commercial directing career, Melfi observed.

"These films show the advertising world what I can do. I'm known as a comedy director in commercials and perhaps I can now also be perceived in terms of what I can do in terms of heart and nuance, getting actor performances and being able to make things better than how they appear on the page."

Meanwhile brother is adding other directors who live in the spot and feature/

TV worlds, including Shana Feste (with features such as *Country Strong* and *Endless Love*), James Foley (*Glengarry Glen Ross*, Netflix's *House of Cards*) and Maurice Marable (HBO's *Veep*). Marable is also diversifying into features, slated to direct an undisclosed project based on a Melfi-penned script. Carter is an EP on the movie which is being produced by brother and Melfi's Golden Light Films.

Flash Back

October 21, 2011 Epoch Films has secured filmmaker Tom McCarthy for commercial representation. McCarthy has received critical acclaim for his writing and direction work for the independent films *The Station Agent*, *Win Win* and *The Visitor*. For the latter, McCarthy won the Best Director honor at the 2009 Film Independent Spirit Awards and was nominated for Best Original Screenplay by the Writers Guild of America. Five years earlier, he earned his first WGA Awards Best Original Screenplay nomination for *The Station Agent*, which premiered at the '03 Sundance Film Festival where it won the Audience Award as well as the Waldo Salt Screenwriting Award. *Win Win* won the 2011 Humanitas Prize in the Feature Film category. Additionally, McCarthy earned an Oscar nomination for Best Original Screenplay for Pixar's *Up*, a shared writing credit with Pete Docter and Bob Peterson. McCarthy was recently tapped to pen the Disney sports drama *Million Dollar Arm*.... Alasdair Lloyd-Jones, former co-president and chief strategic officer at San Francisco advertising agency Cutwater, has joined Brooklyn, New York-based creative shop Big Spaceship as partner and chief operations officer.... Boxer Films has signed Italian director Igor Borghi for U.S. commercial representation. He is currently also repped by Mercurio Film, Milan, for clients and agencies in Italy; Madrid-based Brownie for Spain; Magali, Paris, for the French market; and Cream, Munich, for Germany.

October 20, 2006 Commercial production house HKM has formed a partnership with music video shop Streetgang Films. The connection provides a music clip outlet for HKM directors while giving HKM access to talent who could translate well into spotmaking.... Hans Hansen has joined and Eric Sorensen has returned to Fallon Minneapolis. Both will carry the title of creative director and continue to work as a team. Hansen and Sorensen come over from Carmichael Lynch, Minneapolis, where as a duo they turned out work for such clients as Porsche and Harley-Davidson.... The Joneses has signed Norwegian comedy director Sten Hellevig—a.k.a. Sten—for U.S. representation. He continues to be repped in Norway by The Moland Film Company.... Kerry Shaw Brown, a former agency creative who made the transition to director, has joined the roster of Millennium Pictures for U.S. spot representation. He had previously been with production company Uncle....

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION: 1.) Publication Title: SHOOT 2.) Publication Number: 006-234 3.) Filing Date: September 30, 2016 4.) Issue Frequency: Bi-monthly 5.) No. of Issues Published Annually: 6 6.) Annual Subscription Price: \$75. Complete Mailing Address of General Business Office of Publisher: DCA Business Media LLC, 256 Post Road East, #206, Westport, CT 06880 9.) Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor: Publisher, Roberta Grier, 256 Post Road East, #206, Westport, CT 06880; Editor: Robert Goldrich, 256 Post Road East, #206, Westport, CT 06880; Managing Editor: Mike Morgera, 256 Post Road East, #206, Westport, CT 06880 10.) Owner: DCA Business Media LLC, 256 Post Road East, #206, Westport, CT 06880; Roberta Grier, 256 Post Road East, #206, Westport, CT 06880; Gerald Giannone, 256 Post Road East, #206, Westport, CT 06880 11.) Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None 14.) Issue Date for Circulation Data Below: October 2016 15.) Extent and Nature of Circulation: Business to Business - Film/Advertising Indy Publication 16. Publication of Statement of Ownership and will be printed in the October, 2016 issue of this publication.

