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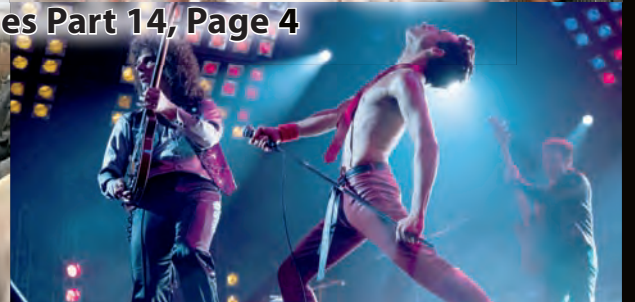


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The Road To Oscar

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Production Outlook 12



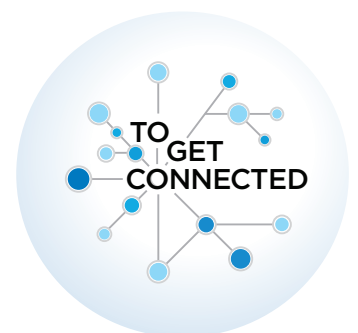
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ACROSS THE WALLS OF
GEOGRAPHY, CLASS AND CULTURE.”

AFI American Film Institute



WRITTEN AND DIRECTED BY
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By Robert Goldrich

spot.com.mentary



Agent of Change

Past installments of this column have chronicled the importance of storytelling as a means to evoke empathy, putting us in someone else's shoes so that we can reconnect with our humanity, nurture not only concern for others but also a feeling of unity during a time of divisiveness.

But empathy is about more than our "feeling good" again. It can be an agent of change as has been the case with two recent examples of stories told well on film. *Roma*, for instance, has been credited with generating momentum for changes in public policy relative to nannies and caregivers in Mexico.

In the U.S., the empathy evoked by the documentary *The Sentence*—directed by Rudy Valdez and produced by Park Pictures Features (sister company to commercial house Park Pictures)—got

both sides of the aisle to come together in Congress, yielding criminal justice reform with the passage of The First Step Act which reduces mandatory minimum sentences for nonviolent offenders in federal prisons and allows some people to be incarcerated closer to their homes to allow families to more easily visit.

The Sentence chronicled the unjustly

their stance, making punishment more proportional to the nature of the crime.

Jackie Bisbee, a founder of Park Pictures and Park Pictures Features, served as an EP on *The Sentence*. Bisbee noted that the documentary had viewers "living with the young girls and the family during an extremely painful nine-plus years. This affected the senators and Congress

"Living with those girls for 90 minutes, there was no way not to vote for the First Step Act."

harsh sentencing and incarceration of Valdez's sister Cindy Shank (due to drug crimes by her late boyfriend), the toll on her family—particularly her three daughters—and her eventual release when granted clemency by President Obama.

The Washington Post reported that *The Sentence* distilled the criminal justice issue down to a touching, personal story which became more relatable, helping move a number of legislators to rethink

members who got to see it. By showing the impact on a family, sharing a human story broke through and made this a bipartisan issue. Living with those girls for 90 minutes, there was no way not to vote for the First Step Act."

Bisbee noted, though, that the federal legislation is just a first step. States need criminal justice reform. She affirmed Park will continue to try to create work that sparks empathy and progressive change.

POV

By Josh Rabinowitz



Goodbye to You

How does one make an impact in music? For many folks like me, who were formally trained in music, impact is a calling.

At 18, I opined in my lofty HS yearbook quote: "To Achieve Music is to Achieve the Essence." In its "essence" music can be profound, an essential aspect of most everyone's existence. It is that universal language that compels people to feel, forces people to connect. I've persistently tried to sustain myself via music. I was a street musician, a public school teacher, a trombonist, a bandleader, a composer, a producer, a music-house and ad-agency producer, a columnist, a university professor, public speaker, and music director—a student of all and a mentor to some.

My main gig over the last 20+ years has been as a Big ad agency music person, which afforded me the ability to be musical; to creatively collaborate; to soni-

cally persuade consumers; to pay out millions to musicians, creators, songwriters and producers; to become quite skilled at being a policemen of IP, a competent corporate politician, a bit of a rainmaker for my company and a manager to several young musically-inclined folks. I believe I made some impact. I've produced over 10K tracks for media, and gazillions have heard my music. The best part has been dealing with musically inclined creative comrades in the space and mentoring.

The toughest part has been to be a harbinger of musicality in a business where music, although an important, alluring and sexy piece of the puzzle, isn't the primary, secondary or even the tertiary offering of the traditional advertising concern.

Also tough—The Big Agency model is deeply challenged. Clients seem to be eschewing the Big and looking to the Boutique and/or to the Consultancy—scrappy, small enterprises who don't need to bill

out their employees at three or more times their salaries, nor require a client to pay for the full array of billable services such as strategic planning, production services, creativity, digital, social, business management, talent management, casting, post, project management, account management, middle management, upper management, legal services, and, oh yeah, music services. Additionally, ad music has, to a large extent, become devalued. Budgets have been battered. Data, Metadata and Playlists have become equally precious as taste.

The ad scene is too prickly for me to continue to make an impact or even attempt to "achieve the essence"—thus it's time to try something different. As of Dec. 31, I've left the Big agency world—wish me luck. Goodbye to you!

Rabinowitz was a music leader at WPP for 20 years. He is an adjunct professor at The New School and a music consultant.

Director, Editor and Production Designer POVs

Shedding light on
Roma, *Vice*,
BlackKkKlansman,
Cold War, *Black
Panther* and
*Bohemian
Rhapsody*

By Robert Goldrich, The
Road To Oscar, Part 14



From top left, clockwise: Director Alfonso Cuarón on the set of *Roma*; director Spike Lee (l) and actor Adam Driver on the set of *BlackKkKlansman*; a scene from *Vice*; *Cold War* director Pawel Palikowski; *Bohemian Rhapsody* editor John Ottman, ACE; *BlackKkKlansman* editor Barry Alexander Brown; a scene from *Roma*..

Three of this year's five DGA Award nominees are also up for the Best Director Oscar: Alfonso Cuarón for *Roma* (Netflix), Spike Lee for *BlackKkKlansman* (Focus Features) and Adam McKay for *Vice* (Annapurna). Cuarón, Lee and McKay were all panelists at this past Saturday's (2/2) Meet the Feature Nominees daytime DGA event moderated by director Jeremy Kagan. That evening Cuarón won the DGA Award.

SHOOT covered the Guild discussion session where some of the insights shared lead off this installment of The Road To Oscar series—which also includes our interview with Pawel Pawlikowski, nominated for a Best Director Oscar for *Cold War* (Amazon Studios) but not a DGA Award nominee. (The other Guild noms went to Bradley Cooper for *A Star Is Born*, and Peter Farrelly for *Green Book*, while the remaining Best Director Oscar nominee this year is Yorgos Lanthimos for *The Favourite*, who was profiled in SHOOT's

Fall 2018 Directors Series.)

This part 14 of our Road To Oscar series also connects with Hank Corwin, ACE, John Ottman, ACE, and Barry Alexander Brown who are nominated for Best Editing Oscars for *Vice*, *Bohemian Rhapsody* (Twentieth Century Fox) and *BlackKkKlansman*, respectively. Ottman last week won the ACE Eddie Award for Best Edited Dramatic Feature.

And rounding out this week's Road To Oscar coverage is production designer Hannah Beachler whose Academy Award nomination for *Black Panther* (Marvel Studios/Disney) made history.

In The Director's Chair

At the Guild session, Lee discussed his two-week rehearsal for *BlackKkKlansman*, noting that blocking out scenes and having actors become more familiar with their lines were the least of what went on. Those two weeks were invaluable, he said, for actors John David Washing-

ton and Adam Driver “to get that vibe” with one another so that they “feel each other’s energy”—and ultimately the audience does as well.

BlackKkKlansman takes us back to the early 1970s to tell the true story of Ron Stallworth (portrayed by 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 positive difference in his community. He sets out on a dangerous pursuit—to 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 advance-

Continued on page 6

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A SPIKE LEE JOINT

BLACK KLANSMAN

WRITTEN BY: CHARLIE WACHTEL & DAVID RABINOWITZ AND KEVIN WILLMOTT & SPIKE LEE DIRECTED BY: SPIKE LEE
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Directorial Insights: Lee Talks *BlackKkKlansman*, Cuarón On

Continued from page 4

ment of White America. With the undercover investigation growing ever more complex, detective colleague Flip Zim-

merman (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 KKK which aims to sanitize its violent rhetoric to appeal to the mainstream.

jumping out of his chair and laughing about it now, years later, finding that out.

Queried about casting children—as he did for *Roma*—Cuarón responded, “I

Screenplay in 2003, Best Adapted Screenplay and Editing for *Children of Men* in 2007, and Best Picture, Best Editing and Best Director in 2014 for *Gravity*. He won the directing and editing Oscars for *Gravity*.

McKay screened for the DGA audience a pivotal scene from *Vice*, which delves into Dick and Lynne Cheney (portrayed by Christian Bale and Amy Adams), a power couple whose power reached the summit with his election to Vice President. McKay's selected scene has Dick Cheney meeting with then Texas Governor George W. Bush, a frontrunner for the U.S. presidency. Their talk set the stage for Cheney becoming head of the search for Bush's VP. As we now know, Cheney ultimately found himself to be the most qualified to serve as Bush's running mate.

McKay said the scene was important on several fronts, perhaps the most notable being that it was the closest the camera would come in on the Cheney. The director explained that this scene was thus the litmus test for him and cinematographer Greig Fraser, ASC, ACS as to whether the makeup designed by Greg Cannom (an Oscar nominee for *Vice*) would hold up.

The scene also reflected, said McK-

to be protected and preserved. McKay affirmed that he needed to know “where I can and can't improvise.”

But there were things McKay couldn't anticipate—most prominently that what he envisioned for *Vice* would be surpassed on some fronts by real-world events that happened as he was in the throes of making the film. The director thought he would be chronicling eight years (Bush's two terms) that were “extreme, terrifying and dark”—but then 2016 happened, a reference to Donald Trump's election which in some respects has put us in even more extreme, terrifying and dark times, said McKay. “Reality caught up with us and passed us in some ways,” noted McKay.

McKay's Oscar noms for *Vice* are for Best Picture (as a producer) and Best Director. He has four career Oscar nods—the first two coming for *The Big Short* in 2016, for Best Director and Best Adapted Screenplay. For the latter he and Charles Randolph won an Academy Award.

Pawel Pawlikowski

In 2015, director/writer Pawlikowski saw his film *Ida* win the Academy Award for Best Foreign Language Film. Now his *Cold War* has been nominated for the same honor—and two more Oscars, Best Director and Best Cinematography (for Lukasz Zal, PSC).

Of his directorial nod, Pawlikowski said, “It's an incredible honor to be involved amid this group of filmmakers, and I'm so grateful to the Academy.”

In the big picture, Pawlikowski related, “Sharing this very personal film with the world over the last year has been an unforgettable journey. I couldn't have done it without my producers Tanya Seghatchian and Ewa Puszczyńska, my luminous star Joanna Kulig, as well as the support of Amazon Studios, which brought this film to the U.S. And a special congratulations to Lukasz Zal whose brilliant lighting brought the film to life.”

Elaborating on producers Seghatchian and Puszczyńska, Pawlikowski said, “They know how scenes work and how I work to really hand-make a film. It's unusual. On the set, I won't do coverage. I try to shoot most scenes from one angle with the best possible framing, lighting and performance. Coverage is reassuring to



Photo by David Lee/courtesy of Focus Features

A scene from *BlackKkKlansman*

merman (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 KKK which aims to sanitize its violent rhetoric to appeal to the mainstream.

Asked by moderator Kagan about the casting of Grace as Duke, Lee recalled that he hadn't at all thought of the actor for that role. However, they share the same agent, Toni Howard of ICM. Howard asked Lee to let Grace read for the part, a request that the venerable agent hadn't made of the director before. Lee consented and Grace was brilliant in the audition. Lee noted that Duke was “not an easy role,” citing death threats that Grace received as a result and the task of “having to dig into that hate” to accurately portray the KKK Grand Wizard.

Lee observed generally that actors have a tough go of it, referring to the constant rejection they have to endure in their pursuit of work. “You don't get the part again and again,” he said, relating that with so much rejection, it's “amazing they're not crazier than they are.”

Cooper said that as an actor he auditioned thousand of times before finally landing a part, on *Sex and the City*. Cooper added that he even read for Lee years ago, remembering that the director treated him well and was quite “sweet,” even though he didn't get the part. Lee was surprised that Cooper had read for him,

don't believe in directing kids. I don't give them a screenplay.” Cuarón explained that if you direct children too much, you “take away” what makes them “amazing.” He is not enamored with a kid delivering a performance beyond his or her years. “I want kids to be kids on screen.”

There's a lot of Cuarón's feelings as a kid reflected in *Roma* which introduces us to Cleo (portrayed by Yalitza Aparacio), a young domestic worker for a family in Mexico City's middle-class Roma neighborhood. Delivering an artful love letter to the women who raised him, Cuarón draws on his own childhood to create a stirring emotional portrait of domestic strife and social hierarchy in the midst of Mexico's political turmoil in the 1970s.

Cuarón is nominated for Oscars as producer (Best Picture for *Roma*), director, writer and cinematographer, making him just the sixth person ever to earn four Oscar nominations for the same film. The first to turn this trick was Orson Welles in 1942 (producing, directing, acting and writing) for *Citizen Kane*; Warren Beatty in 1979 for producing, directing, acting and writing *Heaven Can Wait*; composer Alan Menken in 1992 for his score and three songs for *Beauty and the Beast*; and Joel and Ethan Coen in 2008 for producing, directing, writing and editing *No Country for Old Men*.

The four nods for *Roma* bring Cuarón's career total to 10—the others being for *Y tu mamá también* for Best Original



Alfonso Cuarón

ay, certain real pieces of dialogue that couldn't be compromised—like Cheney's reference to what is historically the popularity of a wartime U.S. President, and Bush having the fallback aspiration of being Major League Baseball commissioner if he didn't become Commander and Chief. McKay said he and his actors are advocates of improvisation but he had to make sure up front in this and other scenes not to improvise on key points of history and accurate dialogue that had

Roma, McKay On Vice, Pawlikowski on Cold War

most producers. But Tanya and Ewa give me freedom. There's nothing worse than shooting mediocre scenes, cutting and not using footage that was just there for

Now for *Cold War*, Zal is again nominated for an ASC Award and a Best Cinematography Oscar. Pawlikowski said of Zal, "We worked very closely on the im-

From contributing to *JFK*, Corwin went on to edit other Oliver Stone films, including *Natural Born Killers* and *Nixon*. Corwin then edited the Robert Redford-directed *The Horse Whisperer*, for which he shared an ACE Eddie Award nomination with Tom Rolf and Freeman A. Davies. Corwin's next career Eddie nod came 17 years later for McKay's *The Big Short* and then another last month for *Vice*. Corwin's alluded to pair of Oscar nominations were for *The Big Short* and *Vice*, as were his two BAFTA Film Award noms for Best Editing.

