OPENING SOON AT Assembly Studios

NOW OFFERING WORLD-CLASS STUDIO SERVICES IN ATLANTA

SOUND STAGES
COSTUME
PAINT SHOP

EXTERIOR LOCATIONS
TRANSPORTATION
SPECIAL EVENTS

LIGHTING & GRIP
SIGN SHOP
AND MORE!

BOOK TODAY!
info@universalproductionservices.com

UNIVERSALPRODUCTIONSERVICES.COM
OPENING SOON AT
SOUND STAGES
NOW OFFERING WORLD-CLASS STUDIO SERVICES IN ATLANTA
PAINT SHOP
COSTUME
LIGHTING & GRIP
AND MORE!
SIGN SHOP

By Robert Goldrich
She Came to Me
photo by Seacia Pavao/Focus Features;
The Holdovers
Flag Means Death,
photo by Nicola Dove/Max. Road To Oscar Preview--

Turning 21 signals a maturation of sorts—and it applies to SHOOT’s New Directors Showcase on varied fronts, including in one key respect.

This year marks the 21st Showcase and how far we’ve come is reflected in the mini-profiles of two current Showcase directors who are not yet affiliated with a production company: Cameron Carr and Sophie Tabet.

When acknowledging their mentors, Carr thanked director Andre Muir while Tabet cited Nina Meredith. Both Meredith and Muir are Showcase alumni from 2018 and ’19, respectively.

Tabet said of Meredith, “She has taught me so much—both technically and also theoretically. I always bounce my ideas off her, and she provides me not only with professional knowledge but with unwavering support—which as a woman in film, is crucial. She is the first person to encourage me to push my limits, and she has an impeccable eye. Getting to assist her on massive commercials has been a real learning experience.”

Meredith, who as a Showcase director was not affiliated with a production company, is now at RadicalMedia.

Meanwhile Carr said that mentor Muir was the one who originally informed him of SHOOT’s New Directors Showcase. Furthermore, Muir sparked Carr’s self-confidence. Carr observed, “It is within this confidence that you never stop growing, learning and remaining ready to adapt to for filmmaking fluency.”

Back when he was selected for the 2019 Showcase, Muir was unaffiliated with a production house. Now he’s at SMUGGLER, having this year seen his “Truffles” music video for Mick Jenkins earn inclusion at the SXSW Festival.

Muir said that connecting with SMUGGLER has been a key to his career. And he earlier credited SHOOT’s New Directors Showcase with bringing that about. “The Showcase changed my life,” said Muir, sharing that prior to getting that exposure he had a hard time even securing local market representation in Chicago. But when Muir’s short film 4 Corners made the Showcase cut and was seen at the DGA Theatre in NYC and online, he gained interest from A-level production houses, including SMUGGLER. “It’s not like my work had changed” from prior to the Showcase to after the Showcase, observed Muir. But the exposure the Showcase provided was the difference maker.

"She provides me not only with professional knowledge but with unwavering support" - Sophie Tabet on Nina Meredith

CAPE Cruiser

CAPE (Coalition of Asian Pacifics in Entertainment), a non-profit organization creating opportunities and driving success for Asian and Pacific Islanders in Hollywood for over 30 years, has announced the return of the CAPE Animation Directors Accelerator with Kevin Noel, SVP, creative for Sony Pictures Animation, taking the helm as the program chair.

In collaboration with Sony Pictures Entertainment, the initiative identifies and equips the next generation of Asian and Pacific Islander animation professionals with the skills needed to become directors in feature film and episodic animation.

The Accelerator was co-founded by Justinian Huang (VP, creative, Sony Pictures Animation) and Michelle Wong (producer, K-Pop: Demon Hunters). Selected rising animation filmmakers in the program will hone both their artistic and leadership skills through a series of panels, workshops, and masterclasses from high-level executives, producers, and creators in the animation industry, as well as receive one-on-one executive mentorship.

“With the global animation market size projected to surpass $600 billion by 2030, it’s astounding that we can count on roughly two hands the number of Asian American feature film animation directors (and zero Pacific Islanders),” said CAPE executive director Michelle K. Sugihara.

“CAPE is excited to team up with Sony Pictures Entertainment once again to supercharge these creatives’ rise into the feature film director’s chair.”

Ideal candidates for the Accelerator will have five-plus years in the animation field and ambitions of being the creative lead for animation film or episodic projects. Prioritized levels of experience include head of story, episodic director, art director, CG director, technical director, VFX supervisor, editor, and production designer.

As part of the CAPE Animation Directors Accelerator, CAPE will also be holding a panel at Lightbox Expo in Pasadena on Saturday October 28 centering on comic book adaptation featuring Randall Park (director, Shortcomings), Karen Gavola (director, The Boys) and Steve Maeda (co-showrunner, Netflix’s One Piece).

The CAPE Animation Directors Accelerator is part of other industry-renowned CAPE initiatives such as the CAPE New Writers Fellowship, CAPE Leaders Fellowship, Julia S. Gouw Short Film Challenge, and CAPE Emerging Executive Committee, as well as the soon-to-be-launched CAPE Database, a public-facing database for Asian and Pacific Islander talent, executives, reps, and more.

October/November 2023 SHOOT
On The Holdovers (Focus Features), director Alexander Payne fell in love with making period films. From the experience, Payne—an avid history reader who majored in the subject in college—said he realized that a period movie is “the next best thing to time travel.”

At the same time, though, Payne noted that The Holdovers is not your typical “period film”—and may not even be one in the strictest sense of the term. Instead Payne explained that with The Holdovers he sought to make “a contemporary film in 1970.” It was as if he and his collaborators were living in 1970 and teaming to create a movie back then. It wasn’t imperative to find iconic locations that screamed 1970 to the audience. Rather, living in that year could be reflected in banal and unremarkable backdrops at times—part of everyday life during that era. Payne recalled that production designer Ryan Warren Smith, for example, embraced that approach—the focus, as it’s been in all of Payne’s movies, being on the human story.

At the center of that humanity in The Holdovers is an unlikely trio brought together through circumstance. We are taken back to ’70 over winter break at a New England boarding school. Paul Giamatti stars as Paul Hunham, an adjunct professor of ancient history who’s stuck with the task of being held over at Barton Academy, having to supervise those kids who can’t go home for Christmas. A bit of a curmudgeon, Hunham is generally disliked by his students. But during their holiday confinement, he bonds with a held-over lad, Angus Tully (portrayed by Dominic Sessa in his feature debut). With them during the holidays is the school’s head cook, Mary Lamb (Da’Vine Joy Randolph) whose only child Curtis, a recent Barton grad, was killed in the Vietnam War. Hunham, Tully and Lamb somehow form and find a semblance of family—something they either tragically had lost or never truly had before.

On The Holdovers (Focus Features), director Alexander Payne fell in love with making period films. From the experience, Payne—an avid history reader who majored in the subject in college—said he realized that a period movie is “the next best thing to time travel.”

At the same time, though, Payne noted that The Holdovers is not your typical “period film”—and may not even be one in the strictest sense of the term. Instead Payne explained that with The Holdovers he sought to make “a contemporary film in 1970.” It was as if he and his collaborators were living in 1970 and teaming to create a movie back then. It wasn’t imperative to find iconic locations that screamed 1970 to the audience. Rather, living in that year could be reflected in banal and unremarkable backdrops at times—part of everyday life during that era. Payne recalled that production designer Ryan Warren Smith, for example, embraced that approach—the focus, as it’s been in all of Payne’s movies, being on the human story.

At the center of that humanity in The Holdovers is an unlikely trio brought together through circumstance. We are taken back to ’70 over winter break at a New England boarding school. Paul Giamatti stars as Paul Hunham, an adjunct professor of ancient history who’s stuck with the task of being held over at Barton Academy, having to supervise those kids who can’t go home for Christmas. A bit of a curmudgeon, Hunham is generally disliked by his students. But during their holiday confinement, he bonds with a held-over lad, Angus Tully (portrayed by Dominic Sessa in his feature debut). With them during the holidays is the school’s head cook, Mary Lamb (Da’Vine Joy Randolph) whose only child Curtis, a recent Barton grad, was killed in the Vietnam War. Hunham, Tully and Lamb somehow form and find a semblance of family—something they either tragically had lost or never truly had before.

The Holdovers marks a professional reunion between Payne and Giamatti who famously came together on Sideways which in 2005 earned five Oscar nominations, including for Best Picture and Director. The film won one Oscar—Best Adapted Screenplay for Payne. “The process of collaboration between Paul and me [on The Holdovers] felt like an extremely natural extension of the same harmony we experienced some 20 years ago making Sideways. It just felt right,” said Payne. “I’m sorry it took so damn long to get together again. Since Sideways, I was always dreaming of working with him again. My flaw is that I’m slow with screenplays for my next film. I didn’t have many turns at bat between [Sideways and The Holdovers].” Payne affirmed, though, that he would love to work with Giamatti again—and soon, if possible.

While collaborations have been few and far between for Payne and Giamatti, they have been constant for the director and editor Kevin Tent, ACE. This dates back to Payne’s feature directorial debut, Citizen Ruth, a 1996 release. Payne recalled seeking an editor for Citizen Ruth,
Alexander Payne Reunites With Actor Paul Giamatti

a search which led him to editor Carole Kravetz for advice and perhaps a referral. Payne remembered telling Kravetz she was too busy and too expensive for him at that point—so whom might she recommend instead. She came up with two names, one of which was Kent. “He [Kent] dropped off a VHS demo at my apartment in Koreatown [in Los Angeles]. He said hello at the door. I liked it and I liked him.” That case of like has been everlasting as Kent has cut all of Payne’s feature films, from Citizen Ruth right through to The Holdovers.


Payne said his connection with Tent has been invaluable. Citing the lifetime working bond between Martin Scorsese and his editor, Thelma Schoonmaker, as a prime example, Payne observed, “When you find that collaboration, you essentially have a co-writer. You co-edit the film, sharing a concern for the performances and the rhythm.” Payne noted that he and Tent are generally always in on the edit together.

In that vein, Payne added that another key member of the post ensemble—working in concert with him and Tent since Election (Payne’s second feature)—is music editor Richard Ford. Payne described Ford’s contributions as substantive and essential. “Editing feature films involves adding temp music from the earliest days of cutting a film. Richard has grown indispensable in terms of feeding us music, helping us lay it down, all the way to the mix stage.” Ford provides a storytelling precision, able to share on what frame of film a music note will hit. Payne added that Ford is even of considerable help to him in working with composers.

While Tent and Ford are among his long-time collaborators, Payne for the first time worked with cinematographer Eigil Bryld on The Holdovers. Years ago, Payne was taking on a film shot partially in Denmark and Sweden and he thought it might be beneficial to have a Scandinavian DP, breaking away momentarily from his longstanding cinematographer Phedon Papamichael. Payne quipped that while Papamichael gets to work with other directors, “gets to sleep around, I don’t.” Among the alternate DPs Payne explored was Bryld but their teaming didn’t come to pass that time. Instead Payne worked with another Swedish cinematographer. But the director was favorably impressed by Bryld and remembered him. Years later when The Holdovers emerged—with Papamichael already committed to lensing Indiana Jones and the Dial of Destiny film for director James Mangold—Payne reached out to Bryld.

Payne described working with Bryld as “a lovely, effortless collaboration.” Payne added that when hiring a new department head, you get his, her or their colleagues ranging from gaffer to focus puller—and The Holdovers benefited from the contributions of Bryld’s team. (For more on Bryld, see this issue’s Cinematographers & Cameras feature story)

Another first-time collaborator for Payne on The Holdovers was writer David Hemingson. While Payne usually writes the features he directs, he gravitated towards Hemingson this time around. The backstory began to unfold over a decade ago when Payne saw a relatively obscure French film, Merluze (1935), by the acclaimed filmmaker Marcel Pagnol. The film—which left a lasting impression on Payne—told the story of boarding school students marooned with a reviled teacher over the holiday break. Payne thought that premise was fertile ground for a new story.

Fortuitously, a script for a TV series pilot came to Payne four or five years ago. Written by Hemingson, the show was set in an all-boys prep school—and Payne enjoyed what he read. Payne reached out to Hemingson. Payne recalled telling him, “I read your pilot, I don’t want to make it. But would you consider writing something for me set in that world?” From that came a script for The Holdovers, which marks Hemingson’s feature film debut after a career largely in television on such series as Whiskey Cavalier and Kitchen Confidential, which was based on Anthony Bourdain’s memoir and starred Bradley Cooper. An episode for the latter earned Hemingson a Writers Guild of America (WGA) Award nomination.

Helping immeasurably in bringing that script to life was the casting of the boarding school students. In addition to the impressive debut of Sessa as Tully, the four other students held over at Barton were Jason Smith (played by Michael Provost), a rich jock; Teddy Kountze (Brady Hefner), a bully; Ye-Joon Park (Jim Kapkan) whose family is in Korea; Continued on page 6
Backstory On Writing Rustin

Continued from page 5

and Alex Ollerman (Ian Dolley) whose parents are on a religious pilgrimage for the Church of Latter-Day Saints. Eventually all the holdovers are rescued from holiday break purgatory at Barton—except for Tully. The entire ensemble of actors—especially these young adults—speak to Payne’s casting acumen in that finding the right teenagers to deliver believability and authenticity is a delicate proposition.

