

16th Annual
NEW DIRECTORS SHOWCASE
Meet The Class of 2018

32 Individual Filmmakers and
1 Duo Make Final Cut...

Meghann Artes
Cameron Busby
Erin Collett
Andy Dulman
Erica Eng
Lissette Feliciano
Maja Fernqvist
Matt Fisher
Tiffany Frances
Lan Freedman
Ben Giroux
Greg & Jacob
Caitlyn Greene
Jared Knecht
David Kobzantsev
Anaïs La Rocca
Jenna Laurenzo
Danielle Levitt
Justin Leyba
Bing Liu
Stewart MacLennan
Sallyanne Massimini
Nina Meredith
Matteo J. Mosterts
Shaya Mulcahy
Brad Raider
Christian Schilling
Casey Stein
Duncan Sullivan
BartleyTaylor
Celine Tricart
Brett Warkentien
Emma Zakes Green

New Directors Profiles 17

BTS Photo Contest
GRAND PRIZE WINNER

John Platt captured Third Assistant Director Joe Popplewell and actors on the second unit set of *Hacksaw Ridge*.
Winter 2017-18 Contest Winners 31



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May/June 2018

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Cover photo credits page 3

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The Road To Emmy

Annual Series Kicks Off 4



Top row (l-r): A Series of Unfortunate Events; Director Liz Garbus (l) talks with NY Times' Julie Hirschfeld Davis (r) in *The Fourth Estate*. Middle row (l-r): Director Brett Morgen (r) with Jane Goodall during production of *Jane*; shooting *Stranger Things*. Bottom row (l-r): *The Marvelous Mrs. Maisel*; Al Pacino in *Paterno*; Barry Levinson (r) directs Pacino in *Paterno*.



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EDITORIAL

Publisher & Editorial Director

Roberta Grier

203.227.1699 ext. 13 rgrier@shootonline.com

Editor

Robert Goldrich

323.445.6818 rgoldrich@shootonline.com

ADVERTISING

Digital & Print Rates & Information

marketing@shootonline.com

203.227.1699 ext. 13

www.shootonline.com/go/advertise

Advertising Production

Gerald Giannone

ads@shootonline.com

203.227.1699 ext. 12

OFFICES

Main Office

256 Post Road East #206

Westport, CT 06880 USA

203.227.1699 Fax: 203.227.2787

West

323.445.6818

Circulation

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Custom Reprints

Michael Morgera

203.227.1699 ext. 11 mmorgera@shootonline.com

SHOOT Publicity Wire

203.227.1699 ext. 12 publicitywire@shootonline.com

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Grand Prize winner: Ass't Dir. Joe Popplewell, actors set of *Hacksaw Ridge*, photo by John Platt; *A Series of Unfortunate Events*, photo by Eric Milner/courtesy of Netflix; *The Fourth Estate*, photo by T.J. Kirkpatrick/courtesy of Showtime; *Jane*, photo by David Guttenfelder/courtesy of National Geographic; *Stranger Things*, photo by Tina Rowden/courtesy of Netflix; *The Marvelous Mrs. Maisel*, photo by Nicole Rivelli/courtesy of Amazon; Al Pacino in *Paterno*, photo by Atsushi Nishijima/courtesy of HBO; Pacino/Barry Levinson on *Paterno* set, photo courtesy of HBO



Worlds Of Promise

The recently concluded two-day VRLA confab and expo in Los Angeles presented a dizzying array of technology.

But sometimes lost in the wondrous advancements is what VR truly advances—a special connection to a story and the people in it. Engaged viewers can, for instance, choose to put themselves in the shoes of people whom they might

never get to meet. VR enables us to break out of our at times insular worlds and delve into the experiences of others. There have been a number of shining examples, including *The Displaced*, a virtual reality experience produced for *The New York Times* which places viewers directly inside the global refugee crisis. And last year director Alejandro Gonzalez Inarritu received a special Oscar for the VR project he developed with DP Emmanuel

Lubezki: *Carne y Arena* which simulates experiences of immigrants crossing the deserts of the American west.

Thankfully, this big picture perspective was presented at VRLA. Cosmo Scharf, co-founder of VRLA, now in its fifth year, touched upon the compelling dynamic of VR, using Steven Spielberg's feature *Ready Player One* as a reference

"The next generation of VR is not about more polygons or better headsets but rather the value of story." —Jon Snoddy

point. Scharf described the film as "a big deal for our industry," raising awareness of VR. However, there's a lesson to be learned, he noted, as the film shows a physical world falling apart as people are immersed in living life through their VR headsets. They are so obsessed that they are unaware of "the trash heap that their real planet has become."

Scharf affirmed that VR and AR "can only exist as long as the planet is healthy

enough to support us." He cited ongoing wars, the assault on our environment, poverty, profit motives undermining health, and other issues. And while VR inherently offers "an advanced sense of presence," it's important that we "reclaim awareness of the present outside the headset." He fosters hope that VR, with its sense of presence and ability to evoke

empathy, can be part of healing society.

In that vein, Jon Snoddy, SVP of research and development at Walt Disney Imagineering, talked at VRLA about the convergence of VR and storytelling. He contended that the next generation of VR is not about more polygons or better headsets but rather the value of story. Snoddy affirmed that this story universe is not about the worlds but the people who live in them.

POV

by Shannon Lords



From Wake-Up Calls To Calls To Action

Let's face it: with today's ever-changing and over-saturated media landscape, it's hard cutting through the noise in a meaningful way. Gone are the days when visually-appealing content was enough—we must consider shrinking attention spans and how we consume media now. In this age of "slacktivism" and "fake news," our creative community has a responsibility to produce work that pushes viewers forward, propelling them to action.

Media theorist Marshall McLuhan said it best—the medium is the message. Hard to believe that came into our lexicon well before social media, but he's right. There's a symbiotic relationship: the how is as important as the what.

For example, MeToo & #TimesUp: Both reached unprecedented levels of engagement because of social media. #MeToo caught on like wildfire after the Weinstein news, though it was actually

created in 2006 by activist Tarana Burke to raise awareness for women of color who had survived sexual assault.

And then there's Trump on Twitter: There's a reason why it's his extended mouthpiece—Twitter is the fastest-moving platform and the least curated. Plus, we all know the fact that the president tweets are just as noteworthy as what he says.

In spite—or perhaps as a result—of today's media, audiences are more discerning and savvy than ever. But if you build it (authentic content), they will come—and they'll stay engaged. But your content must be good.

Our production company, Great Bowery Film, has been fortunate to be involved with work that's meaningful, relatable, and timely, including:

—"Speech Moves," from Washington Speakers Bureau, focused on the power of speech. Fueled by social, it earned over 40 million impressions in the first day alone.

—"Together with the Ad Council and Havas, our campaign "Numbers" spotlighted true stories of heart disease. Coupled with a memorable URL, we proved that impactful work doesn't necessarily need a viral hashtag attached.

Prime industry examples also reflecting this ethos of meaningful work include:

—"One America Appeal," with Barack Obama, Jimmy Carter, George H. W. Bush, Bill Clinton, and George W. Bush, spurred recovery for the 2016 hurricane season (to the tune of \$42 million) and captured the essence of bipartisan leadership.

—"R/GA's "Love Has No Labels" generated uplifting buzz thanks to its empathetic approach.

With social issues coming to a head, the creative community has a responsibility and opportunity to be part of the solution—and change the world as we do it.

Shannon Lords is the exec producer of Great Bowery Film.

Director, Showrunner, Producer, Designer POVs

Insights into *Stranger Things*, *Paterno*, *The Fourth Estate*, *Jane*, *A Series of Unfortunate Events* and *The Marvelous Mrs. Maisel*

By Robert Goldrich,

The Road To Emmy, Part 1



Photo by Britta Rowden/courtesy of Netflix



Photo by Atsushi Nishimura/courtesy of HBO



Photo by T.J. Kruparick/courtesy of Showtime



Photo by Nicole Rivell/courtesy of Amazon



Photo by David Gutierrez/courtesy of National Geographic



Photo by Eric Milner/courtesy of Netflix

From top left, clockwise: A scene from *Stranger Things*; Kathy Baker (I) and Al Pacino in a scene from *Paterno*; Liz Garbus (I) talks with *New York Times* White House correspondent Julie Hirschfeld Davis in *The Fourth Estate*; Neil Patrick Harris in *A Series of Unfortunate Events*; Jane Goodall (I) and director Brett Morgen in *Jane*; Alex Borstein (I) and Rachel Brosnahan in *The Marvelous Mrs. Maisel*; production designer Bill Groom

The challenge of a hit show is not only having to meet or exceed an already high creative bar but also to remember—and not stray from—what resonated with viewers to begin with.

Shawn Levy, executive producer and director on *Stranger Things*—the Netflix series created by the Duffer brothers (writers/directors/EPs Matt and Ross)—dealt with that dual challenge in season two after an auspicious, lauded season one which last year scored five Emmy Awards from a whopping total of 18 nominations.

“Once we became this successful show, we were given more resources to further realize the Duffer brothers’ vision,” said Levy. “The challenge was to self-monitor the grounding of the show. Even though we could get bigger in spectacle—and did get bigger in scope—we had to make sure we were always anchored in the characters first. Even as the ensemble cast grew, we did right by our core characters. We always knew season two would be in possession of Will Byers. And though we had

tremendous confidence in Noah Schnapp (who portrays Byers) as an actor, it was gratifying to see him rise to the occasion with a magnificent performance at the heart of the show.”

Also key was keeping the VFX grounded even though, noted Levy, “The scale of the visual effects and action were night and day bigger than in season one.” He added that “coming up with designs and manifestations of fantastical new creatures was very ambitious. We had to make sure these designs were done in photo-real ways and within sequences that still felt real world-based.”

Season one episodes were directed by either the Duffer brothers or Levy. But their schedules didn’t permit them to do the same in season two, opening the door for other filmmaking talent, including most notably Andrew Stanton, winner of Best Animated Feature Academy Awards for *Finding Nemo* in 2004 and *WALL·E* in 2011.

“Andrew cold-called me,” recollected

Levy. “He said, ‘We don’t know each other but I’m a massive fan of the show and it would be a privilege to direct an episode.’ This staggeringly talented filmmaker reached out to us. He ended up directing episodes 5 and 6, capturing the heart and visual flair that we expect for our show. Ahead of this, he spent time on the set observing the Duffers and me directing. For an Oscar-winning feature director to sit and shadow directors who have far fewer awards than him showed his hunger and humility. He brought a great flavor to his episodes.”

Still there are only limited opportunities for other directors to break into the series. “We are never going to make a season of *Stranger Things* in which the Duffers and I don’t direct the majority of episodes,” affirmed Levy. “We love it too much to hand it off completely. We will always be core directors on the show.”

There remains room, though, for other contributors as, for example, Nat Fuller,

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Levinson Talks Pacino; Insights Into The Fourth Estate

Continued from page 4

an assistant editor on season one, was moved up to edit multiple episodes for season two. And cinematographer Lachlan Milne, who's lensed assorted features (*Hunt for the Wilderpeople*) and commercials, is slated to make his first foray into TV series with several episodes of *Stranger Things*.

Levy himself observed that *Stranger Things* has opened his own eyes. Levy's feature directorial credits include all three of the family comedy films in the *Night At The Museum* franchise and the quirky comedy-drama *This Is Where I Leave You*. His company 21 Laps Entertainment has produced varied content, such as Denis Villeneuve's acclaimed, thoughtful, emotional science-fiction film *Arrival*. Levy earned a Best Picture Oscar nomination in 2017 for his producing role on *Arrival*, which received seven other nods, winning one (for Sound Editing). More recently, 21 Laps had a producing hand in the father-son road trip film *Kodachrome*.

Stranger Things, though, has had a special impact on Levy. "I made 11 movies before producing *Stranger Things*," he related. "These stories, these characters and scripts have become such a source of inspiration. They have made me fall in love with directing all over again." At press time, shooting was scheduled to begin on season three of *Stranger Things* with Levy noting that he had recently read the scripts he was set to direct. "I'm as excited to bring those scripts to life as much, if not more than any movie I've done or read. *Stranger Things* has reinvigorated me profoundly."

Paterno

Barry Levinson—a Best Director Oscar winner for *Rain Man*, and nominated again for *Bugsy*—has on the TV side repeatedly witnessed the transformational power of Al Pacino first hand but it never ceases to amaze him. Levinson directed Pacino in the HBO biopic on Jack Kevorkian (*You Don't Know Jack*) and executive produced HBO's *Phil Spector*. This Emmy season Levinson directed Pacino's portrayal of legendary Penn State football coach Joe Paterno whose legacy was damaged in the fallout from the child sex abuse scandal involving his former assistant coach Jerry Sandusky, with ques-

tions regarding what and when Paterno knew about the molestations spanning at least 15 years. Paterno was fired days after Sandusky's arrest in 2011 and died two months later at age 85.

Levinson said of Pacino, "He buries himself in a character. Kevorkian, Spector, Paterno are so different but each time I've seen Al absorb the character he's playing and evolve it before we start shooting. Step by step he begins to turn into that character. In the early part of the shoot, we'll have some discussion—talking about this aspect or that—but then he's on his way to being that character. He's right there. What's great, though, is he's open at any point to trying new things. He will try something or just literally create a scene that didn't really exist just from me mentioning or suggesting something to him. He's very brave, very up to being challenged to create something."

