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# THE SHOOT



## The Road To Oscar

Series Prequel 4



Lance Acord



Paul Greengrass



John Hillcoat



Tamara Jenkins



Fall 2018  
**DIRECTORS**  
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16



Sam Taylor-Johnson



Yorgos Lanthimos



Jake Scott



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EDITORIAL

Publisher & Editorial Director

**Roberta Griefer**

203.227.1699 ext. 701 rgriefer@shootonline.com

Editor

**Robert Goldrich**

203.227.1699 ext 702 rgoldrich@shootonline.com

ADVERTISING

Digital & Print Rates & Information

marketing@shootonline.com

203.227.1699 ext. 701

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Advertising Production

**Gerald Giannone**

ads@shootonline.com

203.227.1699 ext. 700

OFFICES

Main Office

606 Post Road East #650

Westport, CT 06880 USA

203.227.1699 Fax: 203.571.3355

West

203.227.1699 ext 702

Circulation

203.227.1699 ext 700 circulation@shootonline.com

Editorial Production Manager/Custom Reprints

**Michael Morgera**

203.227.1699 ext. 703 mmorgera@shootonline.com

SHOOT Publicity Wire

203.227.1699 ext 700 publicitywire@shootonline.com

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## spot.com.mentary

By Robert Goldrich



### A Sense Of Purpose

In this issue's Directors Series, there's a sense of profound purpose among the filmmakers we profiled. Consider director Paul Greengrass' decision to connect with Netflix, thus gaining exposure on that platform as well as in theaters for his *22 July*, which tells the true story of Norway's deadliest terrorist attack and the events that followed. On July 22, 2011, 77 people were

killed when far-right extremist Anders Behring Breivik detonated a car bomb in Oslo before traveling to the island of Utoya to carry out a mass shooting a couple of hours later at a leadership camp for teens. *22 July* focuses in particular on one survivor's journey to recovery—and in doing so portrays the country's path to healing and reconciliation.

"The way our society was going is what drew me to this story to begin with,"

explained Greengrass. "The far right rhetoric that motivated Breivik needs to be combated. His testimony in court was incredibly chilling."

Noting that young viewers might be more likely to give *22 July* a look-see on Netflix—with the theater option also available—Greengrass explained. "What this film deals with are issues that the young

generation will have to take seriously. They will be on the frontline of this fight for the future of our society. Young people are our future and so this film gaining exposure among them figured heavily into my decision to team with Netflix."

Meanwhile director John Hillcoat reflected on *Corazón*, his film about organ donation for Montefiore hospital out of agency JohnXHannes, NY. *Corazón* depicts the real-life story of Elena Ramirez,

courage, friendship, love and generosity.

While *Corazón* received Cannes Lions plaudits, Hillcoat is most enthused over his film's impact. "The last time I checked, the film had initiated 4,000 new organ donors—that's equivalent to saving or improving 30,000 lives in that one person can donate eight vital organs," said Hillcoat. "My hope is that the film continues to gain exposure. I'm proud of the work and what it's doing."

Gaining exposure for this film among young people "figured heavily in my decision to team with Netflix." -Paul Greengrass

## POV

By Robert Goldrich



### 100 Roofs

**David Angelo**

David Angelo, founder/chairman of agency David&Goliath, is accustomed to successfully working with the production, post and music communities. But he brought a new dimension to that collaborative bond in his capacity as founder of another organization—Today, I'm Brave which last month held its 100Roofs Fundraising Gala in Los Angeles.

Hosted by actors/activists Ramon Rodriguez and Rosie Perez, the event raised more than \$500,000 for the nonprofit's key initiative for 2018—the 100Roofs Project to rebuild 100 roofs in Puerto Rico by the end of the year. This helps to replenish in part the many homes that were devastated by Hurricanes Irma and Maria. Today, I'm Brave is working on the undertaking in tandem with disaster relief organization Heart 9/11.

Among the sponsors of the gala—highlighted by a live auction, salsa dancing, celebrity appearances, and a performance by Grammy-winning band Oxomatl—were a number of commercialmaking houses spanning production, post, VFX and music. They included Interrogate, Jamm, Arts & Sciences, Bigger Pictures, Therapy Studios, Union Editorial, Human, Barking Owl, Fell Visual Effects and Sanctuary Content.

In addition to monetary support, there were several in-kind donations, including ad placements from Twitter and a billboard from OUTFRONT Media that went up in Hollywood on the one year anniversary of Hurricanes Maria and Irma to commemorate and raise funds for the hurricane victims. The billboard was supported by donated digital billboards throughout L.A. David&Goliath client Chicken of the Sea International is donating more than 10,000 cans of shelf stable

seafood, including tuna and sardines, to both support and sustain the 100Roofs Project volunteers on the ground and the Puerto Rico community at large.

"Our goal is to redefine the model of philanthropic marketing," said Angelo. "This is a new paradigm for brands, celebrity influencers, production companies and non-profits to come together for a unique kind of cause marketing that effects real change in communities that need it most, in this case Puerto Rico. With 60,000 families living under blue tarps instead of roofs a year after Hurricane Maria and Irma devastated Puerto Rico, we wanted to not only provide an immediate solution by rebuilding roofs, we wanted to provide a sustainable one by teaching Puerto Ricans the skills to rebuild roofs in their communities. Those are two tangible outcomes that people can rally around and support, and they did, by the hundreds."

# DP, Editor and Costume Designer Perspectives

Insights into *First Man*, *BlackkKlansman*, *The Favourite* and *Black Panther*

By Robert Goldrich



Photo courtesy of Universal Pictures



Photo by Daniel McEdden (courtesy of Universal Pictures)



Photo courtesy of Fox Searchlight Pictures



Photo by David Lee (courtesy of Focus Features)



In this prequel to *SHOOT*'s The Road To Oscar series which starts next month, we tap into voices of experience—Academy Award winners and nominees who now find themselves again in the awards season conversation.

Here are reflections from an Academy Award-winning DP, an editor who earned an Oscar nomination for a documentary he co-directed and produced, a three-time Oscar-winning costume designer, and yet another costume designer who's been twice nominated.

They share insights, respectively, into *First Man* (Universal Pictures), *BlackkKlansman* (Focus Features), *The Favourite* (Fox Searchlight), and *Black Panther* (Walt Disney Studios).

## Linus Sandgren, FSC

Linus Sandgren, FSC, who won the Academy Award for Best Cinematography in 2017 on the strength of Damien Chazelle's *La La Land*, reunited with the director on the recently released *First Man*

and is again very much in this awards season's Oscar banter.

Based on the book by James R. Hansen, *First Man* chronicles the multi-faceted backstory of the first manned mission to the moon, focusing on Neil Armstrong and the decade leading to the historic Apollo 11 flight.

A visceral and intimate account told from Armstrong's perspective, the film explores the triumphs and the cost—on Armstrong, his family, his colleagues and the nation itself—of one of the most dangerous missions in history.

For Sandgren, the allure of the project centered on getting the opportunity to not only again collaborate with Chazelle but also to take on a cinematic adventure that was dramatically different from *La La Land*.

"From one film to the next, it's a complete U-turn in terms of style," shared Sandgren. "For this (*First Man*) we explored cinema verite, documentary style, filmmakers from the 1960s and '70s.

Damien and I looked into perhaps finding a way to make it feel like this film was made back during that time. Damien wanted it to be very authentic, like you were with the astronauts in the space craft—and just as importantly to experience the realism of the Armstrong family behind the scenes.

The range conveyed by Sandgren extends from epic, majestic and expansive on the lunar surface to claustrophobic in the space capsule, and deeply intimate and personal in Armstrong's family life. "We embraced the texture of film, shooting on 16mm, pushing across to 35mm to create grain, and then going to huge IMAX as we get to the moon," related Sandgren. "We go from 16mm handheld to sweeping crane shots, from the sounds of everyday life on Earth to silence on the moon. All these opposites help tell the story, getting viewers to feel what Armstrong, his colleagues and family experienced. The camera work and creative/

*Continued on page 6*

From top left, clockwise: DP Linus Sandgren; a scene from *First Man*; editor Barry Alexander Brown; a scene from *BlackkKlansman*; a scene from *The Favourite*; costume designer Sandy Powell; and costume designer Ruth Carter

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## Sandgren Talks Lensing, Brown Reflects On Editing

Continued from page 4

technical decisions are motivated by story, emotion, humanity and the characters.”

Capturing this range necessitated a mix of Aaton cameras for super 16 and 35mm—models made for documentary filmmakers to run around with, often deploying a smaller zoom lens that works really well for handheld. VistaVision cameras were selected for the miniatures unit, and of course large format IMAX cameras.

Underscoring Chazelle’s realistic bent and aspirations for *First Man*, Sandgren noted that the director wanted to avoid a CG, green screen feel. “We didn’t do a single green screen shot,” affirmed the DP.

*First Man* posed assorted challenges for Sandgren, among the most prominent being how to make the moon appear to be lit by a single light source—the sun. Sandgren initially anticipated having to use two enormous lamps to get the sunlight right. But thinking outside the box led in another direction.

“There was this great moment when I got together with David Pringle of Luminy’s,” recalled Sandgren. “David (chairman/chief technical officer of Luminy’s) said he could make a 200K light. He had previously made a 100,000 watt light, which was the largest ever. Now he was going to build us a 200,000 watt lamp to give us the sun effect and add to the realism of the movie.”

Problem solving akin to this was evident on varied fronts, said Sandgren, noting that Chazelle “immerses himself in every single department. He knows a lot about everything but wants to collaborate and make the most of every single department. And the departments meet with each other as well to achieve the most possible to advance the story.”

For Sandgren, a major takeaway from his experience on *First Man* was getting to meet and know the people from the story—Neil Armstrong’s sons, other astronauts. “The greatest joy was to be with these people now that we’re screening the film. To hear their stories, to see them as real people. It was beautiful to be able to tell their story.”

Sandgren’s filmography extends beyond his lauded collaborations with Chazelle. The DP also, for example, lensed *American Hustle* and *Joy* for director David O. Russell, and *Battle of the*

*Sexes*, which tells the story behind the historic Billie Jean King/Bobby Riggs tennis match, for the directorial team of Jonathan Dayton and Valerie Faris.

The Dayton/Faris duo, who take on commercials and branded content via production house Bob Industries, gravitated to Sandgren for *Battle of the Sexes* based on his work for them lensing select spots over the years.

### Barry Alexander Brown

Barry Alexander Brown is a filmmaking talent whose work spans editing as well as directing—but as the subject of a film, he leaves something to be desired.

Brown recalled years ago editing *He Got Game*, one of his many collaborations with director Spike Lee.

“A camera crew came in to shoot us,” related Brown. “Finally the director/cameraman put down the camera and declared, ‘Come on guys. You have to finish a sentence. I can’t use this stuff.’ I then realized the problem he was having. Spike and I have done so much together, we have a real shorthand. We trust each other. Whatever’s said between us is usually pretty quick but we really get what the other one is saying. He talks about a performance and I know what he’s thinking, what he’s feeling. Somebody else without that history might have no idea what he’s saying, what he sees and what he wants.”

Their latest collaboration is the critically acclaimed *BlackKkKlansman*, which received a six-minute standing ovation after its world premiere screening at this year’s Cannes Film Festival.

*BlackKkKlansman* adds to a shared filmography which has seen Brown edit such Lee features as *Do The Right Thing*, *School Daze*, *Oldboy*, *Inside Man*, *Summer of Sam*, *Crooklyn* and *Malcolm X*.

*BlackKkKlansman* takes us back to the early 1970s to tell the true story of Ron Stallworth (portrayed by John David Washington) who becomes the first African-American detective on the Colorado Springs Police Department, but his arrival is greeted with skepticism and open hostility by the department’s rank and file. Undaunted, Stallworth resolves to make a name for himself and a difference in his community.

He sets out on a dangerous pursuit—to



John David Washington (I) and Laura Harrier in *BlackKkKlansman*

infiltrate and expose the Ku Klux Klan. Posing as a racist extremist, Stallworth contacts the group and soon finds himself invited into its inner circle. He even cultivates a relationship over the phone with the Klan’s Grand Wizard, David Duke (Topher Grace), who praises Stallworth’s commitment to the advancement of White America.

With the undercover investigation growing ever more complex, detective colleague Flip Zimmerman (Adam Driver) poses as Stallworth in face-to-face meetings with members of the hate group, gaining insider’s knowledge of a deadly plot. Together, Stallworth and Zimmerman successfully take on the organization which aims to sanitize its violent rhetoric to appeal to the mainstream.

For Brown, *BlackKkKlansman* provided myriad challenges—and tremendous gratification. He cited the juxtaposition of two scenes to make one sequence—Harry Belafonte recounting for a contemporary audience a white mob’s brutalization of a young black man in Texas in 1915, interspersed with the current movie storyline which takes us to a KKK dinner where members are being inducted into the Klan, the families beaming with pride and celebratory joy. “The challenge was to constantly weave in and out yet create an emotional feeling like it’s one thing—not two disparate, unrelated events. Tying the two together carried an emotional resonance,” observed Brown.

Another prime challenge for Brown was bringing into the movie’s fabric news footage from last year’s Charlottesville, Virginia tragedy in which white supremacists and Nazis marched, their hate meeting resistance and then yield-

ing the murder of 32-year-old civil rights protester Heather Heyer. Two Virginia State Patrol troopers—Lt. H. Jay Cullen, 48, and Berke M.M. Bates, 40—were also killed in a helicopter crash while trying to advance public safety efforts. The news footage also contained part of the now infamous reaction of President Trump who at a press conference talked of “good people” marching in step with the Nazis and KKK members.

“The Charlottesville footage had to be impactful,” related Brown. “That footage couldn’t feel like an addendum to the movie. It had to really be a piece of the film. We had to move the audience through it, not lose them, tying our true story to a recent reality.”

Brown was drawn to the original script for *BlackKkKlansman*. His interest then intensified after reading the rewrite by Lee and Kevin Willmott.

“I agreed to cut it and had a great feeling about the film because I liked so much of what Spike and Kevin had done. However, you can never tell. I remember cutting *25th Hour* for Spike a long time ago. We were both pretty confident about the film, that it would catch a wave but it didn’t. Years later, it found a life and is now better respected than when it first came out.”

As for what’s next, Brown at press time was about to begin directing a film, *Son of the South*. Brown wrote the script based on the autobiography of Bob Zellner who grew up as the son of a minister and the grandson of a KKK member before joining the civil rights movement. “I put a great deal of humor into the script which some may view as inappropriate,” said

Continued on page 8

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**22 JULY**

**BEST DIRECTOR  
PAUL GREENGRASS**

**N**

## Sandy Powell, Ruth Carter Discuss Costume Design

Continued from page 6

Brown. “I argue that it’s not. There’s a lot of humor in *BlackKlansman*, for example, yet it works. Both of these movies are dramas with serious endings but humor doesn’t hurt their impact. At some level, it helps. It helps with establishing characters. It makes the story a little more real. There’s humor in life. That’s one of the takeaways I had from my experience on *BlackKlansman*.”

Editor Brown brings helming credentials to *Son of the South*. He co-directed with Glenn Silber *The War At Home*. As producers of that film, Brown and Silber earned a Best Feature Documentary Oscar nomination in 1980.

### Sandy Powell

Winner of three Academy Awards for her work on *The Young Victoria* for director Jean-Marc Vallée, *The Aviator* for Martin Scorsese, and *Shakespeare in Love* for John Madden, costume designer Sandy Powell has also been nominated nine other times for her work on *Carol*, *Cinderella*, *Orlando*, *The Wings of the Dove*, *Velvet Goldmine*, *Gangs of New York*, *Mrs. Henderson Presents*, *The Tempest*, and *Hugo*.

Powell has teamed numerous times with director Neil Jordan on such films as *The Crying Game*, *Interview With A Vampire*, *Michael Collins*, *The Butcher Boy* and *The End of The Affair*. Other frequent collaborators include directors Derek Jarman and Scorsese.

Powell costume designed Jarman’s *Caravaggio*, *The Last Of England*, *Edward II* and *Wittgenstein*. For Scorsese, Powell recently wrapped her seventh feature, *The Irishman*, having previously worked on *The Wolf of Wall Street*, *Shutter Island*, *The Departed*, *The Aviator*, *Gangs of New York*, and *Hugo*.

Powell now finds herself again being talked up in terms of Oscar prospects, this time for *The Favourite*, a feature which marks her first collaboration with director Yorgos Lanthimos.

*The Favourite* takes us to the early 18th century. England is at war with the French. Nevertheless, duck racing, pineapple eating and other offbeat indulgences are thriving with people of wealth. A frail Queen Anne (Olivia Colman) occupies the throne and her close friend Lady

Sarah Churchill (Rachel Weisz) governs the country in her stead while tending to Anne’s ill health and mercurial temper. When a new servant Abigail Masham (Emma Stone) arrives, her charm endears her to Sarah.

Sarah takes Abigail under her wing and Abigail sees a chance at a return to her aristocratic roots. As the politics of war become quite time consuming for Sarah, Abigail steps into the breach to fill in as the Queen’s companion. Their budding friendship gives Abigail a chance to fulfill her ambitions and she will not let anything or anyone—including Sarah—stand in her way.

Powell—who herself has a royal streak, having in 2011 being appointed an Officer of the Order of the British Empire for her services to the film industry—was drawn to *The Favourite* on several fronts such as getting to work with Lanthimos for the first time, taking on a period film for an era not that often explored, and the rare opportunity to work with three incredibly strong female leads.

On the latter score, Powell quipped, “I’ve spent most of my professional life dressing men. It hardly ever happens you get two female leads, let alone three.”

As for Lanthimos, Powell related, “The idea of Yorgos doing a period film intrigued me as being something totally different from anything I had ever done. I was already very familiar with his unique work, admired it and particularly loved *The Lobster*. I knew it (*The Favourite*) was going to be period yet slightly off the wall with an element of stylization—a wonderful creative challenge.”

Part of that challenge, noted Powell, entailed spending “three weeks figuring out how the hell to do this ambitious period film with limited time and money. A reduced color palette helped. In the palace scenes, the colors were restricted pretty much to black and white, with some silvers and grays. Yorgos had a strong feeling for white, had among the movie references *The Draughtsman’s Contract* and we just put our heads down and did what was necessary.”

The politicians in the story are defined in part by their colors—the Tories in red and the Whigs in blue. But Powell dressed them all in black and they just wore waistcoats in either the blue or the red.



A scene from *Black Panther*

Powell added, “Producing that many costumes in a short period of time is always tough. But Yorgos gave me a sense of what he wanted and then free reign to do as I saw fit to help realize that vision.”

Still, there was research involved. For example, the shape and silhouette of the Queen’s robes of state while addressing Parliament are based on period portraits—yet Powell infused that garb with details that were stylized and marked by her own whimsy.

At the same time, Powell was often “too busy making costumes to be on set. We were all outside while Yorgos was with the actors. We never saw what was happening while it was happening on set.”

*The Favourite* is slated to hit theaters in late November. Powell also recently wrapped work on director Rob Marshall’s *Mary Poppins Returns* which is scheduled for release on December 19.

### Ruth Carter

A two-time Oscar nominee—for *Malcolm X* in 1993 and *Amistad* in 1998—costume designer Ruth Carter is now again front and center in Academy Awards speculation—based on her contributions to *Black Panther*, the breakout hit directed by Ryan Coogler.

Having never done a superhero movie before and needing a crash course in the Marvel universe of characters, Carter was taken out of her comfort zone. But Carter gained a measure of that comfort back from Coogler, whom she worked with for the first time.

“Ryan immediately put me at ease during our first meeting,” recalled Carter. “He told me he saw *Malcolm X* when he was a kid, which led him to think about

the costumes. He has a great sense of history and bringing the best out of people. He brought that to *Black Panther*, tapping into African tribal costumes and seeking to bring those designs to life on screen.”