Payne is a seven-time Oscar nominee, winning two for Best Adapted Screenplay— for Sideways in 2005 and The Descendants in 2012. His directing nominations span Sideways, The Descendants and Nebraska (in 2014). He earned a Best Picture nod for The Descendants and another for writing on the strength of Election in 2000.

Additionally Payne has garnered a pair of DGA Award nominations—for Sideways and The Descendants. The latter also earned a nomination for the coveted Humanitas Prize.

Julian Breece

Bringing us an essential piece of history became a higher calling for screenwriter Julian Breece—particularly at a time when history itself, including that of Black America, is being sanitized, denied or intentionally diminished.

Back in 2013 as a writer trying to find a foothold in the entertainment industry, Breece got his big break when he connected with Dustin Lance Black, the Oscar-winning screenwriter of Milk, who was looking for a writer to tell the story of civil rights activist and Presidential Medal of Freedom winner Bayard Rustin, organizer of the 1968 March on Washington where Dr. Martin Luther King delivered his historic “I Have A Dream” speech.

“Back then [in 2013] there were very few Black writers in the system for feature films,” recalled Breece who got a meeting with Black and laid out his case for why he would be the right person to help tell Rustin’s story. As a high school student long before he even thought of a career as a writer—Breece discovered Rustin and deeply researched him. Motivating Breece was the need and desire to find Black and gay people who achieved success. “There were not a lot of role models in the media who were Black and gay,” related Breece, noting that HIV rates were soaring at the time and homophobic violence was extremely high. “That’s when I found out about Bayard.” That education included learning about Rustin’s friendship with and influence on Dr. King, having a hand in introducing him to nonviolence as an agent of change in society.

In his meeting with Black, Breece noted his connection to Rustin and how much he meant to him personally as a Black gay man. After the meeting, Breece wrote Black a long letter, making sure he realized “how passionate I was about telling this story. The fact that someone was even doing it [a film about Rustin] filled me up with hope.”

After starts and stops, with the film shifting from HBO to Netflix, the project finally emerged with George C. Sc...
Continued from page 6

Wolfe directing and Colman Domingo in the title role. *Rustin* (Netflix) debuted at the Toronto International Film Festival in September and is slated for theatrical release on November 3, and its premiere on Netflix come November 17. Screenplay producer on Lee Daniels’ Sammy Davis Jr. limited series at Hulu, and he’s served as a writer and producer on such series as Prime Video’s *Harlem* and Hulu’s *The First,* and recently penned *When They See Us* and realized, much has happened in the past 10 years. For one, Breece’s involvement in the film opened up doors for him. ‘When it comes to casting Rustin, affirmed Breece, has “helped me to be more brave about speaking out for myself, what I want to write, the kind of career I want to have and who I want to be as a person.”

Colman Domingo in a scene from *Rustin*

Glynn Turman (l) and Colman Domingo in *Rustin*

What’s in store

This look at *The Holdovers* and *Rustin* is a preview of what’s to come in *SHOOT’s* The Road To Oscar, a 16-part series of feature stories slated to run in the weekly *SHOOT* edition, The SHOOT Dailies and on SHOOTonline.com, with select installments also in print/PDF issues. The series will appear all the way through to the Academy Awards gala ceremony. Nominations for the 96th Academy Awards will be announced on January 23, 2024, The 96th Oscars will be held on Sunday, March 10, 2024.

In the weeks ahead, you’ll read about key contributors to assorted feature films such as Martin Scorsese’s *Killers of the Flower Moon* (Apple TV+), Christopher Nolan’s *Oppenheimer* (Universal Pictures), Greta Gerwig’s *Barbie* (Warner Bros. Pictures), Ridley Scott’s *Napoleon* (Sony Pictures), Emerald Fennell’s *Saltburn* (Amazon Prime Video) and David Fincher’s *The Killer* (Netflix), among many others.

In the mix will be a number of artists whose impact has been felt on more than one film, including cinematographer Rodrigo Prieto, ASC, A.M.C. who lensed both *Barbie* and *Killers of the Flower Moon.* Prieto is a three-time Oscar nominee for *Brokeback Mountain, Silence* and *The Irishman.*

October/November 2023 *SHOOT* 7
FOCUS GROUP TURNS CHAOTIC FOR TENNESSEE LOTTO
Nashville-based ad agency BUNTIN has turned out a spot for the Tennessee Education Lottery Corporation in which Instant Game characters—from prospectors to pirates to metallic mimes—jockey for position in a focus group. Their lively discussion winds up devolving into chaos, sending the moderator crying for help.

The comedy ad spotlights the varied Instant Games available. Directed by Jon Nowak via 8th Street Productions, the commercial is part of the “What’s Your Instant Game?” campaign.

EMERGING FILMMAKER GRANT WINNERS TO BE FEATED IN JANUARY
The winners of the 2024 Spirit Awards’ Emerging Filmmaker Grants—three filmmakers who will each receive a $25,000 unrestricted cash grant—will be announced at the 2024 Film Independent Spirit Awards Nominee Brunch, taking place on Sunday, January 6, in Santa Monica, Calif.

Every year, exceptional emerging filmmakers are acknowledged by the Spirit Awards, with nominees and winners chosen by committee. The three awards are: The Someone to Watch Award, recognizing talented narrative filmmakers of singular vision who have not yet received appropriate recognition; The Producers Award honoring emerging producers who, despite highly limited resources, demonstrate the creativity, tenacity and vision required to produce quality, independent films; and the Truer Than Fiction Award, presented to an emerging director of nonfiction features who has not yet received significant recognition. Past winners include Mollye Asher, Jessica Beshir, Elegance Bratton, Mel Eslyn, Debra Granik, Nikyatu Jusu, Gerry Kim, Shaka King, Bing Liu, Kelly Reichardt, Lizzie Shapiro and Chloë Zhao.

The Spirit Awards and Emerging Filmmaker Awards nominees will be announced on December 5, on Film Independent’s YouTube, Facebook and X channels. Winners will be revealed at the ceremony taking place Sunday, February 25, 2024 in Santa Monica.

PEOPLE ON THE MOVE...
Alissa Feldbau has been promoted to executive producer of production company Voyager in New York. From bidding and supervising commercials, branded content, short films, and music videos, to producing campaigns of all sizes, she has been an integral part of Voyager’s growth over the last four years. Feldbau began her career as an agency producer at Arnold in Boston, working on a variety of different campaigns from producing cutting edge social videos for Jack Daniel’s that tipped the scale to a new approach of reaching all kinds of audiences, to large scale television campaigns featuring celebrities and groundbreaking messaging for CenturyLink and Pfizer. After coming on board as head of production at Voyager in 2019, she quickly became engaged across all aspects of production and development, enabling the expansion of the company’s roster of directing talent and doubling of the internal production staff, alongside managing the shop’s ever-growing slate of films and commercial projects for clients such as Planned Parenthood, T-Mobile and Amazon....Editor Zoë Mountain has joined creative editorial/VFX company Nomad. Mountain is known for such music videos as Gryffin and Tinashe’s “Scandalous” and The Kid Laroi’s “Love Again.” Mountain has also worked on notable commercial and editorial projects, ranging from a Glamour Magazine’s Woman of the Year shoot featuring poet Amanda Gorman, to campaigns for the likes of Calirosa Tequila....

Each year we conduct the official NDS Search and receive hundreds of entries consisting of a great variety of short and long-form advertising and entertainment content. Once the field is narrowed down to the final Showcase, each director who has long-form work selected provides an up-to-two-minute excerpt or trailer for the Showcase Reel. Since the shortened versions don’t do justice to the work, we encourage you to seek out the directors to see the full versions via contact info on each director’s profile page on the special SHOOT NDS website: https://nds.shootonline.com.

The following section in this print issue contains thumbnail sketches of the Showcase directors with their responses to select questions. Additional Q&As with each director appear on the NDS site along with the Showcase Reel. We hope you take a look at each director’s profile page, view the real and spread the word to your colleagues to check out the work.

Our in-person SHOOT NDS event is set for Thursday, October 26, at the DGA Theatre in New York City. We very much value getting together, sharing insights and points of view during an afternoon event with panelists and speakers, including an In The Director’s Chair session, followed by debuting the NDS Reel on the big screen that same evening—all at the DGA—and then capped off by an afterparty at The-Artery.

Well beyond those proceedings, the Showcase Reel will remain a major means of exposure for new worthwhile talent, continuing to be scrutinized by the advertising and entertainment communities which are increasingly interconnected. Networking and dialogue persist with the work of Showcase directors serving as a catalyst given the industry’s insatiable need for new talent.

The NDS Reel remains a force for drawing people closer as agencies seek new collaborators, and production companies reach out to directors who can enhance their rosters. The Reel also is a platform for new voices to be heard as diverse storytelling perspectives are more valuable and relevant than ever in helping to better society through fostering more empathy and deeper understanding of others, including those often underrepresented in the media landscape.

Seventeen of the Showcase directors are women and two are nonbinary. The overall lineup totals 35 directors—consisting of 31 individual helmers and two duos. Seventeen of the directors (including a duo) are unaffiliated with a production company.

Showcase directors’ body of work spans commercials, PSAs, branded content, short films, a music video, a docuseries, documentary shorts and a feature film.

This year’s Showcase field sports directors of varied backgrounds. The mix includes editors, production designers, photographers, actors, writers, live theater professionals, film school students and/or grads, and advertising agency artisans.

Helping to enable new voices to be heard is most gratifying for us at SHOOT. We wish all the NDS filmmakers a long and successful career, and we are excited to play some small part in bringing them to your attention. We hope you enjoy the NDS Profiles and Reel as we come together literally and figuratively this year and for many years to come.

—Roberta Griefer
Publisher & Editorial Director
rgriefer@shootonline.com
31 Individual Directors, 2 Duos Earn Slots In Showcase

Lineup includes 17 women, two nonbinary filmmakers, 17 directors who are not yet affiliated

A SHOOT Staff Report

SHOOT’s 21st annual New Directors Showcase (NDS) offers a total of 35 up-and-coming directors filling 33 slots (31 solo directors, and two duos). The field includes 17 women, and two nonbinary directors.

The NDS Class of 2023 includes directors from varied backgrounds such as editing, production design, photography, acting, writing, live theater and serving in advertising agency capacities.

Ad agency pedigree

On the agency score, director Sergii Shevtsov, who recently signed with production company Institute for U.S. representation and is handled in Canada by Radke, was raised in Ukraine and is now based in North America. Over the course of Shevtsov’s agency career, working his way up from copywriter to creative director, he honed his storytelling instincts. His most recent agency roost in Ukraine was a production company. He continues to work with Ukrainian and international brands. Shevtsov earned a Showcase slot for the Izi spot “It’s Cool To Be Glued.”

Another example of a Showcase director with an agency pedigree is Cameron Carr who’s currently unaffiliated with a production company. He continues to work at Wieden+Kennedy NY in commercialmaking and on the account side. Carr gained Showcase inclusion for his short film Harlem Fragments.

DNA

This year’s Showcase also includes three with notable directorial DNA: Ben Brady of production house True Gentleman whose dad is a comedy director Jordan Brady; Eli Snyder of Believe Media, son of feature filmmaker Zack Snyder; and Merawi Gerima of Serial Pictures.

Gerima spent his childhood on film sets and in edit rooms with his filmmaker parents—his father, legendary Ethiopian filmmaker Haile Gerima, who influenced LAs Rebellions film movement; and mother Shirikiana Aina, an American film director, DP, producer, and writer.

Merawi Gerima has made a name for himself. His feature Residue won the John Cassavetes Award at the 2021 Film Independent Spirit Awards. And via Serial Pictures, Gerima recently wrapped his first spot, “Certified Lover Boy,” for Drake’s NOCTA X Nike line. This work helped Gerima gain Showcase inclusion.

Ben Brady earned his Showcase slot for Cava de Oro’s “Connection” commercial. And Eli Snyder was selected for the Showcase on the strength of the short Aces.

Unaffiliated

Seventeen of this year’s Showcase directors (including a duo) are unaffiliated with a production company.

In addition to the aforementioned Carr, the unaffiliated crop of up-and-coming filmmaking talent consists of: Calvin Cal-lins, Jr. for “Contagious Swagger,” branded entertainment for Air Jordan; Jacqueline Christy for the feature film Magic Hour; MG Evangelista for the documentary short They Call Me Suki; Stacy Gaspard for the short film Ritmo; Jennifer Greco for the short film Esmeralda; Daniel Kreizberg for the short film Tahlequah the Whale: A Dance of Grief; The Kummer Twins for BeReal’s “The Sunday Scaries” commercial; Jessica Makinson for the “@Here4theKids” PSA; Anthony Marielli for the short film Why I Had To Kill You While You Slept; David Nixon, Jr. for the short film Lumps; Alex Ramsey for the documentary short Limbo; Danielle Shapira (whose agent is The Directors Network) for Veritas “Conquer Every Channel” (a video opening for a tech presentation event); Megan Stowe for Learn With Love, a documentary short for The Trevor Project; Sophie Tabet for “The Thrill of Indulgence,” branded content for Alfa Romeo; and Boson Wang for the documentary short Word.”

