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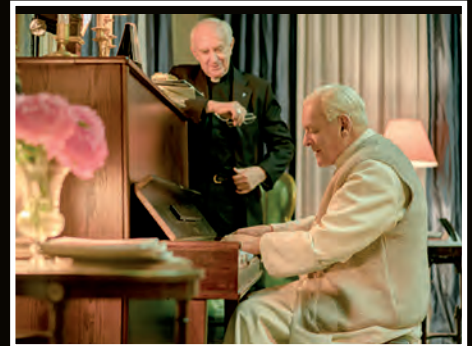
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BEST DIRECTOR - NOAH BAUMBACH

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By Robert Goldrich

spot.com.mentary



Fiction/Nonfiction

This issue's installment of our Road To Oscar Series includes a DP and an editor affirming the importance of doing justice to a character--whether fictional or real. On the latter score, editor Nat Sanders, ACE reflected on *Just Mercy* (Warner Bros.), directed by Destin Daniel Cretton.

Just Mercy stars Michael B. Jordan as Bryan Stevenson, a Harvard Law School

grad who co-founded Alabama's Equal Justice Initiative in the 1980s to defend death row prisoners, mostly people of color. Among them is the wrongly accused Walter McMillian (played by Jamie Foxx) who in 1988 was sentenced to death for the murder of a local young white woman. Based on Stevenson's 2014 book "Just Mercy: A Story of Justice and Redemption," the film does justice to this activist attorney, and his commitment to

his clients, opening our eyes to such issues as judicial reform, the death penalty and racial profiling.

Sanders said, "People might think it was heavy or depressing to be working on such intense subject matter but it was actually kind of the opposite. It felt inspiring. We had a sense of purpose, responsibility and pride, feeling the call to

social outcast Fleck who lives in a world of despair, alienation and bullying, which sheds light on how the Joker came to be, even evoking empathy for him at times.

Sher said that *Joker* affirms that "you can combine art and commerce. We were able to be artful and put that side of filmmaking to the forefront and it didn't hurt the commerce. Art at times can feel self-

"Audiences are cool with being challenged--they don't just want things to be cotton candy easy." --Lawrence Sher, ASC

get Bryan's message out there to a larger audience."

However, there can also be a higher calling for telling a fictional character's story--in this case Arthur Fleck whom we see evolve into the Joker. Lawrence Sher, ASC lensed *Joker* (Warner Bros.) for director Todd Phillips, starring Joaquin Phoenix as Fleck/Joker. Phillips and Sher departed from the comic book movie norm, teaming on a character study of

conscious and isolating to the audience. But in this film, we were able to combine these two forces--great mass appeal serving the commerce side while also feeling uncompromised from the artistic side. As challenging and difficult as it was at times, this movie has resonated for audiences. The big picture takeaway is that audiences are cool with being challenged--they don't just want things to be cotton candy easy. They want something different."

POV

By Luis Ribeiro



Ciclope Celebrates Craft & Artistic Innovation

The theatre held a crowd of industry pros so large many were forced to stand at Ciclope Festival's 10th Anniversary event in Berlin. Featuring incredible work, with noteworthy standouts including BMW's "The Small Escape," FKA Twig's "Cellophane," and Bianco's "The Lift," the fest celebrated the artistic highlights of the year. I've always found this gathering to be unique in celebrating the artistic craft at the core of our industry--beyond the scope of branded advertising.

Coming from the creative side of this industry, I've found that larger festivals often attract a muddled crowd, with a bigger presence of tech and consultancy representatives and an emphasis on the business side of our industry. At Ciclope, the audience is more intimate and therefore conducive to deeper artistic discussion and networking. Without the presence of

those primarily in the trenches of operations, the festival hones in on the creative talent, fostering opportunity to discuss industry direction and trends.

At what other festival would you find a "no logo" awards category? With a goal of recognizing artistic breakthroughs, Ciclope 2019 celebrated creative vision and production separate from brand identity. This year, the festival once again touched upon the unspoken and rule-bending tactics that lead to great work.

The stand-outs included a talk on the Cannabis industry in advertising, and how new sectors--especially the previously controversial--call for innovative storytelling and messaging to reach audiences. Emerging platforms play a large role too, as Anomaly CPO Chad Hopenwasser can attest with his hilarious IGTV channel "Life As Big Man," and his discussion on how these outlets serve as a dynamic testing ground for new creative approaches.

The conversation at Ciclope reinforced for me that creative potential in the advertising game is growing larger than ever. What was once uncharted territory is now open for exploration, inspiring creatives to integrate new tactics within the storytelling process. Surrounded by innovators from all corners, the festival was a meeting ground for continued growth in the artistry of great advertising. And what's more is that this conversation is continuing to expand on a global scale, with Ciclope growing into additional areas including the Asian, African, Latin and U.S. markets. This facilitates a broader international appreciation for the deep level of nuanced craft that goes into our industry and allows us to challenge each other within the industry to push creative boundaries and reach audiences with storytelling that inspires and sparks meaningful change in the world.

Luis Ribeiro is EP/partner at LOBO.



"FERNANDO MEIRELLES
DELIVERS A JAW-DROPPING
MASTERPIECE OF A FILM.

Genius filmmaking takes what could have been an ordinary story and turns it into something illuminating, TOUCHING, FUNNY AND COMPLETELY UNEXPECTED, ushering audiences into far more depths than they could have thought even existed. Fernando Meirelles does exactly that in a film that is stunning on every level."

AWARDSWATCH

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BEST PICTURE

BEST DIRECTOR - FERNANDO MEIRELLES

4 GOLDEN GLOBE® NOMINATIONS
INCLUDING
BEST PICTURE (DRAMA) 

THE TWO POPES



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Direction, Cinematography, VFX, Editing, Design



Photo courtesy of Sony Pictures



Photo by Nick Tavernise/courtesy of Warner Bros



Photo courtesy of Netflix



Photo courtesy of Warner Bros



Photo courtesy of Warner Bros



Photo by Jake Cilley/Netter/courtesy of Warner Bros



Insights into *Little Women*, *The Irishman*, *Joker*, *Just Mercy* and *The Two Papes*

By Robert Goldrich,
The Road To Oscar Series,
Part 9

Last year when accepting her DGA nomination medallion for *Lady Bird*, Greta Gerwig said to her peers in the audience, “Storytellers are healers and I am so honored to be included among you.”

Storytelling can indeed be healing—by raising awareness of peoples’ circumstances or plights and in turn fostering empathy for others, even helping us to look at ourselves and life differently.

By continuing her healing ways, Gerwig may soon be receiving another DGA medallion as director of *Little Women*, for which she also wrote the screenplay based on the classic novel and other writings of Louisa May Alcott.

This latest cinematic version of *Little Women* stirs our empathy, introducing us to the aspirations of and adversity faced by its protagonists, including Jo North (portrayed by three-time Oscar nominee Saoirse Ronan), an ambitious, talented writer whom Gerwig describes as her personal “North Star.”

Reaching for that star has seen Gerwig, with *Lady Bird*, become just the fifth

woman ever to be nominated for the Best Director Oscar. And *Little Women* could make her the first woman to be nominated twice for that coveted honor. Gerwig already has two career Academy Award nominations, having also earned a Best Original Screenplay nod for *Lady Bird*.

For *Little Women*, Gerwig assembled a team of artists consisting of ongoing collaborators as well as those she worked with for the first time. Among those in the former group are Ronan, a Best Actress nominee for *Lady Bird*, and editor Nick Houy, who garnered an American Cinema Editors’ Eddie Award nod for *Lady Bird* as well.

The relationship between director and editor is “intimate,” said Gerwig, explaining, “You spend so much time alone together, locked in a room trying to hear the same music that doesn’t exist yet. It’s been said you write a film three times—when you write it, shoot it and edit it. In a way it (editing) is letting this one person into this process of rewriting.”

Gerwig observed that Houy has “sen-

sitivity to every aspect that matters to me—language, rhythm, acting, storytelling. He’s utterly relentless, doesn’t ever say ‘uncle.’ This was a complicated movie at every stage, with multiple timelines, multiple characters over eight years, many seasons. It was a beast. We knew going into the edit that it would be a long carefully calibrated process.”

Gerwig jumped into cutting the day after she stopped shooting. “The heart of the movie, the core, the essence was always there. But everything around it took a long time,” she recalled. “We went through many versions. Small changes had a ripple effect that was large. I knew Nick had the ability to never let go of a project until we explored every avenue. He’s a great human being with great taste. I feel this trust with him.”

Meanwhile *Little Women* marked Gerwig’s first collaboration with cinematographer Yorick Le Saux, production designer Jess Gonchor, twice nominated for an Academy Award, and costume de-

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From top left, clockwise: Greta Gerwig (l) and Saoirse Ronan on the set of *Little Women*; Joaquin Phoenix as the Joker; Robert De Niro and Joe Pesci in *The Irishman*; Michael B. Jordan (l) and Jamie Foxx in *Just Mercy*; *Joker* DP Lawrence Sher, ASC; *Just Mercy* editor Nat Sanders, ACE; *The Two Papes* production designer Mark Tildesley.

"ONE OF THE YEAR'S BEST FILMS."



The New York Times

Los Angeles Times

AP Associated Press

THE NEW YORKER

USA TODAY

the Atlantic

Rolling Stone

TIME

"A STUNNING ADAPTATION THAT IS AS RELEVANT
AS EVER, FILLED WITH IMPECCABLE CRAFTSMANSHIP
AND BEAUTIFUL PERFORMANCES."

KATE ERBLAND, INDIEWIRE

"GRETA GERWIG'S TOUR-DE-FORCE ADAPTATION OF
'LITTLE WOMEN' IS SO RICH AND THRILLINGLY
PERSONAL THAT...IT FEELS LIKE AN ALIGNMENT OF STARS."

DEVIKA GIRISH, FILM COMMENT



"IMPORTANT AND DARING...A SUPERB ADAPTATION...
GRETA GERWIG IS THE REAL DEAL."

HELEN O'HARA, EMPIRE



FOR YOUR CONSIDERATION

FROM THE WRITER/DIRECTOR OF **LADY BIRD**

LITTLE WOMEN

BEST PICTURE

BEST DIRECTOR

GRETA GERWIG



SonyPictures-Awards.com



5 GOLDEN GLOBE® NOMINATIONS INCLUDING BEST PICTURE (COMEDY)



BEST DIRECTOR QUENTIN TARANTINO

12 CRITICS' CHOICE AWARDS NOMINATIONS INCLUDING BEST PICTURE

BEST DIRECTOR QUENTIN TARANTINO

"A DAZZLING, GORGEOUS, ELEGIAC MOVIE."

MICHAEL HAINEY *Esquire*

"VITAL, VISCERAL FILMMAKING.
TARANTINO'S TRIUMPH OF PURE CINEMA."

PETER TRAVERS *RollingStone*

"THE BEST FILM OF THE YEAR.
IT'S QUENTIN TARANTINO'S MOST
WARM-HEARTED AND TENDER, AND IT'S A
COMPLETE JOY TO WATCH AND WATCH AGAIN."

LINDSEY BAHR *AP* Associated Press



CONSIDER

ONCE UPON A TIME IN...
HOLLYWOOD

SonyPictures-Awards.com



ILM's Helman Discusses Breakthrough VFX For The Irishman

Continued from page 5

signer Jacqueline Durran, a six-time Oscar nominee who won in 2013 for *Anna Karenina*. Her other Academy Award nods were for *Pride & Prejudice* in 2006, *Atonement* in 2008, *Mr. Turner* in 2015, and *Darkest Hour* and *Beauty and the Beast*, both in 2018.

like homes,” observed Gerwig of the work. “I never feel like I’m looking at something separate from the characters and the storytelling.”

For *Little Women*, Gerwig recalled, “The way he talked about the world was what I wanted, straddling something magical in the memory of it balanced

their own clothes,” related Gerwig. Being slightly “off” and “odd” helped the audience to see that the March women were indeed different.

Gerwig herself was different on *Little Women* as compared to her first solo feature directing effort, *Lady Bird*. She said of her experience on *Little Women*, “I felt that I got more confident with how I wanted to shoot things, less tentative about making the wrong decision. The first film I was so scared I would mess something up. I felt very careful that first film, very deliberate. This one I took some risks, finding that part of me able to push film as a language.”

As for the daunting task of writing a screenplay adapting an iconic, cherished piece of literature, Gerwig acknowledged that it was “a big mountain to scale.” But her approach allowed her to make the climb. “I kept myself in line with what I loved about the book, what I felt was empowering.” Doing anything other than that, she said, would be folly. Gerwig thought that if she could keep to the heart and intellect of the original story “that I deeply feel, then I’d be okay.”

Pablo Helman

VFX supervisor Pablo Helman of Industrial Light & Magic (ILM) is a two-time Best Achievement in Visual Effects Oscar nominee—for *Star War: Episode II—Attack of the Clones* in 2003, and *War of the Worlds* in 2006. He’s been nominated for six Visual Effects Society (VES) Awards, winning in 2006 for Best Single Visual Effect of the Year for *War of the Worlds*.

Helman’s most recent VES nod came in 2017 for *Silence*, his first collaboration with director Martin Scorsese who next month will receive the VES Lifetime Achievement Award.

Following *Silence*, Helman’s collaborative bond with Scorsese further intensified over the course of two more projects, which recently overlapped with each other in terms of scheduling—the docu-

mentary *Rolling Thunder Revue: A Bob Dylan Story* by Martin Scorsese, and the just released *The Irishman* (Netflix). The latter is supported by breakthrough visual effects which figure to strongly contend in both the Oscar and VES Award competitions.

The breakthrough is in the discovery of the fountain of youth—the de-aging of actors so that they appear decades younger—in the case of *The Irishman*, Robert De Niro, Joe Pesci and Al Pacino.

In the past, de-aging involved facial markers, helmet rigs, garb with sensors and other encumbrances that got in the way of the acting. Scorsese wanted youthful versions of his actors sans any physical impediment to their live performances. This would free the auteur filmmaker to fully tell the story of *The Irishman*.

One one hand *The Irishman* is an epic saga about organized crime in America, taking us from post World War II through the Kennedy administration and beyond. But ultimately the film is a character study—with dramatic and wryly humorous elements. Through its protagonists, *The Irishman* shows us not just a life lived in and around the mafia but the toll that life takes on a lone person now that he has the time to reflect on it in his old age—

and in particular the melancholy he feels over the lack of a relationship with his daughter.

It’s a tour de force performance by De Niro as Frank Sheeran, the Teamster and mafia figure who claimed before his death that he had killed Jimmy Hoffa (portrayed by

Al Pacino). Also at the core of the film playing a masterful role in Sheeran’s life is crime boss Russell Bufalino (played by Joe Pesci), whose persona alternates between sinister and sympathetic.

Scorsese has called de-aging that doesn’t compromise the actors the next evolution of makeup. Helman noted that it’s been something that visual effects artisans have been looking to do for years, a brand of effects that supports the content

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A scene from *Little Women*

Among the magnets drawing Gerwig to Le Saux to begin with was his work, including *A Bigger Splash* and *I Am Love*, both for director Luca Guadagnino. Gerwig described *I Am Love* as “a movie you want to eat,” one which had “a kinetic feel.”

Gerwig struck up a creative rapport with Le Saux; they envisioned the camera as functioning differently through different timelines. When the main characters are adults, the cinematography is “more formal, further away, locked off,” Gerwig explained. When they are youngsters, “the camera has to feel like a dancer—but not handheld.”

Gerwig shared that she wanted *Little Women* to look like a painting while being light on its feet. “I never wanted to feel the lighting package. I wanted to feel always on the move but not like, ‘Oh God, it’s a period piece.’” Gerwig said that she and Le Saux “spoke the same language right away.”

As for production designer Gonchor, Gerwig has been an unabashed fan of his work for quite some time. She cited his efforts on Bennett Miller’s *Capote* as well as several Coen brothers’ films (which included Oscar noms for Gonchor on *True Grit* and *Hail, Caesar!*).