The collaboration with McKay has indeed proven to be special, one which Corwin entered into with some apprehension. "Adam asked me to work on *The Big Short* and I was a little concerned because he comes from an improv comedy background. I had no such comedy experience. Somehow, we hit it off. I started cutting and he let me go to town. That's basically how we got to know each other. I think the mark of a good editor/director relationship is when you feel safe, when there's trust on both sides. Adam is amazing. He writes these incredible scripts and I don't have to ask for permission to do

and we'll have long discussions with Adam. We'll come up with things. Nick and I will go back and forth, like a couple of jazz musicians who are sort of riffing."

Corwin values these collaborative relationships and how they impact him—a dynamic which brings us back to how he was influenced by a trio of commercial editors. "I used to make my own experimental films, did work for MTV years and years ago. I remember seeing the work of two commercial editors who were in California while I was sitting in New York, freezing. They were Larry Bridges (of Red Car) and Jim Edwards (of Ace & Edie). I remember seeing a Michelob spot Larry cut for Joe Pytko ("The Night Belongs to Michelob"), with a Phil Collins track. It rocked my world. Larry and Jim showed what could be done with 30 or 60 seconds, how to create a feeling. At the time people in film weren't working that way; they were all instead very formal and linear. These two guys sort of opened the door for me creatively. Another commercial editor who influenced me greatly was a guy I worked for, Jerry Bender (Bender Editorial). He was a much more conventional editor but he was fantastic and fear-



A scene from *Cold War*

coverage. Tanya and Ewa also do a great job of putting the budget together—getting the financiers for a film that's black and white, with actors unknown to much of the world. They are intelligent people, dedicated to the story and the film."

Puszczynska's track record with Pawlikowski includes producing *Ida*. Seghatchian too produced a prior Pawlikowski film, the BAFTA Award-winning *My*

agency and style (of *Cold War*). His lighting and energy to tell a story visually is inspiring. He was able to marry what's great about cinema with a complicated story. His strong cinematic scenes succinctly and eloquently tell a story."

Cold War underscored for Pawlikowski "the importance of working with artists who are talented but also good people. I had great collaborators who were pleasant to be with, to spend time with, who were not in it for the money or greater glory but rather subservient to the film, to serve the film and the story."

Hank Corwin, ACE

Before becoming an accomplished features editor—now with a couple of Best Editing Oscar nominations to his credit—Corwin was—and still is—an accomplished editor of commercials. In fact at press time via his Lost Planet studio, Corwin was in the midst of cutting a Chevy spot directed by Jake Scott of RSA Films.

Corwin observed that his commercial-making exploits have informed his feature work. "I feel like it's been a great advantage, giving me a new, different way to look at film. Commercials didn't show me one way to do things. Instead they showed me all things were possible. You could blend stock footage with new original narrative material and make something greater than the sum of its parts. I did that on *JFK*. I was able to incorporate so much of what I did in commercials to *JFK*."



A scene from *Vice*

what I do. It's such a wonderful gift."

Corwin noted that there's "a third spoke in the wheel," composer Nicholas Britell, a two-time Oscar nominee for Best Original Score—on the strength of the Barry Jenkins-directed films *Moonlight* and *If Beale Street Could Talk*. Britell teamed with McKay and Corwin on both *The Big Short* and *Vice*. "I'll show Nick some dailies, we'll talk, discuss the emotion of the piece, where we want to go. He'd counter where I want to go at times,

less."

Corwin strives to avoid artifice, looking to capture moments—an approach which he applied to *Vice*, mitigating against what can be the pitfalls of biopics. "A great deal about Dick Cheney has been documented and vetted. It's what you don't really know that makes the difference. To make a film compelling, it has to have human moments, cultural moments. I looked for moments where either Chris-

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Joanna Kulig in *Cold War*

Summer of Love—and independent of that, such mainstream commercial hits as the first four *Harry Potter* films. She was also an EP on Netflix's Emmy-winning series, *The Crown*.

As for cinematographer Zal, Pawlikowski gave him his big break on *Ida*. Zal was a camera operator when DP Ryszard Lenczewski fell ill. Pawlikowski elevated Zal, marking his feature cinematography debut, earning ASC Award and Oscar nominations in the process.

Editor Corwin Reflects On Vice

Continued from page 7

tian or Amy were engaged in living, in being human. There's a scene where Colin Powell has just spoken at the United Na-



Hank Corwin, ACE

tions, described as one of the most painful moments in his life. We went to a cut of Cheney and his family having an outdoor dinner and talking about the relative merits of *American Idol*. It's something everyone can relate to on some level—just like you can relate to Cheney being a little clumsy with his grandkids. He's actually very sweet. He's funny in the way he's not fun or funny with them. You get the heart of the character. Instead of a dramatic arc where you show somebody changing, I look for more real human moments which come together to create a character. Trying to find those moments can be very demanding.”

Finding those moments in *The Big Short* and *Vice* has yielded two Best Edit-

Original Screenplay (both for McKay), Lead Actor (Bale), Supporting Actress (Adams) and Supporting Actor (Sam Rockwell as George W. Bush).

Corwin said that receiving an Oscar nomination “doesn’t get old...It’s a kick in the head but means so much more than that. It’s fantastic until your next project when you’re back at square one again.”

Corwin attributes the success of *Vice* in large measure to McKay, noting that he doesn’t have a trace of the narcissism that characterizes a great many directors/auteurs. “Adam is completely selfless,” assessed Corwin. “For him, it’s really about the work.”

It’s that attitude and spirit of selflessness that is perhaps Corwin’s biggest takeaway from his experience on *Vice*. “It’s the hardest movie I ever cut. I had to let go of a few scenes we loved. You hear this all the time. You have to let go of your darlings. It’s a lesson in selflessness and stripping away egotistical narcissism, I learned on this film that giving up certain things made the whole movie better.”

Barry Alexander Brown

Brown is no stranger to an Oscar nomination—even though his Best Editing nod for *BlacKkKlansman* is his first in the filmmaking discipline for which he’s best known. This is Brown’s second Academy Award nom; the first came way back in 1980 for Best Feature Documentary on the basis of *The War At Home* which



Christian Bale (l) and Amy Adams in Vice

ing Oscar nominations. *Vice* is nominated for a total of eight Academy Awards, including for Best Picture, Director and

Brown produced and co-directed.

“I do this every 39 years,” quipped Brown whose only quibble with an Oscar

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END OF AN ERA IN NEW MEXICO

As 2018 drew to a close, so did the tenure of Nick Maniatis as New Mexico Film office director. In an open letter, Maniatis reflected on his tour of duty. He wrote, “It has been my absolute privilege to work with the film commu-



Nick Maniatis

nity in this state. Coming in eight years ago I was greeted with much warmth (and some skepticism!), but I immediately knew I had made the right decision to be here.

“Over the years I have watched as filmmakers grew and flourished across the state, crew members who started out as PA’s came into their own careers and started working regularly, and more and more companies began to know the talent that New Mexico had to offer.

One of the highlights of my job was welcoming and introducing new productions to our State and hearing how impressed they were by the talent and infrastructure that existed here.

“For whomever takes over the directorship of the New Mexico Film Office, I know they are in the extremely capable hands of the New Mexico State Film Office and of the entire New Mexico film community. I look forward to watching the New Mexico Film industry continue to flourish in the coming years.

“Thank you all for being a part of my journey, and I hope to bump into you on my journey to come.”

HAPPY FILM TRAILS TO YOU

The Historic Oregon Film Trail (HOFT) has officially begun.

The Astoria-Warrenton Area Chamber of Commerce and the Oregon Film Office developed the initial concept of HOFT and identified Astoria movie locations, in partnership with the Oregon Film Museum, that represent the beginning of the Trail. The Oregon Coast Visitors Association provided additional funding and support for the signs.

The Historic Oregon Film Trail, has been designed to showcase iconic locations in the state, and the first official group of signs was unveiled at Alameda Park in Astoria. The group of three signs feature facts and anecdotes from the *The Goonies*, *Kindergarten Cop* and *Short Circuit*—all #OregonMade films shot on Oregon’s North Coast.

One sign in particular has been positioned at the East End Mooring Basin near the Astoria Riverfront Trail to give an alternative view of the “Goonies House” in an effort to eliminate trespassing on the hill of the privately owned residence. *Goonies* fans, it turns out, never say die, or no, to a photo opportunity. While the sign signifies a location for that viewpoint, the sign copy shares information about the nearby Astor Elementary School which was featured in *Kindergarten Cop*.

The lesser-known Alameda Park offers a great viewpoint of the Astoria-Megler Bridge and it is the topic of the *Short Circuit* sign located there. The sign for *The Goonies* is located by the Oregon Film Museum and speaks to it and the Flavel House’s roles in that film. “Historical markers are typically about famous people and events. Movies filmed here are also an important part of Oregon’s history and culture, so ours offer a twist on that convention.” said Tim Williams, executive director, Oregon Film.

LOCATION LENSING RISES IN L.A.

On-location filming in greater Los Angeles rose 5.0 percent in the fourth quarter of 2018, a strong finish for a year in which local film production came close to record highs. Area filmmakers logged 10,359 shoot days in the fourth quarter, and 38,795 shoot days for all of 2018.

Reasons for the 1.3 percent year-over-year annual increase include double digit increases in feature film (up 12.2 percent), TV drama (up 10.6 percent) and TV pilot (up 15.2 percent) production, plus a strong showing for commercials (up 8.7 percent).

Barry Alexander Brown On Collaborating With Spike Lee

Continued from page 8
nomination drought is the one experienced by filmmaker Lee. *BlackKlansman* marks Lee's first Best Director Oscar nomination. "Outrageous," assessed Brown, noting that such recognition is long overdue. "Spike has had such an enormous influence on the world of cinema." Lee garnered a total of three Academy Award nods for *BlackKlansman*—the other two being for Best Picture and Best Adapted Screenplay. Lee's first Academy Award nod came in 1990 for his *Do the Right Thing* screenplay. He was again nominated in 1998 for Best Feature Documentary on the strength of *4 Little Girls*. And in 2016, Lee received an Honorary

Oscar for his contributions to filmmaking.

Brown has been a part of those many contributions. He and Lee have been collaborating for 37 of those 39 years between Oscars for Brown. "I knew Spike when he was in film school. We had so much to learn in terms of what kind of filmmakers we would be, the stories we were interested in telling, and how we would tell them. We learned together—on *School Daze*, *Do the Right Thing*. Editing for him has been a joy. We grew as friends because we recognized something similar in the way we thought about movies. There came to be a shorthand between us—developed by the intense work we did together early on

while trying to figure out what we were doing."

Clearly, they've figured out a great deal over the years as reflected in *BlackKlansman*, which received a six-minute standing ovation after its world premiere screening at last year's Cannes Film Festival. Since then, accolades have streamed in, including a total of six Academy Award nominations.

Brown said his biggest takeaway from *BlackKlansman* is a reaffirmation of what Lee has done with him perennially. "Spike is going to push you. He's done it with me all the time, including with *BlackKlansman*. He's always pushing you to think differently, to not hold onto ways you feel comfortable with. He challenges you as a storyteller."

Brown cited as an example the juxtaposition of two scenes to make one sequence in *BlackKlansman*—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.

As for what's next, Brown's valued relationship with Lee is taking a new turn. At press time, Brown was in pre-pro on a feature film, *Son of the South*, which he is directing. Brown also wrote the script based partly on the autobiography of Bob Zellner who grew up as the son of a minister and the grandson of a KKK member. Zellner went on to become an influential member of the civil rights movement in the early 1960s, jailed multiple times for acts of civil disobedience. Production of *Son of the South* is scheduled to begin next month in Montgomery, Ala.

Continued on page 10



Editor Brown (l) and director Lee

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Editing *Bohemian Rhapsody*, Designing *Black Panther*



A scene from *Bohemian Rhapsody*



Black Panther

Continued from page 9
bama. Director Brown's support team includes executive producer Lee.

John Ottman, ACE

Bohemian Rhapsody earned Ottman his first career Oscar nomination. The film is a departure from Ottman's working norm—which usually has him serving as both editor and composer, a dual role he filled on *X-Men: Apocalypse*, *X-Men: Days of Future Past* and *Jack the Giant Slayer*, among other features.

But for *Bohemian Rhapsody*, Ottman was simply the editor, relying on the music of Queen as a driving force. Ottman had the opportunity to work with and manipulate that treasure trove of music to underscore many of the movie's sequences.

In light of Ottman's musical chops, people often have what he described as "the misconception that I let the music inform the film as an editor. It's actually the opposite. When I'm cutting a film, I'm thinking first about the story and the drama. I don't even temp the film with music until we put it all together. This one (*Bohemian Rhapsody*) was different, though. We had to temp it with music because the story was about the music."

For Ottman, the inherent biopic challenge of *Bohemian Rhapsody* loomed large. "To boil someone's life down to two

hours is always a challenge. This was not only about someone's life but also a band, a celebration of the music—and so we had to serve all three. It had to be entertaining and celebratory throughout. At the same time, we didn't want to shortchange Freddie Mercury's life and some of the demons in his closet."

Besides Queen's music, Ottman had another major asset to tap into for *Bohemian Rhapsody*. "It's extremely inspiring when you start a movie as an editor and you know the cast is right (including the Best Leading Actor Oscar-nominated

Rami Malek for his performance as Mercury). No one was miscast in this film. When I know the casting is correct, that there's a symbiosis among the actors, it inspires me to do fun things editorially with them. It frees me up to concentrate on all sorts of

other possibilities."

Ottman affirmed his is "profoundly honored" by his Oscar nomination. "Working on this film has been a tremendous experience in paying proper tribute to the legend of Queen. I am thrilled the film has become such a phenomenon and am grateful to the Academy for recognizing our work."

Bohemian Rhapsody garnered a total of five Oscar nominations, including for Best Picture, Sound Editing and Sound Mixing.

Hannah Beachler

Black Panther (Marvel Studios/Disney) has yielded two historic achievements for production designer Beachler, the latest being her becoming the first African American to be nominated for a Best Production Design Oscar.

While she never dreamed such a milestone would be within her reach, Beachler was exceedingly aware of another important potential accomplishment well before she got the opportunity to work on *Black Panther*. "Marvel up to that point hadn't had a female production designer on a film. I would be the first to break that barrier if I got the job. That was on my mind, to do something that would open the door for others, to show that a woman can do a superhero film."

She felt the weight of that responsibility. "I thought I can't stop, I can't fail. I have to go on no matter what challenges are presented, to let my creativity come through, to let Ryan (director Coogler) and his vision come through. I felt a lot of pressure for a year but I had the benefit of great support from Ryan, Victoria Alonso (EVP, production, for Marvel) and a great crew."

Coogler has been a mentor to and valued collaborator of Beachler whose filmography also includes his films *Fruitvale Station* and *Creed*. Among her other notable credits is director Barry Jenkins'

Moonlight, the Best Picture Oscar winner in 2017.