Company ties

Eighteen Showcase directors (16 individuals and a duo) have production company affiliations. Besides Brady, Gerima, Shevtsov and Snyder, Showcase filmmakers affiliated with production houses are: Mia Barnes of RadicalMedia for Ed Sheeran’s “Eyes Closed” music video; Elda Broglio of 1st Ave Machine Buenos Aires for the “Woman Life Freedom” public service spot; McKenzie Chinn of Tessa Films for the short film A Real One; Leslie Cunningham of Diagonal Media for “Rise Up for LGBTQ+ Youth,” the opening video for the GLSEN Respect Awards; Daisy Ifama of Tinycat for the YouTube video profile “Mahalia”; Luke Jaden of ONE at Optimus for Ford’s “Life Elevated” commercial; So-mayeh Jafari of Magnetic Field for “40Y,” branded content for Singleton Whisky; Justice Jamal Jones of Valiant Pictures for the short film Notes on a Siren; Nathalie Lamb of Emerald Pictures for VITRA’s “Heirloom” commercial; Chelsea Odufu of Chromista TV for “Pursuit of Home,” a branded content piece for Chanel; CT. Robert of Partizan for the SoundCloud docuseries short Scenes: SoCal Soul; Anthony Jamari Thomas of Scheme Engine for the “Man U Betta...” commercial for Sarr’s Pizz and Psyche Organic; and Julien & Justen Turner of Invisible Collective for Nike X Social Status’ Recess short film.

The following pages contain thumbnail sketches of the 2023 SHOOT Showcase directors with their responses to select questions. Additional Q&As with each Showcase director will appear on https://nds.shootonline.com on 10/27 and in a special NDS SHOOT edition the following week. (More detailed coverage of the New Directors Showcase panel discussion and related developments will appear in the coming weeks on SHOOTonline and the SHOOT edition.)
Filmmakers Mia Barnes, Ben Brady and Elda Broglio

Continued from page 9

7) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?
Dave Meyers (director) has been mentoring me since I was 20 years old and finishing up college. I was able to move to LA as an intern for him, and eventually became his full time creative assistant, to now where we occasionally are co directing partners. Dave has taught me the fundamentals of directing, as I came from no film background and had no formal film schooling. How to mold and shape an idea, how to strike culture in a way that will have lasting impact, how to structure your day so you get all your shots - I could go on. Jim Bouvet, my EP at RadicalMedia has also been instrumental in teaching me the business side of things and building me up as a new director.

8) Who is your favorite director and why?
Some key inspiration comes from: Ari Aster, Hayao Miyazaki, Luca Guadagnino, Melina Matsoukas, Christopher Nolan, Hiro Murai.

Mia Barnes
RadicalMedia
Ed Sheeran's “Eyes Closed” (music video)

Ben Brady
True Gentleman
Cava de Oro’s “Connection” (commercial)

Elda Broglio
1stAveMachine Buenos Aires
“WomanLifeFreedom” (PSA)

1) What was your first professionally directed work and when was it?
The first project I professionally directed was for “Quality” a life insurance company. The agency was Union out of North Carolina. We shot in June of 2021.

2) How did you get into directing?
I was introduced by my father and older cousin of mine. I grew up on set; watching and participating in commercials my old man would direct. My older cousin also threw me in a few projects as a kid. I didn’t completely understand as a kid what it meant to be a director, but I did feel their passion for storytelling and ability to create. They had a vision about something and could communicate that.

3) What is your most recent project?
My most recent project is for a tequila brand called Cava de Oro. It was a project I crafted myself. I also directed and DP’d. I shot it on spec and it was picked up by the brand on social media.

4) What is the best part of being a director?
Having a team. Collaboration is my favorite part of being a director.

5) What is the worst part of being a director?
Making decisions.

6) What is the best part of being a director?
Having a team. Collaboration is my favorite part of being a director.

7) What is the worst part of being a director?
Making decisions.

1) What was your first professionally directed work and when was it?
The first piece I solo directed was a very small but beautiful breast cancer awareness animated spot that I wrote, directed and illustrated in 2021. This passion project gave me the final push and served as a starting point for my directing career. Later that year, I joined the talented 1stAveMachine Buenos Aires directors’ roster, and my first project was a series of commercials for Ericsson combining live action interviews with colorful animations.

2) How did you get into directing?
It was a natural evolution, I suppose. For several years, I made my way in prestigious animation studios; my passion and curiosity drove me to immerse myself in every phase of the process. I delved into storyboarding, illustration, design, editing, photography, and animation. I transitioned from being a designer to an art director, and, even though I wanted to direct, somehow I felt that was the ceiling in the industry for me. It wasn’t until Director Mercedes Lopez Flores - after sharing some projects together - asked me why I was not directing, that I realized I had all the tools necessary to do it. She was the one who recommended me, and thanks to Lautaro Brunatti and Tomi Dieguez, who saw my potential and gave me the opportunity, I am here today, directing and even co-writing scripts. I am very grateful and happy for this.

Congrats to our BEN BRADY and all the talented filmmakers in the SHOOT New Directors Showcase ‘23

TRUEGENT.TV

Continued on page 12
THE DIRECTORS GUILD OF AMERICA

congratulates

all of the directors selected for the
SHOOT 21st Annual New Directors Showcase!

You are the future of the industry, and we
are here to support and protect you.

To learn more about the many benefits of joining
the DGA community, please contact DGA
Director of Commercial
Contracts Winona Wacker
at wwacker@dga.org
Continued from page 10

Directors Calvin Callins Jr., Cameron Carr, McKenzie Chinn

2) How did you get into directing?
When I was in high school, I used to have a notebook where I would write a bunch of storylines and loglines for films I would want to star in as an actor. Back then, it was my dream to be an actor. However, one day my dad saw me writing in the notebook and wanted to take a look at it. He then told me that what I was doing was the work of a writer/producer/director. As a high school teenager with no real knowledge of the industry, I had shut that down and kept on writing stories with me being only the actor. Not too long after that, I then found myself making highlight and promo videos for our high school sport teams which then led me to join the morning show crew. This was when I started to learn a little about the filmmaking industry but more so on the broadcast side so the work I ended up doing was mostly camera work.

It wasn't until I got to college where I actually practiced and executing being a director and this is the role I see myself continuing in the future. However, I will still achieve my childhood dream to be an actor as well.

3) What is your most recent project?
My most recent project is the project seen in this Showcase, “Contagious Swagger.” “Contagious Swagger” is a branded entertainment film I wrote and directed for Air Jordan and it’s about a Black man visiting his Asian girlfriend’s parents for the first time. This project really allowed me to find my voice as a writer & director and I’m very grateful for the opportunities this film has presented me with.

1) What was your first professionally directed work and when was it?
My first professionally directed work was the poetry video “First You Need A Body,” for Growing Concerns Poetry Collective, of which I am also a member, on its album BIG DARK BRIGHT FUTURES. I worked with a small professional crew, including DP Remsy Atassi, editor Lindsay McKenna, and colorist Calvin Johnson. The video, featuring original music by poetry collective member Jeffery Michael Austin, explores Black women’s experience of personal agency, sensuality, and power, and crafts rich imagery around the poem’s allusions to tennis star Serena Williams, as well as “The Little Mermaid” mythology to support those themes. Filmed in 2020 over two days on the south side of Chicago, the video was completed and released in 2021.

5) What is the worst part of being a director?
Not being able to continue directing on a project. When a project ends — your brain that has been stimulated for so long on the dedication to the craft and accomplishing the vision, you see the magic and legendary tale close its book. There is so much you can continue to constantly build and add to a story that when you close the book on a project, story or campaign — you have to now go venture out and find something that hopefully may be just as magnificent as the one you problem solved, tinkered and Rubik’s cubed to get just right for so damn long (or too damn short). That’s what you call the director bug.

10) Tell us about your background (i.e., where did you grow up? Past jobs?)
I grew up in Fort Washington, Maryland, a suburb of Washington DC. I was attracted to books, storytelling, and performance at young age, and decided as a teenager to become an actor. I honed my performance skills working in theatre in DC, Baltimore, and Chicago, then began working in television and film as Chicago’s on-camera industry expanded. After witnessing the emotional subtlety and cinematic magic that the camera offered, alongside my growing confidence in my own creative vision, I began creating my own opportunities to grow in my craft as a storyteller with an expansive vision and a specific point of view. Honoring my foundations in poetry, Black culture, and activism, I forged working relationships with friends and collaborators I’d connected with in Chicago’s vibrant DIY artist communities, and found independent and economical ways to create the work I wanted to be made in the world.

My work, thus far, has culminated in the short film A Real One, which is completing a strong run at film festivals, and is intended to help pave the way toward its feature version, which is currently in late development, and has received strong support from organizations from Sundance to Gotham.

Continued on page 14
Congratulations
to the talented directors in the SHOOT 21st Annual New Directors Showcase!

We are honored to support these vibrant artists!

The premier brands of Cast & Crew’s Advertising & Short Form Production division are dedicated to helping you bring your creative vision to life. We offer a comprehensive suite of services and technologies, backed by industry expertise, to help you navigate the business of production. This frees everyone working on your production to be their creative best.

- Crew Payroll – U.S. & Canada
- Talent Payroll – U.S. & Canada
- Talent Union Signatory – U.S. & Canada
- Talent Business Affairs – Global
- Digital Onboarding & Timecards
- Showbiz Budgeting Software
- CAPS+ Production Accounting
Jacqueline Christy, Leslie Cunningham and MG Evangelista

1) What was your first professionally directed work and when was it?
My first professionally directed work is my feature film Magic Hour. It is loosely inspired by the wonderful adventure of going to the NYU Graduate Film Program - a little later in life, I was a bit of a dreamer. It was a bright and beautiful story of a young girl who wanted to become a film director. I was passionate and hopeful about the future, and I knew that if I put in the hard work and dedication, I could achieve my dreams.

2) How did you get into directing?
I went to school for broadcast journalism and very quickly realized that wasn't my path. Luckily the journalism program at Syracuse University was incredible - hands-on and I had thoughtful mentors along the way. My senior year I co-created a documentary series called “Syracuse Stories” with my friend, and a current producing partner, Hernz Laguerre Jr. That experience is probably what started me down the path that eventually led to directing.

3) What is your most recent project?
My next project, Operatives Attract, is an FBI wedding movie. It is very loosely based on true events that took place off the coast of New Jersey many years ago. The FBI staged an elaborate wedding sting operation to lure a criminal mastermind and dozens of his cronies onto a yacht so they could arrest all of them at once. In my fictionalized version, two undercover agents - a vengeful femme fatale and an idealistic rookie - pose as bride and groom. But when they fall in love for real, their actual feelings complicate the operation - veering from love to hate and back again with neither agent knowing if the other is playing them or if love between agents can ever be the real thing.

4) What is the best part of being a director?
The best part of being a director is directing. Production and the thrill of collaborating with other fine artists and craftspeople and making something out of an idea. The film and filmmaking takes on its own life and becomes this organic thing we must respond to in real-time. When I’m on set, I feel like I’m chasing a sense of flow that can happen when everything is aligned, and it makes the homework and all the prep in preproduction worthwhile.

5) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre--comedy, drama, visual effects, etc.?
I’m currently focused on commercials and short documentaries. My work leans toward drama and social impact but I hope to work on some dystopian or sci-fi stories one day, I think that would be a fun challenge. My long term goal is to work in long and short form narrative content alongside the work I’m currently doing.

6) What is your first professionally directed work and when was it?
In 2021 I was a freelance podcast producer for a show about underwear. I had a video producer background so I pitched a few video concepts to the show’s host who was fully on board and a great collaborator. She championed my work with the parent production company and I was given the opportunity to write, direct and shoot digital videos for their whole suite of podcasts. It was creative and fulfilling work with a lot of fun and interesting people. I was so happy to be behind the camera (and getting paid for it) after having been out of consistent work during the pandemic. It felt like it went from 0 to 100.

MG Evangelista

1) What was your first professionally directed work and when was it?
My first professional work was They Call Me Suki, featured in “API Heritage Heroes,” available on Hulu. The Asian American Foundation (TAAF) wanted to highlight and create a Special that spotlights six everyday AAPI heroes from across the country nominated for their stories of service and courage. I was immediately drawn to Suki Tereda Ports due to her extensive activism, from civil rights to HIV/AIDS education and prevention in the Asian-American community in New York. She is tenacious and charming — in a way that makes one sit up and want to listen, so my doc short film became about capturing that spirit.

2) How did you get into directing?
I went to school for broadcast journalism and very quickly realized that wasn't my path. Luckily the journalism program at Syracuse University was incredibly hands-on and I had thoughtful mentors along the way. My senior year I co-created a documentary series called “Syracuse Stories” with my friend, and a current producing partner, Hernz Laguerre Jr. That experience is probably what started me down the path that eventually led to directing.