“His (Gonchor’s) houses always feel

with the reality of it—doing both things at once.” She saw the March family’s home as being “plain looking” on the outside but quite different on the inside, “like a jewelry box, with a feeling of fantasy and being magical inside—lives pushed by the fantasy inside while they also deal with their reality.”

Gerwig gravitated to costume designer Durran for her artistry cast over a wide range of work. For one, among Gerwig’s heroes is director Mike Leigh for whom Durran has done several feature films, including *Mr. Turner*, a period piece, and *Another Year*, which by contrast had a feel of like “the actors came with their clothes,” observed Gerwig. “Jacqueline has the ability to do both which is very attractive to me.”

Durran also did the aforementioned *Beauty and the Beast*, “something big that’s more pushed,” continued Gerwig. “She has the ability to straddle worlds which is kind of what we were doing (with *Little Women*). Jacqueline and I tried to figure out how to establish the March family separate from the rest of the world.”

The director and costume designer decided to break from the stereotype of 1860s’ garb, almost as if the Marches were “a strange hippie family who make



Pablo Helman



"AN EBULLIENT MONUMENT TO POP SUPERSTAR ELTON JOHN"

PETER DEBRUGE, VARIETY

FOR YOUR CONSIDERATION

ROCKETMAN

BEST CINEMATOGRAPHY GEORGE RICHMOND, BSC

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Lawrence Sher, ASC Lenses Director Todd Phillips' *The Joker*;

Continued from page 8

of a film in a very important way.

Scorsese first approached Helman about the possibilities when they were working on *The Silence* in Taiwan. It was over Thanksgiving dinner during a break in the shooting. “We started talking about how to make an actor younger,” recalled Helman. That’s when the director told Helman about *The Irishman*, getting him a script that very same evening. “In the morning, I said, ‘Yes, I want to do it,’” said Helman.

The process started four years ago, with two years focused on inventing a new piece of software that would help to capture performances of actors sans any physical encumbrances. Complementing that software is a three infrared camera rig that allows triangulation, creating a kind of 3D geometry of and around the actors; the center camera being the “director’s camera” flanked by two others.

Actors could act younger and then the technology would later make them look younger.

Helman noted that the burden thus is taken away from the actors—and in some respects transferred to the production designer. For example, doors on set would have to be 32 inches wide so that the camera rig could pass through them. Also in *The Irishman* there was a problem presented in the use of vintage 1950s and ‘60s automobiles which had lead in their windshields. Infrared can’t pass through the lead. So the windshields had to be removed from the car and put back via CG.

But all the logistical issues are worth the end result, assessed Helman. “The performances are so incredible. The actors were allowed to as truthful to the script, dialogue and scenes as possible without having to worry about what we were doing.”

Helman has come to deeply value his working relationship with Scorsese. The two first met on a location scout in Taiwan in 2014 for *The Silence*. “We hit it off,” said Helman. “He is an incredible filmmaker with an incredible eye for framing, timing, sequencing, rhythm. He’s very intuitive yet very knowledgeable about film. It’s also been an incredible opportunity to learn from him. He’s very collaborative, always ready to listen and very funny.”

Helman has learned from Scorsese and

from his experience of working four years on *The Irishman*. Helman acknowledged that *The Irishman* was “an incredibly risky project from the beginning but we never lost hope. I never felt we weren’t going to be able to do it.” His confidence was rooted in the team at ILM, one he grew up together with over the past 24 years.

While he’s gratified over the finished film, Helman started to feel that sense of satisfaction earlier on, “working three feet away from De Niro and Pesci. You see their eyes are connecting,” related Helman. Seeing that interplay between actors, the freedom to innovate and ad lib, meant the world to Helman who said that *The Irishman* gave him more insights into human behavior, performance and art.

Lawrence Sher, ASC

While it marks Lawrence Sher’s sixth film in 11 years for director Todd Phillips, *Joker* (Warner Bros. Pictures) breaks new ground for both the filmmaker and the DP—a departure from their collaborations on *The Hangover* series of movies, *Due Date* and *War Dogs*.

Sher recalled reading the script by Phillips and Scott Silver, and in his mind committed to the project immediately.

“Not only was it a fantastic script but it enabled us to stretch slightly different muscles than we had in the past,” said Sher, noting that *Joker* is a character study, delving into Arthur Fleck and subsequently the Joker, affording the opportunity to be “slightly more artful in our approach.”

Joaquin Phoenix portrays the socially awkward outcast/loner Fleck whom we see evolve into the Joker. And his environment—a dysfunctional, decaying Gotham City, patterned in some respects after a 1970s-’80s NYC—becomes a character in the film as well, impacting Fleck’s psyche. It’s a world of despair, alienation and bullying, shedding light on how the Joker came to be, even evoking empathy for him at times.

For Sher, addressing a prime challenge posed by *Joker* was “a bit of an extension of what Todd and I had done over previous films, creating the flexibility to allow the actors to do whatever they want. For a cinematographer, that’s always a challenge—how can I create artful lighting and cinematography but within the pa-

rameters of giving Joaquin and Todd the flexibility to go 360, to even rehearse, set new marks, explore the scene in real time. This greatest challenge is also one of the greatest thrills and satisfactions, discovering a scene in real time with Joaquin, mo-

sign is the lighting. In constructing Gotham, we asked what can we do to build the lighting into the production design. It’s not just about him constructing this amazing artistic palette from an era 45 years ago. It’s a constant conversation



Joaquin Phoenix in a scene from *Joker*

ments for the first time as they happen.”

This approach in turn makes the film feel different from others in the so-called superhero/supervillain genre. “The movie feels handmade, a little bit dirty, very real, constructed by human beings, not a pre-vis lab. Humanity is the best way to describe it. *Joker* introduces us to a human being who happens to transform into something that exists within a superhero context.”

Sher deployed a large format ARRI Alexa 65 on *Joker*.

“The sensor is two-and-a-half times larger than the normal 35mm sensor we’re used to seeing on screen,” he related. “It looks a lot like portrait photography, with a shallow depth of field. You almost feel the faces are three dimensional because the backgrounds are shallow and out of focus. It’s 3D in a 2D space. Plus you’re getting the field of view of a wider lens, able to see the character in his environment. You isolate the character with depth of field and also see the environment where he lives.”

Sher also valued the collaboration on *Joker* with production designer Mark Friedberg. This was the first time Phillips and Sher had worked with Friedberg.

Sher observed that cinematography and production design are “two sides of the same coin. They don’t exist without each other. So much of production de-

about where we can place lights as production elements in the frame to allow for this 360 style of shooting. So much of the lighting is done in production design.”

Sher described Friedberg—whom he knew of from the production designer’s work with such filmmakers as Wes Anderson (*The Life Aquatic with Steve Zissou*, *The Darjeeling Limited*), Todd Haynes (*Far From Heaven*, *Wonderstruck*, and the HBO miniseries *Mildred Pierce* for which Friedberg won an Emmy in 2011), Darren Aronofsky (*Noah*) and Ava DuVernay (*Selma*)—as “an amazingly hard worker, really meticulous with great attention to detail. I couldn’t have enjoyed working with him more.”

As for the biggest takeaways or lessons learned from his *Joker* experience, Sher said, “To be present every day. Great preparation allows you to be flexible and present on the day. If you are really present when you make the movie, you can find these amazing opportunities and moments you couldn’t have planned for. *Joker* had so many of these moments.”

Another major takeaway, related Sher, “sounds almost silly” but it’s simply that *Joker* is an affirmation that “you can combine art and commerce. We were able to be artful and put that side of filmmaking to the forefront and it didn’t hurt the commerce. Art at times can feel self-conscious and isolating to the audience. But in this

Nat Sanders, ACE Cuts Destin Daniel Cretton's *Just Mercy*

film, we were able to combine these two forces—great mass appeal serving the commerce side while also feeling uncompromised from the artistic side. As challenging and difficult as it was at times, this movie has resonated for audiences. The big picture takeaway is that audiences are cool with being challenged—they don't just want things to be cotton candy easy. They want something different.”

Nat Sanders, ACE

Editor Nat Sanders, ACE has formed special bonds with a couple of notable directors in particular, cutting Barry Jenkins' first feature, *Medicine for Melancholy*, only to wait some eight years for the chance to work on the filmmaker's second feature, Best Picture Oscar winner *Moonlight*, followed by *If Beale Street Could Talk*. Sanders teamed with Joi McMillon to edit *Moonlight* and *If Beale Street Could Talk*.

Sanders and McMillon picked up a Best Editing Academy Award nomination

But directors tend to have their own preferred editors in the feature world so Sanders decided to take a different route to meaningfully connect with another helmer. He began sifting through short films, looking to identify directorial talent that hadn't yet broken into long-form fare yet demonstrated the potential to do so.

Sanders found himself impressed by *Short Term 12*, a short film directed, written and edited by Destin Daniel Cretton. “The film blew me away and I also saw that he edited it himself. I saw an opportunity there,” recalled Sanders who reached out to Cretton, which led to their coming together on the feature-length version of *Short Term 12*.

Sanders' work on that movie earned him a Film Independent Spirit Award for Best Editing in 2014.

Sanders then cut two more Cretton-directed features, *The Glass Castle* and *Just Mercy* (Warner Bros.), which is slated for wide release on Christmas Day. *Just Mercy* now has Sanders once again in the awards

eyes to such issues as judicial reform, the death penalty and racial profiling. Brie Larson (who starred in *Short Term 12*) portrays Eva Ansley, who teamed with Stevenson to launch the Equal Justice Initiative.

Sanders' contributions to the film include cross cutting in a moving sequence where one of the prisoners makes his way to the electric chair after his final appeal is denied. McMillan and his fellow death row inmates, as well as other prisoners who are within earshot of the proceedings, start to bang their cups against the cell bars, picking up the pace and the decibel level to drown out the sounds of electrocution in a sonic show of solidarity.

The edit takes us back and forth from the execution to the witnesses and the prison cells as the march to the execution progresses, ultimately reaching a horrible end, the electrocution of a war veteran inmate whose PTSD drove him to commit a crime for which he felt great remorse. Banging the cup against his cell, McMillan delivers a heartbreaking speech in tribute to his friend, with music adding a poignant emotional accent.

All the while Cretton and Sanders, who both have documentary/reality content backgrounds, brought an authenticity to the overall film, doing justice to the story of Stevenson and his clients, particularly McMillan and his family.

“Destin and I feel very simpatico,” related Sanders. “We both really value going for authenticity, finding the realness of a moment. I learned quickly when we worked on *Short Term 12* that he rejects any ‘movie-ness’ in the reading of a line. He's always looking for that truth.”

Sanders recalled Cretton never being satisfied, even when receiving positive feedback from test screenings. “We got great responses in those screenings from the very beginning,” said Sanders, “but neither of us would focus on the positives. We would focus on some negative things we saw and figure out how to fix them. One thing was the heaviness of the subject matter. You ask something of your audience to experience that. At times we saw the need to keep that authenticity but make it not so overwhelming that you lose the audience.”

This constant striving to improve the film was given further impetus by the

great responsibility Cretton and Sanders felt to tell Stevenson's story properly. “I spent so many sleepless nights or waking up in the middle of the night with story ideas,” shared Sanders. “My brain never shut off as I felt that sense of responsibility to Bryan (Stevenson).”

The flip side to feeling profound responsibility, though, ultimately is gratification, observed Sanders. “It was such a privilege and honor to be part of telling Bryan's story. People might think it was heavy or depressing to be working on such intense subject matter but it was actually kind of the opposite. It felt inspiring. We had a sense of purpose, responsibility and pride, feeling the call to get Bryan's message out there to a larger audience.”

As for what's next, Sanders is taking a 180-degree cinematic turn, about to embark on Cretton's next film, a Marvel action/adventure/fantasy centered on the Asian kung fu superhero Shang-Chi.

Mark Tildesley

Production designer Mark Tildesley reunited with director Fernando Meirelles and cinematographer Cesar Charlone on *The Two Popes* (Netflix). The threesome had previously worked together on *The Constant Gardener*, for which Tildesley earned an Art Directors Guild Excellence in Production Design Award nomination.

The Two Popes takes us behind Vatican walls where conservative Pope Benedict (the former Cardinal Joseph Ratzinger portrayed by Anthony Hopkins) and liberal Argentine Cardinal Jorge Bergoglio, the future Pope Francis (portrayed by Jonathan Pryce), come together to forge a new path for the Catholic Church.

Among the daunting tasks Tildesley encountered on *The Two Popes* was having to recreate the Sistine Chapel where many dialogue laden scenes took place. Tildesley had to weigh varied options since there was virtually no filming inside the Vatican itself.

An ambitious set had to be built. One desired option—painting that set in an old world authentic manner—fell by the wayside, though, when the days calculated to do it exceeded the time they had to have the venue ready for lensing. Some photographic processes were considered

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Jamie Foxx (l) and Michael B. Jordan in *Just Mercy*

for *Moonlight* in 2017 as well as an ACE Eddie Award nod, and a Film Independent Spirit Award win. (McMillon made history as the first African-American woman to be nominated for a Best Film Editing Oscar.)

Jenkins has played a big part in Sanders' career—not only as a collaborator but ironically when they weren't collaborating. That eight-year stretch separating *Medicine for Melancholy* and *Moonlight* made Sanders realize halfway through that he needed to dovetail with other directors in order to make a successful go of it.

season conversation.

The film stars Michael B. Jordan as Bryan Stevenson, a Harvard Law School grad who co-founded Alabama's Equal Justice Initiative in the 1980s to defend death row prisoners, mostly people of color. Among them is the wrongly accused Walter McMillian (played by Jamie Foxx) who in 1988 was sentenced to death for the murder of a local young white woman.

Based on Stevenson's 2014 book “*Just Mercy: A Story of Justice and Redemption*,” the film does justice to this activist attorney, and his unfaltering commitment to his clients, along the way opening our

Will Emmys Foreshadow Guild Awards Season?

Shows that had first and last hurrahs could again figure prominently

By Robert Goldrich

With Guild awards season in the offing—replete with TV categories—the 2019 Emmys could be a harbinger in some cases of what shows will resonate in the industry competitions ahead. Front and center are shows that made their last and first hurrahs at this year's Emmy Awards. On the former score in its last Emmy stand, *Game of Thrones* punctuated its statement of supreme rule, again reigning as best drama. The final season of the iconic show scored a dozen Emmys, tying its own mark for the most garnered by a series in a single season. *Game of Thrones* first tallied 12 wins in 2015 and then again in '16. It is the most awarded show in primetime Emmy history.

While the *Game of Thrones*' swan song continued to lead the way, another show building momentum—particularly in season two—found itself in rarefied Emmy air for the first time: *Fleabag* (Amazon) which won for best comedy, best lead actress and best comedy writing, all for series creator Phoebe Waller-Bridge. Additionally *Fleabag*'s first episode earned Harry Bradbeer the Outstanding Directing for a Comedy Series Emmy.

Emmys' sense of direction extended from Bradbeer to include: Jason Bateman for the *Ozark* (Netflix) episode "Reparations," topping the directing for a drama series category; and Johan Renck who topped the Outstanding Directing for a Limited Series, Movie or Dramatic Special category on the basis of *Chernobyl* (HBO).

Chernobyl won a total of 10 Emmys this season including

for Outstanding Limited Series and best writing distinction for Craig Mazin.

Meanwhile Billy Porter made history as the first openly gay man to win a best series drama acting Emmy—on the basis for his work on *Pose* (FX networks), a drama set in the LGBTQ ball scene of the late 1990s.

Making an impassioned plea for trans rights was Patricia Arquette upon accepting the Emmy as best supporting actress in

a limited series or movie on the basis of her work in *The Act* (Hulu). "I'm grateful at the age of 50 to be getting the best parts of my life," said Arquette, trying to stave off tears. "And that's great but in my heart I'm so sad I lost my sister Alexis and that trans people are still being persecuted." Alexis Arquette, a transgender person who had been living with HIV, died at age 47 back in 2016. Patricia Arquette said the she's "in mourning every day of her life" for Alexis—"and I will be the rest of my life until we change the world" in terms of trans people being treated properly and being afforded employment and

other opportunities."