Carter went on to observe that in many respects Coogler reminds her of Spike Lee, whom she teamed with on such films over the years as *Malcolm X*, *Oldboy*, *Chi-Raq*, *Summer of Sam*, *Crooklyn*, *Jungle Fever*, *School Daze* and *Do The Right Thing*. “Spike was our leader,” related Carter. “He elevated our process. He elevated our thoughts about the African diaspora and how we want to present black people in films. Working with Ryan reminded me of that. He’s a young man who’s thoughtful, articulate and has a passion for storytelling.”

*Black Panther* also reaffirmed for Carter the value, artistry and power of costume design. “What Marvel brings to the table in terms of visual effects and postproduction is completely marvelous,” said Carter. “But costumes are still the purest thing around. It’s not like they’re going to do the costumes in post. People need to be dressed in costumes. In the end, the artistry of costuming matters—assuring me that I was qualified and we could be triumphant in the superhero movie genre.”

Carter’s triumphs have been realized in a still growing body of work which over the years includes Steven Spielberg’s *Amistad*, the reincarnation of the *Roots* miniseries, which earned her a prime-time Emmy nomination in 2016, and Ava DuVernay’s *Selma*. The latter garnered Carter a Costume Designers Guild Award nomination in 2015 for Excellence in a Period Film.

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Xavier Grobet, ASC, AMC

## Lensing *BlackKlansman*, Toronto Fest Films, Facebook Show

Charyse Irvin, Jeff Cronenweth, Giles Nuttgens, Xavier Grobet Discuss Beauty of Collaboration

By Robert Goldrich

One DP got the opportunity to collaborate with a director he long admired, yielding a film which earned a six-minute standing ovation at this year's Cannes Film Festival.

Another two-time Oscar nominee lensed an ad campaign for a director which translated into their again teaming on a feature, which debuted at the recently concluded Toronto International Film Festival.

A third cinematographer shot two features which also made the cut at the Toronto Film Festival.

And our fourth DP lent his talents to one of Facebook's first original content series, which gained exposure in the TV portion of the Toronto Fest.

Here are insights and observations from Chayse Irvin, CSC, Jeff Cronenweth, ASC, Giles Nuttgens, BSC, and Xavier Grobet, ASC, AMC.

### Chayse Irvin, CSC

For cinematographer Chayse Irvin, getting the chance to work with Spike Lee, a filmmaker he's long admired, was a dream come true. Landing the gig entailed getting Lee's attention and then taking on sort of a trial baptism under fire. The former was accomplished when Irvin lensed a couple of projects for filmmaker Kahlil Joseph—the “Lemonade” video for Beyoncé, and another long-form music clip for artist Sampha titled “Process.” Lee was drawn to both projects and reached out to Irvin when the DP was in Stockholm. He requested that Ir-

vin meet him in NYC the next day.

Irvin made his way to the Big Apple post haste, hooking up with Lee at Yankee Stadium. Irvin had been presented a script earlier in the day which was for a project called *Pass Over*. “They gave me the wrong script, then I met Spike and we talked about *BlackKlansman*,” recalled Irvin. “He then invited me to breakfast where he handed me the real script for that film.”

As it turns out, though, Irvin first shot *Pass Over* for Lee—a 10-camera, live stage presentation with a live audience. “It wasn't anything like a narrative film but it was a shoot injected with a lot of stress,” assessed Irvin. “It was a way to see how he and I handled stress together. It was a warm-up so we could feel each other out, to see if we would work together well. We shot it over a weekend and the following Monday went straight into pre-pro (on *BlackKlansman*).”

*BlackKlansman* dramatizes a true story from the 1970s when the very first African-American police officer and then detective at the Colorado Springs Police Department (portrayed by John David Washington) infiltrates the Ku Klux Klan with the help of a fellow detective (Adam Driver). For Irvin, the biggest challenge was “crossing boundaries”—depicting “horrible instances of racism” but “balancing that darkness with absurdities and humor.”

The film, continued Irvin, “is trying to find a very unique channel. You're delving into uncharted territory but you have to trust the process. It's an engaging film

that comments on social issues. I didn't fully know how good it was until we screened it at Cannes (eliciting the aforementioned six-minute ovation).”

After much deliberation and experimentation, Irvin gravitated to the film medium—a mix of Super 16mm, 35mm, Vision 3 camera negative and even Ektachrome—for *BlackKlansman*. Chosen as the movie's main workhorse camera was the Panavision Millennium XL2 film camera. Irvin also used the Aaton Penelope, a small compact camera well suited for hand-held footage in cars, and the Arricam LT which was “Panavised” for select scenes. There was also a smattering of some digital drone fare.

Irvin noted that Lee embraced shooting on film, with different elements having fallen in place at a fortuitous time, such as Kodak's opening of a new film lab in NYC as well as support from Panavision, Company 3 and others who rallied behind the movie. “Spike hadn't done film for a long time but the choice reinvigorated and inspired both of us.”

Irvin was also directly inspired by Lee. “My biggest takeaway from the experience on *BlackKlansman* is that Spike has an amazing relationship with his crew. He's constantly working with new people along with a group of artists he's been working with for 25 years. He has great respect for every single crew member. He's a papa to everybody. He has created so many careers for crew members. It's inspiring how he approaches his human interactions on the set. He's very compassionate.”

Irvin has enjoyed success on short and long-form fronts. His first feature film was *Medea* (2013) for which he earned Best Cinematography Debut distinction at Camerimage. Irvin also lensed Square-space's “Calling JohnMalkovich.com,” which won last year's primetime spot Emmy Award; it was directed by Miles Jay of Smuggler for agency JohnXHannes, New York.

### Jeff Cronenweth, ASC

For two straight years, Jeff Cronenweth, ASC, earned ASC Award and Best Cinematography Oscar nominations on the strength of David Fincher-directed films; in 2011, it was for *The Social Network*, followed by *The Girl With the Dragon Tattoo* in 2012. For Cronenweth, it's all about story—and that's what drew him to director Sam Taylor-Johnson's *A Million Little Pieces*, which recently debuted at the Toronto International Film Festival.

*A Million Little Pieces* is based on the initially acclaimed book of the same title by James Frey. However the bloom come off the rose when it was revealed that parts of the memoir about drug addiction and rehabilitation were partially fabricated or embellished. Oprah Winfrey wholeheartedly recommended the book but then rescinded that glowing endorsement, chastising Frey on TV for misrepresenting the facts. Thus the once hot Hollywood property turned stone cold—only to be resurrected by Taylor-Johnson who saw the virtue of the story and its message of redemption.

Continued on page 14



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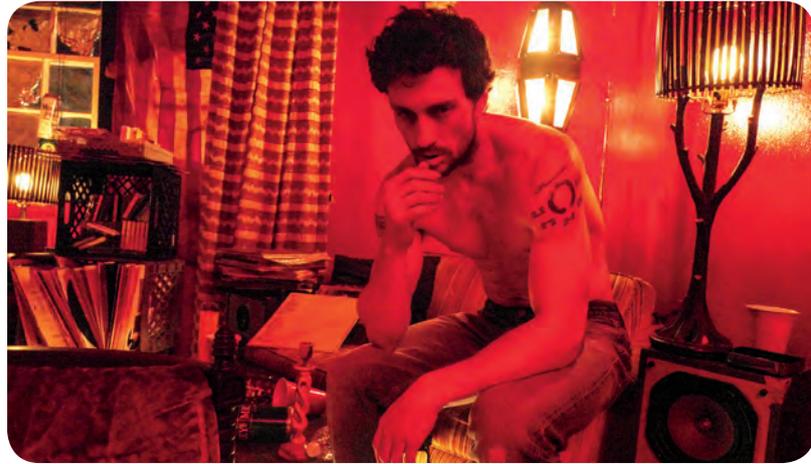


## A Million Little Pieces, Colette, The Wedding Guest,

Continued from page 12

Cronenweth recalled, “My involvement in *A Million Little Pieces* is a bit serendipitous as I was a fan of the book when it was

ports the weight of this personal story. I chose to approach this film visually with the attitude that imperfect people in an imperfect world coming to terms with the



*A Million Little Pieces*

originally published. In 2005 I was approached by Mark Romanek to shoot his version of the story. Soon after that, Oprah and James Frey had the epic falling out and the film project was shelved. So some 13 years later when Sam approached me, I was excited as I had always felt it was a beautiful story with great messages that would one day become a good film, factual or not. As you know Sam directed *Fifty Shades of Grey* and her producer Mike De Luca (*The Social Network*) had asked me to consider shooting the film. But it was a near miss because before our first meeting Fincher’s *Gone Girl* went into pre-production and I never got to meet Sam.”

However, they met last year when Fincher lensed a Givency ad campaign which entailed his collaborating with Taylor-Johnson and her husband, actor Aaron Taylor-Johnson. That positive experience dovetailed into their again coming together on *A Million Little Pieces*, for which Sam and Aaron Taylor-Johnson wrote the screenplay. Aaron Taylor-Johnson is also in the film’s cast.

No longer a marquee studio property, the film had its share of budgetary constraints. Cronenweth shared, “The obvious challenges were created by a 21-day shoot and the financial restraints that follow. Not to mention making sure that we gave the actors the time they needed to find those intimate and so emotionally exposed performances; this all the while creating a photographic palette that sup-

consequences of their choices needed to be slightly off. I wanted the imagery to coincide with their disruptive journeys. By that I mean I made a few subtle choices like embracing multiple cameras intentionally to limit my ability to make any one shot too precious, forcing compositions infusing a little tension, embracing single sources, all beautifully imperfect. Another challenge was the feeling of a small film; we worked hard at utilizing every resource available giving scale and diversity within our story so you never felt disconnected from the integrity of the performances but still had room to breathe.”

As for choice of camera, Cronenweth explained, “I used three Monstro bodies, the newest camera from Red Cinema, for *A Million Little Pieces* predominately because I love the images, how the camera beautifully resolves color and the support RED has provided. I have shot my last five films with RED Cinema cameras and couldn’t be happier with the images. This movie aesthetically is very intimate and takes place in a majority of low light situations so the ISO and resolution would be very crucial tools to embellish. We framed for 2:40 and recorded at 6.5k knowing it could really become an asset for us down the road in reframing or in this case repurposing images if necessary.”

In addition to lensing commercials like the aforementioned Givency campaign for director Taylor-Johnson (who’s handled in the ad arena by production house

Hey Wonderful), Cronenweth teams with his brother Tim—aka. The Cronenweths—to direct select spots. The Cronenweths are now with Sandwich Films for commercials and branded content, and just wrapped a six-day shoot in Vancouver, B.C., for a pharmaceutical campaign.

### Giles Nuttgens, BSC

Cinematographer Giles Nuttgens also made his mark at this year’s Toronto International Film Fest, lensing two films that made the final cut—director Wash Westmoreland’s *Colette* starring Keira Knightley, and Michael Winterbottom’s *The Wedding Guest* starring Dev Patel.

*Colette* delves into the life of French feminist icon and literary force Sidonie-Gabrielle Colette (portrayed by Knightley), known for such works as “*Claudine à l’école*,” the 1900 coming-of-age novel that turned Colette’s fictional alter ego, Claudine, into a sensation. It was, however, published under the nom de plume of her husband, publisher Henry Gauthier-Villars (played by Dominic West).

Nuttgens recalled that he and Westmoreland “had been talking about potentially working together for some years when he had a picture about a working class vampire with Julie Christie. I had met with them as well to talk about *Still Alice* with Wash and Richard Glatzer (who co-wrote the *Colette* script) so when this film came up I thought it a great opportunity to work with him, alongside a tight script and two great actors. Wash, (production designer) Michael Carlin and I talked over how we wanted to approach the look of the film and looked over references from French artists to classic

films, such as the work of Max Ophuls, up to contemporary movies that covered a similar period around the turn of the century. I was determined to avoid as much as possible the overly lyrical period lighting that we see in many films and try to portray the city of Paris and the inte-

rior of their apartment with filtered light that was predominant from the overcast carbon polluted Parisian skies around the turn of the century. The limiting factor was the desire to keep the rooms dark and the faces subdued but without it looking overall flat...in the end we probably kept the actor’s faces better exposed a little more than originally intended to add a little more contrast to the image for cinema projection which unfortunately, as yet, can’t produce true blacks.”

Nuttgens opted to deploy the ARRI ALEXA with “anamorphic lenses but chose the sharpest ones presently available. I didn’t want to be limited by the dropoff of sharpness towards the edges of the frame—which is typical of many anamorphics when using limited light. We softened lightly the image with diffusion but I didn’t want the image to ever look soft. There needed to be an edge to the film and not to get lost in overly romanticized imagery. We pushed things as far as we could using predominantly candlelight for the first act of the film (before the city became electrified) and this had mixed results...however much we desired to have everything look real, the ALEXA needed a fair bit of help with fill light to soften the effect on the actors’ faces. Alongside that sometimes using so many candles in confined spaces used up a lot of the available oxygen which made working

less efficient as well as risking damaging some of the painted ceilings in beautiful locations in Budapest.

“For all of the sconces on the walls we had fake candles, the wicks of which move to realistically imitate flame flicker,” continued Nuttgens. “However, despite our earnest intent, in the end it needed just as much



*Colette*

lighting as if we had been shooting on film. I would say however that the biggest challenge was to light the spaces without putting lamps on the floor as we wanted the camera to move through the spaces without hindrance. The opening shot of Colette’s arrival in the Salon at the begin-

## Breakthrough Facebook Series Sorry for Your Loss

ning of the film sees 360 degrees of the location and it was impossible to rig into the ceilings as they were either formed of wooden carvings or painted beautifully in the late 19th century.”

*The Wedding Guest* meanwhile was shot almost entirely in India. The story centers on a mysterious British Muslim man (played by Patel) as he makes a sojourn across Pakistan and India.

“Apart from getting the chance to work with Michael (Winterbottom), it was a great chance for me to return to India but this time, as we were shooting a contemporary picture, we could use everything that was around us as a visual character in the film. Michael doesn’t use clapperboards, nor a script supervisor and we would turn over each morning even before the official call time. It is a much more reactive experience than working on most films; he shoots very fast and although it isn’t 100 percent available light, our lighting is kept as close to zero as

possible and the challenge is to try to manipulate, at speed, the lighting in the environment around you. It is an extremely liberating experience and at the end of



*The Wedding Guest*

each day we would have probably twice as much material as a normal film with a full shooting crew.”

Regarding his approach, Nuttgens explained, “There is an observational aspect to the photography on *The Wedding Guest* and the shooting process was aimed

at integrating our characters into the real environment without trying to falsify anything around us. All the people that are

in the background in the film were pretty much just there on the street.”

Nuttgens’ choice of camera for *The Wedding Guest* was again the ALEXA “but this time,” he said, “with spherical lenses that are faster so that we could shoot with very little light. This made it difficult for the 1st AC Anna Benbow as it means we are working with little depth of field but there isn’t a soft frame in the film.”

Nuttgens’ work over the years has received its share of accolades, including a Best Cinematography BAFTA Film Award nomination for director David Mackenzie’s *Hell or High Water* last year.

### Xavier Grobet, ASC, AMC

Xavier Grobet, ASC, AMC again gained exposure at the Toronto Film Festival—this time on the television side for director James Ponsoldt’s Facebook Watch TV series *Sorry for Your Loss*.

Premiering in Toronto’s Primetime  
*Continued on page 38*

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**MICHAEL KOERBEL DIRECTS EMMA ROBERTS FOR FIAT**

Director Michael Koerbel of Venice Beach, Calif.-based production company Rodeo Show steers online FIAT haters off the road in a new campaign from Society Agency starring Emma Roberts.



Drawing from actual tweets and comments to FIAT accounts from the social media peanut gallery, these trolling comments are hilariously brought to life by a walking and talking life-size smartphone. The cranky ringer “troll” personifies the source of FIAT ire—wearing a custom giant phone suit made from scratch—who takes a “live tweets” approach, realizing the snide comments about FIATs and their drivers. Armed with snappy comebacks and quick getaways, Roberts takes the hater head-on, responding to ill-informed FIAT stereotypes with a mixture of confidence and nonchalance throughout the ads. The ads are amplified by Roberts’ loyal online following, boasting nearly 16 millions followers across Instagram and Twitter,

Roberts recently returned for Season 8 of the Ryan Murphy cult favorite *American Horror Story*...

**OJAI FEST’S LIFETIME HONOREES: MCDOWELL, KURAS**

The Ojai Film Festival annually honors an actor and a cinematographer for a lifetime of outstanding works. This year, the Lifetime Achievement Award for Acting goes to Ojai, Calif. local Malcolm McDowell who is recognized for his six-decades of cutting-edge work, which includes his roles as Alex DeLarge in Stanley Kubrick’s *Clockwork Orange*, picaresque Mick Travis in Lindsay Anderson’s trilogy (*If, O Lucky Man!* and *Britannia Hospital*) and movie-mogul Terrence McQuewick in HBO’s *Entourage*.

This year’s recipient for the Lifetime Achievement in Cinematography goes to one of the first women members of the American Society of Cinematographers, Ellen Kuras, ASC, widely regarded as a pioneer for all filmmakers. She easily moves between the studio and independent film worlds with a repertoire that includes narrative, documentary, music films and commercials. Kuras is represented by production house The Corner Shop as a director of spots and branded content.

Known for her stunning work on *Eternal Sunshine of the Spotless Mind* (2004) and *Blow* (2001), Kuras is the unprecedented three-time winner of the Best Dramatic Cinematography at Sundance. She has also won the Eastman Kodak Focus Award, Women in Film Kodak Vision Award and has been nominated for numerous Emmys, an Oscar and the Independent Spirit Award.

**PEOPLE ON THE MOVE...**

Global creative company Moving Brands has appointed David Cameron to serve as creative director in its San Francisco studio. He’s been with the company for more than three years and has been responsible for leading projects for 21st Century Fox, Lexmark, Adobe and Google. Moving Brands, which also maintains offices in NY, London and Zurich, works with businesses including Facebook, Netflix, Virgin and Sony. Formerly based at Goldsmiths, University of London where he specialized in designing interactive devices to better understand our relationships with technology, Cameron now helps businesses to understand the impact and implications of emerging technologies such as AI and AR....Patrick Griffis, VP of technology in the office of the CTO at Dolby Laboratories, will become SMPTE president on January 1, 2019. Griffis, currently serves as SMPTE EVP...



David Cameron

and implications of emerging technologies such as AI and AR....Patrick Griffis, VP of technology in the office of the CTO at Dolby Laboratories, will become SMPTE president on January 1, 2019. Griffis, currently serves as SMPTE EVP...

**Welcome** to the Special Fall 2018 Edition of SHOOT’s Directors Series. Our mix of profiles includes several filmmakers whose work has entered this awards season’s Oscar conversation, including Paul Greengrass for *22 July*, Yorgos Lanthimos for *The Favourite*, and Tamara Jenkins for *Private Life*. Lanthimos recently secured spot and branded content representation, joining the roster of Superprime.



Also attaining a high profile for their feature exploits are directors Sam Taylor-Johnson and Jake Scott whose work debuted at last month’s Toronto International Film Festival. Taylor-Johnson brought *A Million Little Pieces* to Toronto while Scott had his *American Woman* make the cut—with the performance of Sienna Miller generating some Academy Awards consideration buzz along the way. Scott too has a commercialmaking connection as part of the directorial lineup at RSA Films. Taylor-Johnson is with Hey Wonderful.

Meanwhile a noted ad biz artisan—Lance Acord of Park Pictures who is a four-time DGA Award nominee for best spot director of the year—is looking to make his feature directorial debut with the big-screen adaptation of Sally Jenkins’ book “The Real All Americans,” being produced by Park Picture Features.