Black Panther is now up for seven Oscars, including Best Picture. Beachler views the film's success as the impetus for an "exhilarating and humbling opportunity to reach out to the next generation, to girls and young women, girls and young women of color," encouraging their career aspirations.

As for her biggest takeaway or lessons learned from her experience on *Black Panther*, Beachler simply said the film proves "I can do it. I can do anything.

This experience has given me that confidence."

That's also the lesson she hopes to impart to the next generation of females, instilling the feeling in them and people of color that "they can do it."

This is the 14th of a multi-part series with future install-

ments of *The Road To Oscar* slated to run in the weekly SHOOT > edition, *The SHOOT Dailies* and on SHOOTonline.com, with select installments also in print issues. The series will appear weekly through the Academy Awards gala ceremony. The 91st Oscars will be held on Sunday, February 24, at the Dolby Theatre at Hollywood & Highland Center in Hollywood, Calif., and will be televised live on the ABC Television Network. The Oscars also will be televised live in more than 225 countries and territories worldwide.



Bohemian Rhapsody



Hannah Beachler

Leslie Dektor

Director reflects on lessons learned from Growing Up, collaborating with editor Rye Dahlman

By Robert Goldrich

When Leslie Dektor walked away from his advertising career several years ago, he was one of its most accomplished artisans—as 13 DGA Award nominations for best commercial director of the year would attest. He won the DGA Award twice, in 1992 and 2000.

Among his lauded spotmaking is the iconic observational Levi's 501 Blues campaign from Foote, Cone & Belding San Francisco, which came to encompass nearly 20 spots. Using neither scripts nor storyboards, Dektor filmed stylish street scenes. The spots' shaky camera movements spawned numerous imitators. Dektor wasn't one of them as he avoided being pigeonholed by that look, continuing to seek and turn out original work.

While Dektor left the ad arena to focus on documentaries, there are parallels between his work in both disciplines—capturing moments that shed light on the human condition, introducing us to people from varied walks of life, and sparking empathy among audiences.

His feature documentary exploits span such subjects as a midwife, a dog trainer who doesn't train dogs but people to live with their dogs,

and a feature he recently re-fashioned from its original form to expose us to life on Skid Row in Los Angeles, delving into a community of artists in and around Skid Row.

His latest documentary, *Growing Up*, was selected for the 27th annual Pan African Film + Arts Festival, which got underway this week and runs through Feb. 19 in LA. Dektor is hoping that the groundwork for a distribution deal will spring from the festival exposure.

Sixteen years in the making, *Growing up* highlights Fernando Pullum and the impact he's had on thousands of youth in South Central L.A. Through music, Pullum rose above his own harrowing childhood and for decades has passed on the gift of music as a teacher and now founder of a Community Arts Center in Leimart Park that bears his name. Graduates of Pullum's program have gone on to play with Beyoncé, Bruno Mars and Stevie Wonder, and won six Grammys, but he's proudest of their growth as men and women. The centerpiece of the film is a conversation between two Pullum students over the course of a decade. Pushing back against tremendous odds, they find success, much of which they credit to Pullum's influence.



SHOOT: Would you provide some background on *Growing Up*.

Dektor: I needed a trumpet player to cast for a gas commercial. He turned out to be Fernando Pullum. We got stuck in an awful snowstorm during the shoot. Cast and crew got stuck in a hotel for weeks—with nothing to do. Fernando shared his life story with me and I became for lack of a better word his “therapist.” I learned about his mother who was a prostitute, other family issues he had. At the same time he was a teacher at a South Central L.A. high school. He taught jazz to kids. And his desire was always to start his own nonprofit program. We started talking in 2001. And I began to help him. I told him we'd bring his mother over here from Chicago, put them together and start filming conversations trying to get to the bottom of issues he was dealing with.

I also started going to his school to follow him. There we found two kids—Jeremy (Jeffers) and Michael (Roundtree) who you see in the film. They were both colorful characters and we wound up tracking them. Jeremy is blind but I never wanted to make a thing of that. I wanted him to be who he was. We started filming them, Pullum, the kids, the school.

lum, the kids, the school.

Ten years later, I reconnected with Pullum. He was still a jazz instructor at the school but getting closer to launching his own nonprofit program. He never gave up. He pushed and pushed for it. I couldn't not pursue this. I kept looking for threads in this story. I didn't know where it was going. But I followed every thread we could. It's now 2014 and we kept going. In 2017 we see his nonprofit program is up and running, helping a lot of kids. Many of them are working musicians now, very successful. Fernando really was not as interested in that, though, as much as he wanted to show these kids as people, as fully developed adults who have made something of their lives. His students have a high school graduation rate of 100%. He's serving 600 children ages 5 to 20 each year. And we see in this documentary that the teacher has become the student, learning from these young people and their life experiences.

SHOOT: You shot *Growing Up* in different formats during the course of 16 years. How did that come together?

Dektor: I shot 16 millimeter, 35 millimeter film. I shot digital with the Canon 5D, a RED camera, and we mixed all the mediums. I didn't mind doing this because I wanted the documentary to have an eclectic texture to it.

SHOOT: Rye Dahlman cut *Growing Up*. He's been a long-time collaborator. Would you discuss how you work together?

Dektor: We've made 9 or 10 documentaries together, as well as hundreds of commercials. When I direct and operate the camera on a documentary, I see myself in the cutting room with Rye. I know the beat and pace of his editing, the way he understands the rhythm of the film. I know the exact beat and frame he's going to grab while I'm shooting. And his editing in some ways guides my shooting. He means an enormous amount to my work.

SHOOT: When we last talked, you had wrapped *Passing Through*, a documentary about Skid Row in Los Angeles. You have since re-constructed that film. Why?

Dektor: I was putting together a book of photographs as a companion piece to *Passing Through*. In working on the book, I saw the film differently. So I remade it, re-cut it, re-voiced it—making the film I wanted to make, which is now *We Are, We Dance, We Paint*.

SHOOT: What's next for you?

Dektor: I'm developing a narrative feature that I'm directing on (photojournalist) Dorothea Lange. I've restructured it too. It was too biopic-like in its prior form. Now it's starting in the middle of her life. David Fincher is executive producing.

"I know the beat and pace of his editing, the way he (Rye Dahlman) understands the rhythm of the film....His editing in some ways guides my shooting."



Where Do We Go From Here?

A cross-section of production and post pros shares visions, goals for 2019

A SHOOT Staff Report



It's that time of year—for a new beginning, for New Year's resolutions, which often aren't kept, and predictions, which often aren't accurate. Nonetheless *SHOOT* called upon a brave cross-section of artists and execs from the production and post community to offer their hopes, goals and plans for 2019.

We also asked respondents to reflect on lessons learned from 2018 and how they might be applied to this year.

Feedback relative to what may be in store for 2019 ranged from a continuation of recent developments to an unexpected turn of events. On the latter score, Sevrin Daniels, co-founder of The New Blank, related, "Early this year we released a satirical article titled "Shooting Vertical." It was intended to be silly, but as the year progressed we found more and more evidence that it was no longer satire at all. Instead, maybe it was a premonition? The biggest shift we are seeing has to be resolution and screen size ballooning to mammoth proportions. Long gone are the days of a simple nice and tidy 1920x1080 video, so quaint. And whether small for wearables to gigantic for wrapping buildings, we will see more and more advertising, infographics, and to some degree pure entertainment showing up in places previously only intended for static images. Experiential storytelling through large format video, animation, and augmented content has made up a good chunk of our work."

On the continuation cycle, Angela Lupo, MPC's managing director, shared, "2019 will be another year of transition with TV media sales declining and digital advertising continuing to soar. Digital is estimated to grow by another 20% in 2019 requiring new production and creative strategies to connect with the consumer.

Digital will continue to grow as the primary media focus for many brands, requiring creative to adjust their storytelling to connect with buyers viewing on smaller screens for a shorter period of time. With smaller digital budgets post companies will continue to develop new workflows to deliver the highest quality of work within the new constraints."

James Razzall, president, advertising North America for Framestore, noted "The push for working faster, better, cheaper has always been a constant pressure on post production. The old analogy was that you must pick at least one to sacrifice. With machine learning and real-time rendering we are embracing technology to try and solve this puzzle and make all three possible. We've seen huge growth in creating content for Augmented Reality apps. As more phones and wearable hardware hit the market this space is only going to grow in 2019. Brands that are quick to adapt to this tech can get a lot of attention if they do it well."

Frank Scherma, president of RadicalMedia, shared, "We will continue to focus on collaborating with talent and applying their skills across all RadicalMedia divisions. Feature directors doing commercials, commercial directors doing television, television directors doing live events. The cross-pollination of talent has never been stronger and we're proud of the ecosystem we've created for like-minded storytellers.

Erich Joiner, founder, Tool of North America, "Every year there are new deliverables opening the doors to exciting new ways to tell a story about a brand. The different types of directors and artists that we now partner with on projects are amazing and constantly excites me. 2019 will continue to bring to light the need for diversity in talent and backgrounds."

Diversity

Diversity is viewed as integral to success in 2019. For example, Kate Oppenheim, managing partner, m ss ng p eces, observed, "We attribute a lot of the success at our company to the diversity of our roster. A director's ability to stand out from the pack, to have something to say - in 2019 and beyond I think it's absurd to think that we can create new ideas, and push the conversation forward, without having talent that's representative of the culture.

"It's also so important to recognize the role that commercial work plays in the financial health of many directors careers - and without providing those opportunities to women and people of color, we are stifling their ability to survive and thrive not only in the branded space, but as directors more broadly with the financial freedom to work on films and personal projects that build their careers. We'll continue to proactively look for underrepresented voices that need to be heard, and help translate their craft into the branded work."

PRODUCTION OUTLOOK

Jesse Dylan, CEO/founder of Wondros, said, "We have personal commitment to diversity at Wondros. Not just skin color, gender, or disabilities, but people from disparate parts of the world who bring a unique perspective to Wondros. I'm proud to say Wondros has a reputation as an environment that encourages female talent. We're also integrating a new applicant tracking system to help us capture Equal Employment Opportunity Commission data to analyze where we're lacking in diversity, and then address issues that surface."

Survey

For our Production/Post Outlook Sur-

vey, *SHOOT* posed the following questions to industry execs and artisans:

1) What's the most relevant business and/or creative lesson you learned in 2018 and how will you apply it in 2019?

2) Gazing into your crystal ball, what do you envision for the industry--creatively speaking or from a business standpoint--in 2019?

3) What are your goals, creatively speaking and/or from a business standpoint, for your company or division in 2019?

4) Tell us about one current project you are working on in early 2019.

5) Last year's constant headlines of gender pay disparity, sexual misconduct and worse brought issues to everyone's attention that were long overdue to be dealt with. There have been industry wide-strides made towards righting these wrongs but there's a long way to go. Can you tell us what policies you have in place or plan to implement in 2019 to ensure racial and

gender diversity, pay equality and a safe/inclusive work environment for everyone in your company or division?

6) Does your company have plans for any major expansion/investment in technology in 2019 and if so, in what? How will this investment add value to the services you offer to your clients?

*What follows is a sampling of the feedback we received from a range of industry respondents. Full responses can be found at SHOOTonline.com and in the concurrent *SHOOT*>edition.*



Allison Amon
EVP, Sales & Development
Bullitt

1) Last year reinforced for me that creativity and inspiration can come from everywhere and anywhere, and because of this there are no limits to the forms marketing can take. It's all about ingenuity and originality, which is both utterly freeing and can be a little scary. It's an open brief where the only limits are your imagination. For us at Bullitt, I view this as a positive - not just for our creative industry but also for audiences.

2) With the inspiration living everywhere, so too are the connections. In the last year we have been asked to create custom entertainment solutions that carry brand messages from the marketplace. So we are continuing to evolve how we approach branded content, and forging partnerships across platforms, genres, industries, technologies and with people who share our drive to be at the center of this upheaval. The road maps are being abandoned, there won't be one path to take, and this will lead us to opportunity.



Sevrin Daniels
Co-Founder
The New Blank

1) 2018 was an amazing year, we learned so much about our business, ourselves, and our place in the world as an entertainment and branded content focused production company. The biggest take-away was probably about investments. Investments in security and the move into the new age of marketing our business to the world at large. There is so much noise in the digital world that just wasn't present even 10 years ago; finding ways to navigate through chatter and engage clients has been second only to the investments required to guarantee the security of the content.

3) To build upon the year we had last year. We developed some fantastic creative relationships with clients in 2018 and finding avenues that allow us to continue developing relationships in which we work together to create content that viewers feverishly consume--well, that's the dream.

Continued on page 14

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Looking Ahead To 2019

Continued from page 13



Michael Di Girolamo
Founder/Managing Partner
Hey Wonderful

3) With a firm hand on the steering wheel and the pedal to the metal, I feel the best is yet to come in 2019 for Hey Wonderful. Coming off the heels of Sundance, we left inspired by the diversity of young filmmakers who now have a voice to tell their stories, all of which had a common thread of humanity at their core.

With that in mind, we're hoping to expand our roster to better reflect the world around us. Also, we plan to expand further into experiential - an area we have tremendous experience in, having produced numerous award-winning experiential projects for our directors, Sam Cadman, TJ O'Grady Peyton and Sam Spiegel. It's an area where we've seen a lot of growth, in part because, while it often appears straightforward on screen, it is a particularly complicated style of production that requires expertise not only from a director but from their producers and production company.



Jesse Dylan
CEO & Founder
Wondros

4) I did a piece recently where I filmed some of the remaining civil rights veterans who walked with MLK. It was a privilege and an honor.

Also working with XPRIZE on launching the Alzheimer's Prize. It's been a fantastic opportunity to work on this and find a community that is trying to solve Alzheimer's. I'm also excited about my collaboration with INQNET,

a research consortium that aims to bring together businesses, non-profits, research and educational institutions and laboratories to advance quantum technologies and computing.

6) We're currently migrating our postproduction team away from Windows 98. It's a risk, but we think it's one worth taking.



Clint Goldman
EP/Partner
BODEGA

6) We are investing in people. Last summer we opened a Los Angeles office with two amazing creative executive producers Taylor Ferguson and Erin Tauscher. They are the absolute best and I just feel fortunate to be able to work side by side with them each and every day. Then, just recently here, we added NY EP Mark Kovacs who is also such a solid production person

and complements all that we do and has amazing energy and life for our business model. We are going for it in 2019, building up our small family/army/team, and ready to embrace all that our clients are consistently presenting. I like to say 'yes' first, let's take the risk; let's do the job and let the art and the creativity lead, trust one another, stay focused on the work, and deliver.



Bonnie Goldfarb
Co-Founder/Executive Producer
harvest films

1) We tend to believe in the integrity of our industry to a fault. We jump in head first, give it 1000% and believe in our ideas, executions and what clients/agencies tell us. They are our conduit and 2018 was laden with people who would tell us one thing and do another or not be aligned with the rest of their team. Our lesson learned is to insure everyone is on the same

team and communicating clearly through the chains of command. I have always believed that the commercial industry is a snapshot of what's going on in the national conversation and that anthropologists 100 years from now will study our ads to help them understand where our country stood on certain issues and the tone of the environment at that time. 2018 will stand out in a big way when that future examination takes place.