Also bringing a social issue to the fore during her acceptance speech was Michelle Williams who won the best leading actress Emmy for her portrayal of Gwen Verdon in the FX limited series *Fosse/Verdon*. Williams thanked FX and Fox 21 Television Studios for showing her respect through not only creative support but also for compensating her financially with pay equal to that

Continued on page 30



From top left, clockwise: A scene from *Chernobyl*; *Game of Thrones*; *Fleabag* creator Phoebe Waller-Bridge; a scene from *Fosse/Verdon*

HANDMAID'S REMAINS THE MOST
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-USA TODAY

FOR YOUR CONSIDERATION

ASC AWARD NOMINEE

COLIN WATKINSON, ASC BSC, DIRECTOR OF PHOTOGRAPHY

"NIGHT"

EPISODE OF A SERIES FOR NON-COMMERCIAL TELEVISION



THE HANDMAID'S TALE

hulu FYC

The Yin and Yang of 2019

Ad community reflects on the past year, balancing technology & humanity, data and creativity

A **SHOOT** Staff Report



While this retrospective doesn't mark the Chinese New Year, a page from that culture may help to put our calendar year 2019 into perspective. "Yin and yang" reflects a universe governed by a cosmic duality, sets of two opposing and complementing principles or energies that can be observed in nature.

In seeking feedback from the advertising agency community regarding the year almost gone by, **SHOOT** got varied forms of "yin and yang" to contemplate—macro and micro, technology and humanity, data and creativity.

Identifying the industry trends or developments that were most significant in 2019, David Rolfe, EVP/director of integrated production, BBDO New York, related, "It's fascinating to watch the blending of iconic and mass-movement advertising, as connected to some mobilizing force or cause—think the marketing-side adoption of Colin Kaepernick—creating enviably scaled experience, along with the everyday-any-moment personalized micro-experience—think the designer-but-discounted (and hopefully enviable!) duvet cover I just purchased on IG—and how the micro and macro co-exist. With possibly less in the middle?"

Meanwhile, Hilary Coate, head of integrated production at Venables Bell & Partners in San Francisco, observed, "This year, we've seen the continued rise of AI, which is affecting the way in which brands communicate and advertise. Given it analyzes data and targets consumers in real-time, this streamlined approach not only optimizes brands' ad spend, but also creates ads specifically targeting and speaking to individual consumer's needs.

"The opportunities with AI are huge, and have many people wondering whether it will replace real human creativity and connections," she continued. "We believe the brands that do both well—harness technology while also infusing real humanity in their communications—will ultimately win ahead."

Asked to gaze into his crystal ball, Eric Weisberg, global chief creative officer, Doner, replied, "This is more of wish than a prediction. My hope is that, in 2020, we will see an end to the false premise that 'data is the new creativity.' This false narrative has led to years of 'blandvertising.' This premise incorrectly assumes that context is more important than content. In 2020, I hope to see more work that blends data with creativity with content with an approach to context."

Context might be up for grabs as in 2020, "one of the biggest elections in our country's history will take place," noted Karen Costello, chief creative officer of The Martin Agency. "I think that will dominate media time and mental availability. I also think it will continue the important conversations about a variety of really big and weighty topics like social media's role in disinformation – how accountable are they or should they be? Or the seeming inability of much of the American populace to discern truth from untruth, or even more importantly, their complete lack of interest in facts and provable science. Or the complete disintegration of things like civility, honor and compassion.

"This kind of stuff isn't just politics, it's a major shift in the psyche of Americans. As marketers, much like the 2016 election proved to be, 2020 will be a modern marketing playbook that we should all be paying attention to."

Issues that may figure into that election outcome were also addressed by the ad community in 2019. EP John McAdorey of McCann reflected, "'Generation Lockdown' was the most important work I did in 2019. My brother is a lacrosse coach at Marjorie Stoneman Douglass in Parkland so I jumped at the opportunity to partner with MFOL (March For Our Lives). The producers at Hungry Man and I spent six months researching companies that would allow us to shoot our drill in their workspace...and while the awards and accolades are great the most important reward from that project is that it started so many conversations about what our children are learning every day at school."

Survey

SHOOT surveyed a cross-section of high-level advertising agency professionals to gain their assessments of the notable trends, developments, themes, dynamics and work that highlighted 2019.

What follows are excerpts from feedback provided by agency respondents. Their full responses will appear on **SHOOT**online. Links to that full article will appear in the 12/13 **SHOOT** Dailies and **SHOOT**>e.dition. For our Year-End Survey on the ad agency side, the following six questions were posed:

YEAR IN PERSPECTIVE

- 1) What industry trends/developments were most significant in 2019?
- 2) How did your agency or department adjust/adapt to the marketplace in 2019? (diversification, new resources/talent/technology, new strategies, etc.) You are welcome to cite a specific piece of work which shows how lessons learned in 2019 were applied.
- 3) What work in 2019 are you most proud of? (Please cite any unique challenges encountered.)
- 4) As the lines between advertising and entertainment continue to blur, are clients asking you to produce more “entertainment”? Please cite an example from this year and/or tell us about a project you’re working on for 2020.
- 5) Gazing into your crystal ball, what do you envision for the industry—creatively speaking and/or from a business standpoint—in 2020?
- 6) What’s your New Year’s resolution, creatively speaking and/or from a business standpoint, for your agency or department? Do you have a personal New Year’s resolution that you can share?



Mindy Adams
Group Creative Director
22squared

1) There’s a new consciousness in culture. We’re more aware than ever of the beauty in our differences and we can’t un-know what we know. This awakening, thank goodness, is seeping into our walls.

Slowly, but surely, it’s kindling more conversations.

We know we need diverse perspectives on our teams and we know we need to build nurturing environments where everyone can thrive. Of course it’s the right thing to do, but it’s also making us so much better. Smarter. Stronger.

It’s leading to deeper understanding of our audiences and more rich, more dynamic, more meaningful ways to connect with them. It’s sparking more collaboration and creative solutions. It’s making us think differently. And that’s when amazing change happens.

- 6) Get back to the art of advertising. Hone our craft. Make it gorgeous. Make it sing. Make it unforgettable. Meet people where they are with something they need to hear. Give rise to change with each project or challenge we tackle.



Hilary Coate
Head of Integrated Production
Venables Bell & Partners

4) This year, Generation Z will become the largest single population in the world. Research shows that this group watches an average of almost 70 videos each day. With the surge of apps like TikTok, Gen Z’ers have the opportunity to create their own content. Clients realize that their brands need to be entertaining, but have also come to understand the importance of creatively engaging these consumers in the process too. I’m seeing our clients placing greater emphasis on experiential marketing and activations in their plans because they understand that memorable experiences help forge emotional connections with their brands. Though they also recognize that this must be balanced with thoughtful integrated communications which make the most of these connections and relationships over time.

5) In this oversaturated market of endless communications channels, consumers are craving authenticity from brands, and meaningful connections that evoke emotional responses. AR will continue to be a big opportunity for brands given it enables people to interact with content rather than simply viewing it. This type of engagement with the work and brand has great potential to turn passive viewers into active participants — and ultimately, when used effectively, the potential to forge tighter bonds between audiences and the brands vying for their attention.

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Agency Feedback On 2019

Continued from page 15



Dan Corken
Head of Production
Crispin Porter Bogusky

1) The impact of social continues to be one of the most significant trends. Everything is about creating more content, but that should not mean simply chopping up a TV spot to post on different platforms. This year we launched the 'Hate-Like' campaign for Hotels.com, which pokes fun at

the universal social media behavior of liking your friends' vacation posts even when you're secretly jealous. In addition to multiple TV spots, we made more than 125 pieces of unique social content -- all captured on the same shoot. The trend is to create more content, but more importantly, to create more content for a specific purpose and with a specific platform in mind.



Karen Costello
Chief Creative Officer
The Martin Agency

3) I'm proud of a lot of work that we're doing, but one of the standouts is what we're doing for Donate Life, an organization that encourages people to become lifesaving organ donors. We created a streetwear brand called 83Futures and the only way you can get the exclusively designed stuff is

by signing up to be an organ donor. 83 Futures refers to the amount of lives you can save with your donated organs. It's crazy ambitious because it hasn't really been done before. It's not a one and done effort, it's a brand that lives and grows in the world. The amount of work that had to go into securing not only the at-launch design collabs but the seamless connection to donation sign ups was daunting and we've only scratched the surface. I love big ambitious ideas that break new ground and I especially love them when they are doing good in the world. 83 Futures saves lives. It doesn't get more important than that.



Leila Gage
Director of Broadcast Production
Goodby Silverstein & Partners

4) With all the compelling content out there that have a strong hold on people's attention (Amazon Original shows and Netflix films, for example), how do we steal their attention, especially when people are paying for services to avoid advertising altogether? We need to create content that

is equally as entertaining—content that they seek out and want to engage with. "A Holiday Reunion" for Xfinity is a great example of work that is more entertainment than advertising. It was really important to all involved that the integrity of the original story—and all the emotions that come with that story—remain intact. And with maintaining that integrity they were able to evolve the story into a piece that resonates with and has been enjoyed by, well, everyone.



Michael Kaspro
VP, Reventionist Creative Director
Jackman Reinvents

1) Empathetic and values based advertising. This has been growing for the last number of years but the idea of defining your customer through product seems, i dunno, so counter to the reality of today. Like any relationship, we choose our partners based on shared beliefs, why would companies we choose to do business with be any different?

3) I think we're most proud of our Staples work for back to school. We made a conscious effort to stay a bit quiet. Rather than big musical numbers, dig into the notion of what it's like for parents, children and teachers to unlock the potential of product to achieve, excel, dream.

Short Takes

ELEMENT, FULL CONTACT TEAM ON ALZHEIMER'S PSA

In this heartfelt PSA titled "A Good Man," The Alzheimer's Association shares one family's perseverance. Directed by Matt Luem via Boston-based ELEMENT Productions for agency Full Contact, the piece introduces us to Elissa Carreras who notices a change in her husband Jeff Craddock that—due to his relatively young age—she misperceived as a lack of engagement as a husband and father. It turns out he had early on-set Dementia.



Per the advice of The Alzheimer's Association, the family isolated early bucket-list dreams, pulled their children from school and began planning the national road trip of a lifetime.

MEDIAMONKS MERGES WITH WHITEBALANCE

S4Capital, a new age digital advertising and marketing services company, announced that its global content practice MediaMonks conditionally agreed on a merger with Delhi-based content creation and production company, WhiteBalance. After opening an office in Bangalore in February this year and appointing Poran Malani as its director for India, S4 Capital now further strengthens its position in the region as White Balance maintains a state of the art content studio and in-house film, 3D and postproduction talent, WhiteBalance is fully equipped to produce content from feature films, commercials and documentaries to high-end digital content. With the merger, MediaMonks adds 50 experts to the team, with the intent of doubling the India business in the coming six months.

Sir Martin Sorrell, exec chairman, S4Capital, said, "I'm delighted to continue to expand into this fast growing market, offering a wealth of talent and significant growth opportunities, and the merger with WhiteBalance is the next step for us to build a leading creative content business here."



Alyssa Oh

PEOPLE ON THE MOVE...

Rock Paper Scissors has promoted Alyssa Oh to editor for commercial representation in the U.S. She began her career as an intern at Rock Paper Scissors New York, and continued her ascent to editor in the L.A. office. In her path from assistant editor to editor, Oh quickly assembled an impressive portfolio of high-profile projects. These include being a go-to collaborator on music videos with director Dave Meyers for pop icons such as Ed Sheeran, Travis Scott, Camila Cabello, and Shawn Mendes. Her body of work also includes the documentary *Long Live Benjamin* and campaigns for Nike, Facebook and Gucci....Veteran colorist Anthony Raffaele, whose work includes *Café Society*, *Mapplethorpe* and *Fahrenheit 11/9*, has joined the finishing staff at Sim, New York. With credits spread across features, episodic television and high-end documentaries, Raffaele brings versatility and experience to Sim, along with established relationships with top filmmakers and cinematographers. Raffaele spent the past five years at Technicolor PostWorks, New York. He was a sr. colorist at Deluxe, New York, from 2009 to 2013. He began his career at Nice Shoes. Raffaele has collaborated with legendary cinematographer Vittorio Storaro on three Woody Allen films, *A Rainy Day in New York*, *Wonder Wheel* and *Café Society*. Raffaele also worked with DP Javier Aguirresarobe on Allen's earlier film *Blue Jasmine*. Raffaele's TV credits include *Blue Bloods* for CBS, *Younger* for JAX Media, *Los Espookys* for HBO, *The Get Down* for Netflix and *The Helpsters* for Apple TV....

YEAR IN PERSPECTIVE

Assessments From Vayner Media And Zambezi CCOs



Rob Lenois
Chief Creative Officer
VaynerMedia

1) A welcome shift for me has been more brands willing to invest in, and take the leap into, long-form digital storytelling. It seems like yesterday there were cries of the fractured attention economy and the need to go "short, short, short." Telling an emotional story in six seconds was the challenge. The industry answered with a resounding "yes," producing bite-sized content in droves and forcing inventive, creative thinking to tell an emotional story in such an abridged fashion. And this is likely to continue. But now the conversation has done a 180 as brands flex their storytelling muscle without the constraints of time. And now, free of these constraints and in this attention-deficient world, it's about getting and holding the consumer's attention. This is the true ambition of any good storyteller and a very welcome shift. Get it right, and length is almost irrelevant. Get it wrong, and you might have been better off sticking to six seconds.



Gavin Lester
Partner, Chief Creative Officer
Zambezi

4) Over the years, advertising and entertainment have always been intertwined to a degree - just look at original soap operas, for example. Today, with the proliferation of content and massive challenge of capturing consumers attention, entertainment plays an even more vital role in branded communications. Without an entertainment factor, a brand is lost. Each approaches entertainment differently of course; some use borrowed interest by featuring high profile celebrity talent or the latest technology, while others tell stories in other compelling new ways. Whatever the approach, the importance of entertainment in advertising today reminds us that we must also be pushing for new ways to communicate and captivate audiences ahead.

For our team, we're looking forward to big projects in 2020 that will be executed in unique formats, and outside of traditional media. We love these kinds of creative assignments that push boundaries and present entirely new opportunities for our clients' brands.

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Looking Back And Ahead

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John McAdorey
Director Of Verizon Production
McCann

5) Across all of our Verizon production platforms we are consistently learning to be more ergonomic and nimble. This will continue into 2020 as we producers will continue to be charged with leading the ways to efficient production solutions to accommodate tighter timelines and budgets. My production team is continuously keeping up with trends and learning how to problem solve in real time so we can keep ambitious programs on track creatively and financially.



Steve Red
President, Chief Creative Officer
Red Tettemer O'Connell + Partners (RTO+P)

1) In 2019 advertising's version of Where The Wild Things Are continued. Horrible teeth gnashed and horrible roars roared in the fight between what's more important, Data or Storytelling. Also, advertising continued its transformation into something more like entertainment. Or profiling. Or hypnosis. Or a carnival ride.

5) For 2020, we're predicting a slow pendulum swing back toward making hearts pound over testing and analyzing the soul out of ideas. To help that happen, good agencies will hone their ability to turn data into plotlines and character development that people care to invite into their lives. Bring on the new decade.



David Rolfe
EVP/Director of Integrated Production
BBDO New York

2) We know that we're capable of, and deserve to be called upon to, solve business problems with experience over comms. For us, collaborating with St.Jude's and Facebook in the creation of the "Hall of Heroes" experience, with VR at its core but broadening to a plethora of experiences-- for the young patients and their families, for the bold journey of embattling cancer and for those that want to learn of the values at St. Jude's. With "Heroes" we extend directly from product experience.