Another profiled director, John Hillcoat, first established himself as a feature filmmaker (*The Road, The Proposition*) before successfully diversifying into commercials back in 2010 with Levi’s “Go Forth.” Last year, he meshed the filmmaking and ad disciplines, helming *Corazón*, a 48-minute film for Montefiore hospital via NY agency JohnXHannes. *Corazón* won the Cannes Lions Health & Wellness Grand Prix as well as an Entertainment Gold Lion. Produced by Hillcoat’s spot/branded content roost Serial Pictures, *Corazón* depicts the real-life story of Elena Ramirez, a young Dominican woman who has a bad heart and has been given months to live. She meets a U.S.-based cardiologist, Dr. Mario Garcia, who is volunteering in his native hometown of Santo Domingo. Dr. Garcia gives her a fighting chance to live via mechanical heart surgery that he and his colleagues can only perform at Montefiore in the Bronx. Ramirez sets out on a journey from Santo Domingo to NYC. This is a story of chance, hope, courage, friendship, love and generosity.

And rounding out our profile lineup is Malik Vitthal of The Corner Shop who directed Procter & Gamble’s “The Talk” for BBDO NY. “The Talk” earned a Cannes Lions Film Grand Prix, an AICP Show honor for direction, and last month the coveted primetime commercial Emmy Award. BBDO gravitated to Vitthal for “The Talk” based largely on the emotionally moving and authentic storytelling in his dramatic feature, *Imperial Dreams*.

Our ensemble of up-and-coming directors consists of: a feature filmmaker who recently wrapped her first commercial, an empowering piece for Nike; an artisan who’s meshing art and science to great effect, reflected in her work garnering a recent Grand Prix in VR at the Venice Film Festival; a talent who first established himself as a visual effects supervisor before showcasing his directing wherewithal with a whimsical music and dance short that’s scored on the fest circuit; and a still photographer who diversified into directing music videos and recently turned out her first spot, which poignantly tells the plight of a woman coping with mental illness.

Our Up-and-Coming Directors feature story and several of the individual director profiles have been edited for this print issue. All these stories can be seen in their entirety in our 10/29 Special Directors Series SHOOT>e.dition and on SHOOTonline. So read and enjoy. And as always, we welcome your feedback.



—Robert Goldrich  
Editor  
rgoldrich@shootonline.com

Director Profiles	Feature
Lance Acord.....	Up-and-Coming Directors
Paul Greengrass.....	Presenting The Fall Collection.....
John Hillcoat.....	27
Tamara Jenkins.....	
Sam Taylor-Johnson.....	
Yorgos Lanthimos.....	
Jake Scott.....	
Malik Vitthal.....	

## Lance Acord

From "Dream Crazy" to the Carlisle Indian School

By Robert Goldrich

Continuing to break new ground with his spotmaking via Park Pictures—a prime example being the recent high-profile Nike ad featuring Colin Kaepernick—Lance Acord is also prepping to break through with his feature directorial debut.

On the former score, Acord teamed with Park Pictures' colleagues—directors Emmanuel "Chivo" Lubezki and Christian Weber—on "Dream Crazy," narrated by Kaepernick. The two-minute spot fea-

fail to understand is that calling a dream crazy is not an insult. It's a compliment." He later declares, "Believe in something, even if it means sacrificing everything."

Acord shared backstory on the spot, including what necessitated the involvement of three directors. "The whole idea came from the guys at Wieden. It took a lot of time to get a greenlight. A lot of consideration went into selling that script and reaching the decision to move forward with the concept in general. This amounted to a short turnaround time in terms of prepping the job and being ready to shoot. So we had to go into tag team mode. We had to hit the ground running with three different directors, producers and production teams to meet the deadline. I enjoyed the process of brainstorming with Chivo and Christian. We divided and conquered the project."

Acord also enjoyed gaining insights into Kaepernick. "He's a very shy, thoughtful, articulate human being. He feels an obligation to do something more than just be a famous athlete—and with that comes a degree of responsibility. I came to a more thorough and meaningful understanding of what he's trying to do."

The spot additionally reflects a continuation of what Acord has tried to do over the past some 20 years with Nike and Wieden+Kennedy. "I've done a lot of work with Alberto and Ryan (creative directors Ponte and O'Rourke) over the years," said Acord. "We're trying to strike a responsive chord, make an emotional human connection with an audience."

That Wieden heritage with Nike includes varied noteworthy collaborations with Acord, including the simple yet stirring "Jogger" spot, which helped earn the director a DGA Award nomination in 2012 (one of his four career Guild nods). Also nominated for an Emmy, "Jogger" was part of Nike's "Find Your Greatness" campaign for the Summer Olympics in London. The campaign eloquently captured the greatness in everyday people looking to improve themselves, an inspired creative departure from the Olympics norm of focusing on marquee star athletes. In "Jogger," the simplicity of a heavysset youngster jogging in silence down a road speaks volumes.

However, Acord-helmed work that's emotionally moving isn't confined to Nike. His recent endeavors include, for example, Toyota's "R+S," a 100-second commercial which tells a family's multigenerational story using a much loved tree as the centerpiece.

The narrative starts with the grandparents as a young couple and the tree bares their initials, "R+S." The story continues decades later after the tree has fallen. During the holiday season the grandparents visit their daughter's home to find a framed picture of themselves as a young couple in front of their special tree. They see the inscription of their initials "R+S" on the table underneath and quickly realize it's their beloved tree.

The spot features a real family of actors including grandparents, their daughter and her husband and children. Acord



filmed the ad in central California and cast a family from the same area. "The story comes to life because it represents real families," said Acord.

This tug-at-the-heartstrings dynamic is akin to such other Acord directorial efforts as the primetime Emmy Award-winning "Misunderstood" for Apple. "Misunderstood" underscores that things aren't always what they appear to be.

The spot introduces us to a seemingly distracted teenager who is preoccupied with his hand-held device. He keeps at arm's length from his family as they are celebrating being together and sharing a snowy Xmas. We later see, though, that the teen has been using his iPhone to chronicle the family during the holidays, making a personal film that captures the love and warmth they share.

### Coming attraction

Acord began his career as a DP shooting music videos and commercials with close friend and collaborator Spike Jonze. Acord went on to lens seminal music videos for directors Michel Gondry and Mark Romanek, among others.

Acord's feature cinematography exploits spanned the likes of Sofia Coppola's *Lost in Translation*, and Jonze's *Being*  
*Continued on page 37*



Nike's "Dream Crazy"

tures star and not so prominent athletes striving to excel. It also touches on the controversy of NFL players kneeling during the national anthem to protest racial inequality and instances of police brutality. Kaepernick was the first player to protest in this manner during NFL games, leading to his, some contend, being banished from playing professional football.

Kaepernick first appears on camera midway through the spot. As his face is revealed, a reflection of an American flag is visible on a building facade behind him. At the start of the ad, Kaepernick says, "If people say your dreams are crazy, if they laugh at what you think you can do, good. Stay that way because what nonbelievers

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# Paul Greengrass

*Sparking hope with 22 July; mobilizing a generation via Netflix*

By Robert Goldrich

For Paul Greengrass—a Best Director Oscar nominee for *United 93* in 2007—the chance to have his *22 July* find an audience in theaters and on the Netflix platform right out of the gate represents a best-of-both-worlds scenario. But it's the state of our world—reflected in his latest film—that makes Netflix particularly appealing to him due to the young demographic it attracts.

Noting that young viewers might be more likely to give *22 July* a look-see on Netflix—with the theater option also available—Greengrass explained. “What this



22 July

film deals with are issues that the young generation will have to take seriously. They will be on the frontline of this fight for the future of our society. Young people are our future and so this film gaining exposure among them figured heavily into my decision to team with Netflix.”

Based on the book “One of Us: The Story of an Attack in Norway—and its Aftermath” by Asne Seierstad, *22 July* tells the true story of Norway’s deadliest terrorist attack and the events that followed. On July 22, 2011, 77 people were killed when a far-right extremist, Anders Behring Breivik (played by Anders Danielsen Lie), detonated a car bomb in Oslo before traveling to the island of Utoya to carry out a mass shooting less than a couple of hours later at a leadership camp for teens.

*22 July* focuses in particular on one survivor’s arduous physical and emotional journey to recovery—and in doing so portrays the country’s path to healing and reconciliation. That protagonist survivor, Viljar Hanssen, is portrayed by Jonas Strand Gravli.

“The way our society was going is what drew me to this story to begin with,” explained Greengrass. “I started this before Brexit, before Trump. You could already see what was happening in Eastern Eu-

rope with the rise of the far right. In the last 12 months, the crisis has become much more dramatic. The far right rhetoric that motivated Breivik needs to be combated. His testimony in court was incredibly chilling. Our parents and grandparents understood that the democratic way of life had to be fought for—battling fascism, later on the battle of ideas in the Cold War. Democracy and its values are under attack in many different ways—and they’re being incubated within far right rhetoric and violence.”

Asked if telling a story in which Breivik espouses his beliefs somehow legitimizes him, Greengrass observed, “The danger is not in legitimizing him. The danger is in not opening your eyes to him and what’s happening around us, the struggle for democracy. And the story of Norway’s struggle for her democracy in the aftermath of the terrorist attack is what’s inspiring.”

It’s a story that had to be told, continued Greengrass, in a measured way, with restraint and dignity so that “it had the capacity to inspire an audience with the best side of humanity in response to adversity, rather than merely acquaint them with the worst that mankind can do.”

## Narrative collaborators

Various collaborators helped Greengrass immeasurably in properly telling that story, including author Seierstad and editor William Goldenberg, ACE. Greengrass credited Seierstad with writing the most comprehensive account of the July 22 attacks and developing close, caring and trusting relationships with the affected families.

The director, who also wrote the adapted screenplay, described working with Seierstad as “a privilege,” noting that she provided invaluable guidance throughout the making of the film.

Also integral to the narrative was Goldenberg, a five-time Best Editing Oscar nominee who won in 2013 for *Argo*. His other four nods were for *The Insider* (with Paul Rubell and David Rosenbloom), *Seabiscuit*, *Zero Dark Thirty* (with Dylan Tichenor) and *The Imitation Game*. *22 July* marked Greengrass’ first collaboration with Goldenberg.

The director said of the famed editor, “I always wanted to work with him. He helped me find the film and sharpened it. Billy Goldenberg is one of the greatest editors in the world, and thanks to his skill and judgement I think we were able to synthesize the material in a way that was respectful, truthful and compassionate. Setting aside the seriousness of the subject matter, we wanted to make a film that didn’t push too hard. We wanted a quieter, sparser film. He was able to masterfully deliver that.”

Similarly another first-time collaborator, cinematographer Pal Ulvik Rokseth, helped Greengrass deliver what he described as “a spare beauty....He operates as well and his work gave the film this sort of haunted simplicity. He has a great eye and brought an incredible intimacy to scenes, including the one in which the attorney (Geir Lippestad portrayed by Jon Oigarden) defending Breivik goes to see his client’s mother—and through her we see the nature of her relationship with her son.”

Rokseth and production designer Liv Ask were part of a Norwegian crew on *22 July*, which also featured an all Norwegian cast.

“I always intended to make the film with a Norwegian cast and crew, and to shoot it in Norway,” said Greengrass. “This film had to have a Norwegian soul, a Norwegian identity. I wanted Norwegian artists and performers to tell Norway’s story to the world.”

Greengrass worked with Norwegian casting director Ellen Michelsen, stressing to her the profound importance of connecting solely with Norwegian performers—and specifically actors who live and work in Norway.

Michelsen introduced Greengrass to a wide range of talented actors who fit the bill. Many of them were theatre actors “The process was incredibly straightforward. We soon found the people we needed, and I came away with huge respect for Norway’s acting and film community,” assessed Greengrass.

The sense of authenticity in Greengrass’ narrative filmmaking can in part be attributed to his firmly planted documentary roots. He spent the first decade of his career covering global conflict for



the U.K.’s ITV current affairs program *World in Action*, and writing and directing assorted documentaries.

Greengrass then had a long and distinguished run in British television, penning and directing TV films centered on social and political issues. And he successfully diversified into features with a filmography that ranges from *Bloody Sunday* to *Green Zone*, *The Bourne Supremacy*, *The Bourne Ultimatum*, *United 93* and *Captain Phillips*.

The latter garnered Greengrass a DGA Award nomination in 2014. And *United 93* not only earned him the aforementioned Best Director Oscar nod but also BAFTA’s David Lean Award for Direction and Best Director Awards from the London Film Critics’ Circle, the Los Angeles Film Critics Association and the National Society of Film Critics.

Greengrass said among his prime takeaways from his experience on *22 July* was “the liberation and renewal” he felt “working with new people.” Greengrass said he was impressed with the quality and depth of the technical and creative talent he experienced in Norway.

The major takeaway from the story, added Greengrass, is that “the film shows us where we are right now. It’s a very worrisome, troubling place but what I come away with ultimately is what Lippestad, the lawyer for Breivik—who felt obliged to defend him even though he opposed him morally—told him during their final meeting after the trial was over. When Breivik said that others will follow him, Lippestad responded that the next generations will be up to the challenge. He said, ‘My children will beat you and then their children will beat you.’”

In the end, the struggle against hate, intolerance and violence, affirmed Greengrass, is centered on the dignity, decency and commitment of people to help each other. “That’s what the fight needs to be—one of optimism, hope, family, friends and love.”

## John Hillcoat

*Meshing disciplines in a heartfelt manner*

**By Robert Goldrich**

Feature director (*The Road*, *The Proposition*) John Hillcoat successfully extended his reach to commercials back in 2010, making an auspicious ad debut with Levi's "To Work" for Wieden+Kennedy, Portland, Ore. Fast forward to today and Hillcoat has gone far beyond just crossing over from one filmmaking discipline to another. He has stirringly meshed the feature and branding sectors with *Corazón*, a 48-minute film about organ donation for

Garcia (portrayed by Demian Bichir, an Oscar nominee for *A Better Life*), who is volunteering in his native hometown of Santo Domingo. Dr. Garcia gives her a fighting chance to live via a mechanical heart surgery that he and his colleagues can only perform at Montefiore in the Bronx. Ramirez sets out on a journey from Santo Domingo to New York City, facing challenges along the way, but always motivated by her conviction to live. This is a story of chance, hope, courage, friendship, love and generosity.

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

The film exhibits a continuing thread which runs through Hillcoat's work—an affinity for the delving into the human condition and sparking empathy—often for characters with whom an audience doesn't typically identify with, or chooses to ignore. In the case of *Corazón*, that protagonist is a sex worker from a Third World country. But once we are put in her shoes, a caring for her and her plight emerges—and it's shared by the medical professionals at Montefiore who strive to save her.

Hillcoat also sees the story as helping to break down barriers in terms of how im-

migrants are perceived—by introducing us to patient Ramirez and Dr. Garcia who's originally from Argentina but grew up in the Dominican Republic and goes back there regularly to help those in need.

It's a rich narrative vein that Hillcoat has tapped into through his filmmaking endeavors—a case in point being Expedia's "Train" spot. "That's a piece which showed how travel and interacting with other cultures can be an incredible way to develop your understanding of the world and you as a person," observed Hillcoat. "It's interesting because they put that spot out on the day of Trump's inauguration. I've been lucky to come across a number of spots that carry poignancy."

Hillcoat has also received backlash from some of that work, most famously his 2014 Super Bowl ad for Coca-Cola, "It's Beautiful" out of Wieden+Kennedy. The :60 shows adults and children from all walks of life and from all over the country singing "America the Beautiful" in multiple languages. The beautifully done spot focuses on what unites us all, which seems a perfect fit for the Super Bowl. In this era of fragmented media, the Super bowl represents a rare, shared experience capturing most of the country's eyeballs, bringing us together not only for the game and celebrations but also for the commercials. However, "It's Beautiful" generated controversy in some circles, with objections over hearing "America the Beautiful" sung in languages other than English. Others took issue with the inclusion of two gay dads. A blog post



from former Republican Congressman Allen West read, "If we cannot be proud enough as a country to sing 'America the Beautiful' in English in a commercial during the Super Bowl, by a company as American as they come—doggone we are on the road to perdition."

Hillcoat at the time said it was "sad to see how deeply rooted these reactionary views are. Various immigrant communities literally have built and created this country. These negative reactions come out of ignorance about this country's history."

There was much pushback to the negative reactions. Social media contained much outrage in response to the outrage against the ad. Still, outrage is the antithesis of what "It's Beautiful" hoped to stir and depict.

### Short and long-form fare

Hillcoat continues to spread his wings in both short and long-form. Last year he helmed the "Crocodile" episode of *Black Mirror* (Netflix). And Hillcoat has a music video lineage. He has, for example, a long-time, collaborative with close friend Nick Cave. Originally teenage friends, the two have worked on more than a dozen projects together—Hillcoat directing some of Cave's music videos and Cave writing,

*Continued on page 25*



**Corazon**

Montefiore hospital out of agency JohnX-Hannes, New York.

*Corazón* has received assorted accolades this awards season, including the Cannes Lions Health & Wellness Grand Prix as well as an Entertainment Gold Lion. Produced by Hillcoat's spot/branded content roost Serial Pictures, *Corazón* depicts the real-life story of Elena Ramirez (portrayed by Ana de Armas whose credits include *Blade Runner 2049* and *Hands of Stone*), a young Dominican woman living in Santo Domingo who is selling her body to provide for her family—only Ramirez's body is failing her. She has a bad heart. After fainting, Elena meets a U.S.-based cardiologist, Dr. Mario



**CHARLIEUNIFORMTANGO**

direct produce shoot edit mix score design animate finish

# Tamara Jenkins

## Giving birth to *Private Life*

By Robert Goldrich

There's a symmetry to the protracted journey that finally gave birth to writer/director Tamara Jenkins' *Private Life*, a story centered on a middle-aged couple (portrayed by Paul Giamatti and Kathryn Hahn) long trying to become parents through assisted reproductive technology and/or adoption, coping with emotional hardship and assorted stumbling blocks along the way.

The parallel prolonged sojourns in the story and getting the story finally made into a film carries for Jenkins—a Best Original Screenplay Oscar nominee



*Private Life*

for *The Savages* in 2008—lessons on collaboration, perseverance, and being able to turn on a dime in response to setbacks.

Some of the detours were of Jenkins' own choosing—coming up with the idea for the story in 2008 but shelving it to become a parent the next year. And there was the pursuit of a TV gig she once aspired to only to realize that it wasn't what she originally thought it to be. She also had focused her energies for awhile on writing varied projects successfully with her husband, Jim Taylor. And then there's the length of the writing process itself to yield an original property like *Private Life*. All this resulted in an 11-year stretch between director Jenkins' movies, from *The Savages* to *Private Life*.

At one point, it appeared that all the work through the on and off-again blips would be for naught. *Private Life* had seemingly fallen by the wayside when Amazon, an early champion of the project, flipped from greenlight to not so enticing a prospect when the budget it had allotted wasn't enough to make the film Jenkins envisioned. Not being able to shoot in New York but instead having to locate somewhere like Montreal due to a challenged budget was one of the deal breakers for Jenkins who credited Amazon with releasing her from any obligation so she could try to realize the film on her own terms.

"Then Netflix saved my ass," Jenkins affirmed, as the company embraced the project immediately, drawn to the story and the filmmaker's body of work which includes *The Savages* and *The Slums of Beverly Hills*.

The former received two Academy Award nominations, the other for Laura Linney's performance as one of two siblings dealing with an elderly parent suffering from dementia.

Jenkins sees a common thread between *The Savages* and *Private Life*. "With *The Savages*, brother and sister are put in an elder care scenario. It's a buddy movie—kind of like *Private Life* where the buddies are instead a married couple driving through the world of fertility. This is ultimately a story about marriage and the impact this voyage has on them. Historically, from the bible to Greek tragedy to Edward Albee's 'Who's Afraid of Virginia Woolf,' marriages with no conception have been explored. That story has been told in all these ways but not with the advent of assisted reproductive tech-

nology. I was interested in that."

The birth of this notion came back when Jenkins and her husband "were in the soup of all this, going to doctor's appointments, using estrogen patches, learning how to inject an intermuscular needle, all that stuff."