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LIZ HINLEIN WRAPS SICHUAN UNIVERSITY SHOOT

Director/DP Liz Hinlein brings compelling stories to life. She's a veteran of feature films (*Other People's Children*), commercials (Maybelline, A&E, Dove, Lifetime, Gillette), web series, music videos and virtual reality. But the hurdles she faced recently on a shoot for Sichuan Film and Television University in China were unlike any she'd encountered in her 20-plus year career.



Liz Hinlein

"I had limited equipment, no script and no money," she said. "I basically made these short films with a piece of tape and an apple box." While using mostly student volunteers, WeChat for on-set translation and borrowed cameras, Hinlein also was able to tap into a well of local talent, including Jackie Chan's fight choreographer and visual effects specialists in the area.

The result is a series of eight commercials that put Sichuan's best foot forward, highlighting the wealth of creative energy at the school, including their photography, VFX, directing, dance and eSports departments. The vignettes stand apart from typical docu-style marketing videos, often aimed at parents, to give potential students a peek into the fields of study available at the college in southern China...

WHITE SCORES FELLOWSHIP FOR AFI CONSERVATORY

Cinematographer Meg White will be the inaugural recipient of the Screen Australia Onbass Fellowship, the newly established full-tuition scholarship for emerging Australian filmmakers to attend the American Film Institute (AFI) Conservatory in L.A. Created in partnership with Screen Australia (an Aussie federal government agency) and the Onbass Family Trust, formed by Gentle Giant Media Group CEO Greg Basser and his wife Kiera O'Neill, the Fellowships will provide full tuition and fees, as well as some support for living expenses and flights from Australia (courtesy of G'Day USA and Qantas), to one Australian filmmaker entering the AFI Conservatory in the fall of 2019 and one in the fall of 2020 — to join the graduating classes of 2021 and 2022, respectively.

White is an Australian cinematographer with experience shooting features, television and commercials. Originally from Newcastle, Australia, she received a degree in Media Arts and Production at the University of Technology, Sydney. Since graduating, she has worked in Australia and overseas across a diverse range of projects both large and small, digital and film. She was the cinematographer on "Remedy," a music video directed by Russell Crowe, which won the Australian Cinematographers Society Silver (ACS) Silver Award. In 2017, White received the ACS Drew Llewelyn Camerimage Scholarship. Her ongoing interest in still photography, primarily of animals and the natural world, informs her approach to cinematography....

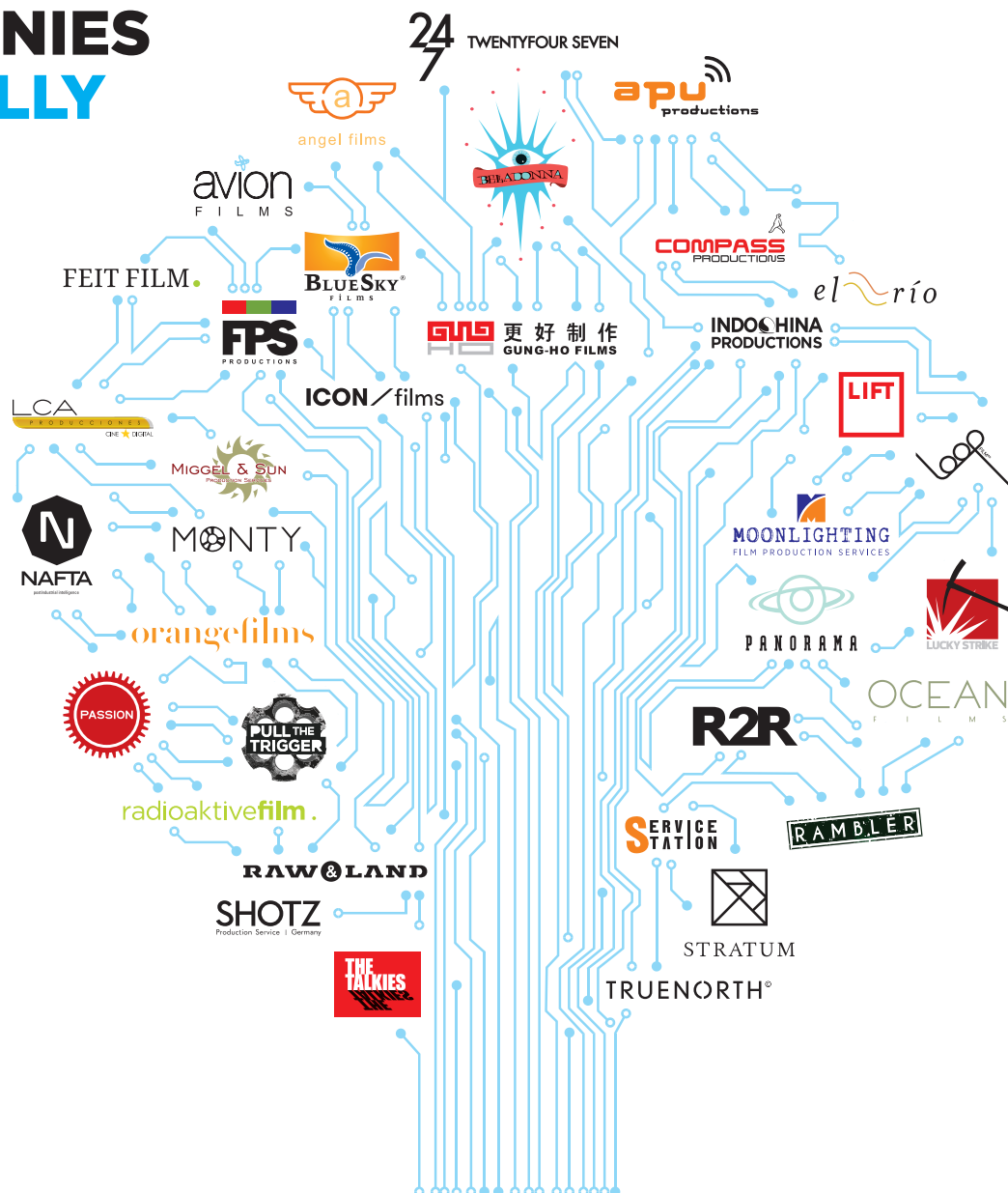


Marco Venturelli

PEOPLE IN THE NEWS...

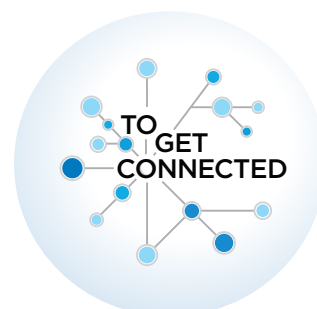
Marco Venturelli has been appointed co-president overseeing creativity at Publicis Conseil. Venturelli will work alongside Agathe Bousquet, president, Publicis Conseil and Publicis Groupe France, and Anne de Maupeou, chief creative officer, Publicis Groupe France. Venturelli was most recently executive creative director at Publicis Milan, a role he held from 2015. While at Publicis Milan, he was the global creative lead for Heineken business where he led the creation of several well-known, highly-awarded campaigns. Venturelli is also the recipient of a hundred awards which includes 30 Cannes Lions....

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Feedback From Timber, Spittn Image, Tool, Honor Society,

Continued from page 14



Jonah Hall
Creative Director / Partner
Timber

1) Music videos are back, and we're all having a blast. They're becoming a healthier and more monetized medium and they're reclaiming their place in showcasing production creatives and new ideas. The long break was more of a time-out than the permanent retirement we had assumed. We're seeing more risks being taken and more collaboration with artists that are much more familiar with visual trends that can help elevate their music.

The whole process has changed because you can do so much more with so much less. Editorial often happens on set. Color testing can happen while you shoot too. Using CG to augment in-camera limitations isn't as time consuming as it used to be so it's easier to integrate it quickly.

2) I think we're going to start seeing more attempts at consolidation between businesses. Vendors are going to become agencies. CMOs are going to start become CCOs. Agencies are going to start making content for entertainment. Creatives are going to direct. The wheels go round and round. My prediction is that most of these efforts will fail, or at least fail to really pay off. Most of these players have worked alongside their counterparts in the supply chain and quietly thought to themselves "I could totally do that". More often than not they're wrong, and that's because experience matters more than people realize.



Shawnette Heard
Creative Director/Director
Spittn Image

1) The most relevant business lessons I learned in 2018 would have to be "clarity" when on a creative project with other creatives. I have been on several great projects where "collaboration" was at the heart. But the one thing I know that can make a collaboration a bit "muddy" is expectations or not being clear on the creative goal. I had to really look at my part when it comes to working with others. As I go into a few projects for 2019 with other creatives, I find myself being very clear with what is asked of me and what I ask of others. So we can make the process enjoyable and effective.

2) The industry is at a really interesting crossroads, with social media being at the forefront. It's really easy to get caught up into rushing projects, to stay afloat with the heavy competition that is seen online. I really believe social media can be a great asset if you don't let it dictate your talent and creativity. But use it as a platform to share, promote, motivate, and last but not least, inspire. I believe it's going to be a great balance in exciting projects that are independently inspired, and perfectly executed with today's technology across the board.

5) I am really inspired about the actions being taken against these issues. We as a strong, female-led company, obviously really keep our rights in place and at the forefront. But we also work with respectable teams and employees. Our platform is very liberal and morally conscious. I am excited to continue to see such issues addressed, in order to keep our rights as women just as equal in the workplace.



Erich Joiner
Founder
Tool of North America

1) As of this month it will be 24 years ago that Tool first opened its doors as a production company. We opened with a simple vision of creating world class, effective, award winning work with extraordinary talent. The big difference between 1994 and 2019 is that when we referenced the word 'work', we were implying TV commercials, which has changed for us over time, due to one of the many great things about our business: it's consistently evolving. We pride ourselves in being a production partner that has been successful for the past 24 years, and has continued to be successful because it changed and evolved along with the industry's own growth.

2) Every year there are new deliverables opening the doors to exciting new ways to tell a story about a brand. The different types of directors and artists that we now partner with on projects are amazing and constantly excites me. 2019 will continue to bring to light the need for diversity in talent and backgrounds, and also bring the need for specialized talent. And like every year, I am excited to see the Super Bowl commercials that Tool and our directors worked on and created, as well as the commercials our industry has created, as we experiment with new ways of storytelling. 2019, here we go.



Megan Kelly
Founder/Managing Partner
Honor Society

1) This past year has confirmed for me that whatever the changes and challenges are, great talent and work still stands out. We continue see great creative and work with creative partners/collaborators that excite and push us. Sure, we have to work harder to deliver for the smaller budgets, but we are up to the challenge.

2) I think that we are going to continue to see changes in the business, with the overall state of the industry remaining in flux for quite some time to come. Companies will continue to think about business models differently: brands, agencies, production companies and any hybrid in between will all continue to seek better solutions to succeed in creating great content that leads to measurable and lasting impact, both from a business and cultural POV.

5) Diversity and equality are extremely important to our company, and as one of the founding members of OWNED, a global coalition of women-owned companies in the advertising production industry, I really strive to drive the conversation forward surrounding women leadership and ownership in this industry. I also feel it's important how we rethink our workplaces to make the lives of all of our employees better, encouraging a healthier work/life blend. As a company, we have also made a pledge to make sure 30% or more of our crews are made up of women and we aim to continue to help foster female talent across all aspects of commercial production.

PRODUCTION OUTLOOK

Company 3, MPC, Saviile



Jackie Lee
Chief Sales and Marketing Officer
Company 3

2) The market is responding to consumer demand for more content, and new ways to digest that content on many different platforms. Content creators are responding to the opportunity to tell stories that don't have to fit in the traditional predetermined lengths. Creative clients also want certain non-traditional services within the color grading session. Our job of offering people who come to Company 3 the talent and technology necessary to get the most out of their post experience is more challenging than ever.

3) As I said, we're expanding our physical infrastructure in Hollywood and elsewhere. And we're adding to our roster of top talent. We've recently brought some very high-powered artists onboard, including the multiple-award-winning Steven J. Scott among others. And we're in the process of adding some services in anticipation of the evolving nature of color finishing. It's all in the service of staying ahead of the rapidly-evolving nature of this very exciting time in content creation.



Angela Lupo
Managing Director
MPC

1) Be willing to take a chance, creatively and in business. After 15 years at my previous employer I embarked on a new adventure at MPC and have found it extremely rewarding in the last 4 months. We need to not be afraid of the changes that are happening within advertising but embrace them. It is a very exciting time for all of us to work together as digital media takes

front stage and storytelling evolves.

5) It is encouraging to see the corporate response to the headlines and there is still a lot of work to do. MPC NY is run by two women, you can't make a bolder statement. Our halls are filled with diversity and we welcome wholeheartedly the opinions and creative voices from our staff all over the world. In an effort to continue our global diversity we are rolling out a residency program in 2019, giving our staff the opportunity to work within different markets, giving them the insight into different cultures to better gain understanding of the global business and our partners around the world. My personal goal is to continue to grow and expand our team with talented people from all walks of life and have a zero tolerance discrimination policy. Racism or sexism has no place at MPC.



Rupert Maconick
Founder and Executive Producer
Saville Productions

1) The most important business lesson that I've taken from 2018 is that fewer and fewer people are watching ads due to consumers now having a wide-range of commercial-free viewing options. Consumers can no longer be forced to watch traditional advertisements and branded content. To engage these viewers, advertisers must produce work that consumers want to watch—i.e. authentic pieces of entertainment, like films, series and documentaries.

2) In 2019, more media companies will see that pushing branded content on consumers with a media buy is a deeply flawed advertising method. Brands can't simply buy eyeballs. There are more suitable ways for advertisers to build authentic relationships with consumers, and that is by producing projects that consumers will choose to watch.

3) At Saville, our goal for 2019 is to continue to help advertisers transition from creating ads to creating entertainment. We are also excited to develop a number of upcoming entertainment projects based upon the social and environmental initiatives of major brands.

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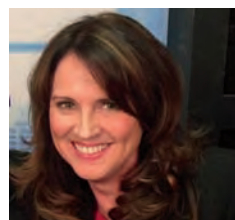
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Gazing Into The Crystal Ball

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Tracy Mays
Executive Producer/Owner
The Bigger Picture

1) 2018 was year of contradictions because nobody really knows what's happening or where things are going; however as we forge ahead we need to lean into the unpredictability of the world in order to do better in it. It is essential to keep the destination in mind and be open to the journey.

Entrepreneurship is about planning, sure, but it is also about the big idea - your mission statement, innovation, model - and the knowledge that outside forces will offer new ways of getting where you need to be.

2) To move the needle you need to be persuasive and empathetic - to find out what people need, even when they can't express it specifically or directly. There will be more fluidity in the way people work together - we've seen that seeded over the past year, for example, where we've established ongoing relationships with clients rather than focus on the per project approach. This will continue as people try to reckon with the unknown future - daunting to many, exciting to those who see opportunity in this evolution.