The creation of the *Paterno* biopic was initially sparked by Pacino. Levinson recalled, "Al was interested in the story for a long time. They tried to make the piece work but it never came together for a number of reasons. He asked me at one point to look at the story. We came up with this angle of exploring the two-week period when the story exploded, when all of a sudden you get 100 members of the press outside your door. In this brief period, we can get into the story and its revelations. The irony is that during this two-week period, Paterno became the winningest coach in the history of college football. He was so revered. Literally a week later the grand jury story breaks about Sandusky and these boys. And within days Paterno is fired, learns that his health is deteriorating and then his life quickly comes to a close. We tell the story by focusing on these two weeks."

For Levinson, the story wasn't about Sandusky. "He is a pedophile. But for us the story was about a place of higher education that hid information and allowed this to happen repeatedly—and a head coach who preached ethics and morality yet when it was all said and done, there was a failure to protect these youngsters."

Levinson, who also served as an executive producer on *Paterno*, assembled a team to tell that story, a couple of prime contributors being a cinematographer he worked with for the first time, and an edi-

tor whom he earlier teamed with for *The Wizard of Lies*, the HBO biopic on Bernie Madoff which garnered four Emmy nominations last year, including one for Robert De Niro's portrayal of Madoff.

That editor is Ron Patane who was nominated for an ACE Award for *The Wizard of Lies*. Patane earlier garnered an Independent Spirit Award Best Editing nod for director JC Chandor's *A Most Violent Year*.

"I have a shorthand with Ron," related Levinson. "You don't have to constantly explain and go over things. He has an innate understanding of what we're trying to accomplish. We built a strong relationship on *The Wizard of Lies*. And when you feel comfortable with an editor, you like to continue that relationship when schedules permit."

As for how and why he gravitated toward DP Marcell Rev for *Paterno*, Levinson explained that the catalyst was his son, writer/director Sam Levinson. "Sam wrote *The Wizard of Lies* and went on to direct *Assassination Nation*, a film that will be out in late summer/early fall. I looked at some of the footage and thought it was terrific. Marcell was the DP. I happened to go down to New Orleans while *Assassination Nation* was being shot and got the chance to see Marcell at work. I was impressed. Sam loved him and I thought Marcell would be good for what we were trying to do with *Paterno*. He was interested in the story and its challenges. So we were good to go."

Levinson enjoys delving into the lives of the likes of Spector, Kevorkian, Madoff and Paterno but isn't convinced that "biopic" is the correct term to describe this program form. "I wouldn't quite call *Paterno* a biopic because you're dealing with a situation that is much bigger than the individual. And of course you're open to a lot of second guessing as people will wonder why you didn't include this or that. But you can't possibly cover everything about a particular topic. You can only deal honestly with a portion of it and give insights into the person and the bigger story."

Levinson's talent for sharing such insights on the TV front is reflected in eight career Emmy nominations, including four wins. His most recent Emmy nods were Outstanding Television Movie for

The Wizard of Lies last year, Outstanding Miniseries or Movie for *Phil Spector* in 2013, and Outstanding TV Movie and Outstanding Directing for a Miniseries or Movie for *You Don't Know Jack* in 2010. Levinson's sole Emmy win for Best Directing came on the strength of an episode of *Homicide: Life on the Street* in 1993.

The Fourth Estate

Documentarian Liz Garbus and producer Justin Wilkes, head of entertainment for RadicalMedia, reunited for *The Fourth Estate*, a Showtime docuseries which embedded them in the inner workings of *The New York Times* during the first year of covering the Trump administration. The first episode of *The Fourth Estate* screened as the closing night film for last month's Tribeca Fest where it was well received and put the series smack dab in the middle of this awards season's Emmy conversation.

Garbus and Wilkes' prior collaboration—*What Happened, Miss Simone?*—performed well at the Emmy Awards, topping the Outstanding Documentary or Nonfiction Special category in 2016. The documentary on soulful, inspiring singer Nina Simone, an agent for social change and a champion for civil rights, also earned five other nominations including one for Garbus for Outstanding Directing for Nonfiction Programming. Additionally *What Happened, Miss Simone?* was nominated for the Best Feature Documentary Oscar.

While Wilkes enjoys an ongoing collaborative relationship with Garbus, *The Fourth Estate* marked the first time producer and co-director Jenny Carchman worked with her. "I had met Liz socially, admired her and then got this opportunity," said Carchman. "On January 18th (2017, a couple of days prior to President Trump's inauguration), we went to Washington to meet with reporters about what we were doing. We started shooting two days later. It's been an 18-month love affair working with Liz."

Wilkes observed, "Shortly after Trump's election, like many people we found ourselves in a conversation about what we should do next. I was talking with Liz and we hearkened back to Nina Simone who said it's the artist's responsi-

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Sonnenfeld's Good Fortune On Unfortunate Events

Continued from page 6
bility to reflect the times.”

This literally led to their taking on the responsibility of reflecting *The Times*. “Liz told me she thought we might be able to be a fly on the wall at *The Times*,” recalled Wilkes. “Clearly it would be a fun ride if we could do it. Very quickly we started putting the pieces together. Shortly after that, Jenny got involved. It was a pleasure working with the two of them. We had a shared vision. Not to sound overly important but we got a front row seat to observe what reporters go through, putting their energies and lives into finding and telling the truth. We felt a deep responsibility to do justice to this story.”

Carchman said she felt simpatico with Garbus. “We developed a very rare unique sense of when to go, what to do, constantly sharing our ideas about who we should be following. We split up the shooting. It would have been too grueling for one person to do it all. I would go with a team one time. She would go the next time. We were in sync about not just when to go and shoot but how to pick up what the previous person had filmed. We had a shared understanding of how to advance this story forward, using shoot days in the most productive way possible.”

Wilkes explained, “From a logistical standpoint, we had to figure out how to build a production mechanism that would capture news as it’s breaking, as characters report on stories on the fly. News stories would be unfolding in front of us, sometimes unexpectedly. You cannot shoot 24/7. So you have to build a nimble enough support team to react, a director and cinematographer team to make decisions in a cinema verite mode. At the same time, there were events we could plan for—like (former FBI director James) Comey testifying before Congress or the State of the Union address.”

Carchman said her experience on *The Fourth Estate* was an eye opener. “I had never seen the process of reporting in the way I was able to witness it over this past year. It’s a long and painstaking process to get sources to go on the record, to confirm facts, to get the writing right and to make sure it’s clear. It was an incredible experience to see what it takes to put every single sentence up online or in the paper.”

Carchman added, “It’s a story about

devotion and dedication. The reporters, the editors, the people at *The Times* who believe in the power and responsibility of the Fourth Estate give up a lot—meals, family time, personal time outside the office. And we found ourselves doing the same—dedicating and devoting our time to them. I loved every minute of it. You have to have a firm belief in the importance of what you’re doing to give up as much as you do in order to do this job.”

The Fourth Estate was produced for Showtime by RadicalMedia and Moxie Firecracker Films, in association with Impact Partners.

Unfortunate Events

Asking showrunner/director/EP Barry Sonnenfeld to reflect on current Emmy-eligible season two of *A Series of Unfortunate Events* (Netflix) is inherently unfair because he’s already started season three and barely had time to look back. His decision to produce seasons back to back was necessitated by how fast kids grow. Sonnenfeld didn’t want another full year to pass for the youngsters portraying the Baudelaire orphans Violet, Klaus and Sunny. He wanted to keep age continuity for the children as they grapple with the evil Count Olaf (Neil Patrick Harris) who will stop at nothing to get his hands on their inheritance.

Meanwhile Sonnenfeld himself has grown into the role of showrunner, one which in some respects he was a bit standoffish about during season one. Being a filmmaker who never much appreciated someone looking over his shoulder, Sonnenfeld initially wasn’t about to do the same to another director. And his directorial roots run deep, spanning such features as the original *Men in Black* and sequels *II* and *III*, *Get Shorty* and *The Addams Family*. His TV directing credits go well beyond *A Series of Unfortunate Events*, including an episode of *Pushing Daisies* for which he won a DGA Award as well as an Emmy for Outstanding Directing for a Comedy Series in 2008.

“As a director who didn’t like interference, I was reticent as a showrunner during season one to be on stage with the directors. As a director on TV shows, I had enough power to semi-ignore the showrunner—except for Bryan Fuller of *Pushing Daisies* whom I loved on set. As a showrunner, I got involved in writing and

very much in post but I felt uncomfortable being on set. That started to change during season two. Still, I directed 40 percent of the second season episodes and with all the post work, there was only so much time I could be on set with other directors. But my approach started to change as I was no longer nervous about making suggestions to directors. I realized that I could help them because I was so attuned to the tone of the series—when a take could use more urgency, where diction had to be watched, when X or Y needed to happen. Now with season three, I feel comfortable connecting with directors on set and offering them advice, recommendations and things to consider.”

Sonnenfeld also can provide expertise in cinematography. He began his career as a DP, collaborating with the Coen brothers on their first feature film, *Blood Simple* (for which Sonnenfeld earned a Film Independent Spirit Award nomination for Best Cinematography), and continuing with *Raising Arizona* and *Miller’s Crossing*. Sonnenfeld also served as DP on Penny Marshall’s *Big* and two Rob Reiner films, *When Harry Met Sally* and *Misery*, before settling into the director’s chair.

Relative to his lensing background, Sonnenfeld shared, “The camera can be a character in your show, which we have realized here [in *A Series of Unfortunate Events*]. Using wide angle lenses can make the audience feel they are in the scene with the actors. It’s an emotional tool with the camera being another character and furnishing a specific point of view for the audience. Joel and Ethan [Coen] and I embraced wide angle lenses, starting with *Raising Arizona*.”

Sonnenfeld added that production designer Bo Welch’s sets on *A Series of Unfortunate Events* “are so good, so extraordinary that you can use wide angle lenses, and can see the kids within specific environments.”

Bernard Couture has shot the lion’s share of *Unfortunate Events* episodes, with second unit lenser Todd Elyzen eased into multiple episodes as a DP during season two. Sonnenfeld recalled, “What stood out for me about Bernard was an independent feature he had shot with wide angle lenses—but it really looked good. I’m a wide angle guy. It’s very hard to light well with wide lenses

but Bernard’s work was lit beautifully. Plus he’s incredibly fast, never fazed by a situation when using wide angle lenses. He’s so well prepared as we pre-light all these huge sets. Our average episode has over 300 visual effects. For a fifteenth of the budget, we’re making what amounts to a feature film every five weeks and Bernard is up to the challenge.”

For Sonnenfeld, a big difference maker is Netflix. “I remember meeting them to sort of audition. I said if you want to hire me, I need to shoot this in Vancouver (B.C.), entirely on stage. I never want to leave the stage. I want to create our own world and never worry about the sun, rain, night or day. Then I remember showing them early drawings that looked like something designed by Terry Gilliam—both real and surreal at the same time. That was the tone I envisioned for the show—reality-based but a different reality than normal reality, totally real within its own world. They embraced what we were trying to do. Now every five weeks we have a video conference with Netflix and show them drawings for the next outrageous show we have in mind. They have opinions but they come from a good place which is about story. They are so supportive in terms of really feeling that their job is to hire the right group of people to make the show. They give people the support to follow their dream.”

Sonnenfeld described *A Series of Unfortunate Events* as being “the best experience of my professional life. I became showrunner of this series by accident. Originally I was just supposed to direct the pilot. It turns out that I now love being a showrunner and would love to do it again given the right material. My takeaway is that I love doing long-form television for Netflix.”

Jane

Writer/director Brett Morgen has seen *Jane* (National Geographic)—a documentary delving into the life and work of primatology scientist Jane Goodall, renowned for her research about chimpanzees—earn assorted honors, including the 2017 National Board of Review Award for Best Documentary, the Producers Guild Award for Outstanding Producer of Documentary Theatrical Motion Pic-

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GLOW

Morgen Reflects On Jane

Continued from page 8

tures, a Writers Guild Award, and a Best Documentary BAFTA Film Award nomination. That awards pedigree also places *Jane* firmly among this season's prime Emmy contenders.

Morgen is no stranger to the prime-time Emmy proceedings as his *Cobain: Montage of Heck* garnered seven noms in 2015, including for Outstanding Documentary or Nonfiction Special.

In terms of backstory, Morgen got a call from National Geographic about making a film utilizing footage from Goodall's initial expeditions in the early 1960s. He was immediately interested, saw and ultimately realized the potential to make an immersive film, inviting the audience to be in the middle of the action. Much of the footage was MOS. Morgen deployed sound along with color grading to help create a compelling experience. "Technology in the past 50 years has allowed us to realize Jane in a way and manner not available when that original footage was shot. Sound played a critical role. We created an immersive soundscape for the film which wasn't possible back in the 1960s. We began sound editing two-and-a-half years before we locked to picture."

Morgen noted that some 250 hours of color grading went into *Jane*, an atypically high total for a 90-minute film. "It was all in service of the narrative and creating an immersive experience...When Dr. Goodall saw the film, she said it was the first and only time she had seen what was in her mind."

Asked if he agreed with the contention that we are in the midst of "a golden age" for documentary filmmaking, Morgen, who created a cinematic experience with *Jane*, offered a key distinction. "It's not a golden age for the theatrical documentary," he observed, relating that the movie house heyday was from 2002-2009 when films like *March of the Penguins* and *Bowling for Columbine* generated significant box office.

