FOR YOUR CONSIDERATION

BEST PICTURE
BEST DIRECTOR ALFONSO CUARÓN

“THE BEST PICTURE OF THE YEAR.
Alfonso Cuarón’s masterpiece. Breathtaking and life-giving.”
RICHARD LAWSON, VANITY FAIR

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BEST DIRECTOR • BEST SCREENPLAY
ALFONSO CUARÓN

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Spot Commentary

Badge of Honors

In this issue, SHOOT looks back at 2018, reflecting on the best the year had to offer. Our recognition of notable work serves as “a badge of honors” — not just for the art and craft but also for a spirit often marked by empathy, diversity and inclusion.

Included in the mix of worthwhile fare in calendar year ’18, for example, is the number one best of Top Spot entry, Conzón, a nearly 50-minute film about organ donation for Montefiore hospital which fosters empathy for a woman who’s a sex worker in Santo Domingo trying to support her family. She has a life-threatening heart ailment which brings her to the Montefiore facility in the Bronx where a story of chance, hope, courage, friendship, love and generosity unfolds.

Also striking a positive chord right behind Conzón is the number two “Top Spot” in our countdown, Ad Council’s Rising, the latest installment of the iconic Love Has No Labels campaign. This short film shows how neighbors seemingly distrusting of one another come together in a time of crisis.

Meanwhile SHOOT’s best of The Best Work You May Never See gallery venture between the DGA and AICP; Caitlin Cronenberg who was prominent in SHOOT’s recent Fall Directors Series featuring Up-and-Coming Directors (she was recognized for “Oxygen,” a Centre for Addiction and Mental Health PSA out of Toronto agency Zulu Alpha Kilo); and Matteo J. Mosterts, a 2018 SHOOT New Directors Showcase alum, who made his mark with the humorous tongue-in-cheek short Literally.

Albanese and Cronenberg are rising female filmmakers, Their recognized work helps us understand what it’s like to walk in someone else’s shoes. Reflecting our shared humanity makes Albanese and Cronenberg’s efforts all the more profound during a time when polarization, divisiveness and alienation are far too prevalent. Happy holidays!

Three of the year’s top 5 Best Work You May Never See entries are from promising new directors, including 2 women.

The Changing Production Economy

The industry is evolving, but one trend that looks like it will continue is the decrease in economic pressure on production, which will occur due to several factors.

First, the easy accessibility of the technological tools for content production has driven a rapid growth in the number of “content producers” for clients to tap. Smartphone penetration is at nearly 90% of U.S. households, meaning those households have access to basic filming, editing and broadcasting tools to deliver content to channels like Facebook, YouTube, and Instagram. Anyone with a bit of gumption can become a content production house.

The need for assets and content continues to outpace the budgets set to make it. Quality content will take more and more of a backseat to the economics of a need for a volume of content to fill a rapidly expanding media space and time. Brands are feeling pressure to be across too many channels for the funds they have available. In the process, brands are underinvesting in the quality needed to compel people to give a shit.

Also, the old-world production-to-distribution math persists in a new world of media consumption. The 80/20 ratio of mergers and re-orgs will irritate the sharing economy favors quality of content to quantity of media dollars. A compelling story will be seen, liked, shared, and talked about far more than the same faux focus group truck ad that gets poured into your head 16 times if you binge watch your favorite show.

Finally, the marketing industry continues to cannibalize the idea of brand equity to win shrinking client budgets. Pressure to simply make cheap “branded asset things” that fill time and space to drive awareness and frequency will heat up. The ability to tell a story that builds emotional equity will come under even harsher attack from the belief that a simple logo and line that can be algorithmically optimized is a brand-building idea.

Meanwhile, really creative work will stand out more than ever. Creative agencies that can weather the economic storm will rise to the top. We see a renaissance for the creative boutique as large agencies with heavy rent loads are folded into one another. The disruption of mergers and re-orgs will irritate most clients eager to get on with it and achieve results. Advertising will be leaner, faster and more productive than ever. Watch for many “big” agencies to suddenly announce they are adopting the practices of much smaller groups. Small, smart and nimble will be hip in 2019.

Franklin Tipton is partner, CEO at San Francisco ad agency Odysseus Arms.
“DIRECTOR PAUL GREENGRASS IS A SUPERB CRAFTSMAN. ‘22 JULY’ IS A VISCERAL THRILLER INVESTED WITH NARRATIVE INTEGRITY, PSYCHOLOGICAL COMPLEXITY AND THOUGHTFUL POLITICAL PERSPECTIVE.”
Creative inspiration comes in varied forms for director/writer Steve McQueen as evidenced by a filmography which includes his first feature Hunger, followed by Shame and then 12 Years a Slave. The latter, adapted from Solomon Northrop’s 1853 memoir of the same title, won the 2014 Academy Award, Golden Globe, BAFTA, PGA (joint winner), Independent Spirit, African-American Film Critics Association and the Black Film Critics Circle Awards for Best Picture.

While Northrop’s book was the basis of the acclaimed feature, a TV show proved to be the catalyst for the director’s latest release, Widows (Twentieth Century Fox). McQueen recalled at the age of 13 identifying strongly with Lynda La Plante’s Brit series Widows, transporting him to a criminal world where the most overlooked and vulnerable characters were women. They were judged by their physical appearance and given no credit for having any other attributes. Yet they took on a challenge which broke the stereotypes that bound them, proving that they were most capable.

“I was them, judged by my appearance,” recollected McQueen. “I made a connection with them and the show, sort of engaged with their plight and wanted to follow their journey.”

Fast forward to today and McQueen had a major hand in adapting Widows for the big screen, maintaining the theme of women being discouraged, under-valued and under-estimated while changing the locale from London to Chicago in order to tackle such areas as politics, religion, class, race and criminality in a more contemporary urban setting— and to project that out like the view through an inverted telescope onto the global stage, sharing the relevance of the story to what’s transpiring in other cities all over the map.

Widows introduces us to four women: Veronica (portrayed by Viola Davis), Linda (Michelle Rodriguez), Alice (Elizabeth Debicki) and Belle (Cynthia Erivo) in a time of turmoil and tension. These lead characters have nothing in common except a seemingly insurmountable debt left behind by their dead husbands’ criminal activities. In this script by McQueen and Gillian Flynn (Golden Globe nominee for the adapted screenplay of her novel “Gone Girl”), Veronica, Linda, Alice and Belle take their fate into their own hands, conspiring on a caper that, if successful, will help them shape their future.

“What’s so powerful about this story for me,” related McQueen, “is that these four women from different racial, social and financial backgrounds came together to achieve their common goal. They understood that by working together they were capable of anything.”

The story has taken on another dimension of relevance which McQueen hadn’t originally planned on. He aspired to tell this story and has had it in the works for some time, well before the mainstream advent of the MeToo movement.
“IF BEALE STREET COULD TALK IS DARKNESS LACED WITH LIGHT, A STORY THAT HAS NOT STOPPED BEING TRUE IN THE YEARS SINCE IT FIRST WAS TOLD.”

Alissa Wilkinson, VOX
IF BEALE STREET COULD TALK

BASED ON THE ACCLAIMED NOVEL BY JAMES BALDWIN

FROM BARRY JENKINS THE ACADEMY AWARD WINNING FILMMAKER OF MOONLIGHT

WRITTEN FOR THE SCREEN AND DIRECTED BY BARRY JENKINS

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Adam McKay

FROM THE CO-WRITER AND DIRECTOR OF THE BIG SHORT

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Writer/Director POVs On Widows and A Quiet Place

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movement. He described himself as “grateful” for the timing of this film as could be almost perceived as slavery,” recalled Bobbitt, noting that apartheid was in force back then. “Of the 4,000

more people due to #MeToo embrace its themes as a springboard to discuss and deal with the subject matter.

And helping McQueen to make it matter was an ensemble of collaborators whose talents and contributions he discussed with SHOOT. Among them were Flynn, cinematographer Sean Bobbitt, BSC, editor Joe Walker, ACE, production designer Adam Stockhausen and composer Hans Zimmer.

McQueen described Flynn as “an incredible writer. We’re very different in how we approach a narrative but somehow our differences make us cohesive. You couldn’t tell what she’s written from what I’ve written. You can’t see the joints. That’s the brilliance of writing with her—the difference between us made for a real collaboration, a blending of what we do.”

Next February marks 18 years McQueen has collaborated with Bobbitt, “He’s an incredibly sensitive man,” said McQueen of DP Bobbitt. “We know each other so well that we are very much in unison. Our relationship is very instinctual. He knows what I’m thinking sometimes. He’s like my right arm that way.”

Bobbitt has shot all four of McQueen’s feature films. But they first teamed on an art installation project centered on the Western Deep gold mine in South Africa. Bobbitt earlier shared with SHOOT his recollection of that initial collaboration. “What we saw

Widows

Dec 2018/Jan 2019 SHOOT 9

John Krasinski

The critical and commercial success of A Quiet Place (Paramount Pictures) in some respects started and had its foothold in a quiet personal place for John Krasinski who directed and wrote the film, as well as starred in it opposite his wife, Emily Blunt.

Set in a post-apocalyptic, not-too-distant future, A Quiet Place is where mysterious creatures hunt people based on the slightest of sounds. Krasinski and Blunt portray a couple having to live a quiet existence, literally, in order to continue to exist—along with their kids played by Noah Jupe and Millicent Simmonds.

Initially invited to head the cast of the film, Krasinski wasn’t interested, saying he was “too much of a scaredy-cat for that kind of genre film.” However that changed upon his being given a simple synopsis—“People can’t talk. We need to figure out why.”

Krasinski then read the script by Bryan Woods and Scott Beck, and found himself drawn in, adding his own writing touch and successfully lobbying to serve as the feature film’s director.

The nature of Krasinski’s writing touch sprung from his earlier alluded to private, quiet place. “We had our second daughter three weeks before,” recalled Krasinski. “There I was holding a three-week-old, thinking about family and a parent’s natural desire to protect his kids—the very real and raw feelings of nervousness, terror and protection at all costs when you face a threat. I saw this story as a metaphor for parenthood, making less of a horror story and more of a family drama, informed by the emotions and responsibilities of parents.”

As a director, Krasinski gravitated to

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Bobbitt reflected, “Working with Steve in the art world, which is informed by so many different things, changed me dramatically as a cinematographer. It gave me a freedom and a bravery that I didn’t know I had in me.”

Editor Walker—a two-time Oscar nominee (for 12 Years a Slave and Arrival) too has worked on all of McQueen’s features. “We’re in close proximity to each other every day—on every dissolve, every cut for 10 months,” said McQueen. “We like each other, Joe’s a musician which gives him a sense of timing that I love very much. We sit together in front of an Avid and just go for it.”

Composer Zimmer—who won the Oscar for his score on The Lion King, and has been nominated 10 other times—previously worked with McQueen on 12 Years a Slave. McQueen said of Zimmer, “He deals with sound in terms of the abstract, the emotion and intent of a story and in order to do that well, you have to be extremely faithful and sensitive. He’s not rigid. He’s open, saying ‘let’s try this.’ He has a sense of wonder and discovery like a child.”

Production designer Stockhausen was a three-time Oscar nominee, winning for The Grand Budapest Hotel, and nominated for Bridge of Spies and 12 Years a Slave. McQueen credited Stockhausen with doing yeoman duty on Widows, accommodating more than 60 locations with a heightened sense of authenticity and making Chicago very much a character in the story.

McQueen said the entire crew came together in remarkable fashion on Widows, “You have hundreds of people leaving their family, children and partners to come work with you on a film. We had such a wonderful crew willing to go the extra yard, the extra inch. The environment and the respect we had for one another was incredible. It was like there’s nothing we couldn’t do if we stuck together—much like the four women in this film.”
Finding And Sharing A Quiet Place; Lensing Beautiful Boy

Continued from page 9

several first-time collaborators, including supervising sound editors Ethan Van der Ryn and Erik Aadahl, cinematographer Charlotte Bruus Christensen, and editor Christopher Tellefsen.

“My first meeting before we shot one frame was with Ethan and Erik,” said Krasinski. “I knew that sound would be the most important part of this movie. For me, sound is the main character in this movie and when I first talked to Ethan and Erik, they looked like eight-year-olds who wanted to go to the bathroom. It made my wonder if they even wanted to do this film. But then I realized, they were saying we need to go right now. They couldn’t wait to dive in. I immediately knew these were my guys.”

Earlier Van der Ryn and Aadahl shared their insights with SHOOT into A Quiet Place, shortly after its theatrical release. “Audiences might assume that the hardest project is one with wall-to-wall sound, a lot of bombast and volume. But the opposite is quite true,” observed Aadahl. “The most difficult but at the same time the dream job is the film that is nuanced and quiet, with great delicacy in the sound. You have to be brutal at times about what sounds you choose to play—and what sounds not to play, what sounds to strip out.”

