



Chat Room 4

SHOOT

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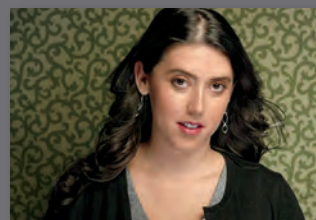
**VFX & Animation
Top Ten Chart 6**



Top Ten Tracks 8



**Up-and-Coming
Directors 19**



DIRECTORS

SPRING 2018
Page 10



See inside pages for photo captions & credits.



Leading Producers 22

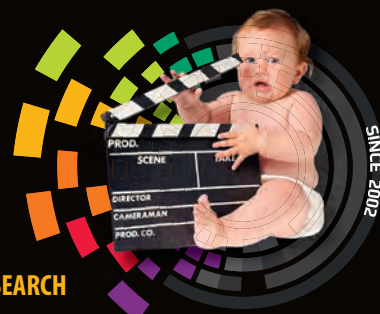


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By Robert Goldrich



True or False?

This column's headline is the litmus test question when assessing whether a campaign will ring true and connect with audiences or if a false chord will set back a brand.

Two recent endeavors underscore the peril of being disingenuous as well as the value of being true to yourself and others.

On the former score, I recently saw a Wells Fargo spot on TV in which a

woman learns she has been charged for a purchase of dog food and other canine treats that she never made. A cat then appears on screen, disappointed in her human companion. Lucky for the woman that Wells Fargo has a vigilant fraud alert service. Really? Fraud alert from the company which opened millions of fake accounts without getting customers' authorization. Who alerts us of their fraud?

Wells Fargo has the right to try to re-

build its brand and regain trust. But rather than tell a story that suspends disbelief, its attempt at a charming slice-of-life tale evokes utter disbelief.

Perhaps the pros could learn from grass-roots amateurs whose virtue—no matter if you agree with them or not—is their care, concern, decency and desire to make something positive emerge out of

several mainstream brands have started to distance themselves from the NRA.

It's a movement that comes from the heart, that resonates and that has come together sans ad agencies or marketing experts. Yet it carries a lesson for marketers, creatives and strategists. Students have sparked and helped sustain a stream of social media conversation, affirming

It's a movement that comes from the heart, that resonates and that has come together sans ad agencies or marketing experts.

tragedy. I'm referring to the students who survived last month's mass shooting at Marjory Stoneman Douglas High School in Parkland, Florida, which killed 17 people. Traumatized by the death of their classmates, angered by inaction on the issues involved over the years, these survivors have mobilized a powerful, effective campaign to keep the gun control debate alive. Rather than dissipate over time, the call for reform has built momentum, and

the power of authenticity, creating a community by connecting with people from all walks of life, and taking the initiative to bring about positive change.

Authenticity is the currency for communication. As brands increasingly see the importance of standing for something, they too can explore how they can be agents for positive change to gain relevance and connect more meaningfully with people than ever before.

POV

by Brian Elo



Keeping Focused In A Crowded Kitchen

Like a cooking challenge on "Hell's Kitchen," the "too many cooks" scenario plays out daily in the creative industry, severely complicating even the best ideas by fragmenting the process.

For a live-action director, it's often that high-profile project with significant budget, a laundry list of stakeholders and diverging ideas that must be woven into a single message. How can directors stay focused when there are many cooks in the kitchen? For me, it comes down to three things: 1) identifying the true project vector; 2) doing your homework; and 3) gently steering to keep the mission on course.

Funnel Vision—With the start of any project, you'll consume tons of info and input to craft the vision. At some point, however, you must define the "project vector" and boil it into a simple elevator pitch that quickly articulates the big idea.

I look at this process as a metaphorical funnel used to identify only the essential ingredients.

When creative starts, you're at the wide end of the funnel...taking in everything. Defining the "creative vector" is a straining process that gets you to the funnel's narrow end, which is the most concise way to explain your vision. Basically, the "why someone will be moved" and essential brand or product message.

Success Prep—The best way to prevent possible pain points or concerns and confusion is to anticipate them in advance. The best directors identify these challenges in the prep process and solve for them.

Tactful Leading—Of course, no matter how clearly you define your vision or how prepared you are, there will still be times when off-base feedback will need to be addressed. This is where you, as a director, need to trust the vision and use tact to keep your team on the right course. If

you're the true decision maker, it's about being able to diplomatically articulate why the notes don't serve the story.

However, for the majority of us without sign-off power, we must entertain the whims. Then it becomes about demonstrating why something doesn't work while simultaneously providing something that does. Instead of saying "that won't work," you should be providing other workable options you can compare side by side.

Every director believes their vision is the right one. However, being able to use input from others in a productive way is the path to success. Being willing to collaborate and explore different tastes is what ultimately builds trust in you as a creator. In fact, the most successful directors are those who can take the various ingredients and still craft a succulent dish.

Brian Elo is live-action director/creative director for 2C Creative.

Pam Fujimoto

ECD of WONGDOODY, June Cleaver Is Dead

By Robert Goldrich

In her career thus far, Pam Fujimoto has collected honors from the Cannes Lions, D&AD, One Show and Communication Arts. Her first job was as an art director at WONGDOODY'S Seattle headquarters. She then went on to work at TBWA\Chiat\Day and Creature before making her way back to WONGDOODY, at its Los Angeles office this time, in 2014.

Now exec creative director at WONGDOODY, Fujimoto has taken on an additional role as co-founder of the recently launched *June Cleaver Is Dead*, named after the stereotypical sitcom mother in

they may even be shown outside of the home (since we know moms identify with labels other than just "mom.")

SHOOT: What is *June Cleaver Is Dead*'s relationship to WONGDOODY?

Fujimoto: JCID is a consultancy within WONGDOODY. JCID will take on its own clients and many of WONGDOODY's clients benefit from our services. JCID will work directly with brands. We are not currently working with other creative agencies but are open to partnerships with media agencies and other agencies that



"This is a way to make sure more relevant, less cliché advertising gets out in the world, at least around this mom target."

the TV series *Leave It To Beaver*.

A core of WONGDOODY staffers are lending their talents to the *June Cleaver Is Dead* consultancy, looking to spur on the demise of the stereotype, bringing a contemporary mom perspective to marketing and communication, helping brands to better connect with women today.

SHOOT: What is the mission statement for *June Cleaver Is Dead*.

Fujimoto: Moms make 85% of purchase decisions. Yet one study revealed that 95% of moms don't relate to the women they see in advertising. When brands fail to connect with this target audience, they are missing out on \$2 trillion in consumer spending. At JCID we help brands connect with this important audience—by getting insights from moms across a range of demographics and then having moms create the advertising itself. We're uniquely positioned to deliver this since our ECD is a mom, our managing director is a mom and 50% of our executive team are moms.

So what does that look like from a creative standpoint? For starters, moms may be shown as the breadwinner (since 42% are) or they may be multicultural (since 50% of newborn babies are not white) and

provide complimentary services.

SHOOT: What are your priorities as exec creative director of this new venture?

Fujimoto: This is a way to make sure more relevant, less cliché advertising gets out in the world, at least around this mom target. That we check ourselves and avoid embarrassing missteps. And transcend advertising by putting actions behind a brand's words in ways that truly become mom's ally. Strategic insights are worthless unless we bring them to life in a compelling way, and the more you know, the better chance you have—at finding a more unique or compelling angle that becomes a launching pad for great creative.

Clients are generally working with agency teams comprised of young, single males. Part of our mission is to make the ad industry friendlier to women who want to start a family. We can't service our JCID clients without powerful mom talent—so we provide benefits to moms including great pumping facilities, shipping breast milk home during travel and paying for a travel companion to join mom on business trips so baby can come along. We also want to encourage more women to start in the industry so we give a Women in Advertising scholarship each year.

BRENNAN STASIEWICZ GOES JOYRIDING FOR BIKEID

Director Brennan Stasiewicz of bicoastal production company Honor Society embarks on a stylish joyride in Stockholm, cruising amid picturesque city views in this brand film for the premium Swedish bicycle maker BIKEID, created direct to client. Going for a sophisticated "car ad for bikes,"



Stasiewicz fuses cinematic visuals and sweeping landscapes with vignettes of three urban dwellers reliving epic rides through the city streets. The spot embodies the clear style of the bikes, driving home the idea that joy is found both through design and by never putting "your feet on the ground." Stasiewicz funneled his creative chops into the piece by not only directing the spot, but also serving as the writer.

HAVAS GROUP LAUNCHES CHINA DESK

The Havas Group announced the launch of Havas China Desk, an initiative aimed at supporting all aspects of China-related business for the group's clients. The desk will also allow all of Havas Group's agencies to strengthen their service offering, notably for Chinese groups looking to expand first in Europe and then worldwide but also for international brands aspiring to succeed in the Chinese market.

China Desk has already supported more than 20 clients and China-Europe projects across the group, including Beijing Capital Group, HNA and Alibaba Cloud's debut in Mobile World Congress this year.

The new entity is Paris-based and led by Wanchen Chung, appointed head of China Desk. She joined Havas Group in 2013 as an international consultant. Composed of consultants with multicultural backgrounds, Havas China Desk works hand in hand with the group's agencies across the globe, notably Havas China.



Steward Burris

PEOPLE ON THE MOVE...

Santa Monica-based VFX studio JAMM has hired animation vet and longtime collaborator Steward Burris as animation supervisor. Burris has been working with JAMM in a freelance capacity since its inception four years ago, and this position makes the partnership official. Burris has been animating and supervising on feature films, television, commercials, games, and VR since graduating Vancouver Film School over two decades ago. He's worked on everything from *The X-Files* and *Breaking Bad* to *The Curious Case of Benjamin Button*, *Harry Potter* and the famous dancing KIA hamsters. Burris specializes in character performance and photo-real creature work. Examples of Burris' skill for injecting warmth and personality into animated creations can be seen in the KIA Hamster spots, and in the awkward interactions between robots and humans in the Kohler "Never Too Next" commercial.... Translation has appointed Kenneth Pang as the business lead for existing and new business on the West Coast for accounts including Alaska Airlines. Pang is based out of the agency's San Francisco office. Pang was previously principal of his own consulting firm, Sec 127, where he worked with clients including Microsoft, Gatorade and Nestle. As VP of client leadership at HelloWorld, Inc., Pang worked with clients such as Starbucks and Intuit. Pang, who previously worked with Translation from 2007-2011, also consults with numerous startups at various growth stages and has co-founded multiple startups....



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VISUAL EFFECTS & ANIMATION

| | TITLE | VISUAL EFFECTS/ANIMATION | AGENCY | PRODUCTION |
|----|--|--|----------------------------------|--|
| 1 |  Kia's "Feel Something Again" | The Mill L.A. Pete King, EP; Hillary Thomas, producer; Vanessa Yee, prodn coordinator; Robert Sethi, shoot supervisor/creative dir/art dir; Tim Rudgard, shoot supervisor/2D lead artist; Jason Monroe, shoot supervisor/3D lead artist; Steve Cokonis, 2D lead artist; Daniel Thuresson, Lisa Ryan, Jeannie "Remedy" Huynh, Benoit Mannequin, Lior Weiss, Jason Bergman, Ed Black, Ashley Forbito, Chris Hunsberger, Kai Chun Tsai, Krysten Richardson, Glyn Tebbutt, Daniel Lang, Elliot Brennan, Ian Blewitt, Adrian White, Adam Lambert, Matt Dobrez, Stefan Smith, Tom Van Dop, Yukiko Ishiwata, 2D artists; Chris Bayol, Cory Cosper, Nole Murphy, Omar Taher, Brian Lee, Benjamin Chan, Danny Garcia, Freddy Parra, Jae Jun Yi, James Robinson, Jinguang Huang, Alice Panek, Elizabeth Hammer, Jeremy Ramirez, Steven Olson, Dan Warom, Michael Lori, Ed Laag, 3D artists; Rasha Shalaby, Andy Wheeler, Marissa Krupen, matte painting; Jacob Bregman, animation. (Toolbox: Flame, Nuke Maya) | David&Goliath, Los Angeles | MUZ, bicoastal/international Nicolai Fuglsig, director |
| 2 |  Santander Bank's "Piggy" | Framestore, London Helen Hughes, EP; head of advertising; Josh King, sr. VFX producer; Lara Marshall, line producer; Alex Thomas, on set supervisor (L.A.); Tim Jenkinson, VFX supervisor, CG lead; Chris Redding, VFX supervisor, compositing lead; Osman Gani, animation supervisor; Grant Walker, head of CG; Nikola Yordanov, David Lochhead, concept artists; Paola Santoro, lead modeler; Joel Best, Omar Jason, modeling; Judit Somogyvari, texturing; Andy Butler, rigging; Steffan Perry, colorist; Ross Burgess, creative director, animation; James Brown, Felice Minieri, animators; Gabriela Ruch Salmeron, groom; Rafael Rey Camacho, FX, lighting; Mathias Cadyck, Sebastian Mayer, lighting; Sam Meisels, Mike Simons, Kane Herd, Pawasut Chatmaleerat, Pedro Sabrosa, compositors; Hasan Khan, Jonathan Williams, paint & roto. (Toolbox: ZBrush, Maya, Mari, Maya, Houdini, Nuke, Photoshop, Baselight) | Arnold Worldwide, Boston | Rattling Stick, Santa Monica, Calif., and London Daniel Kleinman, director |
| 3 |  McVitie's "Crane" | Nexus Studios, London Smith & Foulkes, director; Chris O'Reilly, Tracey Cooper, exec producers; Maiwenn Le Borgne, Derek Walsh, production managers; Callum Strachan, art director; Florian Casper, CG supervisor; Dominic Griffiths, animator; Cecile Carre, Joao Pedro Sustelo, designers; David Slade, editor. (Toolbox: Maya, Houdini, Carbon Cloth, Yeti Fur, modo, Photoshop, Nuke, After Effects, Premiere) | Grey London | Nexus Studios, London Smith & Foulkes, director |
| 4 |  Day One's "Sunshine" | Lobo, New York & Sao Paulo Guilherme Marcondes, dir; Aron Matschulat Aguiar, producer, editor; Luis Ribeiro, Alberto Lopes, Loic François Marie Dubois, EPs; Felipe Jornada, art dir; Antonio Soares Neto, Vinicius Barros, storybd; Olavo Chagas, CG dir; Milton Dias, Frederico Martins, Diego Esteves, Eiti Sato, Daniel Adami, Felipe Bassi, Leo Rezende, Marcel Fukuwara, modeling; Flavio Castello, lead rigging; Alexandre Marassá, Felipe Gimenes, rigging; Leonardo Cadaval, animation sup./animator; Marcio Nicolosi, lead animator; Lucas Peres, previs; Andrea Delfino, Janaina Bonacelli, Bruno Carias, Bruno Hamzagic, Daniel Alvite, Daniel Bahia, Daniel Vasconcellos, Jorge Zagatto, Marcelo Zanin, Raphael Vinicius, Seixas Silva, Renato Sena, Rodrigo Souza, Ronaldo Brito, Ste Kajimoto, Thiago Martins, Victor Fernandes, animators; Bruno Ferrari, lead compositor; Lucas Stringhetti, VFX; Chan Tong, VFX 2D. (Toolbox: Photoshop, Maya, Vray, Nuke, Premiere, Flash, Houdini) | BBDO New York | Lobo, New York and Sao Paulo, Brazil Guilherme Marcondes, director |
| 5 |  Renault's "The Postman" | Nki, Paris Wacyl Djender, CG supervisor; Emilie Nicodex, postproduction director (Toolbox: 3DSMax, V-Ray, Omatrix, Nuke) WIZZ, Paris AKAMA, director; Amanda Stubbs, producer | The Loft Publicis Conseil, Paris | WIZZ, Paris AKAMA, director |
| 6 |  Mercedes-Benz's "Stronger Than Time" | Sehsucht, Hamburg, Germany Ole Peters, director; Jan Tiller, exec producer; Tanya Curnow, Stephan Reinsch, producers; Bernd Wondollek, DP; Axel Brötje, Julius Brockelmann, Caroline Goehner, design; Daniel Jahnel, Timo von Wittken, Juan Pablo Brockhaus, 3D lead; Sebastian Welti, Jannes Kreyenberg, Max Zachner, Thure Koch, Ben Watts, Florian Breg, Raphael Vincente, Alexander Siquans, Hannes Gerl, Christoph Gaudl, 3D; Maurice Jochen, Ivan Vasiljevic, additional assets; Florian Zachau, compositing lead; Jona Maluck, Alexander von der Lippe, Patrick Altmeyer, Christian Reimann, compositing; Mitra Navab-Pour, motion design; Artur Jagodda, Sabine Panek, editors. (Toolbox: Houdini, Maya, Arnold, Redshift, ZBrush, Yeti, Mari, Nuke, Resolve) | antoni, Berlin | Sehsucht, Berlin Ole Peters, director |
| 7 |  New York Lottery's "Small Town" | MPC New York Carnila De Biaggi, managing director; Elissa Norman, sr. producer; Alvin Cruz, creative director/VFX supervisor; Marcus Wood, 2D/3D lead; Renato Carone, Michael Glen, Steinar Nedrebo, Amit Shukla, Manu PS, Joslin Job Mathew, Sriam P, Suhas Bhat, R Vignesh, Priyanka Day, 2D team; Suhas Bhat, Sindhuja B, Sravan Kumar, Sreenivasa Aditya Yanamalachintala, Elangovan Ganeshan, 3D team (Toolbox: Flame, Nuke, Maya) | McCann New York | Biscuit Filmworks, Los Angeles Noam Murro, director |
| 8 |  Nike's "Nothing Beats A Londoner" | Time Based Arts, London Sheldon Gardner, Francois, Roisin, VFX supervisors; Michael Aveling, Jamie Crofts, Thiago Dantas, Al Ford, Stephen Grasso, Matt Jackson, Adam Paterson, Ben Stonehouse, Luke Todd, Leo Weston, Flame; Aitor Arroyo, Ralph Briscoe, Linda Cieniawska, Matt Shires, Bernardo Varela, Leandro Vazquez, Grant White, Nuke; Ben Cantor, Dan Davie, Oscar Gonzalez Diez, Federico Guzzardo, Tom Hall, Dave Loh, Sam Osborne, Nigel Timms, Federico Vanone, Chris Wood, CGI; Jess Gorick, Stephen Ross, motion graphics; Sylvie Minois, matte painting; Simone Grattarola, color grade; James Allen, Tom Johnson, color grade; Chris Aliano, producer. (Toolbox: Flame, Flame Assist, Flare, Nuke, Maya, XSI, Houdini, ZBrush, Arnold, Resolve) | Wieden+Kennedy, London | Riff Raff Films, London Megaforce, director |
| 9 |  Audi Spain's "Ever After" | post23 Creative Animation Studio, Barcelona Jordi Garcia, animation director; Bor Arroyo, art director-animation; Angee Marcazzan, sr. producer. (Toolbox: Maya, ZBrush, Marvelous Designer, Speedtree, Substance Painter, Houdini, Nuke X, Nuke Studio) | Proximity Barcelona | post23 Creative Animation Studio, Barcelona Jordi Garcia, director Sr. Alice Films, Barcelona Fernando Trullols, live-action director |
| 10 |  Under Armour's "Ice Man" | Zoic Studios, Culver City, Calif. Chris Jones, executive creative director; Ian Untereiner, EP/head of production; Jeff Blodgett, EP; Derek Johnson, producer; Kevin Montenegro, coordinator; Julien Brami, VFX supervisor; Tim Hanson, CG supervisor; Mike Degjarevsky, 2D supervisor; An Dang, Flame assist (Toolbox: Maya, ZBrush, Vray, Mantra, Houdini, Nuke, Flame) | none | BODEGA, bicoastal Hayley Geffen, co-director Under Armour Megan Oopen, co-director |

