

# SHOOT®



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## The Road To Emmy

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From top left, clockwise: Scenes from *The Handmaid's Tale*, *Stranger Things*, *Black Mirror*, *Godless*, *black-ish*, and *Versace*



Mid-year Report Card 18 From left: Craig Allen, Christine Lane, Roger Camp & Karen Costello



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## spot.com.mentary

By Robert Goldrich



### Branding Together

The role of brands is evolving before our eyes, as reflected on varied and various fronts. Take, for example, three of the spots nominated for this year's prime-time Emmy-Procter & Gamble's "The Talk," the Monica Lewinsky anti-bullying PSA "In Real Life," and Apple's "Earth: Shot on iPhone."

The latter is a love note to planet Earth and a poignant reminder that our environment is precious. "In Real Life" portrays people publicly acting out real online comments to illustrate that at the receiving end of every comment is a real person. While the bullies and the recipients of denigrating talk in the PSA are actors, those who intervene to stop the bullying are real people, which gives a life-affirming tone to the work. And "The Talk" features different African-American parents telling their

kids about the dangers of racism. In one of this piece's most moving moments, a girl behind the wheel of a car insists she's a good driver and her mom doesn't need to tell her what to do if she gets pulled over. Mom has to explain to her daughter, "This is not about you getting a ticket. This is about you not coming home."

In this week's Chat Room, John Lever-

he said, are increasingly feeling the need to stand for something.

And in SHOOT's Mid-year Survey, Craig Allen, head of integrated production, Venables Bell & Partners, said, "It's impossible to ignore today's polarized society and the current state of distrust and uncertainty in the US, which affects who we look to for information and inspi-

**"It's been great to see many brands rise to the occasion, take a stand on key issues that reflect their values." — Craig Allen**

ence, sr. VP of awards at the Television Academy, observed that these three nominated ads help to raise social awareness of key issues and elicit heartfelt empathy.

Just a couple of weeks ago at the first stop of the AICP Awards road tour in L.A., Matt Miller, AICP CEO/president, observed that brand stewards are more and more serving as "citizens of the world," taking responsibilities as human beings to make the world a better place. Brands,

ration, and how we process messages too. Consequently, this is shifting the role that brands play in our culture and what consumers need from them nowadays, which extends far beyond the products that they sell. It's been great to see many brands rise to the occasion, take a stand on key issues that reflect their values, and do their part to create positive change. It seems that the brands that don't take an active role will quickly become irrelevant."

## POV

By Ramy Katrib



### Post Services Virtually Anywhere

With the cost of Internet coming down and the availability of robust Internet service providers (ISPs) going up, a client may set foot in the post house lobby a lot less often because post services are no longer bound by the building's four walls.

These global ISPs, as well as last-mile providers, have allowed the post house to come to the production like, for instance, on a palm-lined beach on an island of Fiji. That's where the TBS' series *Wrecked* is now shooting its third season.

But Fiji is 5,500 miles from L.A. An 11.5-hour flight. If production had some poor soul live on a plane and fly back and forth to L.A. to hand-deliver hard drives of camera raw footage, a one-day roundtrip would cost around \$1,200 or more. A month of that adds up to \$36,000. The FedEx or UPS model of shipping drives for dailies remarkably is similar in cost.

DigitalFilm Tree is as much Internet logistics company as it is post house. We've paired the Internet and information technology disciplines with our dailies and color grading, leveraging our relationships with ISPs and last-mile providers to bring DFT's full post service offerings remotely to clients, however remote their location, such as an island in the Pacific.

Fiji has some of the most expensive Internet access in the world, but the cost has come down to approximately \$25,000 per month for 100MB up and down. However, the Fijian government provides an approximate 50% tax rebate. Therefore, it costs the production around \$11,000 per month—still far less than a frequent flier or a monthly shipping bill.

DigitalFilm Tree designed an integrated hardware/software product called PostHost to facilitate a site-to-site VPN (virtual private network) from resort to post house. This isn't the nebulous

"cloud"; it's a direct, securely encrypted tunnel between us. Camera raw files are transferred via PostHost from location to our ProStack object-storage solution in L.A. DFT processes the dailies and delivers a bin folder of quality-controlled media back to the Avid editor, who was in Fiji.

Was. The editor soon moved to London, so we established a PostHost VPN between us there, too. And one to the *Wrecked* L.A. production office. And a couple more to Turner Broadcasting in Atlanta and L.A. for their promo material.

This Internet Protocol-based production and post is growing exponentially. Bonded 5G cellular is upon us. I'm pretty sure we soon will start receiving raw digital footage directly from camera. Regardless of where that camera is in the world, the post house will be right there, too.

Ramy Katrib is CEO/founder of DigitalFilm Tree in L.A.

# Director, DP, Design, Edit, VFX, Music, Costume POVs

Insights into *The Handmaid's Tale*, *The Looming Tower*, *Black Mirror*, *GLOW*, *Godless*, *Versace*, *Stranger Things*, *black-ish*

By Robert Goldrich,  
The Road To Emmy,

Part 13



For director Kari Skogland, it's been a long journey to reach the destination of her first Emmy nomination. Over the years, her body of stellar work has spanned such shows as *Boardwalk Empire*, *Penny Dreadful*, *The Walking Dead*, *Fear The Walking Dead*, *The Borgias*, *House of Cards*, *Power*, *Vikings*, *The Americans* and *The Punisher*—as well as *Sons of Liberty* for which she won the Directors Guild of Canada Award for best director of a TV miniseries.

This year Skogland finally broke through with TV Academy voters on the strength of the "After" episode of *The Handmaid's Tale* (Hulu). She's nominated in the marquee Outstanding Directing for a Drama Series category, alongside Stephen Daldry for *The Crown*, Alan Taylor for *Game of Thrones*, Jeremy Podeswa, also for *Game of Thrones*, the Duffer brothers for *Stranger Things*, Jason Bateman for *Ozark*, and Daniel Sackheim, also for *Ozark*.

"I'm thankful for the nomination. It's

an incredible honor, a real validation," said Skogland. "It's no secret that as a female I had to bust through a few glass ceilings to be recognized."

And while there's still a long way to go to attain gender equality—perhaps reflected in her being the lone female nominee in this year's Drama Series category—Skogland sees some progress, noting that *The Handmaid's Tale* is "a significantly equal show when it comes to male and female directors."

She added that Bateman invited her to direct the finale of *Ozark* but she wasn't available. It turns out that's the episode for which Bateman is nominated.

"There are lots of proactive people trying to change the numbers when it comes to women directors," observed Skogland who has directed key episodes of *The Handmaid's Tale*, including the season one finale and multiple installments of season two, including "After."

A pivotal episode on many levels, "After" for one takes us out of the perspec-

tive of Offred for the first time, delving into flashbacks from Samira. "We had to change the feel of the flashbacks, we needed a different quality to them," noted Skogland. "So we went with the feel of snapshots, aggressively edited non-linear flashbacks, going for moments to capture and remember events differently."

The opening funeral scene of "After" also carries considerable gravitas, depicting grief and replete with significant moments. There's the pulling off of the veil from each handmaid, for example, symbolizing the lifting of anonymity to a place of each discovering her name.

"Overall we go from an incredibly bleak opening to a sense of hope at the end of this episode," related Skogland. "It's an emotional episode. Technically speaking we had to deploy cranes and drones to capture the imagery at key points and give full impact to scenes. We went for it, making certain scenes especially feel like they had a dreamscape quality."

*Continued on page 6*

From top left, clockwise: Elizabeth Moss in *The Handmaid's Tale*; director Kari Skogland; Jeff Daniels in *The Looming Tower*; the "USS Callister" episode of *Black Mirror*; DP Stephan Pehrsson; the cast of *Godless*; Alison Brie in *GLOW*.



14 EMMY NOMINATIONS

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## Directing The Handmaid's Tale, The Looming Tower

Continued from page 4

Skogland's nomination is one of 20 bestowed this year upon *The Handmaid's Tale*. She got the opportunity to direct for the show thanks to varied people and circumstances. She explained that series creator/writer Bruce Miller knew of her work, and that she had collaborated with Steve Stark a number of times over the years including on the lauded History series *Vikings*.

Stark is an exec with MGM, one of the producers of *The Handmaid's Tale*. Skogland also had done much work through Take 5, a post house in Canada deeply involved in *The Handmaid's Tale*. These and other factors all played a part in Skogland getting the gig, entrusted with the season one finale which was so successful that she was brought back as a go-to director in season two. She and Mike Barker directed the lion's share of season two episodes teaming with such key contributors as cinematographers Colin Watkinson and Zoe White who helped create moods and support actor performances. Overall, said Skogland, vital to the success of *The Handmaid's Tale* is a supportive culture.

The supportive, nurturing environment starts, assessed Skogland, at "the altar of Bruce," referring to series creator Miller. "He's incredibly talented and has created a place where your creative muscle is never dumbed down. He raises the bar and lets people do what they do best. Everybody feels their input, ideas and execution are valued. You feel needed and wanted. And when you're loved, you give a lot back, you do the best work you can possibly do. It's a fantastic working envi-

ronment—kind, aspirational, inspirational and gracious."

Skogland's career reach extends beyond television. For example Skogland's feature film *Fifty Dead Men Walking* (2008), starring Sir Ben Kingsley and Jim Sturgess, premiered at the Toronto International Film Festival, won the Canadian Screen Award for her Best Adapted Screenplay, and was nominated for an additional six awards including Best Film. Skogland's prior feature as director, writer and producer was *The Stone Angel*—starring Ellen Burstyn and Ellen Page—which was nominated for Best Picture and Director by the Directors Guild of Canada, and Best Screenplay by the Writers Guild of Canada.

### The Looming Tower

For Craig Zisk, his fifth career Emmy nomination—and second as a director—stands out as special on two prime fronts. First and foremost, to gain recognition for the "9/11" finale episode of *The Looming Tower* (Hulu) is most meaningful as the series tells a story of profound tragedy, looks deeply into history, shedding new light on the terrorist attack and what might have been done to prevent it while maintaining an abiding respect for the victims and their families.

Secondly, from a TV industry perspective, this is the first Emmy nod Zisk has received in the dramatic arena. His first four noms were all for his work in the comedy realm—Outstanding Comedy Series in 1992 for *Brooklyn Bridge* (as a producer), in 1998 for *The Larry Sanders Show* (as an EP) and in 2009 for *Weeds* (as EP); and Outstanding Directing for



Craig Zisk (I) directs Wrenn Schmidt (center) and Peter Sarsgaard



A scene from *The Looming Tower*

a Comedy Series in 2006 for the "Good S\*\*\* Lollipop" episode of *Weeds*.

"Over the last few years I've transitioned into doing more drama," related Zisk. "I wanted to definitely direct and produce more drama. When the opportunity came for me to do *The Looming Tower* (directing select episodes and serving as an EP), I immediately accepted because of the material and the amazing people involved including (the show's creators) Lawrence Wright, Dan Futterman and Alex Gibney."

Based on Wright's Pulitzer Prize-winning book of the same title, the 10-episode miniseries *The Looming Tower* starts in 1988 and charts key players at the FBI and CIA as they chase down clues and often grapple with each other to uncover Osama bin Laden's plot. We become privy to missed opportunities and how rivalries and stonewalling between the intelligence agencies at times undermined the greater good.

Wright, Futterman and Gibney served as screenwriters/EPs. Futterman, a two-

time Oscar nominee (for his screenplays for *Foxcatcher* and *Capote*), was also the showrunner for *The Looming Tower*. Gibney additionally directed for the show, underscoring a masterful diversification into narrative storytelling from his longstanding perch as a documentarian, which includes his Best Feature Documentary Oscar for *Taxi to the Dark Side*. Wright and Gibney have collaborated previously on such documentaries as *My Trip to Al-Qaeda* and *Going Clear: Scientology & the Prison of Belief*. The latter won a primetime Emmy in 2015. (Gibney is handled by Chelsea Pictures for commercials and branded content.)

"Alex and Larry immerse themselves in story and culture," assessed Zisk. "I learned so much from them about finding the truth. As a director and a producer, I felt the weight of conveying that truth and showing respect to those involved. It was important to the writers—from day one to the last day of postproduction. We didn't want to exploit anyone affiliated

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Ann Dowd (center) in *The Handmaid's Tale*



# 12

## EMMY® NOMINATIONS

INCLUDING

OUTSTANDING DRAMA SERIES

OUTSTANDING WRITING OUTSTANDING DIRECTING

THE DUFFER BROTHERS

CINEMATOGRAPHY FOR A SINGLE-CAMERA SERIES (ONE HOUR)

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AP Associated Press

"DEEPLY FELT  
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The New York Times

"BETTER  
AND MORE  
SATISFYING  
THAN THE  
ORIGINAL."

The Washington Post

# STRANGER THINGS

NETFLIX



## DP Pehrsson Reflects On Black Mirror; GLOW Through

Continued from page 6  
with that day.”

For Zisk, perhaps the greatest creative challenge posed by the “9/11” episode to him as a director was the interrogation scene (which featured Tahar Rahim who portrayed FBI agent Ali Soufan, and Zaki Youssef cast as bin Laden’s bodyguard Abu Jandal). “It was a ten or eleven-page scene, all in Arabic,” said Zisk. “It was meant to be a very quiet yet powerful interrogation. From very early on we tried to figure out a way to portray that story with the right emotional tension while also spelling out certain insights to an audience maybe not as familiar with the Koran and how it’s interpreted. We were blessed with amazing actors who were able to exceed our expectations not only emotionally but in just the physicalness of the way the scene played out.”

Zisk noted that Wright’s book spans 70 years of the Muslim Brotherhood and how different paths led to 9/11. “I was familiar with some of the history but not as familiar with the history of the infighting between the FBI and CIA. I’m politically active but this experience (of making *The Looming Tower*) had made me even more so, underscoring the importance of questioning the government and not just taking answers for what they are, especially in these times when we’re seeing the FBI and even the CIA compromised by our current President. We need to question everything. Larry Wright does a great job of that in the book. I feel like we’ve done that in the show. No matter what side of the aisle you’re on, we’re not always being told the truth. Even within departments of government, they’re not telling

each other the truth. If they’re not going to tell the truth to each other, you have to question if they are telling us the truth. The message is to keep our eyes, ears and minds open.”

In the filmmaking realm, Zisk is now open to new opportunities, after spending some 16 months on *The Looming Tower*. He hopes, for example, to break into shorter form fare, including spots, branded content and VR, via Framestore Pictures which handles him in the ad arena.

“My schedule over the past few years has been so full that I haven’t had the chance to take on other work. But I’d like to get involved in some shorter form work and see how it impacts and informs my long-form projects.”

Zisk received one of four Emmy nominations bestowed upon *The Looming Tower*—the other three being for Outstanding Casting For a Limited Series (Amy Kaufman, CSA; Leo Davis, Lissy Holm, Moonyeenn Lee), Outstanding Lead Actor in a Limited Series or Movie (Jeff Daniels as special FBI agent John O’Neill) and Outstanding Supporting Actor in a Limited Series or Movie (Michael Stuhlbarg as Richard Clarke, chief counter-terrorism adviser on the U.S. National Security Council),

Zisk’s body of directorial work in TV spans assorted series including *The Good Wife*, *This Is Us*, *Fear the Walking Dead*, *Preacher*, *Parks & Recreation*, *American Horror Story*, *Nip/Tuck*, *The Big C*, *Veep*, *Santa Clarita Diet*, *Nurse Jackie*, *United States of Tara*, *Entourage* and *The Office*.

### Black Mirror

Cinematographer Stephan Pehrsson,



A promo poster for *GLOW*

BSC, landed his first Emmy nomination for the “USS Callister” episode of the anthology series *Black Mirror* (Netflix).

“USS Callister,” which garnered a total of seven nominations including for Outstanding Television Movie, is a departure from most *Black Mirror* episodes, with its share of comedy and deployment of special effects. It introduces us to tech wiz Robert Daly (portrayed by Jesse Plemons) as he lives a double life. One has him bullied at his own company called Callister. The other puts him at the helm of the USS Callister, a Star Trek-like spaceship which he captains through the machinations of a video game adventure.

Pehrsson said a major creative challenge for him was getting the look and feel of the 1960s’ spaceship “just right... We were given a blank canvas to set the tone with this spaceship. I was a little nervous going in because we were doing something quite different for the series. It’s hard to judge what will be a success—especially if you depart from a show’s norm. How will it be received? Thankfully, audience reactions have been decidedly positive.”