Now streaming platforms—which aren't conducive to a cinematic experience—are gaining in prominence. Plus movie theaters are oriented to a blockbuster mentality. "Even the ArcLights and Laemmles are programmed by studios, and holding onto the screens (for documentaries) is impossible," said Morgen, noting

that despite being a top grossing film on a six-screen multiplex, *Jane* was ushered out of that theater in a week.

On the other hand, continued Morgen, "*Jane* is a film that represents the best of what television can bring us. And National Geographic has been there from the beginning—in the early '60s for her early expeditions. National Geographic has been supporting this kind of work for 50-plus years. It's one of the longest running TV and documentary companies, bringing high quality programming to audiences around the world. It provides the opportunity to create a film that can be seen in over 150 countries simultaneously. While the broadcast experience is different from cinema, the story is still told and audiences can connect with it."

Morgen added, "Whether you watch a documentary on IMAX or on your phone, you are able to access important work." So it is a golden age for documentaries in the sense that they have gotten increased exposure, that there are far more opportunities for audiences to see and be moved by nonfiction films via streaming services.

Morgen is also a commercialmaking veteran, being one of the first directors to join production house Anonymous Content for spots and branded content. Over the past some 17 years, he has directed more than 250 spots. He credited his commercial experience with informing and benefiting his other filmmaking endeavors. For one, he credited spotmaking "with allowing me the opportunity to be selective about my documentary projects. I didn't have to take a project to support myself. It has led to a better filmography."

Commercials have also enabled him to collaborate with some of the world's best cinematographers, "informing me both as a fiction and nonfiction filmmaker," said Morgen who cited such DPs as Dante Spinotti, ASC, Ellen Kuras, ASC, and Paul Cameron, ASC.

Morgen is about to embark on his third pilot for Hulu, again finding his work in commercials invaluable. "When Hulu initially brought me in to direct pilots, it was for my longform work. But nothing translates from the documentary world to the scripted world. Fiction hinges on one's ability to rally a crew to see your vi-

Continued on page 13

DIRECTOR GOOSSEN GOES RETRO FOR BREGOLI VIDEO

Nicholaus Goossen directed this retro music video for Danielle Bregoli a.k.a. "Bhad Babie's" new single "Gucci Flip Flops," featuring rapper Lil Yachty. The video begins in a 1950s-inspired, suburban black-and-white setting with Bregoli dressed in pearls and polka dots, a drastic shift from the bad girl image she's known for. The video also includes an unexpected, yet entertaining cameo by David Spade who plays a well-meaning milkman. The video is already soaring to viral status, taking in over 6.1 million views in just two days.



Emulating such retro fare as *Leave It to Beaver* or *Pleasantville*, Bregoli sits alongside her family of four watching TV, when suddenly the picture-perfect setting is interrupted with Bhad Babie's true colors appearing on the TV program as she and Lil Yachty take turns performing the explicit lyrics, horrifying the parents but equally intriguing the young son. The video comedically concludes in color and modern-day, with the family and Spade being fully converted to Bregoli's "gangster" lifestyle.

Goossen is represented for commercials and branded content by Venice, Calif.-based production company Durable Goods.

AFI FEST SETS DATES, CALL FOR ENTRIES

AFI Fest 2018 has announced its dates and call for entries. The 32nd edition of AFI Fest will take place in Hollywood, Calif, from November 8–15, 2018 at the TCL Chinese Theatre IMAX and TCL Chinese 6 Theatres, the Egyptian Theatre and The Hollywood Roosevelt. Entries are now being accepted and filmmakers are invited to submit feature, documentary, experimental, animated and short films at AFI.com/AFIFEST or through Withoutabox.com. AFI Fest has set July 13 as the final deadline for features, shorts and virtual reality.

The Academy of Motion Picture Arts and Sciences recognizes AFI Fest as a qualifying festival for the Live Action and Animated Short Film categories for the annual Academy Awards®.



Rodolphe Rodrigues

PEOPLE ON THE MOVE...

Rodolphe Rodrigues, former global media director at AXA and co-founder of Weborama, has taken up the newly created role of global head of data for Havas Group. Rodrigues will lead all new data initiatives, managing investments and teams across the entire data scope, including data governance and business models. His role will include the global expansion and management of the global DBi team. With over 20 years success in the development of data ecosystems for leading brands, Rodrigues will develop behavioral audience segmentation and content strategies for the Havas Group around the world, allowing clients to implement tailored marketing strategies that drive business success. Rodrigues will report to Stéphanie Marie, chief transformation officer, Havas Group Media.... Atlanta-based omnichannel creative agency My Friend's Nephew (MFN) has hired Ben Wallis as associate creative director and Melissa Withorn as sr. designer/art director. Wallis has worked in advertising for over 10 years as an art director and illustrator for brands like Google, The Coca-Cola Company, Jiffy Lube, and The New York City Ballet. Most recently, he was sr. creative at Atlanta-based Blue Sky Agency. He's also spent time at agencies including Havas Chicago as ACD and JWT Atlanta as sr. art director. Withorn joins MFN from Atlanta-based creative agency Public School, where she spent two years as ACD. Before that, Withorn was an art director at XD Agency in Atlanta....

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NETFLIX

Errol Morris

Oscar winner discusses Netflix's *Wormwood*

By Robert Goldrich

With a filmography that includes such documentaries as *The Thin Blue Line*, *Gates of Heaven* and the Oscar-winning *The Fog of War*, director Errol Morris has continually pushed creative boundaries.

The Thin Blue Line, for example, paved the way for an expanded view of the documentary form, though it paid the short-term price for being different as the Motion Picture Academy deemed the seminal film ineligible for Best Documentary Oscar consideration due to its use of cinematic re-enactments. *The Thin Blue Line*, though, earned a distinction be-

erly tell this story. And of course it's a story worth telling—the story of a son who wants justice for his father. Eric was nine years old when his father died.

For me, it's almost an ideal story. I think of mysteries as being black boxes that you somehow have to find a way inside of. In this case, the crime scene is a hotel room at the Statler across from the old Penn Station in New York City—room 1018-A. Did Frank Olson commit suicide or was he murdered?

SHOOT: What was the biggest creative challenge that *Wormwood* posed to you?



“I sold *Wormwood* to Netflix as ‘the everything bagel.’ I remain interested in more ‘everything bagels.’”

yond that of any industry award. It helped to free a wrongly imprisoned man.

Fast forward to today and Morris is still seeking justice while stretching the documentary discipline with *Wormwood*, a mix of straightforward documentary elements along with re-enactments which play like a narrative drama featuring a cast that includes Peter Sarsgaard, Tim Blake Nelson and Bob Balaban. A six-part event on Netflix, *Wormwood* sheds light on the mysterious death of Dr. Frank Olson, a scientist working for the CIA. In 1953, Olson fell from a NYC hotel room. His passing was originally ruled a suicide but a 1975 report tied the death to a top-secret MK-Ultra experiment delving into mind control through drugs. Olson had been unwittingly dosed with LSD, and a bad reaction to the drug caused him to commit suicide. The U.S. government issued an apology to the Olson family in 1976 but that didn't stop Olson's son, Eric, from suspecting something else.

Earlier this year, *Wormwood* earned Morris his fourth career DGA nomination. He also directs spots via Biscuit Filmworks.

SHOOT: What drew you to the story of Frank Olson?

Morris: The challenge of how to prop-

Morris: The idea from the beginning was to combine all these different elements—documentary, re-creations or re-enactments, and straight drama that isn't re-creating or re-enacting anything. We were also very lucky to have all the original negative for home movies taken by Frank Olson in the late 1940s into the '50s. We retransferred it to 5K, making for some amazing looking material. Then we had all the archival material from the 1950s to present time. The big challenge was being able to take all these different elements and create a new hybrid form that would do justice to the story.

We also shot the interviews in a different way, going with multiple cameras—as many as 12 on occasion. This seemed to capture the nature of the story in that any investigation is like a collage, a crossword puzzle that you're trying to put together to make a whole. So the idea of shooting these interviews from multiple angles with multiple cameras seemed to be part and parcel of the whole nature of the film.

I'm grateful to Netflix for the opportunity to take these different techniques and bring them all to bear on this project...I sold *Wormwood* to Netflix as 'the everything bagel.' I remain interested in more 'everything bagel' projects.

Hot Locations

L.A. Feature Location Lensing Rises in Q1

On-location filming in Greater Los Angeles increased 2.4 percent in the first quarter of 2018, according to a FilmL.A. report. In all, 9,724 Shoot Days (SD)* were logged during the period. On-location feature production experienced its first double digit bump since 2015 (4th quarter), up 11.7 percent to 814 SD.

Paul Audley, FilmL.A. president, said that contributing to that growth is the California Tax Credit program. Incentivized projects, brought to Los Angeles by



Paul Audley

that program, contributed 20 percent, or 161 of the shoot days in the feature category in the first quarter. Incentivized features that filmed in the first quarter of 2018 included *Bird Box*, *Peppermint*, *The Devil Has a Name*, *Destroyer* and *Captain Marvel*.

Captain Marvel was one of seven films under California's incentive program with budgets over \$100 million and is the first Marvel project to film in the state since *Captain*

America: Winter Soldier in 2014.

Despite a 7.4 percent (3,623 SD) decline in the television category overall, TV pilots saw a 22 percent increase, to 272 SD and TV dramas saw gains of 4.4 percent, to 1,044 SD. Decreases were seen in TV comedy (down 13.0 percent to 529 SD), TV reality (down 20.7 percent to 922 SD) and Web-based TV (down 28.7 percent to 362 SD).

Overall TV production is still tracking 0.4 percent ahead of its 5-year average. Incentivized TV drama projects contributed 50.3 percent, or 525 of the total shoot days in the category in the first quarter. Incentivized TV pilot projects contributed 24 percent or 65 of the total shoot days in the category. Incentivized TV comedy project counts totaled in at 89 SD or 17 percent of the category.

On-location commercials production rose 10 percent in the first quarter of 2018, to 1,633 SD. The category is tracking 10 percent above its 5-year average.

Roswell Project Wraps In Albuquerque



Nick Maniatis

New Mexico Film Office director Nick Maniatis announced that the *Untitled Roswell Project*, a new pilot for Warner Bros. Television/Palladin Productions LLC, wrapped principal photography in Albuquerque back in March. The production employed 90 New Mexico crew members and approximately 800 New Mexico background talent.

The *Untitled Roswell Project* is produced by My So-Called Company, Amblin Television and Bender Brown Productions in association with Warner Bros. Television. Carina Adly MacKenzie (*The Originals*) wrote the pilot script and serves as executive producer along with Julie Plec (*The Vampire Diaries*, *The Originals*), Justin Falvey (*The Americans*), Darryl Frank (*The Americans*), Lawrence Bender (*Pulp Fiction*) and Kevin Kelly Brown (*Roswell*). It is based on the Roswell High book series, written by Melinda Metz.

Starring Jeanine Mason, Nathan Parsons, Michael Vlamis, Lily Cowles, Michael Trevino, Tyler Blackburn and Heather Hemmens, the *Untitled Roswell Project* is the story of a daughter of immigrants who, after reluctantly returning to her hometown of Roswell, NM, discovers a shocking truth about her teenage crush who is now a police officer: He's an alien who has kept his unearthly abilities hidden his entire life. She protects his secret as the two reconnect and begin to investigate his origins, but when a violent attack and longstanding government cover-up point to a greater alien presence on Earth, the politics of fear and hatred threaten to expose him and destroy their deepening romance.

Bad Samaritan Shoots In Oregon

Electric Entertainment has wrapped *Bad Samaritan* starring Kerry Condon, David Tennant and Robert Sheehan, directed by Dean Devlin and written by Brandon Boyce. *Bad Samaritan* shot in and around Portland, Oregon. City landmarks figure prominently in the film which is about a pair of burglars who stumble upon a woman being held captive in a home they intended to rob.

Bill Groom's Marvelous Production Design Experience

Continued from page 10

sion. And if you spend your life working with three-person documentary crews, it can be overwhelming to work on a crew from 60 to 80 people. If I hadn't done commercials, it would have been a much more difficult transition to TV."

The Marvelous Mrs. Maisel

Production designer Bill Groom brings a distinguished Emmy pedigree to Amazon's acclaimed series *The Marvelous Mrs. Maisel*. From 2012-'15, he won an Emmy each year, a total of four in all, for his work on *Boardwalk Empire*.

Over those same four years, Groom garnered four Art Directors Guild Excellence in Production Design Award nominations for *Boardwalk Empire*, winning in 2012. His first ADG Excellence in Production Design nod came in 2009 in the feature film arena—for *Milk* which won Oscars for Best Leading Actor (Sean Penn) and Best Original Screenplay

(Dustin Lance Black).

Groom was drawn to *The Marvelous Mrs. Maisel*, relating simply, "I loved the script." Groom then met with series creator/executive producer/director Amy Sherman-Palladino and EP/director Daniel Palladino for the first time, struck up a rapport and just like that he was recreating New York City in the 1950s, striking the right tone and vibe, lending support to the premise of a housewife from that era breaking convention in her quest to become a stand-up comedian.

Groom observed that a prime challenge was not falling into a 1950s' trap. New York in the 1950s, he said, had many New Yorkers living in buildings built back during the turn of the century. "There were old upper Westside buildings with their own character," he said. "You couldn't be too 'on the nose' of what 1950s' architecture was. Instead you had to depict how those streets, buildings and interiors that were much older than the

1950s looked in the 1950s."