Youth Served By The Mill, Director Fuglsig, David&Goliath

Kia Super Bowl spot "Feel Something Again" ranks #1 in quarterly VFX/Animation Chart

A SHOOT Staff Report

MJZ director Nicolai Fuglsig and The Mill L.A. helped rocker Steven Tyler to "Feel Something Again" in Kia's Super Bowl spot from David&Goliath, L.A. The effort also yielded the #1 entry on *SHOOT*'s quarterly Top Ten Visual Effects/Animation Chart.

Tyler stars in this :60 set at an old abandoned car racetrack. With the familiar notes of "Dream On" playing backwards, Tyler looks as though he's about to race the Kia Stinger against another legend, Indianapolis 500 champion Emerson Fittipaldi. After a moment of reflection, Tyler accelerates the car in reverse around the track. When he comes to a stop, he finds himself in the early 1970s—a young rock star in his prime. The spot ends with the on-screen text "Feel Something Again."

David Angelo, founder/chairman of David&Goliath, said, "One of the biggest

challenges was authentically re-creating the 25-year-old version of Steven. We had to get that absolutely right. Fortunately, thanks to the amazing artists at The Mill, we were able to get the glowing approval of Steven, his daughter, friends and a handful of rockers who know him best.

Facial reconstruction

The fountain of youth flowed to Tyler from talented VFX masters at The Mill who deployed CGI magic. In order to give the rocker his youthful look, The Mill's artists reconstructed his face entirely in CGI. First, a scan was taken of his body to give the artists a base to work from. Then came the sculpting process, where the artists filled in muscle, fat and cartilage to reverse the effects of time. They also matched the look of his lips, eyebrows and cheekbones, drawing reference from footage and photos from about 45 years

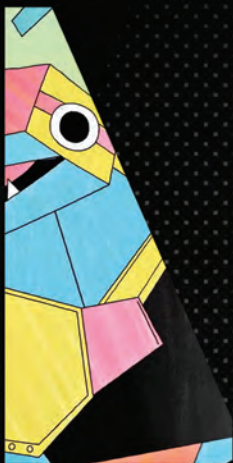
ago. The VFX team also captured Tyler's acting on set, drawing from his bodily response and mimicking his facial emotion for the CGI version of him.

Toward the beginning of the spot, a

quick shot of a black and white photo of Tyler appears. This photo from back in the '70s was used as a crucial reference—not only for the VFX artists, but for the audience to take note before the big reveal.



Steven Tyler finds fountain of youth in Kia's Feel Something Again"



LOBO.CX

NEW YORK / SÃO PAULO

MUSIC & SOUND

TITLE

MUSIC/SOUND

AUDIO POST

AGENCY

PRODUCTION

1



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Mercedes-Benz's "Stronger Than Time"

Yessian Music, Hamburg, Germany
Brian Yessian, chief creative officer; Zacharias Adrian, composer; Ingmar Rehberg, EP/managing director; Michael Yessian, production head; Uli Witt, Lukas Lehmann, producers; Max Fritz, Michel Riecken, Robin Großkopf, sound designers

Yessian, Hamburg
Max Fritz, mixer
Loft Studios Berlin, voiceover recording

antoni, Berlin

Sehsucht, Hamburg
Ole Peters, director

2



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Samsung's "Human"

Beacon Street Studios, Venice, Calif.
Andrew Feltenstein, John Nau, Danny Dunlap, composers; Leslie DiLullo, exec producer; Rommel Molina, sound designer; Vvi Rojas, mix assistant; Kate Vadnais, sr. mix producer

Sound Lounge, New York
Rob Sayers, engineer; Becca Falbom, producer; Mike Gullo, exec producer

R/GA, New York

Arts & Sciences,
West Hollywood, Calif.
Michael Spiccia, director

3



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Kia's "Feel Something Again"

Licensed Music: "Dream On" by Steven Tyler
Human, bicoastal
Mike Jurasits, creative director/sound designer; Matthew O'Malley, James Leibow, Jon Hubbell, Tom Keery, Andy Bloch, composers/arrangers; Jonathan Sanford, exec producer

Margarita Mix, Santa Monica, Calif.
Nathan Dubin, sound engineer; Whitney Warren, exec producer

David&Goliath, Los Angeles

MUZ, bicoastal/international
Nicolai Fuglsig, director

4



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Stratosphere Surf Boards' "Stratosphere"

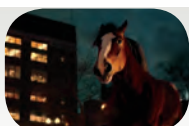
BANG New York & Prague
Timo Bliston, composer (NY); Mirek Smlauer, sound designer (BANG Europe); Brad Stratton (NY), Jakub Svejda (Prague), exec producers

BANG Europe
Mirek Smlauer, mixer

none

Creative Embassy, Prague
Tomas Franta, director

5



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Budweiser's "American Pony"

JSM Music, New York
Joel Simon, chief creative officer/president/co-composer; Shawn Haden, co-composer; Nathan Kil, sound design; Jeff Fiorello, executive producer; Norman Felker, producer, head engineer

Heard City, New York
Philip Loeb, engineer

Mosaic, Chicago
VaynerMedia, New York

Vayner Productions, New York
Ivan Tinoco, Jason Beauregard, directors

6



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Rolex's "Cinema"

Duotone Audio, New York
Peter Nashel, Brad Fischer, composers

Duotone Audio Post, New York
Andy Green, mixer

J. Walter Thompson, New York
Paul Greco, music director

Quad, Paris
Jan Wentz, director

7



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Toyota's "Thin Ice"

Metallica, "Nothing Else Matters"
SOUTH Music & Sound Design, Santa Monica, Calif.
(music arrangement and production)
Lime Studios, Santa Monica, Calif.
Michael Anastasi, sound designer

Lime Studios, Santa Monica, Calif.
Zac Fisher, mixer

Saatchi & Saatchi LA,
Torrance, Calif.
Kristen Hosack, music supervisor

RadicalMedia, bicoastal
Tarsem, director

8



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Ford Expedition's "We The People"

Elias, bicoastal
Lime Studios, Santa Monica, Calif.
Rohan Young, sound designer

Lime Studios, Santa Monica, Calif.
Rohan Young, mixer

Global Team Blue (GTB),
Dearborn, Mich.

RESET, Santa Monica, Calif.
Diego Contreras, director

9



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GE's "What Matters—Anthem"

Hook & Line Music + Sound, bicoastal
Bryan Senti, composer

Sonic Union, New York
Michael Marinelli, engineer; Justine Cortale, producer

BBDO New York
Rani Vaz, music producer

Smuggler, bicoastal
Todd Field, director

10



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Santander Bank's "Piggy"

Soundtrack: "Home" written by Simon Steadman and Charlton Pettus
Future Perfect, Santa Monica, Calif.
vocal arrangement
740 Sound Design, Los Angeles
Chris Pinkston, lead sound designer; Josh Reinhardt, sound designer; Scott Ganary, exec producer

Soundtrack Boston
Mike Secher, audio engineer

Arnold Worldwide, Boston

Rattling Stick, Santa Monica, Calif.
Daniel Kleinman, director

Mercedes Drives To #1 Slot

Yessian Music, Hamburg, tops quarterly Chart

A SHOOT Staff Report

Berlin-based agency antoni created this campaign introducing the new Mercedes-Benz G-Class, hearkening back to the automotive brand's DNA and legacy. Titled "Stronger Than Time," the CG/live-action piece was directed by Ole Peters of Hamburg-based Sehnsucht and unfolds to music and sound design from Yessian Music in Hamburg. Yessian's efforts earned the number one slot in *SHOOT*'s quarterly Top Ten Tracks Chart.

At the heart of the campaign is a massive amber-like block installation, with an original 1979 model G-Class suspended inside. Peters explained, "Amber has preserved the DNA of life for over 40 million years—the exceptional characteristic of the iconic G-class design is still predominantly the same after 40 years. This is an exception on the automotive market where cars tend to look more and more similar. The parallels between the preserved DNA in amber and the same design DNA of the G-class led to the core idea of this campaign and finally to the film. One of the main challenges was to create a transition between dynamic and powerful driving shots of the G-Class and the journey at a macro level through the static amber material."

Uli Witt, senior producer at Yessian Music in Hamburg, observed, "The main challenge with the concept the agency had in mind was finding the right musical idea to match the momentum and the inert moments where the time almost stands still. We felt that the music would have to be spot on to convey the right

emotional categories that needed to be associated with this unique car. Strength, class, and mysterious timelessness made it necessary to find a combination of a matching musical counterpart. Furthermore this musical concept needed to be compatible with the dynamic structure of the film, alternating between the full force of the driving scenes and the attenuated sequences of being trapped inside the amber as a time capsule.

Ingmar Rehberg, executive producer/managing director of Yessian in Hamburg, related, "The biggest takeaway with this project was that it is not possible to match all necessary challenges without getting a grip of the very intellectual and philosophical mechanics that were embedded in the concept of the film. By only delving into and maintaining the vision of how to tell the story of a hero in the abstract and metaphysical context of time itself, we wouldn't have been able to find the right strategy. We had to take this idea a step further. After all, this was a very large launch for the G-Class and taking place at one of the automotive centers of the world, Detroit. In the end we learned that it always pays off to first put a lot of brainpower into concepts before being inspired by the right way to start the process."

The Yessian ensemble of talent on "Stronger Than Time" also included composer Zacharias Adrian, chief creative officer Brian Yessian, sound designer/audio post mixer Max Fritz, sound designers Michel Riecken and Robin Großkopf, production head Michael Yessian and producer Lukas Lehmann.



Ingmar Rehberg (I) and Uli Witt of Yessian Music, Hamburg

String and Tins Breaks Out In Song

Droga5 London, and String and Tins, London, got eight countries to sing in a commercial for Ancestry.com. String and Tins produced and recorded the music as people from across Europe sing their hearts out to the 1980s track "Together Forever." The chorus reflects the Ancestry DNA finding that the average British person has 60% DNA from somewhere in Europe. Brexit or no, millions of Brits have cultural and ancestral ties to Europe.

The track features the voices of real people from different European countries.



Ancestry.com's "Together Forever"

We see characters based in their own settings. The amalgamation of accents shine through in the harmonies of the song, giving a sense of charm for each of the home countries. The commercial closes as all of the voices sing together accompanied by The City of Prague Philharmonic Orchestra.

Mike Bamford, director at String and Tins, was on set in each of the locations. He said, "I oversaw the vocal performances of the actors to make sure the audio was captured in a way that would edit together naturally. In a world where Automated Dialog Replacement is readily available, it would have been possible to redo it all in post, but there's something much more real about the recordings we captured on set."

Directing a cast of untrained singers meant several approaches had to be taken to make the song coherent to the many different dialects. Bamford related, "Not everyone was familiar with the '80s track which is more famous in the U.K. than Europe, so we had a full day of vocal coaching to run through the lyrics. In a few cases, the actors weren't English speakers at all and I had to direct them through translators." Titled "Together Forever," the :60 was directed by Noam Murro of Biscuit Filmworks.



Serena Williams

Oscars Strike Eleven In Nike Spot

Tennis star Serena Williams is at the center of this Nike spot which affirms that there is no wrong way to be a woman. Titled "Until We All Win," the ad from Wieden+Kennedy, Portland, broke during the recent Oscars telecast. The commercial is woven with snippets of Williams both on and off the court; the piece is guided by Williams' intimate narration of her past struggles in becoming the most authentic version of herself. She shares powerful words on womanhood, race and motherhood.

Jeff Payne of Santa Monica, Calif.-based Eleven served as sound designer and mixer on the :30. Assistant mixer was Andrew Smith.

Warren, Day Launch Call To Action

Grammy-winning and nine-time Oscar nominated songwriter Diane Warren and Grammy nominated singer/songwriter Andra Day have joined forces with the social media platform indi.com to launch a call to action to help raise funds and support the efforts of non-profit organizations and causes around the world. Warren's Oscar nominated song "Stand Up for Something" from the feature *Marshall*, performed by Day and the co-songwriter Common, will serve as the musical foundation for the challenge; the anthem's powerful and inspiring lyrics speak to the respect and dignity of standing up for "what you got in your heart." To participate in the call to action, the public can go to www.indi.com/standupforsomething/challenge; then submit or share a video or a photo of what they #standupfor.

Warren's songs have long been embraced as anthems for groundbreaking movements—educating girls globally, supporting survivors of sexual assault, supporting humanitarian efforts in war and crisis zones, protection of animals and advocating for other human rights and social justice campaigns. "Stand Up for Something" was recently performed at the Women's March by Day. The song is being adopted by non-profits worldwide.

Warren is honored her song is part of this movement, "I am thrilled that 'Stand Up for Something' is making such an impact. Right now more than ever, we need to stand up for what we believe in and what we know is right. I'm very excited to have joined forces with Andra Day, Indi.com and others for this amazing call to action. I cannot wait to see what people around the world will create to have their voices."

Reel FX Launches Montreal Studio

Creative studio Reel FX is expanding its global reach. A Montreal satellite studio is in the offing, added to Reel FX's existing offices in Dallas and Hollywood, Calif. The new locale will be another hub for Reel FX Animation Studios, its feature film division, and will also serve as an outpost for the studio's commercial and VR/AR divisions. Reel FX's global headquarters will remain in Dallas' vibrant Deep Ellum artist community.



Future home of Reel FX

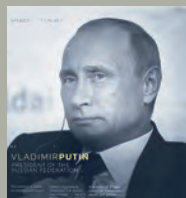
"We're aggressively ramping production in Montreal for a short list of theatrical budget animated film projects and more things to come," said Reel FX CEO Steve O'Brien. Partners and clients include major studios as well as high profile game producers. With a track record of producing original animated feature titles, including *The Book of Life* and *Free Birds*, this expansion will position Reel FX Animation Studios to partner on the development and production of more top tier animation titles going forward.

The Montreal studio will be located near the city's downtown district in the historical building Le Nordelec, which has been recently renovated into an urban loft development with commercial, retail and residential units by Allied REIT. The phase one studio build-out will house up to 220 artists, with further expansion plans on the horizon.

ODD Addition Complements Oscar-Winning *Icarus*

Animation from ODD (Office of Development & Design) in NY is featured in director Bryan Fogel's *Icarus*, which won the Best Documentary Feature Oscar.

Icarus is a wild ride that begins with Fogel attempting to duplicate cyclist Lance Armstrong's doping regimen. What starts as an investigative filmmaking piece quickly turns into a conspiracy thriller when Fogel meets Grigory Rodchenkov, director of Russia's National Anti-Doping Laboratory. During their time together Rodchenkov befriends Fogel and shares top secret information that reveals Russia's system wide state-sponsored doping program, arguably the biggest sports scandal in history.



ODD animation for Icarus

ODD involvement started as the story was still being written—helping shape the visual direction for the film's design and animation. A key animation sequence in the documentary shows exactly how Russian athletes were able to avoid positive drug detection during the 2014 Sochi Winter Olympics. ODD's ECD Gary Breslin spoke to Rodchenkov over the phone moments before he was forced into witness protection to understand Russia's detailed ploy to obtain negative tests for their athletes during the Olympics.