“The first thing we stripped out,” continued Aadahl, “was music during the introduction of the daughter—portrayed by Millicent Simmonds who herself is deaf and playing a deaf character. In that opening scene we wanted to establish her deafness sonically—not using exposition or dialogue. By stripping away dialogue and music, we could create a sonic point of view for her. John called that ‘her envelope.’”

Van der Ryn recalled, “I was blown away by the script in which sound design was so integral to the telling of the story. Sound was burnt into the script’s DNA. In the past decade or so, Erik and I have been exploring sound design as a storytelling tool. That exploration took root fully in A Quiet Place—spanning the contrast between loud and quiet, the different frequencies, the whole idea of sound emerging out of quiet, the different levels of quiet. After reading the script, we met with John and it was clear he would be the ultimate creative collaborator. He was so excited about the possibilities inherent in the script.”

Van der Ryn and Aadahl carry a pedigree that was up to the script’s challenge, having teamed on two Best Achievement in Sound Editing Oscar nominations—for Transformers: Dark of the Moon in 2012, and Argo the following year. Prior to connecting with Aadahl, Van der Ryn teamed with sound editor Mike Hopkins to win a pair of Best Sound Editing Oscars—for The Lord of the Rings: The Two Towers in 2003, and King Kong in 2006.

Krasinski sought out DP Christopher Tellefsen, having met her when wife Blunt was working on The Girl on the Train. Krasinski said he was particularly drawn to Christensen’s work on two of director Thomas Vinterberg’s films, The Hunt and Far From the Madding Crowd. “She is uniquely talented and has a great way with landscape and light, which is what I wanted for A Quiet Place. I saw this as more of a throwback film, with a feel like Alien, Jaws, Rosemary’s Baby—almost nostalgic. That’s one of the reasons we shot on film. Right from the beginning, we fought hard for that.”

As for Tellefsen, Krasinski said he was first told that the editor was unavailable. “But we tried and tried again and broke through. I had known a lot of his work,” related Krasinski, “which included films with Bennett Miller (a Best Oscar nomination for Moneyball) that I had fallen in love with, and Fair Game with director Doug Liman which had an energy to the cutting that I felt would work well for us to pull in and out of storylines, building tension for our story.”

Regarding his biggest takeaway from his experience on A Quiet Place, Krasinski observed, “The story is a love letter to my kids. This is the type of movie I always wanted to do, a story I always wanted to tell. I felt that dynamic was in A Star Is Born with Bradley Cooper, as he projected a vulnerability that shows on the screen. I asked my wife if it will ever be like this again? She said, ‘Of course it won’t.’ This was something personal. I was there and we made something beautiful and personal. Having my wife be at my side during the greatest experience of my career is something few people get to have. I feel very fortunate.”

While director Felix van Groeningen extensively rehearsed the actors for Beautiful Boy (Amazon) over a two-week period, there was no real need to rehearse in the conventional sense with DP Ruben Impens as the two have been long-time collaborators dating back to when they first met at film academy in Belgium. Impens shot van Groeningen’s first planned short film which evolved into a 50-minute-plus movie. And since then Impens has lensed all of van Groeningen’s full-fledged features such as The Broken Circle Breakdown, Belgium and now the recently released Beautiful Boy, which is the director’s first English-language film. “We know each other so well and work together seamlessly,” shared Impens. “We talk but sometimes we don’t have to.”

A deeply moving portrait of a family’s love and commitment to each other in the face of their son’s drug addiction and his attempts at recovery, Beautiful Boy is based on two memoirs—one from journalist David Sheff (portrayed by Steve Carell) and one from his son, Nic Sheff (Timothée Chalamet). As Nic repeatedly relapses, the Sheffs are faced with the reality of how lives can be destroyed by addiction—with tough love the only antidote. The story is harrowing, heart-breaking and anger-invoking while at the same time marked by joy, hope and love.

For van Groeningen, rehearsal with the actors is essential (the cast also includes Maura Tierney, Amy Ryan and continued on page 12

John Krasinski directs Emily Blunt in A Quiet Place

Maura Tierney (l) and Steve Carell in Beautiful Boy

Ruben Impens

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James Laxton’s Deep Collaborative Bond With Barry Jenkins

Continued from page 10

Timothy Hutton), affording him the opportunity to explore various aspects of characters and performance. Impens sat in on the rehearsals, enabling him and van Groeningen to begin blocking the scenes before getting to set for real. “I’m like a fly on the wall when they rehearse—sometimes I film them,” said Impens. “After that, Felix and I talk about it, think about it and make a plan.

In the case of Beautiful Boy, we found that we wanted an epic approach without being too obvious. It shouldn’t be like you feel the camera. It’s all about the performances. Almost through the whole film, there’s a gentle push—the camera is gently pushing in like what the story and drugs do. The story and drugs creep in, approach you slowly and get under your skin.”

Beautiful Boy also marked the first time that van Groeningen and Impens worked with large sets, including the Sheffs’ home where the story of Nic’s addiction begins. It’s a dream place, situated in rustic nature with an artistic vibe—a place so inviting and feeling so safe, you’d hardly think of it as where a monstrous addiction took hold. Impens credited the meticulous work of production designer Ethan Tobman, citing his prior triumph in Room, designing a world of fantasy and reality as seen through the eyes of a boy who’s held captive with his mom.

Impens deployed the ARRI ALEXA SXT on Beautiful Boy, dovetailing with what he succinctly described as “simplicity in lighting,” sometimes relying on no more than “a little bulb” to naturally illuminate and dramatize a scene. “Even though Felix and I were doing a little bigger scale movie that we’re used to, we felt that simplicity gives the best results.”

Impens added that van Groeningen is “not the kind of director you show a script and he will do it. He wants to get deeply involved in everything—the writing, the shooting, the editing. He needs to have a hundred percent comprehensive effort. He can only be that kind of filmmaker.”

James Laxton

The collaborative bond runs deep for DP James Laxton and director/writer Barry Jenkins. The two were college roommates for a year and started working together at Florida State University film school. In fact, Laxton lensed Jenkins’ last two student films and has gone on to do the same for all his features—Medicine for Melancholy for which the DP earned an Independent Spirit Award nomination for Best Cinematography, followed by Moonlight, the Best Picture Oscar winner, and the just released If Beale Street Could Talk (Annapurna Pictures). Moonlight garnered Academy Award and ASC Award nominations for Laxton.

If Beale Street Could Talk marks the first English-language feature based on the work of novelist James Baldwin, friend since childhood, her artist fiance Alonzo Hunt, a.k.a. Fonny (Stephan James). The devoted couple dreams of a bright future together but their plans are derailed when Fonny is arrested for a crime he didn’t commit.

“We all felt the responsibility of doing justice to James Baldwin’s work,” related Laxton. “All of us took great care in preserving the novel. Yet while it was a period piece, we didn’t want it to feel too much like a film from the 1970s because we were dealing with contemporary issues such as race relations in America. So we wanted to touch upon the era while being able to look at this film through a more modern prism. That way it would stay relatable to a modern audience.”

For Laxton, the priority was to create empathy for the characters. “Love is a concept we can all relate to no matter where we come from in the world. Hopefully we all have loving relationships in our lives. As a filmmaker and an audience member you can make choices to open up your heart and your mind to these examples of love, and experience them through this film. This way you can find ways to empathize and understand what other people are going through—even people who have different social and political backgrounds than you.”

Jenkins penned the adapted screenplay, with the movie dedicated to Baldwin.

Set in early 1970s’ Harlem, If Beale Street Could Talk is a love story at its core—between 19-year-old Tish Rivers (portrayed by KiKi Layne) and her...
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BEST ADAPTED SCREENPLAY BEAU WILLIMON

BASED ON THE BOOK “QUEEN OF SCOTS: THE TRUE LIFE OF MARY STUART” BY DR. JOHN GUY

Mary Queen of Scots

For more on this film, go to www.FocusFeaturesGuilds2018.com
**Eugenio Caballero Reflects On Production Designing Roma; Roads To Oscar**

Continued from page 12

go with our instincts, what feels right in our gut. When you have this kind of creative partnership, you sort of know when someone is on to something. I don’t think I’ve ever said no to Barry or that he’s ever said no to me. We’re willing to go where each other’s instincts and ideas take us. Working with Barry is a joy.”

That joy will continue as next up for Jenkins and Laxton is The Underground Railroad, an Amazon limited series.

Laxton’s filmography, though, extends beyond Jenkins. The DP’s other features have included David Robert Mitchell’s The Myth of the American Sleepover; Peter Sattler’s Camp X-Ray; Kevin Smith’s Tusk and Yoga Hosers; and Timothy McNeil’s Anything.

**Eugenio Caballero**

Familiarity on two levels for production designer Eugenio Caballero yields brilliant results in writer/director Alfonso Cuarón’s Roma (Netflix).

For one, though the film marks the first time Caballero has worked with Cuarón as a director, the production designer is hardly a stranger to the filmmaker. Cuarón has produced four films on which Caballero has worked, including the one for which he earned the domestic worker for a family in Mexico City’s middle-class Roma neighborhood. Delivering an artful love letter to the women who raised him, Cuarón draws on his own childhood to create a stirringly emotional portrait of domestic strife and social hierarchy in the midst of Mexico’s political turmoil in the 1970s.

“Alfonso’s memories are my own memories. I grew up in the same neighborhood,” related Caballero who noted, “When you start research normally for a film, you go to the Internet and books—but they always have a filter. You just see the iconic images, the pictures which others have deemed ‘important.’ You can lose the day-to-day details. But because I know the neighborhood and the life back then, for Roma a lot of research was done with our family photos. That’s a tremendous difference.”

The other major difference which Caballero had to reflect was life in well-to-do middle class Mexico City—as well as a getaway to the ultra rich lifestyle at a hacienda—in contrast to sprawling slums. Re-creating the economic and social contrasts of the time was an integral part of Caballero’s job.

He also found a site and structure that was deconstructed to facilitate the building of a near exact replica of Cuarón’s childhood home. “Our main set that worked like a guillotine, going up and down. We built with real materials, down to the tiles of that era—tiles that were custom made by an artisan by hand. We made a complete transformation to be true to that era.”

Caballero recalled that the creation of this world was reverse-engineered. “When I first started talking to Alfonso, it was about spaces, perfumes, even sounds. We started talking about the little details—what would be on the table when having dinner? We started building based on those details which came together to create the sets and the whole portrait of this long, lost Mexico from the ’70s.”

To dress the set accurately, Cuarón reached out to family members to retrieve furnishings and personal items that they had from his childhood home. Family photos and memories helped to bring the residence to life.

Caballero explained that while some of the fine, nuanced touches wouldn’t necessarily be seen on screen, they carried a measure of importance and proved valuable. “I knew we would be working with non-professional actors. I wanted to give them the tools to understand a little bit more about their characters. That’s why the set was fully dressed with hits and pieces of the characters’ lives. Also, we shot in chronological order. The story was not revealed to the actors. So they would be discovering something about their characters every day.”

Reflecting back on his experience making Roma, Caballero cited change and lack thereof. On the former score, he observed, “When you live in a city, you don’t notice how much it has changed over the years. And, of course, we had the earthquake of 1985 which punished these neighborhoods in Mexico City. I was 13 when the earthquake happened and so I experienced the reconstruction. Still, the human condition calls on you to forget and continue on with your life. But when you stop and take notice, it’s shocking how much change has taken place.”

On the flip side, what hasn’t changed, continued Caballero, is “the social uneveness. Politics are completely disassociated to the need of the people. We have colliding contrasts. A super modern city, a hip area, but the slums continue.”

Caballero’s credits span nearly 30 films, with 20 as production designer. With Roma, Cuarón is added to a list of director collaborators for Caballero which includes J.A. Bayona (The Impossible, A Monster Calls), Jim Jarmusch (The Limits of Control), Baz Luhrmann (Romeo + Juliet), Floria Sigismondi (The Runaways), Claudia Llosa (Abha), Fernando Eimbcke (Club Sandwich), Carlos Cuarón (Rudo y Cursi) and Russell Mulcahy (Resident Evil: Extinction).

**Justin Hurwitz**

Last year, composer Justin Hurwitz earned a pair of Oscars—Best Original Score and Best Original Song (“City of Stars”) for director Damien Chazelle’s La La Land. This year he returns with...
Composer Justin Hurwitz Goes From La La Land To First Man

First Man (Universal Pictures), another collaboration with Chazelle, his old college roommate.

Based on the book by James R. Hansen, First Man chronicles the multifaceted backstory of the first manned mission to the moon, focusing on Neil Armstrong and the decade leading to the historic Apollo 11 flight. A visceral and intimate account told from Armstrong’s perspective, the film explores the triumphs and the cost—on Armstrong, his family, his colleagues and the nation itself—one of the most dangerous missions in history.