For *The Marvelous Mrs. Maisel*, Groom's team members included a pair of artisans whom he earlier collaborated with on two different Martin Scorsese-executive produced series for HBO: art director Neil Prince, a compatriot on *Boardwalk Empire*; and set decorator Ellen Christiansen, a colleague on *Vinyl*.

"It's always important to work with people who are on the same wavelength, whom you have a shorthand with," said Groom. "This can make a complex job with a lot of moving parts a little smoother and easier to accomplish. You have a trust you've already built. That's what I enjoy with Neil and Ellen."

And that dynamic only grows over time, continued Groom, noting that he and his many collaborators on *The Marvelous Mrs. Maisel* have settled in nicely, benefiting from "a confident calm" that developed during season 1 and has taken root in season 2.

Nurturing that feeling, related Groom, have been the people at Amazon who have been "very supportive and great to work with. It all serves to make what we do a little easier and creatively fulfilling."

Reflecting that fulfillment on the awards show circuit thus far for *The Marvelous Mrs. Maisel*, have been a Producers Guild Award and Golden Globes for Best Comedy Series and Best Comedy TV Actress (Rachel Brosnahan), and a DGA Award nomination for Sherman-Palladino for Outstanding Directorial Achievement in a Comedy Series.

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

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PRODUCERS SURVEY

Grooming New Talent—Finding & Creating Opportunities

Producers on agency, production co. sides of the biz offer advice to aspiring directors, producers

A SHOOT Staff Report

“Break a leg” is theatrical slang for good luck. But there’s more than luck involved in breaking successfully into the industry and evolving into a working producer and/or director.

Each step along the way is a challenge—one we hope to make a little easier through career advice offered by a cross-section of producers from the ad agency and produc-

tion house sectors.

To help foster opportunities for those seeking a meaningful foothold in the business—and in the spirit of SHOOT’s 16th New Directors Showcase event set for Thursday evening, May 24, at the DGA Theatre in NYC—we invited agency and production house pros to offer career counsel to aspiring directors and producers.

To gain prudent career-building advice,

SHOOT posed the following four questions to established producers:

1) *What advice do you have for new directors?*

2) *What advice can you offer to up-and-coming producers?*

3) *Learning is an ongoing process even for the most seasoned producer. Would you share a recent lesson learned on the job, perhaps related*

to a project involving new technology (i.e., VR, AR, AI, etc.) or another experience?

4) *What recent project are you particularly proud of—and why? You can include a direct link to it.*

Here’s some of the feedback we received. You can read the full responses on SHOOTonline and in The SHOOT>e.dition on May 18.



Paul Albanese

Managing Director, Broadcast Production, David&Goliath

1) Look at everything with a fresh eye. You want your work to have a distinguished POV and an accomplished look...If you create work that is innovative, makes people stop and watch, elevates perception of the brand, and advances the client’s business goals, you will have a busy career.



Brett Alexander

SVP, Executive Producer, The Martin Agency

1) When it comes to directors, I’m looking for the best creative fit first. Everything else comes second. If a reel isn’t appealing visually, emotionally or comedically within the first couple spots/content pieces, it will probably get passed over. Lead with your most engaging work.



Nathy Aviram

Chief Production Officer, McCann NY

1) My best advice to new directors is to keep directing. The barriers of entry are gone. You just need to direct something that people like. These days all you have to do to cast a shoot is to post a casting notice. Shooters are easy to come by. Work on your craft. If you have the talent you’ll be found.



Justin Barnes

Partner & Creative Director, Versus

1) Keep true to what it is you want to do, and do it better than everyone else. A lot of directors try to be everything for everybody to get more work. These always seem to be the directors that work less than others.



Kira Carstensen

Global Managing Partner, Merman

1) You must find a way to separate yourself from the pack. Find a niche that is true to you. Develop a style that speaks to your talents and interests. Don’t make things you think other people want; make what you want. Only when you are authentically yourself can your differences shine through.



Melissa Ciampa

Founder/Executive Producer

Spittn Image

1) Stick with your vision, don’t compromise your integrity. Create your own projects, be willing to work on spec and be your best marketer.



Sophie Gold

Executive Producer, Wondros

1) The first thing I look for is a point of view. What distinguishes you from other directors. Be sure to get out there and be creative, make spec spots, make the work that you want to be doing. Make sure to research the production company you are approaching. Research the company, the EPs.



Chris Grey

Director of Production, Legwork Studio

1) How about new directors at a new company? I think if you’re joining a shop in a director’s role, it is crucial to take the first few weeks or months to feel out the culture of a place. Understand how people work before truly implementing any process changes or putting your mark on things.

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PRODUCERS SURVEY



Joe Grundhoefer

Head of Integrated Production, Sr Partner, Carmichael Lynch

2) There is nothing that will hobble a young producer's career like not admitting what you don't know, and talking before listening to what your team/client/vendor partner are really saying, so you can understand where the issue or opportunity is—and then making an informed and smart comment on the best next step.



Diane Jackson

Chief Production Officer, DDB Chicago

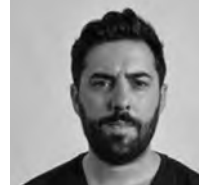
1) Be selective about what you agree to shoot for others and yet shoot for yourself whatever you feel will advance your craft and give you pleasure. Don't be fooled to think you can save a bad idea or script through execution. You are only as good as your last job. Partner with others.



Loretta Jeneski

Executive Producer, Nonfiction Unlimited

1) If you're wondering how to get agencies or production companies to notice you when you haven't worked for them yet - go make something special and get it out there. With equipment so accessible and Vimeo and the like, there is no excuse not to.



Mike Lobikis

Executive Producer, Mass Appeal

1) Don't make spec spots, it's like playing tennis without the net. If you're making something without a client, tell stories that are important to you, not what you think other people will want to see. Surround yourself with people who care about you on a personal level, and will challenge you.



Lola Lott

CEO/Principal, charlieuniformtango

2) Coming into production from a postproduction perspective taught me to pay attention to items that are often overlooked by new producers but are crucial to making the story complete. I'd encourage new producers to learn as much about the entire process as they can.



Ted Markovic

Managing Director, Steelhead

2) Don't ever say or assume something can't be done...If you are looking at the bottom line, sometimes ideas can feel impossible but get creative. Anything can be done when you are telling a story.

Continued on page 30

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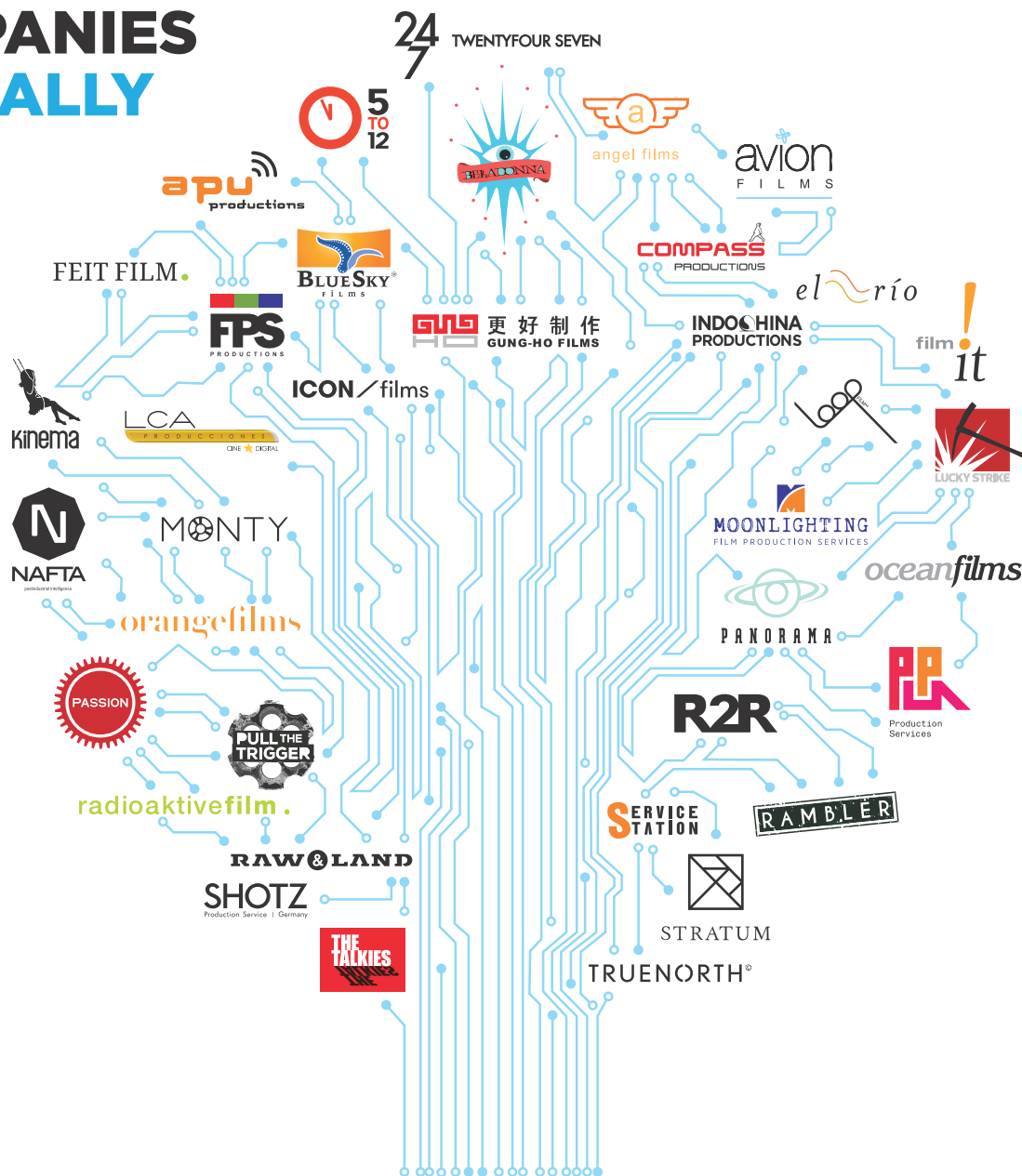


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15 YEARS
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32 Individual Helmers, 1 Duo Earn Slots In Showcase

Lineup includes 18 freelancers, 14 women, recent strong performers on the film fest circuit

A SHOOT Staff Report

SHOOT's 16th annual New Directors Showcase—which will be celebrated with an evening screening and panel discussion on Thursday, May 24, at the DGA Theatre in NYC with an afterparty at The Mill in Soho—offers a total of 34 up-and-coming directors, filling 33 slots (32 individual directors and a duo). The field includes 18 freelancers, 14 women, and several filmmakers who recently had strong showings on the film festival circuit.

On the latter score, Showcase director Bing Liu back in January 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 documentary, which garnered Liu his Showcase slot, marks a stirring feature directorial debut—one which also recently landed him representation for commercials and branded content through Nonfiction Unlimited.

Also scoring on the fest front is Jenna Laurenzo, currently unaffiliated with a production company. SHOOT chose Laurenzo for her feature *Lez Bomb*. And subsequent to our selecting her, *Lez Bomb* won the jury award for Best Narrative Film at the 4th annual Bentonville

Film Festival. Founded by Geena Davis and Inclusion Companies CEO Trevor Drinkwater, the Bentonville Fest champions inclusion across all forms of media and is an advocate for women filmmakers.

Meanwhile director Celine Tricart, who's with The Cavalry Productions and Spectacle, earned Showcase inclusion for her VR documentary *The Sun Ladies*, introducing us to women fighting against ISIS. *The Sun Ladies* premiered at this year's Sundance Film Festival.

And Nina Meredith, an unaffiliated director, is a Showcase filmmaker for her branded documentary short *Team in Flight* for Intel. She recently made a splash at the Tribeca Film Festival with her film for Bvlgari titled *The Litas*, which profiles an all female motorcycle collective, introducing us to extraordinary Italian women going against the grain in pursuit of professions and passions that are traditionally held by men.

Unaffiliated filmmakers

Eighteen of the directors who made the Showcase cut are as of yet unaffiliated with a production company. They are Laurenzo; Meredith; Cameron Busby for Leon's music video, "I Believe In Us"; Erin Collett who's recognized for the short *There Must Be More Light*;



Erica Eng for the Horace Gold's *POISON*, a short film; Lisette Feliciano for the short film *With Children*; Matt Fisher for "Kinvisible," a Kit Kat's spec ad; Tiffany Frances for the short *What I Wish You Said*; David Kobzantsev for Nike's

"BE A BALLERina" spec spot;

Anais La Rocca for the short film *Good Bones*; Justin Leyba for the Amazon Echo spec spot, "Worst Day Ever"; Matteo J. Mosterts for the short film *Literally*; Shaya Mulcahy for the short titled *ZT: Zero Tolerance*; Brad Raider for his feature *Kensho at the Bedfellow*; Christian Schilling for the Mentos spec commercial, "The Man With A Coin"; Casey Stein for the interactive short *Holy Night*; Brett Warkentien for "Every Three Years," a Cease Fire USA public service spot; and Emma Zakes Green for Lisa Frankly's music video "Smells Like a Girl."