Jenkins recalled, "During that time, we went to see the comedy *Knocked Up*. The movie reminded us that we had gotten to the point where we didn't even remember that people had sex to get pregnant. I remember thinking what would our version of *Knocked Up* be—probably something like *Knocked Out*."

While at times painfully intimate, the story of *Private Life* is also marked by wit and humor. And beyond being centered on a marriage between two creative artists, the film also introduces us to their young adult god daughter, Sadie, who's asked to donate an egg to the fertility quest. "It all makes for an interesting emotional location from which to examine a marriage and what infertility does to you," related Jenkins.

### Storytelling partners

Such an exploration is made possible by the partners one selects for storytelling. For Jenkins, those collaborators ranged from people brand new to her to those with whom she's had a fruitful track record.

An example of the latter would be Brian A. Kates, who edited *The Savages*. A two-time Emmy winner (earlier this year for Amazon's *The Marvelous Mrs. Maisel*, and back in 2009 for the HBO telefilm *Taking Chance* shared with editor Lee Percy), Kates brings what Jenkins succinctly described as "a shorthand" to their working together.

"We had a great experience on *The Savages* and I was grateful just to get to team with Brian again. It's hard when the project looks like it's a go, then it's not. I had to keep him abreast of the scheduling backstage shenanigans. You don't want a colleague to commit to your project and not take a job, then your film falls apart. He maintained a trust in me that things would work out."

Also key to *Private Life* was cinematographer Christos Voudouris. Jenkins was



Photo by Jop Whitten/courtesy of Netflix

searching for the right cinematographer and had her writer husband Taylor ask his frequent collaborator, director Alexander Payne, for suggestions during the shooting of *Downton Abbey*.

"Alexander gave him a list of DPs which consisted of all these cinematography masters who would be longshots for me to get for my small movie," recollected Jenkins. "But there was one name on that list, Christos, who was intriguing. He had done a Richard Linklater movie in Greece, and he shot *Love Is Strange*, an Ira Sachs movie. I checked out his work and saw exquisite composition. There were a couple of scenes in Ira's film that were counterintuitive compositionally. I got in touch with him, we Skyped, he responded to the script, and we hit it off. He's his own operator which is a very European approach that creates a great intimacy among the director, the DP and the actors.

"It made for a little unit working together with great respect, trust and fun," continued Jenkins. "He creates an expressive composition, makes choices that I would have never made, combining handheld with formal classic compositions. He brought so much to the story."

For Jenkins, the experience on *Private Life* underscored that goodness and positive developments can come out of something seemingly disastrous.

"Netflix saved me when things looked bleak. I also remember that we had an actor to play Sadie who had to drop out of the film. We had less than three weeks to find a replacement. Casting director Jeanne McCarthy went on this mad search. We found someone who wasn't a name person and I fell in love with her. Netflix let us cast her. Kayli Carter turned out to be terrific. She's this new kid on the block working with veterans (Giamatti and Hahn)—it almost mirrored their relationship in the narrative. Out of what you think is disaster, sometimes something wonderful can emerge."

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# Sam Taylor-Johnson

**Putting together A Million Little Pieces**

**By Robert Goldrich**

For filmmaker Sam Taylor-Johnson, it's all about the story. And the story in James Frey's initially acclaimed book, "A Million Little Pieces," captivated her—a profound attraction which remained steadfast despite the controversy that later arose when it was revealed that parts of the memoir about drug addiction, rehabilitation and redemption were fabricated or embellished.

Though the once marquee studio



*A Million Little Pieces*

property was reduced to a tainted project—underscored by Oprah Winfrey rescinding her glowing review of the book and chastising Frey on TV for misrepresenting the facts—Taylor-Johnson still saw both value and humanity in the story itself.

"The way it affected me when I read it never diminished over time—even when its fudging of the truth became known," she affirmed. "It's still a story worth telling—one of addiction, community, hope and redemption. It's a beautiful story full of hope, not just the darkness of addiction."

So when the opportunity came up to put together a film based on "A Million Little Pieces" after its fall from grace, Taylor-Johnson embraced it. She and her husband, Aaron Taylor-Johnson, wrote a script on spec after Frey granted them the film rights. (Warner Bros. returned the

rights to the author after the controversy emerged.) Sam Taylor-Johnson assembled a notable cast including Billy Bob Thornton, Charlie Hunnam, Juliette Lewis, and Aaron Taylor-Johnson as Frey. And she brought in world-class artisans such as: editor Martin Pensa, nominated for an Oscar (shared with director Jean-Marc Vallée) in 2014 on the strength of *Dallas Buyers Club*; Jeff Cronenweth, ASC, a two-time Best Cinematography Oscar nominee—for David Fincher's *The Social Network* in 2011 and *The Girl With the Dragon Tattoo* the following year; and production designer David J. Bomba whose credits include the acclaimed feature *Mudbound*.

On a shoestring budget which entailed a mere some 20 days of shooting, *A Million Little Pieces* came to fruition with Taylor-Johnson at the helm. Her perseverance took the feature to its world



premiere at the recently wrapped Toronto International Film Festival. At press time, she was awaiting the emergence of "a brave distributor" to take on the movie.

Taylor-Johnson described *A Million Little Pieces* as a "passion project," and she's committed to seeing the story get its day in the sun because it's message is so vital. She pushed back against the criticism in some circles that the film should have somehow addressed the Frey controversy. She explained that her focus was to do justice to the story in the book—one which provides a much needed source of

*Continued on page 25*



director

SAM TAYLOR-JOHNSON

# Yorgos Lanthimos

*The allure of women protagonists*

By Robert Goldrich

A Best Original Screenplay Oscar nominee in 2017 for his English-language directorial debut *The Lobster*, Yorgos Lanthimos—whose *Dogtooth* received a Best Foreign Language Film Oscar nod six years earlier—now finds himself once again in the awards season conversation, this time for *The Favourite* (Fox Searchlight).

His first period film, *The Favourite* drew in Lanthimos not so much for the opportunity to travel back to the early 18th century but rather to tell a story with three strong female leads—Olivia Colman as Britain's Queen Anne, Rachel Weisz as her life-long intimate friend and political advisor Lady Sarah, and Emma Stone as Abigail, Sarah's impoverished cousin turned social-climbing chambermaid.

*The Favourite* premiered in August at the Venice Film Festival where it won the Grand Jury Prize and earned Colman Best Actress distinction. A dark yet comic story, *The Favourite* pits Lady Sarah against Abigail for the favor of Queen Anne, who has her own issues. This story of three strong women jockeying for power—in the throes of a dysfunctional love triangle—somehow feels contemporary, shedding light on human nature, foibles and desires.

Lanthimos recalled that after he made *Dogtooth*, he was sent *The Favourite* by its original producers. “We then developed it together for many years with the original writer, Deborah Davis, to rework the structure. We later brought on Tony McNamara, with whom we managed to instill a very different tonality to the script. By the end of the process, the film was completely rewritten but it was always the story of the three main female protagonists. That’s what drew me to the project: their relationships and behavior, and how due to the position of power they had at the time, they affected the fate of a whole



Photo by Emma Stone

country and the course of a war.”

Relative to creative challenges that *The Favourite* posed to him as a filmmaker, Lanthimos shared, “*The Favourite* was a period film, and that in itself is quite difficult to achieve when you want to design the look of it in a singular way but on a limited budget. We employed my favorite usual approach in filming by using natural light or practical lights (candles in this case) with only a few exceptions in night exteriors. We pared down costumes from many ornamental details and used contemporary materials to make them, and locations were emptied to give them a starker look. The whole approach helped to give the film a more contemporary texture.”

That texture was attained in partnership with a mix of artisans, including a long-time collaborator and several with whom Lanthimos worked with for the very first time.

On the former score, Lanthimos continued his fruitful relationship with Yorgos Mavropsaridis who has edited all of the director’s films. “We have developed a common taste for things without growing too tired to experiment with new ideas,” related Lanthimos. “He has quite a good understanding of the things that I like and the ones I don’t, so I’m able to go away from the editing room for a while to gain some distance from the film and the process while he puts things together.”

Among Lanthimos’ first-time collaborators on *The Favourite* were cinematographer Robbie Ryan and production designer Fiona Crombie. The director said of Ryan, “Robbie is a very versatile cinematographer and his taste in certain things is similar to mine. He doesn’t like polished images and has a great sense

*Continued on page 26*



*The Favourite*

## Hot Locations

### L.A. Location Lensing Rises For 3rd Straight Quarter

On-location filming in Greater Los Angeles rose 3 percent in the third quarter of 2018. In all, 9,734 Shoot Days (SD)\* were logged during the period, including all filming categories tracked by a report from the nonprofit FilmL.A. On-location Feature production is up for a third consecutive quarter.

“We are grateful for the continued positive impact of the California Film Tax Credit program as it continues to boost employment and production in Greater Los Angeles,” said FilmL.A. president Paul Audley. “Increases in feature film, commercials, TV pilot and TV drama production are very good news for the region’s economy.”



Paul Audley

Incentivized projects brought to L.A. by the California Film & Television Tax Credit Program contributed 15.1 percent or 197 of the 1,301 SD in the Feature category. Incentivized features filming in Los Angeles in the third quarter included *Once Upon a Time in Hollywood*, *Against All Enemies* and *Birdbox*.

The TV category overall saw an increase of 1.8 percent to 4,095 SD in the third quarter. Much of the jump in the TV category was attributed to the TV dramas category which leapt 21.6 percent for the quarter. Incentivized TV dramas accounted for 19 percent or 284 of the 1,497 SDs during the period. Qualifying TV dramas that filmed during the third quarter included *American Princess* and Netflix’s newly acquired *Lucifer*.

Increases were also seen in TV pilots (up 30 percent to 78 SD), TV reality (up 5.5 percent to 1,127 SD) and the “Other” category, that consists largely of still photo shoots, student projects and music videos (up 0.4 percent to 2,938 SD)

Decreases were seen in TV comedies (down 3 percent to 518 SD). Incentivized TV comedy projects accounted for 18.1 percent or 94 of the 518 SDs for the quarter. A qualifying TV comedy that filmed during the third quarter was *Good Girls*. A decline was also seen in web-based TV (down 32.1 percent to 379 SD), a category comprised primarily of short-form content.

On-location commercial production continued to rise in 2018, increasing 4.9 percent in the third quarter (to 1,400 SD), and finishing 9.2 percent above the category’s five-year average.

### Roswell Starts Shooting In New Mexico

The new Warner Bros./NM Talent Inc. TV series *Roswell* has begun principal photography on its first season in the New Mexico communities of Las Vegas and Santa Fe. Production started in August and will run through January 2019.

“We welcome back Warner Bros., an extensive collaborator in the New Mexico film industry, with this creative story based on historic events in Roswell, NM,” said Nick Maniatis, director of the New Mexico Film Office. “Our state’s unique history, crew, support services, and a very successful tax credit have drawn the producers back to our thriving industry.”



Nick Maniatis

The production will employ approximately 90 New Mexico crew members and 2,600 New Mexico background talent. *Roswell* 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 EP along with Julie Plec (*The Vampire Diaries*), Justin Falvey (*The Americans*), Darryl Frank (*The Americans*), Lawrence Bender (*Pulp Fiction*) and Kevin Kelly Brown (*Roswell*).

After returning to her hometown of Roswell, the daughter of undocumented immigrants discovers a shocking truth about her teenage crush who is now a policeman: he’s an alien who has kept his unearthly abilities hidden. She protects his secret as the two reconnect, but when a violent attack and long-standing government cover-up point to a greater alien presence on Earth, the politics of fear and hatred threaten to expose him and destroy their romance. The series stars Jeanine Mason.

# Jake Scott

## *A lesson in trust*

By Robert Goldrich

For director Jake Scott, coming this year for the first time to the Toronto International Film Festival was especially meaningful. He brought with him the drama *American Woman* starring Sienna Miller who portrays Deb, a 32-year-old mom in the throes of a parent's worst nightmare, the disappearance of a child.

Set in a blue-collar Pennsylvania town, Scott's film delves into the horror and impact of a teen daughter going missing. Deb

is left to raise her infant grandson alone in a story that spans some 11 years—from the time her daughter vanishes to a stretch of varied trials and tribulations centered on Deb's relationships as well as her quest for closure, with her ultimately discovering the truth about what happened.

For Scott, gaining exposure for *American Woman* at the Toronto fest—long known for generating Oscar buzz—was important not for any personal gain but rather the chance to spotlight Miller's performance. "I've always thought she had proven herself as a major actress but I think it will become evident to many more people when they see her in this film. It's the role we've been waiting for her to get. I think it's very deserving of a nomination of some kind."

Scott was drawn to *American Woman* when he read the first draft of the script

by Brad Ingelsby back in 2015. Scott remembered Ingelsby's insightful, character-driven work on *Out of the Furnace* (which he wrote with that film's director, Scott Cooper). Jake Scott had been at the successful pitch meeting when *Out of the Furnace* was presented to his family's production company, Scott Free.

"The quality of the writing for *American Woman* caught me—it was about a woman's struggles and resilience," related Scott. "The character was very compelling. I was drawn to the drama, the character, the stories involved. *Alice Doesn't Live Here Anymore* and *A Woman Under the Influence* were in the back of my mind when I read Brad's work. It was a great character study that I really wanted to get my teeth into."

Still, the film had its challenges, a prime one being "to tell the story of a



woman with a perspective detached from the male gaze," said Scott who defined his responsibility as "being true to the characters and to honor them, to be as truthful as you can possibly be about this woman's mistakes and struggles. With Sienna, Christina Hendricks (as Deb's sister) and Amy Madigan (Deb's mother), we had great actresses to make sure things didn't go the wrong way."

### Key collaborators

Scott also made sure he had the professional colleagues to steer the ship in the

*Continued on page 26*



*American Woman*



## Malik Vitthal

“The Talk” of the town

By Robert Goldrich

“It was a gift,” affirmed Malik Vitthal. “Back when I was a P.A., BBDO was the dream company I wanted to work for. And Procter & Gamble was a dream client with work like the ‘Thank You, Mom’ campaign, sharing these different mothers’ stories. It was the kind of work I aspired to as a director.”

The “gift” that ultimately brought director Vitthal, who’s with production house The Corner Shop, together with



Procter & Gamble's "The Talk"

P&G and BBDO New York last year was “The Talk.” And this past awards season it earned assorted accolades, including a Cannes Lions Film Grand Prix, an AICP Show honor for direction, and last month the coveted primetime commercial Emmy.

Part of P&G’s ongoing My Black is Beautiful initiative, the piece features different African-American parents having “The Talk” with their kids about racial bias and how it can make life more difficult—and at times dangerous. In one of this piece’s most poignant moments, a girl behind the wheel of a car insists she’s a good driver and her mom doesn’t need to tell her what to do if she gets pulled over. The girl has no intention of getting pulled over

because she obeys the speed limit and the rules of the road. Mom doesn’t doubt that but she has to explain to her daughter, “This is not about you getting a ticket. This is about you not coming home.”

Seeking out the right director for the job, BBDO wound up gravitating to Vitthal based largely on the strength of his first dramatic feature, *Imperial Dreams*, which debuted at the Sundance Film Festival in 2014 and added to its following last year when it bowed on Netflix. The movie centers on a 21-year-old reformed gangster (portrayed by John Boyega) who’s devoted to his family. His future is put to the test when he is released from prison and returns to his old stomping grounds in the L.A. neighborhood of Watts.

Vitthal, who graduated from the University of Southern California’s School of Cinematic Arts, co-wrote (with Ismet Prcic) *Imperial Dreams*, which was developed at the Sundance Institute Screenwriters Lab and the Jerusalem International Film Lab. The movie went on to win such honors as the Audience Award: Best of NEXT at Sundance.

Bryan Barnes, BBDO NY associate creative director/art director on “The Talk,” recalled that he and his copywriter colleague, Nedal Ahmed (who’s since moved over to Droga5), reached out to Vitthal after *Imperial Dreams* launched on Netflix. “We watched it. It was very well done. The casting and acting felt so real as he told this beautiful story,” related Barnes. “One of the biggest concerns we had (for “The Talk”) was we didn’t want it to feel like a

gimmick, an ad. We wanted it to feel like a beautiful story. Malik is good at pulling performances out of talent. He helped attain that realism we needed.”

### Mom’s impact

An ensemble from BBDO—including New York CCO Greg Hahn—accepted the Emmy during the Creative Arts Awards ceremony in L.A., along with Vitthal’s mother. She was there in her son’s stead as he was in New Orleans working on a movie. “To have my mom there to accept on my behalf was priceless to me,” said the director. “My mom changed her life to raise me on her own. She’s why I’m who I am—which is positive and passionate about what I do, looking to connect with audiences through human stories.”

The alluded to film lensing in the Big Easy—Vitthal’s second feature, a Paramount release—is a horror thriller starring Mary J. Blige (a Best Supporting Actress Oscar nominee for *Mudbound*), Nat Wolff and Theo Rossi. Blige plays a police officer chasing a cop killer—a pursuit being tracked by a supernatural entity, making for a movie that’s scary, yet poetic and loving. “The challenge is to emotionally touch viewers, to engage them—all in the context of a horror film,” related Vitthal.

The filmmaker is adept at such engagement through empathy-evoking people stories—in both his short and long-form fare. That’s evident not only in “The Talk” but also such ad exploits as “Us,” an anthem TV spot in the YMCA of the USA’s “For a better us” campaign from Droga5



NY that focuses on nationwide unity and strengthening community bonds through programs and resources available at 2,700 Ys across the country. Vitthal’s “Us” takes viewers on a journey that explores what the idea of “us” means in our country, the ways in which our bonds are fraying and how the Y helps make them whole again through safe spaces, community outreach, mentorship, volunteerism and more.

Vitthal too has benefited from nurturing and mentorship, citing Anna Hashmi, EP and co-founder of The Corner Shop, as an example. “She saw my work, believed in me and gave me opportunities, one commercial at a time.” Vitthal described Hashmi as “my other godmother.”

Vitthal sees “The Talk” and “Us” as a chance for viewers “to look at their own perception of what reality is by introducing them to different cultures—to help understand how a person grows up in a culture we don’t know, a different way of living, how they live in that world, what they have to deal with in those worlds. I try to dig deep into the nuances of what they’re coping with and hopefully that helps us understand each other a little bit more. Sometimes it feels like we’re in crisis. In the midst of such chaos, it’s good to realize and remember that we all have a shared humanity.”

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## Hillcoat Shows Heart

Continued from page 19

composing and performing in many of Hillcoat's films. Cave wrote the screenplay for Hillcoat's feature *The Proposition*.

Throughout his music video career, Hillcoat has worked closely with such performers as Bob Dylan, Elvis Costello, Depeche Mode, and Robert Plant. And Hillcoat helmed a Johnny Cash video marking an album of his that never got released. The video was for the song "She Used To Love Me A Lot." On one level, it's a classic simple, mournful, beautiful love song. On another level, it's a song that can be a metaphor for Cash and America, what he was fighting for, his penchant for championing underdogs and those often overlooked in society.

Hillcoat's feature filmmaking career dates back to his first movie, *Ghosts...of the Civil Dead*, which won the La Sapienza University Prize at the Venice Film Festival. Since then he has directed *The Proposition*, then the film adaptation of

Cormac McCarthy's "The Road" starring Viggo Mortenson and Charlize Theron, *Lawless* featuring Tom Hardy, and the cop heist, *Triple 9*, starring Casey Affleck, Kate Winslet, and Chiwetel Ejiofor. Hillcoat's body of work has earned nominations for the Cannes Palm d'Or, the Venice Film Festival Golden Lion, and a BAFTA Film Award.

But transcending the recognition he's received ranging from the Cannes Film Festival to this year's Cannes Lions International Festival of Creativity is what Hillcoat's work has yielded in society, the most important impact coming from *Corazón*. "The last time I checked, the film had initiated 4,000 new organ donors—that's equivalent to saving or improving 30,000 lives in that one person can donate eight vital organs," said Hillcoat. "One donor can save eight lives. My hope is that the film continues to gain exposure. I'm proud of the work and what it's doing."