The DP opted for the ARRI Alexa to lens “USS Callister,” explaining that Netflix insisted on 4K resolution. “For 4K and because we wanted to shoot anamorphic, the RED at that time was the only camera we could use,” said Pehrsson who praised its performance.

Pehrsson got the opportunity to shoot the “USS Callister” opening to season four of *Black Mirror* based on his history with the episode’s director, Toby Haynes. The two first met as students at the National Film and Television School in London and went on to work on several

projects together, including multiple installments of the U.K. shows *Doctor Who* and *Jonathan Strange & Mr Norrell*.

“We’re both huge fans of the sci-fi genre and action/adventure so ‘USS Callister’ was ideal for us,” said Pehrsson.

As for life after “USS Callister,” Pehrsson just wrapped shooting *Les Misérables*, a six-part drama series for the BBC, which is a new adaptation of Victor Hugo’s novel—sans the singing.

Pehrsson hopes the Emmy nomination for *Black Mirror* will help increase his profile in the U.S. market, translating into more lensing opportunities for him in American drama.

### GLOW

Production designer Todd Fjelsted is also a first-time Emmy nominee, having earned that distinction for “The Dusty Spur” episode of *GLOW*, the Netflix series centered on a group of female wrestlers vying for celebrity and stardom on the syndicated pro circuit known as Gorgeous Ladies of Wrestling (GLOW). Set in 1980s’ Los Angeles, *GLOW* garnered 10 Emmy nominations, including for Outstanding Comedy Series.

Perhaps the biggest creative challenge that “Dusty Spur” posed to Fjelsted as a production designer was a montage in which we see many of the characters’ backstories for the first time—albeit in brief, fleeting fashion and sans dialogue.

“Up to this point, we had only seen these women in the context of auditioning as wrestlers, being in the gym, rehearsing to become pro wrestlers on TV. This montage revealed more about them, showing them moving out of their homes, in Rhonda’s case her car. We see



The “USS Callister” episode of *Black Mirror*



## The Eyes Of Designer Fjelsted; Rivera Scores Godless

Carmen was living in a basement. Maybe she had to move down there because she was the only girl in the family. These are very brief moments which make you have to think about what they mean or circumstances they reveal for each character. The women all move into a hotel which is like an Olympic village kind of situation. We had to create a scenario for each in their own space at this hotel, reflecting something about each character. So for a relatively brief montage, we're creating these sets which will only be on camera for a few seconds—but it's important because we're giving viewers a little handle, a little grounding on each woman."

Fjelsted shares the *GLOW* Emmy nomination with art director Harry E. Otto and set decorator Ryan Watson. Fjelsted said of Otto, "He's a huge art director with credits in features and TV, and a great sense of architecture which is so crucial to knowing where the show is in the world in terms of timeframe. His background and expertise were tremendously beneficial to *GLOW*."

While *GLOW* marked his first collaboration with Otto, Fjelsted has a longstanding working bond with Watson; the duo has teamed on some 30-plus projects over the years.

Earlier this year, Fjelsted, Otto and Watson—along with graphic designer Vanessa Riegel and digital set designers Cate Bangs and Glenn Williams won the Art Directors Guild's Excellence in Production Design Award on the strength of three *GLOW* episodes—the pilot, "The Wrath of Kuntar" and "The Dusty Spur."

Fjelsted recalled that his first major television show, HBO's *Looking*—which

he landed after designing independent features—helped spark interest in him from *GLOW* producers.

"*Looking* had a realism, showing the underbelly of a great American city (San Francisco) and it led the people at *GLOW* to check me out."

Fjelsted crafted a slide show pitch depicting the flavor of 1980s' L.A. "It wasn't the cartoonish caricature you normally see of Los Angeles. I pitched a version that was a little more gritty and strange, letting the humor play out. I think that's what got me the job."

The job in turn yielded much for Fjelsted—not just the Emmy nod but an invaluable perspective. "What I never experienced before *GLOW* and hope to experience a lot more of was a huge team of women," shared Fjelsted. "*GLOW* has mostly female writers, directors and producers—and a cast of women. Being surrounded by that many women telling stories through their eyes, experiences and situations was really refreshing and exciting. The experience was illuminating for me as both an audience member and a crew member."

As for what's next, Fjelsted noted that he's wrapping filmmaker Gregg Araki's first foray as a TV show creator, *Now Apocalypse*, a sci fi, sexy comedy thriller which the production designer described as "fun and surreal." Then Fjelsted hopes to come back to another season of *GLOW*.

### Godless

*Godless* (Netflix) has been a godsend for composer Carlos Rafael Rivera, who describes himself as a guitar teacher who amazingly got a break thrusting him



**Carlos Rafael Rivera**

into feature and TV scoring. That break recently translated into a pair of Emmy nominations, both for *Godless*—one for his main title music, the other for scoring the "Homecoming" episode.

It all sprang from his looking to pick up a little extra income while pursuing his doctorate in music composition years ago at USC. Rivera responded to a posting at a Pasadena music venue seeking a teacher for guitar lessons. It turns out his student was Scott Frank, at the time a screenwriter of some note (*Get Shorty*; and an Oscar-nominated screenplay for *Out of Sight*) who had not yet embarked on what would become a successful directing career.

Rivera and Frank struck up a rapport. Separately Rivera was assigned a mentor at USC, famed composer Randy Newman. What was supposed to be a brief encounter turned into several hours with Rivera learning from Newman about the scoring process, the pecking order and politics at a recording session.

Frank found out about the Newman mentorship and wondered why Rivera hadn't asked him about working with him in film or TV. "I'm a guitar teacher," replied Rivera. But Frank still sent him some script pages and gave him a chance to write some music based on them. Though that script never came to fruition as a movie, Rivers said it was a great experience—which made him all the more ready when he heard Frank was going to make his directorial debut on a film starring Liam Neeson. Rivera reached out to Frank and pursued the project.

"I emailed him that even if I write temp music which would later be replaced by a professional, I wanted to be involved," recalled Rivera.

He wound up landing the scoring as-

signment for that movie titled *Lookout* and teamed well enough with Frank that when *Godless* came up, the writer-director gravitated to the composer again. Set in the 1880s American West, *Godless* introduces us to murderous outlaw gang leader Frank Griffin who's hunting for a former member of his gang, Roy Goode. The chase leads him to a quiet town inhabited, after a mining disaster, almost entirely by women.

For the main title, Rivera said he was inspired by 1970s' TV title music, like Mike Post's theme for *The Rockford Files*. "I'm a fan of that music and wanted to create something that was memorable, even singable," related Rivera. "*Godless* had me thinking about the absence of life so I started playing with the black notes on the keyboard. It's one of those nerdy things a composer does for himself—and doesn't tell the director about—when trying to come up with something. I remember playing it for my kids—my daughter was 12 at the time, my son nine and later found that they remembered it, that it was catchy. Scott wanted something that felt old school. I got to collaborate with a cellist. I played the guitar. We performed a very basic track that felt really full. Scott loved it and over time it never changed. It turned out to be the theme."

As for "Homecoming," a long stretch of that episode is driven in large part by Rivera's score. "To get to tell a story with no sound design or dialogue for that length of time is a unique opportunity that may never happen again for me," said Rivera.

At the same time, Rivera has had ample opportunity to work with sound designers Wylie Stateman and Eric Hoehn on *Godless*. "We have a good give-and-take relationship going," shared Rivera. "We collaborate to tell the story, to figure out when music should take the lead and where. 'The music takes over here' or 'The sound should take over there.' It's a team effort. We're all looking to help Scott tell the story. The process is collaborative and honest. When I looked at the final episode of the season in July, I felt I had won, making it to the finish line. I worked for a year and a half on this and it was a privilege to be involved from the beginning."

This past January, Rivera compiled enough work to become a Television Acad-

*Continued on page 10*



**Godless**



# Editing Gianni Versace

Continued from page 9

emy member. Whether he takes on more primetime television fare remains to be seen but he's hopeful. In the meantime, he remains where he was when the movie *Lookout* surfaced for him—teaching at the Frost School of Music at the University of Miami. “I have no idea what's next but I'm grateful to have been part of the process on a show like *Godless*.”

Rivera's pair of Emmy nominations contribute to a total of a dozen for *Godless* this year.

## The Assassination of Gianni Versace: American Crime Story

*The Assassination of Gianni Versace: American Crime Story* (FX) tallied 18 Emmy nominations, the most of any limited series this year. Spread across 13 categories, the noms include three in the Outstanding Single-Camera Picture Editing for a Limited Series or Movie category: Editors Chi-Yoon Chung for the “Manhunt” episode, Emily Greene for “Alone,” and Shelly Westerman for “House By The Lake.”

SHOOT caught up with Greene and Westerman who reflected on their respec-

who's hugely involved in postproduction and editing—is a great honor and the experience on this show was a great treat,” said Greene. “To get the chance to have such a great collaboration among females is unusual these days.



Emily Greene

On a human level, it was remarkable.”

Chung was instrumental in Greene getting the opportunity to cut *The Assassination of Gianni Versace*. “We're colleagues and she put my name in the hat, which led to a meeting with Alexis. I got the job, which gave me the chance to work with Ryan Murphy. He gives you complete creative freedom to make each scene, each



**The “House By The Lake” episode of *The Assassination of Gianni Versace*** tive episodes and the honor of being first-time Emmy nominees. (This is Chung's second career nomination; she won the Emmy in 2016 for “The Race Card” episode of *The People vs. O.J. Simpson: American Crime Story*.)

“For three women to get nominations for *The Assassination of Gianni Versace*—and to be able to work with them, along with another talented woman, (executive producer) Alexis Martin Woodall

episode the best it can be. He also gives you the opportunity to deal with important stories and social issues. In this show, we faced homophobia and though it's based in the 1990s, we still see things relevant to today. Ryan puts out shows that push the envelope, that explore the kind of society we're living in and how we can do better.”

Directed by Daniel Minahan, the  
Continued on page 11

## DIRECTOR MIDDLEDITCH, TIMBER STAGE “EPIC BATTLE”

Director Paul Middleditch of production house a WHITELABEL product has teamed with VFX studio Timber on this “Epic Battle” spot for Cox Communications out of agency FCB Chicago. The ambitious ad places viewers right in the midst of an active battle, revealing that the addition of “extras,” both in battle scenes and through Cox services, is always an advantage.



To elevate the scale, ferocity and cinematic scope, Timber used crowd simulation software to take 100 extras and make them feel like 1,000. Animated characters blended seamlessly with real ones, along with CG weaponry and digital fire effects, creating a larger-than-life world akin to *Game of Thrones*....

## LA FILM FEST DELVES INTO IMMERSIVE STORYTELLING

This year marks the launch of an immersive storytelling section of the LA Film Festival (Sept. 20-28), in partnership with LMU's School of Film and Television, Jacqueline Lyanga (former director of the AFI Fest) will curate this section of the Festival as guest director, VR and immersive storytelling. This section will showcase exemplary, daring new work in a variety of new media platforms including VR, AI and AR. This two-day experience will be free to the public and take place September 22-23, at the new LMU Playa Vista Campus.

The LA Film Fest is also introducing We the People, a summit that is a participatory, solution-oriented call to action. Over the course of two days at the Writers Guild Theatre, September 22-23, We the People will feature free panel discussions and keynote talks on issues of representation and inclusion in the industry. The Festival is adding a partnership with the International Documentary Association to expand Film Independent and the Festival's support of the documentary community. The Fest is introducing a Documentary Pass and centering its documentary programming at ArcLight Cinemas Hollywood to make it easily accessible to attendees of the IDA's conference, Getting Real....

## PEOPLE ON THE MOVE....



Jeff Masters

Dallas-based strategic creative group ATK PLN has hired Jeff Masters as CG supervisor. Masters has over a decade of experience in VFX and animation, cutting his teeth on compositing and lighting roles for a range of feature films, commercials, theme park rides, and VR experiences out of Digital Domain and Reel FX Animation. His feature credits include *Thor*, *47 Ronin* and *Rock of Ages*. Masters' skillset spans photorealistic CGI for live action projects and lighting and compositing for animation. Fusing his technical and creative expertise, he has developed proprietary tools to tackle artist efficiency and technical challenges. His work has earned numerous accolades, including a nomination for a VES Award in the Outstanding Created Environment category for the animated feature *The Book of Life*. Driven by dual passions for film and animation, Pittsburgh native Masters studied Visual Effects at Savannah College of Art and Design, learning hands-on with VFX internships at leading postproduction and ad shops. After graduation, he landed his first professional post as a technical director for Digital Domain where he composited live-action films and sports spots. He joined Reel FX Animation in 2012 as lead lighter, embracing the artistic possibilities of post for animation, lending his talent to feature films, branded projects and more. Masters said he was drawn in part to the boutique sensibility at ATK PLN and the opportunity to challenge himself creatively and technically with its wide slate of projects....



## Insights From Emmy Nominees Greene, Westerman

Continued from page 10

“Alone” episode—in which the hunt for spree-killer Andrew Cunanan comes to a frantic end—posed varied challenges to Greene as an editor. “It’s by far the hardest episode I ever worked on,” she assessed. “There was so much restructuring and so many changes occurring. The final product changed dramatically from what was in the original script—and it was a great script. The restructuring made the editing hard, fun and a huge challenge. There was a lot of additional shooting. The first cut was over 85 minutes. And then we had to accommodate additional shooting and still pare it down (to under an hour). Many people know how Andrew Cunanan’s story went in the end. But we still had to determine how we were going to tell this story, whose voices were going to be heard. We wanted to make sure that all the characters in the preceding episodes had a voice or some semblance of closure with Andrew’s death.”

For Greene the Emmy nomination represents “affirmation that I made the right life choices. I started out studying and working abroad in features. I lived in Italy for 10 years. I finally thought I should try Los Angeles where there were advantages technologically speaking as well as some great shows creatively.”

She came up the ranks, a key gig being landing a job as an assistant editor on the NBC series *The Blacklist*. “I got my foot in the door and moved upward there, becoming an editor, which was a great experience. I left for the opportunity on *The Assassination of Gianni Versace*.”

As for what’s next, Greene is embarking on *Tell Me A Story* from series creator/writer/producer Kevin Williamson. Greene described the show as a revisiting of fairy tales in a modern-day, gritty New York. The editor is currently cutting episodic work for *Tell Me A Story*, directed by Liz Friedlander.



Photo by Ben Mickshaw/courtesy of FX

### Darren Criss as Andrew Cunanan in *The Assassination of Gianni Versace*

Meanwhile, it was another Minahan-directed episode of *Versace: American Crime Story*; “House By The Lake,” which garnered editor Westerman her Emmy nomination. In an earlier installment of this Road To Emmy series, Minahan described this particular episode as “a psychological thriller” in which

Minneapolis architect David Madson (portrayed by Cody Fern) is forced to go on the run with Andrew Cunanan (Darren Criss), the man who murdered at least five people, including fashion designer Versace, Madson, and Chicago tycoon Lee Miglin. “This episode had a really

Continued on page 12

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# VFX For Stranger Things

Continued from page 11

intense emotional through line,” assessed Minahan. “To me, it’s sort of where the show begins to explore deeper themes of hate and homophobia. We get into the core of the series through the eyes of David and Andrew.”

The inherent challenge throughout the show, continued Minahan, was “depicting real people’s lives, particularly the victims.” This necessitated Minahan having to maintain a delicate balancing act between his role as a dramatist while still honoring these real-life characters. “It was important to me that the show be compelling and that people would want to follow our story, but at the same time we had to be respectful of the victims as individuals as well as their families. I feel we told the story in a way true to the lives of these people.”

There was also painstaking research to accurately depict the events. For example, Cunanan’s first murder victim was Jeffrey Trail (Finn Wittrock) with Minahan and his compatriots turning to forensic photography and police reports “to imagine the blocking of the crime and where it took place.”

Westerman shared, “I feel that the hardest thing was cutting ‘House By The Lake’ down to the proper length. The director’s cut was an hour and 20 minutes and I was in love with all of it. It felt like a movie. It was challenging to pare it down for time and story purposes.”

Helping her immeasurably was a productive working relationship with composer Mac Quayle who had a hand

and bring it back. I’d work with him and give him something else to consider as we teamed to create the right vibe and tension, promoting in the edit an understanding of why David didn’t run out of



**Paul (I) and Christina Graff**

the apartment after Andrew killed Jeff. We did everything we could to advance the story and help set the mood.”