3) What is your most recent project?
My next project, Operatives Attract, is an FBI wedding movie. It is very loosely based on true events that took place off the coast of New Jersey many years ago. The FBI staged an elaborate wedding sting operation to lure a criminal mastermind and dozens of his cronies onto a yacht so they could arrest all of them at once. In my fictionalized version, two undercover agents - a vengeful femme fatale and an idealistic rookie - pose as bride and groom. But when they fall in love for real, their actual feelings complicate the operation - veering from love to hate and back again with neither agent knowing if the other is playing them or if love between agents can ever be the real thing.

4) What is the best part of being a director?
The best part of being a director is directing. Production and the thrill of collaborating with other fine artists and craftspeople and making something out of an idea. The film and filmmaking takes on its own life and becomes this organic thing we must respond to in real-time. When I’m on set, I feel like I’m chasing a sense of flow that can happen when everything is aligned, and it makes the homework and all the prep in preproduction worthwhile.

5) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre--comedy, drama, visual effects, etc.?
I’m currently focused on commercials and short documentaries. My work leans toward drama and social impact but I hope to work on some dystopian or sci-fi stories one day, I think that would be a fun challenge. My long term goal is to work in long and short form narrative content alongside the work I’m currently doing.

6) What is your first professionally directed work and when was it?
In 2021 I was a freelance podcast producer for a show about underwear. I had a video producer background so I pitched a few video concepts to the show’s host who was fully on board and a great collaborator. She championed my work with the parent production company and I was given the opportunity to write, direct and shoot digital videos for their whole suite of podcasts. It was creative and fulfilling work with a lot of fun and interesting people. I was so happy to be behind the camera (and getting paid for it) after having been out of consistent work during the pandemic. It felt like it went from 0 to 100.

Leslie Cunningham

1) What was your first professionally directed work and when was it?
In 2021 I was a freelance podcast producer for a show about underwear. I had a video producer background so I pitched a few video concepts to the show’s host who was fully on board and a great collaborator. She championed my work with the parent production company and I was given the opportunity to write, direct and shoot digital videos for their whole suite of podcasts. It was creative and fulfilling work with a lot of fun and interesting people. I was so happy to be behind the camera (and getting paid for it) after having been out of consistent work during the pandemic. It felt like it went from 0 to 100.

2) How did you get into directing?
I went to school for broadcast journalism and very quickly realized that wasn’t my path. Luckily the journalism program at Syracuse University was incredibly hands-on and I had thoughtful mentors along the way. My senior year I co-created a documentary series called “Syracuse Stories” with my friend, and a current producing partner, Hernz Laguerre Jr. That experience is probably what started me down the path that eventually led to directing.

3) What is your most recent project?
My next project, Operatives Attract, is an FBI wedding movie. It is very loosely based on true events that took place off the coast of New Jersey many years ago. The FBI staged an elaborate wedding sting operation to lure a criminal mastermind and dozens of his cronies onto a yacht so they could arrest all of them at once. In my fictionalized version, two undercover agents - a vengeful femme fatale and an idealistic rookie - pose as bride and groom. But when they fall in love for real, their actual feelings complicate the operation - veering from love to hate and back again with neither agent knowing if the other is playing them or if love between agents can ever be the real thing.

4) What is the best part of being a director?
The best part of being a director is directing. Production and the thrill of collaborating with other fine artists and craftspeople and making something out of an idea. The film and filmmaking takes on its own life and becomes this organic thing we must respond to in real-time. When I’m on set, I feel like I’m chasing a sense of flow that can happen when everything is aligned, and it makes the homework and all the prep in preproduction worthwhile.

5) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre--comedy, drama, visual effects, etc.?
I’m currently focused on commercials and short documentaries. My work leans toward drama and social impact but I hope to work on some dystopian or sci-fi stories one day, I think that would be a fun challenge. My long term goal is to work in long and short form narrative content alongside the work I’m currently doing.

6) What is your first professionally directed work and when was it?
In 2021 I was a freelance podcast producer for a show about underwear. I had a video producer background so I pitched a few video concepts to the show’s host who was fully on board and a great collaborator. She championed my work with the parent production company and I was given the opportunity to write, direct and shoot digital videos for their whole suite of podcasts. It was creative and fulfilling work with a lot of fun and interesting people. I was so happy to be behind the camera (and getting paid for it) after having been out of consistent work during the pandemic. It felt like it went from 0 to 100.

MG Evangelista

1) What was your first professionally directed work and when was it?
My first professional work was They Call Me Suki, featured in “API Heritage Heroes,” available on Hulu. The Asian American Foundation (TAAF) wanted to highlight and create a Special that spotlights six everyday AAPI heroes from across the country nominated for their stories of service and courage. I was immediately drawn to Suki Tereda Ports due to her extensive activism, from civil rights to HIV/AIDS education and prevention in the Asian-American community in New York. She is tenacious and charming — in a way that makes one sit up and want to listen, so my doc short film became about capturing that spirit.

2) How did you get into directing?
I went to school for broadcast journalism and very quickly realized that wasn’t my path. Luckily the journalism program at Syracuse University was incredibly hands-on and I had thoughtful mentors along the way. My senior year I co-created a documentary series called “Syracuse Stories” with my friend, and a current producing partner, Hernz Laguerre Jr. That experience is probably what started me down the path that eventually led to directing.

3) What is your most recent project?
My next project, Operatives Attract, is an FBI wedding movie. It is very loosely based on true events that took place off the coast of New Jersey many years ago. The FBI staged an elaborate wedding sting operation to lure a criminal mastermind and dozens of his cronies onto a yacht so they could arrest all of them at once. In my fictionalized version, two undercover agents - a vengeful femme fatale and an idealistic rookie - pose as bride and groom. But when they fall in love for real, their actual feelings complicate the operation - veering from love to hate and back again with neither agent knowing if the other is playing them or if love between agents can ever be the real thing.

4) What is the best part of being a director?
The best part of being a director is directing. Production and the thrill of collaborating with other fine artists and craftspeople and making something out of an idea. The film and filmmaking takes on its own life and becomes this organic thing we must respond to in real-time. When I’m on set, I feel like I’m chasing a sense of flow that can happen when everything is aligned, and it makes the homework and all the prep in preproduction worthwhile.
Filmmakers Stacy Gaspard and Merawi Gerima

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

Not too long ago, I was an actress who occasionally booked commercials as I worked as a staff member at AFI, giving tours to prospective students at a school that felt like a pipe dream to attend. Cut to three years later, I’ve graduated from AFI as a Directing Fellow. This experience has shown me how it’s okay to dream big, and sometimes you might have to build the road ahead to make your dreams a reality.

In my work, I explore themes for the dreamers, creating worlds that we can escape into and be able to see ourselves in, with a dash of magic for good measure. I see myself creating content for film and television, commercials, music video and even Broadway. I want to keep exploring the mediums I can use to tell the stories, and become a household name among the other trailblazers of Hollywood today.

Stacy Gaspard
Unaffiliated
Ritmo (trailer for the director’s short film)

2) How did you get into directing?

My parents are pioneers in Black independent film. They emerged out of what is now being called the LA Rebellion film movement which was essentially a critical mass of Black and Brown filmmakers who banded together to survive the racism of the film industry. Under such conditions, they excelled at generating high production value with microscopic budgets, since that was the only way to tell their stories and that is still true today unfortunately. I got into directing in order to continue the family craft and to hopefully help bring resources to their current projects.

Merawi Gerima
Serial Pictures
NOCTA X Nike’s “Certified Lover Boy” (commercial)

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

I’m from Washington, DC. I waited tables through undergrad. After graduating with a degree in graphic design, I pivoted to IT. I worked as a network engineer in a hospital for a couple years before going to film school in Los Angeles.

Stacy Gaspard
Unaffiliated
Ritmo (trailer for the director’s short film)

2) How did you get into directing?

My parents are pioneers in Black independent film. They emerged out of what is now being called the LA Rebellion film movement which was essentially a critical mass of Black and Brown filmmakers who banded together to survive the racism of the film industry. Under such conditions, they excelled at generating high production value with microscopic budgets, since that was the only way to tell their stories and that is still true today unfortunately. I got into directing in order to continue the family craft and to hopefully help bring resources to their current projects.

Merawi Gerima
Serial Pictures
NOCTA X Nike’s “Certified Lover Boy” (commercial)

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

I’m from Washington, DC. I waited tables through undergrad. After graduating with a degree in graphic design, I pivoted to IT. I worked as a network engineer in a hospital for a couple years before going to film school in Los Angeles.

Continued on page 16
Directors Jennifer Greco, Daisy Ifama and Luke Jaden

Continued from page 15

1) What was your first professionally directed work and when was it?
My first professionally directed work was my short film Esmeralda. We shot it internationally in 2022 and had the opportunity to work with well-known Colombian actors. Even though this was my first film, this was a story that deserved to be made as big and powerful as possible so we went for it. The film has been selected as a semifinalist to Flicker’s & Miami Short Film Festival. It also won Best North American Short Film at the Female Eye Film Festival and was recently official selection to Evolution Mallorca Int Film Festival, and Catalina Film Festival, among others.

2) How did you get into directing?
From a young age, my leadership skills were well developed so I used to come up with creative games, put together teams, and lead them. I grew up in Colombia, and my dream was to study film, but none of the colleges in my city had the program, and my parents didn’t have the resources to pay for it. I studied hard and won multiple scholarships that brought me to the U.S. This gave me the opportunity to get into NYU and the industry. I always wanted to direct, so I started practicing with my school projects. There are so many stories that I carry with me, and I look forward to sharing them with the world.

3) What is your most recent project?
I am currently working on developing a documentary about a skateboarder from Inglewood who uses his skateboard as a way to escape from the violence, drugs and chaos he grew up in all the way to becoming a pro. This story seeks to highlight the underrepresented communities, and encourage them to fight for their dreams.

1) What was your first professionally directed work and when was it?
My first professional directing gig was for Google, called WomenWill in 2020. It was an idea I pitched and directed on how women in music across Nigeria, South Africa, and Kenya were using tech to advance their careers. It was a huge responsibility to travel and shoot these six stories and to represent each of their worlds at such an exciting time for music culture coming from the continent. We actually arrived in South Africa with no talent secured and ran into singer Sho Madjozi in the airport and managed to convince her on the spot to be in the film (!) We shot with her a few days later and had the most wonderful conversation and time with her in the studio. We then launched the film at a free digital skills event for women in all three regions later that year.

10) Tell us about your background (i.e., where did you grow up? Past jobs?)
I grew up in the UK, moving between London and the Midlands. My mum raised me by herself and surrounded me with people from all walks of life. She taught me to embrace difference at a young age. Growing up with a community oriented perspective has influenced my work and my commitment to bringing my wide-ranging personal experiences into projects which educate whilst still being entertaining. I’ve worked in lots of different roles across the filmmaking industry, from producing, shooting, editing and directing with companies including the BBC, YouTube, Netflix UK, Vogue, and often with Google. Some of the work I’m most proud of, comes from being a founding member of the British media platform and magazine gal-dem, which sadly closed its doors earlier this year. I launched and ran the video section to our global audience of millions with the goal to address inequality and misrepresentation in the industry and platform the work of people of color from marginalized genders.

2) How did you get into directing?
I went to DePaul in Chicago (majoring in English with a focus in creative writing), but I dropped out when I got offered my first feature film during my junior year. I was writing and directing short films in high school, so I always knew I wanted to be a filmmaker. That decision was cemented after my uncle introduced me to the Criterion Collection when I was twelve. After watching films by Terrence Malick, David Lynch, David Cronenberg and Nicolas Roeg, I immediately knew I wanted to tell stories in a cinematic medium.

3) What is your most recent project?
I just did a commercial for a fashion brand called ZARA that we shot on 16mm & 35mm film.

4) What is the best part of being a director?
Telling stories. I love that you get to go into these worlds and explore them on a deep level.

6) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?
Commercials and branded content, television, movies.
1) What was your first professionally directed work and when was it?
My first commissioned work as a director was for a Braun TVC in 2021.

2) How did you get into directing?
I began my journey by studying for a bachelor's degree in media arts, in which I explored scriptwriting, directing, editing and contemporary art. I then studied documentary filmmaking for my masters, and after graduating, I moved to London and began my career as an assistant video editor in 2011. In the years that ensued, whilst freelancing and working in-house at advertising agencies and production companies as an editor, I wrote, produced, directed, and edited a variety of my own self-invested projects. This began to pay dividends and eventually aided in my transition from working primarily as an editor to getting commissioned and ultimately becoming represented as a director.

Somayeh Jafari
Magnetic Field
Singleton Whisky’s “40Y” (branded content)

2) How did you get into directing?
I fell into directing after a failed attempt at acting school. I still love acting, but at the time I became bored and unsatisfied with playing underdeveloped Black Queer side characters. This led me to create my work where I didn’t have to contain my imagination and fit into a predetermined box. The shift was natural and freeing.

6) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?
I enjoy commercials, TV and film in different ways. As a career path, I would like to oscillate between the three. In regards to genre, within film I found that I am drawn to historical fiction with a magical and theatrical flair. Black Queer stories have been obscured in the timeline, overdubbed with false narratives. Through historical fiction, one can make time plastic, reshooting, and replacing scenes in history.

Justice Jamal Jones
Valiant Pictures
Notes on a Siren (trailer for the director’s short film)

Continued on page 18
Kreizberg, Kummerl Twins

Continued from page 17

1) What was your first professionally directed work and when was it?
The animated short film Tahlequah the Whale: A Dance of Grief is my directional debut, for which I led an international co-production featuring an Emmy and Grammy award-winning team. It premiered in May 2023 at the Oscar-qualifying Animae International Film Festival in Gran Canaria, Spain, where it was awarded the “Special Mention of the Festival” and described as a “masterpiece” by the selection committee. The film continues to travel the festival circuit and counts Dr. Jane Goodall among its environmental supporters.

2) How did you get into directing?
In 2019, I graduated from NYU with an acting degree. In 2020, the pandemic upended my ability to perform, so I began teaching myself some of the basics of shooting and editing, while developing several scripts. One of those scripts was for Tahlequah the Whale: A Dance of Grief, and when Meinart Animation Studio agreed to enter into a co-production agreement with me, I became attached as the film’s director.

4) What is the best part of being a director?
Conceiving of a unique, expressive, perhaps radically beautiful vision, and marshaling a team of creatives towards the realization of that dream.

6) What is your current focus? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?
Our focus is directing commercials. As young Korean-Mexican women, we strive to catch the eyes of audiences through rich colors, strong production design, and youthful stories. For us, directing heavily leans on strong visual design to bring a story to life. It is an opportunity to meld production design and directing into authentic storytelling.

From The Class of 2019: Tamika Miller

Tamika Miller is an alum of SHOOT’s 2019 New Directors Showcase, earning inclusion on the strength of an Amazon Echo spec spot facilitated by the Commercial Directors Diversity Program (CDDP). Fast forward to today and Miller has successfully transitioned into real world commercial making, episodic television and features. She broke into series TV with Station 19 and that has expanded to such shows as The Equalizer and Quantum Leap. Miller’s career progression can serve as a source of inspiration and strategy for up-and-coming filmmakers.

As to how she has landed these opportunities, Miller said, “I’m intentional in my professional endeavors. I also throw things against the wall to see if they stick. Both have benefited me professionally. An example is when I applied for a Women’s Directing Mentorship Initiative sponsored by SeriesFest and Shondaland—the sole recipient of which shadows a director on a Shondaland series. I was the 2020 recipient. Tom Verica, head of creative production for Shondaland, was impressed with my work. At the time, in addition to commercials, I had three award-winning short films, and two television movies under my belt as a director. Tom said, ‘You’re not going to shadow. I’m going to give you an episode.’ And, he did. I owe Tom my episodic career. It has been life-changing. Having already had quite a bit of experience being on sets—as a director, as well as a producer, the transition to episodic was a fairly smooth one in some ways. However, I did have to learn the process of making an episode of television. A lot goes into prep prior to filming, and it all moves very fast. So, I have to quickly get my head around the script and what the writer(s) are trying to convey in their storytelling. I have to figure out how I want to execute it, and be able to clearly articulate this to my creative team. When you’re a [guest] director-for-hire invited onto a show where everyone knows each other—except you—confidence is key.”

On the indie feature front Miller described her Honor Student as “a provocative thriller that is a call to action to invoke meaningful conversation in an effort to curtail gun violence. I co-wrote the script with a brilliant screenwriter, Joe Rechtman. The script was born out of a question I’d asked myself after every mass shooting in the U.S., ‘what would it take for legislators to enact effective gun legislation?’ I also wrote the script with the intention of producing the film myself. I knew whether it took two years, four years or six years to make, unfortunately the issue of gun violence would still be relevant. And, it is.

“My hope,” continued Miller, “is that Honor Student is a catalyst for discussion and ACTION, however charged, and that our conversations reflect back to us who we are as a society and shifts—if ever so slightly—our perspective of who we need to be. I had complete creative control making Honor Student, and it felt empowering.”

Up next for Miller is another feature she co-wrote, titled Undocard, with actress/comedienne Wanda Sykes in her first dramatic role. Sykes plays a boxing trainer who reconnects with the son she abandoned, and attempts to do what no mother has ever done—train her son to a world championship title. “No one will see this coming from Wanda!” said Miller of the gritty film. When asked by SHOOT publisher Roberta Griefer about advice for new directors, Miller suggested, “lean into your fellow creatives—your friends who are writers, cinematographers, editors, production designers, etc.—coming up alongside you. Create together instead of only looking outside or up for someone to give you an opportunity. Create your own opportunities! Become one another’s tribe because when one of you goes, you all go.”

Miller’s laundry list of advice includes: Be bold and fearless; never compare yourself to someone else—your journey is yours, not theirs; trust the process; trust your gut—your intuition; be intentional in everything you do; stay true to your vision; find balance and practice self-care; and have fun!
1) What was your first professionally directed work and when was it?
While studying directing, I had the opportunity to work on my first job, a commercial for PETA. The spot tells the story of the friendship between a young girl and her “best friend.” I enjoyed working with the young girl and her vivid imagination, which was necessary for the shoot since we were not allowed to work with real animals. I collaborated with Mackvision to create a lifelike CG creature, resulting in a VES award nomination. This experience gave me the confidence to work with talented children and VFX in the future.

2) What is your most recent project?
My most recent project is a short film called Why I Had To Kill You While You Slept, which was just accepted into the Chelsea Film Festival and premiered October 15th. The idea came to me from my niece, Lisa Riva, while we were eating dinner at a Mexican restaurant and she told me that she and her best friend, Bradley, had always wanted to write a book called “Why I Had To Kill You While You Slept” (I wish I could take credit for the title, but I can’t!) about all the terrible things their husbands do that make them want to kill them. I said, “Wait, that’s a movie. Tell me more.” So, here we are. I embellished a lot, but there are vignettes in the film that actually happened. They would tell me stories and I’d say, “Wait, I gotta put that in.” It was a lot of fun to write and direct.

6) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?
My main focus is on commercials directed with empathy and a love for detail. I find inspiration in working on different genres and formats as it allows me to bring new elements to my work. For instance, during the TV shoot for “Little Boxes,” I expanded my acting direction, dialogue, and comedy work skills. In my documentary work, I have sharpened my observation and intuition. With stop-motion animation “Him And Her,” I enjoy creating a world without boundaries for the imagination. And with “Henry,” I loved to execute a visual style. I want to keep the diversity. In the long run, there are specific stories that I feel compelled to tell in a feature movie.

4) What is the best part of being a director?
Collaboration is the best! I enjoy working with all departments in an open and collaborative way. I especially love working with actors, coming from an on-camera background, I have a special insight into what they need. Actors love to play so giving them a chance to do that is always a joy.

Anthony Marinelli
Unaffiliated
Why I Had To Kill You While You Slept (trailer for the director’s short film)
I gotta put that in.” It was a lot of fun to write and direct.

We Support New Directors!
CommercialDirectingFilmSchool.com
CommercialDirectingFilmSchool.com
We Support New Directors!

Jessica Makinson
Unaffiliated
“@Here4thekids” (PSA)
4) What is the best part of being a director?
Collaboration is the best! I enjoy working with all departments in an open and collaborative way. I especially love working with actors, coming from an on-camera background, I have a special insight into what they need. Actors love to play so giving them a chance to do that is always a joy.

Nathalie Lamb
Emerald Pictures
VITRA’s “Heirloom” (commercial)
1) What was your first professionally directed work and when was it?
While studying directing, I had the opportunity to work on my first job, a commercial for PETA. The spot tells the story of the friendship between a young girl and her “best friend.” I enjoyed working with the young girl and her vivid imagination, which was necessary for the shoot since we were not allowed to work with real animals. I collaborated with Mackvision to create a lifelike CG creature, resulting in a VES award nomination. This experience gave me the confidence to work with talented children and VFX in the future.
Continued from page 19

1) What was your first professionally directed work and when was it?
For my first professional directing effort, I would mention the spec commercial I directed for Zara’s fall/winter collection in 2020. I was able to pitch my concept to a local production company and closely work alongside them to produce a spec ad that gave me national recognition through an awards ceremony and allowed me to develop a relationship with the production house further. I’m most proud of this ad not only because of the quality and execution of everyone involved but also because we were able to make a great product at the height of the pandemic and display how our hard work, vision, and perseverance led to an end product that I’m proud to say I directed and others were proud to say they were a part of.

6) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.? Currently, my career focus is commercials and branded content. I love what the space provides film directors and I think ads really give us an opportunity to sharpen our skills and develop new strengths that will go a long way for us. I plan on focusing on more drama and comedy-centered ads with fulfilling stories, that utilize visual effects and immersive art direction to enhance the audience experience and engagement.

2) How did you get into directing?
My journey into directing began at the remarkably early age of 14 when I discovered my profound desire to empower people of color through the lens of a camera. Eager to learn and immerse myself in the world of filmmaking, I actively sought out opportunities to develop my skills. This led me to apply for and ultimately gain acceptance into several prestigious pre-college film programs at esteemed institutions such as NYU and Parsons. These programs were transformative, offering me a hands-on education that allowed me to explore every facet of filmmaking from crafting compelling narratives to mastering the technical aspects of the craft. Through these invaluable experiences, I not only honed my skills but also discovered my passion for storytelling and directing, setting me on a lifelong journey dedicated to giving a voice to underrepresented communities and telling powerful stories through my unique perspective.

3) What is your most recent project?
My most recent brand project was a Bose Headphone holiday campaign. This campaign gave me the opportunity to merge two of my passions: chic, fashion-forward looks and music culture. I was able to craft exciting visuals that not only showcased the exceptional audio quality of Bose headphones but also incorporated the essence of contemporary fashion and the positive impact of music on our everyday lives.

VFX/Animation News & Developments

Lebensfeld To Preside Over Ghost VFX, Ingenuity
Streamland Media has unified the leadership for Ghost VFX and Ingenuity Studios. David Lebensfeld, founder of Ingenuity Studios, will serve as president of both companies, which comprise Streamland Media’s visual effects division. The two award-winning VFX houses have been creating ground-breaking work for a combined 40-plus years.

Ghost VFX, founded in 1999, has studios in London, Copenhagen, Los Angeles, Manchester, Toronto and Vancouver, and is moving its Pune studio into a new, state-of-the-art facility later this year. Recent Ghost VFX credits include titles such as Star Trek Discovery, The Mandalorian and Hunger Games: The Ballad of Songbirds and Snakes.

Founded in 2004, Ingenuity Studios has turned out work which can be seen in the Netflix hit series One Piece, acclaimed feature films including Many Saints of Newark and Booksmart, and in Emmy®-nominated series such as Hacks and Cowboy Bebop. Headquartered in Los Angeles, Ingenuity Studios has locations in New York, Vancouver, London and Atlanta.

Lebensfeld brings 20 years of artistic, technical, and business experience in visual effects to his new role and is a member of the Visual Effects Society and the Academy of Television Arts & Sciences.

In addition to Ghost VFX and Ingenuity Studios, Streamland Media’s offerings include customized services from its picture division, Picture Shop; sound division, Formosa Group; and marketing division, Picture Head.

Andy Williams Joins VisualCreatures As Sr. EP
VisualCreatures, a subsidiary of the Russo brothers’ company AGBO, has appointed Andy Williams as sr. executive producer for virtual production, VFX and cinematics. A former executive of DNEG and Outpost VFX, Williams will helm business development and client strategy for VisualCreatures which just completed VFX work on Citadel, a series exec produced by the Russos, and virtual production services on the upcoming feature The Electric State, which was directed by the Russo brothers. At VisualCreatures Williams will be joining a team which includes founders Ryan McNeely and John Cranston, president Ian Unterreiner and industry visualization veteran Scott Meadows.

With a focus on deploying realtime tools in service of narrative filmmaking and game cinematics, Williams will be fostering this mission by leveraging 15+ years in the VFX and virtual production space. His joining coincides with the recent investment in VisualCreatures’ VizLab, a motion capture stage fully integrated with their realtime pipeline and LED volume.

“The opportunity that VisualCreatures offers its clients through its association with AGBO is entirely unique. No other provider of services within the space couples technical innovation with such a strong connection to creative storytellers who are constantly pushing the envelope,” said Williams.

Unterreiner added, “Both respected by the teams he leads and trusted by the clients he has longstanding relationships with, Andy is the perfect fit to share with the world all the exciting things we are developing at VisualCreatures.”

Annie Shaw Named EP for Virtual Production At Realtime
U.K.-based CGI and visual effects studio Realtime has appointed Annie Shaw as executive producer for virtual production.

Shaw joins Realtime from MPC where she was head of virtual production, and before that she was a virtual production and VFX producer working on a broad range of projects across film, TV, game cinematics, and trailers.

