WHERE DO TALENTED NEW DIRECTORS GO TO MAKE A NAME FOR THEMSELVES?

See Page 31 for the answer...
THE BEST PICTURE OF THE YEAR.

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Women directors are making history on the awards show circuit spanning feature film, documentary and spotmaking. But transcending any preview is the fervent wish that some of the early awards show returns are a preview of more inclusion to come. Our Historic DGA/Oscar Nominees coverage in this issue will hopefully be a harbinger of an industry where more diverse voices are welcomed and celebrated.

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Additionally, two women earned DGA Award nominations for Outstanding Directorial Achievement of a First-Time Feature Film Director—Regina King for One Night in Miami...and Radha Blank for The Forty-Year-Old Version. Another woman filmmaker is also in contention to make history. Garrett Bradley—on the strength of Time—could become the first Black woman to win the Oscar for Best Documentary Feature.

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By Robert Goldrich

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A Hopeful Preview

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Thomas Vinterberg recently became part of recurring history relative to the Best Director Oscar and DGA Award nominee lineups. For 68 of the DGA Awards’ 73 years, there’s been at least one discrepancy between the Guild nominations and their Academy Award counterparts.

This time around directors Vinterberg and Aaron Sorkin are in line with that predominant trend. Vinterberg earned a Best Director Oscar nod for Another Round (Samuel Goldwyn Films). Sorkin, who didn’t make the directorial Oscar cut, earned a DGA Award nomination for The Trial of the Chicago 7 (Netflix).

Four of the five directors vying for the DGA Award and the Outstanding Achievement in Directing Oscar are in sync this year: Lee Isaac Chung for Minari (A24); Emerald Fennell for Promising Young Woman (Focus Features); David Fincher for Mank (Netflix); and Chloe Zhao for Nomadland (Searchlight Pictures).

On the flip side of tradition, if Vinterberg were to win the directing Oscar, he wouldn’t be aligned with but rather bucking history. Only eight times has the DGA Award winner not gone on to win the Oscar. That happened most recently last year when Sam Mendes won the DGA Award for 1917 while Bong Joon Ho scored the Oscar for Parasite.

Last month’s Best Director Oscar nomination for Vinterberg was a surprise to many, including him. Vinterberg said that he didn’t at any time envision that Another Round would yield his first career Best Director Oscar nomination. But when that came to pass last month, he was moved by the recognition from his colleagues. Vintner’s Danish film also earned an Academy Award nod for Best International Feature.

Written by Vinterberg and his longtime compatriot Tobias Lindholm, Another Round centers on four teachers—including most notably Martin (portrayed by Mads Mikkelsen)—at various stages of middle age looking to re-energize and find some compelling meaning in their mundane lives. They decide to experiment upon learning of a hypothesis from an obscure philosopher that we are all born with an alcohol shortfall in our blood. They endeavor to rectify that by each attaining and maintaining a set higher blood alcohol content level to see how their existence will be impacted. The results are wide ranging—from tragic to inspiring, at times emboldening them and generating a new zest for life.

Another Round marks a dramatic—and sometimes whimsical—departure from films that delve into alcohol consumption. It is not a moralistic look at drinking booze but instead an examination of different lives and the needs within not just the middle-aged protagonists but also their young students.

Vinterberg explained how the story evolved. “We live in a very controlled, sometimes slightly mediocre safe zone in our little country (Denmark). I guess our movies are a reaction against that somehow.”

The writer-director went on to relate that this results in a number of insights into Another Round, Judas and the Black Messiah, One Night in Miami..., Promising Young Woman, Mank, News of the World...
5 ACADEMY AWARD® NOMINATIONS
INCLUDING
BEST PICTURE OF THE YEAR
BEST DIRECTOR • BEST ORIGINAL SCREENPLAY EMERALD FENNELL

6 BAFTA AWARDS NOMINATIONS
INCLUDING
BEST PICTURE OF THE YEAR

WINNER CRITICS CHOICE AWARDS
BEST ACTRESS CAREY MULLIGAN
BEST ORIGINAL SCREENPLAY
EMERALD FENNELL

WINNER WRITERS GUILD AWARDS
BEST ORIGINAL SCREENPLAY
EMERALD FENNELL

HER STORY MATTERS. ARE YOU LISTENING?
PROMISING YOUNG WOMAN
WRITTEN AND DIRECTED BY EMERALD FENNELL

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of truthfulness and sensitivity,” observed Vinterberg.

Grovlen’s handheld approach to Another Round followed a guideline that he and Vinterberg agreed upon—described by the director as depicting “the awkwardness of the sober life” and “the smoothness of the drunk life,” until experience. He recalled looking into great world leaders, including Winston Churchill who once famously said, “I never drink before breakfast.” The rest of the day was fair game for Churchill yet his decisions, unorthodox thinking, strategizing and boldness helped to win World War II.

Add to that the creative choice to take some liberties with the aforementioned blood alcohol theory and Vinterberg and Lindholm found the engine for their storyline which champions exploration of one’s life while not imparting a heavy storyline which champions exploration of boldness helped to win World War II.