	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)	9,796	9,516
b. Paid/ or Requested Circulation		
1. Outside County Paid/Requested Mail Subscriptions stated on PS Form 3541. (Include direct written request from recipient, telemarketing and Internet requests from recipient, paid subscriptions including nominal rate subscriptions, employer requests, advertiser's proof copies, and exchange copies.)	6,240	6,129
2. In-County Paid/Requested Mail Subscriptions stated on PS Form 3541.	0	0
3. Sales, and Other Paid or Requested Distribution Outside USPS®	6	7
4. Requested Copies Distributed by Other Mail Classes Through the USPS (e.g. First-Class Mail®)	0	0
c. Total Paid and/or Requested Circulation (Sum of 15b (1), (2), (3), and (4))	6,246	6,136
d. Nonrequested Distribution (By Mail and Outside the Mail)		
1. Outside County Nonrequested Copies Stated on PS Form 3541 (include Sample copies, Requests Over 3 years old, Requests induced by a Premium, Bulk Sales and Requests including Association Requests, Names obtained from Business Directories, Lists, and other sources)	3,021	2,976
2. In-County Nonrequested Copies Stated on PS Form 3541 (include Sample copies, Requests Over 3 years old, Requests induced by a Premium, Bulk Sales and Requests including Association Requests, Names obtained from Business Directories, Lists, and other)	0	0
3. Nonrequested Copies Distributed Through the USPS by Other Classes of Mail (e.g. First-Class Mail, Nonrequestor Copies mailed in excess of 10% Limit mailed at Standard Mail® or Package Services Rates)	0	0
4. Nonrequested Copies Distributed Outside the Mail (Include Pickup Stands, Trade Shows, Showrooms and Other Sources)	380	245
e. Total Nonrequested Distribution (Sum of 15d (1), (2), and (3))	3,401	3,221
f. Total Distribution (Sum of 15c and e)	9,647	9,357
g. Copies not Distributed (See Instructions to Publishers #4, (page #3))	149	159
h. Total (Sum of 15f and g)	9,796	9,516
i. Percent Paid and/or Requested Circulation (15c divided by f times 100)	64.75%	64.48%

I certify that all information furnished on this form is true and complete. Gerald Giannone, Managing Member

See **SHOOT** in depth
Calendar of Industry Events
IndustryEvents.SHOOTonline.com

RSA Films' Luke Scott

Continued from page 17

gan's violent episode is an aberration or if the humanoid creature poses an ongoing danger to those around her. Elements on display in the movie include suspense, inspired fight and action sequences, the creation of a sci-fi vibe grounded in reality, and skillful dramatic interplay. The latter is front and center when Paul Giamatti makes a brief yet thoroughly memorable appearance as a psychiatrist who interviews Morgan to diagnose her and ultimately determine if she should continue to live or be destroyed.

Collaborative spirit

Key for Luke Scott was selecting his closest collaborators on *Morgan*, including DP Mark Patten. Scott initially got to know Patten personally as a cycling buddy; the two participated in bike-riding fundraisers for a cancer charity. Eventually they began working together, with Patten lensing commercials directed by Scott. "I like Mark's style, taste, humor and personality," assessed Scott who then

teamed with Patten on viral marketing films for *The Martian*. Additionally, Scott as second unit director on *The Martian* teamed with Patten who served as second unit DP. "I was secretly watching Mark, how he handled *The Martian*, how he adapted and seized the feature opportunity—all the while I had a view to put him forward for *Morgan*. I liked Mark's enthusiasm, his creativity and technical expertise, how he dovetailed with [*The Martian*] cinematographer Darius Wolski."

Scott said he would like to keep a diverse mix of projects alive directorially—features, commercials, branded content, and his original movie marketing fare. On the cinema promotion front, Scott had at press time wrapped a marketing short for the *Blade Runner* sequel being directed by Denis Villeneuve. Scott is now gearing up for a second original marketing film to create buzz around the new *Blade Runner* movie. The production company on this marketing content is 3AM, which RSA Films and theatrical ad agency Wild Card teamed to launch in 2014.

David Mackenzie

Continued from page 15

Jake Roberts who cut four of Mackenzie's previous movies, including *Starred Up* (with editor Nick Emerson). "You logically reach out to people you know," said Mackenzie about his selection of Nuttgens and Roberts for *Hell or High Water*. "I have a longstanding relationship with Giles and Jake and we have a great shorthand together, building on creative work we've done in the past. Jake and Giles are real artists. We share similar sensibilities and common ground."

Mackenzie also finds irony in that three Brits—he, Nuttgens and Roberts—were able to capture Americana in *Hell or High Water*. "As three British people in New Mexico, we were awed by the landscape." Perhaps their outsider perspective led them to not take for granted what Americans familiar with the Southwest normally would. Thus the visual inspiration they felt for this land new to them was reflected in the final product.

Filmography

Mackenzie started making features,

after several notable shorts, with the oddball-revenge movie *The Last Great Wilderness* which made its North American premiere at the Toronto International Film Festival in 2002. He followed this with his adaptation of Alexander Trocchi's existentialist classic *Young Adam*, which premiered in Cannes 2003, played the Toronto and Telluride fests that year and went on to win four Scottish BAFTAs, a European Film Academy and a London Critics Circle award for Best Newcomer.

Mackenzie's subsequent films include *Asylum*; the highly regarded *Hallam Foe*, which won a Silver Bear in Berlin 2007; and *Spread* which premiered at Sundance 2009.