Lisa Mehling
Owner/President
Chelsea Pictures

1) I learned that given change is a constant, I can shift my focus and that of my team's to take advantage of the opportunities that are a byproduct of the change.

2) A couple of years ago, I did a thorough restructuring of my company and I've never been more excited about who we are and what we're doing. I think the level of competition within the industry is only going to increase, and business will continue to be extremely demanding.

3) I intend to keep the standards of my company very high and challenge myself and my team to boldly seek out the best creative opportunities and solutions. Another important component will be fortifying our partnerships with the best agencies and brands.

4) One of our most exciting recent developments is the signing of two fantastic new talents to the commercial industry: Angie Bird, who is in pre-production on her second project with us (NDA - can't mention client), and our newest signing, Nisha Ganatra; whose premiere of her new feature 'Late Night' was met with the highest paid acquisition to date at Sundance Film Festival. She, too, is in pre-production for her first project with us for 'Plan B'. David Gordon Green directed the first ever brand campaign for Google, a 60 second spot campaign which breaks next month. I'm excited about my evolving associations and affiliations, most notably Girl Culture Films in which I sit on the board. Also, my expanded role on the AICP Board as Vice Chair will give me an opportunity to advocate for my community.



John O'Grady
Executive Producer/Managing Partner
Bob Industries

1) 2018 was a frightful year on many levels. Bad decisions are based on fear. Be brave.

2) 30 seconds spots with 29 one second cut downs.

3) Work with people you respect and enjoy on projects that you are proud of. Everything else will fall in place.

Continued on page 20

Creative Feedback On Big Game Spots

During a time of divisiveness and audience fragmentation, the Super Bowl brings us together for one of those increasingly rare shared experiences. The art



Jason Apaliski

and strategy of brands taking advantage of that opportunity are subject to scrutiny and conjecture, which comes front and center in this column.

SHOOT carries on its annual tradition of sounding out creatives whose agencies didn't have spots on the most recent Big Game telecast, and thus had no particular axe to grind. Here's a taste of the feedback we received, which will be covered in its entirety—and with assorted more respondents—on SHOOTonline and in our SHOOT>e.dition:

For Jason Apaliski, ECD, Pereira O'Dell, "The one spot that really stood out for me was the HBO x Bud Light mash-up. 'Joust' was big, bold and completely unexpected. The twist halfway through shocked in the best way possible and delivered one of the most memorable spots of the game. RIP Bud Knight."

Galen Graham, CCO of Pitch, liked several spots, including the serious message from *The Washington Post*. "Now more than ever it's important for people to think critically, to compare and question sources and seek out first-hand accounts—the kind that journalists provide. I liked seeing the message about the importance of knowledge and reporting (beyond my own Facebook newsfeed). A subtle detail I appreciated was using the Oklahoma City bombing to illustrate domestic threats instead of, say, border-crossing fear mongering, since most violent attacks in America originate within America."



Erica Fite

Erica Fite, co-founder and co-CCO of Fancy, said, "The Bumble ad with Serena Williams was spot on for the brand for women in general. The idea that women have the power to step in and make their own decisions without following some old protocol of waiting both in love and in business is such a strong message. The fact that there is a brand like Bumble reminding women they have this power is wonderful. And of course Serena Williams is a true hero we can all learn from. I also thought the art direction in the spot was really well done and liked that it was colorful and pretty, attributes that need not be separated from female power."

Commercials That Missed The Mark On Super Sunday

As for ads that left much to be desired, Mike Baron, SVP, group creative director, Partners+Napier, said, "I think any spot that included a robot. Except, maybe, Michelob Ultra—which was saved by a good copy line. TurboTax's 'Robochild' made me feel bad for the little robot, and like I was watching *Ex Machina* all at once. As for the Sprint spot, Bo should know he's the one calling the shots, not the robots."

Paul Caiozzo, founder and CCO of Interesting Development, simply observed, "The brands that just served up their normal ads felt really out of place."

Bottom-Line Assessments of Overall Ad Crop

Mae Karwowski, founder/CEO of Obviously, said of this year's overall crop of Super Bowl spots, "For the most part the good ones relied on star studded celeb talent or pulling at our heartstrings in pretty formulaic ways. They seemed slightly better because the game and the half-time show were way more uneventful than usual."

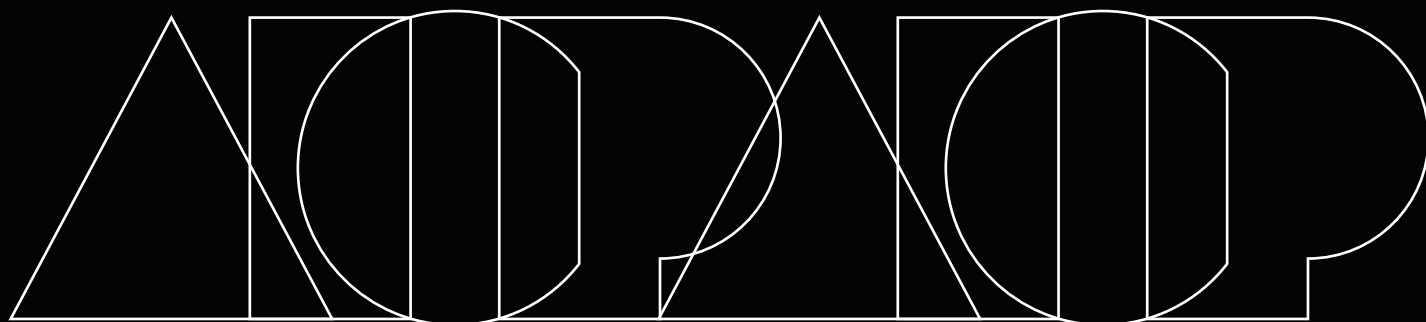


Jay Suhr, CCO of T3, noted that "few brands attempted to make a connection with more human or serious themes. Google, Kia and *The Washington Post* did go that route but the spots didn't have the stopping power compared to work from previous years."

Driscoll Reid, ECD at Sid Lee, shared, "Usually either the game or the commercials are great, and sometimes they're both great. This year the commercials reflected the game and not in a good way. It seemed like the whole thing was off—and I'm a Patriots fan."

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2019

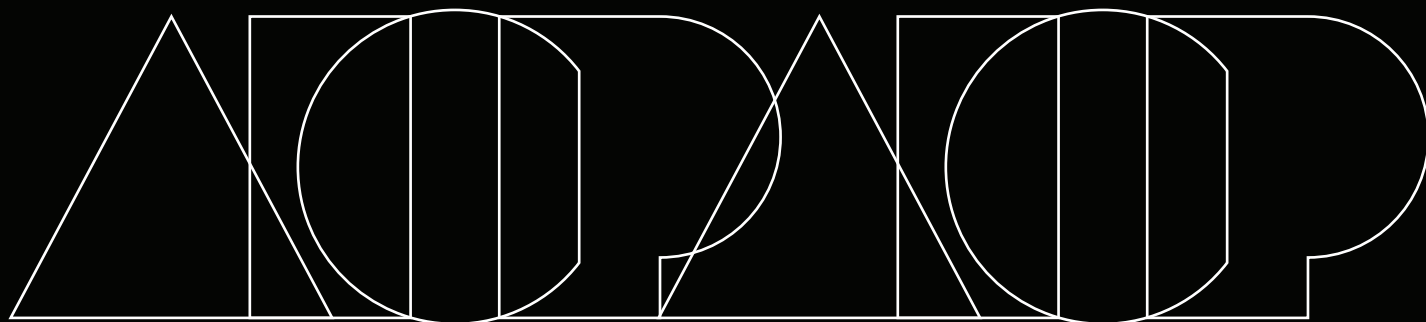
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Assessing The New Year

Continued from page 20



Kate Oppenheim
Managing Partner
ms ng p eces

1) Our directors need to bring profoundly unique points of view to every project. Consumers have access to infinite content, and with so much of it being made from a personal perspective, the work that stands out right now is done by directors and creatives with something to add to the conversation – we've got to 'do it for the culture,' as the kids say. Otherwise, advertising slips into the background and is just a tap or swipe away from being ignored.

6) We're very lucky to have Mike Woods at the helm of our Immersive practice, where he helps navigate us through the choppy waters of trends in tech and experiential. We'll continue to make significant investments in building prototypes with emerging technology that helps visualize the potential of new tech to brand and agency partners. We're also exploring ways to help accelerate the versioning process, as the sheer volume of deliverables on each job seems to grow exponentially each year.



Jeremy Rainbird
Global Managing Partner
Merman

1) You can grow larger if you diversify, but it is hard to do that alone. Culture to any business is key, both internally and externally. Input from others whose experience and talents you admire can create a more dynamic company, if organized correctly and respectfully. It's a careful balance to evolve a company while maintaining your culture and what united everyone in the first place. When achieved, the momentum and enthusiasm are palpable. That's what Merman is doing today.

4) Merman's commercial arm recently merged with a White Label product, one of the preeminent commercial production companies in the U.S., and I've been busying away on that. Expanding our offering into a major coast to coast commercial offering is hugely exciting to us. With principals Annique DeCaestecker and Ellen Jacobson-Clarke joining the board of Merman, we offer our directors experienced EPs and talent management on both coasts.



James Razzall
President, Advertising North America
Framestore

1) Framestore's long-term strategy has been one of convergence and diversification. We aim to constantly push the parameters of what is achievable creatively with the ever-changing technology, and having a team that excels at working fluidly between creative challenges allows us to do just that. 2018 certainly cemented that vision for me and it became even more

apparent that our key clients share that same view of the future. We have the scale of operation, depth of talent, and multifaceted experience to be able to tackle any creative project. Whether working on 2000 shots on a superhero movie, a huge Super Bowl commercial, a theme park ride or helping to develop a piece of technology in your latest device, having a team who can work between each of these projects allows us to reach the excellence Framestore and our clients are striving to achieve.

2) The push for working faster, better, cheaper has always been a constant pressure on postproduction. The old analogy was that you must pick at least one to sacrifice. With machine learning and real-time rendering we are embracing technology to try and solve this puzzle and make all three possible. We've seen huge growth in creating content for Augmented Reality apps. As more phones and wearable hardware hit the market this space is only going to grow in 2019. Brands that are quick to adapt to this tech can get a lot of attention if they do it well.

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Luce

BLACKMAGIC MAKES MARK AT SUNDANCE

More than 35 films, episodic series and projects at the 2019 Sundance Film Festival were shot and completed using Blackmagic Design products.

This roster of projects included *Honey Boy* and *Them That Follow* that used a range of Blackmagic Design products during production and DaVinci Resolve Studio in post; *Luce* that was composited with Fusion Studio and graded with DaVinci Resolve Studio; *Native Son* that was online edited, graded and finished with DaVinci Resolve Studio; *4 Feet: Blind Date* composited with Fusion by Martin Lopez Funes of Malditomaus and his team; and many others such as *The Farewell*, *The Infiltrators*, *Big Time Adolescence* and *It's Not About Jimmy Keene* that were created with Blackmagic Design cameras, DaVinci Resolve Studio and more.

Lucien Harriot, president of New York-based Mechanism Digital, used Fusion Studio for his VFX work on *Luce*. According to Harriot, "Some of the shots in *Luce* were quite challenging. For example, one particularly long shot orbited several times around an actor standing in a high school lobby, and we had to remove the camera crew's reflections from all of the windows and trophy cases. Fusion Studio's tracking tools came in very handy on those tasks."

KATRIB JOINS ADVANCED IMAGING SOCIETY'S BOARD

The Advanced Imaging Society (A.I.S.) has added Ramy Katrib, CEO and founder of DigitalFilm Tree, to the non-profit's Board of Governors. Founded in 2009 in Encino, Calif., the A.I.S. includes major M&E studios and technology companies



Ramy Katrib

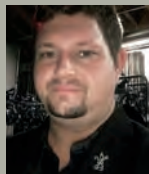
like DreamWorks Animation Studios, Pixar Animation Studios, Walt Disney Studios Motion Pictures, Warner Bros., Marvel, Sony Pictures Entertainment, NBC Entertainment, Fox, Dolby Labs, and DTS Inc.

"A.I.S. represents a focus on the imaging side of our industry and the technologies that will be in play now, and into the future," said Katrib. "A.I.S. continues developing relationships with members who are already applying the latest concepts in production, like game-engine motion capture and other advancements where traditional production techniques, like lighting and imaging, are now commingling with ever advancing game engine cinematic capabilities."

MOSCO NAMED ADVISOR TO ARwall

L.A.-based AR studio ARwall has expanded with the addition of sr.-level talent and entertainment industry advisors well known for their expertise in design, engineering, and XR. Their growing personnel roster boasts a board of production industry vets and experts, including Digital Domain EP for VR, AR and interactive John Canning, ITV Alliance CEO Allison Dollar and General Immersive CEO/founder Raymond Mosco. ARwall's cumulative new talent has helped pave the way for companies including Apple, Facebook, Oculus, Microsoft Hololens, Survios, Disney Studios Technology Group and Microsoft TV.

Mosco is a veteran of Silicon Valley and Hollywood, focusing on how immersive technology will shape the future of storytelling. Mosco has held notable positions at Apple, Facebook, and Oculus. In 2014 he traveled the world providing over 1M initial impressions with the Oculus Rift. Since then he has guided startups and deployed immersive technology for organizations including TED, GE, Sundance, and Hulu. Mosco brings his lead generation know-how to ARwall, using his abundant knowledge in immersive tech and startup business savvy to continue to promote the company for the most influential audiences and potential clients.



Raymond Mosco

Among the staffers coming aboard ARwall is UI/UX director Stephan Dube who's worked in software technology and video games for over 20 years, and most recently with Survios, designing interfaces for VR and console titles and mobile applications. His credits include Archangel, Werewolves Within, DC Universe Online, World of Tanks, Splinter Cell Blacklist, and Defiance.

Radical, kaboom, Carousel, charlieuniformtango POVs

Continued from page 20



Frank Scherma
President
RadicalMedia

5) Radical is committed to having a respectful, diverse and safe workplace environment. We have instituted additional policies in 2019 that will continue to promote a safe and professional environment in the office as well as through all stages of production. Radical has included harassment prevention training and plans to institute sexual harassment/discrimination training videos in 2019. These videos will give all staff and freelance employees the training necessary to know when they or someone else is being treated unfairly and they should report it immediately. In addition, the company will provide employees with interactive training conducted by a sexual harassment specialist. Radical is instituting a formal complaint process where a form will be available to all employees where they can outline any transgressions that have taken place and HR will investigate the situation and take the necessary steps to rectify it. The

company promotes diversity by ensuring that we fill open jobs through a diverse candidate pool. It is imperative that we have a diverse group of crew members and employees who are treated respectfully, receive equal pay and feel safe in the workplace. We want to ensure that creativity, innovation and inspiration thrive, but never in a way that makes someone feel uncomfortable.



Lauren Schwartz
Owner/Executive Producer
kaboom productions

2) 2018 was a year of stops and starts. Of creative thinking, and anticipating the unexpected. As far as the business is concerned, I have always believed, and feel it even more so now, that relationships are key. To be a trusted resource and partner, a problem solver, and someone who not only has the talent but the ability to execute it well – those are the essential elements for today's climate – and really a productive and rewarding way to operate in the world.