Company ties

Besides Fernqvist, Liu and Tricart, the rest of the Showcase field affiliated with production companies consists of: the sole Showcase directorial duo, Greg & Jacob of Unit9 (for the okcupid spec film titled *Keeping Cupid Busy*); Meghann Artes of Tessa Films (the short film *#neveragain's Different this Year*); Andy Dul-

man of ArtClass (the April Fool's Day commercial "Google Play For Pets"); Lan Freedman of charlieuniformtango ("My Name Is Greg," branded content for Ted's Pain Cream); Ben Giroux of Superlounge ("Back to the '90s" music video); Caitlyn Greene of Voyager (the branded documentary short *Dean Goes Surfing* for Poland Spring); Jared Knecht of mssng p eces (Face the Music/Recovery Unplugged's music video "I Got This"); Danielle Levitt of Tool (National Down Syndrome Society's "C21 Restaurant" public service short); Stewart MacLennan of CoMPANY Films ("Live in Levi's" spec piece); Sallyanne Massimini of Principato Young Entertainment (Auctiv's "The Only Protection Needed" commercial); Duncan Sullivan of Cause+Effect Productions (REI's branded documentary short *Brothers of Climbing*); and Bartley Taylor of Adolescent Content (Airbnb's spec commercial "Fort").

While past Showcases have included strong showings by women, this year's tally of 14 females is the highest ever.

The following pages contain thumbnail sketches of the Showcase directors with their responses to select questions. Additional Q&As with each director will appear on <https://nds.shootonline.com> on 5/25 and a special NDS SHOOT>e.dition on 5/28. (More detailed coverage of the New Directors Showcase panel discussion and related developments will appear in the coming weeks of SHOOTonline and the SHOOT>e.dition.)

Continued on page 18

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Showcase Directors Artes, Busby, Collett, Dulman

Continued from page 17



Meghann Artes

Tessa Films
#neveragain's "Different This Year"
(short film)

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

My first professional directing gig was a Discover card commercial for Facebook that came out last December.

2) How did you get into directing?

I got into it at a really young age. My Dad won a video camera in a raffle and I basically took it over. By the age of 12 I was directing my sisters and our family pets in all kinds of crazy movies.

3) What is your most recent project?

I'm in postproduction on a short film. It's the biggest undertaking of my career—18 dancers, huge sets, intricate stop-motion, lots of VFX postproduction. I can't wait to get it finished and out into the world!



Cameron Busby

unaffiliated
Leon's "I Believe In Us"
(music video)

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

It was an EDM music video I did for the artists Noise Cans and Jesse Royal last summer 2017.

2) How did you get into directing?

I knew I wanted to do something in film since my late teens. I didn't get into directing till college when a friend of mine asked me to direct a music video for him. It was really difficult! But I fell in love with the entire process of shepherding a video from conceptualization all the way to delivery. I've been addicted ever since.

3) What is your most recent project?

I have two music videos coming out soon. One for the band Parade of Lights new single: "Tidal Waves" and another I just finished shooting for the artist Cailee Rae called "Deeper".



Erin Collett

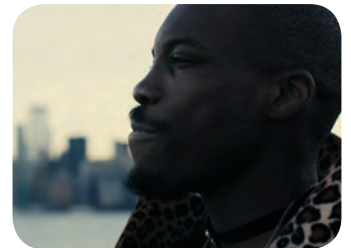
unaffiliated
"There Must Be More Light"
(short film)

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

My first professionally directed work was a personal project and short film called *En Passant* which I completed in 2016. The story was about a young boy searching for answers in an imaginary garden after the death of his father. It was a very important project for me both professionally and privately and was a unique learning experience to say the least.

2) How did you get into directing?

I got into directing relatively early on, writing theatre during high school and then for my final year I wrote, directed and performed my own theatre production. After graduating from university I was fortunate to continue my film education assisting director Jane Campion on her miniseries *Top of the Lake* in New Zealand and afterwards I began assisting director John Curran on the feature film *Tracks* in Australia and then I continued working with John on the HBO miniseries *Lewis and Clark* where I was unofficially directing a splinter unit. After *Lewis and Clark* came to a crashing halt, I moved into commercial directing, relocating to NYC where I live currently and where I am building a commercial portfolio.



Andy Dulman

ArtClass
"Google Play For Pets"
(April Fool's Day commercial)

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

Having gone to Film School at USC, one of my old professors connected me with the marketing department at the USC School of Engineering because they were looking for someone to direct a new promo. This happened 2 years ago when I had only really made a few no budget spec commercials with friends, so this was my first real (read: paid) directing opportunity. It was great to have the luxury of hiring a proper-sized crew and work with more professional equipment. It was a very valuable and challenging introduction into the docu-style commercial world.

3) What is your most recent project?

I ended 2017 with a two-spot campaign for TripAdvisor. They were launching a huge redesign of their mobile application and wanted videos spotlighting how useful it is for travelers, beyond just being a network of customer reviews. We shot all over Los Angeles to highlight that the app is a comprehensive tool for also selecting and booking hotels and activities, not just restaurants. We wanted to show how TripAdvisor is a great tool for planning your entire trip.



Continued on page 20



DIRECTORS GUILD OF AMERICA

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Feedback From Showcase Filmmakers Eng, Feliciano,

Continued from page 18



Erica Eng
unaffiliated
Horace Gold's "POISON"
(short film)

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

Last year, I directed a short-documentary web-series for NBC Asian America called *Wear I'm From* - which showcases narratives of immigrant men and women who express their personal beliefs and cultural connections through the clothes they wear. Our premiere episode featured a Lao refugee from Argentina who described the significance of her bracelet, which was made from an unexploded bomb that was dropped in Laos in the 1960s.

I helped develop the series with an old friend of mine, Ruby Verdiano, who works with NBC News as a freelance correspondent. NBC bought the idea, and the next thing I knew, I was on a plane to New York to shoot all the episodes. It was an amazing experience! I celebrated with a grilled cheese sandwich and a glass of wine in the Lower East Side.

8) Who is your favorite director and why?

Spike Jonze inspires me a lot, career-wise and creatively, especially growing up shooting short films and music videos. He reminds me to have fun as a filmmaker. Bend reality. Change the way these stories are told. Be different. I also love the fact that he can be an Oscar winning director, but he can also dress-up like an old lady and prank people on the street for Jackass. Artists create because they want to create. They're not constrained to just one thing. That's what I aspire to do - I want to make work that I'm passionate about.



Maja Fernqvist
goodstoryfilms
National Geographic's
"Falling In Love"
(promo short)

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

In Spring 2015, I was one of 8 directors selected to create a short film featuring the characters of The Twilight Saga sponsored by Lionsgate, Women In Film, Facebook and author of the Twilight series, Stephenie Meyer. It was a really great first professional project and experience.

2) How did you get into directing?

Directing was a natural next step for me after working as a creative director in advertising for many years. Telling impactful stories, in visually arresting ways has always been a passion of mine. This is what most intrigued me when working as a creative director. I learned so much about filmmaking over the years, collaborating, observing and working with some of the most talented filmmakers around the world.

3) What is your most recent project?

I am currently working on a short film project and on a feature screenplay.

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

The best part is that each film project involves so many different aspects of my greatest passions; The Concept/script, working with actors and artists, creating characters and their worlds, the music, and finally putting it all together to convey an arresting story. It truly is a fantastic process, where every single decision along the way affects the end result.



Lissette Feliciano
unaffiliated
"With Children"
(short film)

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

I've directed professionally for the last couple of years. I've done promos, proof of concepts, short films, and branded work.

2) How did you get into directing?

I came into directing via writing and acting. I started writing pretty much as soon as I learned to read. I was a naturally timid child, so writing helped me express myself where my words failed. When I applied to NYU, I had originally been accepted into the dramatic writing track but a conversation with an advisor convinced me to switch to film production

where I could put my experience from theatre, acting, and writing all in one place. I went on to concentrate in screenwriting and directing at NYU Tisch School of the Arts. My Junior year we were asked to make a short film. I created my first piece for that class, a romance about a man whose wife continuously turns into a stone statue. After that short film, I was hooked and grateful to that advisor I had spoken to so long ago. True to her words, film was the medium that incorporated every single one of my passions into a piece of art that I could share with a wide audience. In a way, film does for me now what writing did for me when I was a kid. It allows me to express an emotion, an idea clearly. I went on to complete my thesis and in the years since graduation have created more shorts which have played at festivals around the country. I've also spent time writing scripts and shooting proof of concepts for each of them.



Matt Fisher
unaffiliated
Kit Kat's "Kinvisible"
(spec commercial)

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

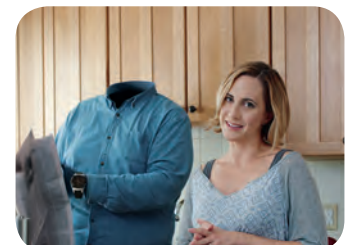
In July 2017 I was given my first opportunity to direct professionally on several testing commercials. I have worked with 321 Launch in NYC on many projects now with major brands and ad agencies.

At Launch, I directed previs animatics. My experience there has been like a specialized commercial director's boot camp. You are in direct dialogue with the agency, working hand in hand with the creative directors on multiple boards at the same time. We figure out all of the complicated logistics and every detail from casting to camera moves in advance of the full production. Because of the quick timelines and volume of work,

I have had the opportunity to work on dozens of spots in a relatively short time. As a director, my experience with 321Launch has been invaluable and will greatly benefit any productions I am gifted with working on in the future.

8) Who is your favorite director and why?

So many directors have been a source of inspiration through the years. The first director I discovered as a kid (as most do) was Steven Spielberg. Later Ridley Scott, Ron Howard and Hitchcock began to mature my tastes, and then I saw a Wes Anderson film... *Royal Tenenbaums* I think. It changed the way I looked at film. Also, if I could capture a fraction of the imagination from Brad Bird's work I would be proud. Currently, my favorite director is Edgar Wright. His use of the cinematic language is masterful. He can make me laugh with just a camera move. I want to be that clever of a filmmaker when I grow up!



Fernqvist, Fisher, Frances And Freedman



Tiffany Frances
unaffiliated
"What I Wish You Said"
(short film)

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

I won a pitch last year to direct a branded short film for National Geographic as part of the "10 Days of Genius" Film Festival. It was a really personal project in which my family was involved and I cast my mom, so it was a crazy experience to see it get a million views on Facebook.

2) How did you get into directing?

I started learning filmmaking at UCSD, where I studied film in a very theoretical way. I watched a ton of avant-garde and experimental film during the time, and I also worked under the guidance of a few amazing professors (including Jean-Pierre Gorin), who were incredibly influential to me and the way I think about film. After that I attended the graduate program at Art Center College of Design, where it was the opposite: it was a very practical program and I was on set all the time. I'm pretty grateful for the dash in my studies. Since then, I've been investing in my reel and continually networking.

3) What is your most recent project?

This showcase's project, a short film "What I Wish You Said," is my most recent, as I just completed it. I've been in pre-production for another short film for awhile, and I'm also trying to embark on a documentary about female surfers.

8) Who is your favorite director and why?

Sidney Lumet is a mastermind in the classic cinema realm. Contemporarily, I've always admired Lynne Ramsay for having a unique sensibility that's thoughtful and each of her pieces is visually arresting from the inside out. I'm also really into cinema from South Korea, the standouts there are Lee Chang-dong and Kim Ki-duk - they both have an incredible knack for storytelling, dealing with sensitive subjects, while bridging art and entertainment seamlessly. For music videos, Floria Sigismondi creates the stylistic choices that I really resonate with. Commercially, I'm in awe of Bruno Aveillan for his sophisticated eye.



Lan Freedman
charlieuniformtango
Ted's Pain Cream's "My Name Is Greg" (branded content)

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

I started directing in the summer of 2015 - it was a job for Service King and Firehouse. Before that I was unprofessionally directing many holiday party videos at tango.

2) How did you get into directing?

I went to film school here in Texas and did multiple internships and apprenticeships in California including Kodak. I got great exposure at places like the Cannes Film Festival and even did script reading at Artisan Entertainment. My goal was always to be a director. After working at Tango as a production and post assistant, I worked my way up taking on bigger and bigger roles and even contemplating a career as an editor for a bit, but realizing in the end that directing was my passion. I got my chance in 2015 and never looked back.

3) What is your most recent project?

I'm currently directing several projects at Tango. At the start of the year I had a blast directing a Super Bowl spot for the Texas Rangers starring another Tango director, Jeremy Bartel. I also got to direct a series of content pieces for Google and YouTube that debuted at Sundance and then rolled out at SXSW challenging the way we tell stories at :06, :15 :30 and longer lengths.

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

There are lots of great things. Each shoot is a different dynamic so it's always inspiring and feels fresh. Also, the friendships and relationships formed with intense work schedules and creative collaboration are hard to beat. You meet some incredible people on both sides of the camera.

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

When you're more than ten miles from the nearest Jimmy John's—and onset anxiety—clammy palms.



Continued on page 22

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Showcase Directors Giroux, Greene, Greg & Jacob Duo,

Continued from page 21



Ben Giroux

Superlounge

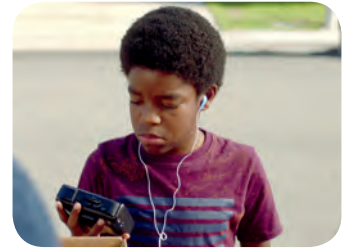
"Back to the '90s"
(music video)

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

My first professionally directed commercial job was an eight-episode branded Discover Card series — shot in November 2017 over five days in partnership with the Facebook video platform, ATTN. The project was a great way to flex my comedy muscles with an ensemble of gifted improvisors. It was also an exercise in production efficiency, amid an ambitious shooting schedule and a large brand's creative needs. The project required meticulous preparation and I'm supremely proud of my whole team for knocking it out of the park. And hey, we didn't burn down the set and no one went to the hospital, so in my book, it's a win!