Mackenzie then helmed the futuristic fable *Perfect Sense*, which bowed at Sundance in 2011 and won several awards including Best Feature in Edinburgh, and the comedy romance *You Instead* (a.k.a. *Tonight You're Mine*). Next came *Starred Up*, a prison drama. *Starred Up*, Mackenzie's last film prior to *Hell or High Water*, won the BAFTA Scotland Award for Best Feature Film and Best Director in 2014.

street talk

Craft, a global marketing production and adaptation agency that is a division of McCann Worldgroup, has made key hires and promotions in its New York and Boston studio locations. Shay Fu has been promoted to North America head of studio operations, Craft; Michael Marsan joins as director of operations, sales & marketing, Craft Translation; and Brian Distefano has been appointed managing director, Craft Boston, which was added to Craft's global network of core studios in July. Fu, previously EVP/head of integrated operations, Craft New York, will extend her role to oversee production operations in the U.S. and Canada as head of studio operations across Craft's North America network. Marsan brings over 20 years' experience, having held senior management

roles at leading global translation and transcreation houses. Distefano will be responsible for all functions of the Craft Boston office including creative and production services. Distefano began his career as a copywriter at Staples, Inc., rising to group creative director. Craft expanded its relationship with Staples earlier this year by integrating the retailer's in-house creative and production services department into its operations, adding Craft Boston to its global lineup of core studios.... Director John Poliquin has joined production house Derby. Known for combining live action and motion graphic techniques, Poliquin has turned out work for the likes of GQ, D'décor, Wilhelmina Models, Norman Ambrose, Tribeca Film, Warner Music, Interscope Records, Universal Music, S'well, Nestle Purina, Blistex and Lubriderm. He got his start in the business by directing more than 60 music videos for artists including Carly Rae Jepsen and Walk Off The Earth. Poliquin has since garnered a number of industry accolades, including MTV's MuchMusic award; "Best Short Film" at the Calgary International Film Festival for *Inside Charlie*; and last year's S'well campaign, "Hydration Magic"....

rep report

NY industry veteran Philip Fox-Mills has launched Fox-Mills Inc., a commercial representation company that will serve a select group of companies across the spectrum of creative services. Fox-Mills Inc. launches with the signing of production house Furlined for representation on the East Coast. Fox-Mills brings a background in commercial sales and marketing, both on the agency and production side, to the new venture. He has worked as a sales EP for numerous production companies, including Satellite/Propaganda, RSA Films, Alldayeveryday and Legs Media. His agency experience includes working at Kirschenbaum+Bond, helping to win such accounts as Hennessy and Grand Marnier.... Production designer Jeremy Reed has signed with Murtha Skouras Agency for exclusive representation in film, television and commercials.... Production designer Rene Navarrette has signed with Dattner Disputo and Associates (DDA) for representation in commercials, features and TV. Also inking with DDA is costume designer Christopher Lawrence for commercials. DDA has booked cinematographer Lun Moncrief on the feature *When I'm A Moth* directed by Zacharay Cotler and Magdalena Zyzak. On the television front, DDA has booked DP Giles Nuttgens on *Damnation* (USA Network), DP Quyen Tran on *Mogadishu*, Minnesota (HBO), DP Daniel Patterson on *She's Gotta Have It* (Netflix), DP Brad Lipson on *Pure Country 3* (WB), DP Ryan McMaster on *Izombie* (WB/CW), production designer Arad Sawat on *Absentia* (Sony TV), production designer Todd Jeffery on *Flaked* (Netflix) and costume designer Nancy Ceo on *Kingdom* (Audience Network, formerly DirecTV).... Lara Fischman has joined strategic branding and marketing innovations agency Troika as account director. She was previously group director of account management at Siegel+Gale....

GRAND PRIZE WINNER



SHOOT BEHIND THE SCENES PHOTO CONTEST

Summer 2016 Edition

BTS.SHOOTONLINE.COM



Timothy Kanieski

www.kanieski.net

In the winning shot above, award-winning photographer Timothy D. Kanieski used a Canon EOS 5D to catch cinematographer Steven Holleran shooting a skate sequence, from his Sector 9 board holding a Red Dragon with Master Anamorphic lens, for the 2016 Sundance Film *The Land*. Distributed by IFC Films, *The Land* was shot on location in Cleveland, Ohio. This particular shot is in the abandoned Westinghouse Electric Factory there.

SHOOT held its first bi-annual “Behind The Scenes” Photo Contest this past summer and was pleased to award the grand prize of \$500 and a SHOOT Premier membership, to winning photographer Timothy D. Kanieski. Tim currently works as a location manager and unit stills photographer for many of the features filmed in Northeast Ohio.

Gerrad Wilson, CEO of MEGA Media Entertainment, landed the runner-up selection winning a \$250 Starbucks gift certificate and a SHOOT Premier membership. LA-based MEGA is a “one stop shop” Emmy-nominated production company.

Honorable mentions go to: Renee Faia, Jacque Janes, Mads Rasmussen, Daniel Azarian, and Mortimer Jones. Each will receive a one-year complementary SHOOT Plus membership including a MySHOOT Talent Profile.

The SHOOT 2016 BTS Winter Photo Contest will commence on December 1st, 2016 at midnight. All entered photos, contest details, and contest rules can be found at BTS.SHOOTONLINE.COM.

Gerrad Wilson

megamediaent.com



The Red Dragon awaits its turn as co-director, Andrew Fairbank and DP Jacob Abrams catch the magic on set with model Lauren Bennette for Devonne by Demi Lovato. The runner-up image was shot using an iPhone 6 in Tarzana, CA. Gerrad was the co-director of this shoot and MEGA Media Entertainment was the production company for the spot.

RUNNER-UP





DIGITAL DOMAIN // COMMERCIALS | VIDEO GAMES | VR