“I knew there was no question I wanted to work on First Man—as soon as Damien started talking about it, what some of the themes of the movie would be, what he wanted to explore in Neil Armstrong’s story,” recalled Hurwitz. “I knew that again Damien wanted to explore the ideas of passion and sacrifice, the relentless pursuit of a goal. Those are ideas that have always spoken to me—and spoken to me strongly in Damien’s other films. But there was a new spin to exploring them in this movie.”

That spin was far darker than La La Land. “I was excited to get to compose music that would be very different than what we had done with La La Land, to be able to go in the direction of writing some intense, dark, powerful music. There was also the chance to do a lot of really intimate music as well. It was exciting to flex some of those muscles—grand, big music, darkly themed music, and intimate personal music.”

Finding the musical themes entailed a process to which Hurwitz has grown accustomed to with Chazelle—piano demos which explore different melodies. “We sit at the piano for a long time and try idea after idea. Hundreds of piano demos get made before we ever settle on one. It takes as long as it takes. We throw out a lot. At one point we’d even email a bunch of piano demos and intimate personal music.”

Additionally, Hurwitz and Chazelle deployed a Leslie rotor cabinet, described by the composer as “a wooden speaker cabinet where the speaker inside spins around, giving you a sort of whirling Doppler effect.” Hurwitz conducted a large string orchestra, then recorded it being played back through a Leslie rotor cabinet. A tremolo effect was added, giving the score an intentionally unsteady feel, with brass, woodwinds, percussion and harp brought into the mix.

This kind of experimentation comes from the desire to affect viewers emotionally—and it’s an experimentation that had Chazelle and Hurwitz working closely with editor Tom Cross, yielding new and different forms. Hurwitz worked out of a studio at Universal, sharing offices next to the editing room, lending itself to extensive fine tuning. “Every time we did a friends and family screening, a preview screening for audiences in a movie theater, a screening for the studio, we had an opportunity to see what was working and what wasn’t. Each step allowed us a chance to figure out how to change course and how to tweak. We kept refining and refining, getting audience feedback, getting a handle on what changes we needed to make to move forward. There was a nonstop evolution to the music. While major elements remained unchanged, other details evolved. And the small things can make a big difference. Working with Tom and Damien on this was a rewarding process.”

This is the sixth of a multi-part series with future installments of The Road To Oscar slated to run in the weekly SHOOT e-edition, The SHOOT Dailies and on SHOOTonline.com, with select installments also in print issues. The series will appear weekly through the Academy Awards gala ceremony. Nominations for the 91st Academy Awards will be announced on Tuesday, January 22, 2019. The 91st Oscars will be held on Sunday, February 24, 2019, at the Dolby Theatre at Hollywood and Highland Center in Hollywood, Calif, and will be televised live on the ABC Television Network. The Oscars also will be televised live in more than 225 countries and territories worldwide.

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Dec 2018/Jan 2019 SHOOT 15
George Tillman Jr.

Reflections on The Hate U Give, his first-time collaborators who helped bring it to fruition

By Robert Goldrich

Director/producer George Tillman Jr.’s recently released The Hate U Give has planted itself firmly in the awards season conversation as a moving adaptation of Angie Thomas’ novel of the same title and for among other elements, a tour de force performance by Amandla Stenberg as Starr Carter, a 16-year-old African American girl struggling to find her voice after the horrific shooting death of her childhood best friend by a white police officer. The tragedy shatters what had already been an uneasy balance for Starr between the two worlds she inhabits: the impoverished, primarily black neighborhood where she lives, and the rich, mostly white prep school she attends. Ultimately she must decide how to stand up for what’s right.

Tillman himself stood up and did a lot right in bringing this movie to fruition, assembling a cast and collaborators to do justice to this story about injustice, eliciting empathy and sparking conversation about race relations, law enforcement and community dynamics.

Tillman made his feature directorial debut with Scenes for the Soul in 1994—produced for $150,000 and acquired by Savoy Pictures for $1 million. He added to that momentum with Soul Food, based loosely on his own life, which was modestly budgeted at $7 million and went on to gross more than $43 million domestically. As a result, Tillman and his producing partner, Bib Teitel, landed a first look deal at Fox 2000, which they maintain to this day.

In the director’s chair, Tillman built a filmography which includes Men of Honor (starring Cuba Gooding Jr. and Robert De Niro); the Notorious BIG biopic Notorious; The Inevitable Defeat of Mister and Pete, which premiered at the 2013 Sundance Film Festival; and The Longest Ride—as well as extending his directing reach into television with episodes of Starz’ Power, Netflix/Marvel’s Luke Cage, and NBC’s This Is Us.

After wrapping The Longest Ride for Fox 2000, Tillman championed an unpublished book, “The Hate U Give,” which he brought to Fox 2000 and they purchased it for him to direct and produce. The property was beautifully adapted by screenwriter and filmmaker Audrey Wells who died this past October from cancer at the age of 58.

SHOOT connected with Tillman who shared insights The Hate U Give and reflected on key collaborators in the making of the film.

SHOOT: I read you being quoted that The Hate U Give was the first film for you that felt purely instinctive. Would you elaborate on this?

Tillman: Usually for a story like this, you do research, read other material, see other films. I didn’t do that as much for this film. A lot came out instinctively. I grew up as a kid in Milwaukee. Like many towns in the Midwest, it was very segregated. I lived on the northside. All I saw were African Americans, no white people. I always felt that the relationship with police officers in the community was an issue. At an early age, my parents moved me to a white public school from a school that was primarily African American. I was able to experience what it’s like to be in a white community, how education was viewed there, how funds were spent. The world was completely different. Ideas, the palette of design, sound and the look of the film came to me. It was instinctive based on my experience as a young African American man. That even extended to my filmmaking education. As a director going to film school at Columbia College in Chicago, I was one of only three African Americans learning film.

SHOOT: What was the biggest creative challenge that The Hate U Give posed to you as a filmmaker?

Tillman: We had an actor portraying Chris (Starr’s white boyfriend at the prep school). Right before I was to deliver the director’s cut, footage leaked that had him making racist comments six or seven years earlier. It became a really big issue. Chris was a very pivotal character in dealing with race relations in the film. Even though the director’s cut was very strong, I had to recast Chris, getting K.J. Apa. It turned out to be a great thing. We had to reshoot seven days. Everybody was so committed to the project that I got 90 percent of my crew back, all the background extras. I think the version we ended up with was what was always meant to be.

SHOOT: What caused you to gravitate to several key collaborators whom you worked with for the first time on The Hate U Give—including DP Mihai Malaimare Jr., composer Dustin O’Halloran, editors Alex Blatt and Craig Hayes?

Tillman: I gravitated toward Mihai because I loved his work on The Master with Paul Thomas Anderson. He’s a DP but he’s also behind the camera, I also loved his work with Francis Ford Coppolla (Distant Vision).

I loved Dustin’s work on Lion. The music he composed is really great but doesn’t get in the way of the story. He has a way of being minimal and emotional at the same time. He’s a young guy and I wanted a youthful sound. Our protagonist is 16 years old. I loved his work with youth, what he did for Lion. He received an Oscar nomination for that film.

The Hate U Give marked the first time that Alex and Craig were number one editors on a film. I moved both of them up because of their talent. Also, I wanted editors of color to tell this story. This was the first time they worked together yet they did quite well—in part because I gave them approval to trim as much as they wanted. I gave them my trust and it was rewarded. Though they had different styles and emotions, they helped put together a film that flowed beautifully.

SHOOT: What was the biggest takeaway—or lessons learned—from your experience on The Hate U Give?

Tillman: It all starts with the material. That’s something you learn in film school. It comes down to what the material means to you. Sometimes that gets lost and you have to ask yourself the question several times. But for me the answer never wavered. I knew why this story was important. I could feel it in my soul. When you don’t have to question yourself on that level everyday, you can focus on the story you want to tell and how you want to tell it. For every department, from the beginning to the end, we had that sense of purpose and commitment.
Redefining 2018 With A Sense Of Purpose

Looking back on the language of 2018 provides cause for pause. Dictionary.com picked “misinformation” as its word of the year, on the heels of Oxford Dictionaries choosing “toxic.”

While misinformation has always existed, it became more prevalent in 2018, fueled in part by the rise of often intentionally misleading social media where “alternate facts” found receptive audiences. Dictionary.com cited examples as: Parkland, Florida school students becoming crisis actors instead of victims of violence; unfounded rumors about child kidnappers on WhatsApp leading to mob violence in India; and false news in Sri Lanka triggering riots that set the country’s Buddhist majority against Muslims.

Meanwhile “toxic” was chosen by Oxford as the word that reflected the ethos, mood and/or preoccupations of the passing year. Toxicity marked relationships, the political climate, manifested itself in character assassination and a lack of open-mindedness and civility.

Still, there’s cause for optimism based on some of what transpired this past year as the ad/filmmaking industry pushed back against “misinformation” and toxicity in a bid to redefine the conversation, and figuratively shape a more positive lexicon.

This mission and a deep sense of purpose were evident in SHOOT’s Year-end Survey of leading ad agency creatives and production executives.

For example, Madison Wharton, global board member, integrated production for Forsman & Bodenfors, assessed, “What an intense year this has been. Our country is divided. The daily news is equally heartbreaking and terrifying. The planet is on a dangerous path. But in our industry, we have had moments of greatness. In our best moments, we’ve used our power for good. We’ve asked brands to define their purpose and stand up for what they believe in. We’ve celebrated good deeds, courage, love, family, and compassion. We’ve focused on creating inclusive communities within our agency environments and worked to make our industry make-up more diverse. We’ve put our damn foot down on sexual harassment. We gained greater awareness of the impact of our buying power and are taking significant measures to diversify our production partners. We are using technology in new ways to enhance our production possibilities, making what used to be impossible now possible. And we’re using technology to simplify the lives of our audiences. I’m reminded of Newton’s third law: For every action, there is an equal and opposite reaction. I’d like to think that our industry is more aware of its power and working towards a positive reaction now when it’s needed most.”

That positivity has yielded greater diversity and a pushback against gender discrimination. Gavin Lester, partner/chief creative officer at Zambezi, observed, “There were many things that shaped the year. Advancement in diversity and equality was one positive force, and it’s encouraging to see more women get the recognition and opportunities they deserve, in advertising and in culture at large, and for voices that were once suppressed to now be heard and affect change. In the ad world specifically, we’re continuing to see the agency model evolve dramatically. Smaller to mid-size firms are now at an advantage given their ability to do more with smaller budgets, pivot and adapt in ways that clients need to move at the speed of culture. We’re also seeing new players coming into the advertising space, from consultancies to production companies, looking to do and offer more, and creating new service options for marketers. Regardless of this evolution in our industry, true creative talent, breakthrough strategy and powerful ideas will always reign.”

Hilary Coate, recently named head of integrated production at Venables Bell & Partners, added, “As a result of the #MeToo and Time’s Up Movements, brands are taking a harder look at themselves and the consumers with whom they are trying to connect, and making strides in engaging with female consumers in positive and constructive ways. Given this, we’re seeing an increase in campaigns with pro-female messages, and imagery to empower women and girls, which has helped to insert positive messages into the public narrative. There are new rules for marketing to women, and I imagine this will be very prevalent in 2019 as well.”

And progressive change can come in practical ways within the agency itself. When asked what work she was most proud of in 2018, Tasha Dean, head of integrated production at The Martin Agency, responded, “Eliminating the gender pay gap at the agency. I’ve learned that strong and focused leaders can make things happen fast and change the environment around them.

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YEAR IN PERSPECTIVE

Continued from page 17
Making progress versus talking about progress is very empowering. It’s encouraging for us all.

Survey
SHOOT surveyed a cross-section of high-level agency professionals to gain their assessments of the trends, developments and work that highlighted 2018.

What follows are excerpts from feedback provided by agency respondents. Their full responses will appear on SHOOTonline. Links to that full article appear in the 12/14 SHOOT Dailies and SHOOT+edition. For our Year-End Survey on the ad agency side, the following five questions were posed:

1) What industry trends or developments were most significant in 2018?
2) How did your company, agency, network, service or studio adjust/adapt to the marketplace in 2018? (diversification, new resources/talent/technology, new strategies, etc.) You are welcome to cite a specific piece of work which shows how lessons learned in 2018 were applied.
3) What work in 2018 are you most proud of?
4) Gazing into your crystal ball, what do you envision for the industry—creatively speaking and/or from a business standpoint—in 2019?
5) What’s your New Year’s resolution, creatively speaking and/or from a business standpoint, for your agency or division? Do you have a personal New Year’s resolution that you can share? And if you like, tell us about a project you’ll be working on in early 2019.