Knowing he had little time to explain, Rodchenkov crudely sketched his lab configuration on a napkin, a blueprint for Breslin to recreate in CG a detailed depiction of the operation.

Ottawa Animation Fest Seeks Submissions

The Ottawa International Animation Festival (OIAF) is now accepting film entries for competition in 2018. Entries are due May 25 and there's no entry fee.

From September 26-30, Ottawa will once again play host to the animation universe; a hub of inventive, mesmerizing, and provocative art. OIAF invites animators from around the globe to submit their recent work in the following major categories: Animated Feature; Narrative Animated Short; Non-Narrative Animated Short; Student Animation; Commissioned Animation (series, commercials, music videos); Young Audiences—Preschool, Ages 6-12; and VR Animation. The latter category is brand new.

In addition to category prizes, submissions will also be considered for a variety of craft and other awards including the Festival's Academy Award recognized Grand Prize for Short Animation.

There are also national competitions for Canadian animators and a Canadian student competition.



Welcome to the Special Spring 2018 Edition of SHOOT's Directors Series. Our mix of profiles includes Luca Guadagnino whose *Call Me by Your Name* landed four Academy Award nominations, including for Best Picture, and Bryan Fogel who won the Best Documentary Feature Oscar for *Icarus*. Both filmmakers also have production company affiliations for commercials and branded content—Little Minx for Guadagnino, and Supply&Demand for Fogel.

On the spotmaking front, we profile Martin de Thurah of Epoch Films who recently won the DGA Award as Best Commercial Director of the Year. And then there's the prolific spot and music video duo, Dom&Nic, who are handled in the U.S. by Station Film and in the U.K. by Outsider.

Another ad artisan, director DeMane Davis—who is repped by Sweet Rickey—now finds herself committed to another discipline for the next six months or so as producing director for season three of *Queen Sugar*, Ava DuVernay's acclaimed primetime series on Oprah Winfrey's network OWN.

We also connect with accomplished narrative filmmaker Rebecca Miller who's made her first foray into the documentary discipline with a personal, eye-opening look into the life of her father, the late, legendary playwright Arthur Miller.

Rounding out our profiles lineup are two filmmakers who have scored on this year's festival circuit. Alison Klayman with *Take Your Pills*, a documentary which premiered at SXSW; and Rudy Valdez whose feature directorial debut *The Sentence* won the U.S. Documentary Audience Award at the Sundance Film Festival. Klayman's roost for commercials and branded fare is Washington Square Films while Valdez has come aboard the spotmaking roster of Park Pictures.

Meanwhile our ensemble of up-and-coming talent consists of a skate video filmmaker who just made a major breakthrough at Sundance; a director who established herself in London, has turned out some initial notable U.S. campaign work and is just taking on her first representation in the American ad market; a prolific music video director who has since diversified into commercials, branded content and shorts; and a helmer whose work in fashion, music and dance has struck a responsive chord with brands and audiences.

SHOOT also delves into Leading Producers, gleanings insights from Peter Spears, a first-time producer who became a Best Picture Oscar nominee for *Call Me by Your Name*; Alison Benson, EP of HBO's *Divorce*; Ken Biller, EP of *Genius*, covering season 1 on Albert Einstein and the much anticipated season 2 on Pablo Picasso; Mike Medavoy, EP of the limited series *The Long Road Home*; and Jane Root, who's teaming with Darren Aronofsky to produce the docuseries *One Strange Rock*.

And then in our Cinematographers & Cameras Series, we meet three DPs—one who recently won his first ASC Award on the strength of *The Crown*; another who lensed *Strong Island*, nominated for this year's Best Documentary Feature Oscar; and a lenser whose career was launched by David Fincher with the Netflix series *Mindhunter*, which in turn has opened up new spot opportunities.

Our feature stories and several of the profiles have been edited for the print issue. All these stories can be seen in their entirety in our 3/26 Special Directors SHOOT>e.dition and on SHOOTonline. So read on and enjoy.



—Robert Goldrich

Editor

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Director Profiles

| | |
|------------------------|----|
| DeMane Davis | 11 |
| Martin de Thurah | 12 |
| Dom& Nic..... | 13 |
| Bryan Fogel..... | 14 |
| Luca Guadagnino | 14 |
| Alison Klayman | 15 |
| Rebecca Miller..... | 16 |
| Rudy Valdez | 17 |

Features

| | |
|--|----|
| Up-and-Coming Directors | |
| Springing Forward With New Talent..... | 19 |

Leading Producers

| | |
|--|----|
| Fresh Produce: Perspectives on Film, TV .. | 22 |
|--|----|

Cinematographers & Cameras

| | |
|---|----|
| Insights into <i>The Crown</i> , <i>Strong Island</i> , <i>Mindhunter</i> , Spots | 25 |
|---|----|

DeMane Davis

A producing director

By Robert Goldrich

DeMane Davis loves directing commercials and branded content via production house Sweet Rickey. But she won't be able to do so for about a six-month stretch, a prospect which she welcomes because a new opportunity beckons, one which she feels will enable her to bring even more to the ad arena when she returns.

Davis has been named producing director for season three of *Queen Sugar*; Ava DuVernay's acclaimed primetime

first opportunities in primetime TV. Davis shined in season two and now assumes greater responsibilities for season three.

Adapted for TV from the novel of the same title by Natalie Baszile, *Queen Sugar* follows the lives of a black family, centering on three siblings: two sisters, Nova Bordelon (played by Rutina Wesley), a journalist and activist from New Orleans, and Charley Bordelon (Dawn-Lyen Gardner), a woman who, with her teenage son Micah, leaves her upscale home in Los Angeles and moves to the heart of Louisiana to claim an inheritance—an 800-acre sugarcane farm—from her recently departed father; and their brother Ralph Angel (Kofi Siriboe), a struggling single dad.

Davis brings broad-based filmmaking experience to *Queen Sugar*. She and Khari Streeter directed Kerry Washington in *LIFT*, a feature which premiered at the 2001 Sundance Film Festival and was nominated for an Independent Spirit Award. Davis also owned two small ad agencies and worked at stalwart shops such as Hill Holliday, Arnold Worldwide and what is now KBS. She's freelanced as a writer on Nike, McDonald's, Citibank, Marshall's, CVS and American Eagle. She has directed campaigns for such clients as Bank of America, Blue Cross/Blue Shield, Tidy Cats and Cigna.

Davis is also no stranger to producing, having done so on her feature directorial debut (helmed in tandem with Streeter and Harry McCoy), *Black & White & Red All Over*, which screened at the Sundance and Edinburgh film festivals, and ran

on the Sundance Network.

DuVernay first reached out to Davis via Twitter back in 2015. Noting that she has a screen grab of that tweet, Davis recalled that DuVernay appreciated her work on *LIFT*, asking her to be part of "Array Day" where people ask filmmakers about their process. "Array Day" is a Twitter takeover by DuVernay's releasing company Array. Following a second "Array Day," Davis was welcomed as part of the directing talent for season two of *Queen Sugar*.

"I got that call from Paul Garmes," recalled Davis. "What I didn't tell him was that I had recently broken my ankle. I didn't tell anyone until I arrived, showing up on crutches. I assured everyone that everything's fine. And it was. Directing *Queen Sugar* was simply a great experience. And now I feel fortunate to be invited back. Getting to work with this crew and cast again is a treat. They've become my family. To see this family, the conflicts the characters face, the subject matter they're dealing with, is wonderful. Each episode is like watching an hourlong film. It's a very ambitious show. We're literally building a house right now in three weeks on set. Everybody comes together on this show."

Perhaps most fulfilling, though, about her new role on *Queen Sugar*, shared Davis, "is getting to work with all these female directors. It feels a bit like being Santa Claus. I'm not allowed to tell you her name but when Ava told one filmmaker she would get the chance to direct an episode, working with all these great



people, she cried. It's a wonderful opportunity. The scripts and actors are great, you get to play with all these tools. It's a magical place."

As for her biggest takeaway thus far from *Queen Sugar*, Davis related, "First, TV series work moves faster than commercials. Unlike trying to achieve perfection in 30, 60 or 90 seconds, here you have two takes per setup and have to move on. I had to adjust. But more importantly is something I've learned from Ava—that it's okay to share. I like to share anyway—sharing resources, knowledge. That's a big part of what everybody does here. But sometimes you get in a bubble and you are wary that if you share, someone else will take your idea. Ava taught me that you are an individual and will see something differently than anyone else. When you have that unique perspective, you don't have to worry about sharing anything. And that feeling, that vibe is what we have on set. It's a familial vibe, different from what I've heard exists on other sets. I want to re-create this experience for the rest of my life—to maintain sharing, my calmness, my demeanor and to help inspire creativity in everyone else. I want to take that vibe, all the knowledge I've gained and apply it to everything I do, including commercials."



On the set of *Queen Sugar*

series on Oprah Winfrey's network OWN. Davis is currently in New Orleans where she will not only direct a pair of episodes this season but also oversee and lend support to the other female directors on the series, figure out locations and other logistics, and work closely with the show's two DPs, Antonio Calvache and Kira Kelly, as well as production designer Ina Mayhew. Davis is responsible for maintaining the look of the show and serves as a self-described "keeper of the story."

DuVernay first reached out to Davis for season two, entrusting her to direct a couple of episodes. DuVernay has committed to female filmmakers for the entire run of *Queen Sugar*, affording many of them their

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Martin de Thurah

Reflects on 2nd career DGA win

By Robert Goldrich

At an early age Martin de Thurah studied acting and painting as he tried to find his way in the arts. He wound up on a path which led to National Film School in his native Denmark, eventually finding his calling as a director.

In 2005, de Thurah made his first directorial splash in music videos. Over just a year's span the director's clip-making exploits progressed from a local Danish band to varied international acts. Next came acclaimed short films, including *Young Man Falling* which was selected for Critics' Week at Cannes in 2007.

Later de Thurah diversified into commercials, a success story punctuated by a pair of DGA Award wins—in 2014 and last month—as spot director of the year. The latest DGA Award came on the strength of StubHub's "Festival" and "Machines" for Goodby Silverstein & Partners; and WealthSimple's "Mad World" from WealthSimple's in-house agency—all produced by Epoch Films, de Thurah's commercial-making/branded content home in the U.S. for the past seven years and counting.

De Thurah credited Goodby Silverstein creatives with letting him "run with the ball," particularly on "Machines" which started with the basic premise of machines going beyond controlling other machines to exerting their will over humans. The director took that storyline to an ambitious visual level carrying higher stakes, depicting the rise of artificial intelligence and its inevitable chaotic turn on humanity. As the machines take over the world, our lead human character, who is about to meet his demise, laments about never seeing and hearing Sia live in concert. It's a profound regret that makes an offbeat case for getting out and experiencing life, making sure to pick up those tickets at StubHub to attend worthwhile, memorable events.



Photo by Shane Kams/courtesy of DGA

For de Thurah, the biggest creative challenge posed by "Machines" was building to the delightfully absurd punchline with a story that the viewer would believe and "buy into." This suspension of disbelief is deftly attained. De Thurah credited his long-time collaborator, DP Kasper Tuxen, for his contributions to the work.

De Thurah topped a field of DGA nominees this year which also consisted of Alma Har'el of Epoch Films; Miles Jay of Smuggler; Hoffman/Metoyer from MJZ; and Isaiah Seret of Biscuit Filmworks.

Epoch having two nominees wasn't lost on de Thurah. He observed that Epoch is "a mid-range, medium-sized company" with a boutique vibe, a far cry from the "big factory" feel of some other houses. The working environment at Epoch is extremely supportive in terms of production as well as career development. "Everybody likes and respects each other, like a family." He cited the shop's collaborative camaraderie.

That family feel was also evident in de Thurah's acceptance remarks at the DGA Awards ceremony. He not only thanked Epoch and his support team but also gave a shout-out to Har'el, sharing that he thought she was going to win the award based on her high-caliber work. He also pointed to her efforts to open up opportunities for women directors, a reference to the Free The Bid program she launched a little more than a year ago.

De Thurah described the DGA Award as "a very prestigious prize" because it is judged by and represents recognition from "your peers."

While continuing his spotmaking pursuits, de Thurah is also prepping his first feature with the second draft of a script currently being crafted. He hopes to start shooting either later this year or in 2019.



StubHub's "Machines"

Hot Locations

California Takes Initiative With New *Wrinkle*

The expanded Film & TV Tax Credit Program 2.0 includes a provision called the Career Readiness Initiative that helps students from all walks of life gain access to production-related careers. It requires each project in the tax credit program to offer hands-on opportunities ranging from paid student internships and professional skills tours to teacher externships. So far, the feedback from students and educators has been overwhelmingly positive.



Ava DuVernay

A high-profile example of the initiative in action is Disney's *A Wrinkle in Time*. Director Ava DuVernay made career readiness and access to the filmmaking process a priority. She personally interviewed and selected three community college students for on-set internships and created an atmosphere of inclusiveness that has inspired the students to continue exploring careers in the production industry. Here are a few Career Readiness Initiative

stats to date:

- 97 internships
- 18-49 student age range
- 30% of students from work-based learning programs
- 70% of students from community colleges
- 4 classroom workshops
- 24 teacher externships
- 48 projects made contributions to underwrite paid internships and scholarships

STARZ Series *Counterpart* Shoots In Berlin

The critically acclaimed STARZ Original series *Counterpart* began production on February 28 in Berlin. The 10-episode second season of the one-hour scripted drama is from creator Justin Marks, Gilbert Films and Anonymous Content, with MRC serving as the studio for the series. Season two of the espionage spy-fi thriller will continue production in Los Angeles later this year.

Betty Gabriel (*Get Out*, *Purge: Election Year*, *Westworld*) joins the cast as Naya



J.K. Simmons

Temple, a former FBI agent recently hired by the Office of Interchange to clean house. Gabriel is best known for her portrayal of Georgina in the Best Picture Oscar-nominated film *Get Out*.

Gabriel joins Academy Award®-winner J.K. Simmons (*Whiplash*, *The Accountant*, *Juno*) who plays Howard Silk, Olivia Williams (*The Sixth Sense*, *Hyde Park on Hudson*) as Emily Burton Silk, Harry Lloyd (*The Theory of Everything*, *Jane Eyre*) as Peter Quayle, Nicholas Pinnock (*Captain America: The First Avenger*) as Ian Shaw, Nazanin Boniadi (*Homeland*, *Ben-Hur*, *Hotel Mumbai*) as Clare, and Sara Serraiocco (*Salvo*, *Cloro*, *Worldly Girl*) as Baldwin.

Succession Wraps In New Mexico

After shooting previous episodes in New York, the HBO Drama series *Succession* recently came to New Mexico. A *Succession* episode was lensed during the second half of January in the state.

"*Succession* starts off 2018 in what we are confident will be another booming year of production for our film industry in New Mexico," said Nick Maniatis, director of the New Mexico Film Office.

The production employed 89 New Mexico crew members and approximately 75 New Mexico background talent.

The HBO series is created by Jesse Armstrong and executive produced by Armstrong, Adam McKay, Frank Rich, Kevin Messick, Will Ferrell, Jane Tranter and Mark Mylod. *Succession* follows the Roy family—Logan Roy and his four adult children—who control one of the biggest media and entertainment conglomerates in the world. The series tracks the lives of the key members of the Roy family as they grapple with what the future will hold for them as their aging father begins to take a step back from the company.

Dom&Nic

A duo that's a trio

By Robert Goldrich

While audiences on both sides of the Atlantic have been drawn to the work of the directorial duo of Dom&Nic—repped by Station Film in the U.S. and Outsider in Europe—perhaps what's most remarkable is the varied nature of their storytelling, with content ranging from serious to sentimental, poignant to comic.

Assorted bookends bear this out. For example, consider Dom&Nic's lauded piece from yesteryear for housing and homelessness charity organization Shel-

ter out of Leo Burnett London. Titled "House of Cards," the PSA puts us in the perspective of a passenger in a window seat on a high-speed train. At first the view appears to be a typical urban landscape. But as we move past the various houses and blocks, the camera reveals that some are constructed from giant playing cards. Furthermore, several of these houses of cards are falling apart, the cards tumbling off and away in slow motion. The effect is powerful and moving, an eloquent visual metaphor for the fragility of the housing situation for many in society. "House of Cards" was rated the second most awarded commercial of 2009 by The Gunn Report.

Fast forward to this past Xmas, by sharp contrast, and Dom&Nic—aka Dominic Hawley and Nic Goffey—teamed with Havas London on a sentimental spot for U.K.'s Heathrow airport. Titled "It's A

Wonderful Flight," the film chronicles the 50-year-long love story of Doris and Edward Bair, the airport's much loved teddy bears who were shown in Heathrow's first Xmas TV ad the prior year (also helmed by Dom&Nic). The commercial shows a series of tender and charming moments over the decades—from the first day the Bairs met, to family reunions showing us children and grandkids—but always at the same location: Heathrow's arrival hall.

On the stateside front, sprinkle in comedy, including Dom&Nic's very first commercial—Nike's "What Are You Getting Ready For?" out of Wieden+Kennedy, Portland—and a Bronze Cannes Lion-winning spot, "Shopping Cart," for the pro golfers PGA Tour out of GSD&M in Austin, Texas. The latter is part of a campaign which shows golfers in unlikely situations using their golf skills to solve a problem.