5) I'd say that as marketers become more independently capable (they will), they will still best flourish in the smart use of dependency. We're heading in to a very new collaborative phase, with our clients and our partners.



Eric Weisberg
Global Chief Creative Officer
Doner

1) I think there were two valuable trends in 2019. One is that brands, marketers, and agencies are finally waking up to the fact that we don't have to choose between "product" advertising and "purpose" advertising. More brands than ever before are finding the right balance between work that builds equity for the long-term and work that borrows equity for short-term sales wins. We no longer live in a binary media world and being able to use all the crayons in our box is what makes this the most exciting time to build brands.

Two is that the best brands and marketers are finally creating bespoke work that fully unlocks the potential of social media. We're seeing less and less work that just re-purposes traditional television and print advertising in digital spaces.

Hot Locations

ON-LOCATION LENSING IN L.A. DECLINES IN Q3

Overall on-location filming in Greater Los Angeles declined 5.2% from July through September, according to new data published by FilmLA. In all, 9,226 Shoot Days (SD) were logged during the period.

And while the third quarter of 2018 saw local filming attain near-record highs, the same period this year delivered declines in on-location feature film, television and commercial production. Only the TV comedy and "Other" categories posted significant gains. FilmLA researchers characterized the report as atypical, and unusually at odds with other production indicators and local employment trends.



Paul Audley

In FilmLA's Television category, TV comedy production increased 45.6% to 754 SD during the third quarter. TV drama production declined for the first time this year, slipping 28.6% to 1,069 SD. TV pilots (down 19.2% to 63 SD), web-based TV (down 8.7% to 346 SD) and TV reality (down 6% to 1,051) also saw cuts.

"Given what we know about the LA production scene, the Q3 report omits much of the story," observed Paul Audley, FilmLA president. "Earlier this month, our research group published a report revealing L.A.'s significant capture of the scripted television production market. Meanwhile, union officials assure us there are ample work opportunities for local crews. We can only surmise that there is significant filming confined to area soundstages, or taking place in adjoining cities where the activity is not tracked."

Feature film production, which has generally struggled in 2019, dropped 24.7% to 980 SD. Film projects brought to Los Angeles by California's film incentive contributed 7.3 percent, or 72 SD, to the feature category in the third quarter. Commercial production, which has also struggled this year, trimmed its year-over-year losses to just 5% in the third quarter, declining to 1,330 SD.

CATHERINE THE GREAT FILMS IN LITHUANIA

Catherine the Great, the new Sky and HBO's TV series depicting the latter years of the Empress of Russia debuted this October. The four-part 18th-century epic with the Academy Award winner Helen Mirren as its star depicts the latter stage of the 34-year-long reign of the famous Russian ruler.

Even though the events in the series are set in the Russian Empire, most of the series was shot in Vilnius, the capital of Lithuania.

As the city was part of the Russian Empire prior to WWI, the filmmakers managed to use the multi-layered architectural and historical nature of Vilnius to portray Saint Petersburg, a burning city in the Russian Empire, and a traditional Russian village, among other backdrops.

Apart from the cityscape of Vilnius providing the perfect backdrop for various scenes, several buildings in the city were used to portray the luxurious lifestyle of the 18th-century Empress. The Trakų Vokė manor doubled as Catherine's quarters, while Vilnius University was made into the Council Chamber of Russian Empire, and the inside of the Writers' Union took up the role of Empress' private staircase.



Catherine the Great

"One of the bigger challenges with *Catherine the Great* was building a real size private ship of the ruler," commented Jūratė Pazikaite, director of Vilnius Film Office. "Built in the Lithuanian Film studio, the ship was as authentic as it needed to be."

Catherine the Great marked the second time Helen Mirren, the star of the show, visited Vilnius. Fifteen years ago, the actress came to the city to work on the set of *Elizabeth I*.

Catherine the Great was not the first big-budget production filmed in Vilnius in recent years. HBO's *Chernobyl* (2019), the 10 Emmy-winning hit series, was mostly shot in Vilnius, as were Netflix's *Last Czars* (2019), *Tokyo Trial* (2016), and BBC's *War & Peace* (2016). Currently, Netflix's *Young Wallander* is being shot in the city, too.

A Painterly Touch



droga

Deft creative brush strokes help Droga5 earn Agency of the Year distinction

By Robert Goldrich



While *SHOOT* is recognizing Droga5 as its Agency of the Year for 2019, a piece of work unveiled two years ago perhaps best reflects the shop's creative heart today, shedding light on a dynamic that continues to contribute substantively to a long run of stellar work. We go back to the 2018 Cannes International Festival of Creativity where that work from the year prior not only won a Cannes Film Craft Gold Lion but was the sole piece screened by David Droga, founder and creative chairman of Droga5, during a discussion titled "I'm Not Sure I'm Right But Who Is."

Droga showed a capacity gathering at the Cannes Lions session an agency short promoting a Christie's auction of da Vinci's legendary, rediscovered masterpiece painting of Christ—"Salvator Mundi," a.k.a., "The Last da Vinci."

Rather than focus on the painting, Droga5 deployed a hidden camera to turn the perspective around and capture the emotion of those who came to see it. We see their real, most human reactions. Droga5 showed exactly how breathtaking

and powerful the painting was by simply not showing it at all.

"I am obsessed with the emotion of what makes people tick. I'm obsessed with how people feel," said Droga at Cannes, adding that the best advertising "touches people," is "visceral" and "makes you feel something." The four-minute Christie's short captured the power of the painting through people's responses to it, conveying awe, admiration, joy, reverence, sadness and beauty. Droga said the short "reminds me of the power of creativity" and breaking away from conventions.

In some respects, this painterly quality marked Droga5's performance in 2019 as again the audience and what it experiences are first and foremost. For example, we are shown, and more importantly feel, the impact that journalism has on us individually and collectively in Droga5's ongoing "The Truth Is Worth It" campaign for *The New York Times*.

Similarly we are thrust onto the *Game of Thrones*' canvas on distinctly different

fronts—not only being recruited to "bleed for the Throne" in a blood donors' drive for the American Red Cross, but also on a lighter note being taken to a joust gone bad for the Bud Light Knight in a Super Bowl spot with an unexpected twist as a beer spot turns into a promo for the final season of the iconic HBO series. (Bud Light agency Wieden+Kennedy teamed with HBO shop Droga5 on the Big Game commercial.)

Perhaps most impressive are the broad, far-ranging creative brush strokes painted by Droga5 creatives—from the dead seriousness of depicting the "Fearlessness" of *The New York Times* to the tongue-in-cheek humor of livening up a bland bagel emoji on behalf of Kraft Philadelphia Cream Cheese.

For the former, the truth doesn't report itself. Rather, it requires journalists with bravery, perseverance and rigor—whose work is vital to our democracy. In "Fearlessness" we follow *Times*' reporter Rukmini Callimachi, exploring the constant

Continued on page 20

From top left, clockwise: David Droga; Sally-Ann Dale; Droga5 logo; HBO/Bud Light's "Joust" promoting the final season of *Game of Thrones*; Tim Gordon; Jesse Brien; and Dos Equis' "Hit Single"

Tim Gordon Delves Into Creative Underpinnings While

Continued from page 19

risk, fearlessness and instinct she requires to follow the truth from home soil to war zones, on the ground and in life-threatening situations, developing sources and information across the globe—all in order to give us a better understanding of global terrorism and the caliphate of the Islamic State. The films in the overall campaign feature dynamic text set on top of video clips and stills that depict the story being created and the first person process of the journalist. The evolving type technique reflects the psychology and thought process of the Times journalist—deliberately written in headline case, it changes, moves, deletes and rewrites as we mimic the reporter's journey to chase the truth. The twists and turns of the footage and type ultimately fall into place to make up the final headline that was originally run by *The New York Times*.

"The Truth Is Worth It" has become the single most-awarded non-charity campaign of the last decade. The first campaign won two Black D&AD Pencils (film, copywriting), two Cannes Grand Prix honors (film, craft) plus five Gold Lions, as well as Best in Film at The One Show, two Grand Clios and Best in Show from the AICP.

A far cry from the tone and tenor of *The New York Times'* work is the aforementioned cream cheese initiative. Upon Apple's release of a series of new emojis, Droga5 was immediately struck by one for the bagel—plain and desolate. From that immediately sprung a social campaign to bring life to a wholly unappetizing, uninspiring bagel. Within days of embarking on the cream cheese campaign, Droga5 got Apple to spread a schmear of goodness over its emoji—a silly yet creatively relevant marketing mission accomplished.

Living dangerously

Tim Gordon—recently promoted to co-chief creative officer of Droga5 New York along with Felix Richter—said that much starts up top at the agency with David Droga himself. "We have a belief in the people who are here," said Gordon, adding, "There's a belief in giving the people here anything and everything so that they have an environment where they can do their best work. David has said he

wants this to be 'a safe place for dangerous ideas.' We try to continue to maintain that. We take a very bullish outlook on creativity."

Helping in that regard are diverse perspectives. Gordon noted that while he and Richter have a lot in common "when it comes to what we think this place should be," they both at the same time "come from extremely different backgrounds. That epitomizes another part of what makes Droga5 great—many different voices...diverse ways of thinking that lead to better and brighter work."

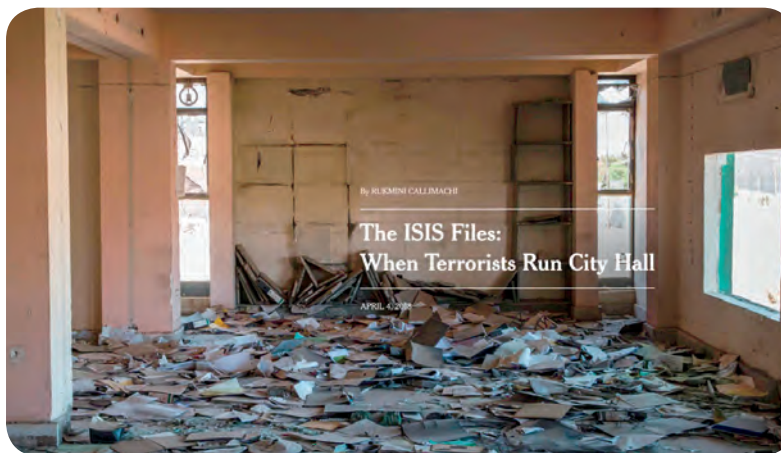
The essence of that is even reflected in the agency's work for Nordstrom this year, yielding a campaign mantra, "An Open Mind Is The Best Look," a celebration of that brand's place in the world, where everyone is welcome, where varied people, styles and ideas crisscross, where high fashion meets low fashion, classic meets contemporary. Minds are opened, and people get to look and feel their best."

Also in a case of where a campaign for a client imitates the place where that campaign was created, Gordon said of Droga5, "A lot of places have styles. Our house style is that there is no house style." Inspiration instead is found in different tones, ideas and forms of execution. Not having a style leaves Droga5 wide open to far reaching possibilities—meaning that the work can be incredibly heartfelt, important, impactful or even silly and just plain entertaining.

Yet while the range is seemingly limitless, the work no matter how different shares a bond of being smart, respecting the intelligence of consumers. And then going beyond appealing to their intelligence. *The New York Times* fare, for example, does more than smartly educating viewers about what goes into good journalism. At the same time, related Gordon, "each bit of the film is dialed into eliciting an emotional feeling" so that people connect on a deeper level with the im-

portance of journalism and what it represents.

Another part of Droga5's philosophical foundation, continued Gordon, is simply that the agency "cares a lot. We care about the process, the client and what they're trying to convey. We care about the people trying to make the work. A



The New York Times' "Fearlessness"

huge amount of care goes into what goes out. We care about the audience. At the end of the day we're asking for people's attention. Our responsibility is to create something for them that is beautiful and engaging. We're beholden to make something worthwhile and compelling."

That extended well beyond *The New York Times*, HBO, Kraft Philadelphia and Nordstrom in 2019. Also resonating this year has been work for such clients as Thorne, IHOP, Dos Equis and Chase, among assorted others. For example, the Chase work shows how Droga5 builds on a campaign, creating a new yet continuing momentum. In 2018, Chase's sponsorship of the U.S. Open tennis championship tournament ignited a conversation about motherhood as Serena Williams returned to the competition after becoming a mom for the first time. With a film and social campaign, the #ThisMama hashtag initiative encouraged others to tell their own stories of motherhood. Fast forward to 2019 and "This Mama Keeps Going" brought a new working mom dimension, showcasing the journey of motherhood from Williams' perspective. The concept pairs videos of her daughter Olympia growing up, from ultrasound all the way through to the present day, with voiceover from Serena Williams' interview after her

very first U.S. Open win. What's remarkable is how well her words relate to not only to her life as a tennis player, but also as a mother. The social campaign touches on the fact that, even though it's been 20 years since her Grand Slam, Williams—as both a nurturing mother and a fiercely competitive player—never stops pushing, striving and playing. The campaign showcases the strength of moms everywhere, using Williams as the embodiment of that strength as she shares her experiences, being both vulnerable and candid, about motherhood.

From that relatable relevance, Droga5 ranges to charmingly absurd fun with Dos Equis' "Hit Single," which earned the number one ranking in *SHOOT's* Top Five Tracks music chart for 2019 (see separate Best Work of the Year feature story). In the spot, Bonnie Tyler's 1982 hit single "Total Eclipse of the Heart" is transformed into a ballad musing about the trials, tribulations and self-absorbed trauma of ordering Dos Equis and appetizers at a crowded bar. This loving tribute to all that makes summer great, including 1980s-style music jams, helps to encourage today's party-goers and Dos Equis drinkers to make every moment "interesante."

Being a fountain of creatively inspired work, though, isn't enough at Droga5. That creativity has to have a purpose and positive consequences in the marketplace at large. Beyond being "interesante," work has to prove effective for brands. So amidst this year's many accolades at Cannes, the AICP Show, a Super Clio win for "Joust," Agency of the Year mantles from the D&AD and the Ciclope Fest, looming large is Droga5's ongoing track record at the Effie Awards. Back in May, Droga5 earned distinction as Independent Effectiveness Agency of the Year for the third straight and the fourth time in five years. Additionally, Droga5 earned the 2019 crown for Overall Agency of the Year.

Sally-Ann Dale, Jesse Brihn Reflect On Production Ethos

Constant contributors

Sally-Ann Dale, chief creation officer for Droga5, noted that there are constants that have contributed to the agency's success. "Throughout the years, we've been lucky to have brave clients, and this year has been no different," she assessed, adding, "We wouldn't be able to do the work that we do without the collaboration of our clients, every department in the agency, our own multitude of production disciplines working together and, of course, our production partners. We are in it together."

Dale further observed, "Our approach to production has been the same since the very beginning of Droga5, and we'll continue to work with the same rigor and philosophy." She noted that in 2019, "We expanded our global capabilities at scale as well as the landscape of our storytelling, all of which is truly exciting and motivating."

Dale is also optimistic about where Droga5 is headed. "We're coming to the end of 2019, and I'm really excited and energized about the work we have in production right now. The department is the busiest it's been all year, so if I think about it, the best of 2019, and beyond, is yet to come."

That also holds true in terms of Second Child, Droga5's in-house production studio, which according to Dale "has had its busiest year to date and is already gearing up for 2020."

Jesse Brihn, director of film production at Droga5, noted that Second Child, under the aegis of Scott Chinn, produces notable work while also enabling the agency to explore proof of concepts, helping to bring other campaigns to fruition at the agency. Brihn noted that being able to tap into Second Child "allows us to express and explore opportunities beyond just the theoretical—to express to a client or test for yourself the validity of an idea, to try it out." Brihn added that Second Child has a major innovation arm that has

yielded ambitious work in its own right.