There are a lot of folks using director or production company banners who don't have the acumen or experience that it takes to do this work well and consistently. And I think some agencies and clients have had their share of bad experiences because of it. That hurts the industry at large, but also reinforces how vital trusted relationships are as the kind of work expands

and changes to align with new opportunities. I always like to say that production is easy until it isn't and when the shit hits the fan, you need experience to calm that storm.



Dee Tagert
Managing Director
Carousel

1) Every brand wants immediate content on a daily basis to feed traditional TV, online & social. In our two year expansion plan, we are building all we need to provide our clients with every aspect of content when needed. The key for us all is to never lose sight of maintaining high end creative, which is both efficient and effective. It is vital for our industry to hold the bar at its highest creative level possible.

5) We have actually been ahead of this already, because it's just the right way to do business. Carousel prides itself on our inclusive nature; be it gender, pay or racial equality. We are happy that all these issues have been brought out into the forefront, and support all efforts in this matter.

6) We have been in expansion mode since the beginning of 2018 and plan to continue this trend through 2019. In a business that is constantly changing and evolving at such a fast pace, we are embracing the challenge and expanding our offerings to all our clients. By adding various services, we now provide 360 capabilities to address the constant need for content, be it traditional or AR/VR and anything in between.



Jack Waldrip
Senior Editor & Co-Founder
charlieuniformtango

1) I think what we've learned in 2018 is that our clients are coming to us for a whole new level of turn-key production. "Turn-key" used to mean production and post, but we are seeing more brands and companies (that for various reasons have taken marketing and advertising in-house) in search of a comprehensive partner – who can help them creatively develop ideas and execute them.

I think our agency partners and clients are also doing more exciting work than ever before as they have to constantly execute incredibly complex and multi-platform campaigns – and we mean dozens of platforms – no one is just doing a broadcast spot anymore. It's bigger than that – and we love learning these new trends alongside them.

2) 2018 taught us many lessons but as we move into 2019 I think the key is to be free from constraints of "how we've always done things". Tango has been successful because it's been able to adapt to a constantly changing landscape for 24 years. The changes to our industry are happening daily at this point. Whether it's dedicating ourselves to increasing diversification which the industry needs, taking a chance on young artists that have a unique voice, or taking on projects like feature films that aren't our primary line of business, we want to always push to expand our world.

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Cuaron Wins For *Roma*

Burnham scores for Best First Feature; McKay nabs TV award; Jonze tops Commercials category

By Robert Goldrich



If history is any indicator, Alfonso Cuarón has to be considered the clear frontrunner to win the Best Director Oscar after taking the coveted DGA Award for Outstanding Achievement in Feature Film on the strength of *Roma* (Netflix). This past Saturday (2/2), he topped a DGA field of nominees that also consisted of Bradley Cooper for *A Star is Born*, Peter Farrelly for *Green Book*, Spike Lee for *BlackKlansman* and Adam McKay for *Vice*.

This marks the second career DGA win for Cuarón who took the marquee theatrical feature honor in 2014 for *Gravity*, a film for which he went on to nab the Best Director Oscar.

Only seven times in the DGA's 70-year history has the Guild winner not gone on to take the corresponding Oscar. The last time that happened was in 2013 when Ben Affleck won the DGA Award for *Argo* while Ang Lee scored the Academy Award for *Life of Pi*.

Cuarón is among a group of Best Director Oscar nominees this year which also is comprised of Lee, McKay, Yorgos

Lanthimos for *The Favourite* and Pawel Pawlikowski for *Cold War*.

McKay, Cooper, Bo Burnham

McKay still managed to enter the DGA winners' circle on Saturday evening as he topped the Dramatic TV Series category for the "Celebration" episode of HBO's *Succession*.

However, Cooper surprisingly came up short in another DGA motion picture category. In that he was nominated for the DGA's top prize, Cooper was generally considered the prohibitive favorite to walk away with the DGA Award for A First-Time Feature Director. However, that honor instead went to Bo Burnham who too made an auspicious directorial debut with *Eighth Grade* (A24).

Still in accepting his Outstanding Achievement in Feature Film nomination medallion for *A Star is Born*, Cooper expressed deep gratitude for such recognition from his peers. He noted that this was his third time on stage at the DGA Awards—the first two times presenting

nomination medallions to directors David O. Russell for *Silver Linings Playbook*, and Clint Eastwood for *American Sniper*. Cooper starred in both those films, delivering Oscar-nominated performances. Now to be at the DGA Awards as the recipient of a medallion as a director, said Cooper, is a dream come true.

Television

In addition to McKay for *Succession*, other DGA Award TV winners included Bill Hader for *Barry* (HBO) which topped the Comedy Series category, and Ben Stiller for *Escape at Dannemora* (Showtime), honored in the Movies for Television and Limited Series category. Both Hader and Stiller won as first-time DGA nominees.

Spike Jonze of MJZ won the DGA Award for Outstanding Directorial Achievement in Commercials last night (2/2) during a gala ceremony at the Hollywood & Highland Center's Ray Dolby Ballroom. Jonze topped a field of nominees which also consisted of two fellow

From top left, clockwise: DGA Award feature winner Alfonso Cuarón; a scene from *Roma*; Bo Burnham (l) holds the Best First Feature honor alongside presenter Jordan Peele; a scene from *Eighth Grade*; presenter Dennis Haysbert (l) and commercials winner Spike Jonze; Apple Homepod's "Welcome Home"; and Adam McKay holds his DGA Award for HBO's *Succession*.

DGA AWARDS

MJZ colleagues, Steve Ayson and Fredrik Bond, Martin de Thurah of Epoch Films, and David Shane of O Positive Films.

Jonze won the DGA honor as Best Commercial Director of 2018 on the strength of a single entry: Apple Homepod's "Welcome Home" out of TBWA\Media Arts Lab. The piece stars musician and dancer FKA twigs who is situated in her rather modest apartment—but that all changes when her Homepod speaker blares out an Anderson .Paak track titled "Til It's Over." FKA twigs breaks out into an expansive dance—while her apartment in turn expands. Her roost is transformed as the music positively impacts where her head is at.

The DGA Award win is the first for Jonze, who's been nominated twice before—once for adidas, Miller Beer and Gap commercials in 2006, and for the feature *Being John Malkovich* in 1999.

In brief acceptance remarks, Jonze said, "This is humbling to be with this group of (nominated) filmmakers." He went on to acknowledge his support team, including most notably his long-time first assistant director Thomas Smith. Jonze noted that Smith has been in his corner for some 24-plus years, describing him as "a filmmaker who's in my head, who knows what I need before I need it." Jonze affirmed that Smith has been "a mentor to him," quipping that he can even "control weather with his mind."

Jonze's DGA Award comes a couple of days after he appeared at the Guild's Meet the Commercial Nominees event, along with Ayson, Bond and Shane. Nominee de Thurah couldn't attend because he

was in Denmark on a job.

During that DGA session, Jonze shared that the original idea from TBWA\Media Arts Lab for "Welcome Home" entailed an ambitiously choreographed story about "a guy in his apartment and the apartment grows." Jonze then tweaked that premise, advocating that a female protagonist be cast instead which he thought would be more interesting and "cooler."

Jonze credited the contributions of such colleagues as Smith, twig, choreographer Ryan Huffington, cinematographer Hoyte Hoytema, and production designer Christopher Glass. The latter's work on the Apple Homepod ad earned him an Art Directors Guild (ADG) Excellence in Production Design Award on the same night that Jonze received the DGA Award. Jonze noted that it took about three months to bring "Welcome Home" to fruition.

Documentary, Children's Fare

Tim Wardle won the DGA Award for Outstanding Directorial Achievement in Documentary on the strength of *Three Identical Strangers* (Neon and CNN Films).

Jack Jameson topped Children's Programs with his direction of *Sesame Street's* "When You Wish Upon a Pickle: A Sesame Street Special" (HBO). In his acceptance remarks, Jameson quipped that your kid can be your "harsh critic." He noted that "when your four-year-old child changes the channel, it's time to go back to the edit room."

Russell Norman won in Reality Pro-

grams for *The Final Table* (Netflix), "Japan" episode.

Norman, Wardle and Jameson all scored DGA Awards on their first career nominations.

In sharp contrast, Don Roy King and Louis J. Horvitz came up winners with long track records of DGA Award excellence. King took the Variety/Talk/News/Sports-Regularly Scheduled Programming category for *Saturday Night Live* (NBC), the "Adam Driver, Kanye West" episode. This was King's 13th DGA Award nomination. He previously won the DGA Award for *Saturday Night Live*, "Host, Jimmy Fallon" in 2017, *Saturday Night Live*, "Host: Dave Chappelle" in 2016 and for *Saturday Night Live*, "Host Justin Timberlake" in 2013. King also won the DGA Award for Variety/Talk/News/Sports-Specials for *Saturday Night Live 40th Anniversary Special* in 2015. He was previously nominated for *Saturday Night Live* episodes in 2006, 2008, 2009, 2010, 2011, 202 and 2014, and in 2015 in the Variety/Talk/News/Sports-Regularly Scheduled Programming category for the *Saturday Night Live* episode, "Host: Tracy Morgan/Musical Guest: Demi Lovato."

Meanwhile Horvitz won this past weekend for Outstanding Directorial Achievement in Variety/Talk/News/Sports-Specials for *The 60th Grammy Awards* (CBS). This was his 19th career DGA nomination. He won the DGA Award in Musical Variety in 1997 for *The Kennedy Center Honors*. He was also nominated for *The Kennedy Center Honors* in 1993, 2001, 2009, 2011 and 2014. In 2013, he was nominated for the *55th Annual Grammy*

Awards and was previously nominated for the 70th, 71st, 72nd, 74th, 75th, 76th, 77th, 79th and 80th *Annual Academy Awards*, along with *Sinatra: 80 Years My Way* in 1995 and *Live Aid Concert* in 1985.

Special Honors

Live TV directing legend Don Mischer received the DGA Lifetime Achievement Award for Distinguished Achievement in Television Direction.

Kathleen McGill garnered the DGA's 2019 Frank Capra Achievement Award in recognition of career achievement in the industry and service to the Guild.

Mimi (Marian) Deaton accepted the DGA's 2019 Franklin J. Schaffner Achievement Award in recognition of career achievement in the industry and service to the Guild.

FX Networks was the recipient of the Guild's 2019 Diversity Award for its commitment to, and leadership in, inclusive hiring in DGA-covered categories. FX Networks CEO John Landgraf accepted the honor which has only been bestowed six times—to Bruce Paltrow, John Wells and Christopher Chulack in 1997, Steven Bochco in 1999, HBO in 2000, Stephen McPherson in 2005, and Shonda Rhimes and Betsy Beers in 2014.

At one point, FX lagged behind other networks in diverse hiring. Just 12 percent of the network's directors were women or people of color in the 2014-'15 season. Hiring practices were overhauled, and the changes made a big impact. In the most recent TV season, 52.6 percent of the network's roster of directors were women or people of color.

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Lensing *Cold War* and *The Favourite*

ASC Award feature nominees reflect on their work and collaborators

By Robert Goldrich

One cinematographer's reunion with a director resulted yet again in Best Cinematography Oscar, ASC and BAFTA Award nominations.

Another DP scored his first Oscar, ASC Award and BAFTA nod for his initial pairing with a celebrated filmmaker.

Here are insights and observations from Lukasz Zal, PSC, and Robbie Ryan, BSC, ISC, who are in the running for ASC Awards on Saturday (2/9)

Lukasz Zal, PSC

Lukasz Zal, PSC recently picked up his second career Best Cinematography Oscar and BAFTA Award nominations, along with a third ASC Awards nod. Zal's awards trajectory began several years ago unexpectedly when he was set to be a camera operator on director Pawel Pawlikowski's *Ida*. But cinematographer Ryszard Lenczewski fell ill, prompting Pawlikowski to ask Zal at the 11th hour to take the lensing reins. In his debut as a feature DP on *Ida*, Zal went on to share Oscar, ASC and BAFTA nominations with Lenczewski in 2015. Additionally on the strength of *Ida*, Zal and Lenczewski won the ASC Spotlight Award, an honor reserved for under-the-radar indie features and deserving work on the festival circuit.

Now a return engagement with Pawlikowski—this time as the sole cinematographer on *Cold War* (Amazon Studios)—has earned Zal another ASC, BAFTA and Academy Award nominations trifecta.

Cold War is a love story between Wiktor (portrayed by Tomasz Kot) and Zula (Joanna Kulig) who meet in the ruins of post-World War II Poland.

Zal and Pawlikowski developed a creative shorthand on *Ida*, which continued with even more depth in their *Cold War* reunion. "I found Pawel to be very open when we collaborated the first time," recalled Zal. "We discussed physical, psychological, all aspects of cinematography. We discovered a lot together

on *Ida*, doing full justice to the story and mood. It was like a creative meditation to work with him. We'd sit at the monitor together, review the work. It was almost like painting a picture. We would add fine touches, figure out what we could do to make what we saw better. We were constantly painting, almost like sculpting the look and feel of the film. That very much carried over to *Cold War*."

That carrying over took on more dimension as Zal said he benefited from six months of pre-pro on *Cold War*, affording him and Pawlikowski the opportunity to fully map out

what was needed. Zal researched the art and politics of the era. Also during pre-pro, the decision was made to shoot *Cold War* in black and white. Initially the director and DP were inclined to shoot in color but the time period, the colors of the day—or lack thereof—the plotline and its energy brought them again to the haunting black and white they had created so successfully in *Ida*. But *Cold War* was dramatically different as the camera moves far more extensively than in *Ida*. The camera is not so



From top left, clockwise: Lukasz Zal, PSC; a scene from *Cold War*; Robbie Ryan, BSC, ISC; and a scene from *The Favourite*.

ASC AWARDS PREVIEW

static and mournful as in *Ida*. The characters are dynamic—physically and emotionally—in *Cold War*, and so is the camera.

Zal noted that ultimately they resisted using wide shots to set a sense of place. Instead the emphasis was on capturing that sense of place by focusing on the characters' behavior. Locations weren't depicted as part of a travel film but rather for how people felt within those environs. This character-centric approach conveyed the stark reality of each place.

Zal and Pawlikowski deployed the ARRI Alexa. "We could have shot 35 but in order to do so we would have had to come up short in budget elsewhere—maybe shooting fewer days or less money for other aspects. Pawel likes to do a lot of takes and we needed the flexibility to keep shooting."

Zal added that digital lensing could be seen immediately on a big monitor with highly defined images. He and Pawlikowski could see what they had

captured, and get to "painting" on that monitor "canvas." With that painterly approach, Zal didn't try to mimic—but rather was inspired by—the look of 35mm film.

Robbie Ryan, BSC, ISC

Last month *The Favourite* (Fox Searchlight) earned Robbie Ryan, BSC, ISC his first career Oscar, ASC Award and BAFTA Film Award nominations. This came on the heels of the Yorgos Lanthimos-directed feature winning the Audience Award at Camerimage.