Dom&Nic's American ad work has



also extended into the car arena with the "Honda Knows" campaign for RPA, Santa Monica, and Mercedes-Benz's "Power-slide" from Merkley & Partners, NY.

As for how they've managed to become generalists in a directorial world marked by specialists who are often subject to being pigeonholed, Hawley explained, "We enjoy not repeating ourselves."

Goffey noted that even when they get a run of scripts calling for heavy VFX, it's their take on the story that helps to differentiate each job. "We try to go into a meeting with agency creatives, giving them something extra. It comes down to us getting an interesting script and offer-

Continued on page 18



Heathrow's "It's A Wonderful Flight"

STATION

Bryan Fogel

Shifting gears in his documentary debut

By Robert Goldrich

Bryan Fogel's auspicious debut as a documentary filmmaker is a testament to his adaptability as the story he intended was relegated to the backburner when a much bigger, all encompassing tale emerged.

And his deft handling of that tale has yielded *Icarus*, which recently won the Best Documentary Feature Oscar along with earning a DGA Award nomination, and an Orwell Award from the 2017 Sundance Film Festival, among other honors.

Fogel originally intended to delve into sports doping and how star athletes—such as champion cyclist Lance Armstrong—

are able to avoid detection, passing assorted drug screening tests. *Icarus* follows Fogel as he takes performance-enhancing drugs to see if they will strengthen his endurance as an amateur bike rider. He then seeks out help on how to test clean, leading him to Dr. Grigory Rodchenkov, a maverick Russian scientist who's expert at beating the system. Over a period of months, the two form a bond as shocking allegations emerge placing Rodchenkov at the center of Russia's state-sponsored Olympic doping program. For Fogel, the first-hand guinea pig premise of his documentary gives way to a much more significant story, arguably the biggest international sports scandal in history which he and Rodchenkov are positioned to expose to the world at large. Rodchenkov eventually flees to the U.S., leaving his family behind and in fear for his life.

Fogel recalled, "The first thing Grigory does when he gets off the plane [in the U.S.] is he hands me a hard drive and he

says, 'Don't lose this....It's everything.'" It turns out "everything" was "thousands of spreadsheets and documents, many of which ended up in (World Anti-Doping Association investigator Richard) McLaren's final report. So it was scary. I was saying to different people on my team: 'You take a hard drive, you take a hard drive, you take a hard drive.' I sent the hard drives to different locations, getting safety deposit boxes. It was very surreal because all of a sudden I was at the center of it....I was literally the go-between for Grigory and WADA (World Anti-Doping Association) and the IOC (International Olympic Committee), and I was sitting in meetings with the world leaders of sport saying, 'Here's what they did, here's the evidence. Here's where you'll find the bodies, the blood, the bullets. Go.'"

At the proverbial blink of an eye, Fogel was no longer the film's protagonist—that distinction getting passed on to Rodchenkov. Furthermore Fogel took on a role



beyond that of documentarian—namely that of protector and guardian for Rodchenkov. "Nobody else had the info, the evidence he had. We had to preserve this story—and preserve him," said Fogel. "Every day we were navigating the process, protecting Grigory so we could continue our journey to tell his story."

Icarus takes on an almost hybrid form of a documentary that plays much like a narrative feature thriller. Rodchenkov's story as chronicled in *Icarus* played a major role in the International Olympic Committee's original decision, announced in December 2017, to ban Russia from participating in the 2018 Winter Games. In the ensuing weeks, though,

Continued on page 19

Luca Guadagnino

The power of love and collaboration

By Robert Goldrich

On one hand, *Call Me by Your Name* had myriad challenges to overcome—budget constraints, numerous stops and starts, and varied unfulfilled project iterations over nearly 10 years since actor Peter Spears first read the novel of the same title by Andre Aciman and set out to produce a film that would do justice to the book.

On the flip side, though, the project had inherent advantages, most notably the strength of its coming-of-age love story. Patience was also a virtue as the wait of almost a decade ultimately yielded the right team to bring *Call Me by Your Name* to fruition, including: Luca Guadagnino,

who first came on board as a producer and then years later became available to direct; and James Ivory, a noted filmmaker in his own right, who agreed to write the screenplay. It was a match made in heaven, the pairing of two revered storytellers—Guadagnino known for his emotionally moving fare and attention to sensory detail; and Ivory, a heralded master of literary adaptation.

Call Me by Your Name has earned assorted accolades, including four Oscar nominations—Best Picture, Adapted Screenplay, Leading Actor (Timothée Chalamet) and Original Song (Sufjan Stevens for "The Mystery of Love"). Ivory wound up winning the Oscar, his first, for the screenplay. His three prior Academy Award nominations were for Best Director—for *A Room with a View* in 1987, *Howards End* in 1993 and *The Remains of the Day* in 1994.

In *Call Me by Your Name*, Chalamet portrays 17-year-old Elio who lives in a northern Italian villa with his academic

parents (Michael Stuhlbarg, Amira Casar) when a 25-year old grad student named Oliver (Armie Hammer) arrives. Elio becomes involved with Oliver and in the process learns the beauty and heartbreak of love.

"The story is an affirmation of love," said Guadagnino. "You can love where you want, however you want, who you want."

Still, there were logistical hurdles to realizing that tale as the timing of the shoot turned out to be far from ideal. Guadagnino noted that the summer of 1983 story was shot in a 17th century Italian villa—except the weather that particular month turned out to be extraordinarily and uncharacteristically rainy. "We didn't have the sunshine we wanted in May," recalled Guadagnino who credited cinematographer Sayombhu Mukdeeprom and sound designer Jean-Pierre Laforce with helping to overcome the unexpected weather.

Spears, though, gave considerable credit to Guadagnino who knew Lombardy, the locale in Italy, all too well in



that it's his hometown. "Everything you see in that movie that looks and feels like summer is the wizardry of our amazing DP and Luca knowing the town, how to make it feel like summer while in fact we were deluged and under water."

Guadagnino and Mukdeeprom decided to shoot *Call Me by Your Name* with a single 35mm lens. "I like limits," explained Guadagnino. "I think it's important to know the limits you are working within and to find the language through these limits. I gave myself the specific limit of one lens because I did not want the technology to interfere with the emotional flow of the film. I wanted us to be concentrated on the story, on the characters, and the flow of life."

Continued on page 18



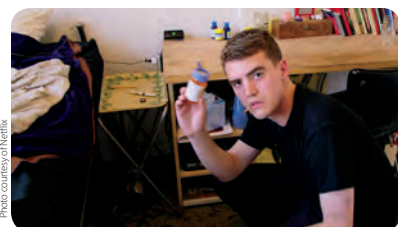
Call Me by Your Name

Alison Klayman

Docu prescription: SXSW & Netflix

By Robert Goldrich

Director Alison Klayman—whose work spans lauded documentaries, shorts, commercials and branded content—is no stranger to the festival circuit, initially scoring with her feature documentary debut, *Ai Weiwei: Never Sorry*, which won a Special Jury Prize at the 2012 Sundance Film Fest, and was then shortlisted for an Academy Award, and nominated for two News & Documentary Emmys as well as a DGA Award.



Take Your Pills

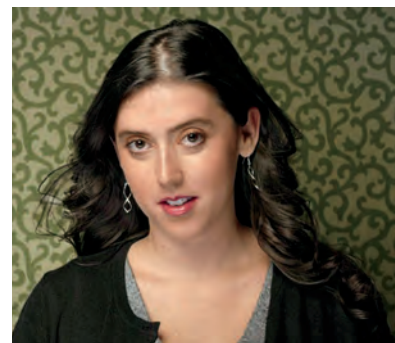
This month, Klayman forged some new festival ground, bringing a film—*Take Your Pills*—to SXSW for the first time. She also experienced another first in her festival travels, coming to SXSW with a distribution deal already in place. In fact, one week after its debut screening on day one of SXSW, *Take Your Pills* premiered on Netflix (3/16).

Klayman—who is handled for commercials and branded entertainment by Washington Square Films—explores in *Take Your Pills* how today's do-more-better-faster society has spurred on the popularity of prescription stimulants such as Adderall and Ritalin, which are no longer just a treatment for kids with ADHD. These stimulants have made their way into college classrooms, Wall Street and Silicon Valley, virtually any place fueled by the need to succeed—and where there

seemingly aren't enough hours in the day to accomplish what we set out to do. Cognitive-enhancing drugs go hand in hand with the drive for productivity at all costs. Sadly, these pills have become the defining drugs of a generation.

SXSW, assessed Klayman, is “a dream fit” for *Take Your Pills*. She cited the festival's appeal to Millennials, its focus on tech and the social conscience reflected in the different art forms showcased.

Klayman recalled that the project started with Netflix reaching out to her, leading to a conversation with Maria Shriver and her daughter, Christina Schwarzenegger, who wanted to do a film about Adderall. (Shriver and Schwarzenegger are EPs of *Take Your Pills*.) “It wasn't even on my long list of topics to tackle but I immediately recognized it could be an important project, exploring



the dynamics in our society which are making this the drug of our time,” said Klayman. “So many people feel pressured and stretched thin. This is something that touches many people in America—from all walks of life.”

Klayman was sought out for her documentary and storytelling acumen as reflected in not only *Ai Weiwei: Never Sorry*—which chronicles artist and activist Weiwei as he prepares for a series of exhibitions while increasingly clashing with the Chinese Government—but also varied other projects, including films she's

Continued on page 29



**CONGRATULATIONS TO ALISON KLAYMAN
ON THE SXSW WORLD PREMIERE OF TAKE YOUR PILLS**

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Rebecca Miller

A heartfelt debut as a documentarian

By Robert Goldrich

An accomplished narrative filmmaker—as evidenced by *Maggie's Plan*, a Sony Pictures Classics release starring Greta Gerwig and Julianne Moore, *Personal Velocity* which won the Sundance Dramatic Grand Jury Prize and Independent Spirit's coveted John Cassavetes Award, and her first feature *Angela*, recipient of Sundance's Filmmakers Trophy—Rebecca Miller is now once again breaking new ground, making her documentary debut. It's a personal, familial foray into non-fiction as the subject is none other than her father, Arthur Miller, the late, legendary playwright whose body of work includes the seminal *Death of a Salesman*, *The Crucible* and *All My Sons*.

Arthur Miller: Writer, which recently premiered on HBO, has material never seen before by the public, including interviews and home movie-style footage which captures him in a relaxed, reflective state, yielding impromptu moments and observations. The documentary provides insights into the author that are quite different from conventionally held perceptions.

Though Rebecca's interviews with her father and priceless home footage—captured over the last 25 years of his life—had been around for awhile, she finally decided to construct a documentary using that material. “One of the reasons I decided to do the documentary was I wanted his humor and playfulness to come across. I think that's been surprising to a lot of people,” observed Miller who added that her dad's story is “as much about failure as it is success. The message for writers and artists is that you have to keep trying. You need perseverance. Otherwise you go silent. Artists cannot be silent.”

The timing was right to bring this documentary to fruition, Miller explained, because she had some time to reflect on her father's life and legacy. “I needed



some distance” which only time could bring, she shared.

And from a practical standpoint, Miller had a production partner emerge, producer Damon Cardasis, “whom I could trust to undertake this work” which entailed chasing down and gathering different bits of film and video scattered across different locations and storage facilities, having the material digitized, and so on. Cardasis provided a trusted level of caring and organization that allowed Miller “to finish this project that I had started long ago, kind of tidying up that part of my life.”

As for whether the experience of making *Arthur Miller: Writer* has whetted her appetite to take on more documentary work, she noted that it has, though she currently has other projects pending, including an undisclosed limited series for television, and a narrative feature she would like to make in the near future. Down the road, though, she can see herself again delving into the documentary discipline. “It's so different from making a narrative feature. It [making a documentary] is like the writing process in the sense that you have an idea, raw material and you have to carve them into a form—that action is a little bit like writing in a way, finding a structure that will reveal the subject in the best way.”

“Forensic exercise”

Relative to the challenges posed by *Arthur Miller: Writer*, she related, “Making a movie about a parent that includes a part of their life that was before you knew the parent can be challenging. You're looking, for example, at the relationship with his first wife—their love letters. And then it's strange to piece together your parents'

Continued on page 29



Rebecca Miller (l) and Arthur Miller

Feature Tech Meets Streaming On *Altered Carbon*

Altered Carbon (Netflix), produced by Skydance Television, envisions a grim future where technology has enabled humans to transfer their consciousness from one body to another—effectively giving eternal life to a privileged few as they move through a steady stream of cloned host bodies. The high-concept series is also pushing the boundaries of traditional TV technology.

Altered Carbon becomes one of the first episodic shows to be shot on the ARRI Alexa 65, and finished in Dolby Vision HDR.



Altered Carbon

Deluxe's global postproduction teams worked closely with Skydance Television's production team to develop a highly collaborative and forward-thinking workflow to handle the massive file sizes from the Alexa 65—bringing feature-quality visuals to the small screen on an advanced level.

“We were in a unique position from the beginning because our DPs Martin Ahlgren and Neville Kidd loved the look of the Alexa 65, which at that point had only been used to shoot features,” said Dieter Ismagil, VP of post production at Skydance Television. “I've worked with Deluxe on TV projects for over a decade, so right away I went to them to brainstorm on how to handle these intimidating file sizes—how do you manage the dailies? How do you do VFX pulls? How do you get everything done on time and control costs? There was a lot to figure out initially just to make sure we could pull this off.”

Deluxe teams at Encore in Vancouver and Hollywood, EFILM, and Company 3 tackled these workflow challenges with a number of approaches, including their proprietary service, Synapse Portal. This service simplifies ingest and automates distribution of original camera plates to VFX vendors with the desired specs, dramatically reducing turnaround times and eliminating the potential for human error.

Traditionally used for features, Synapse Portal for TV was first deployed by Encore and Company 3 on 2017's *American Gods*, to great success. Knowing the speed and flexibility of the Synapse Portal would be crucial for the VFX schedule, Deluxe worked with production to develop a workflow to keep costs down using downrezzed 4K ProRes XQ files for mastering the show rather than the massive ARRI RAW files.

Encore Vancouver handled dailies, EFILM handled VFX data management, Company 3's Jill Bogdanowicz colored the series, and Encore Hollywood managed the finish and final delivery—all in close collaboration with *Altered Carbon* post producer Allen Marshall Palmer and the DPs.

Surf's Up For RED Digital Cinema, FUJINON

Considered one of the premiere surfing competitions, Volcom Pipe Pro is the inaugural event for the World Surfing League (WSL), bringing together the world's top pipeline surfers.

Live footage from the event was captured on RED Digital Cinema's WEAPON with MONSTRO 8K VV sensor equipped with FUJINON Premier PL 25-300mm and 19-90mm Cabrio zoom lenses for Red Bull TV, in addition to Hawaii and Australia cable channels. The event also served as a real-world demo day with shooters from Red Bull, the WSL, and Uncle Toads Media Group trying out the new camera sensor and lens combination.



RED outfitted with Fujinon

Local and visiting video professionals also received hands-on time with the RED camera and FUJINON zooms during an open house at Hawaii Camera.

This year the Hawaii Camera demo day attracted upward of 75+ attendees.

This marks the third year that RED and the Optical Devices Division of FUJIFILM have collaborated during the Volcom Pipe Pro.

Rudy Valdez

Completing The Sentence

By Robert Goldrich

In his feature directorial debut—*The Sentence*, which recently won the U.S. Documentary Audience Award at the Sundance Film Festival—Rudy Valdez appears in a brief scene during a contemplative moment, becoming as vulnerable as those he's filming. Valdez confesses, "I don't know what it is about standing behind the camera but it's allowed me to be able to cope with a lot of the things that I've seen."

This coping mechanism—the ability to



The Sentence

be a thoughtful, professional filmmaker even when telling a deeply personal story which shook the very core of his family—has yielded a film which elicited a tearful standing ovation following its premiere screening at Sundance, exposing a social injustice that has impacted a large segment of our society.

And that exposure will increase as HBO made a deal at Sundance to acquire the TV and digital distribution rights to the documentary.

The Sentence introduces us to Valdez's sister, Cindy Shank. The mother of three, Shank was incarcerated in 2007 for tangential involvement with a Michigan drug ring years earlier. She was sentenced even though her then live-in boyfriend drug dealer was shot and killed some time back—and at that point she was charged with no crime.

As the girlfriend, though, she eventu-

ally found herself targeted by prosecutors,

Despite her alleged participation—she contended she was not involved in any drug conspiracy—and the nonviolent nature of the charges, Shank was subject to mandatory minimum drug sentencing of 15 years in a federal prison. Mandatory sentencing didn't allow the judge any discretion, even though circumstances of the case called for a much shorter prison term, if not probation.

Valdez spent about a decade shooting footage documenting his nieces growing up so his sister could at some point see their accomplishments and various personal milestones.

But this project evolved into something much bigger, becoming an intimate portrait of the devastating consequences that an unjust mandatory minimum drug sentence can have on a family. For Shank, this included her daughters, her now ex-



husband Adam, her parents and of course Valdez himself.

Valdez took the initiative. He fervently pursued a longshot, seeking clemency for Cindy which was granted just as President Barack Obama prepared to leave office in late 2016.