A prime example would be "The Frontier Within" for Thorne, a health-solutions provider offering a portfolio of premium supplements and at-home diagnostic test kits. Established among healthcare practitioners, Thorne wanted to become a household name in the luxu-



Thorne's "The Frontier Within"

ry space, moving into direct-to-consumer sales. Toward that end, Droga5 introduced audiences to the next frontier of human progress—the human body. "The Frontier Within" came to life as film and social assets that take viewers on a journey to a mysterious, vast frontier before revealing that the frontier is the viewer's own body. All touchpoints started a conversation with the consumer about his or her body and its unique needs, leading to a tailored, integrated solution from Thorne.

An immersive installation and website were created that brought people face to face with their own bodies. Biometric sensors captured respiratory, circulatory and neurological biodata, which was turned into a living, breathing inner portrait on a 21-foot screen and revealed the awe-inspiring frontier within every one of us. That portrait was then turned into an Inner Selfie to be shared on social media. An interactive web experience let everyone who couldn't attend the installation create their own Inner Selfie as well. Droga5 and Second Child partnered with U.K. digital artists Marshmallow Laser Feast and web studio Active Theory on "The Frontier Within," delivering a truly collaborative, nontraditional, integrated campaign.

Brihn's film department dovetails and

collaborates with Droga5's interactive production operation headed by Tasha Cronin and Justin Durazzo, as well as Second Child, and print services and art production groups—all overseen by Dale—to help realize creative visions. "We all share an office together. We're able to leverage each other's skills and passions,"

said Brihn, adding that they seek out the partnerships within and outside the agency that offer the best opportunity to succeed."

Brihn continued, "Everything we do tells some sort of human truth regardless of what the brand is and what the message is." Thus there's a deep sense of purpose to the work,

which intensifies the

spirit of collaboration within production operations and with agency creatives, as well as outside vendors including production and post houses, VFX, animation and music studios.

On the production side, affirmed Brihn, "Craft is foremost in everything we do. It's always been about story and the level of storytelling. I came here as an executive producer (in early 2015) and seen our group grow from the ground up." During that time he's seen innovation expand and curiosity grow at the shop, with boundaries being pushed regarding what's possible.

Future vision

Droga5's eye on the future was evident in 2019—on high and low-profile fronts. On the former score, it was announced in April that Accenture had acquired Droga5. The 13-year-old ad agency thus became part of Accenture Interactive. Financial terms of the deal were not disclosed but the dollar amount was reported to be the largest in Accenture Interactive's 10-year history.

The landmark acquisition was designed to bring together Droga5's brand building prowess with Accenture Interactive's penchant for delivering great brand experiences. "Accenture will allow us to

realize work in ways we couldn't have previously," said Brihn, noting that 2020 figures to be a year when those possibilities—fueled in part by having access to Accenture Interactive's technology tools—will be more fully explored and realized.

That potential has already been reflected with last month's news that Kimberly-Clark Corp. had named Accenture Interactive as the lead creative agency for its baby and child-care products. This marked Accenture Interactive's first big win pitching in tandem with Droga5.

Gordon said that Accenture Interactive "has opened up new, exciting avenues" for Droga5, "ensuring we have everything at our disposal to do what we do—and to do it even better."

Meanwhile the future is also being facilitated at a less conspicuous but still vital level by the D5in10 Academy, Droga5's free 10-week program, now in its second year, which aims to broaden the industry pipeline for "nontraditional" talent. Droga5 itself has tapped into the program to bring talent into the agency fold. D5in10 is designed to teach creators of all disciplines the essence of advertising concepting, building campaigns, art direction, copywriting and more. The initiative looks to find people with a creative spark who hadn't necessarily yet figured out where to apply their talents, lacked the opportunity to build a portfolio in advertising school or were unable to get a foot in the door at an agency in some capacity. Now they can get a start in advertising by gaining direct hands-on instruction from Droga5 employees.

D5in10 Academy students have a greater sense of confidence and structure in how they approach their creative work, whether or not they choose to pursue a job in advertising. They garner an understanding of strategy, ideation and execution.

Since its launch in 2017, nearly 50 individuals have completed the program, and 25 percent of the first contingent landed roles within the ad biz.

Gordon affirmed that this "bootcamp" for young creatives who might not otherwise consider an advertising career marks a cultivation of diversity at a grassroots level—not just for Droga5 but for the industry at large, which is of paramount importance for the future.

BEST WORK OF THE YEAR

Top Spots of the Year



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



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Top row (l-r): Johnson & Johnson's 5B; Microsoft Xbox's "Changing the Game"; Game of Thrones/Bud Light's "Joust"; The New York Times' "Fearlessness"; and IKEA's "ThisAble." Bottom row (l-r): March For Our Lives' "Generation Lockdown"; Renault Clio's "The French Exchange"; Gillette's "First Shave"; "Politics Tamed" for U.K.'s Times; Zulu Alpha Kilo's "Billy's Lemonade."

SHOOT's Selections For The Best Work Of 2019

Mix includes a branded film that made its mark at two Cannes Fests, a pair of Super Bowl spots

A SHOOT Staff Report

With 2019 about to fully enter the proverbial rear-view mirror, it's time for reflection on varied fronts, including assessing what work was among the year's most worthwhile creatively.

Determining any year's "best" is a highly subjective proposition so SHOOT staffers looked to at least narrow the field by first culling through our weekly Top Spots as well as our "The Best Work You May Never See" gallery entries throughout 2019. We then added to the field select pieces of work that might have fallen through the cracks and not earned weekly Top Spot (perhaps beaten out by another piece in a given week) or "Best Work" distinction yet which we had covered extensively in other stories during the course of the calendar year.

We also reviewed our quarterly Top Ten Tracks and VFX/Animation charts, ultimately choosing a Top Five from each.

So here are SHOOT's selections for the Best Work of 2019 divided into Top Spots, The Best Work You May Never See, and our Top Music/Sound Tracks and Top VFX/Animation entries.

Top Spots of the Year

SHOOT's pick for the number one content slot of 2019 goes to a piece of branded content for Johnson & Johnson which

premiered at the Cannes Film Festival as part of its Special Screenings lineup. The next month the film won the Entertainment Grand Prix at the Cannes Lions International Festival of Creativity. The film is 5B, named after San Francisco General Hospital's ward which opened in 1983 as the first full-fledged hospital unit dedicated to treating people with AIDS. Directed by Dan Krauss of Saville Productions, the moving documentary tells the stories of caretakers, patients and others—showing the positive power of nursing, continuing a theme which Johnson & Johnson has championed over the years.

A pair of Super Bowl spots took second and third place—for dramatically different reasons—in SHOOT's rundown of the year's best work. Earning the number two slot is "Changing the Game" promoting Microsoft Xbox's Adaptive Controller, introducing us to kids who are avid gamers but have had to compete at a disadvantage because controllers didn't account for players who had but one hand or fewer fingers. We meet these young gamers and in some cases their parents as we see Xbox afford them the ultimate gaming inclusiveness with the development of accessible technology that levels the playing field. Directed by Bryan Buckley of Hungry Man for agency m:united//McCann New York, the spot ends with the line, "When everybody

plays, we all win."

Third place went to "Joust." During this year's Super Bowl, agencies Droga5 and Wieden+Kennedy, along with production house O Positive, delivered a *Game of Thrones*-twist ending to Bud Light's series of "Dilly Dilly" commercials. What starts as a Bud Light Super Bowl ad featuring the King and Bud Knight descends into chaos when the menacing *Game of Thrones* character the Mountain makes a surprise appearance, defeating the defender of the "Dilly Dilly" kingdom in a jousting contest. The ad—which promoted *Game of Thrones*' final season—reunited people from the HBO series' crew, including showrunners David Benioff and D.B. Weiss, under the aegis of director David Nutter. The first half of the spot, with Bud Light material, was directed by Spencer Riviera. The reveal of the Super Bowl commercial was intentionally left to in-game to maximize the surprise for fans and viewers alike.

Droga5, this time as the lone agency, also garnered fourth place with its ongoing "The Truth Is Worth It" campaign for *The New York Times*. Given today's tumultuous times, with journalism under attack from the highest (and/or lowest) places, this campaign affirming the importance of journalists to a democracy and society at large looms all the more significant. In "Fearlessness"—directed by Daniel Lind-

say and TJ Martin of Furlined—we follow *Times*' reporter Rukmini Callimachi, exploring the constant risk, fearlessness and instinct she requires to follow the truth from home soil to war zones, on the ground and in life-threatening situations—in order to give us a better understanding of global terrorism and the caliphate of the Islamic State.




Rounding out the top five is an IKEA Israel campaign, "ThisAble" from McCann Tel Aviv, which won a D&AD Black Pencil as well as the Cannes Lions Health & Wellness Grand Prix, among other honors in 2019. Per the "ThisAble" initiative, IKEA created add-ons for existing products to make them more accessible for people with disabilities. Custom special-needs furniture is generally twice as expensive as regular furniture. IKEA Israel launched a line of add-ons free of charge that are available in-store and downloadable via 3D printer-like larger sized couch legs that help people to more easily lift themselves off the couch, and a special handle that allows a wardrobe closet to be more easily opened and closed.

"Best Work" gallery

Hungry Man director Buckley and McCann NY come up in this year's best countdown as well, topping The Best

Continued on page 24

2019 Top Five Music Tracks

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION	
1	 CLICK HERE TO VIEW SPOT >	Dos Equis "Hit Single"	Beacon Street Studios , Venice, Calif. Andrew Feltenstein, John Nau, composers; Adrea Lavezzoli, exec producer; Lindsey Lerman, producer Song: "Total Eclipse of the Heart" by Bonnie Tyler	Heard City , New York Phillip Loeb, Elizabeth McClanahan, mixers; Andi Lewis, producer; Sasha Awn, exec producer	Droga5 , New York	Hungry Man , bicoastal Wayne McClammy, director
2	 CLICK HERE TO VIEW SPOT >	Apple's "Bounce"	"I Learnt Some Jazz Today," soundtrack by composer/producer Tessellated	Formosa Group , Los Angeles John Bolen, mixer	TBWA/Media Arts Lab , Los Angeles	Pulse Films , bicoastal/international Oscar Hudson, director
3	 CLICK HERE TO VIEW SPOT >	Bosch's "Llama Drama"	Yessian Music , Hamburg, Germany Christopher Carmichael, composer; Ingmar Rehberg, EP/managing dir.; Helena Schmitz, Lukas Lehmann, producers; Brian Yessian, CCO; Michael Yessian, head of production INFECTED GmbH , Hamburg Hannes Hönemann, sound designer	INFECTED GmbH , Hamburg Hannes Hönemann, mixer	Jung von Matt/Next Alster , Hamburg	Markenfilm , Hamburg Matthew Swanson, director
4	 CLICK HERE TO VIEW SPOT >	Jif's "Bunker"	Beacon Street Studios , Venice, Calif. Andrew Feltenstein, John Nau, Danny Dunlap, composers; Leslie DiLullo, exec producer; Rommel Molina, sound designer	Harbor Picture Company , Santa Monica, Calif. Steve Perski, mixer	Publicis New York	Hungry Man , bicoastal Wayne McClammy, director
5	 CLICK HERE TO VIEW SPOT >	Reebok's "Storm the Court"	Barking Owl , West Los Angeles Kelly Bayett, creative director/partner; Jessica Dierauer, music supervisor; Morgan Johnson, sound designer; KC Dossett, producer Track: "Prayer Hands" by A-Trak and YehMe2	Barking Owl , West Los Angeles AJ Murillo, engineer; Eolyn Arnold, assistant	Venables Bell & Partners , San Francisco	PRETTYBIRD , Culver City, Calif. Tom Noakes, director

2019 Top Five: VFX/Animation

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 CLICK HERE TO VIEW SPOT >	Bud Light/HBO/Game of Thrones 'Joust' The Mill NY Tony Robins, shoot supervisor; John McIntosh, 2D lead; Yoon-Sun Bae, Heather Kennedy Eck, Vi Nguyen, Matthew DeFranco, Ant Walsham, Neeraj Rajput, Samarendra Lenka, Inturi Chandra Sekharm, Bharath Ediga, Prasanna Bhat, Madhana Gopala, Venkatesh Srinivasan, Badarath Chinnimilli, Ramanjaneyulu Thota, Nehal Desai, 2D artists. Tom Bardwell, 3D lead; Lauren Shields, Tim Kim, Hassan Taimur, James Mulholland, Todd Akita, Paul Liaw, Sandor Toledo, Ayush Bajoria, Leela Shanker, Spandana Battula, Raj Kumar, Tighe Rzankowski, 3D artists. Sue Jang, matte painting; Andrew Sommerville, EP (Toolbox: Nuke, Flame, Maya, Houdini) Pixomondo , LA Derek Spears, VFX supervisor; Daniel Knight, Fei Chen, Shawn Sahara, VFX artists; Tefft Smith II, Logan Shye, Michael Maker, animation. (Toolbox: Nuke, Maya Arnold)	Droga5 , New York Wieden + Kennedy , Portland, Ore.	O Positive , bicoastal David Nutter, Spencer Riviera, directors
2	 CLICK HERE TO VIEW SPOT >	Freddie Electric , London, L.A. Woodblock , Berlin, Studio Seufz , Stuttgart Belinda Blacklock, EP/producer; Ilija Brunck, Jona Brunck, Stefan Michel, EPs; Sandra Brandstätter, character designer; Benedikt Hummel, FX animator & editorial; Janina Putzker, animation supervision, layouts, FX animator; animation & clean-up artist; Sonia Melnyk, animation & clean-up artist, color artist; Heidi Yilun Chen, Laura Staab, Elena Walf, Sabine Koops, Nora Marie Back, Isabelle Piolat, Kim Liersch, animation & clean-up artists; Simone Pivetta, 3D artist; Samuel Rassy, Carlotta Biesenbach, Nora Marie Back, Elena Walf, color artists; Sarah Eim, compositing lead; Tobias Stärk, Thorsten Löffler, Paul Schickentanz, Csaba Letay, compositing. (Toolbox: ToonBoom Storyboard Pro, TV Paint, After Effects, Nuke, Premiere)	none	Friends Electric , London, L.A. Woodblock , Berlin Studio Seufz , Stuttgart Beth David, Esteban Bravo, dirs.
3	 CLICK HERE TO VIEW SPOT >	Zombie Studio , Sao Paulo, Brazil Bart Yates, Natalia Gouvea, EPs; Lucas Barreto, DP; Antonela Castro, Marcio Lovato, producers & set prodn; Leticia Harumi, producer; Yohann da Geb, CGI lead & lead compositor; Wallan Oliveira, technical supervisor, CG; Mauricio Sampaio, lead modeler; Danilo Gerard, Tiago Oliveira, modelers; Bruno Monteiro, animation dir; Bruna Berford, Bruno Santos, Christian Weckl, Conrado Testa, Francisco Catão, Hannry Pschera, Jonathan Edward, Leonardo Felix, Leonidas Maciel, Marcos Elias, Michel Denis Da Silva, Rodrigo Dutra, animators; Heber Conde, Wallan Oliveira, VFX artists; Adriana Cardozo, Guilherme Sarinho, Wallan Oliveira, compositors. (Toolbox: Photoshop, SoftImage XSI, ZBrush, Substance Painter, Maya, Houdini, Arnold Render, ThinkBox Deadline, Nuke, After Effects, Premiere)	Engine UK , London	Blinkink , London Zombie Studio , Sao Paulo, Brazil Daniel Salles, Paulo Garcia, directors
4	 CLICK HERE TO VIEW SPOT >	Time Based Arts , London Francois Roisin, creative dir; Josh Robinson, producer; Federico Vanone, VFX supervisor; Thiago Dantas, lead Flame; Shel Gardner, Leo Weston, Adam Paterson, Jamie Crofts, Stephen Grasso, David Birkill, Matt Jackson, Flame artists; Bernardo Varela, Grant White, Leandro Vazquez, Manolo Perez, Matt Shires, Will Robinson, Paul Sullivan, Nuke artists; Mike Battcock, Federico Vanone, lead 3D; Sam Osbourne, Ben Cantor, David Loh, Fabrice Le Nezet, Federico Vanone, Gareth Bell, James Mann, James Spillman, Matt Evans, Stephen Murphy, Tom Di Stasio, Walter How, Zoe Sottiaux, Jiyoung Lee, 3D. (Toolbox: Flame, Nuke Maya, Houdini, Resolve)	BETC , Paris	Iconoclast , Paris Megaforce, director
5	 CLICK HERE TO VIEW SPOT >	Chanel Miller's 'I Am With You' Norma V. Toraya, aka Crankbunny, animation; Chanel Miller, writer, director, illustrator; Emily Moore, director, producer (Toolbox: Photoshop, After Effects) Arcade Edit , New York Tristian Wake, Flame artist (Toolbox: Flame)	none	Chanel Miller, Emily Moore, directors Emerald Pictures , Los Angeles (live action production)

BEST WORK OF THE YEAR

March For Our Lives Makes Poignant Mark On 2019

Continued from page 22

Work You May Never See entries with March For Our Lives' "Generation Lock-down," in which a major company seeks training for employees in the event of gun violence at the workplace. The expert they find to instruct adults on how to survive an active shooter event is none other than Kayleigh, a young girl who's experienced this trauma already at school.