For Westerman, *The Assassination of Gianni Versace* taught her a valuable lesson. “At first, I was a little bit afraid about working on a project involving Versace. Fashion is not my world. But I needed to get out my comfort zone and embrace the challenge. I told myself, ‘I can do this.’ What I learned is that this was a human, emotional story that needed to be told with empathy. Even for a Killer like Andrew, at times you feel empathy for him, seeing him as conflicted as he is. This wasn’t about fashion but as Ryan Murphy said, ‘homophobia.’ Humanity and emotional storytelling are what an editor lives for.”

Westerman is now well ensconced in Murphy’s world, having cut installments of *Pose*, a show he co-created for FX Networks. And in the offing for Westerman is *The Politician*, Murphy’s first show for Netflix.

## Stranger Things

Sr. VFX supervisor Paul Graff recently earned his eighth career Emmy nomination while his wife, sr. VFX producer Christina Graff picked up her second on the strength of the “Chapter Nine: The Gate” episode of *Stranger Things* (Netflix).

The Graffs won the Emmy in 2008 for their work on *John Adams*. Paul Graff’s prior wins were for *Black Sails* in 2014,

Continued on page 13



**Shelly Westerman**

in creating the needed mood and atmosphere. Music helped to create the tension. We would go back and forth. What do you think? He would take off with it

## Blackmagic Design, Apple Team On Blackmagic eGPU

Blackmagic Design introduces the Blackmagic eGPU, a high performance graphics processor for pro creative software such as DaVinci Resolve, 3D games and VR. Designed in collaboration with Apple, the Blackmagic eGPU features a built-in Radeon Pro 580, two Thunderbolt 3 ports, HDMI 2.0, 85W of charging power and four USB 3.1 connections. It comes in an integrated design that brings high-end desktop class graphics processing to MacBook Pro



*The Blackmagic eGPU*

for professional video workflows, 3D games and immersive VR. And, the Blackmagic eGPU is the first to support Thunderbolt 3 displays.

Created to address the needs of professional video editors, Hollywood colorists and visual effects artists who need to remain mobile, but want the power of a desktop class GPU added to their MacBook Pro, the Blackmagic eGPU is flexible and simply plugs in via Thunderbolt 3, so users can benefit from improved graphics performance and acceleration of computational tasks. It’s perfect for speeding up professional creative application workflows including editing, color correction and visual effects with DaVinci Resolve.

The Blackmagic eGPU adds the performance customers need to make the latest 3D games and VR look increasingly realistic. That means customers will get higher resolution images, higher frame rate gameplay, better lighting and more detailed textures for truly immersive experiences, even on a laptop computer. Customers running DaVinci Resolve 15 can expect increased performance for editing with more real time effects, color corrections with more nodes and spectacular ResolveFX such as film grain, light rays, blurs and more.

## Cooke To Bring Lens Innovations To IBC

Cooke Optics will present its latest lens ranges and focal lengths on Stand 12.D10 at IBC 2018 running from Sept. 13-18. The 65mm Macro and 21mm lenses for the Panchro/i Classic range are now in production and will be available for demonstration for the first time on the stand, along with lenses from the S7/i, miniS4/i, Anamorphic/i, Anamorphic/i SF and families.

“It is 20 years since we built our flagship S4/i prime lenses, which are still in demand and back-ordered to this day,” said Les Zellan, chairman, Cooke Optics. “I’m very proud of what we have achieved since then, launching a further seven lens sets—all designed and built from the ground up for industry use—that give cinematographers incredible choice while retaining our famed ‘Cooke Look’ across the range. While it’s nice to look back for a minute, the Cooke team and I are fully focused on the future, with a new range to launch at IBC and more innovations to come.”

The S7/i Full Frame Plus lens range was the first large format lens set on the market, and has been purpose-built to cover the new full frame cinema camera sensors up to the full sensor area (46.31mm image circle), including the RED Weapon 8K, ARRI ALEXA LF and Sony Venice.



*A Cooke Optics S7/i lens*

Panchro/i Classic prime lenses offer the vintage look of the beloved Speed Panchros but with the benefit of modern housing, mounts and glass.

The Anamorphic/i 45-450mm T4.5-22 zoom lens features 10x zoom front anamorphic, 5’10” MOD from image plane and 3’11” close focus from the front of the lens.

Anamorphic/i SF (“Special Flair”) lenses features a coating that provides even more of the flare, bokeh and other aberrations synonymous with the anamorphic look. The miniS4/i range delivers smaller, lighter lenses that offer the same resolution, optical quality and reliability as the S4/i, but at a lower price. The 5/i family offers T1.4 speed and a focus ring that illuminates when you need it, as well as superb optical and mechanical performance, control of flare, distortion, veiling glare and spherical aberrations at full aperture.



## The Graffs, Michelle Cole Reflect On Emmy Noms

Continued from page 12

*Boardwalk Empire* in 2011 and *The Triangle* in 2006.

*Stranger Things* marks the Graffs' first Emmy nomination in the marquee Outstanding Special Visual Effects category, putting them in a field of nominees which includes such shows as *Altered Carbon*, *Game Of Thrones*, *Lost In Space* and *Westworld*.

Previous noms and wins for the Graffs were generally for Outstanding Visual Effects in a Supporting Role. "It's cool to be in the heavyweight group thanks to what our team did on *Stranger Things*," said Paul Graff. "But it was also cool to be up for the Supporting Visual Effects Emmy because those effects are invisible. If

too have to suspend disbelief, particularly the closing of the gate by Eleven (Millie Bobby Brown). This final sequence of closure unfolds in the lift chamber. A cage suspended in studio on a soundstage is what the Graffs and their ensemble had to work with—surrounded by three panels of blue screen on rollers. They created a thin membrane-type gate separating two worlds—captured in a brilliant display of power and visual effects.

Advanced storyboards mapped out the scene—and they are remarkably spot on to what is depicted in the episode, related Christina Graff.

"Chapter Nine: The Gate" contained 400-plus physical effects shots, accounting for more than 20 minutes of the epi-



Miles Brown (I) and Marsai Martin in "Juneteenth" episode of *black-ish*

again until they were just right. "It's like a molding process. We were sculpting each shot," said Paul Graff.

As for the biggest takeaway from their experience thus far on *Stranger Things*—which began at the outset of season two—Paul Graff said, "Be bold. Risk something. You have to risk something to get something really cool. At the same time, you need to keep things simple as much as possible—and you have to be flexible."

For Christina Graff, a prime takeaway or lesson learned from *Stranger Things* is simply "to trust my instincts. If the chemistry works and is right within the creative team, we're able to pull off whatever we undertake."

*Stranger Things* garnered a dozen Emmy nominations this year.

### black-ish

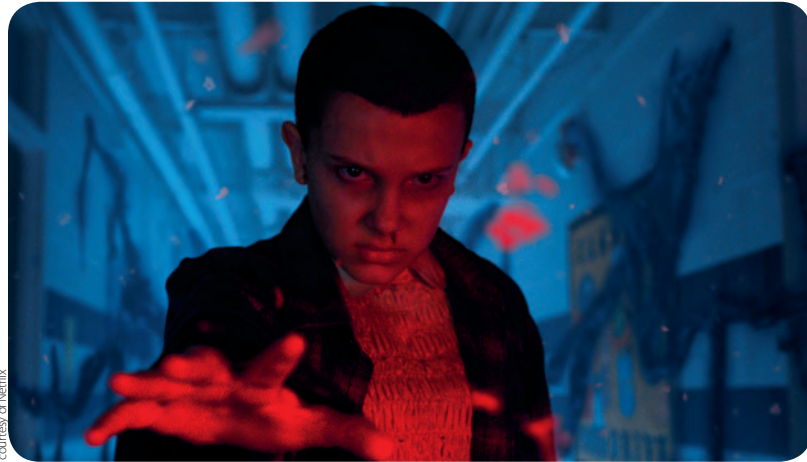
On the basis of the "Juneteenth" episode of *black-ish* (ABC), costume designer Michelle Cole picked up her fifth career Emmy Award nomination.

Cole's first four noms came for her work on *In Living Color*—in 1991, '92, '93 and '94. She broke in as a costume designer on that variety series and recalled how meaningful it was to attain that TV Academy recognition right out of the gate.

Fast forward to today, some 24 years later, and Cole has returned to the Emmy nominees' circle. "It feels different this time around," she assessed. While the nomination is still most gratifying, this time it comes after two decades-plus of work, the attainment of professional maturity and a wealth of experience spanning assorted shows (*The Soul Man*, *The Bernie Mac Show*, *Grimm*, *Love Bites*, *Three Sisters*, *Kickin' It*). "It almost seems like a spiritual journey, to get this latest nomination," she shared.

The new Emmy nod is in the Outstanding Contemporary Costumes category but there's a decided period piece orientation to Cole's contribution to the

Continued on page 14



Millie Bobby Brown in *Stranger Things*

you've done your job right, the audience doesn't even realize there's any effects work involved."

While effects are critical to telling the story of "Chapter Nine: The Gate," they

sode. Though under a time crunch, the Graffs and their team paid meticulous attention to each shot. The effects contingent played with varied shoot elements, working through scenes over and over

## The SHOOT Behind The Scenes Photo Contest Summer 2018 Edition Now Open for Entries BTS.SHOOTONLINE.COM

This Winter Edition winning shot, by unit stills photographer John Platt, captured 3rd AD Joe Popplewell and actors on the second unit set of *Hacksaw Ridge* awaiting instructions on location in Camden, Australia.





# Cole's POV On Costumes

Continued from page 13

"Juneteenth" episode which, per *black-ish* creator Kenya Barris' vision, takes us back to the celebration in 1865 when slaves were freed in the U.S. Cole did extensive research pertaining to this historic era. "It's a period I first studied in college. It's part of my history. In going back, I again saw pictures of lynching. It's emotional.

The costumes for the *black-ish* episode began to take shape. Cole aged the clothing, over-dyed the costumes including the choir robes, finding the right shoes for the actors once the choreography was devised, including the right kind of pants to accommodate the dancing performances. Cole said that the feature film *The Color Purple*, which too had its share of dancing, was among the sources of inspiration she tapped into for this *black-ish* episode.

Cole also credited her team—assistant costume designer Delores Ybarra and costume supervisor Devon Patterson—for what they brought to "Juneteenth" and the show as a whole.

"I've always said it takes a village to do this," related Cole. "Delores and Devon are part of my village."

The artisans have a shorthand with one another—Cole has collaborated with Ybarra for some 10 years, and with Patterson for six. Especially de-

lightful for Cole is that "Juneteenth" marks the first Emmy nomination for both Ybarra and Patterson.



Costume designer Michele Cole

While Cole's Emmy nominations for *black-ish* and *In Living Color* are far apart chronologically, there is a connection between the two shows.

For *In Living Color*, Cole got the chance to work with writer Larry Wilmore. Their professional collaborative relationship blossomed, leading to his gravitating towards her for other projects, including *The Bernie Mac Show*. And as an executive producer and writer on *black-ish*, Wilmore again thought of what Cole could bring to the party. He introduced her to series creator Barris, the two struck up a rapport and Cole became an integral part of the *black-ish* ensemble.

*Black-ish* scored five Emmy nominations this year.

*This is the 13th installment in a 15-part series that explores the field of Emmy contenders, and then nominees spanning such disciplines as directing, cinematography, producing, editing, music, production design and visual effects. The series will then be followed up by coverage of the Creative Arts Emmys ceremonies on September 8 and 9, and the primetime Emmy Awards live telecast on September 17.*



A scene from the "Juneteenth" episode of *black-ish*

## Hot Locations

### Global Production Network Marks 15th Year Anniversary

Global Production Network (GPN), which connects producers and production houses with a network of top-level production services companies internationally, is marking its 15-year anniversary. And while there have been varied changes in the worldwide production scene over that span, GPN founder/president Harry Tracosas said that certain constants have remained which have served his clients well, in turn contributing to his company's longevity.



Harry Tracosas

For one, GPN thoroughly vets each of the production services companies and people in its network. "That's the basis of what we do, making sure that our clients will get what they need on both a production level and a human level," said Tracosas. "We provide them with a safety net, keeping them out of harm's way while getting them what they need to successfully deliver their production."

To ensure that success, GPN does much up-front research, providing its clients with such info as comparative country production costs, the availability of ethnically diverse talent, country infrastructure and logistics, talent buy-out costs and comparisons, and the ability of a single country to afford projects the looks available in multiple nations.

In recent months, GPN clients have produced projects in assorted countries including work for Aleve, Hyundai and Fage Yogurt in Chile, adidas and Samsung in China, Apple and Hyundai in Croatia, Panadol in Denmark, Mercedes-Benz and Nokia in Dubai, Coke and Opel in Estonia, L'Oreal in Ireland, Apple in Kenya, Centrify in Poland, Marriott in Singapore, Budweiser in Spain and Thailand, and Sony in Uruguay.

Tracosas noted that some countries are gaining momentum as there's been a recent call for more remote places than he's had in the past. Asia, he shared, is gaining in popularity, including Vietnam, Laos, Cambodia, the Philippines, Myanmar, Indonesia and Sri Lanka. GPN clients in the U.S., Germany and France have as of late opted to produce in these and other Asian locales.

And while South Africa, Spain and the Czech Republic continue to attract business, other lesser known sites are being discovered. Tracosas cited Estonia as an example—with clients in the U.K., France and Germany jumping over there for diverse looks as well as cost savings in budget-challenged times.

### Motion Picture Academy Adds 5 LMGI Members

Five Location Managers Guild International (LMGI) members have just joined The Academy of Motion Picture Arts and Sciences (AMPAS) class of 2018. Robin Citrin, Mike Fantasia, Ilt Jones, James Lin and Emma Pill—having distinguished themselves by their creative contributions to theatrical motion



Robin Citrin

pictures—have joined the highly collaborative Designers Branch of the Academy. They are welcomed in good company by fellow LMGI and established Academy members, Lori Balton, Kokayi Ampah and Elston Howard.

"This is a powerful acknowledgment of the talent, creativity and the vital role location professionals bring to the design team. With this announcement, the number of LMGI members accepted into the Academy grows to eight," said newly appointed LMGI president Mike Fantasia.

Citrin's credits include *The Aviator* and *Rain Man*; Fantasia has worked on *Munich* and *Memoirs of a Geisha*; Jones on *Black Panther* and *The Dark Knight Rises*; Lin on *Captain America: Winter Soldier*, and *Wonder Woman*; and Pill on *Spectre* and *Blade Runner 2049*.

Founded in 2003 as a non-profit corporation, LMGI is an organization of experienced career professionals in the motion picture, TV, commercial, and print production industries. LMGI members are dedicated to the establishment of professional standards of personal conduct and business ethics. The Guild supports the formation of strong links with business members, governmental agencies and local communities. The Guild promotes awareness of the goals and achievements of members to the general public and within the industry.



# John Leverence

*TV Academy's sr. VP of awards reflects on this year's crop of primetime Emmy-nominated commercials*

**By Robert Goldrich**

Our annual tradition continues with SHOOT sounding out John Leverence, sr. VP of awards at the Academy of Television Arts and Sciences, to get an entertainment industry POV on the spots nominated this year for the primetime Emmy which are: Procter & Gamble's "The Talk" directed by Malik Vitthal of The Corner Shop for BBDO NY; P&G/Tide detergent's "It's a Tide Ad" helmed by the Traktor collective for Saatchi NY; the Monica Lewinsky anti-bullying PSA "In Real Life" directed by Win Bates via BBDO Studios for BBDO NY; Apple's "Earth: Shot on iPhone" from TBWA\Media Arts Lab; and Amazon's "Alexa Loses Her Voice" directed by Wayne McClammy of Hungry Man for Lucky Generals.

The latter, which debuted on the Super Bowl this past February, shows what happens when news breaks that Amazon's personal digital assistant has lost her voice. Thankfully Amazon has a backup plan with celebrity stand-in voices at the ready—from Gordon Ramsey to Rebel Wilson, Cardi B and Sir Anthony Hopkins. The plan works—kind of.

The "Shot on iPhone" campaign first debuted in 2015 showcasing the photos and videos of iPhoneographers around the world. This year's

Emmy-nominated piece—"Earth: Shot on iPhone"—was a timely love note to the planet and a reminder that our environment is precious.

Lewinsky's PSA serves as a powerful exploration of bullying by recasting the issue and asking the question: "If this behavior is unacceptable in real life, why is it so normal online?" The film portrays people publicly acting out real online comments to illustrate that at the receiving end of every comment is a real person. While the bullies and the recipients of denigrating talk in the PSA are actors, those who intervene to stop the bullying are real people.

"It's A Tide Ad" hijacked the 2018 Super Bowl by turning seemingly every commercial into a Tide ad.