## Sam Taylor-Johnson

Continued from page 21

inspiration, "a story that takes us from the dark into the light."

She found the experience of making the film to be a positive affirmation of her creative pursuits. It provided a contrast to the box office hit she directed, *Fifty Shades of Grey*, where certain creative elements were out of her control in properly adapting a best selling novel. In cobbling together *A Million Little Pieces* from the ground up starting with the screenplay adaptation of another best seller, Taylor-Johnson had the needed measure of control to help fully bring her creative vision to pass.

### Different disciplines

Informing her journey was not only her experience on *Fifty Shades of Grey* but assorted other exploits spanning short and long-form fare. She directed the Sundance Film Festival-winning short *Love You More* in 2008, written by Patrick Marber and produced by the late Anthony Minghella that earned both BAFTA and Cannes Palme d'Or nominations. Her feature film debut came in 2009 with the critically acclaimed, BAFTA-nominated

*Nowhere Boy*, based on the childhood experiences of John Lennon. 2015 saw the release of *Fifty Shades of Grey*, which made over \$550 million worldwide.

Taylor-Johnson's filmography also includes music videos for the likes of Elton John and REM. She additionally directed the first two episodes and was an executive producer on Netflix's *Gypsy*, a psychological drama starring Naomi Watts.

Via Hey Wonderful, the indie bicoastal production house under the aegis of founder Michael Di Girolamo, Taylor-Johnson directs commercials and branded content. Her ad credits span such clients as H&M, International Women's Day, Edwin Jeans, and the men's luxury fragrance, Givenchy Gentlemen. The recent spot for the latter marked her first collaboration with cinematographer Cronenweth, which led to them reuniting on *A Million Little Pieces*.

"On the commercial, I had an instant synergy with Jeff," said Taylor-Johnson. "When I was writing the script (for *A Million Little Pieces*), I approached him. He became my cinematic partner. I knew we were going to create something that was aesthetically and cinematically beautiful."



Photos from the pages of SHOOT Magazine and SHOOTonline.com

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## Yorgos Lanthimos

Continued from page 22

for camera movement. Having said that, what we were aiming to achieve on this film from the beginning was quite different from most of what we both had done until then, and that was exciting for both of us. He's up for trying anything and he's very unafraid."

As for Crombie, Lanthimos said, "I knew her work from Justin Kurzel's *Snoutown* and she showed me some of her work she had done for theatre in Australia, which was very beautiful and inventive. I loved what she did in *Macbeth* too, so it was only natural to want to work with her."

### Dance video/spotmaking roots

Born in Athens, Greece, Lanthimos began his career directing dance videos in collaboration with Greek choreographers, in addition to TV spots, short films and theater plays. Lanthimos' first feature film was *Kinetta*. He went on to make the

Oscar-nominated feature *Dogtooth* and then *Alps*. Lanthimos' additional work includes 2017's *The Killing of a Sacred Deer*, which won Best Screenplay in Cannes.

Lanthimos made a major international splash—and inroads into the U.S.—with *The Lobster* and is now also looking to break into the American ad market as he recently joined production house Superprime for U.S. spot representation. "On my part, commercials is the arena I learned all of my skills in when I was starting out in Greece many years ago. Making lots of commercials helped me progress with my filmmaking and also financially supported my first Greek films. That's where I met all of my early frequent collaborators. I also think that filming shorter format projects in between feature films keeps me relevant and alert. It allows me to try and experiment with new things, work with people whose work I admire, and create stronger relationships that can take us all further creatively."

## Jake Scott Finds "Fresh Air"

Continued from page 23

right direction, including two-time Best Cinematography Oscar nominee (*Gladiator* in 2001, *The Phantom of the Opera* in 2005) John Mathieson, BSC; and editor Joi McMillon, ACE, the first African-American female to earn a Best Film Editing Oscar nomination (shared with Nat Sanders) for *Moonlight* in 2017. *American Woman* marked Scott's first time collaborating with Mathieson and McMillon.

Scott described Mathieson as "very methodical and analytical, someone who understands scene blocking, We didn't want actors to have to hit marks. We wanted them to run over each other with their lines, interrupt each other. John's planning and experience allowed us to do that. He was very helpful in terms of maintaining a visual style without compromising coverage. He's just a great cameraman with a lovely feel and who shows that a sense of realism doesn't have to be mundane or bland."

Seeing McMillon's work on *Moonlight* was enough for Scott to seek her out. "She comes at things from the right place, with an emotional logic. If I get the chance, I would work with her on every

film I do. She is a gift."

*American Woman* adds to a Scott feature filmography which also includes *Plunkett & Macleane* and *Welcome to the Rileys*. Scott has directed music videos for such artists as Radiohead, R.E.M., Oasis and U2. Scott's recent ad exploits include Kia, Kohler's, Budweiser and the New York Lottery.

Scott is also a partner in the Ridley Scott Creative Group, born out of a recent restructuring of all RSA Films-affiliated companies designed to take advantage of emerging opportunities across all entertainment genres. Jake Scott said the Creative Group is "opening up the windows and doors to let fresh air in."

*American Woman* also was a breath of fresh air for Scott himself. "I can still learn and this movie taught me about trusting my actors more than maybe I had before," he assessed. "With this cast and Sienna's performance, I realized fully that good actors can be like magical beings. If you encourage and support them, they can do amazing things. Directing is about connecting with your actors, letting them know they will be supported when they take risks and extend themselves."

Muse VFX Deploys Fusion Studio On FX Networks' *Legion*  
Blackmagic Design announced that L.A.-based Muse VFX used Fusion 9 Studio, its VFX and motion graphics software, on FX's critically acclaimed drama *Legion*. Based on the Marvel Comics by Chris Claremont and Bill Sienkiewicz, *Legion* is the story of "David Haller" (Dan Stevens), a man who believed himself to be schizophrenic only to discover that he may actually be the most powerful mutant the world has ever seen.



Legion's Delusion Monster

Led by founders and VFX supervisors John Gross and Fred Pienkos, the Muse VFX team used Fusion Studio for the second season of the hit TV series. "A lot of our work on the show's VFX revolved around characters and creatures, everything from monsters to mice," said Pienkos.

One of those creatures was the "Delusion Monster," which began in the season's first episode by hatching from an egg and grew over the season run to reach gigantic proportions.

"The baby 'Delusion Monster' was covered in sticky black goo and it left footprints wherever it went, so I came up with a way to create them in Fusion Studio," said VFX generalist Bryan Ray. "The Ambient Occlusion buffer from the render showed where the creature's feet touched the floor, so I used the Trails tool to make the footprints linger after he took another step. Then I used a couple of custom macros to give the footprints some volume and reflectivity."

By episode six, the "Delusion Monster" had grown in scale to fill entire rooms. To help with its lighting, Muse VFX used Fusion Studio's SDK to create MultiMerge Fuse for performing merges, which is now available for public use through Reactor, a free and open source package manager for Fusion and DaVinci Resolve.

### Faceware Launches Shepherd Mocap Sync Software

Faceware Technologies—an innovator and provider of markerless 3D facial motion capture solutions—announced the upcoming release of its Shepherd motion capture sync software. This brand-new software automates Faceware's ProHD headcam recording, and integrates with industry-leading body motion capture systems, such as Vicon and Optitrack, to sync facial and body mocap recordings on Windows PCs and tablets.

"In most mocap recording sessions, operators are working with one software package for body mocap, and another for facial mocap. This adds a lot of complexity and a lot of work for your operators," said Peter Busch, VP of business development at Faceware Technologies. "Shepherd syncs a studio's face and body mocap pipelines, providing a more unified, succinct and automated motion capture process—something that is a key initiative for our users."

Shepherd gives facial motion capture operators the ability to control recording and playback of multiple Ki Pro® video recording devices. Shepherd instantly simplifies any motion capture shoot by eliminating the need to manually track take numbers, file names, and recording times. Because of Shepherd's novel ability to start and stop facial recording at the body system's direction, the facial motion capture operator is empowered to focus on the most important aspect of any capture shoot: the actor's performance.

Shepherd currently connects to Vicon and Optitrack mocap systems to provide facial motion capture recordings that are in sync with body motion capture recordings. Shepherd also provides valuable tools for producers, like the ability to easily transfer clips from multiple Ki Pro® devices simultaneously, as well as export a detailed list of recorded clips for review, editorial, or to be fed directly into an existing Faceware Batch Pipeline. Shepherd will be available via a Closed Beta with select partners starting this month. A wider Open Beta period will follow in November with a public release scheduled for early 2019.

Faceware's software products identify the movement of an actor's face from video and apply that movement to a CG character. Together with its head-mounted and stationary cameras, Faceware's technology has been used successfully in movies like *The Curious Case of Benjamin Button* and *The Walk*.

## Presenting The Fall Collection



**S**HOOT's fall ensemble of up-and-coming directors includes a feature filmmaker who recently wrapped her first commercial, an empowering piece for Nike.

Also in the mix is an artisan who's meshing art and science to great effect, reflected in her work garnering a recent Grand Prix in VR at the Venice Film Festival.

Another emerging talent first established himself as a VFX supervisor before showcasing his directing acumen with a whimsical music/dance short that's scored on the fest circuit.

And rounding out our lineup is a still photographer who diversified into directing music videos and recently turned out her first spot, which poignantly tells the plight of a woman coping with mental illness.

Here's our fall collection of promising directors to watch:

### Coralie Fargeat

*Revenge* has been sweet for director Coralie Fargeat. A gory thriller, *Revenge* marked her feature directorial debut, praised for flipping the traditional "rape revenge" genre and in turn, empowering the main female character. Debuting at last year's Toronto International Film Festival, and then gaining more high-profile exposure in the Midnight section of the 2018 Sundance Film Fest, *Revenge* was also written by Fargeat, a filmmaker who's no stranger to the fest circuit. Her debut short film *The Telegram* won 13 awards at multiple film festivals, and her sci-fi short *Reality+* earned multiple honors on the festival circuit including garnering a nomination for the Jury Award for Best Narrative Short at the 2016 Tribeca Film Festival.

Upon its fest exposure, *Revenge* sparked inquiries including one from production house RESET, which signed Fargeat for spot and branded content representation earlier this year. Fargeat said she gravitated toward RESET, founded back in 2012 by David Fincher and managing partner Dave Morrison, based in large part on her longstanding admiration for the filmmakers there who have made it their spotmaking home, including Fincher, Yann Demange and Jonathan Glazer.

RESET recently landed Fargeat her first commercial directing gig, Nike's "Rallying Cry" for Wieden+Kennedy, Portland, Ore. The spot celebrates female determination and persistence. Shot in Thailand, "Rallying Cry" highlights women breaking barriers in sports and captures the power behind them. It is a call to action, encouraging women to make the world listen. The tagline of the spot is "The louder we play, the more we change the game."

"Rallying Cry" features such notable athletes as tennis champion Serena Williams, boxer Tayla Harris, and soccer star Samantha Kerr. Fargeat was deemed an ideal fit for this Nike spot given her unique eye and ability to tell a compelling female story, as reflected in *Revenge*.

"It's a commercial which had a soul to it—and that's everything," assessed Fargeat. "The soul of the story sparks the creativity and energy I crave—whether it be in a feature, on TV or a commercial. But particularly appealing about a commercial is the challenge of having limited time to make viewers care about what they're watching yet somehow getting them emotionally involved. That's even more challenging when you have audiences at times overwhelmed by messages everywhere that are targeting them."

Fargeat recalled wanting to be a director since she was 15. "The way for me to follow that goal, as a big cinema fan, was to first work on other people's sets as a trainee. I started working in France, including on an American feature shooting in Paris. It was a great experience, being able to learn from others and discover in each movie a society in and of itself—a bunch of people who love each other, fight, have to work together. Understanding this is also a great way to sharpen what you do. And then I applied it to short films I directed, including the very first (*The Telegram*)."

Fargeat is now penning her next feature, acknowledging that "writing can be a very lonely, isolated time. You need to have that isolated time but it's also important to get into something real, lively and active—and I hope to do that in the commercial world where I can continue to apply my craft, meet great crews and feed off of that energy of creating. That makes for the perfect balance when you write, being able to also experience real moments in shooting."

*Continued on page 28*

## Emerging talent poised to positively impact the marketplace for many seasons to come

By Robert Goldrich

From top left, clockwise: Coralie Fargeat; Eliza McNitt; Chris Wright; and Caitlin Cronenberg

## Fall Season Preview Of Noted Filmmakers To Watch: Coralie

Continued from page 27

### Eliza McNitt

It's been an eventful year for director Eliza McNitt who last month saw her *Spheres* series win the Grand Prix in VR at the Venice Film Festival. At the time, she observed, "It's remarkable to experience the oldest film festival in the world embrace the newest forms of storytelling."

Back in January, *Spheres*—a three-part episodic journey through space and time produced by Darren Aronofsky (an Oscar-nominated director for *Black Swan*) and Ari Handel through Aronofsky's company Protozoa—made history at the Sundance Film Festival when it became the first-ever VR experience to be sold in a seven-figure festival deal.

Shortly after the Sundance coup, McNitt signed with Chromista—the spot production house co-founded by Aronofsky—for ads and branded content.

McNitt's work spans VR and traditional filmmaking, often working alongside scientists to tell stories about the human connection to the cosmos. She is a two-time winner of the Intel International Science & Engineering Fair, with work that has appeared at major film festivals, including Tribeca, SXSW, Sundance, Hot Docs, Cannes Next and AFL. Her other credits include a series for Ford called *Trailblazers of STEAM*, and with Google, for Pixel, to create the short-film, *Dot of Light*, following three astronauts' journey to the stars.

At the age of 17, McNitt won her first Intel Science Fair for her research delving into the vanishing worldwide population of honeybees. In the aftermath, she realized that understanding of the problem—and other science-related matters—was lacking and that filmmaking could help remedy that. "I was inspired to create my first documentary and saw that science could poetically translate into sto-

ries and filmmaking," recalled McNitt. So she went to NYU to study film more extensively. Her education and experience yielded a short film, *Without Fire*, which introduced us to a young Navajo girl who created a solar heater out of soda cans to help her mother who had asthma and was facing a bitter winter storm. McNitt went on to make varied science films ranging from narrative dramas to comedies.

Via Chromista, McNitt sees the opportunity to continue meshing science and filmmaking. And she comes to the company with considerable experience in short-form fare, including a Google narrative comedy short about a one-armed woman creating a bionic hand with a 3D printer; an opening piece for the TED conference centered on an astronaut; and a branded piece for hair-care products company John Frieda, out of agency Vox, profiling a female eSports host for a videogame competition.

McNitt regards Aronofsky as an architect of "artistic language translating science into film. I'd very much like to follow him on that path. I'm looking forward to the chance to tell stories about science and technology, bringing them to life by fusing art and science."

### Chris Wright

An accomplished VFX supervisor, Chris Wright was part of the VES Award-winning team honored in 2012 for Outstanding Visual Effects in a Broadcast Series on the strength of *Fringe* (Fox). His effects credits span such primetime shows as *Person of Interest*, *The Affair*, *Californication*, *Madoff*, *The Punisher*, *Luke Cage* and *Mad Men*.

While a career in VFX wasn't his original intent, circumstance brought him into that arena. Wright moved to L.A. after completing film school in Oklahoma. He came West to pursue a directing career and fell into becoming a VFX studio PA. "I knew nothing about effects but I learned and was at a company that promoted from within. I got the chance to work with creatives, executives, writers and directors, to be part of the storytelling process."

He progressed within

that process but still harbored directing aspirations—which he felt more equipped to act on given his experience collaborating with and observing different directors while on the VFX side. Wright spent five years on *Person of Interest* and during an offseason asked then showrunner Greg Plageman how he could put himself in a position to direct an episode of the series. "His answer was simple—you have to direct something," recalled Wright.

So Wright did just that, planning at first to take on a "shake-the-rust-off project" while he was developing other more ambitious vehicles to showcase his directing talent. However the rust-removing short titled *The Way It Begins*, which at first was supposed to be a lot smaller than it became, wound up being Wright's directorial calling card, selected for the 22nd annual Dances With Films Festival, the 15th annual HollyShorts Festival, and the 10th annual Lady Filmmakers Festival where it won the award for Best Dance Film. *The Way It Begins* also earned inclusion into *SHOOT*'s The Best Work You May Never See gallery back in August.

A romantic *La La Land*-esque 10-minute dance film, *The Way It Begins* echoes the golden age of musicals while packing an emotional punch as two strangers—portrayed by Robert Roldan and Jessica Lee Keller—crossing paths on a train seize the moment to challenge a potentially missed connection as they flirt and dance through spring in New York City. Their dancing reflects stages of love-at-first-sight and what amazing things can happen if you just take a chance. This movie is not only a story about two people falling in love, but also a love letter to New York. *The Way It Begins* is conveyed through music and dance with only one line of dialogue in the entire whimsical film.

Wright's idea for the short was inspired by a scene from the beloved movie *White Christmas* starring Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen. "There was a scene where Danny Kaye and Vera-Ellen go off and dance for two to three minutes," explained Wright. "By

the end of the sequence, they're in a relationship and on their way to marriage. *The Way It Begins* varies from that in style but at the end it feels like our couple had made that connection."

Now Wright is developing his next planned directorial project. "I'm interested in telling stories no matter what the format—film, TV, commercials. A director is a storyteller looking to entertain or move people in some way."

### Caitlin Cronenberg

Caitlin Cronenberg has been a photographer since 2005, her first paying job coming when she was a fashion design student. A friend who was a singer asked her to shoot some photos that ended up on his website. Cronenberg started shooting events and over time evolved and progressed as an artist. Her work has been featured in such publications as *Vogue*, *Vanity Fair*, *French Elle*, *Marie Claire*, *W magazine*, *Chatelaine*, *Hello! Canada*, *The New York Times* and assorted Ca-



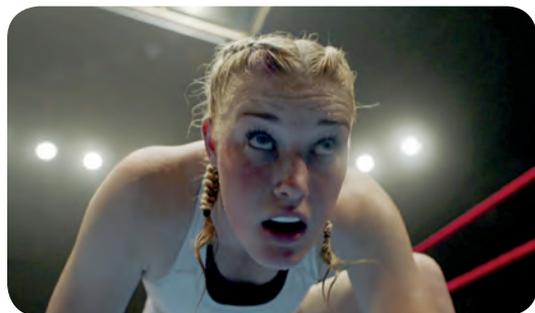
*The Way It Begins*

nadian newspapers. She has also shot campaigns for high-end fashion labels including Mackage, Jaeger-LeCoultre, Samuelsohn, and Hickey Freeman.

In 2010 Cronenberg published her first book of images, "POSER." And she just finished her second book, "Endings," which examines heartbreak and took her seven years to bring to fruition.

Additionally she has photographed stars such as Julianne Moore, George Clooney, Naomi Watts, Steve Buscemi and Jake Gyllenhaal. Cronenbeth also took on a 10-day Cannes photo diary for *The New York Times* in 2012, following her father (David) and brother (Brandon), directors who both had films at the festival. In 2016 she shot the cover art for Drake's "Views" album.

"My family history is directing," said



Nike's "Rallying Cry"

# Fargeat, Eliza McNitt, Chris Wright and Caitlin Cronenberg

Cronenberg. “But I wasn’t necessarily feeling like that was a path for me when it comes to feature-length films. People ask when will I start directing features. I’m not sure I will.”

But she has diversified into directing in the shorter form arena, with notable music videos—and most recently her very first commercial.

Cronenberg broke into directing through a still shoot she was doing for the TV series *Schitt’s Creek*. A cast member, Annie Murphy, was separately making a web comedy series, the premise of which entailed a band coming up with a hit song only to have its lead singer die. The problem is that he was the only member of the group with talent. So the rest of the band has to figure out how to sustain their success sans any real musical or singing chops. Murphy wanted to create a music video for their hit song, “Yng Luv,” which Cronenberg directed.