With Realtime, which has bases in Manchester, Lancashire, and London, Shaw will help support the growth of virtual production projects across the studio’s games, episodic and automotive divisions.
Filmmakers Alex Ramsey, C.T. Robert and Danielle Shapira

Continued from page 20

1) What was your first professionally directed work and when was it?
My first professionally directed work was a project for Filmsupply, in August 2022. Filmsupply funded my short documentary called The Face of Fear. The film is an investigation of what it takes to cultivate courage, in ways both subtle and extraordinary, and the potential that awaits on the other side of our greatest insecurities.

2) How did you get into directing?
We're all just a ripple of those who came before us. While my grandfather would have never considered himself a director, he always had the camera on him and was documenting things (ie. family events, holidays, etc.). I think it rubbed off on me, because I was always observant and taking note of the world around me. When I was 12 I remember finally attempting to make something when my friend Miles wanted to shoot a music video. It was the first time I remember trying to make something from inside my mind with the camera as my tool of choice. From there it was off to the races and a whole world opened up for me.

3) What is your most recent project?
I've done a couple VR shoots, one of the most significant being a NIKE FM program that I directed. I'm also currently creative directing an artist album rollout which will touch on this a bit in addition to including experimental components. With NIKE FM it was moreso creating a space that extended our set in the VR space. It was a dope experience thinking of ways outside of the tangible space to further illustrate the world we had created. Honestly, I'd love to work on more things that touch on that. The possibilities are endless. With regards to experiential, it's all very new for me, but I see it as just another opportunity to world build. Creative Direction is something I've been doing more and more of, and I think it's because it's essentially directing, but on a larger scale. So much of what we do as director's will end up living solely in a 2D space, but this aspect allows us to make it far more interactive for our audience and I'm all for this if it helps make our vision and story clearer for our audience.

4) What is your most recent project?

5) What is your most recent project?

6) What is your most recent project?

7) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?
I've had the privilege of being mentored by two incredible creatives in my journey as a director, each imparting invaluable lessons that have left a profound impact on my approach to filmmaking. Peter Sollett, the director of Nick and Norah's Infinite Playlist and Raising Victor Vargas, instilled in me the belief that improvisation can yield breathtaking and unforeseen outcomes. His guidance emphasized the importance of embracing spontaneity and being open to the creative magic that unfolds in the moment.

On the other hand, Katz at Cosmo Street Editorial taught me the immense value of meticulous planning before embarking on a production or an edit. His wisdom underscored the significance of infusing intention into every facet of my work and the consistency of excellence planning ahead leads us to. These contrasting perspectives have not only broadened my horizons as a director but have also enabled me to strike a harmonious balance between the serendipitous and the intentional in my filmmaking, ultimately enriching the quality of my work.

8) Have you had occasion to bring your storytelling/directorial talent to bear in the Metaverse, tapping into the potential of AR, VR, AI, NFTs and/or experiential fare? If so, tell us about that work and what lessons you have taken away from the experience?
I've worked closely with my production designer (shoutout to the amazing Sage Griffin) to build a hot pink and lava red millennium-meets-Taco Bell-inspired Hotline set, dialing up the early aughts nostalgia with corded landlines, bedazzled flip phones, and an inspirational poster of a Volcano that read, “Be Hot.” I collaborated with Paris’s personal stylists to custom-design a purple velour business suit, an elevated take on the Juicy Couture tracksuit that Paris made famous. Our queen sits at her desk, answering phones and enjoying her Volcano Meal, under a beautiful arched doorway, a nod to the Taco Bell arch that’s so signature to the brand.

Could this experience have been any hotter? Maybe if there were Cheesy Fiesta Potatoes on set.

9) Have you had occasion to bring your storytelling/directorial talent to bear in the Metaverse, tapping into the potential of AR, VR, AI, NFTs and/or experiential fare? If so, tell us about that work and what lessons you have taken away from the experience?

10) Have you had occasion to bring your storytelling/directorial talent to bear in the Metaverse, tapping into the potential of AR, VR, AI, NFTs and/or experiential fare? If so, tell us about that work and what lessons you have taken away from the experience?

11) Have you had occasion to bring your storytelling/directorial talent to bear in the Metaverse, tapping into the potential of AR, VR, AI, NFTs and/or experiential fare? If so, tell us about that work and what lessons you have taken away from the experience?

Continued on page 22
Feedback From Filmmakers Sergii Shevtsov and Eli Snyder

1) What was your first professionally directed work and when was it?
My first solo project was a shoot for a Ukrainian sparkling wine. It had a simple storyline: four friends coming together to celebrate the end of COVID (although we later realized it was just the first wave). Even though it’s not entirely my style, I still have a fondness for this spot due to its light-heartedness and sincerity. Interestingly, COVID actually played a role in assembling a great team for it. Otherwise, they might have been too busy for a small project like this.

2) How did you get into directing?
I'm a former agency creative. Working on scripts and watching how directors brought them to life made me curious, and I really wanted to try it myself. At some point, a friend of mine, who was a director, kindly suggested that I collaborate with them on some projects to gain experience. That's how my directing career started.

3) What is your most recent project?
It's called “the list of stupid questions I ask myself when I'm high,” and it premiered on Nowness. It's a three-minute poetic short film about self-reflection and anxiety. I wrote it in Ukraine and kept it in my notes for a year and a half. Then, while living in Canada, I met a great DP, Luke McCutcheon, who inspired me to finally shoot it.

Sergii Shevtsov
U.S.: Institute / Canada: Radke
It's Cool To Be Glued
(commercial)

---

1) What was your first professionally directed work and when was it?
I graduated from the American Film Institute in May of 2022 and was brought on to direct the second unit of the Netflix feature film, Rebel Moon, shortly after.

2) How did you get into directing?
I started my career acting as a kid and slowly made my way behind the camera. In my teen years, I really benefited from iMovie and DSLRs making filmmaking super accessible. I didn’t depend on anyone or much money to make stuff. I’d run inside and grab a camera to film a snail I had noticed, or record a ball bouncing and reverse it, or time lapse a sunset. Those intimate moments alone with a camera and a subject is what made me fall in love with filmmaking and directing.

10) Tell us about your background (i.e., where did you grow up? Past jobs?)
I grew up in Pasadena, California. I feel like I was raised on a set, whether it be watching from the side or acting myself. I then went to UCLA to study film and play football. My undergrad thesis film showed at festivals all over the country and ended up getting included in PBS’s encore series. After that, I worked in the camera department on small jobs and I ultimately went back to grad school at the American Film Institute. I directed four short films including my thesis film Aves, and most recently, I directed the second unit for the Netflix feature film, Rebel Moon.

Eli Snyder
Believe Media
Aves (trailer for the director's short film)
1) What was your first professionally directed work and when was it?
My directorial debut started with The Trevor Project’s “Every Single One” campaign, which I directed in November 2022. This project featured LGBTQ+ young individuals reading heartfelt letters to those who played a pivotal role in their journey of self-discovery. Before this, I had taken on directorial responsibilities for numerous projects, although I did not officially hold the title of director.

2) How did you get into directing?
My path to directing was a natural progression, fueled by a lifelong passion for human-centric storytelling. After college, I entered the world of television development, immersing myself in all facets of production, including producing. However, my heart always gravitated toward directing. It was during my tenure as VP, brand & content at The Trevor Project that I wholeheartedly embraced this role. This transformative experience solidified my calling as a director, where I used the power of storytelling to bridge gaps and highlight the richness of diverse human experiences.

3) What is your most recent project?
My most recent projects were both for Pride in 2023. One of them, “Stories of Pride: The Power of Us,” delves into the LGBTQ+ community’s unwavering support, affirmation, and inspiration for each other. The other, “Styles of Pride: Fashion Forward,” was a collaboration with Macy’s, celebrating how fashion has the power to reshape narratives, propel society forward, and help us recognize ourselves. Currently, I’m in the final development stages of my upcoming short film and actively exploring various financing options. The film centers on the themes of grief and acceptance as a father embarks on a transformative journey to support his daughter’s identity.

4) What is the best part of being a director?
There are so many great parts about being a director... but the very best is being able to share an audio-visual snippet of what is going on in my brain. It’s having the opportunity to tell stories, to share perspective, to challenge norms and ultimately to change the status quo.

5) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?
I am currently focused on branded content, shorts and feature films.

6) What is your current career focus: commercials and branded content, television, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?
I am currently focused on branded content, shorts and feature films.
Julien & Justen Turner; Wang

Continued from page 23

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

Our first professionally directed work was in January of 2021 when we landed our first brand commercial gig with A Ma Maniere as they launched their new sneaker deal with Air Jordan. James Whitner hired us as directors with the intention to shoot narrative films in collaboration with each of their shoes drops. We would go on to shoot “Raised by Women,” a short narrative dedication to Black women and their impacts on our community. 

https://hypebeast.com/2021/3/a-ma-maniere-air-jordan-3-raised-by-women-short-film

Since then, we’ve shot four A Ma Maniere X Air Jordan short stories and four Social Status X Nike short stories.

2) How did you get into directing?

I was shooting mini-docs on my friends who were MMA fighters and after I released little snippets online I got a call from Combate Americas, after I released little snippets online I got a call from Combate Americas, and their impacts on our community.

3) What is your most recent project?

Our most recent project is an upcoming installation of the Taco Bell campaign with Devante Adams. It is airing this fall during NFL football games.

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

The best part about being a director is seeing a vision from the start to the finish line. Throughout our career, we’ve been intentional about learning and studying each and every creative wing of the filmmaking process, from music to art direction. So being able to see each part of the process come to fruition is amazing.

Music Notes

Lavezzi, Dubin Join Racket Club

Bicoastal audio post studio Racket Club bolsters its newly established presence in Southern California with the addition of executive producer Adrea Lavezzi and sound designer and mixer Nathan Dubin. Since its inception in 2019, Racket Club has turned out work for such clients as Impossible Foods, Volvo, BMW, Toyota, Benjamin Moore, and Google. As Racket Club continues to grow with a new state-of-the-art studio in Culver City, Calif., Lavezzi and Dubin bring their decades of experience to the L.A. market.

Dubin started sculpting soundwaves as a teenager, writing and recording music. His career as a sound designer and mixer began shortly after that, with a career spanning the past few decades. With a Clio Award for his work scoring commercials, Dubin’s versatile sonic style can be heard on many global spots for brands like Kia, Pepsi, Universal Studios, Toyota, Jack In The Box, and more.

EP Lavezzi has a diverse and storied career producing music and sound that includes thousands of commercials, collaborating with Will Ferrell on Anchorman 2, working with professional football players on EA Madden NFL games, and recording a New Orleans band in the historic United Recording Studios. Previously at Beacon Street Studios, Lavezzi later worked at Netflix during the pandemic before joining Racket Club. Lavezzi’s work has been nominated for AICP and Clio awards, with her work on the opening credits for the comedy series Spoils of Babylon earning an Emmy nomination.

Racket Club creates sound for picture. Its sister company is Uppercut, a creative postproduction boutique in New York, Atlanta, and Los Angeles.

Mr. Bronx Launches Facility

Audio post studio Mr. Bronx has relocated from its SoHo site and opened a 12,500-square-foot facility in the heart of NYC’s Flatiron district. The combined studio and office space pairs advanced audio rooms and technologies with custom-built accommodations to meet agency and brand client needs.

Led by founder and mixer David Wolfe and exec producer Hanna Choi, Mr. Bronx and its new studio rooms have already been home to work on campaigns for Adidas, Coca-Cola, American Express, LG, Sephora, Kia, and the ALCU; supercell games such as Clash of Clans and Brawl Stars; and the trailer for Hayao Miyazaki’s The Boy and the Heron, which opens in the U.S. come December. Senior sound designers/mixers Eric Hoffmann and Geoff Strasser additionally have created the soundscapes for an experiential motion ride and two documentary films: Lakota Nation vs. United States, an IFC Films release and a New York Times Critic’s Pick this summer; and Boil Alert, which premiered at the Toronto International Film Festival last month. Other TV and film credits include Beyoncé’s Black Is King, Homecoming and Lemonade; HBO’s Random Acts of Flyness and 2 Dope Queens; Hulu’s Ramy; FX’s Welcome to Wrexham, and film premieres at the Venice, Tribeca, Sundance, and SXSW Film Festivals.

Mr. Bronx’s audio bays feature two 7.1.4 Dolby Atmos control rooms with isolation booths and a third room configured for 5.1 surround. Studio A includes a 160-inch projection screen and projector, while all three rooms connect to the 145-sq-foot ADR stage via Dante audio networking and live webcam feeds. The audio engineers utilize OBS to screencast visuals from multiple sources in a custom layout, meaning clients on Zoom can view screenshares of picture references alongside webcam feeds of the control room and talent booths all at once. The strategic room configurations allow clients to quickly plug in audio from their laptops to the speaker system, while wired and wireless talkback remotes and mics are at all three listening positions of the main control rooms. These features come together to provide an elevated listening experience.