And "The Talk" is part of P&G's continuing My Black Is Beautiful initiative. The piece features different African-American parents having "The Talk" with their kids about racial bias and how it can make life more difficult—and at times even more dangerous.

The primetime commercial Emmy winner will be announced and honored on Sept. 8, the first of the two-day weekend Creative Arts Emmy Awards proceedings in Los Angeles.



**SHOOT:** What stands out for you in this year's crop of Emmy-nominated spots?

**Leverence:** Several commercials share a certain amount of "Will anyone intervene with help?" kind of question.

First, we have "Earth: Shot on iPhone" with Carl Sagan narrating from his book ("Pale Blue Dot"). He's asking very poignant questions here and a passage conveys that there's no hint that anyone is going to save us from ourselves. In essence, the message is we need to be kinder to one another, more responsible about our planet. We see the sheer beauty of Earth along with the jeopardy our planet is in.

That ecological message ties in with "In Real Life" in which the bullies and the people being bullied were actors. Yet complete strangers—not actors—intervened when they saw someone being bullied, looking to save people from those who are menacing and problematic. The questions are being asked like, will anyone come to save us? Will anyone intervene? We need to get involved—just as in the iPhone commercial to save our planet, and in real life to save ourselves and those being bullied and victimized.

In two different commercials, Academy voters have honed in on this ques-

tion, with a hopeful answer in the case of complete strangers getting involved to aid those who are being bullied.

There's also a deep social consciousness to "The Talk" which was taking place in a solid middle class familial sort of way. We're in a mainstream middle class world where concerned parents are looking to protect their children. Racism and racist remarks are another form of bullying—and it can be dangerous.

**SHOOT:** Do you see more empathetic messages now being recognized by Academy voters.

**Leverence:** I think we've seen this in different forms both recently and in years past. Recently we had the (2016 Emmy winner from the Ad Council) "Love Has No Labels" where people would interact behind a large X-ray machine. As the skeletons kiss and dance, viewers mentally fill in the blanks. When unexpected people step out from behind the screen, including a loving gay couple and someone with Down syndrome, the surprise gives viewers a simple demonstration of their implicit bias—and often leads to their acceptance of others. The "people are people" message has been embraced by

Academy voters.

Earlier, we had the very empathetic Budweiser ads over the years which tug at the heartstrings—like a lost puppy menaced by a big wolf. We feel a caring and an empathy but now those feelings are part of more socially relevant situations. Instead of a puppy being in peril, we see a black girl hearing racist comments like "you're pretty for a black girl."

These ads put a lump in your throat but now they involve bigger issues—bullying, racism.

There's also the comparison between the mom giving her daughter "The Talk" in the car ("This is not about you getting a ticket. This is about you not coming home.") and the dad giving his daughter a cautionary talk in the Subaru commercial a few years back, the one where sometimes he's talking to his grown daughter and sometimes she is his

little girl. There's a Black Lives Matter sea change between those two "talks."

**SHOOT:** What's your take on the nominated ads for Amazon Alexa and Tide?

**Leverence:** Tide reaches into everyone else's ads. This is not a beer ad. It's a Tide ad. This is not a Midas Mufflers ad because the mechanic's shirt is clean—it's a Tide ad. It's sort of an invasion of other people's space. It's a conscious breaking of the fourth wall. Academy voters seem to appreciate this kind of playfulness.

There's also a form of intrusion in the Alexa ad. Alexa can be a little bit creepy. She always seems to be listening. She's always there. There's a certain intrusiveness. But the commercial recognizes the underlying kind of creepy factor about devices like that. The commercial is parodying and having fun with all that.

"These ads put a lump in your throat but now they involve bigger issues—bullying, racism."







Tim Ives



Shooting *Stranger Things*



*The Marvelous Mrs. Maisel*



Tobias Datum on the set

## Lensing *Stranger Things*, *Mrs. Maisel*, *Mozart in the Jungle*

Reflections from Emmy-nominated DPs Tim Ives, M. David Mullen, ASC and Tobias Datum

By Robert Goldrich

One DP just earned an Emmy nomination for the second consecutive year in recognition of his work on *Stranger Things* (Netflix).

Another garnered his first career Emmy nod on the strength of *The Marvelous Mrs. Maisel* (Amazon).

And a third DP also has the distinction of having just attained his second Emmy nomination in as many years, both for episodes of *Mozart in the Jungle* (Amazon).

Here are insights from cinematographers Tim Ives, M. David Mullen, ASC and Tobias Datum.

### Tim Ives

Tim Ives shares his most recent Emmy nomination in the Outstanding Cinematography for a Single-Camera Series (One Hour) category with his talented colleagues on *Stranger Things*.

"I wouldn't be a nominee if not for the production design, wardrobe, makeup, so many others," said Ives. "Production designer Chris Trujillo, for example, created amazing sets which we took full advantage of in season two. It was a concerted effort on everyone's part."

Ives' recent nod was for the "Chapter One: MADMAX" episode kicking off season two. His first career nom came in 2017 for the *Stranger Things* episode "Chapter Eight: The Upside Down."

Reflecting on "Chapter One: MADMAX," Ives shared, "Starting on season two of *Stranger Things*, we realized we had a hit on our hands—a show bigger than we ever could have imagined. We

photographically wanted to move the show forward but in a way that didn't betray our fans' trust. The Duffer brothers (series creators/directors/writers/EPs Matt and Ross) wanted to add a little more color. The first season was darker in tone. For season two, we wanted to retain the scariness and horror but with a little more fun, warmth and color saturation—and that was reflected in the lighting, texture, wardrobe and production design."

Ives feels blessed to have gotten the opportunity to lens *Stranger Things*, recalling that the Duffer brothers were picky about choosing DP talent for the show.

"I had done four or five seasons of *Girls* for HBO, which is quite a different looking show than *Stranger Things*. But somehow the brothers saw something," related Ives. "They loved *Girls*, and the choices we made on that series appealed to them. They believed in me 110 percent that I could make this leap into a different kind of photography. We had done a Skype phone interview and just connected. They didn't feel they were taking a chance on me. They knew I could do the job. To be able to film a nostalgic 1980s' piece appealed to me—my '80s include influences like Steven Spielberg and (famed cinematographers) Allen Daviau and Nestor Almendros.

Key to Ives' approach was remembering his roots—and his curious vision as a child. "My eye was trained when I was quite young. As a child, I had a simplicity about how I looked at things. And I tried to remember that look and feel when filming because most of *Stranger Things*

is seen through children's eyes. I don't want it to feel like we're looking through an adult's eyes."

Having made his initial industry mark years ago for his lensing of music videos—including high-profile work for The Beastie Boys, Jewel and Counting Crows—Ives hearkens back to one in particular that for many would seem obscure, "Wonder" for Giant Sand and Victoria Williams (directed by Laura Levine).

Produced on a shoestring budget and shot in a desert setting, the "Wonder" video has, said Ives, "a childlike quality and feel" akin to what he captures for *Stranger Things*. "It's not slick and sophisticated but has a heart and soul to it that has the spirit of what is very much a part of *Stranger Things*."

Helping to build upon that spirit for the series is a simple, direct approach. "We never move the camera just for the sake of moving the camera," said Ives. "The Duffer brothers believe in this as well. Every camera move has an intent to properly tell the story. We figure out the protagonists in each scene and look at it from their perspective. We don't go by the numbers. For me, it's all about keeping it simple and trusting your instincts."

Ives decided on the RED camera line for *Stranger Things*. Season one he deployed the Red Epic body with Dragon sensor, capturing 6K with a 4K extraction. Paired with the RED were Leica Summilux C Series lenses. "Netflix requires at least 4K which ruled out some cameras that didn't have that option back then," related Ives. "We wanted a filmic

look, nothing too crazy sharp. The Leica lenses had a softness to them. We tested them for the Duffer brothers and liked the results."

For season two, Ives gravitated to a Red Weapon body with helium sensor (*Stranger Things* was one of the first shows to use this sensor), capturing 8K with 6K extraction and again using Leica Summilux C Series lenses.

And for season three, Ives has embraced the Red Monstro (Brain) large format sensor. 8K with 6K extraction, and Leica Thalia lenses.

Ives said he's been fortunate over the years—starting out with being able to shoot modestly budgeted music videos on occasion "not for commercial sake but for love of the song and the band." He also felt lucky getting to work on *Girls* with series creator/director/actress Lena Dunham "who couldn't be more gracious" and "who taught me a lot despite being a lot younger than I am." And now he's privileged to work on *Stranger Things* which is "a phenomenal experience, one I may never have again."

### M. David Mullen, ASC

With 14 Emmy nominations, the most ever for an Amazon Prime series, *The Marvelous Mrs. Maisel* continues its impressive awards season showing, which already includes two Comedy Golden Globes (Best TV Series, and Lead Actress for Rachel Brosnahan in the title role as a 1950s New York Jewish wife and mother who pursues stand-up comedy following the breakup of her marriage). Brosnahan



# CINEMATOGRAPHERS & CAMERAS

also won a Critics' Choice Award for Best Actress in a TV Comedy Series.

Among the Emmy nominations garnered by *Mrs. Maisel* are Best Comedy Series, Best Writing and Directing for Amy Sherman-Palladino, Lead Comedy Actress for Brosnahan, Supporting Comedy Series Actor (Tony Shaloub as Maisel's beleaguered father), Supporting Comedy Series Actress (Alex Borstein as Maisel's manager), and Outstanding Cinematography for a Single-Camera Series (One Hour).

The latter nominee is M. David Mullen, ASC for his lensing of the series pilot. This marks Mullen's first career Emmy Award nomination.

His TV work over the years includes such shows as *Westworld*, *Get Shorty*, *Smash*, *Mad Men*, *Big Love*, and the pilot for *The Good Wife*.

Mullen made his first mark in the indie feature film arena, in which he continues to be active. Mullen was nominated for two Best Cinematography Independent Spirit Awards—for *Twin Falls Idaho* in 2000 and *Northfork* in 2004. *Twin Falls Idaho* and *Northfork* are two of the eight features Mullen has shot for director Michael Polish.

Mullen initially connected with Palladino for *Mrs. Maisel* through a mutual collaborator—director Jamie Babbitt who teamed with *Gilmore Girls* creator Palladino on numerous episodes of that series. Mullen had lensed a short film, a feature and episodic TV—including *United States of Tara* and *Smash*—for Babbitt.

"Jamie brought me together with Amy and that's how the opportunity came about on the pilot for *Mrs. Maisel*," recalled Mullen who was drawn to the story and the chance to do a period show.

In terms of capturing 1950s New York, Mullen credited the talent of several artisans, including fellow nominees on the show, production designer Bill Groom and costume designer Donna Zakowska. "We sort of referenced 1950s advertisements and movies—the costume and production design were spot on. Our approach was what I'd describe as 'aggressively pastel,' offset against neutral backgrounds, which tends to get those colors subtly noticed. This also helped to make the look a little more romantic, taking the sharpness off the digital camera."

Mullen's choice of camera was the ARRI Alexa for "its pleasant dynamic range, which feels more like film to me. The camera has a 3.4K sensor. We recorded at 3.2. We had the fear that things might look too sharp. We tested extensively and found that the Alexa—with Panavision Primo lenses—gave us a look not ridiculously sharp but pleasantly sharp."

Mullen stressed that ultimately the cinematography has to do justice to the writing and actor performances which are stellar on *The Marvelous Mrs. Maisel*. "From my end the job is to keep the energy level and camera movement that drives the show forward. In some respects, the approach is one shot like a theatrical play except we are moving the camera quite a bit as actors have to perform the whole scene from top to bottom."

Mullen said he ideally likes to shoot a mix of TV and independent features. Among his most recent indie movies was the Anna Biller-directed *The Love Witch* which he described as a stylized story driven by the Hitchcock spirit. Mullen goes back with Biller to their days as students at Cal Arts where he shot a short film for her.

"From the start, we shared a fascination with early color cinema of the 1950s and that has marked our collaborations," he related.

At press time, Mullen was in the midst of season two of *The Marvelous Mrs. Maisel*.

## Tobias Datum

For the second consecutive year, DP Tobias Datum's work on *Mozart in the Jungle* has earned an Emmy nomination for Outstanding Cinematography for a Single-Camera Series (Half-Hour), this time for the "Ichi Go Ichi E" episode in which Rodrigo (Gael García Bernal and Hailey (Lola Kirke) experience, right before leaving Japan, a traditional tea ceremony where they learn about themselves. Series co-creator Roman Coppola directed the episode.

A cultural experience of beauty, presentation and showmanship, the tea service serves as a catalyst for Rodrigo and Hailey to take journeys in their own minds through a surreal forest occupied by friends, former lovers and mirror versions

of themselves. To facilitate the individual journeys of Rodrigo and Hailey, Datum mapped out and executed camera moves that took full advantage of inventive sets.

"Tea room walls fold down and the floor slides down into a forest, with lighting devised in a way that feels like filmed theater," related Datum. "Roman is a very experienced and savvy filmmaker

film starring Lily Tomlin, written and directed by Weitz. "I shot *Grandma* right before they did the pilot for *Mozart in the Jungle*. Paul asked me to come on board," recalled Datum.

"At first I wasn't quite sure. I didn't know exactly what the show would be. I finally said yes and am grateful I did. It became a living and evolving thing, re-



Tobias Datum (standing) with Lola Kirke (l) and Gael García Bernal

and artist. He together with production designer Loren Weeks came up with a pretty amazing design for stage and set. I worked in conjunction with them, figuring out camera movements and lighting design. And then choreography comes into play, particularly when two Rodrigos show up."

ARRI's Alexa has been the camera of choice for the show since season two. "It has a much more organic look than other cameras out there at this point—and a most solid workflow," explained Datum who got the opportunity to lens *Mozart in the Jungle* due to a working relationship he had with series co-creator/director/producer/writer Paul Weitz. Datum had earlier lensed *Grandma*, a feature

ally. Everybody on the show has become really dear to me, a filmmaking family."

That familial bond has been Datum's biggest takeaway from his experience on *Mozart in the Jungle*.

"For a show this special, you learn to really appreciate the people you are spending all this time with," Datum observed. "The chemistry on this show allows you to be yourself. You don't have to keep your guard up. And that's the nicest way to make films. It's a fantastic feeling."

Last year's Emmy nomination for Datum on *Mozart in the Jungle* came for the episode "Now I Will Sing."

At press time, Datum was in Berlin shooting the Starz dramatic sci-fi thriller series *Counterpart*.

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# A Sense of Purpose, The Need For Inclusion

Agency creatives, execs provide food for thought, reflections, predictions, assessments of the industry's journey thus far in 2018

A SHOOT Staff Report

Craig Allen, head of integrated production, Venables Bell + Partners, observed, "It's impossible to ignore today's polarized society and the current state of distrust and uncertainty in the US, which affects who we look to for information and inspiration, and how we process messages too. Consequently, this is shifting the role that brands play in our culture and what consumers need from them nowadays, which extends far beyond the products that they sell. It's been great to see many brands rise to the occasion, take a stand on key issues that reflect their values, and do their part to create positive change. It seems that the brands that don't take an active role will quickly become irrelevant."

Allen's comments were made in response to SHOOT's Mid-year Survey of ad agency creatives and producers. And they underscore a prevalent notion in feedback we received—that brands need to stand for something, that there's a greater sense of purpose involved in brands determining and then conveying who they are.

Kim Jose, director of content production, KBS, noted, "It's hard to ignore or not feel affected by the erosion of truth that's caused push back against social media. Our current state of (political) affairs is inspiring content makers to find ways to tell truthful stories now that we are living in a time when it takes digging and persistence to find

what's real. Risks are being taken and audiences are craving and supporting stories of inclusion and human connection. From the LinkedIn campaign 'In It Together' directed by Stacy Peralta to Indie Film Audience Award winners like *Burden* by Andrew Heckler and *The Sentence* by Rudy Valdez, there is proof that there is an audience for independent voices to tell personal, diverse stories.

"Representation and inclusion is what the people want and

brands to big box office film franchises are responding. The hope is we keep seeing more of this."

Christine Lane, senior-VP, executive producer-Innovation at McCann New York, related, "It's inspiring to see more purpose and authenticity in work and for these campaigns to be celebrated beyond the context of cause marketing. I expect living and communicating a brand's values in every piece of work will become the norm rather than the one-off and content that documents what a brand is doing will be on the rise."

Roger Camp, partner and chief creative officer at Camp + King, said, "The world is fucking crazy right now. Between the divisive negativity and the fake news, the creative community will look for, and reward, those who use creativity to solve a client's problems in ways that add some goodness, and light, back into the world."