Nestled in second place in our year rundown is a U.K. spot, "The French Exchange," for the brand new Renault Clio. Directed by Frederic Planchon of Academy Films for London agency PublicisPoke, the commercial shows us how the car model has evolved over the years. But that's just the backdrop as more front and center is how a loving relationship develops over that same time span. Two girls meet in a foreign exchange program, become friends and much more over the years.

Taking third place was Gillette's "First

Shave" from Grey Canada. The film captures the moment when trans advocate Samson Brown first used a razor to shave himself, all under the watchful and caring guidance of his father. Samson's story recognizes that having the confidence to express one's true self can be a journey—one that Gillette fully supports. Angie Bird directed the film through Toronto-based Skin and Bones (she is handled stateside by Chelsea Pictures).

Finishing fourth was "Politics Tamed" for U.K.'s *The Times* newspaper in which the British House of Commons is populated not by politicians but by a host of wild animals. Framestore London's William Bartlett directed the tongue-in-cheek social commentary on chaotic politics—chaos which *The Times* makes sense of—for agency Pulse Creative, London.

Rounding out the Best Work top five is "Billy's Lemonade," a video which takes a humorous, self-deprecating look at the ad industry, in this case the subject of

holding companies and what happens to an ad agency after being sold. The piece tells the story of a young boy who sells his thriving lemonade stand to a holding company from New York. Billy is forced to make a slew of compromises. The film is Toronto-based Zulu Alpha Kilo's salute to all independent agencies.

VFX/Animation

The aforementioned Bud Light/*Game of Thrones* Super Bowl spot "Joust"—with The Mill New York and Pixomondo, L.A., as the VFX houses—tops our 2019 lineup of VFX/Animation Chart entries.

It is followed by an animated music video, "Love Me Like There's No Tomorrow," which pays tribute to not only Queen's Freddie Mercury—who died of AIDS-related causes in 1991—on what would have been his 73rd birthday, but also the charitable Mercury Phoenix Trust. Universal Music Group released this music clip as a visual accompaniment

to Freddie Mercury's 1985 track, "Love Me Like There's No Tomorrow."

Directors Esteban Bravo and Beth David teamed with Germany-based production companies Friends Electric and Woodblock along with animation studio Studio Seufz on the video which tells the story of two white blood cells that fall in love. However, one of the cells has become infected with HIV. The microscopic lens perspective of this tale provides a direct visual representation of the AIDS crisis in the 1980s.

Taking third place is Born Free Foundation's *The Bitter Bond* from Blinkink, London, and Zombie Studio, Sao Paulo, Brazil. Set to the Oscar-winning song "Born Free" performed by Matt Monro, this film out of U.K. ad agency Engine titled tells the story of a lion keeper and her cub that ends in the ultimate betrayal. Zombie Studio combined the richness and beauty of hand-crafted sets with 3D

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VISUAL EFFECTS & ANIMATION

TITLE

VISUAL EFFECTS/ANIMATION

AGENCY

PRODUCTION

1



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Born Free Foundation's "The Bitter Bond"

Zombie Studio, Sao Paulo, Brazil
Bart Yates, Natalia Gouvea, EPs; Lucas Barreto, DP; Antonela Castro, Marcio Lovato, producers & set prodn; Leticia Harumi, producer; Yohann da Geb, CGI lead & lead compositor; Wallan Oliveira, tech supervisor, CG; Anna Caiado, Estevão Teuber, Feppa Rodrigues, Mauricio Sampaio, lead modeler; Danilo Gerard, Tiago Oliveira, modelers; Bruno Monteiro, animation dir; Bruna Berford, Bruno Santos, Christian Weck, Conrado Testa, Francisco Catão, Hannu Pschera, Jonathan Edward, Leonardo Felix, Leonidas Maciel, Marcos Elias, Michel Denis Da Silva, Rodrigo Dutra, animators; Heber Conde, Wallan Oliveira, VFX artists; Adriana Cardozo, Guilherme Sarinho, Wallan Oliveira, compositors. (Toolbox: Photoshop, Softimage XSI, ZBrush, Substance Painter, Maya, Houdini, Arnold Render, ThinkBox Deadline, Nuke, After Effects, DaVinci Resolve, Adobe Premiere)

Engine UK, London

Blinkink, London
Zombie Studio, Sao Paulo
Daniel Salles, Paulo Garcia, directors

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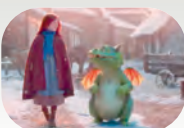
Chick-fil-A's "Time Shop"

Psyop, bicoastal
Justin Booth-Clibborn, EP; Suzie Cimato, sr. prod.; Victorior Wanchana Intrasonbat, Pedro Lavin, designers, matte painters; Samantha Ballardini, Felipe Hansen, Robin Joseph, Andrew Serkin, Dionisius Bangun, designers; Briana Francheschini, lead TD, modeler, look dev/lighter and groom FX; Pat Porter, Nick Dubois, Doug Litos, previz artists, 3D animators; Eric Cunha, leva Callender, modelers and groom FX, look dev/lighters; David Soto, Anne Yang, Chris Santolanni, Pedro Conti, Kevin Ferrara, Ryan Kirkwood, Casey Reuter, Krista Albert, modelers; Brian Kim, modeler and look dev/lighter; Matthias Bauerle, 2D lead, compositor and look dev/lighter; Aaron Baker, Herculano Fernandes, Manu Gaulot, Lane Jolly, Tingting Li, Carl Mok, compositors; Felipe Hansen, matte painter. (Toolbox: Maya, Houdini, Nuke, After Effects, Photoshop, Substance Painter, Yeti)

McCann New York Momentum, New York

Psyop, bicoastal
Marie Hyon, director

3



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John Lewis/Waitrose's "Excitable Edgar"

Untold Studios, London
Diarmid Harrison-Murray, creative director VFX; Alex Gabucci, Amir Bazzai, VFX supervisors; Tim van Hussen, animation supervisor; Ian Berry, exec producer VFX; Neil Davies, ECD; Nell Lloyd-Malcolm, producer VFX; Michael Diprose, asset lead; Aaron Hopwood, Daniel Kmet, Joffrey Zeitouni, Nicolas Seck, Sauce Villas, Jakub Krompoc, animation & rigging artists; Denis Krez, Doruk Saglam, Gustavo Ribeiro, Luke Massingberd, Matthew (Wisp) Clarke, Thiago Vilas Boas, Julie Cruette, comp artists; Amandine Comes, Andreu Lucio, Annie Rowland, Ardahan Sernaz, Baptist Jaquemmet, Cindy Libbrecht, Daniel Longe, Emre Sumner, Kenny Ip, Manon Cauzid, Marc Picco, Marcel Ruegenberg, Platon Filimonov, Ran Manolov, Simon Legrand, Yaz Raji, CG artists; Andrew Brooks, Aurelian Ronceray, Fabio Santoro, Lino Khay, Therese Larsson, DMP/concept artists (Toolbox: Flame, Nuke, Photoshop, Houdini, Maya, Zbrush, Mari, Substance, Arnold)

adam&eveDDB, London

Blink, London
Dougal Wilson, director

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Microsoft Xbox's "Become a Jedi"

Industrial Light & Magic, San Francisco
Sherry Hitch, post VFX supervisor; Jonathan Rothbart, onset VFX supervisor; Leandro Estebeccorena, CG supervisor; Jill Brooks, EP; Delio Tramontozzi, animation supervisor; Philip Barnard, Dave Logan, Nathan Thomas, animators; John Niforos, creature TD; Marla Newell, layout supervisor; Shane Roberts, lead generalist-environments; Kevin Page, Adam Watkins, generalists-environments; Kevin Reuter, Yegor Swarovski, Ito Tds. Tigran Badalyan, Michael Conte, Larkin Flynn, Ravi Kasumarthi, YunJung Ko, Alison Lake, Michael Ranalletta, Ronnie Williams Jr., compositors; Michael Van Eps, digital paint and roto supervisor; Beth D'Amato, Robert Dorris, Katie Morris, digital paint & roto artists; Mark Keetch, Mark Marcin, model/texture artists. (Toolbox: Maya, 3dsMax, Nuke)

215 McCann, San Francisco

RESET Content, Santa Monica, Calif.
Garth Davis, director

5



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HP's "Print the Holidays: Get Real"

The Mill LA
Glynn Tebbutt, creative director/VFX supervisor; Jason Mortimer, CG lead & CG FX artist; Lenz Kol, Daniel Thuresson, Nicholas Tayler, Roman Yavorsky, Dylan Strieff, Scott Johnson, compositors; Matthew Choy, CG artist; Jacob Bergman, animation supervisor; Andy Wheeler, matte painter; Sasha Vinogradova, Maxim Goudin, graphic design/art directors; Adam Scott, sr. colorist; Blake Rice, Jessica Amburgey, color production; Erin Hicke, sr. VFX producer; Dan Roberts, exec producer; Jena Bodel, production coordinator. (Toolbox: Flame, Nuke, Houdini, Maya, Arnold, C4D, After Effects)

Goodby Silverstein & Partners, San Francisco

Partizan, Los Angeles
Michel Gondry, director

6



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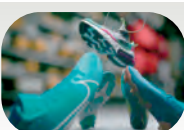
Leukemia and Lymphoma Society's "Grace"

Hornet, New York
Natalie Labarre, director, storyboard artist, character designer, environment designer; Hana Shimizu, exec producer; Kristin Labriola, development producer; Matt Creeden, producer; Anita Chao, editor; Riley Spencer, production coordinator; Sarah Litzenberger, storyboard artist, lead animator; Sami Healy, lead animator; Josh Brennan, Tyler DiBasio, Ty Enos, Natalie Labarre, Seongjin Yoon, Hazel Zheng, animators; XiaoXiao Tang, lead compositor. (Toolbox: Photoshop, Toon Boom Harmony, After Effects, Premiere)

Oberland, New York

Hornet, New York
Natalie Labarre, director

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Dick's Sporting Goods' "The New Kid"

Moving Picture Company (MPC), New York
Natalie Labarre, director, storyboard artist, character designer, environment designer; Hana Shimizu, exec producer; Kristin Labriola, development producer; Matt Creeden, producer; Anita Chao, editor; Riley Spencer, production coordinator; Sarah Litzenberger, storyboard artist, lead animator; Sami Healy, lead animator; Josh Brennan, Tyler DiBasio, Ty Enos, Natalie Labarre, Seongjin Yoon, Hazel Zheng, animators; XiaoXiao Tang, lead compositor. (Toolbox: Photoshop, Toon Boom Harmony, After Effects, Premiere)

Anomaly, New York

Pacific Rim Films, Santa Monica, Calif.
Shawn Levy, Will Gluck, directors

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California Milk Processor Board's "Know the Facts"

J.J. Sedelmaier Productions, Inc., White Plains, NY
J.J. Sedelmaier, director/designer/producer; Andy Fritz, animator/additional design; Todd Cronin, Ryan Cunningham, David Mason, Danielle Mutispaugh, Kaycee Nwakudu, Chris Parker, animation artists; Patrice Sedelmaier, exec producer. (Toolbox: ToonBoom Storyboard Pro, ToonBoom Harmony 17, Adobe Photoshop, Procreate (iPad), Apple Final Cut Pro, pencil & paper)

Gallegos United, Huntington Beach, Calif.

J.J. Sedelmaier Productions, Inc., White Plains, NY
J.J. Sedelmaier, director

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The Wall Street Journal's "Read Yourself Better"

Framestore, New York & London
Murray Butler, executive creative director; Jordi Bares Dominguez, VFX supervisor; Sarah Hiddlestone, director of production; Raul Ortega, 2D lead; Greg Gaskins, Kieran Walsh, Flame team; Steve Drew, Xavier Mojica, Matt Pascuzzi, Nick Tanner, Termer Thompson, Brad Moon, compositing team; Sue McNamara, sr. VFX producer; Beau Leon, colorist; Andy McIntlock, sr. color producer; Evan Reinhardt, Nabil Moo, color assists. (Toolbox: Photoshop, After Effects, Maya, Flame, Nuke, Baselight)

The&Partnership, New York

MUZ, bicoastal/international
Juan Cabral, director

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Walmart's "Piggy Bank Holiday"

a52, Santa Monica, Calif.
Urs Furrer, VFX supervisor; Andrew Romatz, CG supervisor; Adam Flynn, 2D lead; Joe Paniagua, Michael Relth, Evan Mayfield, Jaemin Lee, Michael Bettinardi, Joe Chiechi, Eevee Saucedo, 3D artists; Margherita Premuroso, character design; Sam Kober, John Valle, online editors; Stacy Kessler-Aungst, producer; Patrick Nugent, Kim Christensen, exec producers; Jennifer Sofio Hall, managing director. (Toolbox: Flame, Maya, Vray, Photoshop, Zbrush, Substance Designer)

Cossette, Toronto

Frank, Toronto
Rodrigo Garcia Saiz, director

MUSIC & SOUND

TITLE

MUSIC/SOUND

AUDIO POST

AGENCY

PRODUCTION

1



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**Bosch's
"Llama Drama"**

Yessian Music, Hamburg, Germany
Christopher Carmichael, composer; Ingmar Rehberg, EP/managing director; Helena Schmitz, Lukas Lehmann, producers; Brian Yessian, CCO; Michael Yessian, head of production
INFECTED GmbH, Hamburg
Hannes Honemann, sound designer

INFECTED GmbH, Hamburg
Hannes Honemann, mixer

Jung von Matt/Next Alster, Hamburg

Markenfilm, Hamburg
Matthew Swanson, director

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Miller Lite's "Followers"

Woodwork Music, Salford, U.K.
Phillip Kay, composer
Sonic Union, New York
Steve Rosen, sound designer

Sonic Union, New York
Steve Rosen, mixer

DDB Chicago

Rattling Stick, Santa Monica, Calif., & London
Ringan Ledwidge, director

3



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**HP's "Print the Holidays:
Get Real"**

Squeak E. Clean Studios, Los Angeles & Sydney
Sam Spiegel, ECD; Lydia Davies, Lucas Cantor, arrangers/composers; Karla Henwood, executive creative producer (Sydney); Christina Carlo, EP (L.A.); Drew Fischer, sound designer; Lena Gabriel, choir director; Chelsea Ramsden, licensing manager; Blade Thornton, producer; Colby Smalzel, production coordinator

Squeak E. Clean Studios, Los Angeles & Sydney
Drew Fischer, mixer

Goodby Silverstein & Partners, San Francisco

Partizan, Los Angeles
Michel Gondry, director

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**Squarespace's
"A Cautionary Tale"**

Q Department, New York
music & sound design

Digital Arts, New York
Josh Heilbronner, mixer

Squarespace in-house creative

O Positive, New York
Jim Jenkins, director

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FedEx's "Gift Box"