Andy Bird
Chief Creative Officer
Publicis New York
1) As a creative it’s been hard to ignore the chaos brought about by significant cost cutting and reshaping by clients across all agencies in 2018. I have to believe though the industry will come out stronger at the other end because of it. I’m an eternal optimist.
2) Sharing of creative resource and adaptability, agility of different disciplines within the Publicis network has been key to some of our successes this year. Changing the way teams are structured, bringing in design far further up the creative process. As someone who started his work life in design, I’m good with that development.
3) Publicis New York had their best year at Cannes ever, even though the agency didn’t enter anything, our clients did.
Our Diesel – Go With The Fake experience piece, and our ongoing Walmart and Citi campaigns have been highlights.

Gerard Caputo
Chief Creative Officer
BBH NY
1) I think some of the biggest developments we’ve seen are around the consolidation of big agencies and a turn to more independent creative shops. Famous, legacy agency names going away and with that the bloated infrastructures and dysfunction. There continues to be a push for more diverse perspectives from all genders, races, cultures, and disciplines contributing to how ideas are created, enriched and delivered, which actually reflects our society today.
2) I have no way of predicting the future but I’m hoping to see more creatively driven agencies become more appreciated and, in turn, make the changes necessary to become more relevant to clients’ needs. I’m hoping to see more inspiring work from a storytelling perspective that connects emotionally with the viewer, who not only is a consumer but happens to be a human being. There’s so much garbage out there. I would like to see the negativity and fear mongering press headlines go away.

PARK PICTURES’ SCHREIER TAPS INTO TALENT POOL
Park Pictures director Jake Schreier enters a freeing watery world in Francis and the Lights’ latest music video entitled, “Never Back.” In the clip, Francis (Francis Farewell Starlite) performs a meditative ritualistic practice in a swimming pool, juxtaposed with the lounge chairs and hammock of the poolside nearby. The song lyrics reference whales who live in the water but still breathe air.

As the video opens, Francis stands on his tiptoes in the brilliant water of a pool with only his nose breaking the surface, then descends to stand on the bottom of the pool. Francis’ geometric shape is emphasized with a visual of his mirrored body standing and legs rising the opposite way, towards the sky. The camera pans out at various points to a tranquil scene where Francis lies in a hammock while his underwater self experiments with movement, attempting to conquer his glittering blue environment. The video was shot at The Hollywood Roosevelt Hotel.

Schreier is a former Francis and the Lights band member and longtime video collaborator. The band also created the original soundtrack for Park Pictures and Schreier’s award-winning Sundance debut feature Robot & Frank....

STUDENT FINALISTS SET FOR CAS HONOR
Five finalists have been invited to attend the 55th Annual Cinema Audio Society (CAS) Awards where the recipient of the CAS Student Recognition Award will be revealed and presented with a $2,500 check.
Additionally, the 55th CAS Awards will be honoring Steven Spielberg with the CAS Filmmaker Award, and production sound mixer, Lee Orloff, CAS, with the CAS Career Achievement Award. Awards for Outstanding Sound Mixing in seven categories and Outstanding Product Awards in Production and Post-Production will also be presented at the awards ceremony to be held on February 16, 2019 in Los Angeles.

The CAS Student Recognition Award finalists are: Maria Cecilia Ayalde Angel—Pontificia Universidad Javeriana, Bogota, Colombia; Allison Ng—University of Southern California, Los Angeles; Bo Pang—Chapman University, Orange, CA; Anna Wozniewicz—Chapman University, Orange, CA; and Kaylee Yacono—Savannah College of Art and Design, Savannah, GA. ...

PEOPLE ON THE MOVE....
Thai director Kaenipa “Kay” Phanakorn has joined Great Guns for exclusive global representation except for Thailand, China, Hong Kong, Korea, Indonesia and India where the company will handle her non-exclusively.
Kay earned a Master of Media Arts from the University of Technology in Sydney, later working as a creative executive at GMM Grammy, the largest media conglomerate entertainment company in Thailand. In 2014, she co-founded the production and branding studio, Wise Lama, where she is producer and director. Nike, Samsung, Chevrolet, Colgate, and Honda are just a few of the high-profile brands she has worked for thus far.
Kay became the first Thai director to make a short film for Cornetto Global’s “Cupidity” project in 2015. The campaign, which consists of a series of short, sweet love stories, won a Cannes Lions in the Branded Content and Entertainment category. The director is also a writer on Netflix’s first Thai Language original series, The Stranded, which launches next year....
YEAR IN PERSPECTIVE

Feedback From Venables Bell, BSSP, The Martin Agency

Matthew Curry
Chief Creative Officer
BSSP

1) There was a lot of doomsday talk for the ad industry as a whole this year. In-house agencies became an answer to faster and more efficient. And consultancies became an answer to the rising demand for immediately measurable ROI and a more comprehensive understanding and implementation of data. Time’s Up and #metoo shed much needed light on injustices in this industry and beyond. Diversity and the need for equal pay and equal opportunity became a greater focus and conversation. All of this added up to an industry that is in the midst of a big shift. An exciting shift. A shift that puts a greater focus on ensuring the people and voices in this industry are as diverse as those it serves. And that the experiences and connections we create reflect the innovative desire and interactions of today’s consumer.

Tasha Dean
Head Of Integrated Production
The Martin Agency

2) Smashing Silos. It wasn’t easy. Sometimes you just need to go out there and imagine your Super Mario and get it done. Currently, there isn’t a content studio or digital studio or even a technology team silo. We looked at our talent and their combination of skills. We noticed a trend – the rise of the hybrid. We leaned into this and created collaboration orbits. These are like-minded people together who are all part of the same creative collective but with a clear career growth path. We also mobilized a talent and culture unit which focuses solely on talent resources, talent development, and strategic engagement. It’s been a herculean team effort but we’re getting it done and couldn’t be more proud of what we’ve been able to accomplish.

3) Eliminating the gender pay gap at the agency. I’ve learned that strong and focused leaders can make things happen fast and change the environment around them. Making progress versus talking about progress is very empowering. It’s encouraging for us all.

4) Creative Data Storytelling. We sometimes put the focus on technology, tech stacks, and collecting data. Telling stories using data is part art and part science. I really think that businesses that are able to distill clear focused narratives using data will be the winners in the long run. It’s an exciting area and I think we’re only now starting to unlock the potential.

Hilary Coate
Head of Integrated Production
Venables Bell & Partners

4) Vertical video is a standard deliverable for pretty much every piece of content we create. With Instagram Stories now reaching 400 million users a day, we will start to see a bigger push for social media advertising. I envision the rise in Stories ads will result in agencies creating content specifically for vertical video. This is a great creative opportunity for brands to create shareable and compelling content. One might think the size is limiting, but I think the sequential nature of Stories is a fun format to use in the concept.

5) In the year ahead, we’ll keep pushing ourselves to creatively raise the bar of our work and solve business problems in innovative ways. As an agency and as individuals, we’ll also work to take care of our own corners of the world and affect positive change—a theme that Paul Venables talked about recently at the 3% Conference, and which I think is hugely powerful in today’s divisive culture.

Also, as part of our work with RALLY, I look forward to being a part of more social good related projects with brands and advocacy organizations.

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Mariota Essery
Executive Creative Director
Sid Lee
5) In 2019, our goal is to keep growing the Sid Lee LA office by creating culturally relevant, impactful work that will attract and retain great talent. We will continue to establish ourselves here on the West Coast and across the country. We have a lot of exciting projects on the horizon that we’re looking forward to working on in the New Year, including an exciting new product launch for The North Face, rebranding the 2019 Sundance festival, growing our entertainment marketing group and much more.

Personally, I hope to travel and read more, spend less time on my phone and spend more time with my kids.

Erica Fite
Co-Founder/Chief Creative Officer
Fancy

2) Funny to say, but it seems like the marketplace is starting to adjust to us. Since Katie Keating and I started Fancy in 2011, we’ve always been women-owned and operated with the mission of elevating what matters to women, something that is a relatively new trend for other groups.

5) We will continue to engage in conversations that are an important part of women’s lives but not yet part of the normally accepted dialogue. Topics like sexual wellness, menopause, cannabis etc. are all things we should be discussing comfortably. It’s important that we normalize these conversations so that people have access to accurate information, can enjoy life in all stages and ages, and unnecessary shame about normal, healthy parts of life is eradicated.

Matt Ian
Chief Creative Officer
mgunny Bowen New York

3) Having only been in this role for two months, my list is pretty short. (I got all three of my kids successfully enrolled in a healthcare plan, but that’s probably not the type of work you’re asking about.) I did get to work on some cool stuff for DAZN with Smuggler’s Brian Beletic. And I got to meet Michael Buffer, Canelo Alvarez, and Oscar De La Hoya (who stopped by the set). So that was pretty awesome.

5) I’ve got this new job to figure out and a lot of people to get to know. There’ll be a ton coming at me from every angle and I need to remember to enjoy it. This is advertising, not banking. We can get up every day and do something we hate, or something we love. So, I resolve to do the latter. And get more sleep. And go to the gym. And drink more water, eat better, order from Seamless less. It’ll be an exhausting first week of January.

Continued on next page
Reflections From McCann New York and Obviously

Eric David Johnson
SVP, Executive Music Producer
McCann NY

1) More, cheaper, faster. These three things are definitely top of mind this year. And I don’t mean this necessarily in a negative sense - rather it is the truth of the practicalities of what our industry is demanding of us right now. Clients are facing it, agencies are handling it, and vendors feel it too. We’re all in this continuing disruptive and evolving landscape - so while challenging in many regards, I’m finding with my agency team/personnel ways for us to create more innovative projects and meaningful branding opportunities for our clients. Thanks in large part to our amazing collaborators on the vendor side. They sometimes are the unsung heroes making us all look good. So here’s my little shout-out and thank you to them. Thank you.

4) More cultural relevant and resonant work that has a meaningful role in people’s (not just consumers) lives. In many ways, at one of their best, brands can be patrons of the arts and of change and cultural impact. These are the kinds of projects that I’m particularly keen to work on.

Mae Karwowski
CEO & Founder
Obviously

1) The most significant trend in influencer marketing right now is the rapid growth of the whole industry. Marketers across verticals and industries are beginning to thoroughly understand the value of having a strong network of influencers and brand ambassadors on board, as well as see it as a cost-effective way to reach new customers and demographics. The rate of growth in influencer marketing is staggering – it’s estimated to hit $10b by 2020.

3) This year, we tripled our revenue and quadrupled our team of account managers. Our growth is the direct result of our consistently excellent work in strategizing, executing, and reporting on influencer marketing campaigns for world-class brands. We are working with icons such as Google, Lyft, Sephora, Warner Brother Records, and Rock the Vote, many on a long-term basis, and we’ve been able to meet and exceed their influencer marketing goals.

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Assessing 2018 & Beyond

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Dan Kelleher
Chief Creative Officer
Deutsch NY

2) Deutsch needed to respond to a demand in the marketplace amongst our client roster to quickly and efficiently make everything from TV commercials to branded content to episodic and unscripted entertainment, leading to the expansion of Steelhead, a full-service production company backed by Deutsch. Considering the ever-evolving world of social advertising and the wide set of digital deliverables on every project, we invested in further building out our production offering in New York and L.A.

With over 42,000 square feet of production facilities - including two sound stages with suites for casting, wardrobe, and hair/makeup, 12 edit bays, 2 record/mix rooms and over 32 visual FX stations – we are now able to meet that high demand. Building out the Steelhead capabilities has allowed us to retain the quality of work our clients are accustomed to, while emphasizing scalability and flexibility to deliver across all integrated assignments.

Phil Koutsis
Executive Creative Director
We're Magnetic

1) This year we saw experiential budgets rise as brands have come to realize that Millennials, Gen Z, and just about everyone else are seeking out experiences over things. That's because in the age of social sharing, and with all of today's multifaceted ways to reach consumers, the integration of experiential into brand strategies has become paramount to breaking through. As opposed to traditional marketing, brand experiences generate buzz, inspire social content, and influence future purchase decisions like never before — and in positive ways. We also saw consumers rediscover their love for older technologies and analog experiences, which provide the kind of physical, tangible reality that a purely digital world simply cannot. At the same time, we are seeing the growing power of micro-influencers completely change the way brands authenticate buzz, inspire social content, and influence future purchase decisions like never before.

2) To quote the late, great William Goldman, “No one knows anything.” Now more than ever, worlds — advertising, entertainment, content, journalism — have begun collapsing onto each other. We have celebrities launching branding agencies, athletes launching content companies, tech companies trying to suck up all the oxygen, accountants becoming creatives, agencies creating production companies, production companies going direct to brand. It’s crazy out there. My groundbreaking prediction is that it’s not going to get any simpler in 2019.