# MID-YEAR REPORT CARD

## Diversity, inclusion

Beyond addressing the world's ills, the ad community has issues of its own to deal with. Kevin Botfeld, executive creative director, 22squared, affirmed, "Diversity and inclusion is dominating conversations right now in the industry. As a whole, advertising is embarrassingly behind on all fronts. It's our duty to reflect the values and perspectives of our consumers – within our work and our workforce. But more importantly, if we give our work a diverse voice, the work will be so much more impactful. And if we don't change rapidly, as an industry, we'll start to see brands and companies forcing agencies to change. It's either that or move on."

Karen Costello, chief creative officer, The Martin Agency, said, "Many significant things have happened in 2018, but it would be impossible to ignore the #MeToo movement and what it has done to open the eyes of companies and people everywhere to the pervasive culture of sexism, harassment and abuse, and the inequitable power structures that cultivated and perpetuated it. The reckoning that needed to happen for so very long, happened. And although many of us would say change is not happening fast enough, it is indeed happening and the ad industry along with many other industries, will be fundamentally altered. For the better."

Joe Johnson, executive creative director, Publicis NY, commented, "I love that awards shows are devoting increased attention to making the world a better place with the creation of awards like the Glass Lion and D&AD Impact, etc. But I'm even

more interested in solving the problems within our own industry. Organizations like Free the Bid and Time's Up Advertising are way overdue. I think real change is finally coming."

Christian Hughes, president of Cutwater, noted, "We always have diversity top of our mind. When we hire we always look for a cross section of talent to interview on many dimensions. Ultimately we hire the best person for the job. The gender balance within our agency is good. This year we are looking to establish an internship program that sources talent from different communities and areas that have more diverse cultures. We want to open the door to our company and industry to talented people who may not know much about it."

KT Thayer, creative director at CP+B, suggested a different POV on inclusion. "There is a need to find new perspectives, new ways of thinking and new ways of telling stories. That is what everyone is looking for in entertainment and advertising, anyway. That is how work stands out from the rest. If we look at the things we have to gain with inclusion, rather than looking at it solely as a goodwill effort, change will happen much faster."

## Virtual experience, AI

Immersive experiences are also top of mind for several agency artisans. Nathan Phillips, co-founder/managing partner of Technology Humans and Taste (THAT), shared, "This will be a big year for the virtual space because we are about to go cordless. All the headsets are getting external cameras which means we can have

walk-around experiences while our physical bodies are in permanent reality and we are immersed in a virtual experience. So, we'll be really focused on connecting immersive tech back to human experiences with smell, touch and movement. Our goal is to enhance all content and experience in any way we can. Product-wise I'm psyched about the Leap Motion headset and of course magic Leap. We'll buy all the toys, but our focus will always start with creating experiences that require technology, not just the toys that make them possible."

Adam Reeves, director of innovation, Goodby Silverstein & Partners, said, "The explosion of Artificial Intelligence, being applied everywhere from picture recognition to script creation, is astounding. It's a fun playground for creatives—those who don't fear the robots especially. Also, standalone VR is hitting a critical mass. Some of the work being done in that space is astounding, like Alien 'In Utero' from RSA and FOX Studios."

## Q&A

For our Mid-year Report Card, *SHOOT* surveyed a cross-section of agency professionals to gain their observations and assessments of 2018 thus far.

We posed the following questions:

**1) What trends, developments or issues would you point to thus far in 2018 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

**2) What work (advertising or en-**

**tertainment)—your own or others—struck a responsive chord with you and/or was the most effective strategically and/or creatively? Does any work stand out to you in terms of meshing advertising and entertainment?**

**3) Though gazing into the crystal ball is a tricky proposition, we nonetheless ask you for any forecast you have relative to the creative and/or business climate for the second half of 2018 and beyond.**

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

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

**6) What efforts are you making to increase diversity and inclusion in terms of women and ethnic minority filmmakers? How do you go about mentoring new talent?**

Here's a sampling of the feedback we received. Full responses will be posted at *SHOOT*online and appear in the August 10th *SHOOT*>e.dition.

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# MID-YEAR REPORT CARD

## Feedback From Venables Bell, 22squared, Camp+King,

Continued from page 19



**Craig Allen**  
**Head of Integrated Production**  
**Venables Bell + Partners**

1) It's impossible to ignore today's polarized society and the current state of distrust and uncertainty in the US, which affects who we look to for information and inspiration, and how we process messages too.

Consequently, this is shifting the role that brands play in our culture and what consumers need from them nowadays, which extends far beyond the products that they sell. It's been great to see many brands rise to the occasion, take a stand on key issues that reflect their values, and do their part to create positive change. It seems that the brands that don't take an active role will quickly become irrelevant.

3) In today's political and social climate, and with midterm elections approaching, I think many clients will proceed with increasing caution with their marketing and advertising spends. Also, there will be continued pressure to not only have an active voice in culture but to also take actions that instill positive change and resonate with consumers in meaningful ways.

4) Brand messaging that makes a social statement or inspires positive change is one direction of work that's rising to the top at recent awards shows. More "conventional" ads that employ outstanding creativity, innovation and craft will certainly continue to be honored too, but the bar is being raised with work that's doing it all.

5) We are constantly searching out state of the art technology and upgrading the capabilities of our in-house post division, Lumberyard. We've upgraded our messaging and conferencing systems to an integrated collaboration platform with best in class, end-to-end 256 bit encryption. Additionally, we've recently upgraded to a next generation firewall that supports 10Gb/s internet connections allowing us to move more data faster to our clients and vendors when needed.



**Kevin Botfeld**  
**Executive Creative Director**  
**22squared**

1) Diversity and inclusion is dominating conversations right now in the industry. As a whole, advertising is embarrassingly behind on all fronts. It's our duty to reflect the values and perspectives of our consumers — within our work and our workforce. But more importantly, if we give our work a diverse voice, the work will be so much more impactful. And if we don't change rapidly, as an industry, we'll start to see brands and companies forcing agencies to change. It's either that or move on.

2) I once read that our brains are built with a greater sensitivity toward negative news. Psychologists call it "negativity bias." We're seeing this now as we're constantly bombarded with political news, immigration laws, gun violence, climate change, pollution, bullying, and so on. This rise in negativity has given advertising agencies the tension to create some really compelling work for social good. Society needs this. The industry needs this. It's going to take ingenuity, creativity, and innovation to help solve some of these critical societal problems we're facing, and, in some respects, reverse the effects of "negativity bias."

Burger King did a nice job of taking on bullying and net neutrality. Trash Isles was a brilliant idea to confront the country-sized plastic trash build up in the North Pacific Ocean. The Parkland shooting yielded some great work against gun violence in our culture, too. There was just such good work this year, a year we really needed it.

3) From a business lens, we're seeing all the necessary components of machine learning coming together to truly transform how we work on a bigger scale. It's pretty scary, if you think about it, as we inch closer and closer to a singularity. I guess as long we can solve business with creativity, we'll stave off the impending world domination of computers. We can only hope, right?

Creatively, I think we'll see more AR/VR technology influencing our work. The possibilities are endless in this arena and I think we've only scratched the surface on how we can provide valuable information and even entertainment to our consumers. It's pretty exciting because it's an entirely new medium we can create within.



**Roger Camp**  
**Partner & Chief Creative Officer**  
**Camp + King**

1) The world is fucking crazy right now. Between the divisive negativity and the fake news, the creative community will continue to look for, and reward, those who use creativity to solve a client's problems in ways that add some goodness, and light, back into the world.

2) First, I was mesmerized by the Spike Jonze Apple work. Absolutely beautiful. Second, I'm continuously impressed by the KFC campaign. You just get the sense the entire WK team and client are just having fun. It's palpable in everything they do, and it's one of those confident tones that you just don't see much anymore. Beyond the structure of the multiple colonels, the incredibly random stunt/social tactics have me looking forward to seeing what they do next.

4) Causevertising is alive and well and looks to be rewarded for some time to come. Creatively, it's a way to use our collective powers of persuasion for good.

5) This year, we continued building out our Content Lab to keep up with our clients' desires for content on demand. To this end, we've invested in a more robust render engine, so our animators and motion-graphics artists can tackle more complicated projects. We've also added Resolve grading capabilities in our editing suite.

6) We're committed to the Free the Bid nonprofit initiative, and we are thrilled that just under half of our shoots in the last year were helmed by female directors. Internally, 50 percent of our agency partners are women, and more than half of our director-level leadership is female.



## MID-YEAR REPORT CARD

### The Martin Agency and mcgarrybowen



**Karen Costello**  
Chief Creative Officer  
The Martin Agency

1) Many significant things have happened in 2018, but it would be impossible to ignore the #MeToo movement and what it has done to open the eyes of companies and people everywhere to the pervasive culture of sexism, harassment and abuse, and the inequitable power structures that cultivated and perpetuated it. The reckoning that needed to happen for so very long, happened. And although many of us would say change is not happening fast enough, it is indeed happening and the ad industry along with many other industries, will be fundamentally altered. For the better.

2) I am struck by work that creates conversations, especially ones that we might not want to have, but need to. "The Talk" for P+G was one of those pieces of work for me. For a wide swath of people, 'the talk' is not something that existed in their consciousness and that is precisely the point. Empathy, even in :60 doses can be a powerful change agent. It is also a sobering reminder

of how far we have not come, and reminds us all that there is still much work to be done.

3) I cannot overstate the importance of the mid-term elections in November. It may be good. It may be not so good. But I can't imagine it will be neutral.



**Ned Crowley**  
Chief Creative Officer, U.S.  
mcgarrybowen

1) Technology is king. Pairing creativity with tech and data seems to be where the business has moved and is moving right now. Clients and agencies are also pushing to get out into the world and live the brand. We are doing this across all our brands now. A combination of traditional air cover is still needed for many brands. Even with TV, which, contrary to popular opinion, is not dead.

2) We had two things going on this year for Oscar Mayer that straddle the line between marketing and entertainment. One was "Bacoin". We created an actual crypto currency that was backed by bacon. It was a "joke" for entertainment but did very well for the brand and thousands of people actually rode the market.

Another effort that got a lot of attention was the "Weiner Drone." Oscar Mayer changed all their hot dogs by removing all the nitrates and such. It was a big deal for the brand and they went on a mission to "get a hot dog in every hand." We took the idea to a whole other level, and even built new vehicles to get the dogs out to the world. Scooters. Minis, and the Drone. Jimmy Fallon even picked it up, as did many other entertainment outlets. The is a great example of entertainment with a smart marketing purpose. Not just for the sake of entertainment.

4) They tell us that the era of doing "commercials" is over. Sure. There is still attention on craft but it has all mostly moved to brands doing things in the world in the name of their brand. A lot of it is work that leads to a connecting with a social cause. If a brand is just out there trying to creatively market, and not tied to a social cause, they can be overlooked.

Brand actions and creativity paired with new tech and media is where the trend is heading.

*Continued on page 22*

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# MID-YEAR REPORT CARD

## Observations, Assessments From Cutwater, Fancy LLC,

Continued from page 21



**Christian Hughes**  
**President**  
**Cutwater**

1) The convergence of Brand Building and Acquisition or performance marketing as connected and important disciplines. The highly quantifiable nature of performance marketing has seen it prioritized by some clients. They now face increasing CPA's and decreasing ROI's when brand is ignored. Clients are now looking to right size this with the optimal balance.

We have found clients are looking for agencies who understand and can execute both -especially digitally. That means we have to understand the disciplines, plan communications accordingly, produce the appropriate content, buy the media, review the data and interpret the results. And quickly. This makes an agency smarter, more accountable, and actually more creative as you can experiment and see what works quickly.

4) The biggest leap is to see how the creative community has embraced data and used it in new and imaginary ways to connect with more personal and human stories. Probably the best example would be the work Spotify has done using data to analyze listening habits and use this insight to create witty headlines that tap into our moods.



**Joe Johnson**  
**Executive Creative Director**  
**Publicis New York**

1) There has been pressure for several years to reduce both agency fees and production costs, but this year that pressure increased exponentially.

My concern is that talented young people are leaving the business because they see no future for them. Why stay in a business that's down sizing in a booming economy?

That said, I suspect this is the year the industry finally hits bottom.

Because we just can't cut anymore.

Which makes me oddly optimistic that on the other side is a brighter future.

Because advertising really works, and great advertising sells way more product than average advertising.

And that is valuable.

2) I am a big fan of the Project Revoice work that won the Grand Prix at Cannes. Like all great work, it's wonderfully simple. And I loved that it used technology to enable something so deeply human.

Its also an excellent example of the craft of storytelling in film.

I cried like a baby.



**Kim Jose**  
**Director of Content Production**  
**KBS**

1) It's hard to ignore or not feel affected by the erosion of truth that's caused push back against social media. Our current state of (political) affairs is inspiring content makers to find ways to tell truthful stories now that we are living in a time when it takes digging and persistence to find what's real. Risks are being taken and audiences are craving and supporting stories of inclusion and human connection. From the LinkedIn campaign "In It Together" directed by Stacy Peralta to Indie Film Audience Award winners like BURDEN by Andrew Heckler and THE SENTENCE by Rudy Valdez, there is proof that there is an audience for independent voices to tell personal, diverse stories. Representation and inclusion is what the people want and brands to big box office film franchises are responding. The hope is we keep seeing more of this.

4) Art reflects life! The winning spots that I gravitate towards promote social activism or supply undeniable political commentary. Red Cross "Hope", P&G's "The Talk" and Go Gentle, Australia's "Stop the Horror" were honest, raw and absolutely fantastic writing.



**Katie Keating**  
**Creative Director**  
**Fancy LLC**

1) Women's voices are becoming louder. Women are fighting (still!) for ownership of their bodies, they're forming strong communities, they're running for office, they're making change and normalizing talk around important issues. Women are creating a much more open and honest dialog than ever before about everything woman from abortion to sex to menopause to mental illness to everything. Nothing is taboo, nothing is off the table.

As a woman-owned creative agency dedicated to elevating what matters to women, we are running head first into this challenge to help our clients communicate openly and authentically with women, raising awareness and motivation to bring previously "hidden" products and topics (sex toys, lube for vaginal atrophy, adult incontinence, fertility technology, cannabis, etc.) into the mainstream.

5) As a small agency, we're hesitant to add technology that will ultimately complicate our lives in an effort to simplify them. That said, keeping track of all of our projects, managing what could be done when, etc. was becoming overwhelming. So our head of project management has pushed us onto Asana to keep tabs on the work, who's doing what, and who needs to be reminded to do it. I've come to love the sight of that little unicorn flying by as I complete a task!



# MID-YEAR REPORT CARD

## KBS, Publicis NY, We're Magnetic And McCann NY



**Phil Koutsis**  
**Executive Creative Director**  
**We're Magnetic**

1) There is no doubt that the trend of the year is experiential marketing, and it will only continue to be the next big thing that every brand, marketer and agency will look to leverage. That also means we will see more and more clients look to bring experiential to the forefront of their overall marketing strategy and leverage the scale of live experiences through social and content planning.

Another trend that will continue to define 2018 and beyond is how brands are realizing that they can—and should—play a vital role in the world around us if they want to connect with today's modern consumer. As brands find their purpose, they must stay authentic and relevant or consumers will take notice.

Finally, shorter timelines, tighter budgets and project-based work will continue to challenge the old agency model. Those that figure out how to be nimble enough to move at the speed of culture will be the ones that win.

2) I loved the simplicity of McDonald's outdoor campaign that used slivers of the iconic arches as directional signage pointing to the next store. The "Today at Apple" campaign was also a great blend of advertising and entertainment that felt true to the Apple brand. At We're Magnetic, we helped create Netflix FYSEE — an immersive experience that brought to life over 40 Netflix Emmy nominated shows and was programmed each night for over a month, letting judges hear from the creators. It then opened to the public, letting fans get closer to the shows they love. It also played an important strategic marketing role in helping Netflix become the most nominated network at the Emmy Awards for the first time.

5) To us, a highly skilled and motivated team is the ultimate technology, and first and foremost, we're continuing to invest in our people. From consumer insights and research to technical production expertise like architecture and lighting design, it's key to us to have all of these complementary skills in-house, as well as a diverse team that broadens our perspective and creative solutions.

Of course, technology plays an important role in our work too, and we're continuing to invest in the latest 3D software, engineering and architecture programs, and VR/AR tools and devices.



**Christine Lane**  
**SVP Executive Producer - Innovation**  
**McCann NY**

1) It's inspiring to see more purpose and authenticity in work and for these campaigns to be celebrated beyond the context of cause marketing. I expect living and communicating a brand's values in every piece of work will become the norm rather than the one-off and content that documents what a brand is doing will be on the rise.