The Sentence is the ninth film from Park Pictures Features, which was launched in 2010, to make the Sundance cut. But it's the first documentary ever produced by Park, the motion picture division of commercial/branded content production house Park Pictures. Jackie Kelman Bisbee, who partnered with her

Continued on page 30

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Dom & Nic Duo Is A Threesome With EP John Madsen

Continued from page 13

ing something that can make it unique.” Hawley conjectured that the duo’s roots in music videos may have contributed to a healthy range of work. “We had the opportunity to kind of write our own scripts and a pattern emerged before we got into commercials,” he said. “We’d do a Chemical Brothers video that was quite dark. So we’d look for something humorous for the next video. We would do new stuff each time so early on people saw a collection of dramatically different work in style and tone.”

Dom&Nic have had an enduring collaboration with the Brit electronic duo

Chemical Brothers over the years, thus far yielding eight videos, including the acclaimed “Wide Open” which garnered a Film Craft Gold Lion at Cannes, two Bronze Lions, and a D&AD Yellow Pencil.

That relationship took on an ad dimension as Dom&Nic enlisted the Chemical Brothers to do a special version of a track for a new music video-styled ad, “Follow the Rabbit,” for 02 out of agency VCCP London. The piece features a mesmerizing blue rabbit that interrupts people in their everyday pursuits. Folks then intuitively follow the rabbit, facilitating a social campaign in which viewers stay on the bunny trail leading to 02 Priority Tickets

to live music at venues across the U.K.

Threesome

Hawley and Goffey identified another dynamic that has enabled them to take on a wide expanse of creative work—the practical sensibilities brought to the mix by their colleague of the past 20-plus years, executive producer John Madsen.

“It’s not just the two of us. It’s three people,” affirmed Hawley. “John is part of our creative process on every job. Nothing is held back as we explore creative possibilities and the budget we have to realize them. It’s a collaboration among the three of us, with discussions, occa-

sional arguments. John helps us see what makes sense financially, the practical side of filmmaking. He will let us know that we might not be able to achieve our vision a certain way because of budget.”

Goffey and Hawley liken their collaboration to that of agency writer and art director teams. “You have an art director who writes something, a writer who art directs. By the end of the job, you don’t remember which is which or who did what. They were just creatives making the creative the best it can be. That’s how Nic and I work with each other and with John,” said Hawley. “We are constantly brainstorming, feeding off each other.”

Bryan Fogel Reflects On His Oscar-Winning Icarus

Continued from page 14

loopholes emerged in that ban, allowing many Russians—without an official flag or government delegation—to compete in the Winter Olympics.

Fogel cited George Orwell’s observation that “sport is war without the weapons.” And for an event such as the Olympics, sport, noted the documentarian, is “a geopolitical weapon showing the power and strength of a country,” a concept which Russian President Putin has embraced as his approval rating in Russia “skyrockets” with each Olympic victory.

“That’s why Grigory coming forward with these truths is so important,” af-

firmed Fogel who touched upon the added significance of this when put into a big picture context. Serving as a presenter at the Cinema Audio Society Awards last month in Los Angeles, Fogel said that *Icarus* shows “the lengths to which Russia will go to meddle into international affairs,” paralleled to Russia’s meddling designed to undermine elections in other countries, including the U.S.

Netflix

The success of *Icarus*, affirmed Fogel, is also attributable to Netflix on different fronts. At the 2017 Sundance Film Festival where Netflix acquired *Icarus*, Fogel noted, “At that

time, we all felt the film could be better. We all wanted to continue working on the film coming into Sundance,” recalled Fogel. “We delivered our Sundance cut at 8 am on the day we were premiering at 11 in the morning. As proud as I was of that Sundance cut, creatively I felt the film could be made stronger, further polished and crafted. Netflix gave me the creative runway to do that. They allowed me five months after Sundance to continue to craft and work on the film.”

And then there’s the global exposure provided by the Netflix platform. During a Doc Roundtable at last year’s AFI Fest, Fogel noted that more people are “caring about documentaries than ever before

because of Netflix,” which brings a reach of 190 countries spanning 120 million homes and 600 million people. It’s nirvana for documentarians “if your goal is to have your film seen,” he said, whether it be on TV, a computer, an iPhone or any other streaming media device.

As for what his filmmaking future holds, Fogel is exploring the scripted space, both features and TV, as well as continuing to consider documentary projects. Furthermore, he is mulling over options in the shorter format world as he is on the roster of production house Supply&Demand for commercials and branded content.

Guadagnino Weathers Storm In Call Me by Your Name

Continued from page 14

As a producer, Guadagnino had earlier worked with Mukdeeprom on Ferdinando Cito Filomarino’s *Antonia*. “Sayombhu has a specific sensitivity to nature and at the same time he’s a sculptor of light,” assessed Guadagnino. “I also admire his way of being as a person who brings such a wonderful calmness and spiritual serenity to the set.”

A completed trilogy

Guadagnino said he regards *Call Me by Your Name* as the last leg of a trilogy, starting with his films *I Am Love* and then *A Bigger Splash*. He observed that the three movies are connected by “the rev-

elation of desire—either a burst of desire for someone else or you discover you are the object of someone else’s desire. In this movie, Elio realizes there is something to him he really doesn’t know how to handle but he wants to follow somehow.” While dark events grow out of that desire in *I Am Love* and *A Bigger Splash*, *Call Me by Your Name* yields a more hopeful and profound experience, one that takes its toll yet makes young Elio better for having gone through it.

Guadagnino feels gratified by having gone through the experience of making *Call Me by Your Name*. “It reinforced my belief system that if you work with people you trust and can share with, you don’t

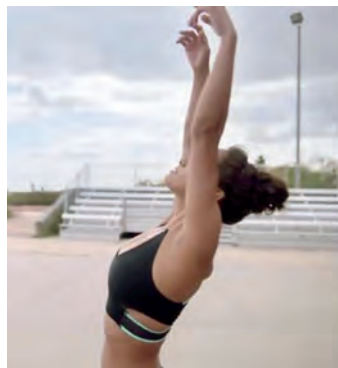
have to compromise on a project you are passionate about. I was so inspired by so many people on this film—Armie, Timothee, Michael, my DP. And I’ve always been fascinated by the concept of an audience. And to see how audiences have reacted to this film, how it has resonated with so many, means a great deal. It’s both humbling and empowering.”

Guadagnino’s films have premiered at festivals all over the world, including Venice, Berlin, Toronto, Locarno, Busan and Sundance. He made his feature directorial debut at the 1999 Venice Film Festival with *The Protagonists*. His other features include *Melissa P* and the documentaries *Mundo Civilizado*, *Cuoco Contadino*,

Inconscio Italiano and *Bertolucci On Bertolucci*. Guadagnino earned international acclaim for *I Am Love*, which scored an Oscar nomination for Best Costume Design and Golden Globe and BAFTA Award noms for Best Foreign Language Film. *A Bigger Splash* premiered in competition at the Venice Film Festival.

Known for his feature filmmaking, Guadagnino has also explored storytelling prospects in shorter form fare. He is handled by production house Little Minx in Santa Monica, Calif., for spots and branded content. Over the years he has directed branded entertainment for such brands as Giorgia Armani, Cartier and Salvatore Ferragamo.

Springing Forward With New Talent



Directors poised to make their mark for many seasons to come

By Robert Goldrich

SHOOT's spring ensemble of up-and-coming directors includes: an obsessed skate video filmmaker who made a breakthrough at Sundance; and a helmer who established herself in London, has turned out some initial notable U.S. campaign work and is just taking on her first representation in the American ad market.

Also in the mix is a prolific music video director who has since diversified into commercials, branded content and shorts. Not quite a year ago, he garnered his first U.S. production company home for spots and videos.

And rounding out the field is a filmmaker whose work in fashion, music and dance has struck a responsive chord with brands and audiences.

Here's our spring collection of several promising directors to watch.

Bing Liu

Bing Liu is a breakthrough director, literally. This past January Liu won the Sundance Film Festival's Special Jury Award for Breakthrough Filmmaking

on the strength of his feature documentary, *Minding the Gap*, which tells the story of three young men—including himself—who bond with one another via skateboarding to escape volatile families in their Rust Belt hometown. However as they grow up and adult responsibilities take hold, unexpected revelations jeopardize their decade-long friendship.

The poignant film marks a stirring feature directorial debut for Liu—one which also recently landed him representation for commercials and branded content through Nonfiction Unlimited, a production company known for helping documentarians diversify into the ad arena.

The backstory for *Minding the Gap* dates back to when teenager Liu began filming skate videos. "It became an obsession," he related. "It also allowed me to connect with other videomakers across the country. We'd give each other tips on upping our game. Over time, the skate videos became more and more experimental."

Then some five years ago Liu started going around the country, interviewing

skateboarders about their relationships and personal lives. "I found a pattern of family dysfunction and over time I settled on making this a character-driven film in the town I grew up in, Rockford, Illinois. I grew up with these guys. We had similar issues and situations—and I slowly worked my way into the film [as an on-camera subject] over the past couple of years."

Liu developed the film with Chicago-based Kartemquin Films, and as a co-production of POV and ITVS. He not only directed and co-starred in *Minding the Gap* but also was its DP, co-producer (with Diane Moy Quon) and co-editor (along with Joshua Altman).

Additionally, Liu's presence at Sundance extended beyond *Minding the Gap*. He also served as a segment director and DP for *America to Me*, a 10-part limited series which chronicles a year at one of Chicago's most progressive and diverse public schools, located in suburban Oak Park. The series—under the aegis of director Steve James (*Hoop Dreams*) and this

Continued on page 20

From top left, clockwise: Bing Liu; *Minding the Gap*; Georgia Hudson; Misty Copeland in Under Armour's "Unlike Any" campaign; Yoni Lappin; Equinox's "Impossible Happens"; Stewart MacLennan

The Spring Collection: Filmmakers Bing Liu, Georgia

Continued from page 19

year's Best Documentary Feature Oscar-nominated *Abacus: Small Enough to Jail*—is both intimate and epic in its storytelling, exploring America's charged state of race, culture and education. *America to Me* made its world premiere as part of the Sundance Fest's Indie Episodic lineup. A Kartemquin Films project produced in partnership with Participant Media, *America to Me* was picked up for distribution by Lionsgate's Starz network ahead of the show's Sundance debut.

James and Liu share a connection on fronts other than just *America to Me*. For example, James was an exec producer on *Minding the Gap* and his spot/branded content representation is also at Nonfiction. James' affiliation with Nonfiction goes all the way back to the company's inception. He was the very first director signed by Nonfiction partner/exec producer Loretta Jeneski, aka LJ, back in 1995 when she established the company.

Liu met Jeneski at an after party following the screening of *Minding the Gap* at Sundance. Liu said he was attracted to Nonfiction Unlimited by Jeneski's "enthusiasm for my creative voice and her willingness to work with me to develop it for the commercial realm. It was also comforting to know that she has an understanding of my scattered schedule as a filmmaker actively working on and developing new projects. She has worked with my trusted advisor Steve James since his *Hoop Dreams* days."

Liu regards James as a friend and mentor. Liu described himself as "very self taught, working as a grip, electrician, camera assistant, camera operator, all while I kept making skate videos. I didn't go to film school. To be able to sit down and have coffee with Steve, who's encountered seemingly every situation, has been a wonderful education. He's helped me balance things, putting the work into perspective. You're a person telling a story, which can be very personal. Where do you draw the line between exploitation and bringing an important story to light that's worth telling? Steve has helped me work through different issues and been a great sounding board."

As for his becoming part of the story in *Minding the Gap*, Liu said it was helpful "to have skin in the game as a filmmaker.

I was less a protagonist in the traditional sense and more in the character of filmmaker, being the camera itself. I also became a bit vulnerable as I interact with my friends, which helped serve the purpose of touching on the issues involved more deeply."

Regarding what *Minding the Gap* taught him, Liu spoke about "not going into a project with a set idea of what a story is going to be. You have to let the characters' lives lead the way, and you're there to capture it in a way that's true to them, that doesn't get in their way."

There are other lessons that Liu would like *Minding the Gap* to impart to certain viewers. Alluding to the abusive father figures that the main characters endured as youngsters, Liu shared in his Artistic Statement for the film, "What's clear from doing this project is that violence and its sprawling web of effects are perpetuated in large part because these issues remain behind closed doors, both literally and figuratively. My hope is that the characters who open doors in *Minding the Gap* will inspire young people struggling with something similar—that they will survive their situation, live to tell their story, and create a life of causality for themselves."

Georgia Hudson

Georgia Hudson has made her first mark in the American ad market and is now looking to continue that with her recent move to Park Pictures for representation in the U.S., U.K. and the Netherlands. Park Pictures is her first career stateside production house roost.

A prime example of Hudson's alluded to initial inroads into U.S. fare is her work on Under Armour's global "Unlike Any" campaign from Droga5, New York, produced by London-based Agile Films, Hudson's former production house affiliation. The campaign enlists accomplished spoken word artists to craft poems unique to the story of individual athletes. The poems are read by the artists as voiceover on each of the respective films, resulting in powerful odes to celebrate female athletes' unwavering spirit.

A centerpiece film in this campaign features famed ballerina Misty Copeland. The camera follows her poetry in motion—unfolding to the words of Saul Williams. Hudson's directorial touch in this poetic

campaign is evident, additionally reflected in other individual spots profiling stunt woman Jessie Graff, Harlem Run founder Alison Desir, world champion sprinter Natasha Hastings, and actress/Taekwondo Black Belt artist Zoe Lanxin.

"It was beautiful to work on that campaign," shared Hudson. "It had a lot of heart, especially with Misty who has a beautiful presence and an amazing story. The campaign was a hunt for conveying the right feel and emotion for each athlete. We had these beautiful poems. But also the body and its movement can explain life's secrets that we don't have words for."

Testament to Hudson's work is the repeat business it generated as Droga5 returned to her for a Dick's Sporting Goods anthem short tribute to a collection of female athletes. The piece is marked by cinematic elegance along with some music video sensibilities, a discipline in which Hudson has made an indelible impression with clips for such artists as Pink, Loyle Carner and Glass Animals. These garnered nominations and wins in multiple categories at MTV, Ibiza VMAs, Berlin MVA, UKMVA and the MOBO Awards. The Pink music video "What About Us" earned Hudson a nomination for Best Director at the 2017 UK VMAs.

Hudson grew up in London and attended Camberwell Art School where she studied ceramics. "I'd work with clay, put it into the fire and watch the alchemy take hold," she recalled. "In a way it translates into how I wanted to work on film, taking the elements and transforming it into something of its own, a pure form of art to capture emotion and tell stories."

Hudson also made 16mm performance art films. After graduating, she started working in fashion, art directing runway shoes and creating short fashion promos. Sought out by *I-D* magazine, she went on to write and make documentaries and art films for them.

Hudson then extended her creative reach into music videos. "I loved taking on other people's concepts, the pace of the industry, being entrusted with their music. Working in music videos, I was able to develop a visual language of my own, which still comes across in the commercial work I've done to date. There's a common misconception that music videos give you the ultimate freedom creatively. That's not

how I found it. You're always working with a brief of some sort, respecting the music and what it stands for."

For commercials and music videos, Hudson related, "I like the people aspects of the job as well as making art with the potential to reach a huge audience in a democratic and fair way. I try to learn from everything I do. I am constantly exploring how to communicate, shedding light on people, their emotions and stories. Commercials are now really exciting and attractive to me. Traditional formats are changing. And I'm hopeful that barriers are breaking down—where women directors get more opportunities to work on what in the past were considered 'male brands.'"

Hudson was drawn to Park Pictures on several levels, including it being a company with a woman at the helm, partner/EP Jackie Kelman Bisbee. "Production companies are waking up to diversity but Park Pictures has always been naturally diverse in terms of its leadership and talent," said Hudson. "And I was very much attracted to all that filmmaking talent and their body of work at Park Pictures." Hudson also liked the continuity of having the same company handling her on both sides of the Atlantic.

On the shorts front, Hudson is currently developing *Temper*, an artistic documentary on youth culture and grief. Hudson described *Temper* as "an experimental project, made on a shoestring budget, that informs what I want to continue to do—to tell stories about real people as I figure out how to harness the emotion of those stories and tell them through the moving image. At the same time, I want this imagery to convey emotion in a way that is never preachy."

Temper is slated for release later this year.

Yoni Lappin

In a relatively short span, director Yoni Lappin's career has extended its creative reach from music videos to commercials and shorts. On the latter score, he recently completed *Model Citizen*, a documentary for *Vogue* about fashion models from Sudan. Lappin profiles several models whose only connection is that they are all from South Sudan, a region embroiled in civil war for more than two decades. "To come from such a volatile place and make it in the fashion industry is such a contrast,"

Hudson, Yoni Lappin and Stewart MacLennan

said Lappin. “I was intrigued by their different stories and wanted to do justice to them. They are all unique characters.”

Slated at press time to soon make its debut, *Model Citizen* is the latest example of how Lappin’s filmmaking exploits continue to diversify. It’s his second short documentary, the first being the Nowness-commissioned *Love the Time*, a piece that revisited his roots in Israel, delving into different subcultures, capturing such protagonists as the Jerusalem Skater Girls who empower Jewish, Muslim, Christian and atheist women in the country as they come together and skate in a way that is unforced and instinctive.

Lappin made his first filmmaking mark in music videos, collaborating with friends’ bands. He then worked at Warner Bros. Records for a few years in London, connecting with managers and artists, cutting his teeth on low-budget music videos. The big break thrusting him into the spotlight was his coming together with Mura Masa on “What If I Go,” which brought the conventions of Instagram to a music video. “What If I Go” was nominated for a U.K. Music Video Award in 2016.