5) A personal resolution of mine is to stop looking at my phone so F-ing much. The constant distractions aren’t doing me any favors creatively. Now that I’m a millenial years old, I’m coming to value the ability to focus and concentrate more and more. I also feel fairly confident in saying that all multi-tasking does is let me do more things half-assed. (Id also like to stop swearing so much, but I think at this point I’m beyond repair.)

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A Telling “Road Trip”

Though it’s not BBDO New York’s most heralded spot of 2018, American Family Insurance’s “Road Trip” is worthwhile in its own right while at the same time eloquently capturing the spirit behind the stellar creative which earned the shop distinction as SHOOT’s Agency of the Year.

Directed by Jamie Rafn of Smuggler, “Road Trip” centers on a young man who hardly looks the part of a pioneering adventurer—yet he perseveres, grappling with confusing directions and navigating rugged terrain to reach a summit vantage point that yields a breathtaking view. We then learn what drives him on his journey as he phones his baby sister, a young woman on bed-rest coping with an illness, to show her the world’s most perfect sunrise. She smiles, telling her big bro that what’s next on the bucket list itinerary is “throwing a snowball at the North Pole.” He responds, “You got it.”

This brother’s quest for the moment that matters is akin to what BBDO NY did so successfully in 2018, finding moments and stories that were relevant, profound, evoked empathy and ultimately resonated with audiences across different platforms.

This is reflected in a year for BBDO marked by high-profile awards and ongoing content creation that connects and rings true with viewers.

On the honors front, look no further than Procter & Gamble’s “The Talk,” which earned assorted accolades this past awards season, including a Cannes Lions Film Grand Prix, an AICP Show honor for direction, and most recently the coveted primetime commercial Emmy Award—the other being the Monica Lewinsky anti-bullying PSA titled “In Real Life.” Directed by Win Bates via BBDO Studios (a freelancer at the time, Bates has since joined production house Tool of North America), “In Real Life” 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 hidden camera film chronicles people publicly acting out real online comments to illustrate that at the receiving end of every comment is a real person—a fact all too easy to forget in today’s online culture. While the bullies and the targets of denigrating talk in the PSA are actors, those who intervene to stop the bullying are real people, which gives a life-affirming positive tone to the work.

As for BBDO NY’s continuing content

From top left, clockwise: P&G’s “The Talk”; worldwide chief creative officer and BBDO North America chairman David Lubars; BBDO New York chief creative officer Greg Hahn; David Rolfe, EVP, director of integrated production, BBDO New York; Day One’s “Sunshine”; Monica Lewinsky’s anti-bullying PSA “In Real Life; and Kirsten Flanik, BBDO New York CEO and president.
Connecting Consumers With Brands Through Storytelling

Continued from page 23

creation in 2018, consider the follow-up to “In Real Life,” the Lewinsky anti-bullying piece “Defy the Name,” directed by Brian Billow of O Positive. The PSA disarms the most common type of bullying behavior, name calling, by featuring an all-star cast acknowledging the hurtful names they were called as young people. Now we see them in situations that highlight their success and achievements.

The #DefyTheName initiative additionally encourages those on social media to change their name (not username) to reflect their bullied name (i.e. John “Bullied Name” Doe) and share the campaign’s PSA and/or their own story. The net effect flooded social media with myriad examples proving that bullying and name-calling don’t reflect one’s real self-worth. It especially sends a powerful message to teens: Don’t let the name define you. #DefyTheName.

The Emmy recognition for “The Talk” and “In Real Life” as well as the creative wherewithal reflected in “Defy the Name” underscore new growing dimensions at BBDO. On one hand we see a young girl serving as caregiver for a dementia affected mother. The child points at the window and speaks of the need to visit. The agency’s efforts to reflect their bullied name (i.e. John “Bullied Name” Doe) and share the campaign’s PSA and/or their own story, as well as the creative director/art director Bianca Guimaraes and Danino again came together on “Defy the Name.”

The 2018 Emmy showing meanwhile reflects BBDO’s history with the TV Academy as well as a prime new wrinkle. On the former score, BBDO won the very first primetime commercial Emmy in 1997 for HBO’s “Chimps.” This year’s pair of nominations brought the agency’s tally to 16 over the years and the win for “The Talk” is the third commercial Emmy for BBDO NY. (Earlier, in ’91, HBO’s “Foreman” won in the Image category.) Sandwiched in-between winning spots “Chimps” and “The Talk” is FedEx’s “Stick” which received the Emmy in 2006.

As for the new twist, 2018 marked the first time that BBDO’s Emmy-recognized work tackled social issues—bullying and race relations. Furthermore, “The Talk” and “In Real Life” are from core creative teams who this year became first-time Emmy nominees, showcasing the up-and-coming premium talent that is rising throughout the agency. Those first timers are creative director/art director Bianca Guimaraes and associate creative director/copywriter Roberto Danino on “In Real Life,” and associate creative director/art director Bryan Barnes and ACD/copywriter Nedal Ahmed on “The Talk.” Ahmed has since joined Droga5 NY as sr. copywriter.

The impact of turning out socially relevant work has an impact that positively influences the entire agency culture. “The Talk” has such a cultural impact outside our normal market, related Greg Hahn, chief creative officer of BBDO NY. “It got people speaking about something that is very difficult to talk about. Nobody at this agency held back on that work. It wasn’t put through a filter. It was very honest. And it’s that truth, working on something greater than you, that gives a deep sense of purpose, that raises the morale and expectations of everyone here.”

And that creative selflessness and profound sense of purpose draws in all kinds of business, even work that is not directly tied to social issues. The creative and communications wherewithal, for instance, helped BBDO NY recently score one of the major business wins of 2018—becoming the lead creative agency for Ford’s global business.

“I think what made 2018 a special year was not just the work—but that it was not just one tone, one medium, one kind of execution,” observed Hahn. “We created a wide palette, a variety of work, all kinds of problem solving. We don’t have one style. There is not a BBDO style in the conventional sense. Our only style is to set the bar high. People shouldn’t be able to see an ad and say that’s a BBDO ad because of its style or approach. Instead, they should realize it’s a BBDO ad because no matter what form it takes, it lives up to a degree of high quality, is smart, feels right, and touches you on some level.”

Creative touch

Indeed the volume of work from BBDO NY in 2018 that touched hearts and minds is too vast to comprehensively detail. “We’re an agency that makes aggressively and abundantly,” said Rolfe. “We’ve broadened our production capabilities, our expression, extending from our business and creative culture. In some respects, we are cavalier, insistent on trying things, experimenting, working with ideas.”

A unifying theme is that the work often shows a social conscience extending from public service fare to deeply defining brand identity and commitment.

Among the highlights of 2018 was the first-ever PSA for the Cure Alzheimer’s Fund. Titled “Daughter and Mother,” the ad was created pro bono and directed by David Shane of O Positive. In the piece, we see a young girl serving as caregiver

Congratulations From Your Friends
for her youthful mom. The stress on the youngster is palpable. At one point, the girl frantically searches for her mom who is missing from the house. The pursuit leads the youngster outside in the pouring rain where she finally finds her mom standing in the middle of the street. Then, there is a transformation as the young girl becomes a young woman and her confused, out-of-touch mom is now elderly. Supercodes messages appear on screen which read: “You wouldn’t put your daughter through this when she’s young”; “Let’s make sure it doesn’t happen when she’s older.”

To mark International Women’s Day in 2018, BBDO New York launched “It’s Time to Redefine,” a public-awareness campaign designed to challenge the definition of a woman as it currently appears in online dictionary resources. A review of these sources reveals that the existing definition of “woman” includes terms such as “servant,” “mistress,” and “prostitute.” “It’s Time to Redefine” sparked a movement to change the definition. The campaign included a PSA calling on people to sign an online petition to help bring light the disparities in the online definition of “woman” and, instead, to celebrate the countless contributions women have made in society.

“Words matter,” said Kirsten Flanik, president and CEO, BBDO New York. “Words have the power to determine how people feel about themselves and, ultimately, what they believe they are capable of. To achieve women’s equality, a great place to start is by choosing words that accurately and positively reflect women.”

BBDO also continued its moving work for Sandy Hook Promise, this time in response to the murders of 17 high school students in Parkland, Florida. A chilling piece shows us a student talking about signs to watch for when identifying a potential shooter; it turns out be himself has plans to become a mass murderer.

“Chilling also describes BBDO NY’s deployment of animation in Sunshine for the nonprofit Day One. The short produced by the Lobo studio shows a budding young love moving from the blissfully early stages of carnival-won stuffed animals and selfies to a gradually more jealous, controlling and abusive rapport.

But beyond pure public service, BBDO NY connected major clients to human issues—cut from the same cloth that enabled P&G to bring us “The Talk.” There’s AT&T’s “The Face of Distracted Driving: Caleb’s Story” directed by Oscar-winning documentarian Errol Morris of Biscuit Filmworks that shows us the ongoing impact of Caleb Sorohan’s death on his family and friends—and society at large. If Caleb hadn’t died as a teen due to distracted driving, might he today be pursuing his dream job? Would he be helping and teaching others? Maybe he’d still be figuring life out. Forensic artists and VFX teams recreate what Caleb would look like today had he not been killed, delving into what he might be doing with his life.

BBDO NY’s Winter Olympics fare for GE also shows us “What Matters.” Directed by Todd Field via Smuggler, the campaign touches upon the technological advancements that GE has made. Yet they pale by comparison to what they mean for people in everyday life—like a mom whose premature baby benefited from GE innovation. Mom will be taking her baby daughter home tomorrow.

The human connection is even evident in the perennially humorous FedEx fare as BBDO NY’s corporate brand campaign for the client captures the emotional side of package delivery as captured in four films directed by Biscuit’s Noam Murro.

Macy’s work from BBDO in 2018 also tugged at the heartstrings. The anthem “Space Station” spot—directed by Martin de Thurah of Epoch Films—for Macy’s holiday campaign centers around an astronaut who is in space over the holiday sea...
Continued from page 25

son, and her seven year-old daughter, Mia. The mom keeps in contact with her family over video transmission, and keeping her company in space is Sunny, a snow pal hand-made by Mia. As the plot unfolds, you see the wonder of the holiday season through an ingenious plan hatched by Mia. The piece ends with the line, “Believe in the Wonder of Giving.”

2018 was also a strong year for comedy, a BBDO staple, with continued efforts for the likes of Snickers and a recently unveiled tongue-in-cheek online film promoting a faux line of “Espresso-Wear” that demonstrates people’s passion for Dunkin’s new espresso drinks. The functional fashion in the short—directed by Brian Billow of O Positive—which includes Cappu-chinos, Americano-veralls and Latte-nk Tops. This wardrobe allows people to keep their hands free and their espresso drinks close by—in their expansive pockets—at all times.

Innovation

BBDO NY added to its reputation for innovation in 2018, garnering for example a D&AD Awards Yellow Pencil and two Webbys for Live Looper, a Facebook Live music video for Downtown Records’ band The Academic. The project took advantage of the social media platform’s time delay to produce an infinite audio and visual loop effect, with the band’s performance of “Bear Claws” getting more mesmerizing with each loop, adding instruments, rhythms and melodies. And last month BBDO NY engineered a social media hack yielding Bacardi Instant Jams which transforms the rarely used “Peek and Pop” feature on Instagram into a drum machine. Pairing the phone and the Bacardi USA Instagram page, Instant Jams allows users to mix tracks, add sound effects and become their very own DJs.

BBDO NY’s penchant for taking the unconventional path also surfaced in the form of an anime-inspired miniseries, The Sun and the Snake, that helped ASICS launch its “Welcome to the Dojo” clothing and footwear line exclusively at Foot Locker. The series and a resulting longer form film were directed by Dipankar Sengupta of animation studio Shotopop.

“I’m proud of this place because we break the rules,” said Rolfe. “We don’t do it boastfully. We do it actively as a way of agency life. Many people at our agency work at eliminating the business-based hindrances that so many agencies have. It keeps us healthy and we turn that health into an unbridled willingness to make disruptive things.”

Innovating and raising the creative bar are dynamics that are nurtured in part by the entire BBDO network, according to worldwide COO David Lubars. “It’s an anti-vicious cycle of ideas being generated,” assessed Lubars who sees a friendly competition among BBDO offices escalating the work worldwide. “New York raises the bar and then we’ll see something in Chicago or overseas that again raises the bar for New York to shoot for. Plus we have partnerships which yield great work.”

Among those partnerships is what Lubars described as “one big family” on AT&T. For example, BBDO NY ECD Matt MacDonald oversees the AT&T business of animation studio Shotopop. Directed by Biscuit’s Steve Rogers, this piece continues AT&T’s series of cinema mashup spots which blended movie genres in completely unexpected ways—romance and horror in “Surprise” and suspense and a musical in “Bus.”