2) I thought the "Live Looper" music video by The Academic was brilliant. To use a quirk in a new technology to make content more interesting as it progresses was so clever and the teams executed it perfectly.

3) I'm biased here, but I predict (read: hope) that business will continue to push beyond the mediums we're used to seeing in advertising. Who knew that a bus, a sculpture, and an astronaut helmet could communicate a message so perfectly? I think the mediums we use to engage audiences will continue to grow and I'm thrilled to be someone who gets to figure out how to do this.

4) See answer to first question.

5) Forget Tesla, if I had money to burn, I'd go for a BlackFly or Kitty Hawk as soon as they became available. It's mind boggling to me that advances in autonomous cars are happening in parallel to flying cars. And to think, my dad made me drive stick because it would be "useful in the future."

6) It's all about finding the right people who are inquisitive, dedicated, and creative. It's easy to teach mechanics but you can't teach character. When mentoring new talent, I find it's most important to be their support system. The best talent will reach and grow if you give them the space and let them know you're there to support them along the way.

*Continued on page 29*

# SHOOT

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# MUSIC & SOUND

## TITLE

## MUSIC/SOUND

## AUDIO POST

## AGENCY

## PRODUCTION

1



[CLICK HERE TO VIEW SPOT >](#)

AT&T's "Bus"

Barking Owl, West Los Angeles  
Atticus Ross, Jacob Plasse, composers; Houston Fry, arranger; Morgan Johnson, sound designer; Kelly Bayett, executive producer/creative director.

Sonic Union, NY  
Steven Rosen, Mike Marinelli, Paul Weiss, engineers; Justine Cortale, Pat Sullivan, producers.

BBDO New York

Somesuch, London  
Anonymous Content, bicoastal  
Daniel Wolfe, director

2



[CLICK HERE TO VIEW SPOT >](#)

New York Lottery's  
"Odds of Love"

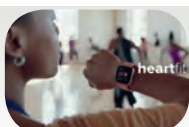
Walker, New York  
Peter Gannon, creative director/partner; Joe Iconis, composer; Abbey Hendrix, sr. producer; Christopher Keyes, engineer; Julianne Wilson, associate producer.  
Sonic Union, New York  
Paul Weiss, sound designer

Sonic Union, New York  
Paul Weiss, mixer

McCann New York

Furlined, Santa Monica, Calif.  
Speck and Gordon, directors

3



[CLICK HERE TO VIEW SPOT >](#)

Fitbit's "Anthem"

Beacon Street Studios, Venice, Calif.  
Beacon Street Studios, composer; Adrea Lavezzoli, exec producer; Lindsey Lerman, producer.  
Lime Studios, Santa Monica, Calif.  
Loren Silber, sound designer

Lime Studios, Santa Monica, Calif.  
Loren Silber, mixer; Susie Boyajan, exec producer.

Grey New York

Park Pictures, bicoastal  
The Mercadantes, director

4



[CLICK HERE TO VIEW SPOT >](#)

Infiniti Motor  
Company's "Konrad's  
World"

JSM Music, New York  
Joel Simon, co-composer, chief creative officer; Seamus Kilmartin, co-composer; Jeff Fiorello, exec producer; Norm Felker, producer.  
Lime Studios, Santa Monica, Calif.  
Matt Miller, sound designer

Lime Studios, Santa Monica, Calif.  
Matt Miller mixer; Lisa Mermelstein, mix engineer assistant; Susie Boyajan, exec producer.

CP+B, Boulder, Colo.

MIZ, bicoastal/international  
Craig Gillespie, director

5



[CLICK HERE TO VIEW SPOT >](#)

RMP/Zexy's "A Million  
Kisses"

Yessian Music, New York  
Michael Dragovic, composer; Brian Yessian, chief creative officer; Michael Yessian, head of production; Marlene Bartos, exec producer.

Yessian Music, New York  
Weston Fonger, mixer

Hakuhodo, Tokyo

AOI Pro, Tokyo  
Hisashi Eto, director

6



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BMW of North  
America's "Relativity"

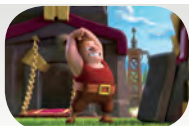
Q Department, New York  
Brian Emrich, sound designer

Lime Studios, Santa Monica, Calif.  
Rohan Young, mixer; Ben Tomastik, assistant mixer

Goodby Silverstein & Partners,  
San Francisco

Serial Pictures, Los Angeles  
John Hillcoat, director

7



[CLICK HERE TO VIEW SPOT >](#)

Supercell/Clash of  
Clans "Hammer Jam"

Butter, bicoastal  
Andrew Sherman, composer/creative director; Ian Jeffreys, exec producer; Kristin Kuraishi, producer.  
Brian Emrich, sound designer

Heard City, New York  
Evan Mangiamela, mixer; Sasha Awn, exec producer

Barton F. Graf, New York

Psyop  
Trevor Conrad, director

8



[CLICK HERE TO VIEW SPOT >](#)

Teleflora's "Cara"

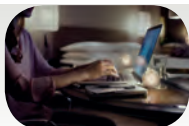
SOUTH Music & Sound Design, Santa Monica, Calif.

Lime Studios, Santa Monica, Calif.  
Loren Silber, mixer; Mark Nieto, audio assist; Susie Boyajan, exec producer

The Wonderful Agency,  
Los Angeles

Wondros, Los Angeles  
Riess|Hill, directors

9



[CLICK HERE TO VIEW SPOT >](#)

Marriott x TED's "What  
Happens"

BANG Music, NY + Prague  
Brian Jones, composer

Townhouse Studios, NY  
Ryan Hobler, final mix engineer

Grey New York  
David Lapinsky, music producer

Skunk London  
Raf Wathion, director

10



[CLICK HERE TO VIEW SPOT >](#)

Purina Mills' "April &  
Dixie" (short)

Music "Rest Get Here" Sharon Irving, singer; Tracy Stingley, producer.  
Rainmaker, Richmond, Va.  
Bob Arno, sound designer

Rainmaker, Richmond, Va.  
Bob Arno, engineer

The Martin Agency,  
Richmond, Va.

Eskimo, Los Angeles  
Terry Rayment, director



## Barking Owl Boards "Bus"

*Suspense thriller/musical tops quarterly Chart*

### A SHOOT Staff Report

To showcase how AT&T can provide a wide swath of entertainment through its range of services, BBDO New York created a campaign which includes a series of mashups blending movie genres in completely unexpected ways.

One of the spots is "Bus," which puts us aboard a touring bus making its way along a winding mountain thoroughfare. Distracted for a moment, the driver swerves to avoid a broken patch of road, causing the bus to careen until it stops at a precarious perch, half hanging off the mountain.

The suspenseful, foreboding scene then gives way to a musical as passengers croon about getting to the front of the bus to shift their weight to the terra firma side, stabilizing the bus so that it doesn't fall off the mountain.

The fun, whimsical transition is the surprise payoff to this :90 cinema spot directed by Daniel Wolfe via production houses Somesuch and Anonymous Content, with music score and sound design from West Los Angeles-based Barking Owl.

Atticus Ross of Barking Owl composed the front "suspense" portion of the track. Barking Owl's Jacob Plasse wrote the "musical" part.

Barking Owl composer Houston Fry re-arranged the piece., working in tandem with BBDO NY.

And Morgan Johnson of Barking Owl handled the sound design. Audio post mixers were Steven Rosen, Mike Marinelli and Paul Weiss of Sonic Union, NY.

### Finding the right tone, rhythm

Kelly Bayett, creative director/partner at Barking Owl, related, "The biggest challenge overall was to find the tone of the musical. No one wanted anything too traditional. They wanted a modern/fun piece but without elements of hip hop. Something that you can dance to, but also has a build to release the tension. Different genres were explored but once everyone heard Jacob's piece, we knew we had found it. I think I actually cried when I heard it."

Bayett credited lead singer Ada Dyer whom she described as "a powerhouse. She was unbeatable. We went to the very end with her original demo recording."

Relative to the sound design, Bayett



Kelly Bayett

shared, "Morgan creates all of his sounds and he always works rhythmically with the picture and music. Because we had Atticus' music early, Morgan was able to start early to create tension in the rough cuts, so every version the clients saw had his original sound. Tim (editor Lindsay) from Trim Edit was great at collaborating and working back and forth with Morgan to get the edit and sound design in a good place. Morgan's biggest challenge was trying to create a sense of rhythmic tension with bus sounds and the beat of those rubber balls (being played with by kids aboard the bus)."

Another prime challenge came with how to end the spot—it didn't feel right to continue the musical score or to go back to the initial suspense music. Visual effects house KEVIN came to the rescue by showing the bus—since evacuated—starting to fall off the cliff. So Johnson created a sound design sequence for the end where the bus hits different pieces of the cliff on the way down. Each tumble was sonically choreographed to hit the end credits as they came up. "Although you never see the bus tumble down, you can visualize what's happening," said Bayett.

Helping everything come together was the working relationship among director Wolfe, the BBDO and Barking Owl ensembles. "Daniel (Wolfe) and Atticus (Ross) have a fantastic relationship and we have been collaborating with BBDO for years so they brought us in right away," related Bayett. "It was brilliant because we could craft each piece sonically from the very beginning. Tim (Lindsay) is a great music editor so we were able to provide longer pieces to him and he was using our work from the start."

## Music Notes



A scene from trailer promoting "Fallout"

### COPILOT SCORES ITUNES HIT WITH MARKETING SOUNDTRACK

COPILOT Music + Sound, New York, was tapped by Bethesda Game Studios, maker of the popular multiplayer "Fallout" video game series, to create a soundtrack for the trailer for its most recent version of the game. They produced a contemporary take on the John Denver classic "Take Me Home, Country Roads," which debuted for the E3 Conference, then went on sale, unexpectedly, last month on iTunes. By the next day, it was the number one song on the music site—quite remarkable for a track made for a marketing campaign.

The demand was sparked by the E3 exposure for the trailer which yielded nearly 30 million views on YouTube. An appetite was built for the full song, which helped propel the iTunes fervor. All of Bethesda's proceeds from the iTunes sales were donated to Habitat for Humanity.

Since the "Fallout" series also had a long association with 1940s vocal group The Ink Spots, Bethesda reached out to COPILOT to see if that could be meshed with Denver's "Country Roads" style. COPILOT experimented with a variety of arrangements, from faithful replicas of early vocal quartet styles to traditional folk and country instrumentation. But the biggest challenge was finding the right voices. "We auditioned a lot of amazing singers from the jazz, country and pop worlds," said Ravi Krishnaswami, creative director at COPILOT, "but we were searching for a sound that would be a natural fit in all of these styles." That's when he and Jason Menkes, COPILOT's executive producer, remembered their experience hearing a singing group called Spank, which they'd encountered for the first time singing a cappella doo-wop numbers on a street corner in SoHo. They auditioned and got the gig.

"It's a win-win for everyone involved," said Menkes. "We're thrilled with the song's success and the support for Habitat for Humanity. And since this cover version was created specifically for Bethesda, all this attention and celebration circles back to 'Fallout' and further promotes the game's release."



Dan Yessian

### DAN YESSIAN INDUCTED INTO ADCRAFT HALL OF FAME


Dan Yessian, award-winning musician, composer and founder of the music, sound design and soundscapes production company Yessian which started in Farmington Hills, Mich., was inducted into the Adcraft Hall of Fame last month at The Madison Building in Detroit. Yessian was recognized for his remarkable career, spanning almost 50 years, and his contributions to the advertising industry locally and across the globe.

"Dan is an amazing ambassador for the advertising community in Detroit," said Michelle Rossow, executive director of Adcraft, the oldest advertising association in the U.S. "He is like our city—hardworking, humble and creative at his core. In addition to building a company with an impressive local client roster, Yessian also gives the Detroit advertising industry a global footprint."

Founded in 1971, the company has clients which include some of world's best-known brands in advertising, film, television, gaming and theme parks such as Ford, RAM, Toyota, Disney, Budweiser, Macy's, United Airlines, Walmart, Coca Cola, IKEA, Mont Blanc, L'Oreal, McDonald's, Volvo and Porsche. Yessian himself composed numerous iconic local and national advertising campaign jingles, including "Dittrich Furs by the Dittrich Family," "Dodge Boys Have More Fun," and Whirlpool's "We're making your life a little easier."

Yessian and his two sons, Brian and Michael, who became his partners in the mid-1990s, have grown the company into a worldwide collective of producers, composers, music supervisors and research creatives and recording artists. Yessian the company, with satellite offices in New York, Los Angeles and Hamburg, Germany, also has a music licensing and research division of indie bands and well-known artists called Dragon Licks.