Beacon Street Studios, Venice, Calif.
Andrew Felteinstein, John Nau, composers; Leslie DiLullo, producer

Sound Lounge, New York
New York and London
Tom Jucarone, Peter Holcomb, engineers; Becca Fallborn, producer

BBDO New York
Melissa Chester, executive music producer

Biscuit Filmworks, Los Angeles
Noam Murro, director

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Argos's "Book of Dreams"

Song: "Don't You (Forget About Me)," Simple Minds, artist
Leland Music, London
Codie Childs, music supervisor; Chris Hill, music arranger; Brad Webb, drum supervisor
Grand Central Recording Studios (GCRS), London
Munzie Thind, sound designer

Grand Central Recording Studios (GCRS), London
Munzie Thind, mixer

The&Partnership, London

Stink Films, London
Traktor, directors

7



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Nike's "Ready to Run NYC"

Racket Club, New York
Nick Crane, composer
Rainhouse Music & Sound Design, bicoastal
Alex Britten, sound designer

Raintree Music & Sound Design, bicoastal
Alex Britten, mixer

R/GA, New York

The Custom Family, Brooklyn, NY
Adam Donald, directors

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**Renault U.K.'s
"The French Exchange"**

Soundtree, London
Luis Almar, composer; Jay James, producer
Wave Studios, London
Parv Thind, sound designer

Wave Studios, London.
Parv Thind, mixer

Publicis-Poke, London

Academy Films, London
Frederic Planchon, director

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1850 Coffee's "Quality That's Criminal"

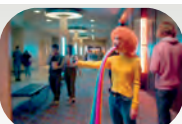
Christoffer Berg, composer
SuperExploder, New York
Jody Nazzaro, sr. sound designer

SuperExploder, New York
Jody Nazzaro, mixer

PSOne, New York

Biscuit Filmworks, Los Angeles
Andreas Nilsson, director

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**The Wall Street Journal's
"Read Yourself Better"**

Song: "Plantasia" by Mort Garson
Wave Studios, New York
Chris Afzal, Aaron Reynolds, sound designers; Vicky Ferraro, EP; Eleni Giannopoulos, associate producer

Wave Studios, New York
Chris Afzal, Aaron Reynolds, mixers

The&Partnership, New York

MJZ, bicoastal/international
Juan Cabral, directors

Sigma Announces Pricing & Availability for its Line of Full-Frame Classic Art Prime Cine Lenses and /i Tech-compatible Cine Art Prime PL-Mount Lenses
Sigma announced pricing and availability for its all new line of full-frame Classic Art Prime Cine lenses and /i Technology-compatible Cine Art Prime PL-mount lenses...

eTribez Adds Functionalities To Its Production Management Platform

eTribez, the company behind an, end-to-end, Cloud-based Production Management Platform called eTribez Production Management, has added four new functions to that revolutionary product: Timecards, Purchase Orders (POs), Invoice Management, and OnBoarding.

Recreate the Magic From "Frozen II" With a New Red Giant Cheap Tricks Tutorial
Red Giant has released another Cheap Tricks episode: Frozen II VFX, in which Daniel "Hashi" Hashimoto of Action Movie Kid demonstrates how to recreate the magical visual effects from the newest Frozen film.

Rising Sun Pictures Wins Australian 2019 Export Awards "Creative Industries" Honor

Rising Sun Pictures (RSP) won the Creative Industries award at the 57th Australian 2019 Export Awards. The Awards recognise Australian companies that are excelling in the international marketplace by selling and promoting their products and services.

ThoughtMatter Expands Leadership Team with Women Design Directors

Expanding its team of cross-disciplinary creatives and strategists, New York-based brand design studio ThoughtMatter announced Wednesday Krus and newcomer Samantha Barbagiovanni as its new Design Directors.

AICP Introduces Updated & Revised Bid Form
Matt Miller, President and CEO of AICP, and Danny Rosenbloom, VP, Digital and Post, announced the release of an updated and revised AICP Bid Form that fully integrates production and post tasks and categories.

Ila Abedian Joins Altered.LA As Client Engagement Manager

ALTERED.LA welcomed Ila Abedian as the company's Client Engagement Manager. Abedian will be responsible for working closely with new and existing clients, handling client accounts, and addressing any and all client needs.

Maxon Cinema 4D Fires-up Workflow in Bepple Short Film, "Manifest Destiny"

Maxon announced internationally acclaimed 3D artist, motion designer and filmmaker Mike Winkelmann, known professionally as Bepple, has deployed the company's Cinema 4D software toolset in his most ambitious short film to date, "Manifest Destiny."

Redshift Update Integrates Cinema 4D Noises and Nodes

Maxon and Redshift Rendering Technologies, Inc., developers of rendering software, announced the latest release of Redshift 3.0.12 includes native support for Cinema 4D noises and deeper integration with Cinema 4D, including the option to define materials using Cinema 4D's native node-based material system.

charlieuniformtango Teams Up With Publicis Sapient For Dodge
charlieuniformtango's Austin crew was grateful to team up with Publicis Sapient client Dodge on the new spot breaking over the Thanksgiving announcing the Dodge Horsepower Challenge.

Rising Sun Pictures Reconstructs an Auto Racing Icon For "Ford v Ferrari"

Rising Sun Pictures helped to recreate one of the most thrilling events in the history of auto racing for *Ford v Ferrari*, from 20th Century Fox and director James Mangold. The studio produced 223 visual effects shots for the film, the majority for an 8-minute sequence depicting the first "24 Hours of Daytona" race in 1966.

Sound Lounge Introduces Podcast Service
Sound Lounge has introduced a new package of sound production and post-production services for podcasts. The company is offering studio recording, remote recording, sound editing, sound design and mixing.

"Café Society" Colorist Anthony Raffaele Joins Sim, New York

Veteran colorist, Anthony Raffaele, whose work includes *Café Society*, *Mapplethorpe* and *Fahrenheit 11/9*, has joined the finishing staff at Sim, New York.

ALIBI Music Library Produces Nine New SFX Albums for Promos, Trailers, Commercials & Content
Expanding its already-extensive sound effects (SFX) catalog for TV promos, film trailers, commercials and other content, ALIBI Music Library ("ALIBI") has released nine new albums spanning more than 800 easy-to-search audio files.

Waterman Sound Launches In Toluca Lake
James Longeretta, owner of post-production provider Vortechs, has teamed with vet Supervising Sound Editor/Re-Recording Mixer Joe Schultz (*Once Upon a Time*, *Lost*, *Amazing Stories* for Apple TV) to launch Waterman Sound.

Periscope Post & Audio Adds Senior Colorist Kevin Michael Kirwan

Veteran Colorist Kevin Michael Kirwan (*American Crime Story*, *American Horror Story*) has joined Periscope Post & Audio. Kirwan brings more than 20 years of experience as a senior colorist.

Working Stiff Dir. Matt Pittroff Goes Back In Time With Enterprise Rent-A-Car
Whether it's a rental replacement for a Conestoga wagon, a horse with more horsepower, or a friendly voice to answer history's first phone call, Enterprise is always there in the new "Always Ahead Of The Times" campaign. Directed by Working Stiff's Matt Pittroff and produced by St. Louis-based agency The Big Tree with creative services by the Cannonball Agency.

Funworks Helps Raley's Markets Give Back In Heartfelt Video Campaign

Demonstrating its commitment to giving back through its non-profit, Food For Families, Raley's tapped creative agency Funworks for a new video campaign brimming with heart and compassion, highlighting what it means to donate to Food For Families.

Production & Post Boutique Destro Launches in Los Angeles

Industry veterans Drew Neujahr, Sean McAllen, and Shane McAllen have partnered to form Destro, a live-action and post-production boutique based in Los Angeles. Destro has already developed and produced an original documentary series.

DGA Reports New Inclusion Records In The 2018-19 TV Season

For the first time, half of all TV episodes were helmed by women or directors of color, the Directors Guild of America revealed in its latest Episodic Television Director Inclusion Report covering the 2018-19 season. That number was up from last year's prior high of 42.5%...

Carbon NY Bolsters Roster Welcoming New Executive Creative Director, Executive Producer, and Head of CGI
Carbon continues to expand their offering in New York with two key senior hires, and the relocation of existing ECD, Liam Chapple, transferring from Chicago to the Big Apple. Accomplished Executive Producer Nick Haynes joins Carbon from his former role as EP of MPC Creative as well as industry favorite Frank Grecco to the team as their Head of CGI. Grecco joins Carbon from Method Studios.

Joinery Joins Forces With Argentinacine

LA-based production company Joinery and established executive producer Cesar Ahumada are bridging cultures with their newfound partnership. Already a formidable presence in the Hispanic market, the alliance with Ahumada enables Joinery to represent a diverse offering of award-winning directors from the Argentinacine roster to work in the U.S.

Archion's EditStor Omni Helps Patagonia Accelerate Creative Editorial Process and Archival Access for Product Videos and Documentary Films

Archion Technologies announced that Patagonia, Inc., has invested in an Archion 384TB EditStor Omni storage system. It videos for the web, trade shows, and for in-store presentations.

Director Karen Lavender Brings Unique Style of 'Crafted Realism' To RAM Trucks

Ram and The Richards Group called upon Director Karen Lavender who chronicled the partnership between farmers, small businesses and their RAM trucks for the truck maker and agency. Working under the banner of LIVETRIBE, Karen teamed up with co-Director and DP Gary Ravenscroft.

Nobox Scores Reebok Latam Social Media Account

Nobox, a leading-edge independent digital and social content agency based in Miami, has won Reebok's social media account in Latin American markets. The agency bested a handful of prominent rivals in a competitive review for the regional account.

Director Scott McCullough Making His Big Screen Debut With "Captain for Dark Mornings"
Director Scott McCullough tapped to helm his first major feature, *Captain for Dark Mornings* – the book adaptation about Shad Meshad, the young psych officer (in 1970 Vietnam) who made it his life's mission to address and codify the symptoms of what would come to be known as Post...

Universal Production Music Collaborates with Adobe To Create App

Universal Production Music and Adobe have collaborated to build a specialized music application panel designed specifically for Adobe Premiere Pro and Adobe Audition. The new tool enables users of the Adobe programs to access Universal Production Music's entire catalog.

Rehm and McCullars Strengthen Partnership and Production Capabilities For Leviathan
Creative agency Leviathan announced the addition of Associate Director of Strategic Partnerships Adrienne Rehm and Senior Producer Brittany McCullars.

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Tildesley Reflects On Production Design For The Two Popes

Continued from page 11

but they appeared and felt too flat, sans the needed luster and texture. Through the grapevine, however, Tildesley learned of tattooWALL, a company in Milan, that could take a printed tattoo and apply it to a stone wall.

A test proved successful so Tildesley and crew proceeded to build their Sistine Chapel structurally with a special plaster that had a marble texture and shine, and then applied the time-saving tattoo process which made meeting the deadline possible.

The Sistine Chapel was built without the ceiling at Cinecittà Studios in Rome, giving Meirelles and Charlone the flexibility to shoot 360 degrees when necessary. The ceiling was then added in post-production.

Tildesley had to rebuild the chapel based largely on photos that a company hired to clean the Sistine had taken about 10 years ago. Vatican experts, historians and artists were consulted and they later got a look-see at the set to give it “a full bill of health,” related Tildesley whose other prime challenge was making sure the various locations used for the Vatican worked seamlessly with the studio set.

Tildesley’s full artistic plate extended well beyond Italy as he had to address the Argentinian portion of the film as we hearken back to Bergoglio’s roots. Tildesley got local artists to paint work reflective of that community’s history—in a sense creating a parallel between the stories of those community paintings with those told by the artwork in the Sistine Chapel.

Poor Argentinian communities also had breathtaking paintings and murals that like the Vatican celebrate their heroes and saints.

In Argentina Tildesley observed that Meirelles and Charlone taught him much about the “simplicity of filmmaking.” Rather than a conventional approach with lots of equipment and lighting, the director and DP, said Tildesley, prefer to go the “simple and beautiful” route, “to

particularly as you see the reaction of others. “To read a story that is essentially reconciliation and forgiveness,” being able to see “each other’s differences and trying to deal with them makes for a strong film. I love the lightheartedness of it. It’s very gentle yet a super serious message as we are in a very divided world right now.”

Tildesley also felt a personal impact from working on the film and seeing its story unfold.



Photo by Peter Mountain/courtesy of Netflix

Jonathan Pryce (l) and Anthony Hopkins in *The Two Popes*

engage real communities without the feeling like the circus has arrived. They are very in tune with the real people in communities, using real refugees in the film....Simplicity and authenticity makes the process very strong.”

Tildesley also loved the spirit of *The Two Popes*, centered on two human beings whose meeting started out “very frosty” but “by the time it’s finished, Francis shows him (Benedict) the tango. It’s a very awkward and wonderful moment,”

He noted that in the past he had issues with Cardinal Ratzinger but “through the film I got to feel the other side of things. It was sort of a mild reconciliation for me. I had my own pilgrimage and journey from this film...We are living in times when we have to reach out and try to understand each other.”

Currently Tildesley is designing the next James Bond film, *Bond 25*, for director Cary Joji Fukunaga. Other recent credits for the production designer

include Paul Thomas Anderson’s critically acclaimed *Phantom Thread*, Oliver Stone’s biopic *Snowden*, and Ron Howard’s *In the Heart of the Sea*.

Tildesley’s work also spans notable collaborations with such directors as Danny Boyle, for whom he designed *T2: Trainspotting*, *Trance*, *Millions*, *28 Days Later*, and *Sunshine* (which earned Tildesley a British Independent Film Award).

Tildesley is also a frequent collaborator with director Michael Winterbottom, encompassing such films as *The Killer Inside Me*, *Code 46*, *24 Hour Party People*, *The Claim*, *Wonderland*, *With or Without You*, and *I Want You*. Additionally, Tildesley co-designed the opening ceremony for the 2012 Olympic Games in London, for which he won a primetime Emmy Award.

This is the ninth of a 16-part series with future installments of The Road To Oscar slated to run in the weekly SHOOT>e.dition, The SHOOT Dailies and on SHOOT-online.com, with select installments also in print issues. The series will appear weekly through the Academy Awards gala ceremony: Nominations for the 92nd Academy Awards will be announced on Monday, January 13, 2020. The 92nd Oscars will be held on Sunday, February 9, 2020, at the Dolby Theatre at Hollywood & Highland Center in Hollywood, Calif., and will be televised live on the ABC Television Network. The Oscars also will be televised live in more than 225 countries and territories worldwide.

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Music/Sound Countdown Finds "Hit Single" Atop The Chart

Continued from page 24

animation for the film. The piece raises awareness of a predatory industry where cubs are raised to become trusting, the real intent being to set them up for staged hunting which results in their death.

Earning the fourth slot is "Crocodile Inside," a brand film for Lacoste out of agency BETC Paris which introduces us to a couple whose relationship has hit a rough patch. They are arguing and on the verge of breaking up. Words that can't be taken back are said and a metaphoric gap is created between the man and the woman. As their apartment and the entire multi-story building housing it collapses around them, they suddenly realize that they have gone too far, and they take a brave leap back towards each other.

Directed by French collective Megaforce via production house Iconoclast, "Crocodile Inside" was driven in significant part by visual effects from Time Based Arts, London.

And finishing fifth in the VFX/Animation countdown is I Am With You, an animated short promoting Chanel Miller's moving book, "Know My Name," in which she reclaims ownership of her identity and her story.

Miller is a sexual assault victim who initially went by the name Emily Doe as a means to deal with her trauma. She was raped by Brock Turner at Stanford University. Turner served only 90 days in prison for the brutal attack on an incapacitated Miller. Now she is speaking out in her memoir and with this book trailer.

This short film was written and voiced by Miller with animation created from her originally drawn illustrations. Miller teamed with producer Emily Moore to direct the short, with animation by Norma V. Toraya, a.k.a. Crankbunny.