Choi joined Mr. Bronx in 2021 as EP, connecting with Wolfe who founded the studio in 2011. As a part of Alanda Ltd, Mr. Bronx’s sister companies include BANDIT Editorial, BUTTER Music and Sound, Honor Society, and Scout Design and Animation.
One Emmy-winning cinematographer collaborated for the first time with feature filmmaker Alexander Payne.

Another DP sought and got a return engagement with writer-director Rebecca Miller.

And our third cinematographer helped to create and evolve the visual language of a queer pirate action-adventure romantic comedy series over two seasons, starting with the pilot directed by Taika Waititi.

Here are insights from lensers Eigil Bryld on The Holdovers (Focus Features), Sam Levy on She Came to Me (Vertical Entertainment), and Mike Berlucchi on Our Flag Means Death (Max).

Eigil Bryld

The chance to work with director Alexander Payne for the first time—and to do so on a film that takes us back to the 1970s—made The Holdovers an irresistible proposition for cinematographer Eigil Bryld. Originally Bryld was to have teamed with Payne on earlier prospective projects which wound up falling through. But happily the stars finally aligned for The Holdovers.

During the process of discussing the proposed projects that didn’t come to fruition, Bryld developed a kinship with Payne whose work he had long admired. As for the allure of the ‘70s, Bryld grew up watching movies from that time and they helped to shape his storytelling sensibilities. He was inspired by the humanity, playfulness, mood, texture, natural lighting and characters in such ‘70s films as director Hal Ashby’s The Landlord and The Last Detail, and Francis Ford Coppola’s The Conversation.

Payne wasn’t looking to just make a film set in the ‘70s. He wanted it to feel like a movie made during that time. Bryld became enamored with that goal and became a key part of that quest.

The Holdovers takes us back to a New England boarding school over winter break in 1970. Paul Giamatti stars as Paul Hunham, an adjunct professor of ancient history who gets stuck with the task of being held over at Barton Academy with those kids who can’t go home for Christmas. The curmudgeonly professor is generally disliked by his students but through circumstance he bonds with a held-over lad, Angus Tully (portrayed by Dominic Sessa in his feature debut). Also at Barton during the holidays is the school’s head cook, Mary Lamb (Da’Vine Joy Randolph), whose only child Curtis, a recent Barton grad, was killed in the Vietnam War. Hunham, Tully and Lamb become an unlikely trio who together find a semblance of family—something they either tragically had lost or never truly had before.

Bryld similarly characterizes working with Payne as being part of a film family. It’s a family that comes together to find the best ways to tell a story. While Payne has a clear vision, Bryld said the director is open to ideas and new wrinkles emerging from collaboration. Bryld related that “rather than forcing a particular sort of stringent way of looking” at something, Payne embarks on an exploration with his team to “find the movie.” The locations, for example, can spark a new direction, pointed out Bryld who recalled being on location at a bowling alley, which helped to shape a scene. Payne saw the need to write part of a scene again with the location in mind. “It’s an intuitive process—one that also involves having a lot of fun” as

By Robert Goldrich

Continued on page 26
Lensing The Holdovers

Continued from page 25

time is spent together to consider other possibilities.

Making a movie the way it was done in the ‘70s posed challenges. “Film stock today has become sort of digitized, made to go into the digital space,” observed Bryld. So shooting film today would not be the same as it had been back in the day. Bryld said that he and Payne worked hand in hand early on toward how to get the “contrast and grain, those characteristics and imperfections that the movies from that era had.” Bryld noted that “oddly enough, shooting digital and giving it a full makeover” later to bring those imperfections into the equation turned out to be the best option.

Bryld went with the ARRI Alexa camera coupled with H Series Panavision lenses. He realized that The Holdovers wasn’t necessarily about using the same film stock or the lighting of a time gone by Bryld noted that “rather than going in and replicating the techniques of the era,” he and Payne found the journey to be much more about having the freedom and playfulness with the material to capture the spirit of the 1970s in terms of cinematic feel.

In that same vein, a film historian might have recommended shooting The Holdovers in a 1.35 aspect ratio, which was more typical in ‘70s movies. Instead Bryld and Payne chose 1.66, “a little more square” skewing towards a European preference, noted the DP. This, continued Bryld, was “a little more intimate, a little more vertical” and “suited the story better,” capturing the ‘70s feel that Payne sought.

Bryld’s experience on The Holdovers impacted him. “I’ve always strived to not have my work be about my own vanity or my own ego,” he shared, acknowledging at the same time that “we all want to be loved, cherished, applauded and whatever.” But the process of making this movie not only with Payne but artists such as editor Kevin Tent, ACE and production designer Ryan Warren Smith—communicating with them daily—reaffirmed for Bryld the importance of serving the story and its characters, prioritizing what we were actually trying to bring to life.” In that regard, he views The Holdovers as “a turning point” for him, “an experience with a lot of gravity” that will inform his future work as well as his love for the work.

The Holdovers adds to a feature filmography for Bryld which also includes Martin McDonough’s In Bruges with Colin Farrell and Brendan Gleeson. On the TV front, Bryld won an Emmy for his lensing for an episode of House of Cards—and was nomi-
Continued from page 26

Levy found a kindred spirit in Miller whom he described as “an incredibly creative inventive filmmaker, artist and thinker.”

Originally Levy and Miller were to have teamed again much sooner. Miller after all had written the script for She Came to Me not too long after shooting had ended on Maggie’s Plan. Production of She Came to Me was slated to get underway a couple of years after Maggie’s Plan wrapped. But circumstances intervened and the stars didn’t realign for some time. Still Levy was happy they finally did as Miller and he eventually embarked on a delicious hybrid form that’s part romance, part offbeat comedy, part drama and part fairy tale—with all these genres somehow converging to shed light on matters of the heart and creative soul.

Well received upon making its world premiere in February at the Berlin International Film Festival, She Came to Me had its U.S. theatrical release in early October. The film introduces us to Steven Laudem (played by Peter Dinklage), a composer who is suffering from a severe case of writer’s block. At the urging of his wife Patricia (played by Anne Hathaway), he ventures out in search of a creative spark and finds it during a walk through the Brooklyn waterfront, meeting Katrina (Marisa Tomei), an off-the-wall tugboat captain. A fleeting carnal encounter between them on her boat makes Katrina his muse of sorts, inspiring Laudem to pen an opera based on her. The new opera is a hit, bringing Laudem out of career doldrums—but causing another struggle within the composer, exacerbated when Katrina by chance attends a performance of the opera and then re-enters his life. Meanwhile Patricia has her own self-doubts, hiding her crisis beneath a veil of tranquility. Furthermore, Steven and Patricia’s 18-year-old son Julian (Evan A. Ellisor) falls in love with 16-year-old Tevza (Harlow Jane), a relationship which threatens to jeopardize both their futures due to the girl’s overly zealous father.

Miller wrote two operas to support the narrative. Levy collaborated with her, composer Bruce Denner, production designer Kim Jennings and an ensemble of singers. The DP loved working on opera, helping in the design of intimate theatrical set pieces. “I came away with even more of an appreciation for what opera represents,” he shared.

Levy fed off the challenge of staging, lighting and lensing two operas. But the overriding challenge was presenting opera within a feature film “in a way that honors the opera,” he affirmed. First and foremost beyond the opera, though, was doing justice to the love and life stories realized by a rich cast of characters in the film.

The DP observed that Miller’s approach to both opera and storytelling reflects how disciplined she is as a filmmaker. And Levy was motivated by and mirrored that discipline as he came together with her: “I like to sit down with a director as early as possible and go through the script page by page and break it down, make a list of shots and start talking about the color palette.” He cited Miller’s rigorous preparation and “fantastic color sense.”

This thoroughly planned approach, however, is not the be-all and end-all, continued Levy. While Miller is totally prepared and has a clear vision, she does not allow herself to be begged down by military-like precision, related Levy. She is also driven by “the poetry of the story.” Levy observed that Miller is adept at finding the proper mix of “poetry and precision,” collaborating with others toward that end.

Levy deployed the ARRI Alexa LF and Cine Anglo-Saxon Red Dragon 2600W, which was motivated by and mirrored that discipline as he came together with her: “I like to sit down with a director as early as possible and go through the script page by page and break it down, make a list of shots and start talking about the color palette.” He cited Miller’s rigorous preparation and “fantastic color sense.”

This thoroughly planned approach, however, is not the be-all and end-all, continued Levy. While Miller is totally prepared and has a clear vision, she does not allow herself to be begged down by military-like precision, related Levy. She is also driven by “the poetry of the story.” Levy observed that Miller is adept at finding the proper mix of “poetry and precision,” collaborating with others toward that end.

Levy deployed the ARRI Alexa LF and Cine Anglo-Saxon Red Dragon 2600W, which was motivated by and mirrored that discipline as he came together with her: “I like to sit down with a director as early as possible and go through the script page by page and break it down, make a list of shots and start talking about the color palette.” He cited Miller’s rigorous preparation and “fantastic color sense.”

This thoroughly planned approach, however, is not the be-all and end-all, continued Levy. While Miller is totally prepared and has a clear vision, she does not allow herself to be begged down by military-like precision, related Levy. She is also driven by “the poetry of the story.” Levy observed that Miller is adept at finding the proper mix of “poetry and precision,” collaborating with others toward that end.

Levy deployed the ARRI Alexa LF and Cine Anglo-Saxon Red Dragon 2600W, which was motivated by and mirrored that discipline as he came together with her: “I like to sit down with a director as early as possible and go through the script page by page and break it down, make a list of shots and start talking about the color palette.” He cited Miller’s rigorous preparation and “fantastic color sense.”

This thoroughly planned approach, however, is not the be-all and end-all, continued Levy. While Miller is totally prepared and has a clear vision, she does not allow herself to be begged down by military-like precision, related Levy. She is also driven by “the poetry of the story.” Levy observed that Miller is adept at finding the proper mix of “poetry and precision,” collaborating with others toward that end.

Levy deployed the ARRI Alexa LF and Cine Anglo-Saxon Red Dragon 2600W, which was motivated by and mirrored that discipline as he came together with her: “I like to sit down with a director as early as possible and go through the script page by page and break it down, make a list of shots and start talking about the color palette.” He cited Miller’s rigorous preparation and “fantastic color sense.”

This thoroughly planned approach, however, is not the be-all and end-all, continued Levy. While Miller is totally prepared and has a clear vision, she does not allow herself to be begged down by military-like precision, related Levy. She is also driven by “the poetry of the story.” Levy observed that Miller is adept at finding the proper mix of “poetry and precision,” collaborating with others toward that end.

Levy deployed the ARRI Alexa LF and Cine Anglo-Saxon Red Dragon 2600W, which was motivated by and mirrored that discipline as he came together with her: “I like to sit down with a director as early as possible and go through the script page by page and break it down, make a list of shots and start talking about the color palette.” He cited Miller’s rigorous preparation and “fantastic color sense.”

This thoroughly planned approach, however, is not the be-all and end-all, continued Levy. While Miller is totally prepared and has a clear vision, she does not allow herself to be begged down by military-like precision, related Levy. She is also driven by “the poetry of the story.” Levy observed that Miller is adept at finding the proper mix of “poetry and precision,” collaborating with others toward that end.

Levy deployed the ARRI Alexa LF and Cine Anglo-Saxon Red Dragon 2600W, which was motivated by and mirrored that discipline as he came together with her: “I like to sit down with a director as early as possible and go through the script page by page and break it down, make a list of shots and start talking about the color palette.” He cited Miller’s rigorous preparation and “fantastic color sense.”

This thoroughly planned approach, however, is not the be-all and end-all, continued Levy. While Miller is totally prepared and has a clear vision, she does not allow herself to be begged down by military-like precision, related Levy. She is also driven by “the poetry of the story.” Levy observed that Miller is adept at finding the proper mix of “poetry and precision,” collaborating with others toward that end.

Levy deployed the ARRI Alexa LF and Cine Anglo-Saxon Red Dragon 2600W, which was motivated by and mirrored that discipline as he came together with her: “I like to sit down with a director as early as possible and go through the script page by page and break it down, make a list of shots and start talking about the color palette.” He cited Miller’s rigorous preparation and “fantastic color sense.”

This thoroughly planned approach, however, is not the be-all and end-all, continued Levy. While Miller is totally prepared and has a clear vision, she does not allow herself to be begged down by military-like precision, related Levy. She is also driven by “the poetry of the story.” Levy observed that Miller is adept at finding the proper mix of “poetry and precision,” collaborating with others toward that end.

Levy deployed the ARRI Alexa LF and Cine Anglo-Saxon Red Dragon 2600W, which was motivated by and mirrored that discipline as he came together with her: “I like to sit down with a director as early as possible and go through the script page by page and break it down, make a list of shots and start talking about the color palette.” He cited Miller’s rigorous preparation and “fantastic color sense.”