## VISUAL EFFECTS &amp; ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Armor del Amor (indie short)</b> <b>HouseSpecial, Portland, Ore.</b> Kirk Kelley, director/creative dir; Lourri Hammack, EP; Karly Richter, producer; Cam Williams, editor; Rex Carter, Flame artist. CG Beavan Blolcker, Greg Kyle, animators; Karl Richter, TD; Josh Tonnesen, Kendra Phillips, modeling artists; Nikkie Monteleone, texture artist; Matt Reslier, lgt artist; Terence Jacobson, John Lally, rigging; Karl Richter, Walter Behmes, VFX; John Corbett, Nuke compositing. Live Prodn Kirk Kelley, dir; Eric Edwards, DP; Rex Carter, VFX supervisor; Elliot Freeman, line producer; Gee Staughton, art dir. Fabrication Katie Mello, Margaret Meyer, prop fabrication; Rob Melchior, set fabrication. Stage John Nolan, DP; Erica Johnson, fabrication/stage dept. manager. Design Stephen Bodin, title/credits artist; Alan Cook, graphics artist. ( <b>Toolbox:</b> Nuke, Flame, PTGui, Maya with Arnold, Houdini, Mari, Substance Painter, ZBrush and Mudbox)	none	HouseSpecial, Portland, Ore. Kirk Kelley, director
2	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Budweiser's "Light Up the FIFA World Cup"</b> <b>Blacksmith, New York</b> Iwan Zwarts, VFX supervisor/2D lead; Tom Bussell, VFX supervisor/CG lead; Charlotte Arnold, exec producer; Bindy St. Leger, VFX producer; Olivier Varteressian, Tuna Unalan, Henning Ko, Sam Cries, Carlos Sandoval, Jordan Blit, Rick Walla, Hassan Taimur, CG artists; Nick Tanner, Aaron Baker, Jay Lee Hieu Phan, Jacob Slutsky, Robert Bruce, compositors; Rob Petrie, designer; Bryan Coleman, Nick Freeman, designers/AE animators. ( <b>Toolbox:</b> Flame, Nuke, Houdini, Maya, Massive)	Anomaly, New York	RSA Films, bicoastal/international Jake Scott, director
3	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Sea Shepherd's "Plastic Ocean"</b> <b>Alkemy X, New York</b> Geoff Bailey, director; Dave Zeevalk, CG supervisor, 3D artist; Brendan Fitzgerald, 3D lead; Adam Stockholm, Pete Hamilton, 3D artists; Matthew Robinson, Alejandro Monzon, compositors; Lucas Andrei, VFX editor. ( <b>Toolbox:</b> Houdini, Maya, Nuke, Adobe AfterEffects, Photoshop, Illustrator)	Fred & Farid, New York	Alkemy X, New York Geoff Bailey, director
4	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Eastbay's "Be the Hunted"</b> <b>The Mill LA</b> Anastasia Von Rahl, EP; Erin Hicke, sr. prod; Phil Crowe, shoot supervisor/ECD; Tom Graham, shoot sup./3D lead artist; Chris Knight, shoot sup.; Martin Karlsson, 2D lead artist; Jacob Bergman, lead animation sup.; 2D Artist: Adam Lambert, Tom Van Dop, Matthew Dobrez, Dylan Strieff, Rakesh Vengupalan, Amit Kamli, Nehal Desai, Siam Shukoor, Venuprasath D., 2D artists; Matthew Fuller, Nole Murphy, Alessandro Baldasseroni, Chris Goodrich, Shaun Comly, Andrez Aguayo, Peter Agg, Jeremy Ramirez, Jason Kim, Katie Yoon, Omar Laher, Monique Espinoza, Freddy Parra, Walker Kennedy, Katie Yancey, Andrez Aguayo, 3D artists; Jae Joon Yi, Daniel Soo, Mahmoud Elragheb, FX; Ed Laag, matte painting; Mike DiNocco, Jeffrey Lee, Juan Zavala, Katie Yancey, Justin Tirado, Blake Guest, Bridget Warrington, Wim Bien, Matthew Williamson, Oscar Carambano, Sauce Vilas, animation; Michael Lori, Danny Garcia, ( <b>Toolbox:</b> Flame, Nuke, Maya, Houdini, Arnold)	TBWA\Chiat\Day, New York	Biscuit Filmworks, Los Angeles Noam Murro, director
5	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>AT&amp;T's "Bus"</b> <b>KEVIN, Venice, Calif.</b> Sue Troyan, sr. EP/partner; Tim Davies, executive creative director/partner; Mike Dalzell, head of CG; Jami Schakel, VFX producer; Andrew Cowderoy, VFX coordinator; Anthony Pettiti, Marisa Chin, Robert Murdock, Steve Gibbons, Theodore Maniatis, Roger Kupelian, 2D; Andy Byrne, Carl Harders, Delano Athias, Greg Mawicke, Jarrod Avalos, Kris Kelly, Matt Longwell, CG; ( <b>Toolbox:</b> Flame, Maya, Houdini)	BBDO New York	Somesuch, London Anonymous Content, bicoastal Daniel Wolfe, director
6	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Supercell/ Clash of Clans' "Hammer Jam"</b> <b>Psyop, bicoastal</b> Trevor Conrad, director; Neysa Horsburgh, managing dir; Amanda Miller, EP; Drew Bourneuf, head of prodn; Nick Read, sr. producer; Nathan Lueptow, Scott Thomas, producers; Ben Chan, Tristyn Pease, storybds; Samrath Kaur, Paul Kim, Edmund Liang, designers; Jane Byrne, lead TD; Austin Brown, 2D lead; Ryan Hurd, Matthew Rotman, VFX; Liu Holiday, Garrett Oneal, Alan Yang, previz artists; Michael Johnson, Alan Yang, texture artists; Zed Bennett, Nelio Naut, Josh Sobel, riggers; Nelio Naut, Josh Sobel, Lukas Wadya, technical animation; Jane Byrne, Michael Johnson, Ryan Kirkwood, Nitesh Nagda, lighters; Jean-Dominique Fievet, animation dir; Ares Deveau, Bryce Erickson, Will Kistler, Melik Malkasian, Garrett Oneal, Yung Pham, Jean-Leny Sole, Tommy Iaylor, Alan Yang, 3D animators; Reuben Corona, matte painter; Austin Brown, Lane Jolly, Ryan Raith, Danny Song, compositors; Kim Stevenson, Flame artist. ( <b>Toolbox:</b> Arnold, Maya, Houdini, Nuke, Flame, Photoshop)	Barton F. Graf, New York	Psyop, bicoastal Trevor Conrad, director
7	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Seriously/Best Fiends' Fort of Hard Knocks (short)</b> <b>Reel FX Animation Studios, Dallas</b> Augusto Schillaci, director/art dir/VFX sup; Scott G. Peterson, digital supervision; Robin Morrison, associate producer; Kasey G. Henley, Constance Levesque, prodn mgrs; Casey Braden Barnes, Adrian Walker, production coordinators; Rod Douglas Jacob V. Eaton, story dept.; Nathan Smithson, modeling supervisor; Ben Li, Phoebe Kim, Steve Hilbert, modeling; Kenneth Kanipe, Ryan Porter, Douglas Bell, Daniel McCrummen, rigging; Tobl Trebeljahr, Megan Petasky, Clayton Stillwell, art dept.; David B. Vallone, animation sup; Bryon Caldwell, Robert Lazzarini, Ernesto Bottger, Tom Danen, Dorian Soto, Don Dixon, John Durbin, Jason Behr, Monica Aston, Ray Chase, Chris Street, animation; Jessica Hogan, lighting supervisor; John Anderholm, technical sup; Ryan Bland, Joseph Kiser, Tony Fan, Ted Lebeau III, Michael Jefferies, Seth Schwartz, Logan Kelly, TDs; Jake Rusch, effects; David A. Parrish, head of prodn; Pete Herzog, EP. ( <b>Toolbox:</b> Maya, Nuke, INSIGHT)	None	Reel FX Animation Studios, Dallas Augusto Schillaci, director
8	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Palms Casino's "From Dust To Gold"</b> <b>MPC LA</b> Rob Hodgson, creative director; Tony Drechsler, VFX supervisor; Alexis Steam, exec producer; Jamie Loudon, VFX producer; Dylan Brown, Rodrigo Jimenez, Kelsey Napier, Rob Ufer, Andre Arevalo, Gustavo Bellon, Jon Rogala, Joshi John, Akhil KP, Ankit Dheraj, Rahul Verma, Manideep Setty, 2D team; Ricky Gausis, colorist; Rebecca Boorsma, producer, color; Meghan Lang, exec producer, color. ( <b>Toolbox:</b> Nuke, Nuke Studios)	AKQA, Portland, Ore.	PRETTYBIRD, Culver City, Calif. Paul Hunter, director
9	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Ontario Power Generation's "Stay Clear, Stay Safe"</b> <b>Aardman Animations, Bristol, UK</b> Magdalena Osinska, director; Sami Goddard, producer; David Sproxton, DP; Adam Cook, focus puller & motion control; Felicie Haymoz, character design; Matthew Walker, storyboard artist; Gregor Forster, Henry St. Leger, concept art; Darren Thomson, Katarzyna Okoniewska, Adam Watts, stop frame animators; Sam Holland, rigger; Magnostone, set build & props; Helen Javes, Claire Baker, Rachel Bennett, set dressers; Sylwia Nowak @ The Puppetmaker, puppet producer in cooperation with Justyna Rucinska, Anna Mroczek, Wojciech Leszczynski; Ewa Maliszewska; Iza Ambrozak; Marcin Zelewski, Maciej Mastalerz, Wojciech Sankiewicz, puppet artists; Paule Quinton, supervising compositor & grade; Spencer Cross, Graeme Eglin, compositors; Dominic Pitt, Dan Williamson, editors; Jean-Marc Petas, music editing; Nat Sale, gaffer. ( <b>Toolbox:</b> Dragonframe 4, Nuke, Premier)	The Hive, Toronto	Aardman Animations, Bristol, UK Magdalena Osinska, director
10	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Sigrid's "Focus" (music video, Island Records)</b> <b>Hornet, New York, and Moth Studio, London.</b> Produced, directed and designed by Moth Studio; Russell Etheridge, 2D animation/3D animation; Bianca Beneduci Assad, Mattias Breitholtz, Alex Grigg, Mick O'Sullivan, Stephen Vuillemin and Moth Studio, 2D animation; Jason Pamment and Moth Studio, 3D animation; Daniele Baiardini and Moth Studio, compositing; Charlie Drinkwater, producer. ( <b>Toolbox:</b> Photoshop, Flash (Adobe Animate), TV Paint, After Effects, Cinema 4D)	none	Moth Studio, London, and Hornet, NY Moth Studio, directors



## HouseSpecial Goes Wild

*Armor del Amor* short tops quarterly Chart

### A SHOOT Staff Report

From animation studio HouseSpecial and director Kirk Kelley comes *Armor del Amor*, a scripted nature “documentary” short—a combination of CG and live action—that follows the mating rituals of the nine-banded armadillo.

The tongue-in-cheek story follows the armadillo (a CG character) as she emerges from her burrow into the lonely Texas landscape. HouseSpecial researchers captured footage of this animal’s efforts to find a potential mate until finally, after several ill-fated opportunities, a match is made via a computer dating service.

“Our short film is an homage to nature shows like *Mutual of Omaha’s Wild Kingdom*. In reality, we are all just animals looking to find a connection,” Kelley said. “I wanted to explore how far removed we’ve become from unscripted mating rituals in everyday life. Since Match.com launched in 1995, dating has dramatically evolved...or de-evolved, depending on your POV.”

The idea to make a short about armadillos was sparked by Kelley’s roots. He grew up in the farmlands about 50 miles north of Dallas where road kill is a familiar part of the landscape. Adding the social commentary about modern dating highlighted the fact that even though we are humans in a world filled with technology, we are only a few genes away from being wild.

HouseSpecial researchers captured footage of this modern animal’s efforts to find a potential mate until finally, after several ill-fated opportunities, a match is made.

In tandem with HouseSpecial’s CG team, Kelley designed, modeled, ani-

mated and composited this photo-real armadillo. “From brainstorming the best approaches to rig the armadillo, to using layered renders and special techniques for character embedment into the live footage, our CG experts glided through every challenge,” Kirk said.

“The armadillo was wonderland for any texture artist who enjoys painting lots of intricate cracks and crevasses,” said CG texture artist Nikie Monteleone. “I ended up using a plethora of textures from turkey and pig skin to tree bark and rugged rocks plus even a few snapping turtle tongues to produce the final textures.”

CG animator Beavan Blocker said the animation was difficult, and required research. “It’s important to actually understand the locomotion of a creature before it’s rigged, otherwise the rig may not allow the animators to get the naturalistic motion that you want. Armadillos are very restrained in their body movement. They sort of rotate from their hips without a great deal of body flexibility, which can make it hard to get dynamic movement when you want it.”

VFX supervisor Rex Carter was thinking about the end of the production process while on the initial live shoot. “As we captured the live action footage, I knew it would be a challenge to sync and integrate the natural environment with the CG armadillo. We took a blue screen with us to shoot elements individually and I then composited them into the shot with the final animation. We harvested samples of the various grasses and plants and brought them back to the studio to have on-hand for comp reference.”



A scene from tongue-in-cheek short film *Armor del Amor*

## OTTAWA INT’L. ANIMATION FEST SETS LINEUP



Geico’s “He-Man” spot

The Ottawa International Animation Festival (OIAF), North America’s largest and oldest animation film festival, unveiled the selections for the official competition at this September’s event. There were 100 films selected from a record-setting 2,469 entries from more than 20 countries including Latvia, Ecuador, Iran, Japan, Estonia, Brazil and Croatia.

“The films this year are remarkably diverse, mature and provocative,” said Chris Robinson, OIAF artistic director. “It really speaks to the many social and cultural challenges facing us today.”

The OIAF is known for showcasing independent as well as more commercial work. In competition this year is the worldwide cult hit *Rick and Morty* with the episode “Exquisite Corpse,” directed by Matt Taylor; also, the Emmy Award-winning animator and director JJ Sedelmaier, known for his work on *SNL* and *The Colbert Report*, is in competition with the Geico “He-Man” :30 commercial from The Martin Agency.

In 2017, John Morena made one film a week for a year as part of his Area 52 project. Morena’s work is a tongue-in-cheek commentary on the things that connect us as a species. Four of these films will be in competition at the Festival.

This year’s animated features include the Cannes-screened *The Magnificent Cake* by Emma De Swaef and Marc James Roels, and *Seder-Masochism* by Nina Paley (*Sita Sings the Blues*)—possibly the only Passover movie to feature singing pharaohs and Egyptians and Jews dancing to Led Zeppelin and Gloria Gaynor.

The OIAF runs from September 26-30 at various venues in Ottawa, Ontario, Canada. For a full listing of films in competition, visit [https://www.animation-festival.ca/index.php?option=com\\_oiaf&task=showselections&Itemid=961](https://www.animation-festival.ca/index.php?option=com_oiaf&task=showselections&Itemid=961).

OIAF is one of the world’s leading animation events providing screenings, exhibits, workshops and entertainment since 1976. OIAF is an annual five-day event bringing art and industry together in a vibrant hub and attracting more than 30,000 artists, producers, students and animation fans from all around the world.



Hans-Christoph Schultheiss

### SCHULTHEISS NAMED SEHSUCHT’S CCO

Sehsucht, the German creative production studio, has appointed its longstanding creative director Hans-Christoph Schultheiss as chief creative officer for its headquarters in Hamburg.

Schultheiss has almost 18 years of experience in the fields of design, animation and film and he has been an exclusive in-house director with the company since 2011.

During this time he has worked for various internationally esteemed clients such as Lamborghini, Volkswagen, Mercedes-Benz and Lexus, and his films have picked up many globally recognized awards.

“Hans has a well deserved reputation for his intuitive understanding of innovative creative tasks and conceptual problem solving. His unpretentious leadership, vast knowledge of CGI and animation techniques combined with a highly creative handling of processed moving image—from the classic TVC to immersive film experiences—makes him the ideal candidate for this new role,” said Martin Woelke, founder and partner of Sehsucht.

As CCO, the designer and director will focus on refining and expanding the studio’s innovative production processes across their film, animation, design and visual effects departments.

Schultheiss said of his new role, “Sehsucht has always had a reputation for constantly re-inventing itself to stay ahead of the game. And once again it is time to take the next steps. I couldn’t be more excited about this new role, shaping the future of the studio together with our incredible team.”

Sehsucht maintains offices in Hamburg and Berlin.

**Director-DP Austin Smithard Signs with TDN** Award-winning director Austin Smithard has joined The Directors Network (TDN) for representation for commercial and branded content in the U.S. and worldwide.

**Riptide Music Group and Armada Music Partner Up in the U.S.** Riptide Music Group has joined forces with leading dance music label Armada Music for sync representation in the U.S.

**Atlantic Screen Music Acquires Redfive Creative, Music Supervision & Syne Company** Atlantic Screen Music, (ASM), a division of parent company Atlantic Screen Group, is currently celebrating its 10th Anniversary Year and, concurrently, has acquired Redfive Creative, a noted, UK-based music supervision and sync company.

**Marc Mannino To Now Represent Temp Love's Music Catalog** Audio Story-Tellers Temp Love, currently celebrating their 5-Year Anniversary, have signed longtime music industry pro Marc Mannino to serve as Representative of their music catalog.

**Killer Tracks Inks Licensing Deal With Miles of Music** Killer Tracks, a leading source for pre-cleared production music, has reached an agreement with Tel Aviv-based Miles of Music to represent its 10 Miles label in the United States.

**Union's Daniel Luna Assembles Awesome Road Trip For Gryffin's 'Winnebago'** "Winnebago" by Gryffin f. Quinn XCII and Daniel Wilson, will find its audience on sheer catchiness. Directed by Eric Kaufman of Two Bridges Entertainment, the video was cut by Daniel Luna of Union Editorial.

**Pond5 Expands Content Marketplace With Massive Collection of 3D Models** Global content marketplace Pond5 has teamed up with TurboSquid, the world's largest 3D marketplace, to offer more than 100,000 3D models to Pond5 customers — over 60,000 3D — over 60,000 3D models are already available, with more being added.

**Optimus Welcomes Colorist Paul Galati** Optimus announced that Paul Galati is joining the leading production and post house as colorist. With the move, Optimus will once again be offering in-house color correction.

**2C Creative Earns 3 Nominations in the AEA Awards** Marking another company first, 2C Creative ("2C") has been recognized with nominations in the AEA Awards 2018, an international competition now in its 20th year.

**Mont Albert Road Rebrands as Hey Presto!** West Coast Production Company Mont Albert Road has recently rebranded to the simpler and catchier titled Hey Presto! With the name change comes the addition of new reps in both the Midwest and East Coast.

**ASSIMILATE Announced New SCRATCH Play**

Pro ASSIMILATE's new SCRATCH Play Pro is the Essential Media Toolkit: a universal professional format player, immersive media player, look creator with version management, transcoder, and QC tool all in one.

**MPSE and CAS Annual Golf and Poker Tournament Set for October 14** The Motion Picture Sound Editors (MPSE) and the Cinema Audio Society (CAS) will host the MPSE & CAS Annual Golf and Poker Tournament on Sunday, October 14, 2018 at beautiful Angeles National Golf Club in Sunland, California.

**Dan Yessian, Founder of Yessian Music and Sound Design Company, Inducted Into 2018 Adcraft Hall of Fame in Detroit** Dan Yessian, award-winning musician, composer and founder of the music, sound design and soundscapes production company, Yessian, headquartered in Farmington Hills, was inducted into the Adcraft Hall of Fame.

**Bladeworks Post Production Automates QC Process with QScan EditShare®** announced that Johannesburg, South African-based full-service post production facility, Bladeworks, has upgraded their QC workflow with EditShare's QScan AQC solution.

**Pace Pictures Posts Live Video Series for Benedict Cork** Pace Pictures provided post-production services for a remarkable series of live videos by breakout artist Benedict Cork.

**Sheldon Candis Profiles More Strong Women in Ford Follow-Up, "Born to Roll 2.0"** Director Sheldon Candis of A Common Thread tells the stories of three women living their dreams in a sequel to Ford's celebrated "Born to Roll" campaign from agencies Global Team Blue and UniWorld Group.