3) What is your most recent project?

My recent comedic music video, "Back to the '90s" — a celebration of 90s pop culture and music — really helped open the floodgates for directing opportunities. We amassed over 90 million views, organically reached 115 million people, charted at #11 on Billboard.



Caitlyn Greene

Voyager

Poland Spring's "Dean Goes Surfing"
(branded documentary short)

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

The piece in this showcase, "Dean Goes Surfing," was the first piece I was hired to direct. It was part of a campaign for Poland Spring with Vox, which we filmed in the summer of 2017. I directed a few pieces previously, but they were all independent.

2) How did you get into directing?

I studied photojournalism in college. The program had started to open up to video, and I kept wanting my still images to move. So during most of college, I made short documentary pieces as a one-woman band. It was a great way to learn the many aspects of production. I loved developing ideas, translating them visually, and editing — which in documentary felt a lot like writing. I moved to New York after college and spent a few years editing documentary feature films and TV while always keeping a running list of project ideas. After I finished a long edit in 2015, I took off to New Orleans to direct my first film since college — this time a narrative short, called "August."



Greg & Jacob

Unit9

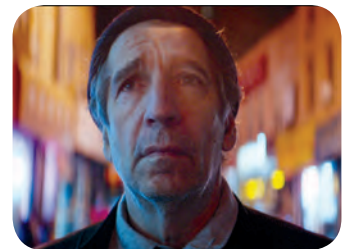
okcupid's "Keeping Cupid Busy"
(spec film)

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

We got the opportunity to work with The Global Fund in December 2015 on their campaign to end Malaria, TB and AIDS. We shot in South Africa and The Philippines, as well as some pickups in New York, where it screened at the UN General Assembly. Such an intense shoot. It kind of kicked off our love of casting real people. Each vignette within the 2-minute film was based on a common issue faced by local people within the communities we visited. Each character was cast locally and no one had any acting experience. It was a challenging experience working in those kinds of environments with such interesting subjects.

2) How did you get into directing?

We took out a bank loan for a couple of DSLRs and flew to India for 5 weeks to make a short doc. called *The Cancer Train*. Spending 5 weeks together in cheap hostels and sleeper trains in the middle of the Indian summer, we realised we'd probably be able to work through anything.



BEN GIROUX

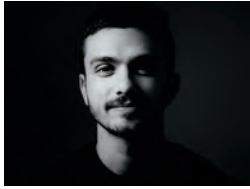
2018 SHOOT New Directors Showcase

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Knecht, Kobzantsev, Fernqvist and Lorenzo



Jared Knecht
msng pces
Face the Music/Recovery
Unplugged's "I Got This"
(music video)

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

The first professional work I made was with DDB for the Tribeca film festival. It was this experimental project that was a blend of a doc/performance. We asked people to wear these mirrored boxes as faces around New York. It provoked a curious interaction with the hope to literally see yourself through the eyes of someone else. The film turned out interesting but the experience was truly special. I got the opportunity to interview a wildly diverse group of people asking questions like, "what do you believe makes a hero?" and the majority of people would respond with similar responses that were quite profound. Like someone said, "a hero is someone who acts courageously at the cost of himself or herself in service of someone else." These are stories I love. Opportunities to encourage others to stop and think differently about our differences and find common ground.

2) How did you get into directing?

I've always loved filmmaking. The whole process is such a unique collaborative experience and can't really be compared to anything else. Films have always and continue to impact me. I kinda fell into directing because I love the process of creating with others. I'm still self conscious to call myself a director. I believe I'm lucky to be surrounded by people way cooler than me and somehow convinced them to collaborate together on passion projects that opened the door to directing. I have a passion for storytelling and hope to keep exploring film as a way to speak to the human condition.



Anaïs La Rocca
unaffiliated
"Good Bones"
(short film)

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

A little over two years ago, I was art directing at Atlantic Records and was asked to direct the official music video for Toyboy & Robin's newly released track, "Save Me Now." The concept for the film was to let the music drive two main characters, a dancer and an animation. All the shots with the dancer (Taylor Lashae) would later be animated over (Delcan & Co.) and filming while keeping in mind the animations that would eventually be in each scene kept us all on our toes. *Save Me Now* was later awarded a coveted Vimeo Staff Pick, which I was proud of.

2) How did you get into directing?

I come from a design and advertising background, and put in some time art directing and writing for ad agencies. I would see stories I had written and art directed be given to directors to film and finish, and I knew immediately that I had to switch teams: I wanted to be on the production side, writing and directing work from concept through to color. I buckled down and began writing and directing my own pieces, and moonlighting as a director.

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

My current career focus is in commercials and branded content. With that said, my "after hours" and "weekends" are usually filled by my personal projects, a short film or new screenplay.



David Kobzantsev
unaffiliated
Nike's "BE A BALLERina"
(spec commercial)

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

My first directing piece was the NIKE "BE A BALLERina" spec commercial. It was completed in November 2017.

2) How did you get into directing?

After high school, I attended the acting conservatory of The Theatre School at DePaul University, Chicago. I was cut from the program at the end of my first year. Devastated. The world as I knew it had ended (for an 18 y.o.). The Head of the Program (and also my acting professor) told me I was cut because he thought I was meant to be a director. I didn't understand it at the time. It wasn't till a decade and a half later, after being an actor/screenwriter, and then working in advertising up until last spring, that I came full circle. Starting over as a new director is the culmination of countless dots that I've gathered so far in my time on this planet. Directing was the one thing that was able to connect them all. My professor was right.

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

Grew up in Overland Park, KS - a suburb of Kansas City. Headed to Los Angeles after college, where I worked as an actor. Career highlights were playing an assassin in the feature film, "Bobby". I was also a recurring on ABC's "Scrubs" Season 9. In addition to acting, I had the privilege of developing a couple TV pilot scripts. From 2012 to 2017, I produced at ad agencies VML Kansas City, and Hill Holiday Boston/NY.



Jenna Lorenzo
unaffiliated
"Lez Bomb"
(clip from her feature film)

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

My first true dive into directing was with my short film, *Girl Night Stand*. I created the short as a proof of concept for my feature, *Lez Bomb*. I released the short film online in order to demonstrate there was an audience for *Lez Bomb*. The 9-minute short film has since garnered over 3 million views between YouTube and Vimeo. Each platform provides analytics, which has provided amazing information about where the audience lives online and how to reach them. We shot *Girl Night Stand* at the end of 2015 with no money; it's been one of the most rewarding things I've done.

2) How did you get into directing?

I went to Carnegie Mellon University and received a BHA in Drama and English, with a focus in directing and creative writing. However, my interest in directing started back in high school. I carried a video camera around with me my entire senior year filming all my friends and our shenanigans. I then edited that down to a 2-hour movie and threw a party and screening of it after graduation. My friends are terrified of that footage surfacing. Even back in high school I was always looking to capture the funny moments.



Continued on page 24

Q&A With Showcase Filmmakers Levitt, Leyba, Liu,

Continued from page 23



Danielle Levitt

Tool
National Down Syndrome Society's "C21 Restaurant"
(public service short)

I bought it and just started taking the time to interview my subjects on camera. It took time to teach myself how to use the technology, but it allowed me the opportunity to bring my exchange with my subjects to the wider audience so people could see what I saw.

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

I directed a film for HP a few years ago.

2) How did you get into directing?

I have been a photographer for my entire adult life. I love documenting people and youth culture and through the photographic experience you end up learning a lot about your subjects. They open up, start to chat and share, but it does create a moment that is inherently singular. Your audience doesn't really get to participate in all that story telling and sharing.

When the first photo camera came out that was able to record video, I bought it and just started taking the time to interview my subjects on camera. It took time to teach myself how to use the technology, but it allowed me the opportunity to bring my exchange with my subjects to the wider audience so people could see what I saw.

3) What is your most recent project?

I just made a film on my mother whom I love and I wanted to immortalize her spirit.

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

I love the creative process of being a director, I love telling stories, I love getting the opportunity to have people listen and watch. Making stories move is exciting.



Bing Liu

Nonfiction Unlimited
"Minding The Gap"
(clip from his documentary)

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

Both *Minding the Gap*, my feature directorial debut, and *America to Me*, which I was a segment director on, premiered at Sundance Film Festival 2018.

2) How did you get into directing?

I started making my own films as a teenager and kept doing so as I worked behind the camera the past 10 years. In 2015 Steve James hired me to be a segment director on his 10-hour miniseries, *America To Me*.

3) What is your most recent project?

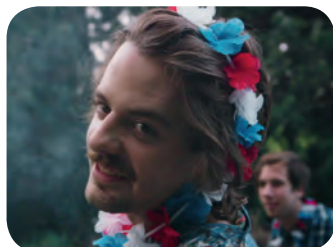
Minding the Gap is still in the festival circuit. My newest documentary, about how memory is accessed when its buried underneath trauma as it pertains to young men who've experienced gun violence in Chicago, is in development.

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

Being able to have a voice—when I was growing up the stories I craved weren't being told, so I began telling them myself.

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

Probably the stilted idea of the word "director" itself—I think in many ways we're just glorified entertainers, ha!



Justin Leyba

unaffiliated
Amazon Echo's "Worst Day Ever"
(spec commercial)

The medium is and how satisfying it is to tell a story. It was then that I started making skits and short films with my family / friends and really immersing myself in the world of cinema.

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

My first professionally directed work is an online spot for Embassy Suites Hotels celebrating awesome moms on Mother's Day. This was when I was at Y&R Chicago in 2016.

2) How did you get into directing?

I got into filmmaking in general when I was a freshman in high school. I made this really cheesy slideshow video for my friends about friendship (duh) and after seeing their reaction to my work, I realized how powerful

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

I love the collaboration. From working with my DP and nailing down a visual style, to crafting the characters with my actors, to setting an emotional mood with my composer, I'm very much inspired by the talent that I get to work with every day in telling the stories that are important to me (and hopefully, are important to others as well).

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

The worst part of being a director is knowing that you could have done better. But for me, that's also the exciting part. To know that not one project is going to be perfect, gives me motivation and the drive to keep creating until I finally get it right.



Stewart MacLennan

COMPANY Films
"Live in Levi's"
(spec piece)

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

My first professionally directed work was a branded fashion film for the clothing company For Love & Lemons. It was released in 2016 and screened at the Milan Fashion Film Festival.

2) How did you get into directing?

I got into directing via editing. I was attending USC's Peter Stark Program when producer Joel Michaels gave me a job working as an apprentice editor on *Terminator 3*. I spent a year hunched over a flatbed learning how to edit dailies on film. From there I worked in cutting rooms on a number

of studio and independent films absorbing everything I could. I think those years in editorial were an even better film school than USC; they gave me the confidence and know-how I needed to start making my own short films.

3) What is your most recent project?

I'm currently working on a 360 VR dance film with the brand Champion. I think VR is such an exciting, and challenging, medium because for the first time in the history of cinema we're getting rid of the rectangle. Instead of directing the viewer's gaze through composed shots, you're putting the viewer inside an experience, and that viewer has the ability to look wherever they want. VR is an entirely new medium which we're only just beginning to understand, but it's going to fundamentally change the way we tell, and experience, stories. I think it'll also force us to radically re-think advertising.



MacLennan, Massimini, Meredith and Mosterts



Sallyanne Massimini
Principato Young Entertainment
Activ's "The Only Protection
Needed" (commercial)

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

The television series *Greenleaf* on OWN in the fall of 2015. That's when I got my DGA card! I directed 2nd unit for several episodes, which was a combination of environment work and crowd tiling.

2) How did you get into directing?

Storytelling has been a dream since I was a child. My old sketchbooks are filled with storyboards and creatures. As a teenager I focused on painting/drawing, and went on to graduate from the Maryland Institute College of Art, becoming a visual effects artist and eventually a visual effects supervisor. I kept gravitating towards the bigger picture; I absolutely loved how music, color, writing, performance, visual effects, etc all fit together to create the final product. As a visual effects supervisor I directed some of the material ranging from background plates to fire element shoots, evolving into official 2nd unit directing for several television shows and eventually commercials.



Nina Meredith
unaffiliated
Intel's "Team in Flight"
(branded documentary short)

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

The first film I directed is a short titled "Foul Play: The Margaret Lambert Story," a 24 minute documentary for The Olympic Channel I made in July 2016 that made it's way through the festival circuit.

In 1936 German-Jewish track & field athlete, Margaret "Gretel" Bergmann was barred from competing in the Berlin Olympics despite being considered one of the best athletes in the world. From her time as a decorated high jumper to her place in history and reconciliation with the past, this story is an intimate portrait of one woman's personal journey and those that she affected the most.

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

The best part of being a director is traveling the world, meeting the most amazing subjects, working with people who have an unparalleled level of talent and creating art. And my partner is also my producer so we get to discuss film 24/7.



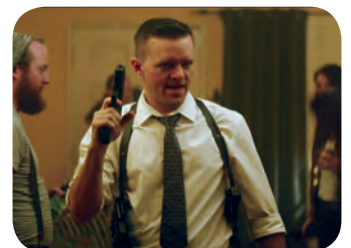
Matteo J. Mosterts
unaffiliated
"Literally"
(short film)

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

I directed my first short film in 2015 - it was a 10-minutes quirky comedy short called *Wally's Will* about an unlikeable, eccentric, and aristocratic older lady, who fights to uphold her crumbling old-money empire against friends, enemies, and some unexpected conspiracies. Wally's character was unapologetically inspired by my grandma.