Lappin and Mura Masa went on to become friends, leading to an enduring collaboration which his yielded such work as “Love\$ick” which has garnered some 24 million views since its release and earned a 2017 U.K. MVA nomination for Best Urban Video. Featuring A\$AP Rocky, the Mura Masa video elegantly portrays the youthful misadventures of three friends in London, marking a storytelling departure from the hip hop clip norm.

Among Lappin’s other notable music

video credits are NAO’s “Girlfriend,” a dreamy, atmospheric depiction of young love; and Mura Masa and Charli XCX’s “1 Night” which explores the awkward yet exhilarating state of being in love.

Some 10 months ago, Lappin landed his first representation in the U.S., coming aboard the roster of RSA Films for commercials and branded content, and its sister shop Black Dog Films for music videos. He has already been active on the spotmaking front via RSA, first taking on a visually arresting client-direct campaign for a Converse/JW Anderson amalgam of footwear representing contrasts between iconic Converse silhouettes and JW Anderson’s design aesthetic. The spots feature young creatives discussing their perspectives on personal style and philosophy.

Most recently, Lappin directed another client-direct project, the “Impossible Happens” commercial for luxury fitness company Equinox via RSA. The spot features vignettes of eclectic fitness enthusiasts on their journey to overcome personal challenges, and how their trainers are the motivational forces that push them past what they thought was doable. Lappin captures the genuine dynamic between trainers and trainees in a humorous, heartfelt, and human way.

Stewart MacLennan

Halfway through a two-year program on producing at the USC School of Cinema-Television, Stewart MacLennan took a detour—not because he didn’t find value in the curriculum but because the curriculum had exposed him to another discipline that he valued even more: editing.

“The cutting room became my film school,” said MacLennan. A producer he knew helped him land his first job in editing. “It’s said you write a film three times—when you write the screenplay, then when you shoot it and finally when editing. That’s where all the elements of storytelling come together—visuals, sound design, performance, handling digital effects. Everything to tell the story comes together in the editing room.”

MacLennan went on to serve as both a postproduction assistant and an apprentice sound editor on *Terminator 3: Rise of the Machines*, and later an assistant editor in London on the feature *Half Light*.

“My experiences in the editing room eventually gave me the courage to go behind the camera and make my own films,” recalled MacLennan. This was around the time dance films on YouTube had started to emerge, along with the increased prominence of short fashion films. And with digital cameras becoming more prevalent, making content became a less expensive proposition with MacLennan gaining experience and honing his filmmaking chops in dance and fashion.

MacLennan’s work began to find an audience and gain traction as he secured production house representation in the U.S. and internationally. He came aboard the roster of CoMPANY Films, the L.A.-based shop headed by EPs Robin Benson and Richard Goldstein, for spots and branded content. The director then branched out with representation in the U.K. via Odelay Films and in France through Satellite My Love. An indie directors agent also took him on for work in Eastern Europe, Asia

and the Middle East.

Among the work building momentum for MacLennan are client-direct films for Levi’s and Tretorn. The former introduces us to 25-year-old, L.A.-based tap dancer Kenji Igus who’s evolved his art beyond his training in classical jazz to now encompass hip-hop and rap music. Igus’ tap dancing to contemporary music brings back an iconic American artform, paralleling Levi’s, an iconic American brand. Titled *Rhythm Is My Business*, the Levi’s interactive short champions the relevance of tap dancing to youth culture—and indirectly the relevance of the Levi’s brand to that coveted youth demographic.

Another heritage brand, Tretorn, made its initial mark years back as a Swedish shoe company in the U.S. Recently bought by an American conglomerate, Tretorn sought to reconnect with young American consumers, resulting in MacLennan directing *The Tretorn Artists Series*, branded content centering on such artists as American dancer Erin S. Murray and cellist Isaiah Gage.

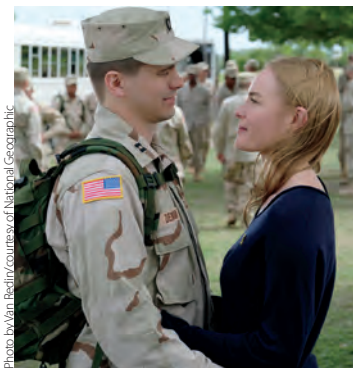
MacLennan’s films have been featured in GQ, Vimeo Staff Picks, Nowness, Laughing Squid, and the San Francisco Exploratorium Museum. He’s also been nominated for multiple awards at the La Jolla and Millan fashion film festivals. MacLennan additionally launched *2L*, a micro fashion film series created exclusively for Instagram. He’s created commercials, dance films and branded content for clients such as LaCoste, AG Jeans, Moods of Norway, Fila, For Love & Lemons, Nasty Gal, StyleStalker, Citizens of Humanity, and Google.

CoMPANY films

Fresh Produce: Perspectives On Film, TV

Spears, Medavoy, Benson, Biller, Root shed light on varied projects

By Robert Goldrich



From Peter Spears, a first-time producer turned Best Picture Oscar nominee for *Call Me by Your Name*, to a storied veteran, Mike Medavoy, chairman and CEO of Phoenix Pictures, whose filmography includes producing *Zodiac*, *Shutter Island* and *Black Swan* (which earned him a Best Picture Oscar nomination in 2011) as well as such TV series as *Altered Carbon* (Netflix) and the miniseries *The Long Road Home* (National Geographic)—that's the range of experience on the mini-continuum reflected in this *SHOOT* feature on Leading Producers.

Also in the mix are: an EP who just wrapped her second season on an HBO series only to then jump onto a movie which is set to debut at the Tribeca Film Festival in April; an EP/showrunner who directed three first season episodes of an acclaimed limited series and has now helmed select installments of the show's next iteration for season two; and a seasoned EP who has teamed with Darren Aronofsky on an ambitious docuseries.

Here's a look at the perspectives of

Spears, Medavoy, Alison Benson, Kenneth Biller and Jane Root.

Peter Spears

Actor Peter Spears made his first foray into producing—and it was a marathon run, underscoring the importance of perseverance. Some 10 years ago, Spears read Andre Aciman's novel, "Call Me by Your Name," and recalled, "I was so moved by it and kind of jolted into this moment where I felt the need to make this into a movie. I had never felt that before. I went into it blindly with the feeling that whatever it takes, I want to do this."

Through many chronicled stops and starts, the right team of "amazing artists" finally came together, said Spears. "This happened when it was supposed to and the way it was supposed to. Some of the earlier incarnations would have been different movies. I'm so grateful we waited for the time we did."

Still, the timing wasn't ideal on all fronts. Stormy weather for a film set in the summer of 1983 in a 17th century Italian

villa posed a new set of problems. Spears credited fellow EP and the film's director, Luca Guadagnino, with coming to the rescue. Guadagnino thankfully knew Lombardy, the town in Italy, all too well in that it's his hometown. "Every bit of the film has Luca's imprint as a filmmaker and a producer. It was his town, his artwork, his furniture, his dishes. What we didn't count on was shooting the summer in Italy and getting in May/June the coldest, wettest, stormiest time in 200 years in Europe. We were constantly battling rain, flooded rivers, location changes. Everything you see in that movie that looks and feels like summer is the wizardry of our amazing DP (Sayombhu Mukdeeprom) and Luca knowing the town, how to make it feel like summer while in fact we were deluged and under water."

Spears hopes that the film's four Oscar nominations, including a win for James Ivory for his adapted screenplay, will not only prompt people to see the movie but to read the book on which it is based. "Andre (Aciman) entrusted us with his baby,

From top left, clockwise: A scene from *Call Me by Your Name*; Peter Spears; Alison Benson; a scene from *The Long Road Home*; Mike Medavoy; Kenneth Biller; and Jane Root.

LEADING PRODUCERS

this book. The Oscars help to protect the legacy of the story—both in the movie and in the book. My wish is that more people seek out the book and read it who might not have otherwise—and that they have the same experience I had when I read it 10 years ago.”

Mike Medavoy

Included in Mike Medavoy's extensive filmography are several seminal war films—*Apocalypse Now* when he was SVP of production at United Artists, *Platoon* as co-founder of Orion Pictures, and *The Thin Red Line* at Phoenix Pictures. He recently returned to the war zone but in television with *The Long Road Home*, a National Geographic series which is in this year's Emmy conversation. Based on Martha Raddatz's New York Times best-selling book, *The Long Road Home* depicts a heroic fight for survival during the Iraq War, when the 1st Cavalry Division from Fort Hood was ambushed on April 4, 2004, in Sadr City, Baghdad—a day that came to be known in military annals as “Black Sunday.”

The eight-episode series takes us to the action on the ground in Iraq as well as the homefront back in Texas where spouses and families await news for 48 nightmarish hours.

Medavoy was drawn to being able to delve into multiple first-hand perspectives of a story with the luxury of eight hours of television as compared to a two-hour feature. Other highlights were construction of what was billed as the largest operating set in North America as the crew, led by production designer Seth Reed, fully rebuilt the town of Sadr City in Fort Hood, Texas; and forging new collaborative relationships, including working for the first time with director Phil Abraham, who made his initial mark as an Emmy-winning (*Mad Men*) and -nominated (four times for *The Sopranos*) cinematographer before making the transition to directing (a two-time Emmy nominee for *Mad Men*). Abraham's directorial credits span such series as *Orange Is the New Black*, *Halt and Catch Fire*, *The Strain* and *Ray Donovan*.

Medavoy values working with talent for the first time, trusting his instincts as to what they can bring to a project. For *The Long Road Home*, he teamed with

several such artists, praising their contributions, including Abraham and composer Jeff Beal.

That trust is particularly special, said Medavoy, because of the special trust that *The Long Road Home* entailed. “We were telling true stories, got to know the families who were impacted; people who lost family and friends. Nobody wants to



Photo by Craig Baleshorn (courtesy of HBO)

Thomas Haden Church (l) and Sarah Jessica Parker in *Divorce*

relieve that. Nevertheless, they trusted us to tell that story with taste and in a way that honored those who served.”

This brings a larger profound calling that transcends the usual myriad creative, financial and logistical responsibilities of a producer. “Doing justice to these stories, these people's lives,” said Medavoy, is the paramount priority which carries its own pressure. “You feel personally responsible.”

Medavoy, who was in the U.S. Army Reserve for six years, said, “My feeling has always been that one should really support national service. It's important for the country to know what these people—those who serve and their families—go through. It's why we honor them—and should honor them in every way.”

Alison Benson

Plate spinning is a circus manipulation art in which a person spins plates, bowls and other flat objects on poles, without them falling off. That's the seemingly ongoing juggling act for producers, as reflected in Alison Benson's recent schedule which saw her exec producing season two of *Divorce* (HBO) while prepping a feature film, both through Pretty Matches, the company in which she is partnered with Sarah Jessica Parker.

Benson has been part of *Divorce*, which stars Parker and Thomas Haden Church, from its inception, back to when Parker initially envisioned the show to later bringing in Sharon Horgan to help realize it fresh off her success as the creator of *Catastrophe* (Amazon). However, Horgan, with her other commitments, wasn't as involved in season two as she had been

in season one, according to Benson who said, “New people coming in can be a bit of an obstacle in the writing room. But we got everything to work out, making for a great season two.”

Meanwhile during the last three weeks of shooting season two of *Divorce*, Benson and Parker were gearing up for the feature, *Blue Night*. “We're wrapping a TV show, going into post while actively prepping the movie,” recalled Benson. “We finished *Divorce* in early June (2017) and started shooting the movie the first week in July.

Blue Night, a French New Wave-inspired drama, centers on a singer in New York who gets a grim diagnosis from a doctor, prompting her to put her life and dreams into perspective. Parker stars in and served as a producer on *Blue Night*, which was written by Laura Eason and directed by Fabien Constant.

“Fabien has tons of experience in the nonfiction world, in fashion and beauty,” related Benson. “He did a documentary (*Mademoiselle C*) on the French editor of *Vogue*. He came to us with this idea for a feature. It's a great part for Sarah and we went to Laura Eason, whom we are big fans of. We made the film for under \$3 million with an unbelievably great cast (Simon Baker, Jacqueline Bisset, Com-

mon, Taylor Kinney, Renee Zellweger, Waleed Zuaiter) and an original song by Rufus Wainwright. Pretty Matches is a small production company. But we were able to bring all the elements together by putting all hands on deck.”

Blue Night is among a select group of Spotlight Narrative features which will premiere at the 2018 Tribeca Film Festival in April.

Kenneth Biller

As showrunner, executive producer and a director (of three episodes) for season one of *Genius*—a National Geographic series delving into the life of Albert Einstein and garnering 10 Emmy nominations in the process—Kenneth Biller has a lot to live up to serving in the same capacities for season two, which centers on Pablo Picasso, who as an adult is portrayed by Antonio Banderas.

Yet the silver lining to having to meet or exceed a lauded show is that some key contributors remain intact from the first season, including the talents of EPs Ron Howard and Brian Grazer of Imagine Entertainment, cinematographer Mathias Herndl, AAC, editor James Wilcox, VFX supervisor Marek Ruth, department head makeup artist Davina Lamont, as well as assorted other artists and actors.

“I'm fortunate to have these people back with me,” affirmed Biller. “When you find incredibly talented people, you are desperate to hang onto them. In this golden age of television, there is so much work for high-caliber talent. They get snatched up immediately. We're fortunate that they were loyal to the series and believed in it. They could work anywhere else they wanted. Some turned down work to wait for season two to happen.”

Biller, who directed the finale of season one, this time around directed the first two episodes of the second season, teaming with Herndl to set the look and tone of the Picasso series.

The inherent challenge of chronicling Picasso, observed Biller, is “to visually represent the life of the greatest visual artist of the 20th century. It better be interesting to look at.”

In that vein, Biller is grateful to have a lasting collaboration with Herndl; the two worked together on *Legends* prior to

Continued on page 24

EPs Reflect On Challenges Of Genius, One Strange Rock

Continued from page 23

the first season of *Genius*. In fact, Biller recommended Herndl to Howard, who also struck up a rapport during an initial meeting with the DP. As a result, Herndl lensed the Howard-helmed season one

watch the older Picasso played by Antonio Banderas, there are times we almost never move the camera. The master shots especially are composed still frames, letting characters walk in and out of frame. Keeping the camera still for the most part

to quite a few different locales to achieve the look and light of Mediterranean locations.” Among those lensing locales were Paris, Malaga (Picasso’s and for that matter, Banderas’ birthplace in Spain), Barcelona, Budapest and Malta. “The production was bigger in that sense. We had to move a lot more, work with more local crews in lots of different cities.”

Season two of *Genius* premieres April 24 on National Geographic.

Jane Root

There’s no place like home. And in this case home is planet Earth, the wonders of which are being explored in the National Geographic docuseries *One Strange Rock* executive produced by acclaimed filmmaker Darren Aronofsky (*Black Swan*, *mother!*, *Requiem for a Dream*) and producer Jane Root (*America: The Story of US*, *The ‘80s: The Decade That Made Us*, and the News & Documentary Emmy Award-nominated *How We Got to Now*), former president of Discovery Channel U.S. During her Discovery tenure, the mega documentary series *Planet Earth* became a worldwide phenomenon. Prior to Discovery, Root was with BBC2.

Root was approached by a National Geographic exec some three years ago about producing an ambitious project centered on the marvels of Earth as seen from an atypical orientation. She then got the ball rolling by seeking out scientists and varied experts to gain their input and feedback. Then came the idea of looking to scientists with, said Root, “a different attitude” about Earth, namely astronauts who have not only “a ton of info and

knowledge” but also both “an emotional and practical view of the world.”

One Strange Rock examines why life as we know it exists on earth, brought into perspective by the only living souls who have left it behind—astronauts.

With astronaut POVs and insights proving invaluable, another key find, Root recalled, was later coming up with the appropriate series host, “somebody who would be the face of the viewer in the show.” Fitting that bill was actor Will Smith who, said Root, “is really all about joy,” an ideal voice to talk about “the joys of the world.”

One Strange Rock entailed shooting in 45 countries. The 10-part series from Nutopia and Protozoa Pictures takes cameras where they’ve never been before—and beyond filming on six continents, there’s the lensing perspective from outer space on the International Space Station.

Root—who is founder of Nutopia—described Aronofsky as “our muse. We talked a lot about all aspects of the show, how things look, the structure of how things should work—what’s the grammar and how does it all fit together? He helped us work out the template for the whole project.”

Root hopes *One Strange Rock*—the first episode of which debuted March 26 on National Geographic—turns out to be a series which can be enjoyed on different levels, educating as well as entertaining. “It’s not just a science show. It’s a show that engages you. It’s a show you can watch with the sound down and still enjoy. It can be watched all kinds of different ways. It’s a science show and more.”



Photo by Duan Martinez/courtesy of National Geographic

Antonio Banderas as Pablo Picasso in season 2 of *Genius*

opening episode of *Genius* and recently won the ASC Award for that effort. Furthermore, Biller noted that filmmaker Howard as a series EP “made himself very available to me and very much a part of the discussion about Picasso. I had many long conversations with Ron about how I wanted to approach this season visually—how we would continue to make the same show but have season two become its own thing. He was very much a presence in all the thought that went into this chapter of the series.”