2018 also saw an infusion of major creative talent into BBDO NY, prime examples being Daniela Vojta and Susan Young who joined the agency this past summer as executive creative directors, overseeing AT&T’s Business Solutions and Corporate advertising. They had previously been ECDs at McCann New York, leading creative development on Microsoft where, among other accomplishments, they spearheaded the Girls in STEM initiative, started the annual Patent Program for Women and helped launch Windows 10 globally. Efforts in support of “March for Our Lives” also made a difference, while earning five Lions at the recent Cannes Lions International Festival of Creativity.

Another recent coming together of BBDO offices yielded Pedigree’s “Season of Dog” holiday campaign—on
Production For Best Outside Talent and In-House Resources

which BBDO NY and Colenso BBDO New Zealand teamed. The campaign is fronted by Good Dog, an innocent family pooch with a self-centered sense of holiday traditions. The dog believes he is being celebrated on Xmas Day—with a tree for his love of sticks, baubles for his love of fetch, and wrapping paper for his love of ripping. A homeless dog up for adoption enters the picture. Upon the new “Awww” dog joining the family, Good Dog discovers and embraces the true meaning of the holiday—the “Season of Good Dogs.”

This sense of sharing—whether it be between dogs or agency offices—permeates the BBDO culture. NY COO Hahn said that to promote sharing, he and Lubars have made it a priority “to go out of our way to eliminate as many layers as possible so we can let people do the work and seek out others if needed. Doing a good job is hard enough without any political barriers,” he affirmed. Hahn added that he and Lubars do not want BBDO to operate like a big agency but rather as “a global boutique” that can be “quick, nimble,” innovative and collaborative.

Lubars cautioned, though, that while clearing a path so that creatives can be their best is important, that “doesn’t mean your people can do anything they want.” Elements such as “discipline,” “rigor” and “staying smart” are essential.

Part of being smart, pointed out Hahn, is properly defining goals. He recalled a story years ago when the people at Audi were challenged to win Le Mans which had been the province of Ferrari. The engineers kept trying to build faster cars but no matter what they did, Le Mans was out of reach. “Do you want a faster car or do you want to win Le Mans?” became the pivotal question. For the latter, you didn’t need a faster car but a more fuel efficient one to cut down on the number of pit stops. For Hahn, this underscores that “you have to solve the right problem. That leads to executions and activations that will be successful.”

5C’s

Contributing to BBDO’s success in 2018 were the varied relationships and resources needed from a making-of perspective to stay relevant in the marketplace—and reflected in what Rolfe has pinpointed as being the “5 C’s of BBDO production.” The C’s are Craft, Commissioning, Creation, Collaboration, and Storytelling.

Craft is for production that is premium, hands-on and outsourced, dovetailing with a director, production house and other talent. Examples are abundant, evident and perennial in the BBDO mix from AT&T to FedEx and American Family Insurance. The “C” of Creation meanwhile has become increasingly significant in the mix, covering in-house making, immediacy production, social-centric and/or platform/synergy intensive fare via BBDO Studios; leading examples include the Emmy-nominated Lewinsky work and the Live Looper project. BBDO Studios capabilities and talent have steadily increased.

Commissioning is adopting a hands-off approach with a trusted maker. Relying on a partner to perform from a soup-to-nuts standpoint, Commissioning includes such standout examples as Foot Locker’s The Sun and the Snake, the animated miniseries from the Shotopop studio. Rolfe noted that “ample autonomy by our animation and storytelling partner yielded a much deeper dive into that story than we could have hoped for had we worked through a more traditional working process.”

Rolfe observed, “The commissioning model is one that will continue to grow, as we foray further into projects both smaller (social, for instance) and importantly, larger, as we endeavor further into different...” Continued on page 37
**BEST WORK OF THE YEAR**

**Top Spots of the Year**

**The Year’s “Best Work You May Never See”**

Mix includes a Cannes Grand Prix/Gold Lion winner, an Emmy nominee, and a Super Bowl spot

**A SHOOT Staff Report**

With 2018 about to fully enter the proverbial rearview mirror, it’s time for reflection on varied fronts, including assessing what work was among the year’s most worthwhile creatively.

Determining any year’s “best” is a highly subjective proposition so SHOOT staffers looked to at least narrow the field by first culling through our weekly Top Spots as well as our “The Best Work You May Never See” gallery entries throughout 2018. We then added to the field select pieces of work that might have fallen through the cracks and not earned weekly Top Spot (perhaps beaten out by another piece in a given week) or “Best Work” distinction yet which we had covered extensively in other stories during the course of the calendar year.

We also reviewed the year’s quarterly Top Ten Tracks and VFX/Animation charts, ultimately choosing a Top Five for the music and visual effects/animation disciplines.

So here are SHOOT’s selections for the Best Work of 2018 divided into Top Spots, The Best Work You May Never See, and our Top Music/Sound Tracks and Top VFX/Animation entries.

**Top Spots of the Year**

SHOOT has plenty of validation for its pick for the number one content slot of 2018—-including a Cannes Health & Wellness Grand Prix and a Cannes Entertainment Gold Lion. These and other honors were bestowed upon Corazón, a John Hillcoat-directed, Serial Pictures-produced 48-minute film about organ donation for Montefiore hospital out of agency JohnA.Hannes, NY.

*Corazón* depicts the real-life story of Elena Ramírez (portrayed by Ana de Armas whose credits include *Blade Runner 2049* and *Hands of Stone*), a young Dominican woman living in Santo Domingo who as a sex worker is selling her body to provide for her family—only Ramírez’s body is failing her. She has a bad heart and has been given months to live unless she gets a new heart. After fainting, Elena meets a U.S.-based cardiologist, Dr. Mario Garcia (portrayed by Demian Bichir, an Oscar nominee for *A Better Life*), who is volunteering in his native hometown of Santo Domingo. Ramírez is past the point of help from conventional medicine, but Dr. Garcia gives her a fighting chance to live via a mechanical heart surgery that he and his colleagues can only perform at Montefiore in the Bronx.

Ramírez sets out on a journey from Santo Domingo to New York City, facing challenges along the way, but always motivated by her conviction to live. This is a story of chance, hope, courage, friendship, love and generosity.

Lensed by Oscar-nominated (*Arrival*) cinematographer Bradford Young, ASC, and scored by Oscar-winning (*The Social Network*) composer Atticus Ross, *Corazón* carries a tagline, “Give Your Heart,” which serves as a call to action designed to prompt people to register with Donate Life America, a short process which applicants can initiate by pressing their phones to their hearts.

The fact that our Top Spot for the year wasn’t even a commercial further underscores the new frontiers that continue to open up in advertising/entertainment content creation. But most importantly, cementing our selection of *Corazón* is its impact on society.

Director Hillcoat shared, “The last time I checked, the film had initiated 4,000 new organ donors—that’s equivalent to saving or improving 30,000 lives in that one person can donate eight vital organs,” said Hillcoat. “One donor can save eight lives. My hope is that the film continues to gain exposure. I’m proud of the work and what it’s doing.”

A short film with a legacy to live up to rose to SHOOT’s number two position for 2018. The Ad Council’s *Rising*, a film that’s a powerful extension of the iconic Love Has No Labels campaign from R/GA, debuted last month and figures to be prominent on the awards show circuit in 2019. *Rising* was directed by *Game of Thrones*’ David Nutter via Great Guns and written by Lena Waithe—creator of Showtime drama series *The Chi* and Emmy-winning writer for *Master of None*—and Azia Squire. The short features the immediate aftermath of a massive storm and challenges viewers to consider why it takes a disaster to bring us together. The film pays tribute to real moments when people from different backgrounds have come together following natural disasters. *Rising* hopes to encourage all Americans to connect and ultimately inspire people to act inclusively every day.

“We live in a time of tribalism. *Rising* is a story about shifting the way we communicate,” said director Nutter. “Through this film we want people to go from being defensive of those who are different to accepting and embracing our differences.”

Finishing third is Nike’s Colin Kaepernick-starring “Dream Crazy” which marketing students will likely be studying for some time to come in terms of whether a brand should willingly attach itself to controversy—and if in this case, **Continued on page 30**
### 2018 Top Five Music Tracks

<table>
<thead>
<tr>
<th>Rank</th>
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<th>Artist/Producer</th>
<th>Audio Post</th>
<th>Agency</th>
<th>Production</th>
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<tr>
<td>2</td>
<td>AT&amp;T’s “Bus”</td>
<td>Barking Oval, West Los Angeles</td>
<td>BBDO, Los Angeles</td>
<td>Someusuch, London</td>
<td>Anonymous Content, broadcast</td>
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<tr>
<td>3</td>
<td>Mercedes-Benz’s “Stronger Than Time”</td>
<td>Yessian Music, Hamburg, Germany</td>
<td>antoni, Berlin</td>
<td>Sehsucht, Hamburg</td>
<td>Ole Peters, director</td>
</tr>
<tr>
<td>5</td>
<td>FedEx’s “Tortoise and the Hare”</td>
<td>Beacon Street Studios, Venice, Calif.</td>
<td>Sound Lounge, New York</td>
<td>BBDO New York</td>
<td>Biscuit Filmworks, Los Angeles, Noam Muna, director</td>
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### 2018 Top Five: VFX/Animation

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<th>Rank</th>
<th>Title</th>
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<th>Agency</th>
<th>Production</th>
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<td>1</td>
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<td>Ad Council/ Love Has No Labels “Rising”</td>
<td>R/GA, New York</td>
<td>Great Guns, West Hollywood, Calif</td>
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<td>2</td>
<td>Day One’s “Sunshine”</td>
<td>Day One’s “Sunshine”</td>
<td>BBDO New York</td>
<td>Lobo, New York and Sao Paulo</td>
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<tr>
<td>3</td>
<td>Kasi’s “Feel Something Again”</td>
<td>Kasi’s “Feel Something Again”</td>
<td>David &amp; Goliath, Los Angeles</td>
<td>MZ, bicoastal/International</td>
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<tr>
<td>4</td>
<td>Great Western Railway’s “Five and the Missing Jewels”</td>
<td>Great Western Railway’s “Five and the Missing Jewels”</td>
<td>adam&amp;eveDDB, London</td>
<td>Friends Electric, Los Angeles</td>
</tr>
<tr>
<td>5</td>
<td>Armor del Amor</td>
<td>Armor del Amor</td>
<td>None</td>
<td>House Special, Portland, Ore</td>
</tr>
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it made sense or not. A two-minute spot, “Dream Crazy” features star and not so prominent athletes striving to excel. It also touches on the controversy of NFL players kneel during the national anthem to protest racial inequality and instances of police brutality. Kaepernick was the first player to protest in this manner during NFL games, leading to his, some contend, being banished from playing professional football. Kaepernick first appears on camera midway through the commercial. As his face is revealed, a reflection of an American flag is visible on a building facade behind him. At the start of the ad, Kaepernick says, “If people say your dreams are crazy, if they laugh at what you think you can do, good. Stay that way because what nonbelievers fail to understand is that calling a dream crazy is not an insult. It’s a compliment.” He later declares, “Believe in something, even if it means sacrificing everything.”


Finishing fourth in our 2018 countdown is Procter & Gamble’s “It’s A Tide Ad” for Tide detergent from Saatchi & Saatchi NY. The Tide work in essence hijacked the 2018 Super Bowl telecast by turning seemingly every ad into a Tide commercial. It kicked off with actor David Harbour establishing that whenever the viewer sees clean clothes, it’s a #TideAd. He then appeared six more times in stereotypical Super Bowl ads, send-ups of several infamous past Super Bowl spots, and even as part of the broadcast. #TideAd trended on Twitter immediately, with people even generating their own #TideAd content.

For the Tide campaign, Saatchi turned to directing collective Traktor who at the time was with production company Rattling Stick. Traktor has since signed with Stink for global representation. The centerpiece “It’s A Tide Ad” earned a primetime Emmy Award nomination, marking a stellar year for P&G which won the Emmy for “The Talk” (which debuted in 2017).

Rounding out our Top Five is another piece—which like Rising relative to Love Has No Labels—had a legacy to live up to, albeit one of a bit shorter duration. Last year, BBDO NY turned out the Monica Lewinsky anti-bullying PSA “In Real Life,” which earned a prime-time Emmy Award nomination in 2018. The follow-up piece is a candidate for the next awards season conversation—a #DefyTheName PSA which disarms the most common type of bullying behavior, name calling, by featuring an all-star cast acknowledging the hurtful names they were called as young people. We now see them in situations that highlight their success and achievements.

A supered message read, “These were real names they were called growing up. They didn’t let it define who they became.”

The campaign further encourages supporters to change their display names in social media to include an insult that was used against them as bullies.