Music/Sound

The number one entry in our Music Tracks Chart for 2019 is Dos Equis' "Hit Single" directed by Wayne McClammy of Hungry Man for Droga5, New York. In this spot, a loving tribute to timeless summer jams and '80s MTV Spring Break live performances, Bonnie Tyler's 1982 hit single "Total Eclipse of the Heart" is transformed into another kind of emotional ballad, this one about the trials and tribulations of ordering Dos Equis and ap-

petizers at a crowded bar.

This tongue-in-cheek predicament is charmingly absurd, with Venice, Calif.-based Beacon Street Studios bringing its musical chops to the proceedings.

Finishing second in our Top Five rundown of 2019 is "Bounce," a spot in which the routine, sometimes mind-numbing morning commute becomes anything but routine--and a lot of fun--thanks to wireless charging Apple AirPods.

Our protagonist dons his AirPods earbuds--plugging into a catchy tune--and hits the sidewalk. But instead of his feet hitting the pavement, they instead get some spring from a trampoline-like effect. Seemingly every surface he touches puts a bounce--literally--in his step, propelling him along. He bounces about in the urban setting, making for a memorable joyride, accompanied by a soundtrack titled "I Learnt Some Jazz Today" from up-and-coming producer/composer Tessellated. Oscar Hudson of Pulse Films directed "Bounce" for TBWA/Media Arts Lab.

Nabbing third place is this current quarter's Top Ten Tracks Chart leader, "Llama Drama" for Bosch car windshield wipers. In this spot a man is being trailed by a llama who has a penchant for spitting. The llama is finally thwarted when it spits at the man while he's behind the wheel of his car. Bosch wipers clean the slate, making all right with the world again. Yessian Music's Hamburg office and INFECTED GmbH, also in Hamburg, handled music and sound design, respectively, for the ad which was directed by Matthew Swanson via Markenfilm for agency Jung von Matt/Next Alster, Hamburg.

Director McClammy and Beacon Street Studios pop up again as the number four entry--Jif's "Bunker from Publicis NY in which a woman runs for her life as a town feels the onslaught of a cataclysmic extraterrestrial invasion. She spots refuge, a bunker in which townsfolk are nestled.

What a relief--until some of the food provisions are revealed, including jar upon jar of generic peanut butter. The woman then scurries away, back into the danger above to reunite with Jif.

And rounding out the Top Five is "Storm the Court," a Reebok commercial from San Francisco agency Venables Bell & Partners. The piece features an unexpected, and seemingly uninvited guest, a

girl with an other worldly vibe, who interrupts a pick-up basketball game--stopping street smart male players in their tracks.

This lass clearly travels to the beat of her own drummer--but in this case, it's an offbeat beat we can literally hear as she unfurls a bit of inspired, strange choreography. A basketball player has stopped his shot in mid-release and eventually starts to move to the beat of the girl--as do game

onlookers, even extending all the way to a guy in his apartment looking out of his second story window.

The film showcases the Reebok Aztrek Double. Tom Noakes of PRETTYBIRD directed and Larkin Seiple lensed "Storm the Court" with music supervision, sound design and audio post from Barking Owl in West L.A. The music track was "Prayer Hands" by A-Trak and YehMe2.

Flash Back

December 16, 2014 On the strength of *Selma*, Ava DuVernay became the first black woman to be nominated for a Best Director Golden Globe Award.... Little Mix has added director Luca Guadagnino to its roster for commercial representation. Guadagnino has worked with high end fashion brands including Giorgio Armani, Cartier, Sergio Rossi and Salvatore Ferragamo. For the latter, Guadagnino helmed a short film for the digital campaign "Walking Stories," an eight-part web series which took viewers to L.A., Shanghai and Florence, centering on a couple's journey as they fall in love. This project resulted in Ferragamo being named Marketer of the Year by *Women's Wear Daily*. Guadagnino has also been active on the feature front. His movie *I Am Love*, starring frequent collaborator and Academy Award-winning Tilda Swinton, went on to earn a staggering 14 awards and 26 nominations including Best Foreign Language Film at the Golden Globes and BAFTA Awards. He is currently in postproduction for his latest film, *A Bigger Splash* starring Swinton, Ralph Fiennes and Dakota Johnson....Director Jonathan Herman, known for his comedic storytelling and strong visual narrative, has come aboard the roster of The Corner Shop for U.S. representation. Herman, who was formerly handled in the American ad market by Rattling Stick, continues to be repped in the U.K. by Blink....

December 14, 2009 Director/camerasman Ericson Core has joined Venice-based production house Wild Plum for commercials and branded content. Core comes over from Backyard, another Venice shop, where he spent the past three years. His move to Wild Plum marks a reunion for him with several artisans there, most notably company EP/partner Shelby Sexton. Core and Sexton first worked together at the venerable Plum Productions....Director Hélène Friren has joined Aardman Animations' commercials department, which produces around 80 spots a year for the European and U.S. markets, as well as branded content, websites and games. She comes over to the Bristol-based studio from Tandem Films, London. Friren's directorial credits in the ad arena include commercials for such clients as Yoplait, Orange, and Great Ormond Street Hospital....*Up in the Air* led Golden Globe film contenders with six nominations, among them best drama and acting honors for George Clooney, Vera Farmiga and Anna Kendrick....

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TV AWARDS PREVIEW

An Emmy Crystal Ball?

Continued from page 12

received by Sam Rockwell who played Bob Fosse. Williams said that the gender pay gap must be corrected in the industry and society at large. Williams said she felt paralyzed upon finding out that while she was paid \$1,000 to reshoot scenes for 2017's *All the Money in the World*, co-star Mark Wahlberg earned some \$1.5 million for his additional work.

Meanwhile *When They See Us* chronicled injustice relative to the wrongful conviction of the Central Park Five. Ava DuVernay created, wrote and directed the Netflix series based on a true story. A huge cheer erupted from the Emmy audience when it was announced that Jharrel Jerome won for best lead actor in a limited series for his portrayal of Korey Wise, one of the five black and Latino teenagers who were coerced in 1989 into confessing to a rape they didn't commit. They were eventually exonerated some 25 years later.

It's believed that Jerome made history on a couple of fronts—becoming the first Afro Latino to win a best actor Emmy, as well as the youngest.

On the other end of the chronological continuum, Norman Lear during the earlier Creative Arts ceremony became the oldest person—at age 97—to win an Emmy. Receiving a standing ovation, he accepted the award for best live variety special on the strength of ABC's *Live in Front of a Studio Audience: Norman Lear's All in the Family and The Jeffersons*, a restaging of two of Lear's classic 1970s' CBS comedies with contemporary casts that included Woody Harrelson and Marisa Tomei portraying Archie and Edith Bunker, and Anthony Anderson and Wanda Sykes as George and Louise Jefferson. This marked Lear's fifth career Emmy win.

Guest stars

Heartfelt thanks graced a couple of the acceptance speeches for guest actor winners in comedy and drama series, respectively—Jane Lynch for her portrayal of comedienne Sophie Lennon in *The Marvelous Mrs. Maisel* (Amazon); and Bradley Whitford as Commander Joseph Lawrence in *The Handmaid's Tale* (Hulu).

Lynch paid tribute to the comedienesses she grew up with in the 1960s, who paved the way for her and others today. She cited Phyllis Diller, Joan Rivers, Totie Fields

and Moms Mabley for their pioneering efforts, back when female comics needed a gimmick to get attention, whether it be about their less than stunning looks, inability to keep a man and so on. These luminaries, said Lynch, rose above the gimmicks even when they used them, showing their talent and staying power, inspiring future generations of funny women. They also inspired Lynch's approach to portraying Lennon.

Meanwhile Whitford credited "The Handmaid's Tale" author Margaret Atwood and lead actress Elizabeth Moss. Of the latter, Whitford said simply that her performance is defining acting for this generation, heralding what she's done on *Handmaid's Tale* as being like "Sophie's Choice, the series."

Whitford added that Atwood has imparted three vital messages when dealing with extreme right wing ideology, oppression and misogyny—Despair is not an option; action is the antidote for despair; and our future is defined by how we act and react.

Whitford and Lynch weren't the only guest thespians to win Emmys for their work on *The Handmaid's Tale* and *Mrs. Maisel*. Best guest male performer in a comedy series was Luke Kirby for his portrayal of Lenny Bruce in *Mrs. Maisel*. And Cherry Jones won for outstanding guest actress in a drama series for her role as Holly in *The Handmaid's Tale*.

Total leaders

Second to HBO's 34 Emmys this year was Netflix with 23. Amazon Prime Video finished third with 15, followed by National Geographic with eight, NBC with seven, and CNN and FX Networks tied with five apiece.

After *Game of Thrones* with a dozen overall Emmys and *Chernobyl* with 10, *The Marvelous Mrs. Maisel* tallied eight, followed by *Free Solo* with seven (which earlier in the year won the Best Feature Documentary Oscar for the wife-and-husband team of directors/producers Elizabeth Chai Vasarhelyi and Jimmy Chin), and *Fleabag* with six. Tied at five were *Saturday Night Live* and *Love, Death & Robots*. And four series deadlocked at four Emmys each: *Fosse/Verdon*, *Last Week Tonight With John Oliver*, *Queer Eye*, and *RuPaul's Drag Race*.

street talk

Barbarian, a digital creative agency backed by Cheil Worldwide, has opened an office in Warsaw, its first global outpost outside the U.S. The Warsaw shop will serve as a launchpad for European clients as well as a major extension of Barbarian's technology and creative capabilities, including a staff of back-end developers, UX specialists and production designers. Barbarian Warsaw is currently working on multiple projects for Samsung and is collaborating with Barbarian New York on select clients. The Warsaw operation will be led by managing director Slawek Wala, who most recently served as head of digital for Cheil Poland. Barbarian Warsaw will have a broad range of capabilities, including 24/7 content creation and management, data-driven retail marketing and a full-service ensemble of seasoned

creatives with a strong background and understanding of the creative industry within the European market. The Warsaw debut is subsequent to the overall agency's recent executive appointments of Steven Moy to CEO and Lamar Hines to CTO, as well as its introduction of Barbarian Labs. The new offering curates senior teams bespoke to brand clients' business challenges as the DTC model continues its trajectory. Barbarian has also announced new business wins, including Emergent Holdings and EKA Software Solutions.....Usama Al-Qassab has joined Moving Picture Company in the newly established position of chief growth officer. He comes aboard MPC's sr. management team and will report to CEO Mark Benson. MPC has created this position to accelerate growth and innovate MPC's services for brands and agencies. Since 2012 Al-Qassab was VP of marketing for Sony Interactive Entertainment where he transformed the PlayStation Marketing group across EMEA and Australasia, repositioned PlayStation as "For The Players," delivered growth, breakthrough results and market leadership in 100+ countries. Prior to PlayStation he worked at P&G leading several brands and the Marketing Innovation team.....

report

The Directors Network (TDN), a talent agency for commercial freelance directors, directors of photography, and director/DPs, has signed director/DP Aaron Platt and director/photographer Dean Freeman. Independent Spirit Award nominee Platt (for his cinematography on *Wild Tigers I Have Known*) has made his mark as a director and cinematographer in commercials, music videos, and films for a plethora of artists and brands including Beyonce, Pepsi,

Target, Range Rover, H&M, Bloomingdale's, Mercedes-Benz, and fashion designers Alexander Wang, Diane Von Furstenberg, and Tory Burch. Platt is an alum of SHOOT's New Directors Showcase, having earned inclusion into its 2009 lineup unveiled at the DGA Theatre in New York. Platt currently moves between Los Angeles, New York City and Seattle. Meanwhile Freeman brings to the TDN roster his expertise in performance-driven filmmaking, and an intimate but energetic style. Freeman's black-and-white work for Axis Bank with Deepika Padukone and the worldwide campaign for Haagen-Dazs starring Bradley Cooper are both as poetic as they are playful, advancing the celebrity-driven advertising genre. Freeman recently traveled to Cuba to direct an experimental "The Movement for Movement" campaign. In these vibrant shorts, Freeman chronicles Cuban artists and athletes while creating a stirring anthem for action. Freeman splits his time between Barcelona, London, and Los Angeles.....Production designer Shane Richardson has joined talent agency Innovative Artists for commercial representation. Richardson is a member of the local 800 Union and based in Los Angeles. He has worked with major artists such as Calvin Harris, Sam Smith, and professional athletes including NBA's Kevin Love and NFL's Julian Edelman. Richardson has designed cutting edge commercials for brands such as Bose, Samsung, and Adidas.....

Dick Pope, BSC

DP reflects on lensing *Motherless Brooklyn*

By Robert Goldrich

Cinematographer Dick Pope, BSC is a two-time Oscar nominee, for Neil Burger's *The Illusionist* in 2007 and Mike Leigh's *Mr. Turner* in 2015. Edward Norton starred in *The Illusionist* and now Pope finds his latest collaboration with the actor, *Motherless Brooklyn* (Warner Bros.), in the awards season conversation. Norton not only stars in the film, but also wrote, directed and produced it.

Norton portrays Lionel Essrog, a lone wolf private detective living with Tourette Syndrome. He looks to solve the murder of his mentor and only friend, Frank Minna (Bruce Willis). Essrog brings his obsessive mind to

the process or nature of the creative collaboration you had with director Edward Norton on *Motherless Brooklyn*?

Pope: Soon after arriving in New York in December '17 and during the Christmas holiday hiatus, I went to Edward's apartment everyday for a week, and we spent the time together going through the entire script in detail. By the end of that week I had a pretty thorough idea of what he wanted. I was struck by the intensity of his personal vision--and his desire to imbue each frame with a painterly lushness. He wanted the patina of old

"We looked at '50s New York films such as *Sweet Smell of Success*. 'Noir' was to be a big element in the film."

bear on the mystery which carries him from jazz clubs in Harlem to slums in Brooklyn and finally into the gilded halls of New York's power brokers in the 1950s. *Motherless Brooklyn* is based on the book of the same title by Jonathan Lethem, but Norton took that contemporary tale to the '50s with a revised plot.

SHOOT: Provide some backstory. How did you get the opportunity to shoot *Motherless Brooklyn*.

Pope: I first met Edward when he played the lead role in *The Illusionist*. He had liked my work with Mike Leigh, especially *Naked*, *Vera Drake* and *Topsy-Turvy*. We got on really well during production and he was very supportive of my cinematography on the film. After that we stayed in touch and about three years ago, he sent me the script for *Motherless Brooklyn*. Towards the end of 2017, whilst I was shooting in Malawi on *The Boy Who Harnessed The Wind* (2019, dir. Chiwetel Ejiofor), I received a call from Edward saying the project had suddenly become fully financed and was ready to go. So when I wrapped in sun-baked Africa, I headed straight to the winter-depths of Manhattan to commence prep.

SHOOT: Would you give us a sense of

cinema but without feeling like it had a treatment. The visual aesthetic for the film was inspired by a plethora of wonderful images--movies, paintings but above all photos--of New York in the 1940s and '50s, by street photographers such as Saul Leiter, Vivian Maier and Robert Frank. We brought to life about eight of these classic photos from this era by re-imagining them and incorporating them into the film. Edward also had many archive press photos and un-credited stills of Manhattan, Harlem and Brooklyn, some featuring landmarks such as Brooklyn Bridge and the original Penn Railroad Station before it was torn down in 1963. The stills of Penn were in particular a great source of inspiration in the way I approached its lighting when we recreated it. Paintings, such as Edward Hopper's 1942 *Nighthawks*, were also evocative of what we wanted to achieve in terms of palette and composition; desaturated colors but with strong yellows and reds, shadows and darkness, reflections, negative space, the sensation of Lionel's loneliness and isolation. We looked at '50s New York films such as *Sweet Smell of Success*. "Noir" was to be a big element in the film.

For the full interview, see the 12/13 SHOOT>e.dition or SHOOTonline.



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