**Director Mike G Joins BODEGA for U.S. Commercial Representation** BODEGA continues their West Coast expansion, signing LA based director Mike Goubeaux (mikeg) to the BODEGA roster for exclusive U.S. commercial representation.

**Clever Crest Brand Integration Takes Shark Week To The Dentist** What do you get when you cross a leading oral health brand with the biggest TV event of the summer? For Crest and Discovery Channel, the answer is one rather unusual trip to the dentist, *Shark Week* style.

**VR Storytelling Pioneer and Editor Livio Sanchez Joins Cutters Studios** Cutters Studios announced the addition of internationally acclaimed editor Livio Sanchez to its New York staff, effective immediately. The announcement was made by New York Executive Producer Elizabeth Krajewski.

**MTI Film Finishes Season Four of "The Affair"** Now in its fourth season, the Showtime drama *The Affair* has won the admiration of critics and a devoted fan base through its nuanced exploration of an extramarital romance between novelist Noah Soloway (Dominic West) and waitress Alison Lockhart (Ruth Wilson).

**hi5.agency Grows with Head of AV Paul Rollens** Full-service creative agency hi5.agency grows stronger with the addition of Paul Rollens as Head of AV.

**Derby's Ryan Balas Launches "TheFoodPornHub.com"** Filmmakers Ryan and Alec Balas have launched a first-of-its-kind showcase dedicated to food as cinema. Going by the cheeky name of *TheFoodPornHub*, the new site celebrates the sensual pleasures and visual splendors of the culinary arts.

**HERO Launches For Sales and Talent Management** HERO: Creative Management and Strategy has launched in LA, providing independent sales and talent management to the commercial production industry in the West Coast and Texas markets.

**Farm League Translates Federer's Love for Tennis into Music For Wilson** Farm League produces an ingenious concept to meld the dynamics of pro-level tennis and music in the Wilson Tennis campaign "Play Your Heart Out."

**Strike Anywhere Director Aaron Beckum's Short "Born Forlorn" Premieres as Vimeo Staff Pick** Announcing the release of Writer/Director Aaron Beckum's latest short film, "Born Forlorn," a current Vimeo Staff Pick.

**Rising Sun Pictures Expands Studios and Staff** Spurred by growth in international film production, improved local incentives and a strong pool of talent, Rising Sun Pictures has launched a major, new expansion effort.

**Big Block Adds Cale Glendening To Directing Roster** Big Block announced that Cale Glendening has joined their roster of directors, bringing experience from Google, Red Bull, Choluta, ESPN, Animal Planet and Mazda.

**Whitehouse Promotes Hartman to Editor** Continuing their tradition of fostering talent from within, Whitehouse Post is pleased to promote Matt Hartman to Editor.

**Lucky 21 Director Rob Pritts Enjoys Uncomfortable Moments With GameStop Via The Richards Group** GameStop delivers on the promise that stranger things can happen than an awesome Summer Game Sale. The project reunites Lucky 21 Director Rob Pritts with agency The Richards Group for a delightfully...awkward... collaboration.

**Sound Lounge Promotes Pete Crimi To Mixer** Sound Lounge elevated Pete Crimi to mixer. Crimi has been an assistant at the facility for six years honing his craft.

**M&C Saatchi LA Embarks On A "Safari, Aussie Style"** To celebrate the opening of Walkabout Australia, San Diego Zoo Safari Park's new interactive safari, agency M&C Saatchi LA has launched "Safari, Aussie Style."

**Blackmagic Design Announced Blackmagic eGPU** Blackmagic Design announced the Blackmagic eGPU, a high performance graphics processor for pro creative software such as DaVinci Resolve, 3D games and VR.

**Gradient Effects Adapts "Stranger Things" Upside Down Tech for New 8K Spec Short** The eerie haze of the Upside Down rides again in Gradient Effects' new short, *Megan*. Designed to test the LA studio's new 8K infrastructure, *Megan* takes viewers deep into the heart of an alien hot zone, where monsters lay in wait in a spore-heavy world reminiscent of the one Gradient created for *Stranger Things*.

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# MID-YEAR REPORT CARD

## Observations, Food For Thought From RPA And THAT

Continued from page 23



**Gary Paticoff**  
EVP, Chief Production Officer  
RPA

- 1) The maximizing of deliverable assets on any given project. The new requirements when producing work is video, digital, social, stills and BTS content. It's expected that we will deliver all required content during the timeframe of a production. I'd say the trend is that there are a lot more specialists involved than ever before.
- 2) Our work for the Pediatric Brain Tumor Society. We brought together over 20 animation and design companies that traditionally compete against each other. They all contributed work that sometimes crossed ownership for the good of the collective project. In the end we delivered 22 unique animated films and an AR component. These spoke directly to kids explaining the

treatment process and feelings they might be experiencing as they fought their battles against brain cancer. Strategically we addressed an area that had not been addressed before in this way. Creatively we did it with our partners in such a way that entertained and informed at the same time.

- 3) Continue to stretch the budgets to supply the desired content for all platforms. I also think we'll be challenged with compressing timelines even more.
- 4) That creativity is still valued. It's harder than ever to create work that gets noticed. That's why it's so important to do this type of work.
- 5) We've been investing in tools that help us become more efficient. Trying to work in a more agile environment that will allow us to cover the scope of needs without having to continually add resources.



**Nathan Phillips**  
Co-Founder/Managing Partner  
Technology Humans And Taste (THAT)

- 1) Stories are passe. All we have left is the truth. At this point, the best TV ad in the world is only another good TV ad. We have seen it all, all the ideas, all the gimmicks, all the techniques. That's the trend. As an industry, we've made so much stuff at this point, if we want to connect to people, get them to notice something or somehow motivate a behavior we have to give them a new way

to experience reality and then invent a fun way to let them explore.

What's great about this trend is it forces out of old mediums and pushes us to craft real and useful things that affect our lives. The battle over owning what's "true" in our country right now has and will continue to affect how people receive messaging. Particularly from brands. We'll need to continue to pursue authenticity in our messaging and to create experiences that add value to not only our consumers and potential consumers, but the community at large.

- 2) Emma Gonzalez standing silent for six minutes and twenty seconds at the March for Our Lives. In my opinion, it's an incredible concept and an epic vision from a young woman in her position to impose that choice at that moment. We sat through it, awkwardly, trying to understand what was happening, and when she let us in on what she was doing, it was the most epic whoosh moment in history, that could only happen once, and only happen because she had the courage to re-imagine the medium.
- 3) I think "choice" is going to be an exciting opportunity. We have to stop making choices for people and start giving people choices to make. We work with Echo, which is an interactive film platform, and while writing these interactive films and making experiences for people is challenging, it's resonating the most. I think that's what everyone needs to take into account: the days of telling people stories are over. We need to let people own their story, and be there to act as their platform.

- 4) "It's a Tide Ad" could be kind of the end of the TV ad as we know it. Because, it's not even an idea it's just true, it's a transformative re-imagining of the medium. *Borat* did that to movies.

I thought Trash Isles was a beautiful way to motivate action around pollution by playing make-believe at the UN. Nike made a sneaker that actually helps you run faster. Now that's advertising.

Continued on page 30

### Flash Back

**August 14, 2013** TBWA's Digital Arts Network (DAN) L.A. has made a series of new senior hires and formed additional specialty groups within the 100-person digital shop, part of the TBWA LA Group, which includes TBWA\Chiat\Day L.A. Justin Manfredi joins DAN as deputy director from David & Goliath. Larry Lac comes to DAN LA from 72andSunny and prior to that Wieden+Kennedy, New York. Lac will lead DAN LA's social efforts as the director of SMARTSlab. Vaino Leskinen is also joining the group, coming from TBWA Helsinki. Leskinen will focus on mobile strategy and product creation, as part of the new division, Mobilelab. Peter Basset has been promoted to director of digital production. Before joining TBWA a year ago as EP, Basset was at 180 Amsterdam where he working on global campaigns for adidas. Finally, Eric Fader, formerly of LA shop Ignited, joins DAN LA to head up the agency data science and analytics practice, Datalab.....Digital Domain has promoted Rich Flier to president of the advertising & games division, and Terry Clotiaux to the presidency of the feature film production division. Both report to recently hired CEO Daniel Seah. Flier joined Digital Domain as an EP in 2011, upped to VP the following year. Clotiaux was EP of Digital Domain's feature film division from 2007 to 2009 and rejoined the company as VP of the division in March 2013....

**August 15, 2008** Director Graeme Joyce has joined Villains for exclusive U.S. spot representation. He comes over from HSI Productions....Mekanism has added the directorial duo of Dave and Rory (Dave Clark, Rory Hanrahan) to create, develop and shoot live action and integrated campaigns. Clark and Hanrahan first met as creatives at ad agency Mother in New York....U.K. animation/mixed media production house th1ng (pronounced thing one) has added director Yoav Segal and his producer Amanda Lowit, formerly head of TV at Grey London....Director/DP Ryan Gaw has signed with Crossroads....Editor Brandon Boudreaux, formerly of Consulate, has come aboard the roster of Nomad Editing Company's NY office...Editor Pablo Piriz has joined Union Editorial...Company 3, Santa Monica, Calif., has promoted Denise Brown from producer to director of telecine, Thatcher Peterson from director of operations to executive producer, and Michael Boggs from operations to director of commercial DI and scanning....

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## MID-YEAR REPORT CARD

### Innovation Observations

Continued from page 29



**Adam Reeves**  
**Director of Innovation**  
**Goodby Silverstein & Partners**

1) The explosion of Artificial Intelligence, being applied everywhere from picture recognition to script creation, is astounding. It's a fun playground for creatives - those who don't fear the robots especially. Also, standalone VR is hitting a critical mass. Some of the work being done in that space is astounding. Like Alien "In Utero" from RSA and FOX Studios.

2) The W+K work for Ok Cupid "DTF" stands out as brave, modern, simple, human, elegant, and poignant, all adjectives I strive to achieve with my own work. I like how it turns the expectation of modern dating apps on its head. R/GA's chatbot turned Ex-Hollywood Icon "Rose" is good example of bringing narrative story into new technology and advertising. And Goodby Silverstein's Rap Battle on the Super Bowl stage was a high-wattage example of awesome casting and branded entertainment.

3) I expect an outpouring of creativity for the end of 2018 and 2019; The creative community is restless, there's new tools at our disposal, and it's never been easier to connect with folks, or move the world through a great idea. Expect lots of VOICE stunts, and collaborations between people and programs!

Continued on page 31

## street talk

Director César Pelizer, the animator, illustrator and absurdist, has signed with Hornet for global representation. He has worked with clients such as Google, Apple, Headspace, YouTube, TED, XBOX and McDonald's. His work has earned two Wooden Pencils at D&DA and a Webby Awards under the "Weird" category. Pelizer's short films have been screened on the festival circuit including the London Short Film Festival, Clermont Film Fest, Pictoplasma in Berlin and Encounters Film Festival in Bristol..... Grey Group has launched Grey Consulting. This new global enterprise practice for the network will draw on existing strategic planning resources, which include over 150 professionals across the world, technologists and leading-edge creative intelligence. Leo Rayman, CEO of Grey London, has been

promoted to CEO of Grey Consulting, a new global position. A search is underway for his successor at Grey London. Additionally, Suresh Nair, who's served as the strategic leader of the global Grey network since 2005, has been appointed chief creative intelligence officer. Nair, who has served as the strategic leader of the global Grey network since 2005, has been appointed chief creative intelligence officer. In this new global role, he will be responsible for growing and operating Grey's data and analytics capabilities and integrating this intelligence organically in the agency's creativity. He will work closely with Rayman and WPP partners..... Darin Grant has joined Animal Logic as chief technology officer. He becomes part of the company's group executive team which includes co-founder/CEO Zareh Nalbandian, COO Sharon Taylor and chief business officer Robert Norton. The exec team will oversee all three Animal Logic locations--Sydney, Vancouver and Los Angeles. Grant earlier served as head of production technology at DreamWorks Animation and more recently as the global CTO at Digital Domain and Method Studios....

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## report

The Directors Network (TDN), the talent agency for commercial freelance directors, directors of photography, and director/DPs, has signed two new California-based directors, Austin Smithard and Peter Sorcher. Since being discovered by Steven Spielberg, Smithard has helmed campaigns for brands like McDonald's, Chevy, Bank of America, Verizon, and Adidas, among many more national and international clients. Smithard is currently in post on a feature film and recently wrapped a sci-fi short starring Blake Lively and Oscar winner Adrien Brody. Smithard is based in L.A. Sorcher, profiled in a past SHOOT Directors Issue, has directed award-winning commercials for Starbucks, Nike, Coca-Cola, Intel, and many more national and international brands. Recent projects include directing spots for the Sheraton Hotel's "Go Beyond" campaign and a multi-narrative campaign for the app Speaking Photo....DP John Schmidt and production designer Andrew Baird have joined Innovative Artists for representation in commercials. Schmidt has lensed for brands such as Subaru, Geico, Adidas and Bayer. Baird has worked with brands including Verizon, the U.S. Navy, Samsung and TNT....DP Frank Perl has returned to Dattner Disputo and Associates for representation...Venice, Calif.-based digital agency Left Field Labs has added Ken Rivera as executive VP of business development. Rivera will oversee strategic partnerships and business development initiatives. Most recently, he was EVP of media & client partnerships at HYFN, where he was instrumental in its evolution from a development shop into a full-service digital agency and multi-platform ad-tech company. Prior to joining HYFN in 2013, he was VP of partnerships & digital media at Machinima, one of the early digital media pioneers to build an ad network around the growing community of YouTube creators....



# MID-YEAR REPORT CARD

## Deutsch, CP+B Insights

Continued from page 30



**Pam Scheideler**  
Partner, Chief Digital Officer  
Deutsch Los Angeles

1) One of the areas that we continue to explore and refine is how to use data to inspire creativity. We have all moved beyond rolling our eyes at performance marketing as “lower level” communication work to be done - and now have moved into an era where we’re creating experiences that expose our brand content in different ways. It’s the ultimate challenge of right and left brained

- and Deutsch has a variety of brains - so it’s an exciting time.

3) I think we are in a new era where collaboration is being recognized and rewarded by clients and agencies alike. We are realizing that having all of the answers is almost impossible. By being honest about what our true ninja powers are, we can find the right solutions to individual client challenges. The content publishing ecosystem is getting so sophisticated that it’s creating demand from more content from different perspectives; the brand itself, influencers and audiences for which we didn’t even plan or intend to reach but who become brand advocates. That said, having access to a full pipeline of tools to go from brief to strategy through production and publishing is a requirement in a culture that demands responsive communication. Years ago, we invested in building out our production capabilities through the opening of Steelhead Studios and watching that pay off has been very inspiring.

5) We continue to dig deep into content platforms. Brand-owned channels are the greatest source for gathering data and insights, so fluency with the Adobe Suite is a big focus. It’s transformed the way we’ve worked internally as well with greater collaboration between UX and design. We are also getting from code to design quicker than we could have ever imagined possible. Much of that can be attributed to the work Deutsch’s UX, design and tech teams have put in place using the Creative Cloud in new ways.



**KT Thayer**  
Creative Director  
CP+B

1) So far it seems to be the year of the apology. Facebook, Uber and Wells Fargo are all owning their shortcomings. It’s refreshing in a lot of ways, but at the same time, it doesn’t feel as bold or sincere when everyone is doing it at the same time. That admission of fault and promise to make it better used to be a powerful weapon, now it’s becoming one more thing for people to ignore.

2) As a mix of advertising and entertainment, the Australian Tourism spot for the Super Bowl was brilliant. We’ve seen so many fake trailers over the years, but this one felt far more inventive. I think at least half of the US was ready to buy a ticket to that movie. I love when the rug gets pulled out so masterfully. But honestly, my favorite thing this year has been the Paving for Piece campaign for Domino’s from my colleagues at CP+B, in which the brand announced it will be repairing roads across the country to better protect carryout pizza. I haven’t seen the world respond so positively to such a simple brand gesture in years.

3) There is so much seriousness and self-importance in marketing lately. Maybe brands feel that they need to make a difference to stay relevant. But I wonder if we will start to see it shift. As the messages start to feel too heavy, the world may begin to crave a little more levity and flippancy.

4) The biggest message awards shows have been getting across is that the work needs to make a difference if we should expect it to receive accolades. I think it’s great, but I also think it would nice to see a broader interpretation of “make a difference” in order to get a wider range of thinking amongst the winners. Not all great ideas change the world, some change a category, or our perception or our mood. When we celebrate those things, we are reminded of the impact our ideas can make on a daily basis, and that can be just as motivating.

August/September 2018 SHOOT 31



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