“My experience on that video made me realize that I liked directing,” shared Cronenberg. This led to more music videos and a body of work which caught the eye of Lexy Kavluk, executive producer of Untitled Films, Toronto. Kavluk reached out to Cronenberg who joined Untitled’s roster for representation in commercials and branded content. And already Cronenberg has wrapped her first spot, “Oxygen,” for The Centre for Addiction and Mental Health (CAMH), out of Toronto agency Zulu Alpha Kilo.

The PSA is part of the “Mental Health is Health” campaign which highlights not only the devastating impact of mental illness, but the disparity in the way that people with mental illness are treated compared to those with a physical illness.

The 30—which was selected for *SHOOT*’s The Best Work You May Never See gallery in May—shows a woman who’s seemingly in a hospital bed speaking

about her illness. Gradually, though, it’s revealed that she’s not in the hospital receiving treatment but rather at home alone dealing with her mental illness.

Cronenberg added to the impact of the public service spot by showing abrupt anxiety attack cutaways, underscoring the seriousness of what the young “patient” was dealing with. Cronenberg said that “Oxygen” was the first piece she’s taken on that had “an actual script with words. It was a great experience to work so closely with an actor who needs to perform and be so vulnerable. I had worked with many actors in my still photography and my job on those projects as well as this commercial was to create a comfortable working relationship with the talent so they could feel free to



**The Centre for Addiction and Mental Health's "Oxygen"**

expose themselves, to be vulnerable, to give moving performances. I had tears in my eyes watching this actress portraying someone trying to cope with mental issues.”

The director feels an affinity for spots, particularly when “they make you feel something. I cried over those (P&G) commercials honoring the moms of athletes. Commercials can present short narratives that are deeply impactful.”

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# UNTITLED

Congratulations Caitlin

[www.untitledfilms.ca](http://www.untitledfilms.ca)



**John Platt**  
johnplatt.com.au

Using Fujifilm X-T1 XF56mm 1/500sec f2.2 ISO 100, John caught Director Liz Cooper concentrating intently at the climax of a short film, *Wolf*, when a young girl estranged from her jailed mother for many years visits and reconnects with her. The shot was taken in Sydney, Australia. This win makes John *SHOOT's* first, and only, 2-Time Contest Grand Prize winner.

**RUNNER-UP**



**Eilish M. Nobes**  
eilishmnobes.com

Using a Sony a7S, Director Robbie Snow prepares actress Jenna Krasowski for another take for the feature film *Nesting Dolls*, a psychological thriller, which is currently making its way around the festival circuit and will be premiering in San Francisco.

# SHOOT® BEHIND THE SCENES PHOTO CONTEST

*Summer 2018 Edition Winners*

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*SHOOT* has awarded, for a 2nd time, the grand prize to unit still photographer John Platt, Springfield, Australia, for his *Wolf* BTS photo (above). Eilish M. Nobes, Savannah, GA, landed herself the Runner-Up prize with the on-set BTS shot from the feature film *Nesting Dolls* (left) plus an Honorable Mention for a live action shot during a take for *Mike Whisnant* doc (below). Honorable Mentions (below) also go to a BTS spot shot by producer Miggel, Punta del Este, Uruguay and a BTS shot from feature doc *Home + Away* taken by filmmaker Matthew Ogens, Los Angeles.

Visit [BTSWINNERS.SHOOTONLINE.COM](http://BTSWINNERS.SHOOTONLINE.COM) to learn more about the winners, view all Contest entries, and learn how to enter the Contest's upcoming Winter edition. The *SHOOT* 2018-19 Winter BTS Photo Contest opens December 1st and accepts entries throughout Academy season until March 1st, 2019.

HONORABLE MENTION | Miggel | miggel.com



Live action helicopter landing scene, on top Panama City WTC, for a German RE broker 'Wohninvest' commercial.

HONORABLE MENTION | Eilish M. Nobes | eilishmnobes.com



DP Niko Feldman films X3 Florida Shape Off Champ Mike Whisnant, for short doc on Whisnant, as he shapes one of his custom surfboards in Jacksonville, FL.

HONORABLE MENTION | Matthew Ogens | mattogens.com



Filmmaker Matthew Ogens (r), DP John Tipton, and crew filming a scene in Juarez, Mexico for a new feature doc *Home + Away*, about kids living on both sides of the US/Mexico border.

# Sharon Horgan

*Co-creator of Catastrophe discusses Amazon deal, Merman, Mermade, branded and digital content*

**By Robert Goldrich**

Besides being the creator of notable shows including *Catastrophe* (Amazon and U.K.'s Channel 4, co-created with Rob Delaney), *Divorce* (HBO), and *Pulling* (BBC, co-created with Dennis Kelly), Sharon Horgan has also brought life to creative business environments that nurture the development and realization of such content as well as other entertainment fare.

First, she and partner/producer Clelia Mountford formed what's now the well established narrative film and TV company Merman. Then in 2017 that shop branched out with the launch of a branded entertainment division with offices in London, L.A. and NY. (The branded content venture is led in the U.S. by global managing partner Kira Carstensen.) At the beginning of this year, Merman entered into a first-look deal with Amazon Studios.

And last month came the news that Merman had diversified further with the opening of Mermade, a digital arm specializing in the creation of non-broadcast content of all shapes and sizes, funded by and for social and streaming platforms, brands and publishers, with a particular

**SHOOT:** What's the thinking behind the launch of Mermade, the latest diversification for Merman?

**Horgan:** It's getting into a space where we can develop new and original voices. The budgets may be smaller in the digital space but you have freedom for newer talent to experiment and create. It can be with one project or one brand in mind. It can result in stepping off the platform, leading to something in a more traditional format. *High Maintenance* started on Vimeo before making its way to HBO. *Insecure* started on YouTube as *Awkward Black Girl*. Series content can begin on a less traditional platform. We have our TV, branded work and commercials all in the same building at Merman. It's a very organic, fluid environment where directors meet each other, writers meet directors. We can do great work in the digital space and that can have implications for what we do in television and so on.

**SHOOT:** How has Merman's work in the branded space contributed to the creative culture at the company?

**Horgan:** In TV and film there's a long process of development and incubation.

It can be quite isolating, sitting at desks and waiting for a greenlight. When you add commercials and short form, stuff is getting made. I love being involved in that or just being around it. I love writing but it's a long process that takes months and months. I like to have several projects on the go—no matter if it's a one-day shoot for a commercial or three days for a short.

**SHOOT:** How has your work in short-form content informed your longer form endeavors—and vice versa?

**Horgan:** We approached *Glued* as if we were making a TV show. We put together a writers' room—writers, stand-up comics, joke writers came together in a room and created. We got John Riggi who directed *30 Rock* and *Unbreakable Kimmy Schmidt*. We did it like a TV show but at the same time worked closely with the creative team at Droga5. I hadn't worked with ad creatives on that level before and I found it to be a great experience. At the end of the day, everyone wanted to make the best show possible. Two different camps became one camp. A lot of what I learned in TV went into making *Glued*. It shows how experiences can blend successfully.

We've also seen this in how we deploy

focus on short-form episodic.

Horgan, who also has her own exclusive two-year overall deal with Amazon Studios, earned a primetime Emmy nomination in 2016 for Outstanding Writing for a Comedy Series (shared with Delaney) for *Catastrophe*. An accomplished creator, writer, producer, actress and director, Horgan is also breaking new ground as a filmmaker. She is set to make her feature directorial debut with a big screen adaptation of Chris Adrian and Eli Horowitz's novel "The New World." The Focus Features film has a screenplay by Tony-nominated playwright Sarah Ruhl.

In the ad/branding arena, Horgan served as co-creator, writer and EP on *Glued*, Comcast XFINITY's first original online series, produced in partnership with Droga5 NY. (The series was produced back when Merman was partnered with Pulse Films; Merman has since broken out on its own in branded entertainment.) *Glued* takes viewers on a comedic journey in the life of a married couple who discover a new hit TV show. *Glued* highlights realities about how shows we enjoy impact our lives. Throughout the web series, the couple's relationship grows and evolves just as their relationship with their favorite show deepens.

talent. For example, the casting directors we've used in film and TV have been brought into our commercials. They give a project a new and fresh kind of feel. It opens things up.

And short form has helped me take on longer form. I directed the first short I ever made. That kind of work prepared me for directing longer form. It's prepared me for directing my first feature. It all kind of feeds into other avenues, giving you the confidence to take something on.

**SHOOT:** What can you share with us in terms of your first feature as a director?

**Horgan:** I've been working on it for the past six months or so. It's such an unusual and original piece of work that I find it hard to describe. At the end of the day, it's a love story, really, with a low key sci-fi feel to it. It's one of the best feature scripts I've



ever read. Sarah (Ruhl) knows dialogue and humor.

**SHOOT:** What's the appeal of the deals you and Merman have with Amazon?

**Horgan:** They've been incredibly supportive. Starting with *Catastrophe*, I've been working with them for years. It was a natural step to collaborate on other things. It felt like a good move for Merman as well. I like the people, the creatives at Amazon. They're really smart. We have this home where we take our projects to for a first look—everything Merman is developing and creating, we bring to them. It feels like the right home, that's great. If not, we have the freedom to take our projects elsewhere. It's good to have a home. It's also good to know we have the freedom if that home isn't right for a particular project.



"We can do great work in the digital space and that can have implications for what we do in television and so on."

# VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 Great Western Railway's "Five and the Missing Jewels"	<b>Electric Theatre Collective, London</b> Daryl Graham, Tim Sanpher, Eleonora Quario, 2D animation; Taran Spear, Alex Prod'homme, Courtney Pryce, Max van Leeuwen, Tom Humphrey, composers; Sergio Morales Paz, Steve Beck, Paul Templeman, Annie Rowland, Joffrey Zeitouni, Lou Thomas, Paco Rocha, Stephane Renaldi, Borja Massa, Dana DiGioia, Joao Pires, Ashley Anderson, Gregory Martin, Daniel Rico, Hillary McCarthy, Kimon Matara, CG team. Modeling Interference Pattern <b>(Toolbox:</b> Maya, Houdini, TVPaint) <b>Friends Electric, L.A.</b> Pete Candeland, dir.; Neil Riley, TD; Ryan Goodwin-Smith, Belinda Blacklock, EPs; Sian Jenkins, Adriana Wong, producers; Kristian Antonelli, character design; Yohann Auroux, storyboard artist; Brian Raess, editor. Painting Practice Billy Stockwell, art direction & DMP.	adam&eveDB, London	Friends Electric, Los Angeles Pete Candeland, director
2	 Foot Locker's "The Sun and the Snake"	<b>Shotopop, London &amp; New York</b> Dipankar Sengupta, director; Richard Payne, Ionut Lupo, AE animation and compositing; Giulia Frivione, Hannah Lau-Walker, Marylou Mao, Diana Buzea, Kirill Blumenkrantz, Arman Alipour, Dipankar Sengupta, Alison Oxborrow, cel animation; Beidi Guo, Ionut Lupo, cel coloring; Samantha Friend, 3D animation; Dipankar Sengupta, character design; Samantha Friend, Tony Sekyere, Carin Standford, Cat Finnie, Kalyanjyoti Mohan, illustrators; Carin Standford, Casper Franken, art directors; Dipankar Sengupta, storyboard; Richard Payne, animatics. <b>(Toolbox:</b> Photoshop, ProCreate4e, Animate, After Effects Maxon Cinema 4D)	BBD0 New York	Shotopop, London & New York Dipankar Sengupta, director
3	 Mondelez/Lacta 5Star's "Garage"	<b>LOBO, Sao Paulo, Brazil, &amp; NY</b> Mauricio Lobel, CG director; Cintia Miura, 3D post producer; Marcos Felix Llussá, Wilson F N Panassi, Tony Soares, Chan Tong, storyboards & animatic; Marcos Felix Llussá, Wilson F N Panassi, Marcelo Souto, Fernanda Oliver, Alexandre Eschenbach, Márcio Guerra, concepts; Bruno Saber, Lucas Lira, Guto Sposito, Marcos Smirkoff, Leonardo Rezende, Felipe Bassi, Duda Rodrigues, Natan Zuanaci, modeling; Bruno Saber, Lucas Lira, Natan Zuanaci, Marinho Silva, textures; Flávio Castello, Alexandre Cabral, Felipe Gimenes, rigging; Stephanie Kajimoto, Daniel "Bahia" Figueiredo, Victor Dinis, Raphael Vinicius Silva, Jorge Zagatto, Daniel AlVite, 3D animation; Lucas Stringhetti, Gabriel Tavolaro, Christye Lira, simulation; Marinho Silva, George Damiani, render; Mauricio Löbel, composition; Felipe Silva, Estevão Santos, Dênis Milani Adriano, 2D animation; Herbert Gondo Tachibana, editor; Priscila Conde, producer. <b>(Toolbox:</b> Maya, Houdini, ZBrush, Nuke, Substance Painter)	Wieden+Kennedy Sao Paulo, Brazil	LOBO, Sao Paulo, Brazil, & New York Mateus de Paula Santos, Nando Cohen, directors
4	 DFS' "Time To Snuggle Up"	<b>Aardman Animations, Bristol, U.K.</b> Magda Osinska, director; Steve Harding-Hill, creative director; Helen Javes, art director; Kristyna Litten, character design; James Grant, set design; Matthew Walker, storyboard artist; Amy Davies, production assistant; Chris Entwistle, head of modelmaking; Nancy Stott, George Watson, Bronwen Salter, modelmakers; Roxannah Linklater, rigger; Claire Baker, Rachel Bennett, set dressers; Sammy Pickthall, carpenter; Scary Cat, sofa builds; Nick Miller, producer; Simon Jacobs, DP; Inez Woldman, Adam Watts, Andy Spilsted, animators; Mindell Bowen, production mgr; Erica Pownall, camera assistant; Craig Gambell, Damien Gray, electricians; Jon Biggins, compositor/colorist; Fernando Lechuga, Jeffery Dillon, composers; James Grant, matte painter; Dan Williamson, Dan Pask, editors; One Stich, embroidered mouth sets. <b>(Toolbox:</b> Dragon, Nuke, Resolve, Premiere)	krow communications, London	Aardman Animations, Bristol, U.K. Magda Osinska, director
5	 PlayStation's "Bazaar"	<b>MPC LA (VFX: 2D &amp; CG)</b> Robert Owens, managing dir; Michael Gregory, creative dir; Elevis Steam, Colin Clarry, EPs; Jim Spratling, head of 2D & 2D supervisor, on-set VFX supervisor; Tim Kafka, CG supervisor, sr. CG lighter; Borymee Hwang, sr. VFX producer; Julian Fitzpatrick, on-set VFX supervisor, sr. CG lighter; David Ince, Gustavo Bellon, Toya Drechsler, Kyle Belko, Josh Guillaume, sr. Nuke compositors; Thom Price, Chris Howe, concept/digital matte painters; Annie Zhao, Denny Herman, CG lighters; Alex Moon, sr. CG pre-viz & layout artist; Ty Coyle, Samir Patel, sr. CG animators; Andrew Price, CG animator; Stefano Giorgetti, Andy Sheng, sr. CG FX artists; Lyndsey Horton, GG rigging supervisor; Meghan Sessie, CG rigger; Joel Durham, Rodrigo Carrasco, Lim Bunu, Michael Reed, CG generalists. <b>MPC London</b> (CG groom) & <b>MPC Bangalore</b> (Roto, Cleanup, CG Prep, Matchmove) <b>(Toolbox:</b> Flame, Nuke, Maya, MiArmy, Arnold, After Effects, Photoshop)	Agency Venables Bell & Partners, San Francisco	MUZ, bicoastal/international Rupert Sanders, director Unit+ Sofa, production services company
6	 The Climate Reality Project's "Earth"	<b>The Mill NY</b> Katie Kolombatovich, producer; Xuan Seifert, Damian Kwiatkowski, technical artists; Jeff Robins, Kevan Lee, Krissy Nordella, 2D artists; Ryan Federman, Shihan Barbee, 3D artists. <b>(Toolbox:</b> Mill Mascot)	TBWA/Chiat/Day New York MAL FOR GOOD LA	Mill+, NY Jeff Dates, director
7	 Seriously/Best Friends' "Baby Slug's Big Day Out"	<b>Reel FX Animation Studios, Dallas</b> Augusto Schillaci, art dir/VFX supervisor; Scott G. Peterson, digital supervisor; Meghann Robinson, surfacing supervisor; Ty Chen, Yen-Min Hu, Diane Bradley, Casey Krefl, surfacing; Marisol Gladding, Joseph P. Johnston, layout supervisors; Tom Danen, layout; Jessica Hogan, matte painting supervisor; Diane Bradley, matte painting; Paul-Jozef "PJ" Torrevil, cloth & fur supervisors; Delinor Smith II, cloth & fur; Bill Haller, animation supervisor; Angelo Sta. Catalina, animation character lead; Guillaume Arantes, Jean-Francois Barthelemy, Jason Behr, Chris Burnham, Kosta Dracopoulos, Don Dixon, Martin Ferland, Tim Hatcher, Samantha Lagace, Chris Street, Dorian Soto, Chris Burnham, Robin Thiriet, Justin Ustel, David B. Vallone, Philippe Zerouanian, animation; John Anderholm, tech supervisor; Seth Schwartz, TD; Ted Lebeau III, render supervisor; Tony Fan, Eddy Lowinski, VFX; David A. Parrish, SVP of animation; Joanna D. Ferguson, head of prodn. <b>(Toolbox:</b> Maya, Nuke)	None	Reel FX Animation Studios, Dallas Augusto Schillaci, director
8	 Hometree's "Bath Time with the Field Family"	<b>Nexus Studios, London</b> Jack Cunningham, director; Jo Berton, producer; Connie Black, production manager; Joao Rema, lead/supervisor; Laurie Rollit, environment design; James Hatley, storyboard artworking; Malcolm Hadley, DP; Toby Goodyear, camera assistant; Max Halstead, motionographer; Andy Gent, Collette Pidgeon, Mick Chippington, Vaida Klimaviciute, Andrew Sanders, Mitch Barnes, Ciara McClean, Jade Gerrard, Carlos Padilla, Richard Blakey, Maggie Haden, Nadine Patterson, Magda Madra, Annick Bossom, Laura Treen, Angela Pang, Ola Kucharska, Stefano Cordioli, Daniel Miller, Tobias Fouracre, stop motion animator; Anna Malin Mantzaris, assistant animator; Felix Massie, 2D animation; Michael Firkowski, 3D animation; Joao Rema, Antoine Foulot, compositing. <b>(Toolbox:</b> Photoshop, Dragonframe, Maya, Nuke, After Effects)	SNAP LDN	Nexus Productions, London Jack Cunningham, director
9	 Ford Motor Company/Ford Trucks' "Gears"	<b>Zombie Studio, Sao Paulo, Brazil</b> Paulo Garcia, director; Natalia Gouvea, exec producer; Vanderlei Santana, producer; Bruno Monteiro, animation director; Yohann da Geb, head of CG; Regis Fernandez, photographer. <b>(Toolbox:</b> Maya, Arnold, Zbrush, After Effects)	GTB Brazil	Zombie Studio, Sao Paulo, Brazil Paulo Garcia, director; Bruno Monteiro, animation director
10	 Impossible Foods/White Castle's "Wu Tang in Space Eating Impossible Sliders"	<b>a52, Santa Monica, Calif.</b> Andy Rafael Barrios, VFX supervisor, lead Flame artist; Michael Plescia, Andy Davis, Brad Scott, Stefan Gaillot, 2D VFX artists; Hazel Baird, design director; Ben Woodlock, June Cho, designers; Sarah S Laborde, producer; Patrick Nugent, Kim Christensen, exec producers; Jennifer Sofio Hall, managing director; Paul Yacono, colorist; Tanner Hladek, Corey Martinez, color assistants; Jenny Bright, color producer; Thatcher Peterson, exec producer. <b>(Toolbox:</b> Flame, Maya, After Effects, Photoshop, Baselight)	Impossible Foods' In-House Agency	Hey Wonderful, Los Angeles Sam Spiegel, director

### A Novel Animation Approach

*Pete Candeland directs Five for adam&eveDDB*

#### A SHOOT Staff Report

Pete Candeland of Friends Electric directed this animation spot for Great Western Railway featuring The Famous Five, a group of adventurous young children and their dog Timmy from the series of novels by English author Enid Blyton.