2) How did you get into directing?

As a producer, I'm on commercial sets all the time and seeing directors do what they do really inspired me. Besides my geographical proximity to great directors, the true engine of my quirky creativity is the phrase "wouldn't it be hilarious if...?". Then, once I concur that it would, indeed, be hilarious if..., the gears start grinding.



Continued on page 26

COMPANY films
congratulates
STEWART MACLENNAN!

Thumbnail Profiles Of Showcase Directors Mulcahy,

Continued from page 25



Shaya Mulcahy
unaffiliated
"ZT: Zero Tolerance"
(short film)

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

I have independently developed and financed all my creative work for the screen. I am currently seeking professional directing work.

2) How did you get into directing?

I started directing theatre in high school and went on to study theatre directing in college. I was inspired by many amazing playwrights: Fomes, Pinter, and Baker. While at USC I directed over 20 productions (including original pieces). I moved to New York to direct theatre but quickly found myself directing for the screen.

3) What is your most recent project?

ZT: Zero Tolerance (selected work) is my most recent project. It was filmed and edited in December 2017 in less than 20 hours. I am currently in pre-production for a web-series, and I am developing my debut feature, a sci-fi thriller.



Brad Raider
unaffiliated
"Kensho at the Bedfellow"
(trailer for his feature)

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

My first professional gig as writer/director was a micro-budget feature called *Kensho at the Bedfellow*, an existential drama about a guy in NYC searching for fulfillment in all the wrong places. After winning a few festivals and being selected as the inaugural film of the Rubin Museum's "Brainwave: Perception" series, we released domestically in 2017 and are now moving into international distribution.

7) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?

As an actor, I've been lucky to work with a lot of amazing directors. One thread that's been reinforced in front and behind the camera is developing a trust and camaraderie between actor and director. Creating an atmosphere of fearlessness is key for exploration and experimentation. Actors need to feel safe and confident in order to be relaxed, take risks, and do their best work. That trust is cultivated in rehearsal and on set by a good director.



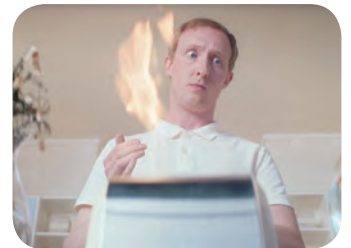
Christian Schilling
unaffiliated
Mentos "The Man With A Coin"
(spec commercial)

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

My first professionally directed work, which gained more attention was "Kill the Noise", a spec-commercial for the German ear plug brand Ohropax. It was a project of my second year at the Filmacademy Baden-Wuerttemberg in 2016.

2) How did you get into directing?

It all started back in the 90s with videos I shot with my father's high tech Video8 camcorder. Today these videos could have a good chance to go viral, because most of the time my main actor was our cat "Polly". But professionally my directing career got serious when I enrolled at the Filmacademy Baden-Wuerttemberg in the study path of Commercial Directing. In the meantime, cats are mostly replaced by real actors. I think I mainly got into directing, because it's a combination of all the things I love: stories, pictures, sound and music.



Casey Stein
unaffiliated
"Holy Night"
(interactive short)

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

My first real gig as a director was for Def Jam Records. They asked me to document Alessia Cara's very first concert in June of 2015. It's funny looking back now, we were both so young and nervous. She was seventeen at the time and had never left Toronto before; yet there she was playing for a hundred diehard fans in Brooklyn. And there I was working with a label I absolutely revered with full access to a young artist with a pretty wild story. Instead of paying myself, I took my entire rate and hired a producer and rented a RED because I knew that when I saw a finished piece, I wanted to be able to say I gave it my all. I saw her two years later at an event, she ran over to me, gave me a huge hug and said it's still her favorite video.

9) What is your favorite movie? Your favorite television/online program? Your favorite commercial or branded content?

Do The Right Thing is the film that made me want to be a filmmaker; it will always have a place in my heart because of that. I'm an absolute diehard fan of *The Sopranos*; that show (and David Chase by association) changed my life both as a filmmaker and as functioning member of society. As for commercials, there's nothing like W+K's storied history with Nike. Pick a spot, they're all masterclasses.



Raider, Schilling, Stein, Sullivan, Taylor and Tricart



Duncan Sullivan

Cause+Effect Productions
REI's "Brothers of Climbing"
(branded documentary short)

me. So, about 2 years ago I decided to fully pursue my own directing projects. From short films to commercial specs, I did everything I could to produce the highest caliber of work by combining beautiful cinematography with documentary style storytelling.

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

The first professional project I directed was a branded content documentary film titled, *Brothers of Climbing* for REI Coop. The film was released in February 2017.

2) How did you get into directing?

After spending several years working my way up through the camera department from AC to operator and eventually DP, I always knew in the back of my mind that I ultimately wanted to direct. I came to realize that I had stories I needed to tell, and no one else was going to do the work for

3) What is your most recent project?

I just returned from shooting my second short documentary film focused on a professional rock climber based in Spain. The story centers around a specific climbing area in Spain, and its history which is largely tied to one man.

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

The best part of being a director is having the ability to use film as a vehicle to stories about the issues that I find important for the world to better understand.



Celine Tricart

The Cavalry Productions,
SPECTACLE
"Sun Ladies"
(trailer for her VR documentary)

I learned a lot working with such amazing young actors. I love to use different mediums to tell stories. Traditional 2D, stereoscopic 3D, or virtual reality. It's about having different tools in your tool belt as a storyteller.

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

My first spot was for the organization Women In Film to direct a PSA for "River LA". I had only DPed branded content before that. I went scouting without any pre-conceived idea of what my shots were going to be. I let the locations inspire, and in this case, they were calling for sweeping and uncut drone shots. It was a challenging shoot, 1 day with over 60 extras. When the PSA was released, it gathered 20k views the first week and won a Telly Award. My next spot was for the Children's Burn Foundation. No drone this time, but three children from ages 2 months to 5 years old.

2) How did you get into directing?

Funnily enough, it was because my best friend in junior high wanted to become a director. I didn't even know it was a thing. I was addicted to books, TV and films, but I never thought it could be a possible career. When I studied the various film schools in France my friend wanted to go to, I fell in love with the idea of becoming a storyteller. But it was only many years later, during my last year in high school, that I made the final decision. I was born and raised in remote France countryside, no one I knew was even remotely an artist, let alone working in the entertainment industry. It was a difficult decision to make.



Continued on page 28



Bartley Taylor

Adolescent Content
Airbnb's "Fort"
(spec commercial)

was commissioned by the client. I shot that just under 2 years ago in June 2016.

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

I like to consider my first spec, a Volkswagen ad, my first professionally directed work. It was the first thing where I really felt like I needed to please someone other than just myself. I had to attempt to fake something so well that anyone else watching would believe it



8) Who is your favorite director and why?

Jon Favreau. The man can play in any sandbox. From grass roots, self funded films, to commercials to TV to animation to studio tent poles. He's highly versatile and tells extremely entertaining stories. I'd love to have a career like his.

CAUSE+EFFECT

CONGRATULATES

Duncan
Sullivan

New Directors
Showcase 2018



causeeffect.tv



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16th ANNUAL NDS 2018

Warkentien, Zakes Green

Continued from page 27



Brett Warkentien

unaffiliated

Cease Fire USA's "Every Three Hours"
(public service spot)

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

A :60 content piece for Campbell's Chunky Soup, September 2015. Filmed five NFL players in a comedic gameshow format.

2) How did you get into directing?

I started my career in advertising as a creative but had always wanted to pursue filmmaking. The years I spent on set watching other directors gave me the opportunity to absorb everything I could to prepare myself for my chance to direct. Then, I was finally given the opportunity to leave advertising to join a production company in Detroit as their creative director. Additionally, I was given directing opportunities so it was a chance for me to get my footing as a director.

8) Who is your favorite director and why?

There's a few. David Fincher for his moody worlds. Stanley Kubrik for his mind-bending experiences. Denis Villeneuve for his pacing. Stephen Spielberg for his camera moves. John McTiernan for his action. Michael Mann for his story-telling. Sergio Leone for his structure. Quentin Tarantino for his dialogue. Alfred Hitchcock for his suspense. Christopher Nolan for his practical shooting. In the commercial world Romain Gavras for his raw gritty style, and in opposition Bruno Avelin for his beautiful cinematography. And Martin De Thurah for his rich and artil stories.



Emma Zakes Green

unaffiliated

Lisa Frankly's "Smells Like a Girl"
(music video)

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

My first professionally directed work was an original folk opera called The Dryway, about three mermaid sisters cursed to exile on land by their mother. It was featured in the 2016 Company Creation Festival at Son of Semele in Los Angeles. This piece was deeply personal for me - not only was it my first professional directing job, but I developed and wrote the script, composed seven original songs, produced, and performed in it. I even played an electric guitar in front of an audience for the first time. These days I prefer to limit the number of hats I wear on a single creative project, but The Dryway was an invaluable learning experience. I'll never regret shooting myself out of a cannon on my first try.

3) What is your most recent project?

My most recent project is also my first independent film project. My partner and I write feminist punk rock for children under the name Lisa Frankly. We self-produced our first music video for one of our favorite original songs, "Smells Like a Girl," and released it in March of 2018 on International Women's Day.

The video features the world's most awesome seven-year-old smashing a dinosaur piñata (and the patriarchy), expressing a multitude of personalities, and playing every instrument in the garage. This was a passion project for me that came with the unexpected bonus of converting our sad, adult, political rage into something joyful.



CinemaStreet, Ed Han Show How Roomba Is Your Home's Best Friend The latest TV spot for iRobot's Roomba broke in time for Mother's Day and stars an inquisitive housecat and a super-chill Golden Retriever, both of whom co-exist beautifully with their household's robotic vacuum cleaner.

Union's Jim Haygood Takes Top AICE Honors Partner/Editor Jim Haygood of bicoastal Union Editorial added four more trophies to his mantle, winning Best in Show, Dialogue/Monologue/Spoken Word, Storytelling, and Best of West...

Alternative Futures: Sound For "Philip K. Dick's Electric Dreams"

Philip K. Dick's Electric Dreams, the anthology series produced by Sony Pictures Television in a joint venture with Channel 4 in the U.K. and Amazon Studios in the U.S., draws on the late science fiction writer's voluminous short fiction for its stories of alternate realities...

Renegade Animation Helps DairyPure and KBS Send a Message Renegade Animation supplied the merriment for a new commercial, out of New York agency KBS, for DairyPure in which a toddler shows his dad how to enjoy a "pure moment."

Pacific Post Expands Servicess Pacific Post has expanded its footprint with the opening of a new 10,000 square-foot facility in Sherman Oaks, Calif.

OWNZONES Unifies OWNZONES Connect As part of its continued efforts to revolutionize the management and distribution of digital content for studios and rights holders, OWNZONES Media Network has integrated two of its most powerful tools into one formidable solution.

Electric Theatre Collective Wins ADC Award for Jose Cuervo "Tomorrow is Overrated" Campaign Electric Theatre Collective adds an ADC Award to the collection for their stellar VFX work on the Jose Cuervo "Tomorrow is Overrated" campaign. Directed by Ringan Ledwidge of Rattling Stick LA for Crispin Porter + Bogusky.

WE ARE MOR: ModOp Films Evolves To MOR ModOp Films has evolved into MOR. The company, developed by Rossi Cannon, Steve Schofield and David Cullipher, focuses on producing brand-supported engagements, from advertising campaigns to immersive experiences.

Sky Television Signs Deal with Riptide Riptide Music Group (Riptide) announced that Sky TV, "Home of Movies in the UK," has signed Riptide to represent Sky's newly launched trailer music label, "Wall of Noise," across the USA and Canada.

Ford F-150 and Big Block Use DaVinci Resolve Studio on New Campaign Blackmagic Design announced that DaVinci Resolve Studio was used on Ford's latest 2018 F-150 campaign, produced by Big Block and agency GTB, with colorist Brandon Chavez and Director Paul Trillo.

Propac Agency Restructures, Expands Creative Team Brand activation agency Propac has made two new creative hires as part of a department restructuring to accommodate new business and improve client service, the agency said.

STORY Signs Director Laurence Thrush Director Laurence Thrush has joined STORY for exclusive representation for advertising work in the United States. Thrush brings high regard for his naturalistic storytelling and cinematic style, which he has applied to commercials for diverse international and national brands.

DigitalFilm Tree Adds Colorist Rick Dalby DigitalFilm Tree announced that Rick Dalby has come on board as a Senior Colorist. He has already begun working on the hit show "Roseanne" as well as TBS' "Wrecked." Additionally, he is collaborating on "NCIS: LA" and "Angie Tribeca."

Romina Schwedler Wins Millie Award For Best Director This was the Georgia premiere for the award winning short film starring Sean Maher ("Firefly") and June Squibb ("Nebraska"). The ME Film Festival, celebrated its 5th Anniversary this year with a notable focus on women filmmakers, a mission that festival founder and...

Eleven Sound Designer Jordan Meltzer Transcends Viewers Eleven Sound Designer Jordan Meltzer created an atonal atmospheric score which opens Mike Will Made-It's new music video entitled "Aries (YuGo) Part 2," featuring Rae Sremmurd, Big Sean, Quavo and Pharrell.