Among the distinctions that made season two “its own thing,” shared Biller, was a decision stemming from “making a show about a painter and how that affects your framing.” He explained, “When you

allows for movement within the frame which is very energetic. That and the color palette are the two biggest differences between seasons one and two. The first season with Einstein, a middle European show, we used a cooler color palette. For Picasso, in a Mediterranean setting—Mediterranean lighting played a key part in Picasso’s work—we used much warmer tones of blues, golds and reds.”

As an EP and showrunner, Biller had to deal with more geographic-related logistics in season two as compared to the first season, which was shot largely in Prague. Picasso was a creature of the Mediterranean but because of the schedule for National Geographic, “We were not shooting at a friendly time of year. So we had to go

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Adriano Goldman, ASC, ABC



Alan Jacobsen



Erik Messerschmidt



The Crown

Insights Into *The Crown*, *Strong Island*, *Mindhunter*, *Spots*

DPs Adriano Goldman, Alan Jacobsen, Erik Messerschmidt discuss their work, collaborators

By Robert Goldrich

One DP just won his first career ASC Award—on the strength of his work on *The Crown* (Netflix).

Another made key contributions to the heartfelt *Strong Island* (Netflix), which was nominated for this year's Best Documentary Feature Oscar.

And a third DP has spent a recent stretch focusing on spots after getting a career break from David Fincher on the TV series *Mindhunter* (Netflix).

Here are insights from DPs Adriano Goldman, ASC, ABC, Alan Jacobsen and Erik Messerschmidt.

Adriano Goldman, ASC, ABC

For Adriano Goldman, ASC, ABC, winning the ASC Award last month for the “Smoke and Mirrors” episode of *The Crown* (Netflix) was “a dream come true.” He described being invited two years ago to become an American Society of Cinematographers member as “a high honor.” And now he affirmed that to be recognized by his colleagues at “that special club” with his first ASC Award nomination and win “means everything to me.”

“Smoke and Mirrors,” episode 5 of *The Crown*, earned nominations at all the major competitions for best cinematography—from Camerimage to the BAFTA Awards, the primetime Emmys, and the British Society of Cinematographers (BSC) Awards. His sole win this awards season came from the ASC.

“Just getting nominated across the board was gratifying,” said Goldman. But there was something quite special

about *The Crown* being fitted with the crown jewel for cinematographers on the awards show circuit, the ASC Award, besting such esteemed nominees as Gonzalo Amat for *The Man in the High Castle*, Alasdair Walker for *Outlander*, and Robert McLachlin, ASC, CSC, and Gregory Middleton, ASC, CSC, for their respective episodes of *Game of Thrones*.

Goldman said that the awards showing and his positive experience on *The Crown* justified his proactive pursuit of the gig. He took the initiative by approaching director Stephen Daldry for whom he had lensed the feature *Trash* back in 2013. *Trash* told a story set in Brazil where three kids make a discovery in a garbage dump only to soon find themselves running from the cops and trying to right a terrible wrong.

“When Stephen came back to Rio for the *Trash* premiere, *The Crown* was in the air,” recalled Goldman. “I had heard about his involvement and that [show-runner/creator/writer] Peter Morgan was prepping for the series. I expressed my interest and Stephen said, ‘If you want to do it, it’s yours.’ I was absolutely thrilled, recreating the period, the history behind all this, the challenge of delivering something that would eventually look different from other period dramas in Britain.”

Based on Morgan’s lauded play “The Audience,” *The Crown* chronicles the life of Queen Elizabeth II (portrayed by Claire Foy) from the 1940s to modern times. The series begins with an inside look at the early reign of the queen, who assumed the throne at age 25 after the

death of her father, King George VI. As the decades pass, personal intrigue, romance, and political rivalries are revealed which played a major role in events that shaped the latter part of the 20th century.

During the first season of *The Crown*, Goldman shot episodes 1 and 2 for director/series EP Daldry, episodes 3 and 5 (“Smoke and Mirrors”) for director Philip Martin, and episodes 7 and 9 for director Benjamin Caron. Though it was the number 5 episode, “Smoke and Mirrors” was the very first episode shot. “I prepped deeply for episode 5, especially given it was my first time working with Philip Martin,” recalled Goldman. “I had to learn his style and we had to establish the overall look of the series with Peter and Stephen’s approval. A less-is-more kind of coverage was our goal. We didn’t need to over-cover everything. There was so much going on—the classy elegance, the Duke of Windsor in Paris watching the ceremony with his friends, jumping from inside the cathedral for the coronation to backstage where the BBC crew is at work. There was so much stuff to intercut. You feel the tension in the episode.”

Among the prime challenges, continued Goldman, “was to shoot our own archival footage, what amounted to fake archival footage, re-creating what the BBC TV crew captured in the cathedral for the coronation. That’s the first time the BBC was permitted access to the coronation, which was shown live on television. “Our doing justice to the history and that broadcast,” said Goldman, “translated to a more humane approach to something

that is so holy in a sense.”

There was also a major change in the originally intended approach on how to best lens the actors. At first, the thought was to shoot from a distance, in a documentary fashion, as “if we were hidden in chambers at Buckingham Palace,” said Goldman. “But ultimately the decision was to do the opposite, to be physically close to the actors—and the characters they were portraying. We wanted the audience to feel they could almost read the characters’ thoughts. We wanted the audience to see every pore, to feel the texture of the Queen’s skin, to feel the costumes, the fabrics...Another challenge was kind of a tricky combination. So much about the Queen’s world is about protocol and formality. Yet Stephen wanted to show this world in an organic, believable way. He never wanted a ‘Cinderella’ look. That’s why being close to the characters made sense. We wanted to create a feeling where these characters are accessible, and the tone is more intimate.”

Goldman said he’s proud of the approach to—and the overall look of—*The Crown*. “We’re working for the actors. Claire and I became close friends. What she does is amazing. The realism that Peter Morgan’s writing delivers and her performance, all the performances, made this job a joy. There’s a real freshness to this show. More than anything it all stems from the dialogue, the sophistication of the writing, and Claire’s performance.”

At first, Goldman thought he would deploy the ARRI Alexa on *The Crown*

Continued on page 26

Alan Jacobsen Reflects On Documentary *Strong Island*;

Continued from page 25

but those plans changed with Netflix's insistence on a 4K workflow from beginning to end. At that time, this narrowed his prime camera choices to include the Sony F55 and F65, and RED cameras. Goldman gravitated to the Sony F55 which he said, "I have grown to really like. Its sensor is gentle, the overall look is what we wanted, the camera is a hundred percent reliable. We have not had one single technical problem throughout two seasons."

Also key was pairing the F55 with vintage Cooke Panchro lenses and a light diffusion filter called Glimmerglass. "The combination of the sensor and those vintage lenses," said Goldman, "really almost immediately delivered the kind of romantic period film we envisioned."

Alan Jacobsen

Upon the suggestion of Oscar nominated filmmaker Marshall Curry, director Yance Ford reached out to cinematographer Alan Jacobsen, leading to their close collaboration on *Strong Island* (Netflix), nominated for this year's Best Documentary Feature Oscar. Jacobsen had earlier lensed two documentaries for Curry: *Racing Dreams* and *Point and Shoot*—each received the Grand Jury Prize for Best Documentary at the Tribeca Film Festival, in 2009 and 2014, respectively.

"Marshall came to know me as a cinematographer who went deep with a director, deep into a story, committed to telling stories in the most cinematic way possible," said Jacobsen. "Sometimes documentaries don't get much credit for cinematic technique. Marshall saw that was an interest of mine and hearing what Yance wanted to do with a cinematic experience, he recommended me."

Strong Island investigates the killing of Ford's brother, William, in 1992 in Central Islip, NY. A 22-year-old black man, William Ford, was shot and killed by a 19-year-old white man, a mechanic named Mark Reilly, after a verbal altercation. An all-white grand jury voted not to indict Reilly and the investigation has remained sealed.

This story of loss, grief, bias and injustice struck a responsive emotional chord with audiences while attaining critical acclaim, including a Special Jury Prize at the 2017 Sundance Film Festival. Ford made history with the Oscar nod, becoming the first transgender filmmaker to receive an Academy Award nomination.

"When I first met Yance, we hit it right off," recalled Jacobsen. "He wanted to create an immersive experience for his audience. He was dealing with heavy ideas and issues but did not want to create a film for straight out advocacy. He wanted to use visuals in a powerful way to give the audience space to bring their own ideas and to experience the story. This makes for a much more powerful way for an audience to almost be a participant in the film, engaging people in a way unlike a typical who, what, where and when documentary. Yance made it clear this wasn't to be an investigative piece of what went wrong but rather why it happened and the systemic problems behind what went down that night."

Part of sharing the experience entailed deploying a lingering camera that does not pan or tilt, meaning there's action that viewers cannot follow. There's empty space along with unclear or partial glimpses. Viewers are forced to look very carefully, to glean what they can, to not look away from painful details. In ways it was what Yance Ford had experi-

enced, had seen through his eyes. He was confronting what Jacobsen described as "antagonists of the past"—people, systems and history that did not want to be confronted. Ford and Jacobsen were often alone filming for long periods of time, with the camera showing Ford when he was in anguish and suffering. It's a tension that was important to the truth of the film, living his experience, feeling the frustration involved in not getting to see the whole picture, to have facts withheld or twisted to make the victim seem like the guilty party.

Jacobsen found most helpful the use of a still photo tripod head, the Gitzo 405. Unlike a fluid head, the Gitzo 405 cannot smoothly pan or tilt, making for what at times can be a non-accommodating, uncorrected frame. This made it easier for Jacobsen to resist the temptation to correct a frame. At times, an empty frame would appear with action occasionally moving into it. This unpredictability added a feeling of suspense.

On the flip side, with a camera that was often static, a scene can become all the more impactful when there's any movement; Jacobsen and Ford tapped into that dynamic at key junctures. The DP cited a turning point where the mom Barbara talks about her son being killed and finds out that the justice system has let them down. "Barbara talks about her realization that what she taught her children—to judge people by their character, not the color of their skin—was a mistake. Barbara admitted to herself that she did a disservice to William with this ideal which may have contributed to her son being killed. When she shares that with us, the camera starts to move, almost imperceptibly at first."

Jacobsen built a motorized motion control tracking system that would dolly the camera ever so slowly. "There was no way to push the dolly slowly enough to get the effect we wanted. We moved about five feet over three minutes, giving the audience the feeling that things are shifting but we don't know why."

Jacobsen shot *Strong Island* with mostly Canon cameras, including the Canon 5D Mark III for very low-light nighttime exteriors, the Canon C300 for many of the interviews, the C300 Mark III at 4K for reframes on the photographs that

Yance Ford manipulates by hand. Jacobsen also shot an interview and a smattering of scenes with a Sony F3 camera.

Erik Messerschmidt

Cinematographer Erik Messerschmidt has spent the past year focused on commercials but his career progression is the reverse of what is typical. Instead of spots serving as a springboard to TV series and theatrical features, it was Messerschmidt's work on the TV series *Mindhunter* (Netflix) which established him as a DP, leading to spotmaking opportunities.

Messerschmidt's commercial lensing exploits have included Taco Bell's "Web of Fries" cinema, web and TV fare directed by Joseph Kosinski of RESET, Buick and other automotive ads from director Kevin Berlandi, and a pharmaceutical spot directed by Mark Pellington of Washington Square Films. Messerschmidt also shot for Pellington the Debbie Lovato music video "Tell Me You Love Me."

Messerschmidt had been a gaffer who worked extensively on commercials that were lensed by such notables as Claudio Miranda, ASC, Tami Reiker, ASC and Jeff Cronenweth, ASC.

On the feature front, Messerschmidt served as a gaffer on the David Fincher-directed, Cronenweth-shot *Gone Girl*, a project which proved pivotal. "David knew I had a still photography background and I ended up doing promotional still work with him on *Gone Girl*," related Messerschmidt. "David took me under this wing and moved me up to shoot his series *Mindhunter*." (The alluded to still photography chops date back to when Messerschmidt worked for still shooter Gregory Crewdson.)

Season one of *Mindhunter* had Messerschmidt lensing multiple episodes for directors Fincher, Andrew Douglas, Asif Kapadia, and Tobias Lindholm. The thriller series chronicles an FBI agent's quest to track down serial killers in the late 1970s. "David changed my life in a major way," said Messerschmidt. "I owe him a tremendous amount in helping me have a career as a cinematographer."

Mindhunter sparked interest in Messerschmidt from the commercialmaking community, yielding perhaps most notably the aforementioned Taco Bell campaign for Deutsch, the centerpiece

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Erik Messerschmidt Lenses Mindhunter, Spots

of which was a tongue-in-cheek trailer for a movie that doesn't exist. The piece parodies the suspense feature genre as a means of introducing Taco Bell's #nachofries. Josh Duhamel plays a father determined to cut through a "Web of Fries" to find the truth about the new menu item.

"Web of Fries" marked a reunion for Messerschmidt with director Kosinski. They had worked together on prior projects, including when Messerschmidt served as a gaffer and 2nd unit DP on the

Kosinski-directed *Granite Mountain*.

At press time, the L.A.-based Messerschmidt was returning to Pittsburgh to embark on season two of *Mindhunter*. Once that's wrapped in the fall, he plans to return to commercials. Messerschmidt hopes to ultimately be active in TV, spots and features.

On *Mindhunter*, Messerschmidt deployed the RED 6K with Dragon sensor for season one. For season two, he's moving over to RED 8K with the Helium sen-

sor. Messerschmidt thinks of himself as technologically agnostic. For instance, he went with the ARRI Alexa for Taco Bell, and utilized Alexa and RED for his collaborations with director Pellington. Earlier Messerschmidt shot 35mm film for the Jeremiah Zagar-directed *In A Dream*, which made its way to the feature documentary competition at Camerimage.

As for the biggest creative challenge that *Mindhunter* has posed to him as a cinematographer, Messerschmidt said

it's maintaining the delicate balance of enabling directors of different episodes to tell stories their way while maintaining the consistency of the overall look and feel of the series. In the case of *Mindhunter*, Fincher's directing of the initial installments helped set the visual parameters which other directors on the show were conscious of. Messerschmidt said that as a DP he must make sure all the work—from varied directors—feels cohesive in the big series context.

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Derby's Josh Hayward Explores the Poetry and Brutality of Combat Sport in "Muay Thai" Muay Thai, a short film from Derby director Josh Hayward, is currently enjoying its world premiere on the global video channel Nowness. A surreal exploration of the intense form of martial art that has become an international phenomenon.

Kinotehnik to Launch Practilite 802 at NAB 2018 At NAB 2018, Kinotehnik, Northern European manufacturer of innovative cinematography and lighting accessories, will introduce Practilite 802, its first bi-color, power-panel LED lighting instrument.

Umedia Applies Finishing Touch to SXSW Favorite "Prospect" Post-production finishing for *Prospect*, the acclaimed feature debut from directors Zeek Earl and Christopher Caldwell, was completed at Umedia in Vancouver. The film, which is co-produced by Depth of Field, The Realm and Ground Control and had its world premiere at SXSW.

Registration Now Open for SIGGRAPH 2018 in Vancouver: Registration is now open for SIGGRAPH 2018, the world's leading annual interdisciplinary educational event showcasing the latest in computer graphics and interactive techniques. The 45th SIGGRAPH conference will take place 12–16 August 2018.

Finish Post Utilizes DaVinci Resolve Studio For National Television Commercial Blackmagic Design announced that Colorist Rob Bessette from Boston-based Finish Post used DaVinci Resolve Studio and a DaVinci Resolve Advanced Panel to grade Progressive's latest commercial titled, "My Year of Me."

Mark McKenzie Scores Dos Corazones Film's "Max & Me" Score Award-winning film composer Mark McKenzie reunites with the Mexico-based production company Dos Corazones Films for the animated feature, MAX AND ME. Previously, McKenzie scored for Dos Corazones' THE GREATEST MIRACLE which was awarded "Best Indie Film Score" from the Hollywood Music in Media.

Survivors of Sexual Exploitation Address The Reality of Being a Woman in Poverty Through Film In the midst of celebrity outcry over sexual misconduct in Hollywood, one film has emerged to address the conditions faced by the silent majority. 'Hold Me Down' is based on the experiences of Unique Adams, a single mother from the South Bronx, New York.

Whitehouse Post LA Welcomes Editor Matthew Hilber Int'l editorial company Whitehouse Post welcomed award-winning commercial editor Matthew Hilber to their roster.

Take1 Insurance and L.A. Xcess Combine To Create Powerful New Insurance Force In The Entertainment Indy U.S. Risk Insurance Group LLC, the nation's fifth largest Property & Casualty wholesaler and parent of leading entertainment insurance solutions provider Take1 Insurance, announced it has acquired L.A. Xcess Insurance Brokers, Inc.

Director Simon Eustace Lands at MUGSY Director Simon Eustace has joined MUGSY for exclusive U.S. representation. This will be the first U.S. representation for the London-based visual storytelling and dialogue director.

CARTONI To Showcase New Camera Support Products at NAB CARTONI, Italian leader in professional camera support, will introduce several innovative additions to its product line at NAB 2018. The new fluid heads, tripods, pedestals and remote devices address critical needs of broadcasters, rental houses and independent camera operators.

CFA Institute Engages Audiences Worldwide in New Ogilvy Campaign Produced by Sarofsky The team at design-driven creative production company Sarofsky was commissioned by CFA Institute and Ogilvy to take part in an ambitious integrated media campaign that is now in wide use worldwide. The campaign features a total of seven elegant animated spots based on illustrations by Paul wearing.