Titled "Five and the Missing Jewels," this ad out of agency adam&eveDDB, London, has the Famous Five chasing a jewel thief. They're able to stay in hot pursuit of him thanks to the Great Western Railway transit system. And the spot itself was able to ascend to the number one slot in this quarter's Top Ten VFX/Animation Chart.

Friends Electric in L.A. worked in tandem with sister VFX/animation/post shop Electric Theatre Collective in London on the commercial, which is the second for the Great Western Railway that Candeland directed starring The Famous Five. Once again, Candeland meticulously crafts classic painterly images true to Blyton's series of novels, realized with an adept use of CG.

#### Book learning

For Candeland, a prime challenge was to do justice to Blyton's characters—the Five comprised of kids Julian, Dick, Anne and Georgina, accompanied by their dog Timmy. To get the proper look, Candeland explained that the characters' bodies are CG, with 2D drawn over it. "We draw over the top of their faces. A 2D animator draws over the top to get the facial expressions and to help capture the character performances we want. Then to get the book cover look, we print out every frame

of the commercial on paper. We then scan it back in to get a nice kind of grain. It gives us an authentic look, helping to make CG not look like CG."

Candeland added, "We're always keeping a close eye on the imagery in the books, which have their own sensibilities and a period feel. You have to be true to that because the audience knows those characters from the books and if you're not true to that look, you've lost your audience."

Towards that end, Candeland felt the benefit of having worked on a prior Great Western Railway spot featuring The Famous Five. "We learned a lot that first time around about how to make those books come alive. The first one was a lot of fun and by the end of the process we figured out a lot. But that doesn't mean you get the look consistently all the way through. I think with this second spot, we got closer to the spirit and look of the books throughout."

And like any book, you need a good story to tell—and it has to be driven by a sense of adventure as well as good humor. "The trickiest part is to be able to tell that story in a minute," said Candeland. "The script on page was great but it's only a lead as to where you have to go. At the beginning you wish you had a little more time—like 90 seconds instead of 60. But as you get into the process, things start to flow. You don't want something too montage-y. You want filmic storytelling which means there's a lot to the edit, sifting through a lot of imagery, subtracting here and there. It's a long process to get where you want to be."



Great Western Railway's "Five and the Missing Jewels"

### JANDU NAMED HEAD OF 2D AT FRAMESTORE



Suzanne Jandu

Framestore has added Suzanne Jandu as head of 2D in London, working across its advertising, TV and immersive divisions. She will work closely with heads of CG Grant Walker and Ahmed Gharraph, and Framestore's team of multidisciplinary creative directors.

As an artist, Jandu's credentials include her roles as look dev artist across the *Harry Potter* franchise, and as lead compositor on the Oscar-winning *The Jungle Book* with MPC, and both *Ready Player One* and *Jurassic World* at ILM. Awards have followed, including Emmy and VES nominations for work across both film and advertising.

As head of 2D, Jandu will oversee the shaping of compositing crews, supporting the artists throughout their work and ensuring the optimum teams are in place for Framestore's clients. She will also take an active role in pipeline development and technical integration, working closely with Framestore's 2D leads around the globe to create a smooth and fast working environment. Her artistic prowess will also be put to use on select projects, working in particular to her strengths in look development.

### POSTAL PARTNERS WITH HEY BEAUTIFUL JERK

Postal, a NYC-based postproduction company founded by Eric Berkowitz, has entered into a collaboration with animation directors Mark Szumski and Gina Niespodziani, also known as Hey Beautiful Jerk (HBJ). The duo will bring its unique, high-quality style of animation-driven storytelling and use of colorful design and visual effects to tell brand stories and connect with audiences in collaboration with Postal's team and infrastructure.

HBJ has garnered mainstream attention for its music video work and concert visuals for artists including Miley Cyrus, Rihanna and Cardi B, and a cult



Gina Niespodziani (l) and Mark Szumski

following for work on Adult Swim, and music videos for heavy metal bands like Mastodon. HBJ's body of work includes VFX for Netflix original film *Alex Strangelove*, commercial work for Yahoo, Fender, Google, Adult Swim and Optimum, a series of short independent animated films, and a short form documentary made for Viacom.

The duo's partnership with Postal will bring HBJ additional support and the expanded use of tools, such as a full CGI team. HBJ and Postal have already collaborated on spots for Visine and WeWork. HBJ is also working on a Netflix original film with Spike Lee, a project with Milk Makeup, and visuals for Samantha Bee.

### 1STAVEMACHINE GAINS INFUSION OF BRUT TALENT

Production company 1stAveMachine has added the talent lineup of Barcelona-based directing collective Brut to its roster.

Founded by 1stAve director/ECD Martin Allais and executive producer Maud Beckers, Brut was launched to not only bring fresh production perspective through mixed media, but to spotlight creative production in Barcelona and form new collaborations beyond traditional channels in the process.

Brut's highly curated collective canvasses the spectrum of animation and motion graphics. Directing duo Makmac, for instance, crafts striking sculptural CG designs for clients like Converse, Toyota, Zara and MTV. Meanwhile, both Maliboo and Dedo Ciego brandish their talents in animation and tactile graphics for music videos like the Gold Laus-winning "Bailair" for JMII, and "Un l Mig" from Catalonian band La iaia. Directing pair BLND has created stop-motion and illustration for Converse and Amazon Launchpad, and recently collaborated with Mediamonks to make the Google Doodle. 2D animation team Device has brought life to projects for Spotify, American Express and John Carpenter's Favorite Music Moments for Primavera Sound, while motion designer/3D artist Tavo has collaborated with brands like Nike and Nissan.

# MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <b>Denizen from Levi's "Change It Up"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Yessian Music, Los Angeles Andy Grush, creative director; David Gold, exec producer; Katie Overcash, producer; Jeff Dittenber, sound design; Michael Yessian, head of production; Brian Yessian, chief creative officer	One Union Recording, San Francisco Joaby Deal, sr. engineer; Vickie Sornslip, exec producer	Heat, San Francisco	Doomsday, Los Angeles Tristan Holmes, director
2	 <b>FedEx's "Tortoise &amp; the Hare"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Beacon Street Studios, Venice, Calif. Beacon Street Studios, Brian Chapman, composers; Adrea Lavezzoli, executive producer Sound Lounge, New York Tommy Jucarone, sound designer Work Editorial, bicoastal Stewart Reeves, sound designer	Sound Lounge, New York Tommy Jucarone, mixer	BBDO New York Rani Vaz, head of music production	Biscuit Filmworks, Los Angeles Noam Murro, director
3	 <b>Chase's "Mama Said Knock You Out"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Song: LL Cool J, "Mama Said Knock You Out" Q Department, New York Re-orchestration & re-mastering; sound design	Digital Arts, New York Josh Heilbronner, mixer	Droga5 New York Mike Ladman, music supervisor	Epoch Films, bicoastal Martin de Thurah, director
4	 <b>American Express's "Lin-Manuel Miranda"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Original Music: "Manana" soundtrack written by Lin-Miranda Manuel and Alex Lacamoire	Sonic Union, New York Steve Rosen, mixer	mccgarrybowen, New York	Smuggler, bicoastal/international Tom Hooper, director
5	 <b>Barbie's "Dream Gap"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Amber Music, New York Michelle Curran, exec producer; Mike Perri, music supervisor/producer.	One Union Recording, San Francisco Joaby Deal, Matt Zipkin, sr. sound engineers; Vickie Sornslip, exec producer	BBDO San Francisco	Slim Pictures, Venice, Calif. Karen Cunningham, director
6	 <b>Land O'Lakes's "She-I-O" (music video)</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Maggie Rose (Warner Chappell), singer/writer; Liz Rose, (Kobalt) writer (reimagining of "Old MacDonald Had a Farm") "Old MacDonald Had a Farm," Warner Chappell, Kobalt, publishers; Starstruck Records, master recording	Bobby Holland, mixer	The Martin Agency, Richmond, Va.	Here Be Dragons, Los Angeles Similar But Different, directors
7	 <b>Goldman Sachs's "10,000 Women—When A Woman Leads"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Barking Owl, West Los Angeles Kelly Bayett, creative director/partner; KC Dossett, producer. Heard City, New York Elizabeth McClanahan, sound designer; Sasha Awn, exec producer.	Heard City, New York Elizabeth McClanahan, mixer; Sasha Awn, exec producer.	Forsman + Bodenfors, New York	Sanctuary, Los Angeles Elle Ginter, director
8	 <b>Electrify America/VW's "JetStones"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Licensed theme music from The Flintstones and The Jetsons, characters and elements from Hanna-Barbera LSD (Lime Sound Design), Santa Monica, Calif. Michael Anastasi, sound designer	Lime Studios, Santa Monica Matt Miller, mixer; Lisa Mermelstein, assistant mixer; Susie Boyajan, executive producer; Kayla Phungglan, associate producer	Deutsch LA	PRETTYBIRD, Culver City, Calif. Matt Piedmont, director
9	 <b>KFC's "What's For Dinner?"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	New Math, bicoastal	Joint, Portland, Ore. Noah Woodburn, mixer	Wieden+Kennedy, Portland, Ore.	MUZ, bicoastal/international The Perlorian Brothers, directors
10	 <b>Tylenol's "Jessica &amp; Jolly—#HowWeCare"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Root Music, New York Alfred Hochstrasser, composer	Mr. Bronx Audio Post, New York Dave Wolfe, mixer	J. Walter Thompson, New York Paul Greco, executive director of music; Taka Yasuzawa, music producer.	Washington Square Films, New York Joshua Weinstein, director

## Yessian Changes Things Up

Spot takes reverse path to attain #1 Chart entry

### A SHOOT Staff Report

An impromptu celebration breaks out in a diner but soon we realize that we're witnessing the festivities—including the deployment of confetti-firing canons—in reverse. The good times are depicted in this spot titled “Change It Up” for Denizen from Levi's, which earned number one entry distinction in *SHOOT*'s quarterly Top Ten Tracks Chart.

Created by San Francisco advertising agency Heat, the lifestyle commercial was directed by Tristan Holmes via production house Doomsday and lensed by cinematographer Jackson Hunt. Helping to drive the reverse action were a musical score and sound design from Yessian Music, Los Angeles.

The Yessian ensemble included creative director Andy Grush, executive producer David Gold, producer Katie Overcash, sound designer Jeff Dittenber, head of production Michael Yessian and chief creative officer Brian Yessian.

Audio post mixer was Joaby Deal of One Union Recording Studios, San Francisco. Vickie Sornslip served as executive producer for One Union.

Pete Koob of Cut+Run edited “Change It Up.”

### Challenges, collaborations

Relative to the prime creative challenges that “Change It Up” provided from music and sound design perspectives, Yessian Music executive producer Gold related, “There’s an element of a story being told in reverse here. The Music and SD needed to help reinforce this idea without sacrificing the groove and fun of the track or becoming to cliché. Giving the music an authentic feel was paramount in keeping with the feel and look of the spot while also pulling us along the story that the agency crafted.”

Key to the spot’s success was the collaborative relationship developed with the ad agency contingent. Heat artisans included chief creative officer Steve

Stone, executive creative director Elaine Cox, creative director Jonathan Byrne, associate creative directors Sally Hastings and Scot van den Driesen, head of production Elisa Moore, senior producer John Riddle and associate producer Aimee Bosley.

Yessian Music creative director Grush observed, “Collaboration closely with the entire creative team will always produce the best results. We had a great line of communication with the agency and stayed pretty in sync with what we were looking to do from the beginning. Having the continuous open line of discussion with the whole team really allowed us to try concepts and ideas. Even as we were a bit down the road of creation, we knew that if we steered off track, we could get feedback on what was and was not working. This allowed for more experimentation during the process and to continue in an environment in which everyone feels good about exploring the storytelling for purposes of bettering the awareness of the brand and capturing the emotion tied to the brand.”

Grush, Gold and their Yessian colleagues also benefited from being brought in fairly early on in the creative process.

Gold shared, “We were exploring music direction from very early on while the team was on the shoot. We explored a variety of directions and incorporated a wide range of talent to give each piece it’s own unique signature. We had some internal discussions early on about experimenting with different drummers and drum kits to go after different feels and vibes so that we could establish a solid rhythm section which would inform the pacing and the feel for the instrumentation. “That ‘feel’ is really what ended up driving the music,” continued Gold. “There were many interesting options on the table, but all lead us to a really cool and vibey place.”



Denizen's "Change It Up"

## MUSIC NOTES

### NYLON BONDS WITH FREE THE BID

Female-led music and sound house Nylon Studios amplifies its continued efforts to champion diverse talent and gender equality in the sonic realm of advertising by partnering with Free the Bid to add nine women composers to the initiative's newly launched “database of women composers for visual video.” Nylon Studios is led by the female team of Christina Carlo, EP of the NYC studio, and Karla Henwood, executive producer of Music in Australia.



L-r: Henwood, Carlo and Davies

Carlo noted, “The women of Free the Bid have championed female talent in a tangible and unapologetic way, one that has inspired an entire industry to consider who they are offering creative opportunities to and why. So, of course we are committing to this bold initiative, as involving at least one female composer on each and every brief is something we’ve been adamant about for quite some time. The reality is, it’s a craft that is wildly underrepresented by women, but we’re tipping the scales.”

Henwood added, “I’ve had the opportunity to employ, nurture and empower some truly great female talent. The launch of Free The Bid’s Women Composer Database is a fantastic next step in showcasing the remarkable talents of the female composers, not just on Nylon’s roster, but of women composers globally. We’re really excited about the movement and how the industry is starting to really embrace gender equity and cultural diversity.”

Nylon’s participation and support of the Free the Bid movement comes on the heels of numerous accolades recognizing the female talent at the company. Most recently, Henwood won the B&T Women in Media Award for 2018 Creative Producer of the Year and Nylon’s full-time composer Lydia Davies won an award for Musical Excellence in the inaugural Australian Women in Music Awards (AWMA). Nylon is also nominated for Best Use of Music in the London International Awards, with music supervision by Chelsea Ramsden.

The female composers that have partnered with Nylon for the launch of the composer Free the Bid initiative are Davies, Margot, Elena-Kats Chernin, Lindsay Marcus, Johanna Cranitch, Genevieve Vincent, Chiara Costanza, Julia Kent and Anné Kulonen.

### A NEW POSITION AT POSITION MUSIC FOR GRIFFITHS

Wendy Griffiths has been promoted to EVP of synch & creative marketing for Position Music, an L.A.-based independent publisher, record label and management firm headed by president/CEO Tyler Bacon.

Griffiths joined Position Music in 2016 as SVP of creative marketing and is responsible for building and overseeing the pitching, sales and licensing teams to secure synchronizations for Position Music’s repertoire in advertising, film, TV, Trailers and video games. She monitors the company’s overall synch revenue which has subsequently grown by 40% during her first year at the company and has been instrumental in growing Position Music’s commercial division by securing numerous placements with Jeep, McDonald’s and Samsung, among others.



Wendy Griffiths

In her new position, Griffiths continues to work daily with Position Music’s composers and A&R staff as well as colleagues at major and indie music publishing companies to create original and cover music for pitching opportunities. She has brought in blanket deals for the company’s production music divisions and worked directly with TV shows such as America’s Got Talent and Dancing With The Stars for custom placements. In addition to Griffiths’ synchronization leadership role, she will begin to work with the roster of developing artists on the label side, building out branding and marketing opportunities.

Prior to working at Position Music, Griffiths was EVP of licensing & synch for BMG where she managed the marketing, synch and licensing efforts for all new clients, pulling from a catalog that included music from Kurt Cobain, Aerosmith, Johnny Cash, Soundgarden, Bruno Mars, Will.i.am and John Legend.

**MeringCarson Partners With Visit California For Next Season of *Jonny Moseley's Wildest Dreams*** Following the successful first season of the action-packed outdoor adventure series *Jonny Moseley's Wildest Dreams*, Visit California and longtime agency MeringCarson are prepping for the next installment of new episodes with Moseley, according to agency Chief Creative Officer Greg Carson.

**Derby and Director Ezra Hurwitz Join Everytown For Gun Safety** A music video, produced by Derby and directed by Ezra Hurwitz on behalf of Everytown for Gun Safety, reduces the contentious issue of gun violence in schools to a word: Enough!

**Weezer's Africa Music Video Shot Using Blackmagic RAW and URSA Mini Pro** Blackmagic Design announced Weezer's new music video for their hit song "Africa" was shot using an URSA Mini Pro with newly announced Blackmagic RAW codec.

**Director Matt Pittroff Joins BODEGA** Bicoastal content creation studio BODEGA continues their recent expansion, signing Baltimore-based director Matt Pittroff to the BODEGA roster for exclusive U.S. commercial representation.

**StrawberryFrog's Lush Film Opens Up The World of Autism For One Small Girl** StrawberryFrog and Cannes Gold Lion Director Jakob Strom unveil SunTrust Foundation's new creative work entitled "The Bridge."

**Spittn Image Welcomes The Fall With New Print & Social Campaigns For FX's "American Horror Story" & "Always Sunny In Philadelphia"** Spittn Image continues to make their mark in the print and social media campaign realm with alluring, highly-stylized imagery for FX's "American Horror Story - Apocalypse" & "Always Sunny In Philadelphia - Season 13."

**Females Running For Congress Call On Voters to "Serve America"** Park Pictures and award-winning film director Amy Rice (*Versus, Snervous, By The People*), showcases powerful stories of female leaders running for Congress, in *Women Rising*.

**ELEMENT Partners With WONDERLUST** Full-service production and post company ELEMENT has become the official video content producer for SPIN and Gear Magazine founder Bob Guccione Jr's luxury travel publication, WONDERLUST.

**One at Optimus and Pet Gorilla Join Forces** Optimus announced that it has partnered with Los Angeles-based integrated production company Pet Gorilla.

**Carsten Becker Joins Troika Media Group As Creative Director** Global brand consultancy and advertising agency Troika Media Group, has added award-winning Creative Director/Director Carsten Becker to their LA group office.

**Alchemy Post Sound's Leslie Bloome Performs Live Foley For Halloween** Award-winning Foley artist Leslie

Bloome is performing his distinctive craft live as part of special Halloween screenings of *The Unsilent Picture* at Philipsburg Manor in Sleepy Hollow, New York.

**Lucy and DiC Receives Screen Australia Funding For Web Series** Former Rising Sun Pictures artist Jeremy Kelly-Bakker has received investment funding from Screen Australia to develop his short film, *Lucy and DiC*, into a web series through We Made a Thing Studios.

**Stephen Arnold Music Delivers Sonic Branding to CNN, Sony Interactive, PBS And CGTN** Stephen Arnold Music, the World Leader in Sonic Branding, launches new custom music and sounds for networks, broadcasters, and video games. **Emmy-Nominated Writer/Producer Andy Yerkes Named 3Beep's Head of Development** 3Beep, a script writing and sound studio, announced Andy Yerkes, will contribute to its creative services team as Head of Development.

**Thistle Communications Puts Cartoni To The Test** Thistle Communications recently conducted field tests on two Cartoni camera support systems provided by Manios Digital & Film. It used the company's lightweight Focus 22 fluid head and SDS tripod system during recent live broadcasts of Major League Soccer matches. It employed Cartoni's rugged Master 65 during live production for a charitable event, *The Pan Mass Challenge*.