Merkley+Partners and The-Artery Create Revolutionary VR Production Pipeline for Mercedes-Benz The Mercedes-Benz multi-year sponsorship of the Masters Tournament. In keeping with this impressive pedigree, their longtime creative agency Merkley+Partners sought to push creative boundaries in their elegant marketing campaign, "What Makes Us," narrated by Jon Hamm. The-Artery, known for exquisite storytelling and technical capabilities, envisioned a revolutionary VR solution.

Working Stiff Welcomes Neighbors in Dare's Campaign For Bear Paws Nationally-recognized comedy Director Matt Pittroff and his long-time Producer Steve Blair celebrate the reboot of Pittroff's full-service production company Working Stiff, along with the release of their latest Bear Paws campaign...

Universal Pics, The Film Foundation Announce Film Restoration Pact Universal Pictures and The Film Foundation announced a multi-year partnership to restore a handpicked selection of the Studios' classic titles. With this collaboration, Universal will fund the restorations as well as provide research and technical services.

Director Hayley Morris Joins The Bodega Animation Roster Content creation studio BODEGA continues their recent expansion signing director Hayley Morris...

The Platform Group's "Jewels" To Screened at Cannes Film Festival

The first project from The Platform Group's new creative studio 'El Oso' debuted at this year's Festival de Cannes. "Jewels," directed and produced by Bobby Bosko Grubic...

"Lucy and DiC," Short Film Wins 'Best Comedy' Lucy and DiC, a short film directed by Jeremy Kelly-Bakker and featuring character animation produced by students enrolled in Rising Sun Pictures' Graduate Certificate Programs in Visual Effects, took the award for Best Comedy at the 20th South Australian Screen Awards...

Big Block Brings on Grammy Award-Winning Robin Resella as CD Big Block announced that Robin Resella has joined the team as the new Creative Director. Prior to joining Big Block, Resella worked as Creative Director at Mirada Studios.

The Cavalry Director, Kiran, and Calise Partners Remind You To Call The "We Buy Ugly Houses" Folks When Things Get Ugly. Sometimes when you own a home you can find yourself in an ugly situation where you need to sell it fast and move on with your life. In the first spot for HomeVestors, we see a family living in a home with obvious foundation problems – everything is tilted.

Impossible Engine Communicates Big Ideas

Impossible Engine just completed recent branding campaigns for Deschutes Brewery and technology company VMware.

WoodShop Studios Encourages You To "Do Your Thing" WoodShop Studios unveils yet another delectable spot for The Laughing Cow entitled "Do Your Thing," encouraging viewers to celebrate their freedom of snacking.

Bodega Crafts Content To Raise Awareness For Trickle Up New York/San Francisco-based content creation/production company BODEGA served as the agency and production company on a content campaign for NYC-based nonprofit Trickle Up.

PMA Expands Global Focus, Names New Board Members, and Announced Location & Dates for 2018 Production Music Conference The Production Music Association (PMA), is expanding its focus reflected in its new tagline, "Creating Global Value. Forward Together," and will be a central component of its 5th annual Production Music Conference, to be held September 26-28 at the Loews Hotel in Hollywood, CA.

Tessa Films Launch Campaign Introducing MLB All-Star Bryce Harper The new online campaign for Blind Barber, the upscale chain of barbershops and grooming products, introduces Washington Nationals All-Star Bryce Harper as its spokesperson...

Whitehouse Post Chicago Signs Editor John Dingfield Int'l editorial company Whitehouse Post welcomed award-winning commercial editor John Dingfield.

Peter Dietrich Hits Bullseye with "Hole Maker" for Snack Food Chipita For a new spot for snack food giant Chipita, director Peter Dietrich created a scene straight out of a classic Western.

MTI Film Provides Spark for Indie Thriller "How the Light Gets In" MTI film recently provided a package of post-production services for *How the Light Gets In*, a cerebral crime drama about a New York City detective, under investigation for his involvement in a suspicious shooting. The independent film marks the feature directorial debut for Steven Fierberg, ASC...

For the full stories [and many more], contacts info and videos with credits, visit **SHOOT® Publicity Wire (spw.SHOOTonline.com)**. SPW is the best place to announce your news or video release to amp up the "buzz" among the entertainment & advertising industries motion picture segments' movers and shakers from Hollywood to Bollywood and from Madison Avenue to Cannes and beyond. To get more info on how to "Toot Your Own Horn" via SPW visit **pr.SHOOTonline.com**



Grooming New Talent

Continued from page 15



Stacy McCann

Sr Director of Integrated Production, WONGDOODY

1) Tracy Wong talks about the difference between listening with an empty mind vs. an open mind. An open mind is already filled with ideas and beliefs...Listening with an empty mind allows you to process a story or idea without that bias. That's an important skill for new directors to hone.



James McPherson

EVP Head Of Integrated Production, GREY/TOWNHOUSE

1) Make diversity central to your approach and your future. Keep inclusion top-of-mind when looking at a brief--from overall storytelling, casting, locations and crew. Clients and creatives need to be pushed to ensure they are not only part of social culture, but that they are helping to shape it.



Allen Perez

VP Creative Director of Production, Orci

1) When writing treatments, less is better. Make sure your references clearly depict what your vision is. Every reference matters. Ask yourself: Does the treatment address the challenge? Does it meet the main objective of what we are trying to communicate?



Luke Ricci

President & Executive Producer, Bullitt

3) The greatest lesson that I continually come back to is that you need to constantly evaluate your successes and failures. Never stop self-evaluating. Ask the tough questions of yourself and others. Hold yourself to the highest standards.



Josh Shadid

Executive Producer, Lord Danger

1) Learn the business and never stop creating. Directing for a living is a privilege very few get to experience. Respect that privilege, and when someone gives you the opportunity, drop your ego, be a team player, and do it with a smile.



Christine Sigety

SVP, Director of Integrated Production, Fitzco

1) It's all about the treatment. Your treatment has to represent your strong creative vision for bringing the project to life. We're looking specifically that you walk us through what the spot is actually going to be--not just the feeling or some references. You have to own it.



Matt Silliman

SVP, Executive Producer, 22squared

1) Consider staying independent while you get established. Agencies like ours have created robust in-house production companies where we hire independent directors all the time. Brands are doing the same thing. There are a number of solid reps out there that will be happy to represent you.



Amber Wimmer

Director of Interactive Production, KBS

1) My number one action--create work to show. Get out there and partner with people, and whenever possible create spec material for jobs you are bidding on to gain experience. Build up your reel and keep it fresh.

street talk

Danny Robinson, previously a group creative director, has been appointed by The Martin Agency in Richmond, Va., to serve as chief client officer, a newly created position at the executive committee level, giving him a role in shaping the long-term direction of the shop. Robinson's primary responsibilities include working with account management to protect and sell stimulating creative ideas, working with creatives to ascertain what drives their clients' businesses, and partnering with clients to fight brand invisibility and sell breakthrough work throughout their organizations. Robinson was part of Oprah Winfrey's give away of 276 Pontiac G6s, the famous brand integration that made marketing history. He also was The Martin Agency's lead creative director on the biggest new

business win in the company's history--Walmart. Robinson co-founded Vigilante where he served as the creative leader and writer behind award-winning campaigns for Sprint, Major League Baseball, Snapple, Heineken, Pontiac, and advertising and event business for Johnnie Walker Black Label. During his time as CCO, Vigilante was awarded the AAAA Multicultural Agency of the Year Award two years in a row and three times in the first four years of the agency's history. At The Martin Agency, he has applied his talent to brands like the Alliance for Climate Protection, Pizza Hut, Hanes, Tic Tac, Chevrolet, OREO and the AMC Network.... Joe Posner has been promoted from EP of video to head of Vox Video. In this role, he will oversee all Vox video output--from shorts on YouTube to longer-form on Netflix--working directly with the leadership of the core video team as well as the leads on new projects and shows. Day-to-day, he will help get newer projects off the ground, and support the leaders of more established teams. Part of his time will be spent as a creator, making pilots of new projects from Vox, for example. He is also the EP of the upcoming Vox-Netflix show, *Explained*....

rep report

The Directors Network, the talent agency for commercial freelance directors, directors of photography, and director/DPs, has brought Los Angeles-based Woodwalk aboard its roster for commercial representation. Woodwalk is a director/DP duo consisting of Will Anderson and David Gwynn, North Carolina natives. They met as college roommates and have worked together ever since, shooting short documentaries and commercials for Bank of America, Prego, and MTV, among others. Their most recent campaign for Elon University took them to Shanghai, Florence, Copenhagen, and North Carolina. They specialize in what they call "relational filmmaking," connecting with their subjects and shooting in an intimate, emotional style....DP Bill Pope, ASC has joined Dattner Disputo and Associates (DDA) for representation in commercials....Cinematographer Eigil Bryld has wrapped principal photography on *Torture Report* directed by Scott Burns, starring Adam Driver, Billy Bob Thornton, Annette Bening, and John Hamm. Bryld is now available for commercials and feature films exclusively through ICM Partners....Also currently available for spots and features via ICM are cinematographer Peter Deming and production designer Keith Cunningham. The latter wrapped principal design on *Wine Country* directed by Amy Poehler and starring Maya Rudolph, Tina Fey, Ana Gasteyer, Emily Spivey, Paula Pell, and Rachel Dratch. DP Deming has wrapped principal photography on *Fonzo* directed by Josh Trank and starring Tom Hardy...Riedel Communications--which designs, manufactures and distributes real-time video, audio, data and communications networks for broadcast, pro audio, live event sports and theater--has appointed Kevin Broce to spearhead business development for the company's U.S. West Coast operation. Broce comes over from Meyer Sound....

GRAND PRIZE WINNER



John Platt
johnplatt.com.au

In the Grand Prize shot above, on location in Camden NSW, Australia, using a FijiFilm X-T1 23mm f1.4 camera and lens, John captured Third Assistant Director Joe Popplewell and actors on the second unit set of *Hacksaw Ridge* awaiting instructions.

SHOOT[®] BEHINDTHESCENES PHOTO CONTEST

Winter 2017-18 Edition Winners

BTS.SHOOTONLINE.COM | #MYSHOOTBTS

SHOOT has awarded the grand prize of \$500 to unit still photographer John Platt (Sydney, Australia) for his *Hacksaw Ridge* BTS photo. Director/Videographer Paul De La Cerda (San Antonio, TX) landed himself \$250, the runner-up prize, with a Music Video action pic shot in a corn field outside Nashville. Honorable mentions go to Anh Vu, a Director/DP (New York), Tinker Yan, DP and set still photographer (Minnesota), and John Platt, our Grand Prize winner, gets a second prize, a first in the contest's short history. Each received a \$50 Starbucks Gift Card.

More @ [BTSWINNERS.SHOOTONLINE.COM](https://btswinners.shootonline.com)

The SHOOT 2018 Summer BTS Photo Contest opens June 1st and will be accepting entries throughout Emmy season until September 7th. Details & Galleries @ [BTS.SHOOTONLINE.COM](https://bts.shootonline.com).

HONORABLE MENTION | John Platt | johnplatt.com.au



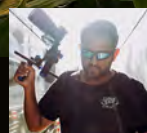
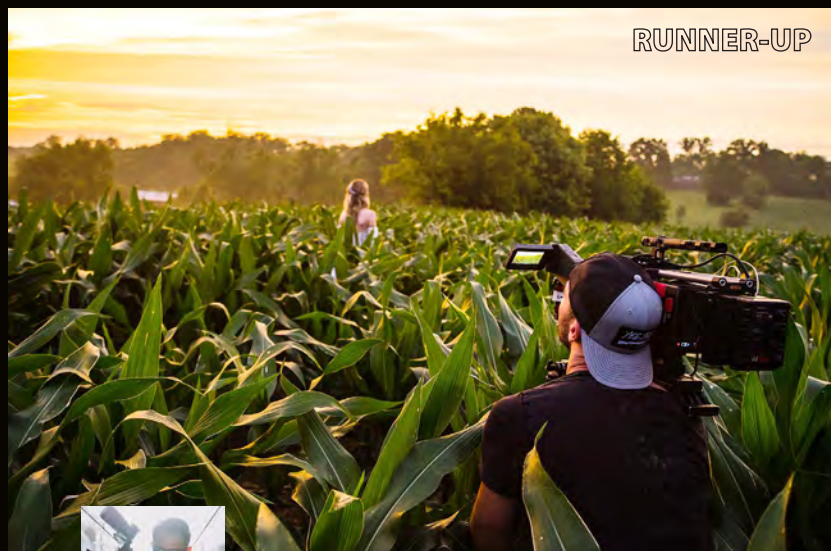
Camera operator Jonno Tyler and dolly grip Troy Pachini on the set of *Nekromancer*, Fox Studios, Sydney Australia.

HONORABLE MENTION | Anh Vu | framestore.com



Director Anh Vu discovers a moment of lush cinematic beauty, featuring Chris Hemsworth, for Buchanan's Whiskey spot, on the beach in Platja del Trabucador, Spain.

RUNNER-UP



Paul De La Cerda
pauldlc.net

Using a Sony a7s ii with Canon EF Zoom lens, Paul catches Dir. TK McKamy in action on a farm outside of Nashville as he captures country music star Granger Smith on the set of the *Granger's Happens Like That* music video.

HONORABLE MENTION | Tinker Yan | tinkeryan.com



Key grip Terri Birnbaum on set of film short *Restock* directed by Shelby Dillon. According to Tinker, the majority of the crew members were women.

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