Synthetic, Yessian, Apache, Union and Laundry Team Up to Host Ad Industry "South By Kick Off" Blowout at SXSW Sixth annual launch party in Austin attracts hundreds of guests for music, drinks, mingling and a dose of festival buzz.

Lino Russell Directs the World Debut of the Ferrari 488 Pista Ferrari launched its latest limited-edition road car, the 488 Pista, at the Geneva Auto Show with a film, directed by Lino Russell, that gives viewers a taste of what it's like to sit behind the wheel of a car that can do zero to 60 in 2.85 seconds.

Cut by Union's Marco Perez, "Night Dancing" Wins Best Editing, Best Director, and The Audience Award, "Night Dancing," the latest collaboration between partner/editor Marco Perez of bicoastal Union and director Barney Cokeliss (repped by Dark Energy/London and Steam Films/Toronto), won the Best Editing Award at the 5th Annual Utah Dance Film Festival.

Corbin Richardson Directs "A Story Of Passion" For Mazda Escape Velocity Content Director Corbin Richardson chronicled the art and science behind engineering the latest model Mazda for agency Garage Team Mazda. The two-minute "passion piece" was part of a larger campaign directed by Richardson for the automaker.

Susan Credle of FCB to Chair the 2018 AICP Next Awards Judging Panel Matt Miller, President and CEO of AICP, announced that Susan Credle, Global Chief Creative Officer of FCB, will serve as the 2018 AICP Next Awards Judging Chair, and Master of Ceremonies at the AICP Next Awards presentation on June 12, 2018.

charlieuniformtango Brings Home 9 ADDYS charlieuniformtango brought home 4 Gold, a Silver, and 4 Bronze ADDYS from last night's 56th Dallas ADDYS award ceremony held at The Bomb Factory in Dallas.

Fried Okra Entertainment Promotes Consent on Spring Break Production company Fried Okra Entertainment has created a series of social media videos aimed at the college spring break crowd — specifically, at the guys in the mix.

Carbon Brings Paper and Packaging Animated Characters To Life Carbon animators brought the new cornerstone paper and packaging characters for the national marketing campaign Paper & Packaging – *How Life Unfolds to life*

Technicolor PostWorks Helps Send 10 Films To SXSW Continuing its support for innovative and emerging filmmakers, Technicolor PostWorks New York provided post-production services for 10 films screening at this month's SXSW Film Festival in Austin, Texas.

Mob Scene Names Brett Abbey as CFO Mob Scene, one of Hollywood's leading entertainment marketing agencies for major motion picture studios, television networks, and production companies, has named Brett Abbey as its new CFO.

Felix Fissel Joins VFXnow as VP of Global Operations GPL Technologies has hired Felix Fissel to lead its VFXnow unit as Vice President of Global Operations. Fissel, an IT specialist with deep experience in the visual effects industry, will oversee VFXnow operations in Los Angeles, New York, and Vancouver.

Photographer/Director Dick Patrick Announced "Patsy" Well-known Dallas based photographer, Dick Patrick, introduced a new body of work titled "Patsy" at an event for clients, family and friends.

Acclaimed Director Paul Goldman Switches To The Directors Network Award-winning commercial director Paul Goldman has signed with the Directors Network, the premier talent agency for freelance directors, director/DPs and cinematographers.

"Morning Ready" Continues Stephen Arnold Music's Success In Morning News Promotion Stephen

Arnold Music announced the launch of *Morning Ready*. *Morning Ready*, the latest in this popular series, provides local stations with a cost-effective marketing toolkit to maximize their morning promotions.

Jeff White Named Creative Director Of Industrial Light & Magic Vancouver Academy Award-winning Visual Effects Supervisor Jeff White has taken the role of Creative Director of Industrial Light & Magic's (ILM) Vancouver, B.C. studio.

Sigma Beefs Up Line of Products Sigma Corporation made the following announcements: Launch of interchangeable lenses for Sony E-mount camera systems with full-frame sensor; Introduction of Sigma 105mm F1.4 DG HSM Art; Introduction of Sigma 70mm F2.8 DG MACRO HSM Art; New firmware

Patronus Helps Prevent Leaks of this Season's Academy Award Screeners In the frenzied run up to awards season, movie studios sent DVD screeners of their best films to Academy, guild and BAFTA members, critics and others around the globe. To ensure access to the intended parties and not subject to illegal use, more than a half million of those discs were protected by Fortium's Patronus anti-rip content security.

BMW Motorrad USA, M&C Saatchi LA Produce "The Someday Ride" Everyone has an adventure that they dream of taking someday. To inspire people to seize the moment, BMW Motorrad USA and M&C Saatchi LA have captured the freedom and joy of the open road in the short film *The Someday Ride*.

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Alison Klayman Reflects On Documentaries, Branded Fare

Continued from page 15

directed for the PBS series *Frontline* as well as the doc short *The 100 Years Show*. The latter introduces us to Carmen Herrera, a pioneering abstract painter who gained long overdue recognition as she approaches her 100th birthday.

From her feature and short documentary fare, Klayman has diversified via Washington Square Films into spots and branded work for the likes of lululemon and Hewlett Packard, among others.

Klayman's penchant for authentic storytelling is fostered by her background as an accredited journalist in China who produced radio and TV feature stories for such programs as NPR's *All Things Considered*.

Cinematic value

Klayman also brings filmic sensibilities to her work. "Adderall is not inherently a cinematic story. Part of my job is getting the best stories on screen and making them cinematic. Using creative graphics and animation was helpful. At first, I turned to them because we thought that these are personal stories that people may

not want to talk about. But we worked hard to find people who were willing to appear on camera. We talked to more than a hundred people for our research, for background, in some cases for casting, in others for our own edification. We found some great stories and then worked to find the best way to show them."

Opening titles were done by a graphics team at London studio Blue Spill which helped develop a look that helped define the Adderall aesthetic. "You can visualize the aesthetic for LSD and marijuana. We had to come up with a feel or aesthetic for the Adderall stimulant," noted Klayman. "Every drug has its own particular cultural context and story."

Additionally, the appearance of 3D people in environs was deployed to, for example, tell the story of a Goldman Sachs analyst suffering from addiction but who wanted to remain anonymous.

Klayman has demonstrated an affinity for incorporating animation and design into her documentary endeavors. For example, she turned out a *New York Times Magazine* animated Op-Doc, *The Night Witch*, which shed light on the life of Na-

dezhda Popova, a.k.a. Nadia, who became a World War II hero as a member of a Soviet all-female bombing regiment. Klayman teamed with animator Dustin Grella to tell the story of the Night Witches.

Another dynamic informing Klayman's documentaries is her ad work. "Branded content and commercials are really a gift in my life as a filmmaker," she said. "I get to stay busy, to learn from these projects.

Features take many years in development and even then don't come to fruition. For me, I want to be able to continually hone my craft, build a bigger toolbox in terms of what I can do and how I can apply it to other projects. It's refreshing to work on jobs that have shorter timelines. I'm very much drawn to the creativity in commercials and branded content. It's still all about communicating."

Flash Back

March 23, 2013 Commercial production company **Original** has added **David Wild** and **James Moll** to its directorial roster. Wild brings more than 20 years of experience in spots and documentaries, the former including recent work for AT&T, Pert, Toyota and Brut. Moll is an Academy Award-winning and two-time Emmy-winning documentary filmmaker who is entering the commercial field for the first time. Prior to joining Original, Wild was repped by Dallas-based Directorz. Moll is the director of more than a dozen documentaries including *Foo Fighters: Back and Forth*, which brought him a Grammy Award in 2012. He won an Academy Award in 1999 for Best Documentary Feature for *The Last Days*, executive produced by Steven Spielberg, about the extermination of Hungarian Jews during World War II. He is also the recipient of two Emmy Awards for *Inheritance* and *Survivors of the Holocaust*.... Jonathan Levine, the director behind such films as *50/50* and the recent *Warm Bodies*, has joined the roster of **Caviar**, Los Angeles. Known for his directing and screenwriting on the big screen, Levine comes aboard Caviar after helming his first commercial project—for the debut of Li Ning, basketball superstar Dwayne Wade's new line of shoes, out of Los Angeles-based ad agency Zambezi. In 2008, Levine won the Sundance Film Fest's Audience Award for his first film, *The Wackness*, for which he directed and wrote the screenplay....

March 28, 2008 San Francisco ad agency **Cutwater** has brought **Walter Smith** on board as its president. He has spent the past three years as executive managing director of TBWA\G1-Europe in Paris. Smith worked with Chiat\Day's San Francisco and Los Angeles offices in the 1980s. In the '90s, he was with Hal Riney & Partners, San Francisco. He joined TBWA\Chiat\Day LA in the early 2000s.... Director **Michael Chavas** has joined the roster of **Subliminal** for exclusive U.S. spot representation. He comes over from **Backyard** in Venice, Calif.... Looking Glass Films in Hollywood, Calif., has signed director **Chad Einbinder** for commercial representation in the U.S. Last year, his comedy work earned him inclusion in *SHOOT's* New Directors Showcase... Bicoastal production house **The Joneses** has added director **Allen Martinez** to its roster. Martinez launched his career with **A Band Apart**, then moved over to **Tate & Partners**, and most recently with **Motel Films** in Hollywood.... Composer **Gabe Sokoloff** has joined **Wojahn Bros. Music** in Santa Monica, Calif.

Director Rebecca Miller

Continued from page 16

lives before you were born, their romantic life, how people have changed over the years. It's kind of a forensic exercise in a way, piecing together a mystery."

And sometimes that mystery and mixed emotions get spelled out by the subject himself. In the documentary, for instance, Arthur Miller discusses fatherhood. "I enjoyed being a father. I also enjoyed escaping being a father. I was always in and out of my skin because I just couldn't be a father 24 hours a day and still do what I was thinking I had to do."

At one point, there's also a sense of loss—on different levels—for an interview that didn't come to pass. The documentary touches upon the institutionalization of Rebecca's younger brother, Daniel, who was born in 1966 with Down syndrome. She notes in the movie that her father offered to do an interview about Daniel. However, Arthur Miller passed away in 2005, at the age of 89, before that interview was realized.

Arthur Miller: Writer sheds light on a singular life marked by literary work that continues to stir the collective social conscience, while still acknowledging personal human frailty, the truth of one's life and one's capacity to cope with adversity. The documentary is a portrait—and tribute to—one artist by another.

Asked about the highlights of her own career as an artist, Rebecca Miller doesn't cite any of the aforementioned awards her films have garnered. Instead she shared, "Working with Greta Gerwig and Julianne Moore was a real treat. So was the high I felt from the experience of making my first film, *Angela*. Being able to work with my husband [Daniel Day-Lewis] on *The Ballad of Jack and Rose* was great. The highs aren't what you would think. It's not the prizes. It has more to do with the moments where you are inside the process. That is far more fun than anything else. Going way deep inside the stories and characters where no one else has gone."

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Rudy Valdez Finds A Home

Continued from page 17

husband Sam Bisbee and filmmaker Lance Acord, to form Park Pictures Features, noted that *The Sentence* has whetted the company's appetite for the documentary discipline.

Park Pictures Features plans on doing more documentaries, with Kelman Bisbee describing *The Sentence* as being "a highlight of my career."

She is also bullish on Valdez's filmmaking future spanning long and short form fare. On the latter score, Kelman Bisbee said that Valdez "will have a commercialmaking career with us." He will be handled for spots and branded content by Park Pictures in which Kelman Bisbee and Acord are partnered.

The path to filmmaking

The Sentence chronicles a long, arduous journey, a story which got told thanks to the journey taken by Valdez to become a filmmaker.

In fact, Bisbee and Kelman Bisbee knew Valdez long before he got into directing. It dates back to when Valdez was their daughter's pre-school teacher—and well before Shank went to prison.

"Back then, Sam was a singer/songwriter," recalled Valdez. "I would go with my girlfriend at the time, now my wife, to hear him perform. We loved his music, went to his shows all the time. We became friends with Sam and Jackie, and when my sister went to prison, I felt close enough to talk to them. They put me in touch with different people who might be able to help."

Valdez continued, "They gave me strong support emotionally and intellectually. And then when the filming process began, I would constantly send them scenes. They gave me feedback. They knew the footage more intimately than anyone I worked with over the years. I trusted them and their feedback. They were a huge help as I was sort of making this film on my own. When Cindy was granted clemency, I was approached by others. But I didn't want to go anywhere but Park with Sam and Jackie. Park was home to me. In fact, Sam was able to go back to his music roots and score *The Sentence*. I truly believe this film is what it is because of Park Pictures, the trust they had in me, the encouragement they

provided. Sam told me, 'We believe in you. We believe in the story and want you to make the film you want to make.'"

Valdez is a self-taught filmmaker. He got involved in acting, doing theater in high school and college. But he was turned off by the audition process and "having things projected on you."

He related, "Like most failed actors, my answer was to write a one-man show so my family could see me." The show found an audience as he took it on tour for a year and a half.

Needing to get a job, he began to coach basketball, a summer camp position leading to a teaching gig where he met a couple in the film biz. They gave him access to a film set to observe and he began to spend his free time working for them, serving as a production assistant, editing now and then.

Valdez began taking photos of lighting setups, recreating what he saw in production, staging setups in his bedroom. "I did this to catch up on the tech side and with cameras. What saved me is that I had a strong base of story because of my acting and writing background. Elements were coming together for me to tell stories as a filmmaker."

Valdez began working for the Sundance Channel, eventually leading to his shooting for a documentary series there, *Brick City*, where he learned an important lesson.

"I was working the camera as one of our main characters had one of the worst days of her life," Valdez recalled.

He went on to share, "She was finding out terrible news and I was there capturing it. That night, part of me wanted to quit. I got to turn off the camera and come home. But she continues to hurt. I had to reconcile that for myself. I don't know if others were feeling the same but I needed to figure things out. I came to feel that if I am to continue doing this, then I need to honor the people who are willing to be vulnerable, that I need to help give them a voice."

Valdez then paused for a moment and then affirmed, "That's the reason I got into filmmaking to begin with—to have a voice. And part of being a filmmaker means that it's especially important to give others a voice who don't usually have one. That's where my talents lie."

street talk

New York-based production company Sibling Rivalry has signed commercial, documentary and short narrative filmmaker Sandra Winther. With a style that melds documentary and narrative techniques and an emphasis on capturing the stories and pulse of vibrant youth, culture and subcultures, the Copenhagen-born, New York-based editor-turned-director has helmed an array of projects that reflect her approach for the likes of Nike, adidas, Versace, Hugo Boss, New Balance, and i-D. One of her most recent efforts for i-D, sponsored by New Balance, was a three-part series focused on athletic subcultures in London, New York and Tokyo....Finnish director/photographer Viivi Huuska has joined production house Diktator. Huuska has worked with prominent film producers,

editorial magazines, fashion designers and leading Finnish record companies and music artists. After firmly establishing herself in the Finnish market, she is ready to continue developing her work on a global scale. Diktator's L.A. office is under the aegis of EP Gustavo Leon....Amazon Studios has greenlit *Undone*, a direct-to-series animated show co-created by Raphael Bob-Waksberg (*BoJack Horseman*) and recent Writers Guild Award winner Kate Purdy (*BoJack Horseman*). The series is in pre-production and expected to premiere in 2019 on Prime Video in over 200 countries and territories exclusively for Prime Members. *Undone* is a half-hour animated dramedy that explores the elastic nature of reality through its central character, Alma. After getting into a near fatal car accident, Alma discovers she has a new relationship with time and uses this ability to find out the truth about her father's death. *Undone* will be produced by Michael Eisner's Tornante Company with Noel Bright, Steven A. Cohen, and Tommy Pallotta executive producing along with Bob-Waksberg and Purdy. Dutch artist Hisko Hulsing will oversee the production design and direct a team of animators working in the Netherlands....

report

The Directors Network (TDN), a talent agency for commercial freelance directors, directors of photography, and director/DPs, has signed award-winning director Paul Goldman to its talent roster. Goldman, who is based in NYC, has just returned from helming the latest VW campaign now airing in Asia. The six-day shoot, which spanned across China and Taiwan, yielded three spots to advertise new consumer technology available on the Asian continent. His

ad credits span national and international brands like Kraft, Fiat, PepsiCo and GE, earning Clio's, Cannes Lions, and many other accolades along the way....Los Angeles-based cinematographer Patrick Simpson has also recently signed with TDN. He is known for collaborating with commercial director Melodie McDaniel, and has worked with clients as diverse as Bank of America, Disney, and Volvo, among others. He lensed the worldwide Neutrogena "Beautiful" campaign, which premiered in the U.S. during the Oscars, and the documentary film *Corman's World*, which was an official selection at Sundance and Cannes....Production designer Melanie Mandl has joined Innovative Artists for representation in commercials. She has worked on spots for Jet.com, BMW, Bud Light and Converse, among others....Also coming aboard the roster of Innovative Artists—for representation in spots and features—is costume designer Alana Morshead. She is best known for her feature credits *Newness*, *The Hero* and the upcoming *Zoe*....Below-the-line Orlando Agency now represents DPs Jeff Barklage and David Kessler exclusively for commercials. Barklage's ad credits include Coca Cola, Oil of Olay, Folgers, Subway, Tide and Bud Light. His work includes genres such as food-tabletop, liquids and packaged goods. Kessler's commercials include Canon, Sears, Kellogg's, Goodyear Tires, McDonald's, Miller Beer, Hoover, Zocor and Under Armour....

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