**The Biggest Heroes at New York Comic Con Don't Wear Capes** SYFY and Black Spot headed to New York Comic Con, marking an expansion of their Comic Con collaboration. Together, SYFY and Black Spot partnered to bring the SYFY voice and point of view through its NYCC coverage, topical news hits, and editorial coverage. Their goal? Growing and expanding the type of coverage and commentary SYFY WIRE is producing.

**Steven Spielberg To Receive CAS Filmmaker Award** Multi-hyphenate Steven Spielberg will receive the Cinema Audio Society Filmmaker Award at the 55th Annual CAS Awards on February 16th.

**Colorist Jeremy Sawyer Joins Company 3's Expanding TV Department** Company 3 announced the addition of Jeremy Sawyer (Hulu's *The First, I'm Dying up Here* for Showtime) to its roster of world-class colorists, signaling the company's rapidly expanding slate of TV projects.

**Big Block Welcomes Dara Bratt To Director Roster** Big Block announced that award-winning filmmaker Dara Bratt has joined its roster of directors.

**Killer Tracks Delivers the Music for a NASA Moon Video** KillerTracks supplied the otherworldly soundscape for a new video from NASA's Lunar Reconnaissance Orbiter (LRO) mission that reveals Earth's nearest neighbor as it's never been seen before.

**Dictionary Films Bolsters Senior Producer Capabilities** Dictionary Films U.S. managing director Chris Rossiter announced the promotion of Cody McGuire to the senior producer position, as well as the addition of senior producer Joe Kirkendall to the company's full-time staff. Both gentlemen are based in Chicago.

**Gentleman Scholar New York Welcomes Creative Director/Director Sean Martin** Bicoastal creative production company Gentleman Scholar announced the addition of Sean Martin to their roster as a creative director/director in their New York Studio.

**Blackmagic Design Products Join Netflix Post Technology Alliance** BMD announced that it has joined the new Netflix Post Technology Alliance and that DaVinci Resolve, its professional editing, visual effects, motion graphics, color correction and audio post production software, was chosen for three of the alliance's four technology categories and URSA Mini 4.6K and URSA Mini Pro were also chosen in the alliance's "Camera" category.

**All American Licensing To Rep World-Renowned TV Veterinarian Dr. Jan Pol** All American Licensing (AAL) announced the signing of Dr. Jan Pol, the internationally-acclaimed veterinarian and star of the successful television series *The Incredible Dr. Pol*, to an exclusive licensing agreement. The new deal calls for AAL to develop a comprehensive portfolio of new food products, toys and other accessories.

**Described as "Shopify for Music Licensing," SourceAudio Launches New DIY YouTube Whitelisting Capability For E-Commerce Enabled Music Licensing Sites** Timed to coincide with the Production Music Conference (PMC) in Hollywood, SourceAudio (SA), announced the launch of a new DIY YouTube Whitelisting Capability for e-commerce enabled SourceAudio sites.

**PowerHouse VFX Leverages World-Class Talent and Strategic Partnership With Sixteen19** Founded last year by Emmy Award-winning visual effects supervisor Ed Mendez, executive producer Bob Lowery and chief engineer Eric Zeller, the studio is adding significant talent in all departments as it gears up for current and future assignments, notably the M. Night Shyamalan film *Glass*, where it's serving as sole visual effects provider.

**Universal Studios Costume Digital Design Workroom Now Open** The Universal Studios Costume Department announces their latest innovative service, the Digital Design Workroom. In a 3D virtual environment, Workroom staff can create a designer's garment using talent measurements, fabric type and color, and overall fit.

**With Editorial, VFX and Sound Support from Cutters Studios, Director Scott Smith's "Chasing The Blues" is Ready for U.S. Theatrical Release** Thanks to distributor Ammo Content, film festival favorite "Chasing The Blues" from Fulton Market Films began its U.S. theatrical debut Oct. 5 in selected cities across America.

**One at Optimus Signs Directors Jay Patton and Jamieson Mulholland** One at Optimus announced that Jamieson Mulholland and Jay Patton have signed.

**Union's Christopher Huth Helps Unpack Scaramucci With First Trailer for 'Mooch'** He wasn't in the White House long, but he definitely got a few words in, edgewise and otherwise. Now, Anthony Scaramucci is given a closer look, via the new documentary, *Mooch*. Directed by Andrew J. Muscato and edited by Christopher Huth of Union, and it dives headlong into Scaramucci's offbeat, fiery persona.

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## Lance Acord Preps For Feature Directorial Debut

Continued from page 17

John Malkovich, *Adaptation* and *Where the Wild Things Are*.

Then came Acord's transition into directing commercials, punctuated by the Park Pictures' launch in '98 with partner/EP Jackie Kelman Bisbee. In 2010 Park diversified into theatrical movies with the formation of Park Pictures Features by Acord, Kelman Bisbee and producer Sam Bisbee. The shop has produced 10 features, nine of which have been selected for the Sundance Film Festival.

Now Acord is looking to extend his own directorial reach into the feature arena. He is currently working with screenwriter Bryce Kass developing the adapted screenplay of Sally Jenkins' book "The Real All Americans."

Acord described it as "a gut-wrenching story about the forced assimilation of Native American Indian children, Captain Richard Henry Pratt and the formation of the Carlisle Indian School in Western Pennsylvania. It's been challenging because the story spans over 30 years and involves an almost unbelievable conver-

gence of events and characters."

The story centers on one of the few escapes from the loneliness and hardships of daily life at Carlisle—this new sport that had captured the imagination of late 1800's America called football. Along comes this foul mouthed, out of work, ex-Ivy League coach named James Scobey "Pop" Warner and he goes on to coach the rag tag, undersized group of young men to unbelievable success. At that time the game consisted primarily of a scrum of massive men, attempting by brute force alone, to drive the pile from one end of the field to the other. The game was unbelievably violent. In the 1905 season alone there were 18 deaths and 149 serious injuries among a relatively few number of collegiate teams nationwide by today's standards.

To account for how comparatively small they were, and taking advantage of the young men's agility, Pop relied on deception, speed, creative play calling, and the introduction of the forward spiral pass. In 1907 a scrawny kid from Oklahoma named Jim Thorpe shows up and

the rest is history.

Acord is tackling this narrative in a manner which he learned early on in his career and has successfully sustained.

Acord recalled when serving as DP for Jonze, "His demands from me as a cinematographer weren't 'Was he in the light,' or 'Did they hit the mark.' He didn't care about that stuff—almost frustratingly so. Instead he'd ask, 'What did you think

about his performance? Did you feel something?' It was always more about the emotional impact and takeaway of the scene than the technical aspects. Now for the work I direct," I always try to keep the technique as such that it never gets in the way of what it is we're doing—exploring human conditions, evoking emotion from characters and from the audience in response to those characters."

### Flash Back

**October 29, 2013** Production company B-Reel has added director Kief Davidson to its commercial making roster. He comes over from Believe Media and earlier this year earned a Best Short Subject Documentary Oscar nomination for *Open Heart*, which centers on eight Rwandan children who embark on a life-or-death journey to Sudan in order to have high-risk heart surgery performed at The Salam Centre, Africa's only hospital offering free cardiac procedures for families in need. *Open Heart* is now airing on HBO. Davidson has been active in commercials, directing campaigns for GE, Absolut, American Express and Cadillac....British commercials director Stuart Douglas, whose notable work spans such brands as Coca-Cola, Nike, Sony, Carlsberg and Guinness, has signed with Original for exclusive representation in the U.S. It marks the first time in more than a decade that Douglas has focused on the American market....Long-time Chicago creative director/art director Noel Haan has joined BBDO Proximity Minneapolis as executive creative director. Haan was most recently a group creative director at Ogilvy & Mather in Chicago....Two young girls set out to find Santa Claus in "The Search for Saint Nick," the trailer created by assistant editor Sam Perkins of the Whitehouse L.A. that took First Prize at the 2013 AICE Los Angeles Camp Kuleshov contest. The awards were presented at an event held at The Mill in Los Angeles....

**October 24, 2008** Documentary filmmaking legend Albert Maysles has joined Nonfiction Unlimited for representation as a director of commercials and new media ad projects....Aero Film has added director/DP Jacques Steyn to its roster for exclusive U.S. representation. The company has also signed celebrity/fashion photographers Marcus Klinko and Indrani to direct commercials, marking that duo's first entree into the spotmaking arena....Editor Tom Vogt, known for his work on the irreverent animated TV comedy series *South Park*, has joined the roster of NY-based Blue Rock. He comes over from MacKenzie Cutler, NY....Feature editor Zach Staenberg (*Speed Racer*, *The Matrix*, *The Matrix Reloaded*) has landed his first spot representation, joining the talent roster at editorial boutique Cake....Jenny Gadd has returned to her native Sweden to become executive producer/managing director at Stockholm-based digital agency North Kingdom. During her time in the U.S., she worked at Fallon, and served as EP at Believe Media and later Thomas Thomas Films....

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Gerald Giannone, Managing Member

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## Lensing For Facebook

Continued from page 15

program, the show stars Elizabeth Olsen as a widow grappling with the sudden loss of her husband and the toll that takes on her everyday life.

This marks the second consecutive year that a Grobet-lensed piece made its way to the Toronto International Film Festival. Last year he lensed director Mike White's father-son comedy feature *Brad's Status* which was nominated for the Platform Prize at the fest. Earlier *Enough Said*, a feature Grobet shot starring Julia Louis Dreyfus and James Gandolfini in one of his last roles, was showcased as a Special Presentation at the 2013 Toronto

In terms of his approach to the show, Grobet said he wanted to make the storytelling "as evocative as possible, by creating the two worlds that the show portrays—making those memories have their own visual approach to contrast with the reality of the present day."

For the series, Grobet selected the Panavision DXL2. "I wanted to explore a large format camera to play with extreme depth of field. Even though the show might be watched by many on a small screen, the optical characteristics of a large format camera will translate to a smaller format."

Grobet said of the work on *Sorry for Your Loss*, "We had a very pleasant experience,

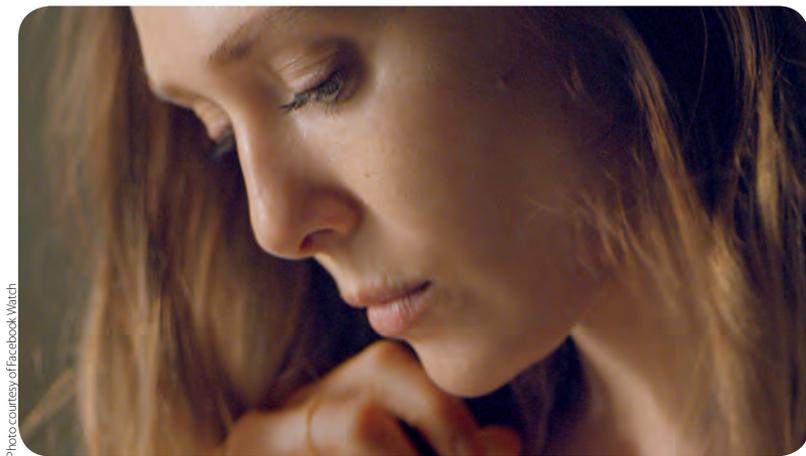


Photo courtesy of Facebook Watch

### *Sorry for Your Loss*

Fest. *Enough Said* was directed by Nicole Holofcener.

Sharing backstory which led to his taking on *Sorry for Your Loss*, Grobet said, "I had the opportunity to shoot this show after I had a meeting with director James Ponsoldt. We had met before when he was planning *The Circle* and this was a great opportunity to work together. I liked the material and saw a vision for the show that drew me to accept the offer. I also love the work of Lizzy Olsen and I wanted to work with her as well, she's a great actress and I found out as we went along that she is someone fun to work with."

Also drawing Grobet to *Sorry for Your Loss* is "the fact that it's one of Facebook's first original content projects for its platform. This was a good opportunity to learn about it. Even though the show is meant to be watched on the Facebook platform, which means watching it on your phone, I treated it as if I was shooting a show to be screened bigger than that."

rience, a great crew and the support from production, which allowed us to accomplish the vision and a final show that I am proud of having been part of."

Grobet's wide-ranging body of work also includes director Julian Schnabel's *Before Night Falls*, episodes of the acclaimed HBO series *Deadwood*, director Rodrigo Garcia's *Mother and Child*, Gil Kenan's *City of Ember*, the Will Smith-starrer *Focus*, and *Whiskey Tango Foxtrot* starring Tina Fey and Margot Robbie. *Before Night Falls* marked Grobet's first major splash in the American market, earning him and Guillermo Rosas an Independent Spirit Award nomination for Best Cinematography.

Prior to that, Grobet was perhaps best known for his work for progressive cinema in Mexico, scoring four of that country's prestigious Ariel Awards for his lensing of: *La mujer de Benjamin*; *Sin Remitente*; *De noche vienes*, *Esmeralda*; and *Sexo, pudor y lagrimas*.

## street talk

Pulse Films has signed directing duo *THE REST* to its roster for global representation. *THE REST* consists of lifelong friends Alex Motlhabane and Lewis Levi. The pair began their career making short films at university in Northampton, using their work to document British youth culture and comment on current social issues. This later developed into a working relationship with Kojey Radical producing genre-defying music videos and building a spirited visual identity with much buzzed about rapper slowthai. Their latest video is a collaboration with slowthai for his new single "Rainbows." The song tackles race and addresses the way ideologies in society encourage negative perceptions of people of color...

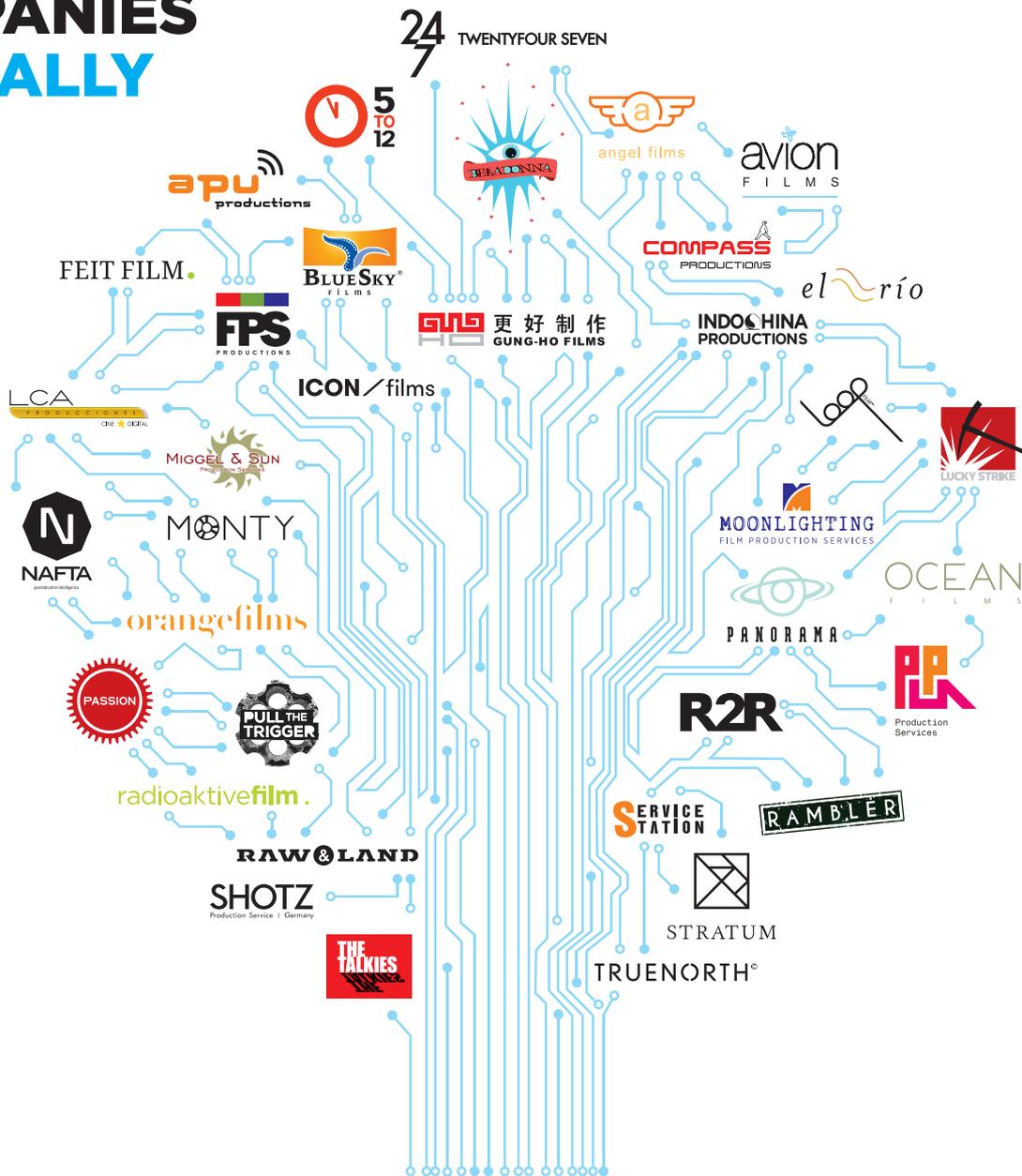
Indie creative studio Luma Pictures has hired Andrew Coats, Alex Taini, Michael Langan, Sehaj Sethi, Will Jaymes, and Nicole Sanders as additions to the growing originals team, supporting the upcoming slate of live action and animation original projects. Director Coats' credits include the Oscar-nominated animated short *Borrowed Time*. Coats has also held positions at Pixar and Blue Sky where he worked on films including *Brave*, *Inside Out*, *Finding Dory* and *The Incredibles 2*. Joining Coats will be Taini as art director and concept artist following an artistic career in gaming, film, and publishing for companies including Riot Games, Imaginarium, Reel FX, Prime Focus, Marvel and Bloomsbury. Taini first became noticed for his work at Ninja Theory where he worked as a sr. concept artist and then visual art director, known for creating iconic characters such as Nariko, Kai and King Bohan. Joining Luma's team of staff writers are Sethi who penned feature scripts *The Third Rule* and *My Husband's Corpse*, Jaymes who earned praise for *Beast* at the Toronto International Film Festival, and Langan whose work has been honored with 16 film festival awards. Sanders will join as manager, creative affairs, following her role as creative executive at Miramax....

## rep report

The Directors Network (TDN), the talent agency for commercial freelance directors, directors of photography, and director/cinematographers, has signed director/DP Jasmin Kuhn and welcomed back director Liz Hinlein. Kuhn brings to the TDN roster a cutting-edge, design-focused style and a portfolio that boasts clients from Head + Shoulders and L'Oreal to Samsung to P+G. Since graduating from the Art Center College of Design,

Kuhn has won numerous awards for her work as a director and cinematographer both domestically and internationally. She is currently preparing her feature film debut. Meanwhile returning to TDN is Hinlein, an award-winning director whose work spans advertising, features and VR. Hinlein has spearheaded national and international campaigns for Dove, Oral B, and MAC Cosmetics, among many others. Both Kuhn and Hinlein are based in Los Angeles....Dattner Disputo and Associates (DDA) has signed DP Bing Sokolsky, ASC for representation and booked for him work on season 5 of the TV series *Fear The Walking Dead*....DDA has also booked DP Giles Nuttgens on the feature film *Greedy*, DP Paul Cameron, ASC on the feature *17 Bridges*, DP Frankie Demarco on the TV series *The Enemy Within*, DP Xavier Grobet, ASC on the Netflix series *Unbelievable*, DP Amy Vincent, ASC on season 3 of the TV series *Legion*, costume designer Christopher Lawrence on the feature *Wander Darkly*, and production designer Deana Sidney on the TV series *The Food That Built America*....Cast & Crew's CAPS Payroll has promoted Todd Dyer to VP, sales specializing in the handling of venues, music tours and live events clients. Cast & Crew is a provider of technology-enabled payroll and human resources, accounting and financial management, and workflow and productivity solutions to the entertainment industry....

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