This thoroughly planned approach, however, is not the be-all and end-all, continued Levy. While Miller is totally prepared and has a clear vision, she does not allow herself to be begged down by military-like precision, related Levy. She is also driven by “the poetry of the story.” Levy observed that Miller is adept at finding the proper mix of “poetry and precision,” collaborating with others toward that end.
Monsters Take Vancouver on Friday the 13th! Over 400 Industry Pros Celebrate Grand Opening – and bloody ribbon-cutting – of MastersFX Monster Museum and Studio, located in Burnaby, Vancouver, BC, Canada!

Edited by Union's Marco Perez, "In The Fire/Opens In The U.S. IN THE FIRE - the latest feature edited by Marco Perez, a Partner/Editor at biocastal Union - hits select theaters across the country this month. It will also be available for streaming nationwide. Directed by Conor Allyn, the supernatural thriller stars Amber Heard, Eduardo Noriega and Luca Calvani. The Platform Group Puts Final Touches on “BUONA SERA SIGNORINA” The Platform Group's creative studio El Oso puts the final touches on the "BUONA SERA SIGNORINA" music video for the iconic original strolling band, The Gypsy Queens. The new album's flagship song and music video, "BUONA SERA SIGNORINA," promotes the upcoming release of The Gypsy Queen...
Berlucchi Returns For Season 2 Of Our Flag Means Death

Continued from page 27

from the outset and then evolving it further in the new season, having shot five episodes in season one—including the pilot directed by Taika Waititi.

Created by showrunner David Jenkins and exec produced by Waititi, the period action romance comedy (opening in the year 1717) introduces us to Stede Bonnet (Rhys Darby), a man who abandoned his wife and kids for a pirate’s life on the high seas. The series takes a romantic turn when Stede, aka the Gentleman Pirate, finds his soulmate in Blackbird (Waititi). Their on-again-off-again relationship brings a queer love story to the fore. Bonnet, though, winds up back with his estranged family only to conspire with wife Mary (Claudia O’Doherty) to fake his death so she can inherit his fortune and he can return to Blackbeard. In the last words of season one, she describes color into this world, to keep it kind of light and fun. Season one was shot nearly entirely inside, leading Berlucchi to keep what he described as a sort of “proscenium” feel—at times leaning into theatrical elements such as backdrops, cardboard cutouts in the distance after brainstorming with Vincent and concluding that not everything had to be rooted in the building out of massive sets.

Berlucchi and Cynthia Pusheck were the cinematographers on season one. They tested cameras and lenses and ultimately went with the ARRI Alexa Mini LF with Panavision PanaSpeed lenses. “We knew we wanted it to have as big of a feel as we could give it,” said Berlucchi about shooting in large format. The series also deployed an LED wall the size of a football field.

Berlucchi described season one as much lighter, more colorful in a way than season two. However, as Blackbird and Bonnet’s relationship dissolves a bit, the tone got darker at the end of season one—and that continued into season two. Setting that up in the initial episodes of the second season was cinematographer Nathaniel Goodman, followed by DP Andy Rydzewski, with the last three episodes of season two shot by Berlucchi. “It definitely started leaning into this world of pirates that you may know a little bit more,” said Berlucchi, noting that shooting in New Zealand opened up the potential “for us to kind of make this so much more epic” as episodes in season two ventured outside considerably more than in the first season. Ships were on a stage in relatively close proximity to some of the most stunningly beautiful landscapes one could imagine, related Berlucchi.

As for his biggest takeaway from the experience on Our Flag Means Death, Berlucchi shared, “If anything, I think it just made me realize that no matter how good the project may be, how good the material may be, if you’re not doing it with good people who you love, there’s no point in doing it.” Berlucchi affirmed that he thinks of the relationships he’s forged on the show, “new friendships and all these people on the other side of the world that I would have never had the opportunity to meet—whom I now consider close friends.” Over a relatively short period of time, “you become a family,” he observed.

The Best Place To Put Your Work To Work To Find You New Work.

MySHOOT.

My.SHOOTonline.com

October/November 2023 SHOOT 29
“I developed a deeper understanding and an empathy for the experience of being blind...It affected and improved the way I do my job.”

By Robert Goldrich

Last month at the Toronto International Film Festival (TIFF) Tribute Awards gala, Shawn Levy received the inaugural Norman Jewison Career Achievement Award named in honor of the legendary Canadian filmmaker. The honor recognizes Canadians in the film industry who have made a global impact with their careers.

Levy’s impact has spanned feature film and television as he’s served in such roles as creator, director and producer—as well as the founder of 21 Laps Entertainment. He’s extended his creative reach even further as demonstrated at the Toronto fest where the first two episodes of All the Light We Cannot See debuted. Levy exec produced the limited series, directing all of its episodes. Set to premiere on Netflix come November 2, All the Light We Cannot See is based on Anthony Doerr’s Pulitzer Prize-winning book of the same title (adapted by writer Steven Knight) and follows the story of Marie-Laure (portrayed by newcomer Aria Mia Loberti), a blind French girl, and her father, Daniel LeBlanc (Mark Ruffalo), who flee German-occupied Paris with a legendary diamond to keep it from falling into the hands of the Nazis during World War II.

The series movingly explores the worlds of Marie-Laure and German soldier Werner (Louis Hofmann) whose paths cross in occupied France. We find that these two characters on opposite sides of the war have a unifying bond—radio broadcasts they listened to as youngsters featuring a professor who inspired them and provided a sort of sanctuary for their hearts and minds during tumultuous times.

As for what’s next, Levy like the entire industry awaits what he hopes will be a fair and equitable settlement of the SAG-AFTRA strike. Then he will resume his directing duties on Deadpool 3, which was postponed halfway through production due to the strike. Levy also will look to find a way to direct a minimum of one episode for season 5 of Stranger Things; the groundbreaking series created by the Duffer brothers and for which Levy is an exec producer via 21 Laps.

Beyond all that, Levy is actively involved in varied projects, including the development of a Star Wars movie.

Levy’s other directorial credits include the blockbuster Night at the Museum franchise, Real Steel, The Internship, Date Night, This Is Where I Leave You and Free Guy.

Levy: I read the book long ago at the end of 2014, the year it came out. I raced into work in early January [after New Year’s break] telling anyone who would listen that I was in love with this book and would do anything to turn it into a movie or a show. But the rights had long been out of reach, too daunting to compress 500-plus pages into a feature.

Levy: I developed a deeper understanding and an empathy for the experience of being blind...It affected and improved the way I do my job.”

Levy: The takeaways are different from any job I’ve ever done. They’re not simply creative and professional. They’re very much personal. It allowed me to understand and spend time with two girls who are legally blind and whose experience is utterly different than my own—and from anyone I’ve ever known. I developed a deeper understanding and an empathy for the experience of being blind. It changed the way I directed. I normally use gestures and facial expressions for (to communicate with) my actors. When the usefulness of those tools are neutralized by the actors not seeing me, it forced me to be much more thoughtful about my words, to choose them in a concise and expressive way. The value in an economy of words, a note in a sentence or two rather than a paragraph of two. It affected and improved the way I do my job.

Levy: The novelist told me this was a story about radio. It’s a two-sided blade—with the power to inspire and inform on one hand, with noble outcomes. And on the other hand, the power to spread hate and propaganda. Joseph Goebbels said that the Nazi party would never have risen to power without the radio. This tool of technology conveys both information and disinformation. We wanted our show to have as rich a sonic soundscape as a visual landscape.

SHOOT: Tell us about casting for the character of Marie-Laure—with Nell Sutton getting the role of her as a child, and Aria Mia Loberti as a young adult. I understand that you sought actors who were blind or had impaired vision.

Levy: Authenticity in casting would be creatively right and make it possibly better—by virtue of having a girl and a young woman who experienced the world in the same way that Marie-Laure experienced her world.

Levy: The takeaways are different from any job I’ve ever done. They’re not simply creative and professional. They’re very much personal. It allowed me to understand and spend time with two girls who are legally blind and whose experience is utterly different than my own—and from anyone I’ve ever known. I developed a deeper understanding and an empathy for the experience of being blind. It changed the way I directed. I normally use gestures and facial expressions for (to communicate with) my actors. When the usefulness of those tools are neutralized by the actors not seeing me, it forced me to be much more thoughtful about my words, to choose them in a concise and expressive way. The value in an economy of words, a note in a sentence or two rather than a paragraph of two. It affected and improved the way I do my job.

Levy: The novelist told me this was a story about radio. It’s a two-sided blade—with the power to inspire and inform on one hand, with noble outcomes. And on the other hand, the power to spread hate and propaganda. Joseph Goebbels said that the Nazi party would never have risen to power without the radio. This tool of technology conveys both information and disinformation. We wanted our show to have as rich a sonic soundscape as a visual landscape.

SHOOT: Tell us about casting for the character of Marie-Laure—with Nell Sutton getting the role of her as a child, and Aria Mia Loberti as a young adult. I understand that you sought actors who were blind or had impaired vision.

Levy: Authenticity in casting would be creatively right and make it possibly better—by virtue of having a girl and a young woman who experienced the world in the same way that Marie-Laure experienced her world.

Levy: The takeaways are different from any job I’ve ever done. They’re not simply creative and professional. They’re very much personal. It allowed me to understand and spend time with two girls who are legally blind and whose experience is utterly different than my own—and from anyone I’ve ever known. I developed a deeper understanding and an empathy for the experience of being blind. It changed the way I directed. I normally use gestures and facial expressions for (to communicate with) my actors. When the usefulness of those tools are neutralized by the actors not seeing me, it forced me to be much more thoughtful about my words, to choose them in a concise and expressive way. The value in an economy of words, a note in a sentence or two rather than a paragraph of two. It affected and improved the way I do my job.

Levy: The novelist told me this was a story about radio. It’s a two-sided blade—with the power to inspire and inform on one hand, with noble outcomes. And on the other hand, the power to spread hate and propaganda. Joseph Goebbels said that the Nazi party would never have risen to power without the radio. This tool of technology conveys both information and disinformation. We wanted our show to have as rich a sonic soundscape as a visual landscape.
Adobe and Havas have expanded their partnership, transforming the agency’s end-to-end content workflows. The collaboration will enable all Havas agencies to leverage Adobe generative AI, and more efficiently deliver personalized customer experiences. Havas agencies will adopt Adobe GenStudio—Adobe’s breakthrough enterprise content supply chain solution that brings together best-in-class applications across Adobe Creative Cloud, Express and Experience Cloud. The integration will enable agencies to accelerate the content process from ideation to delivery while also giving them direct access to Adobe Firefly, Adobe’s family of creative generative AI models, so they can generate content that is designed to be safe for commercial use. Using Adobe GenStudio, Havas agencies will be able to choose which content creation techniques and practices they employ, as well as how they prefer to leverage generative AI when activating new and variant content. They will also gain access to audience-specific data insights, enabling impact-based content optimization, and Adobe GenStudio’s seamless collaboration features, which empower cross-functional teams to create, edit and deliver customer experiences in real time. On the heels of the recent launch of Prose on Pixels, Havas’ global content at scale network, this collaboration reaffirms Havas’ commitment to driving transformative change in the content production field.....Austin-based indie creative agency Bakery has appointed Alisa Sengel Wixom as its first-ever executive creative director. A seven-time Cannes Lions winner, she has held key roles at Dentsu, TBWA/Chiat/Day, Goodby Silverstein & Partners, Fallon, and BBH New York, working on award-winning campaigns for Budweiser, Levi’s, Skittles and Jameson Whiskey. She will report directly to Bakery founder/chief creative officer Micky Ogando and turn out work for a roster of clients which includes Diageo, DeLorean Motors, Nike and Shiner.....

Invest In Your Future Success With A SHOOT Membership!

Utilize Member-Only Digital Tools Promote Your Talent & Work + Get SHOOT Archives Access & More!

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

Member Benefits.... with more features added regularly
- Individual “Plus” & “Premier” Members get: MySHOOT Talent profile & Reel.
- “Business” Members get: MySHOOT Company profile & Reel + up to 10 Talent Profiles each with Reel.
- “Enterprise” Members get: MySHOOT Company profile & Reel + up to 30 Talent profiles each with Reel. SHOOT promotes MySHOOT profiles with online & email newsletter marketing.
- MyNewsRoom: Curate a personal or company news page on your website & in your MySHOOT profile with ANY web content from SHOOT, SPW & external news and features.
- Copies of SHOOT Magazine print issues & access to all SHOOT archives
- Can post multiple Classified Ads
- Smart hyperlink added to name in ALL past & future SHOOT & SPW Content
- PDF of Annual NDS Event Registration/Attendee Directory + Guaranteed seating at event.

Why do I want a MySHOOT profile? To get more work by positioning your profile & work where commercial & entertainment production/post decision-makers will see it. MySHOOT is a dynamic commercial, movie, TV & Video production and post talent database for production/post/VFX/music/sound artisans & the companies, rep firms & agents that represent them, to share their profiles and work with potential clients who visit SHOOTonline every day for the latest industry information, news, trends, ideas and work.

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

SIGN UP: MEMBERS.SHOOTONLINE.COM
ANNIVERSARY

GLOBAL PRODUCTION NETWORK

20th ANNIVERSARY

A WORLD OF POSSIBILITIES

globalproductionnetwork.com