**“Best Work” gallery**

There’s an up-and-coming directorial bent to our best of “The Best Work You May Never See” in 2018.

Three of the top five were helmed by filmmakers acknowledged to being among the year’s most promising talent: Caitlin Cronenberg who was covered in SHOOT’s Up-And-Coming Fall Directors Series; Matteo J. Mosterts who earned a slot in SHOOT’s 2018 New Directors Showcase; and Maya Albanese, who made the final cut for the Commercial Directors Diversity Program (CDDP), a joint venture of the Directors Guild and the AICP. Albanese, Cronenberg and Mosterts took the second, third and fifth place entries, respectively, in our “best of” rundown.

BBDO NY scored first place with its Cure Alzheimer’s Fund PSA “Daughter and Mother” directed by David Shane of O Positive. In the piece, we see a young girl serving as caregiver for her youthful mom. The stress on the youngster is palpable. At one point, the girl frantically searches for her mom who is missing from the house. The pursuit leads the youngster outside in the pouring rain where she finally finds her mom standing in the middle of the street, causing a car to stop.

Then, there is a transformation as the young girl becomes a young woman and her confused, out-of-touch mom is now elderly.

Supered messages appear on screen which read: “You wouldn’t put your daughter through this when she’s young”; “Let’s make sure it doesn’t happen when she’s older”; “Help us find a way to spare your children the devastation of Alzheimer’s.”

Nestling in second place was a Georgia-Pacific spec spot titled “History” in which Albanese introduces us to a gay couple, a high school student with Down syndrome, and an immigrant to the U.S. who each receive a letter in the mail bringing life-changing news. The couple reads that its adoption of a child has been approved. The student is notified that she has been accepted to Syracuse University. And the immigrant is informed that he has been granted permanent residency status in the U.S.

A supered tagline reads, “History is written on paper. Which is why paper will never be history.”

Albanese has since been signed by production house brother for commercials and branded content in the U.S.; brother was the shop that mentored her as part of her CDDP experience.

Via Untitled Films in Toronto, Cronenberg directed our third place entry; “Oxygen,” for The Centre for Addiction and Mental Health in Canada. The 30 shows a woman who’s seemingly in a hospital bed speaking about her illness. Gradually, though, it’s revealed that she’s not in the hospital receiving treatment but rather at home alone dealing with her mental illness. The scenario underscores the campaign mantra “Mental Health is Health,” designed to address the disparity in the way people with mental illness are treated compared to those with a physical illness.

BBDO NY surfaced again in this countdown with a fourth place finish for nonprofit Day One’s Sunshine, a powerful animated short which uncovers the subtle ways young love can turn into pervasive torment. The film shows a budding young love moving from the blissfully early stages of carnival-won stuffed animals and selfies to a gradually more jealous, controlling and abusive rapport. The piece shows in what forms abuse can rear its head in dating, from an aggressive barrage of texts to deliberate physical assaults and everything in between.

Sunshine was directed by Guilherme Marcondes via Lobo, which maintains full fledged studios in New York and Sao Paulo, Brazil.

And coming in fifth in our “best of” ranking was Mosterts’ tongue-in-cheek short film Literally in which two adverb patrol officers, members of the grammar police, arrest a hipster for improper use of the word “literally.”

The cinematic comedy short comes at a time when the English language is often butchered to fit into a tweet, when semantics are irrelevant, and when the word “literally” is literally not used correctly. However, it’s not only the hipster in this offbeat Mosterts-conceived world who’s guilty as charged; it seems that the lovable law enforcement officers also grapple with the same language issue.

**VFX/Animation**

The aforementioned Ad Council’s Rising—with Ntropic as the VFX house—tops our 2018 lineup of VFX/Animation Chart entries.

It is followed by the earlier cited Day One Sunshine animated short from the Lobo studios.

Taking third place is Kia’s Super Bowl spot which helped rockers Steven Tyler to “Feel Something Again,” teaming with director Nicolai Fuglsig of MJZ with The Mill L.A. and agency David&Goliath. Tyler winds up speeding a Kia Stinger in reverse on an abandoned racetrack—with the familiar notes of “Dream On” playing backwards. When he comes to a stop, Tyler is back in the 1970s at the age of 25. With the young rock star now in his prime, a super appears which reads “Feel Something Again.” The 25-year-old version of Tyler was created by the artisans at The Mill L.A.

Next up in the fourth slot is Great Western Railway’s “Five and the Missing Jewels” directed by Pete Candeland of L.A.-based Friends Electric for adam&eve/DDB London, with animation from Electric Theatre Collective, London. Featuring The Famous Five—a group of adventurous young children
and their dog Timmy from the series of novels by English author Enid Blyton—the ad has these youngsters and canine Timmy chasing a scoundrel in the aftermath of a jewel heist.

Finishing fifth is animation studio HouseSpecial's scripted nature “documentary” short Armor del Amor—a combination of CG and live action fare—that follows the mating ritual of the nine-handed armadillo.

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

Music/Sound

The number one entry in this quarter’s Top Ten Tracks Chart also scores the top slot overall for 2018: “Espresso-Wear” for Dunkin’ directed by Brian Billow of Q Positive for BBDO NY. The spot unveils a faux line of “Espresso-Wear” fashion which includes Cappu-chinos, Americano-veralls and Latte-nk Tops, which allows people to keep their hands free and their espresso drinks—whether it be a latte, americano or macchiato—close by at all times. Drivin' the film is a score by Bang Music, New York and Prague, to accompany lyrics penned by Talon Gustafson and Brian Pinkley, associate creative director and sr. art director, respectively, at BBDO NY. Brian Jones served as composer for Bang, with sound design from Sam Shaffer at Mackcut, NY.

The film opens with a man going about his business. He’s wearing a pair of Cappu-chinos, trousers with two pockets large enough to each accommodate a full cup of Dunkin’ cappuccino. As our protagonist makes his way through town, performing certain tasks and errands, he sings lyrics which include, “Walking around in my Cappu-chinos. Now I can hold my coffee in my clothes. Free to go about my business wherever I go with my Dunkin’ cappuccino in my Cappu-chinos.”

The song then introduces us to similarly functional overalls (Americano-veralls) and a casual pullover shirt (Latte-nk Tops).

Finishing second in our Top Five rundown of 2018 is another BBDO entry, AT&T’s “Bus” directed by Daniel Wolfe via Somesuch and Anonymous Content, with music score and sound design from West L.A-based Barking Owl. The cinema spot put 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 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 from suspense thriller to movie musical underscores the wide swath of entertainment that AT&T can provide through its range of services.

Yessian Music, Hamburg, settled into the year’s number three slot with Mercedes-Benz’s “Stronger Than Time” directed by Ole Peters of Sehsucht, Hamburg, for Berlin agency antoni. The CG/live-action piece takes us through a wild ride in time tracking the legacy and evolution of the Mercedes-Benz G-Class, right up to its newest iteration. Yessian handled both music and sound design.

Q Department provided re-orchestration and re-mastering as well as sound design for our fourth place entry: Chase’s “Mama Said Knock You Out” featuring tennis star Serena Williams, with storyline and creative spirit driven by L.I. Cool J’s “Mama Said Knock You Out.” Martin de Thurah of Epoch Films directed for Droga5 NY.

And rounding out the Top Five was FedEx’s “Tortoise & the Hare,” a tug-at-the-heartstrings spot scored by Beacon Street Studios, Venice, Calif., with sound design from Sound Lounge, NY, and bi-coastal Work Editorial. Noam Murro of Biscuit Filmworks directed for BBDO New York.
## VISUAL EFFECTS & ANIMATION

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<td>Pyppos企業</td>
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Pixomondo, the VFX house behind the Game of Thrones dragons, has launched a North American ad division with full capabilities to produce content from script to screen. Based at Pixomondo’s L.A. headquarters, the department is overseen by EP Mandie Briney and creative director Davis Ingwers. The division has already worked on spots for Call of Duty, Spotify and John Deere, among others.

Pixomondo has eight offices on three continents. Although largely known for its VFX work in film and TV, Pixomondo has also been a major advertising force in Germany and China.

IAN BRADLEY JOINS FRAMESTORE AS DESIGN DIRECTOR

Framestore has hired design director Ian Bradley, who will be based out of the company’s New York office. With over 12 years of industry experience, Bradley has worked across a wide range of projects at The Mill, Method, Psyop, McCann Worldgroup, AKQA, and 360i. His roles have ranged from concept artist across cinematic, commercial, gaming and AR experiences; illustrator and character designer for children’s entertainment; front-end interactive web design and development; and even UX and UI designer for devices and applications created for non-verbal children with cerebral palsy and autism.

VFX CHART TOPPER

Ntropic Elevates “Rising” For R/GA

Ad Council’s poignant short takes #1 slot in quarterly Chart

A SHOOT Staff Report

The Ad Council recently unveiled Rising, a short that is a powerful extension of the iconic Love Has No Labels campaign. The film was directed by Game of Thrones’ David Nutter and written by Lena Waithe and Azia Squire. The short pays tribute to real moments when people from different backgrounds come together following natural disasters.

Created pro bono by R/GA with production house Great Guns and VFX by Ntropic, Rising follows a group of diverse Americans facing a devastating storm.

Ntropic enhanced this cinematic narrative by weaving seamless VFX and color throughout. This included creating two fully CG scenes and amplifying the rain storm itself, which was added via VFX to 90 percent of the 10-minute film, resulting in over 100 enhanced shots. Ntropic got involved early on in the pre-pro process with Nutter and Great Guns.

The two fully CG scenes were from the perspective of looking away from the house seemingly in the center of the storm. “In most of the shots the camera is facing towards the house, and the set was dressed to accommodate,” said Ntropic LA EP Juliet Tierney. “In the scenes where the hero is standing on the roof, looking out over the flooded street for help, that whole scene apart from the hero is CG. We created CG houses, trees, debris, destruction and water. We also added a camera move and re-positioned the hero per the edit, which created parallax and added to the complexity of the work. Finally a helicopter searchlight was created as well as light interaction. The other scene we had to create, was the scene where the family is escaping in the boat. Again, all the houses, the trees, and the rescue flares are created in CG.”
### MUSIC & SOUND

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<td>Jingle Jungle, Zurich; Georgi Rosenberger, mixer</td>
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<td>mssngpces, bicoastal; Tucker Walsh, director</td>
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Bang Dons “Espresso-Wear”

Quirky Dunkin’ spot tops quarterly Tracks chart

A SHOOT Staff Report

Dunkin’—known for donuts, morning pastry and coffee—extends its reach to higher-end espresso drinks, heralding the introduction with a campaign from BBDO NY which includes the unveiling of a faux line of “Espresso-Wear.” The tongue-in-cheek rollout comes in the form of this online film directed by Brian Billow of O Positive.

The functional fashion includes Cappu-chinos, Americano-veralls and Latte-nk Tops, which allows people to keep their hands free and their espresso drinks—whether it be a latte, americano or macchiatos—close by at all times. Driving the film is a score by Bang Music, New York and Prague, to accompany lyrics penned by Talon Gustafson and Brian Pinkley, associate creative director and sr. art director, respectively, at BBDO NY. Brian Jones served as composer for Bang, with sound design from Sam Shaffer at Mackicut, NY. Their collective effort now lands them the number one slot on SHOOT’s year-end quarterly Top Ten Tracks chart.

The film opens with a man going about his business. He’s wearing a pair of Cappu-chinos, trousers with two pockets large enough to each accommodate a full cup of Dunkin’ cappuccino. As our protagonist makes his way through town, running errands, he sings lyrics which include, “Walking around in my Cappu-chinos, now I can hold my coffee in my clothes. Free to go about my business where I go with my dunkin’ cappuccino in my Cappu-chinos. Doin’ stuff in my Cappu-chinos like fixing my hair and folding clothes.”

The song then introduces us to similarly functional overalls (Americano-veralls) and a casual pullover shirt (Latte-nk Tops).

Brian Jones

SHOOT connected with Bang president/composer Jones for insights into the Dunkin’ piece. He pointed out that creative restraint was necessary for the film.

“What tends to make a wonderfully silly idea like ‘Espresso-Wear’ work from a musical standpoint is making sure it feels “real” rather than a parody,” he observed. “It’s more funny when you believe these people are really into their new ‘Espresso-wear’—so rather than nod and wink and make sure everyone knows we’re in on the joke, we thought it important to go straight for an earnest execution of the song.”

Bang, continued Jones, was “brought in at the boards stage—the creative writes the lyrics which clearly inform much of the on-camera character movement so we had to make sure timings were working. Having the song written ahead of shooting also meant that Brian Billow could use the music during casting. We worked closely with the creatives and producers at BBDO to make sure the overall feel of the song was right before they shot and went very quickly into edit. Not only did we have to be sure we had tight 35s for each vignette, we also needed to write the longer song that would more fully develop the idea.”