The Favourite marks Ryan's first collaboration with Lanthimos. Right out of the gate, the two were simpatico—particularly about going with 35mm film. Ryan deployed the Panavision Millennium XL2, the Arricam Studio and Arricam LT cameras. Ryan said that he and Lanthimos felt film is more conducive to effectively using natural light. Film, assessed Ryan, "represents contrast, definition and color very much as the eye sees it and in some

cases can see in the shadow much more than your eye can."

Ryan related, "I learned a heck of a lot shooting *The Favourite* for Yorgos. If you've got the right location, you do not need lights."

The cinematographer observed, "Candles bring in a whole new color, especially night versus day. I've used natural light before with a bit of balance but for this film we stayed away from balance. It was incredible to see it begin with very bright windows backlighting an actress and then see that their faces were still exposed—they were even more beautiful."

Helping the actors and their performances stand out were the shooting environs. "The texture of the walls in the palace," said Ryan, "had tapestry and dark wood that was incredibly helpful as were the black and white tiles. All of that helped accentuate the skin tones of the actors—they had quite pale skin and it helped them stand out even more. The

actors really shone from the light. It felt like an artist's studio with the bright source light."

Ryan added that the Panavision 6mm lens' "distorted view helped underscore some of the absurdities in the world of Queen Anne's court. We used (ultra wide) 6mm lenses—the 6mm lens is a piece of art, made with very high-end glass. It transcends the usual fish-eye look, not super aggressive or too bendy. For this movie, it was a fantastic storytelling device. In the same frame, it exposes every inch of the luxury and power of Queen Anne's palatial surroundings, yet there's also a real claustrophobic sensibility; the characters are isolated, almost imprisoned in the location. It was just what Yorgos wanted: small characters trapped in a big space—the wide lenses not mere gimmicks but integral to that experience. The camera movement is a big part of the film, a little bit observational—almost another character."



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Alkemy X Entertains a VIP Crowd at Annual Sundance Film Festival Party Celebrities, entertainment execs and corporate dignitaries turn out for the company's popular get-together. This year's attendees included execs and guests from Merrill Lynch, Marriott, AKA Hotels, the Philadelphia Film Society and the William Penn Foundation, among many others. Celebrities included former NFL star Reggie Bush and *The Bachelor's* Natalie Fiori.

Director Timothy Kendall Talks Super Bowl LIII Director Timothy Kendall is no stranger to the one-two punch of comedy and action. So when Vayner Media tapped him and production company Redacted Content to help bring a crazy concept to life for Planter's first foray into Super Bowl advertising in over a decade, it was hardly a leap.

Konsonant Music Scores Four New Projects - Two Films and Two Episodic TV Series Renowned throughout the entertainment industry for "Empowering Independent Filmmakers with Meaningful Music and Sound Advice," Konsonant Music has worked on four original, new projects which made their debuts during the 2019 Sundance ...

Six BOS Winners Announced By Mobius Awards French advertising agencies captured two of six Best of Show (Grand Prix) wins in the 2018 Mobius Advertising Awards competition. Other winners came from the United States, United Kingdom, China and Australia. They were chosen from 16 nominees.

Cut Golf Aired Its First Commercial on Big Game Sunday Cut Golf, creator of The Best Damn Golf Balls Under 20 Bucks, used social media to share their epic, big-game quality ad "The Mix Up" with the world on Sunday, February 3rd.

Red Giant Universe 3.0 Is Here Red Giant announced Universe 3.0, a major update to its video effects and transitions plugins for motion graphics artists and editors.

DWA Presents Ultimate Events, February 2019 Edition You can explore important trends this month - and have some fun - through these awesome events.

Superlounge Diversity Award-winners IYIN LANDRE and Travis Wood Attend Commercial Directing Bootcamp Filmmakers IYIN LANDRE and Travis Wood are the latest recipients of the Superlounge Diversity Award.

AICP Post Awards Issues Call for Entries, Announced New Category Lineup AICP has announced the Call for Entries for the AICP Post Awards, its revamped and rebranded competition for excellence in the post production arts.

Going Global—charlieuniformtango Kicks Off Its 24th Year 2018 was a banner year for charlieuniformtango. The company increased its roster of talent, range of services, and the scope of the work it does for clients worldwide—an auspicious way to kick-off 2019, the company's 24th year in business.

BODEGA Welcomes New York EP Mark Kovacs Production company/content creation studio BODEGA has added veteran Executive Producer Mark Kovacs, who will oversee production in its New York office.

PowerHouse VFX Continues Breakthrough First Year With M. Night Shyamalan's "GLASS" PowerHouse VFX, the New York-based boutique VFX studio, rounded out its first year in business by serving as the sole visual effects vendor on M. Night Shyamalan's GLASS.

Teek Mach's Grisaille Performed at the 2019 Sundance Film Festival as Part of the New Frontier Section Grisaille, the two-part mixed reality painting experience created by experimental artist Teek Mach, was performed during the 2019 Sundance .

Ubisoft Teams With Artifact Nonfiction For Esports Documentary Film For TOWIN IT ALL, Grabias and his documentary team decided to follow three players from Canada, Denmark and Brazil over the course of a six-month season leading up to the Invitational – an annual Rainbow Six Siege tournament featuring 16 teams from around the world battling for a prize pool of over one million dollars.

Temp Love Music Goes To Sundance 2019 with Anonymous Content's New "Quarter Life Poetry" Television Series Audio Story-Tellers Temp Love provided the original music and audio post production for an upcoming new television series, "Quarter Life Poetry," was been Officially Selected by the Sundance Festival 2019.

PGA Announced Winners of the 2019 PGA Awards Presented by Cadillac The Producers Guild of America (PGA) announced this year's winning motion picture, television, and digital productions at the 30th Annual Producers Guild Awards presented by Cadillac ceremony, which took place at the Beverly Hilton Hotel in Los Angeles.

Whitehouse Post New York Welcomes Award-Winning Editor Jessica Mutascio Boston-born Jessica Mutascio returns to America after spending a decade editing in Australia, most recently with The Editors in Sydney.

"Crazy Rich Asians," "Black Panther," "The Favourite" And "Isle of Dogs" Winners At The 23rd ADG Awards The Art Directors Guild (ADG, IATSE Local 800) announced winners of its 23rd Annual Excellence in Production Design Awards in 11 categories of film, television, commercials, music videos and animation features.

JAMM Bridges The Worlds of Gaming & Film with Cinematic PLAYERUNKNOWN'S BATTLEGROUNDS Trailer LA-based visual effects studio JAMM brings the look and feel of PLAYERUNKNOWN'S BATTLEGROUNDS (PUBG) gameplay to real life with the explosive new "Pan-demonium" trailer.

Director Tim Damon Answers "Why Bother?" For Lexus and Team One "Why Bother?" That's the question Director Tim Damon recently got to answer while highlighting the features of the new Lexus ES models for automaker Lexus and agency Team One.

Jeff Bridges To Receive ASC's Board of Governors Award The American Society of Cinematographers (ASC) announces Oscar®-winner Jeff Bridges as the recipient of the organizations' 2019 Board of Governors Award.

"Crazy Rich Asians," "Black Panther," "The Favourite" And "Isle of Dogs" Winners At The 23rd ADG Awards The Art Directors Guild (ADG, IATSE Local 800) announced winners of its 23rd Annual Excellence in Production Design Awards in 11 categories of film, television, commercials, music videos and animation features.

A Movement Against Overly Serious Fitness Crunch Fitness, a brand for fusing fitness and entertainment, worked with StrawberryFrog to launch a new marketing movement and advertising campaign on TV and digitally that takes a stand for fun in fitness and against the overly serious and boring work outs and gyms that plague our land.

eTribex Production Management Platform Now Available An unprecedented, end-to-end, Cloud-based Production Management Platform called "eTribex Production Management" – developed by Israel-based eTribex Labs, Inc., – has been launched.

MPSE Announced 66th Annual Golden Reel Award Nominees The Motion Picture Sound Editors (MPSE) announced nominees for the 66th Annual MPSE Golden Reel Awards.

2C Helps Sinclair 'STIRR' Up Buzz For Its New Streaming App Looking to launch its innovative new streaming app, Sinclair Broadcast Group called on Miami-based 2C Creative to STIRR things up... literally.

BBDO NY, McCann NY and Droga5 Lead The Way On Early Shortlist for The One Show Awards BBDO New York, McCann New York and Droga5 have the most work on the early deadline shortlist for The One Show 2019 awards, according to The One Club for Creativity.

Alkemy X Adds Former Network Exec Glen Freyer to Leadership Team Alkemy X has added veteran producer and development executive, Glen Freyer, as Senior Vice President TV & Digital Content to its ever-growing creative team.

Winners Announced! 69th Annual ACE Eddie Awards "Bohemian Rhapsody" (edited by John Ottman, ACE) and "The Favourite" (edited by Yorgos Mavropsaridis, ACE) won Best Edited Feature Film (Dramatic) and Best Edited Feature Film (Comedy) respectively at the 69th Annual ACE Eddie Awards.

Sigma Ships Its 28mm F1.4 DG HSM Art Sigma Corporation of America announced its 28mm F1.4 Art lens is now available for \$1,399.00.

All American Licensing To Rep "Chicken Soup for the Soul" Pet Food Brand All American Licensing ("AAL") announced the signing of a representation and consulting agreement with Chicken Soup for the Soul for new branded pet products.

MOD Begins 2019 on a High The boutique visual effects studio has moved into a spacious, new, bungalow-style facility and two of its recent projects, the Travis Scott video *Sicko Mode* and Jay Rock's *Win*, have earned Grammy nominations for their music.

Rising Sun Pictures Expects 2019 To Be A Big Year For VFX Education As 2018 comes to a close, Rising Sun Pictures Education can look back on a year that saw its program grow, its partnership with the University of South Australia deepen and a record number of its graduates find meaningful employment in a booming visual effects industry.

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Paul Lambert



First Man



Chris Lawrence



Christopher Robin

VES Award/Oscar Nominees Share Working Insights

Effects supervisors Lambert, Lawrence reflect on First Man, Christopher Robin, respectively

By Robert Goldrich

Paul Lambert, VFX supervisor at Double Negative (DNEG), last month earned his second Best Visual Effects Oscar nomination. It came for *First Man* (Universal Pictures), a year after he won the Academy Award for *Blade Runner 2049*.

As VFX supervisor on *First Man*, Lambert is also in the running for the VES Award for Outstanding Visual Effects in a Photoreal Feature. This marks his fifth VES nod, the others being for Outstanding Visual Effects in a Photoreal Feature for *Blade Runner 2049* in 2018, and three compositing noms—for the Kia “Truth” ad in 2015, the feature *Tron* in 2010 and *The Curious Case of Benjamin Button* in 2009. The latter won the VES Award.

First Man chronicles the first manned mission to the moon, focusing on Neil Armstrong (portrayed by Ryan Gosling) 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.

First Man is a stirring unique blend of performance and VFX. Director Damien Chazelle has made what Lambert described as “an actors’ movie but with visual effects,” Lambert explained, “Damien was adamant. He wasn’t interested in any blue or green screen approach. We didn’t use blue or green screen for any live-action shots. Damien didn’t want visual effects to take viewers out of the movie, the story, the performances.”

The conventional approach would be to film actor Gosling and his colleagues on a set against a green screen and then digitally add their surroundings. But Chazelle wanted an extra level of realism that this typical route couldn’t fully provide.

So instead Lambert and his VFX team constructed a 35-foot-tall, 65-foot wide LED screen on which could be projected some 90 minutes of digital imagery created to tell the story. A replica of the given spacecraft was placed on a gimbal to move in sync with the imagery on the screen. This enabled the astronauts and their surroundings to be captured by the camera in real time. Actors could react to their surroundings rather than having to imagine their environment in a green screen setup.

Lambert and DP Linus Sandgren, FSF teamed on various tests early on. Lambert would produce CG content and Sandgren would lens it in 16mm and 35mm film. “We’d look at the dailies and they already had a film look,” related Lambert. “You didn’t have to give it a film patina or film look after the fact.” This dovetailed perfectly with the 1960s’ era of the story.

Lambert shares the VES nomination with digital effects supervisor Tristan Myles, miniature effects supervisor Ian Hunter, special effects supervisor JD Schwaim, and VFX producer Kevin Elam. (Lambert, Myles, Hunter and Schwaim are named in the Oscar nomination.)

For Lambert, the Oscar and VES nominations mean a great deal. “We went through a vetting process by the best industry professionals. It’s a great honor to

have work recognized by your peers. We tried to do things a bit differently in *First Man* and they seem to have recognized this which is gratifying for all of us.”

Christopher Robin

Chris Lawrence of Framestore served as VFX supervisor on the Marc Forster-directed *Christopher Robin* (Walt Disney Co.) in which the title character (played by Ewan McGregor)—now a family man in London—receives a surprise visit from his childhood pal, Winnie-the-Pooh. Robin helps Pooh on a journey to find his friends—Tigger, Eeyore, Owl, et al. Once reunited, Pooh and the gang help Robin to rediscover the joy of life.

VFX supervisor Lawrence is part of a *Christopher Robin* ensemble nominated for both the Visual Effects Oscar and the VES Award for Outstanding Visual Effects in a Photoreal Feature. This marks the third time in his career that Lawrence has garnered both Oscar and VES nods—first for *Gravity* in 2014 and then for *The Martian* in 2016. Lawrence won the Oscar and VES Award for *Gravity*.

Lawrence’s fellow VES nominees on *Christopher Robin* are Steve Gaub, Michael Eames, Glenn Melenhorst and Chris Corbould. Eames, global director of animation at Framestore, was the animation supervisor on *Christopher Robin*. Lawrence said of Eames, “He brought an incredible attention to detail and the valuable knowledge of a practitioner. Often he would simply sketch exactly what he wanted. I thought with Winnie the Pooh he achieved one of the most subtle,

nuanced animated screen performances ever seen. ‘No mean feat’ considering he had to achieve consistency from teams working in London, Montreal and Melbourne.”

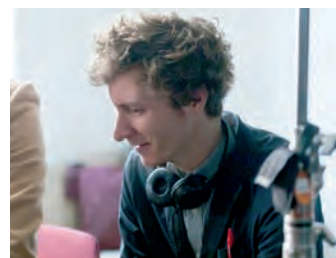
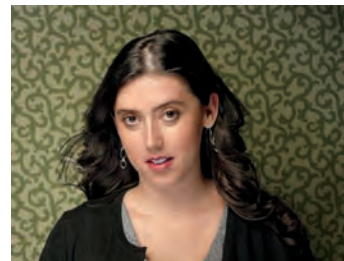
Melenhorst, VFX supervisor at Method in Melbourne, oversaw a team that, said Lawrence, “had the tricky task of matching Framestore’s Winnie the Pooh build, as well as finding the ‘essence’ of his character through animation in some key emotional scenes.” Corbould meanwhile was special effects supervisor and 2nd unit director on *Christopher Robin*. Gaub was a co-producer on the movie. Of Gaub, Lawrence assessed, “His role was unusual because it combined visual effects producer and postproduction supervisor. He was a key creative voice on the show and his position gave him a unique insight into editorial and sound workflow, which became invaluable in post with our very tight schedule.”

In the big picture, Lawrence observed, “The tremendous challenge with *Christopher Robin* was to create characters capable of carrying the emotional heart of the movie and connecting with the audience. Marc (Forster) didn’t want us to come up with anything that would prevent an audience believing that the toys were anything but real but at the same time, as characters, they needed to be able to perform. We achieved this through craft as much as technology—nuanced animated performances, lighting and lensing, finished off with incredibly detailed simulations of fur and contact with plants, environments and of course: ‘Hunny!’”

Coming Back To Sundance

Directors return to festival with new wares, new dimensions

By Robert Goldrich



Director Joe Berlinger is no stranger to Sundance. He has over the years debuted six lauded documentaries there, the last being *WHITEY: United States of America v. James J. Bulger* in 2014. The first was back in '92 when he and colleague Bruce Sinofsky's *Brother's Keeper* won the Audience Award. In '96, *Paradise Lost: The Child Murders At Robin Hood Hills*, also helmed by Berlinger and Sinofsky, earned a Grand Jury Prize nomination as did Berlinger's *Crude* in 2009. In between *Paradise Lost* and *Crude* came Berlinger and Sinofsky's *Metallica: Some Kind of Monster* at Sundance in 2004. Fast forward to 2012 and Berlinger's *Under African Skies* made its initial splash.

This year Berlinger again found himself in the Sundance spotlight—but not for a documentary. Rather for the first time he brought a scripted narrative feature to the festival: *Extremely Wicked, Shockingly Evil and Vile*, a chronicle of serial killer Ted Bundy (portrayed by Zac Efron) told from the perspective of his longtime girlfriend Liz (Lily Collins) who had refused

to believe the truth about him for years.

Extremely Wicked, Shockingly Evil and Vile was selected for Sundance Premieres, a showcase of some of the most highly anticipated films of the year.

Extremely Wicked screened at Sundance on the 30th anniversary of Bundy's execution. Also timed around that time was the release of Berlinger's separate documentary series on Netflix—*Conversations With A Killer: The Ted Bundy Tapes*.

On the surface it would appear that Berlinger is a master orchestrator, providing narrative and documentary insights into Bundy at a historically relevant juncture. But he explained that the timing of the projects is pure happenstance.

Many moons ago, Berlinger was approached by two journalists who interviewed Bundy on death row. They had audio tapes of the interviews and wanted them to serve as a springboard for a documentary or series fashioned by Berlinger's true crime acumen. However, Berlinger was heavily booked on multiple projects at that point, noting he didn't

even have time to listen to the tapes.

Years later, the project resurfaced. "I was surprised the tapes hadn't been utilized," said Berlinger. "This time I took a listen and found them to be a compelling, unique way into the story." Berlinger committed to the documentary series, produced by RadicalMedia and the director's Third Eye Motion Picture Company. Berlinger has a longstanding collaborative relationship with Radical. He maintains an office there and the company has been supportive of his short and long-form endeavors spanning features, TV, and providing him with representation for commercials and branded content.

Berlinger and Radical brought *Conversations With A Killer* to Netflix where the director also feels a strong connection, one that predates Netflix's formal entry into original programming and has gone on to span varied projects. "Netflix used to have Red Envelope Entertainment, the predecessor to its original programming effort," recalled Berlinger. "My documentary *Crude* was a Red Envelope Entertain-

From top left, clockwise: Joe Berlinger (standing, far right) on the set of *Extremely Wicked, Shockingly Evil and Vile*; a scene from that same film which stars Rob Lowe (l) as Ted Bundy; Alison Klayman; Steve Bannon in a scene from *The Brink*; Michael Tyburski; a scene from *The Sound of Silence*; director Berlinger.

ment production. Ted Sarandos (who's Netflix's chief content chairman) was an executive producer on that movie."

Months after the wheels were put in motion on *Confessions of a Killer*, Berlinger said a script "strangely enough" came into his agent whom the director had told to make a push for him into narrative features. The script was for *Extremely Wicked, Shockingly Evil and Vile*. "I fell in love with the script, seeing the girlfriend's perspective as a unique way into Bundy's story."

"Sundance is a huge part of my identity," affirmed Berlinger. "Most of my major documentaries have premiered at Sundance—due to scheduling. Sundance was also one of the creators behind the Sundance Channel series *Iconoclasts* which RadicalMedia and I did for six seasons. I directed 22 of the 30 episodes for the series which was executive produced by Robert Redford. Now to have my first se-

rious scripted narrative feature premiere at Sundance—carrying the Sundance seal of approval—makes me really happy and fulfilled."

Alison Klayman

Director Alison Klayman also has a special Sundance bond. "I feel that Sundance helped launch my career as a filmmaker," she related, hearkening back to her first feature documentary, *Ai Weiwei: Never Sorry*, which debuted at the festival and won a Special Jury Prize in 2012.

"The selection of that film at Sundance felt like I had arrived. And winning a Special Jury Prize helped me to imagine a career being a full-time filmmaker."

That career has been realized with such films as *The 100 Years Show* about Cuban-American artist Carmen Herrera, and *Take Your Pills* which explores societal addiction to prescription stimulants such as Adderall and Ritalin.

Klayman, who also directs commercials and branded content via Washington Square Films, just returned to Sundance with *The Brink*, which centers on Trump strategist Steve Bannon, following him upon his exit from the White House less than a week after the infamous Charlottesville "Unite the Right" rally in August 2017. *The Brink* tracks Bannon through the 2018 mid-term elections in which the

Democrats regained control of the House of Representatives. The documentary also looks at his endeavors overseas to further push the far-right agenda.

The Brink is a verite film—there are no talking heads or sit-down interviews. "My goal was to be a fly on the wall as much as possible," said Klayman who took on the challenge of chronicling the activities

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Flash Back

February 10, 2014 British director **Tom Tagholm**, best known for the lauded 2012 commercial "Meet the Superhumans" promoting Paralympic Games coverage on U.K.'s Channel 4, has signed with **Park Pictures** for U.S. and U.K. representation. Tagholm has helmed an eclectic body of work, first at 4 Creative in London where he started, and later working directly with ad agencies....Director **Peter Care** has joined the U.S. roster of **Green Dot Films**. U.K. born, Care began his career helming music clips including pioneering work for R.E.M., Depeche Mode, Bruce Springsteen and Cabaret Voltaire. Care's commercial directing career took off at Satellite Films, the sister company to Propaganda. He eventually moved to Bob Industries and most recently Wondros before joining Green Dot. He's directed work for Levi's, Coca-Cola, Verizon, AT&T, Chevy, Domino's, Chase, Toyota, Sprint, Walgreens and OnStar, among others.... **Captain Phillips** earned editor **Christopher Rouse, A.C.E.**, the American Cinema Editors Eddie Award for best edited dramatic feature while **Jay Cassidy, A.C.E.**, **Crispin Struthers** and **Alan Baumgarten, A.C.E.**, won the Eddie for comedy or musical feature for their work on *American Hustle*. Taking the top animated feature honor was editor **Jeff Draheim** on the strength of *Frozen*....

February 20, 2009 Director **Chuck Bennett** and his long time producer **Andrew Denyer**, both formerly with Big Lawn Films, have come aboard L.A.-based trio films headed by exec producer/owners **Taylor Ferguson** and **Erin Tauscher**...Italian directing duo **Borgato & Berte** has signed with **Savant Film** for exclusive U.S. spot representation. Headed by partners/EPs **Joby Barnhart** and **Jamie Miller**, Savant becomes Borgato & Berte's first stateside commercialmaking roost....**Gentlemen**, a directing duo consisting of **Brett Snider** and **Billy Federighi**, has signed with **Bandito Brothers** for exclusive U.S. spot representation. Gentlemen earned inclusion into *SHOOT's* 2008 New Directors Showcase. The duo comes to Bandito Brothers from *Uber Content*....Editor **Joe Kriksciun** has joined **FilmCore**. He will be based in its NY office. Kriksciun had been with *Bluerock* in NY....**Roger Baldacci** has been promoted from EVP/creative director to EVP/executive creative director, and **Wade Devers** from EVP/creative director to EVP/creative director/head of art at *Arnold Boston* where they will partner with CCO **Pete Favat**....

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Directors Enjoy Fest Déjà vu

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of a protagonist with whom she strongly disagrees. Klayman shared that her experience on *The Brink* served as a reminder as to the power of verite filmmaking. She wanted to put people in the same room with Bannon so that they could draw their own conclusions. Using the tools of verite, she said, is a delicate balance, showing people in action while making sure you're not perpetuating anything you think is untrue."

Klayman observed, "We're in a moment right now where there's a very fractured public politically. There's a big divide. People either live in different realities or might see the same exact reality and come to a different conclusion. It's a challenging landscape in which to be a journalist and make a documentary. I had to take hundreds of hours and get them down to 93 minutes, carefully chosen to be representative of the truth and the story I'm telling. Giving viewers the feeling that they're in the room is what a verite documentary can do."

While Klayman's roots are in journalism, telling stories through words and music, she said that her alluded to commercialmaking experience at Washington Square Films has advanced her visually over the years since she bowed with *Ai Weuei: Never Sorry*. "I learned a lot from commercials, collaborating with people who excel at their craft. The level of shooting is high. Then when taking on *The Brink*, you wish you had that same kind of crew. But when you're with a subject in a room, that's not possible. I became both director and DP out of necessity. When returning to this one-woman show as a production, I had the benefit of applying everything I learned from working with other people. That experience prepared me to do a better job going solo."

Michael Tyburski

Director Michael Tyburski's Sundance pedigree has evolved from short to long form. Back in 2013 his *Palimpsest*—which he directed and co-wrote (with Ben Nabors)—won a Short Form Special Jury Prize at the festival.

Palimpsest introduced audiences to the house tuner, a NY-based pseudo-therapist character who musically tunes living spaces for the benefit of their residents.

The rich vein of that character was tapped into again for a recently debuted feature, *The Sound of Silence*, scripted by Nabors and Tyburski, with the latter directing. Produced by Washington Square Films and Anonymous Content, the film—selected for this year's Sundance U.S. Dramatic competition—has our house tuner (portrayed by Peter Sarsgard) continuing to calibrate the sound in people's homes in order to adjust their moods. But a client emerges whose problems can't be solved by a good tuning.

Tyburski said that after *Palimpsest*, he knew that he and Nabors had "a bigger story to tell," centered on the house tuner who's "a self-taught scientist working on a much bigger idea, using all of his clients as data for a much larger theory of connectivity and the way sound affects people in the city. At the same time, this film is a love letter to New York City."

Helping bring that love letter to fruition was, said Tyburski, Washington Square Films "who welcomed us into their New York home about a year ago."

Joshua Blum, founder and president of Washington Square Films, noted that his company had been tracking the film and its premise for several years as its head of development Rebecca Feinberg was intrigued by the project's potential early on. Blum and Feinberg are both EPs on *The Sound of Silence*.

Sundance has meant a lot to Tyburski. "Getting the short film selected originally came out of the blue for me," he recalled. "It was proof of their system of finding undiscovered talent. I had no connections at the time. I sent it in blindly for consideration and was surprised and gratified to have the short chosen. In the ensuing years I lived the dangerous part about Sundance. Once there with the short, I was constantly thinking about how to I get back there with a feature."

Washington Square Films knows a thing or two about returning to Sundance. *The Sound of Silence* is the 10th film the company has premiered at the festival, including *Margin Call*, *Listen Up Philip* and *Crown Heights*, which won the Audience Award in 2017. Meanwhile Washington Square Films is also exploring possibilities with Tyburski in spots and branded content.

street talk

Cleveland-based independent agency Marcus Thomas LLC has promoted Jamie Venorsky to chief creative officer, a new position at the shop. He reports to chief idea office Joanne Kim who leads creative innovation for the agency. Venorsky joined Marcus Thomas in 1999 as an art director and most recently served as executive creative director. Venorsky has been responsible for leading the daily operations of the creative team and elevating the creative product across the agency for accounts including KraftMaid, Troy-Bilt, Ohio Lottery, Behr and KeyBank. His special talent for bringing a variety of marketing and communication disciplines together to address client challenges has resulted in numerous awards including ADDYs, One Show, AME, Webby, Communication Arts, Effie Shortlist and Content

Marketing Awards. Additionally, Marcus Thames has upped creative directors Jim Sollisch and Stephanie Burris to co-executive creative directors....**COMPULSORY** has added photographer and filmmaker Filmawi to its directorial roster. The former agency creative joins the production company for U.K. representation in commercials, music videos and creative direction. Filmawi is an accomplished photographer with a portfolio that boasts clients in both advertising and music. He has photographed such artists as Chance the Rapper, Stormzy, Dizzee Rascal, Pusha T, J Hus, and Slowthai. His talent for directing has been recognized by numerous awards in the advertising and creative industries. His short films *Rebirth* and *Tragedy* were awarded D&AD New Blood Awards in 2016. Commercially, Filmawi's experience spans across both the production and agency sides of the industry. One of his first projects, "Open Cinema," was awarded the prestigious AdCan award in 2014. Following early success, Filmawi then chose to work on the agency side in order to further develop his craft for brands. Working as an art director at AMV BBDO, he helmed projects for Pepsi, Dewar's, National Lottery, and Smart Energy.....

report

On the theatrical feature front, Dattner Dispoto and Associates (DDA) has booked cinematographer Spenser Nottage on *Joyful*, editor Andrew Dickler on *The Dougherty Gang*, and costume designer Derica Cole Washington on *Zola*....DDA has additionally secured a lensing gig on the television series *Zeus* for cinematographer Mike Berlucchi.... Meanwhile cinematographer Arlene Nelson, also handled by DDA, will see the Amazon series she shot for Adam McKay, *This Giant Beast*

That Is The Global Economy, debut on Feb. 22. And DDA DP Giles Nuttgens, BSC, collaborated with director Michael Winterbottom on *The Wedding Guest*, slated to hit theaters on March 1....Mitsubishi Motors North America, Inc. (MMNA) has appointed Kimberley Gardiner to the newly created role of VP and chief marketing officer. Gardiner will have full responsibility for all marketing communications activities for MMNA in the U.S., including print and digital advertising, creative development and deployment, strategic short- and long-range planning, and integration of global marketing messages for the brand's critical American market. She will report to Mark Chaffin, chief operating officer for MMNA, and be located in the company's U. S. headquarters office in Cypress, Calif. Gardiner brings to Mitsubishi nearly 20 years of automotive industry marketing communications experience at Toyota, Scion and Lexus, and most recently with Kia. She has a proven record of delivering focused global digital strategy for the automotive industry, in order to align brands with the evolving purchasing habits of a tech-savvy customer. Since the launch of the Eclipse Cross and Outlander PHEV crossover SUV models, Mitsubishi dealers have seen younger and more affluent customers in their showrooms, and Gardiner's experience with these customers will be critical in crafting the brand's marketing messages for the future....

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