As for his biggest takeaway from his experience on the Dunkin’ project, Jones shared, “Working on a project like ‘Espresso-Wear’ reinforced many lessons we’ve learned over the years—but perhaps the most important lesson is to HAVE FUN while you’re doing it. Be goofy, try something you know will never make the final cut, just to do it and make yourself laugh. You can stumble upon happy accidents that would never have come without messing around a bit. That playful spirit comes through the track and adds to the overall feeling you impart to the film.”

The BBDO contingent on “Espresso-Wear” included Gustafson, Pinkley, worldwide CCO David Lubars, NY CCO Greg Hahn, executive creative directors Doug Fallon and Steven Fogel, director of integrated production David Rolfe, VP/group head executive producer Dan Blaney, VP/executive producer Diane McCann, and producer Katie Greene. Mackicut’s Shaffer additionally served as audio mixer.
Sound Lounge Grows Its Film + Television Division  Sound Lounge is expanding its Film + Television division, which provides sound editorial, ADR and mixing services for episodic television, features and documentaries. The studio is upgrading the division’s main mix stage to support editing and mixing in the immersive Dolby Atmos format.

The Future Group and Riot Games Collaborate on Augmented Reality Performance - By K/DA at 2018 League of Legends World Championship  The League of Legends World Championship Finals Opening Ceremony presented by Mastercard, which took place recently and was one of the most widely viewed events in the world, included a special performance this year.

MPSE 1919 to Honor Sound Supervisor Stephen H. Flick with Career Achievement Award  The Motion Picture Sound Editors (MPSE) announced Supervising Sound Editor Stephen H. Flick as recipient of its 2018 MPSE Career Achievement Award. Whitehouse Post Welcomes Editor Georgia Dodson  Whitehouse Post has boosted its Los Angeles roster with the signing of editor Georgia Dodson. Video Chronicles The Journey of Celia Dance Contest Winner Jaryan Bague  Celiu Footwear is now well into its second season as an official sponsor of the World of Dance Championship Series, serving as the Presenting Sponsor for the tour’s Winner’s Circle. Benjamin Howdeshell Directs Milla Jovovich in Horror “Withorwithout”  Director Benjamin Howdeshell shows his mastery of the dark side in Withorwithout, his new horror film/music video about a couple who are the apparent victims of a home invasion in the Hollywood Hills.

Digital Arts’ Diverse Audio Talent On Full Display With Work For Audi, Chase, Sunoco, Abbott and Reality Show “The Contender”  Besides successful and engaging new ad campaigns, all feature sound design and audio mix from Digital Arts – the 20-year-old full service post house.

Jihae and The Underground Create “Life On Mars”  Post boutique The Underground provided VFX as well as extensive beauty cleanup for actress/singer/songwriter Jihae’s new music video, “Life on Mars”, a tribute to the classic David Bowie song and video.

Madison Beer Confronts Destructive Forces In New “Hurts Like Hell” Music Video  Madison Beer’s new single “Hurts Like Hell featuring Offset” makes its debut in an intense new music video directed by Lord Danger’s Mike Harris. Chapter Four Creates Soundscape for 360 Ad Promoting Disney’s “Aladdin” on Broadway  Chapter Four recently applied its expertise in spatial sound to place consumers in the middle of the Disney’s hit Broadway spectacle Aladdin.

Sony Pictures Post Production Services Provides Stellar Sound for Columbia Pictures’ “Venom”  Box office hit, Venom, from Columbia Pictures, was among the first films to have its sound work completed through Sony Pictures Post Production Services’ expanded facilities on the studio lot in Culver City. New York Women In Film And Television Appoints Cynthia López as New Executive Director  New York Women in Film & Television (NYWIFT), the largest member chapter within its worldwide network, has named Cynthia López, an Emmy, Peabody and duPont-Columbia Award-winning media strategist, and former Commissioner of the New York City Mayor’s Office of Media and Entertainment, as its new Executive Director.

Netflix To Produce Animated Feature “Film Escape From Hat” From Academy Award Nominated Director Mark Osborne  Netflix announced that it will produce the animated feature film, Escape from Hat, from two time Academy Award nominated director Mark Osborne (Kung Fu Panda, The Little Prince) together with writer Adam Klein (Artemis Fowl, The Clockwork War).

Rising Sun Pictures Education: Joanna Anderson Interview  Rising Sun Pictures Education has served as the stepping stone that many young artists have used to make the leap from the classroom to industry. Joanna Anderson is one.

charlieunformtango Announces Austin Studio Move  Lola Lott, charlieunformtango principal/CEO, announced the company has moved its Austin studio location from downtown to a new space at 4004 Marathon Boulevard, Austin, Texas, 78756.

Cinematic Media Launches In Mexico City  Cinematic Media, a full-service post-production finishing facility focused exclusively on TV and cinema content, has launched in Mexico City. Located on the lot at Estudios GGM, the new facility offers dailies, look development, editorial finishing, color grading and other services, and aims to capitalize on booming entertainment media production in Mexico and throughout Central and South America.

Prasad Corp and Technicolor PostWorks New York To Offer Scannity HDR 4K Film Scanning and Film Restoration  Prasad announced a strategic partnership with Technicolor PostWorks New York to provide a flagship Scannity HDR 4K film scanner to support 4K “scan once” workflow for film, SAN and LTO archiving, full-service film scanning and digital restoration services in 8mm, Super8, 16mm, 35mm, 65mm, 2K and 4K for archival preservation purposes, and film scanning and digital restoration services for classic independent films readying for re-release.

The PGA Announces 2019 Producers Guild Awards Nominees For Documentary Motion Picture  The Producers Guild of America (PGA) announced its 2019 Documentary Motion Pictures nominees that will advance in the final voting process for the 30th Annual Producers Guild Awards presented by General Motors.

Unreal Engine Supports DeckLink, Products, DeckLink SDK; Available from Unreal Marketplace  Blackmagic Design announced Epic Game’s UnReal Engine 4.21 now supports Blackmagic Design’s DeckLink 8K Pro, DeckLink Duo 2 and DeckLink 4K Extreme. 12G capture and playback cards.

Union’s Jay Friedkin Cuts Trailer for Darrell Hammond “Cracked Up”  A film trailer is designed to intrigue, to reveal enough information that the audience is compelled to find out the whole story.


Global Nespresso Campaign Reunites George Clooney With Creative Partners At McCann, Untitled and Big Sky Edit  Starring George Clooney and Natalie Dormer, the latest Nespresso campaign entitled “The Quest” invites viewers into an epic journey to find the most exceptional coffee in the kingdom.

NYWIFT Appoints Cynthia Lopez as New Executive Director  New York Women in Film & Television (NYWIFT), has named Cynthia López, an Emmy, Peabody and duPont-Columbia Award-winning media strategist, and former Commissioner of the New York City Mayor’s Office of Media and Entertainment, as its new Executive Director.

Killer Tracks Now Offering Sound Effects From The Sounddogs Library  Killer Tracks announced that more than 55,000 premium sound effects from the Sounddogs Library are now available for licensing through its website.

Team One and ShadowMachine Partner on Creative Campaign for littleBits’ New Line of STEAM Inventor Kits  Los Angeles based Team One, Publicis Group’s fully integrated advertising, digital and media agency, is behind the delightful stop-motion animation creative campaign for littleBits’ new line of inventor kits, which use science, technology, engineering, art and math (STEAM) to encourage kids to live beyond the instructional manual and invent the world they want to live in.

Artifed Nonfiction Brings Its A-Game To “The Away Game” Documentary  When Tim Hortons Canada decided to support Kenya’s only ice hockey team and give them the experience of a lifetime, their agency, Zuul Alpha Kilo, turned to long-time collaborator filmmaker David Grubis and Artifed Nonfiction to tell the story.

Rising Sun Pictures Education: Joanna Anderson Interview  Rising Sun Pictures Education has served as the stepping stone that many young artists have used to make the leap from the classroom to industry. Joanna Anderson is one.

American Film Institute Announces AFI Awards 2018 Honorees  The American Film Institute has named the honorees of AFI AWARDS 2018, celebrating the year’s most outstanding achievements in the art of the moving image — with 10 films and 10 television programs deemed culturally and artistically significant.

American Society of Cinematographers To Honor Robert Richardson and Jeff Jur at Annual Awards  The ASC has chosen two honorees to be feted for their body of work at the 33rd ASC Awards for Outstanding Achievement.

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Attaining Consistency In A Constantly Evolving Marketplace

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entertainment models in branded work.”

For Collaboration, BBDO partners with content sources, publishers, platforms and influencers—a prime example still being GE’s The Message podcast series of a couple years ago in which, noted Rolfe, “the production was very squarely placed within the podcast company that also led in its distribution.”

For Curation, the prime example is quite recent with Bacardi’s “Music Liberates Music” initiative in which up-and-coming artists were called upon to submit their best “Sound of Rum” inspired tracks. This music video project, said Rolfe, “effectively maker-sourced (a higher end version of crowd-sourced) a series of five eclectic videos, with BBDO Studios acting as portal.”

For Rolfe, the 5Cs and their development helped to make 2018 a successful and enlightening year. “We really hit full momentum helped to transform BBDO even further, bringing in new dimensions of experiential work, influencer collaborations. You’ll see more from us as we move forward in such areas as IP.”

Moving forward is key for Lubars—and that includes moving forward from any Agency of the Year honor. In 2018, BBDO NY earned Agency of the Year distinction from the Webby Awards, D&ADs, the Art Directors Club Awards and The One Show, among other competitions. Lubars noted that the real litmus test is attaining consistency that I respect—the agencies who continually do breakthrough, culturally significant work that moves the needle for their clients. There are some agencies that do it once or twice and live off the fumes. That’s not us, You have to be continually creating, learning, growing—both valuing the work and at the same time not treating everything like it’s precious.”

Flanik affirmed, “We don’t rest on our laurels. We never stop moving, evolving, changing. The size, scope, shape and form of the work is constantly expanding.”

She added, “Perhaps what I’m most proud of is our ability to adapt, change and evolve so quickly while still staying true to exactly who we are. We’re taking brands in different directions to connect with consumers but always staying authentic, meaningful and true to each brand.”
Looking Back & Ahead

Continued from page 22

Gavin Lester
Partner + Chief Creative Officer
Zambezi

4) While this is nothing new, I think there will be a continued push from most brands for innovative, creative solutions outside of traditional advertising and media. That said, there’s a lot of cross-pollination happening right now. It’s interesting to see more non-traditional, progressive companies like Google and Facebook becoming more present in traditional places, and using powerful imagery as a means to break through and truly capture people’s attention. There’s also a growing consciousness in culture of the time and focus we put into our digital devices — and also a recognition that we have greater clarity when we’re off of them and more present and awake to the world around us.

I think that the brands that understand that and are very thoughtful and strategic in how they use both traditional and non-traditional marketing will win. There are certainly great benefits and opportunities in both.

Al Moseley
Global President & CCO
180

1) This has been the biggest year for change that I can remember. The holding company model is certainly being challenged. We’ve seen big mergers across the board, from CRM to brand agencies, and new models appearing as agencies try to diversify their offerings in order to stay competitive. Agencies and holding companies alike are constantly looking for new ways to structure themselves, but one thing remains the same: great work is great work.

4) I’m sure we’ll see different types of offerings from smaller agencies — they can do quite well in a climate that demands fast content. The legacy agencies will have ways to structure themselves, but one thing remains the same: great work is great work.

5) Our resolution this year is to continue to build on what we’ve discovered over the past twelve months. By deepening our commitment to a culture of free flowing creativity, personal growth and development, and an all-hands-on-deck attitude, we’re making space for exceptional talent to rise up in every department. Our clients can feel that energy, and the results speak for themselves.

Madison Wharton
Global Board Member, Integrated Production
Forsman & Bodenfors

2) This was a very significant year for Forsman & Bodenfors. Our New York office worked closely with the 3% Movement, the Paradigm team, ADCOLOR, and other valued consultants to make significant strides in building an environment where all employees feel safe and valued. We merged two agencies that had shared values and complementary skills and became the new Forsman & Bodenfors, a new creative collective with 8 offices globally. We’ve adopted a flat, collaborative structure where the task is the only boss and are building tools to allow for interoffice/intercounty team collaboration. We’re building GrowYourCircle.org, a tool for the industry that will allow producers from any agency to find production partners across all aspects of underrepresentation.

5) Creatively speaking, I want to find new opportunities with new interfaces like voice. I want GrowYourCircle.org to become an everyday tool for agency producers in every agency.
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The Ballad of Buster Scruggs

★★★★
HILARIOUS, BEAUTIFULLY MADE
AND VERY ENJOYABLE.
STUNNING.

THE GUARDIAN