To do that, the creative choice to take some liberties with the aforementioned blood alcohol theory and Vinterberg and Lindholm found the engine for their storyline which champions exploration of one’s life while not imparting a heavy-handed lesson. At the same time, Another Round also clearly shows that people can be destroyed by excessive drinking.

Vinterberg as a filmmaker brings the audience into his characters’ lives, collaborating with a cast and crew largely familiar to him, including close friend Mikkelsen who gives a tour de force performance. But Vinterberg also went outside his comfort zone to team with other select artisans for the first time, a prime example being cinematographer Sturla Brandth Grovlen. Vinterberg said of the DP, “He has an enormous sensitivity which I saw in his cinematography on other movies.” The director said he was moved by how Grovlen moves the camera. “This movie needed this sense of closeness to the characters, that sense of truthfulness and sensitivity,” observed Vinterberg.

That sensitive, empathetic feel helps to advance the script despite it going “in all sorts of different directions,” said Vinterberg who pointed, for example, to the silliness of a scene in which middle-aged men try to catch codfish, to that tender moment of reckoning eliciting tears from Martin, to even a musical number at the end of the film.

Among the filmmaking challenges, quipped Vinterberg, was that musical number in which he had to convince Mikkelsen to dance. Both that and the point in the story when Mikkelsen’s character is crying reflect the deep mutual trust between the director and actor. The challenge of the latter scene had nothing to do with the crying in that Mikkelsen is “a fantastic actor” but rather, said Vinterberg, was rooted in all that was around that scene which required extensive orchestration of writing, rehearsal time, shooting and editing. Vinterberg noted that the range of scenes from the musical to the emotional to the comedic underscores “the complete faith” he and the actor have in each other.

And perhaps the major takeaway or lessons learned from Vinterberg’s experience on Another Round has to do with a trust in himself. While structure and planning remain integral elements to filmmaking, breaking free from a controlled, contrived safe zone to gain and apply creative inspiration is also important—and akin to what the main characters in Another Round are struggling to attain. The film, he said, has “widened my perspective on storytelling.”

At the same time, Vinterberg said it will be some time before he gets a handle on what resonates most for him. “For private reasons this is the most important film I ever have done or will ever do. I lost my daughter while making this movie,” he shared, noting that so much has happened during the past two years in his life spanning celebration and profound grief. As for what he walks away with first and foremost from his experience on Another Round, Vinterberg observed that he might be able to find a deeper answer in 10 years from now. In the meantime, the final frame of Another Round informs viewers that the film is dedicated to his daughter, Ida.

Judas and the Black Messiah

Sean Bobbitt, BSC recently scored his first career Best Cinematography Os-
Coping With COVID-19 During One Night in Miami...

Sulting in the brutal murder of the young charismatic leader by Chicago police in 1969, Bobbitt deployed the ARRI Alexa LF and Alexa Mini LF on Judas and the Black Messiah. The cameras provided attributes that King and Bobbitt valued. Bobbitt explained that they wanted to ensure that the characters’ flesh tones were captured accurately. “It was important for us to maintain that accuracy throughout the run of the film,” said the DP. “In the past lots of Black actors were forced to wear makeup to be ‘acceptable’ to the camera. That was not a consideration for us. I had worked with the Alexa LF before and knew it would hold those flesh tones beautifully.”

Bobbitt also wanted to be true to the black-and-white and color photographs from the era that King had collected to provide an idea of what they were going for. Bobbitt said that the colors had specific characteristics—black was very black and there were punchy colors that faded over time. “We wanted to echo those colors, that vibrancy. These characters were young people doing something to change the world. They were dynamic and vibrant and we wanted the colors to reflect that vibrancy, to be lively. I knew we could do justice to that with the Alexa LF.”

The lenses of choice were from the ARRI DNA line. They combine vintage lens optics and sensitivities with modern technical advantages, related Bobbitt who added, “They gave us a sense of the period feel. They are spherical, all glass, a little bit softer, not clean and antiseptic. They have character and foibles. They provided a very subtle way of introducing that period look to the audience without smacking them over the head.”

The Alexa LF Mini offered a smaller package that works well in tight spaces, able to serve as a handheld camera. Reflecting on his experience on Judas and the Black Messiah, Bobbitt said, “This film felt special from the beginning. We were filming in Cleveland and pulled in crew from all over America. All of the crew was there because they very much wanted to be. They knew the story of Fred Hampton and wanted to be part of telling that story. There was a camaraderie, a collective desire to make this right. As a result, people went out of their way. They were not there for the money but because they wanted this film to be good. What you see on the screen is testament to the desire and hard work of everyone on the crew and to the leadership of Sha- ka King.”

Further testament is reflected in a total of six Oscar nominations. In addition to the recognition for cinematography, Judas and the Black Messiah is up for Best Picture, Original Screenplay, Original Song (“Fight For You,” H.E.R., Derne Salmon, Tiara Thomas) and Supporting Actor (for both Kajuvia and Stanfield).

One Night in Miami...

Based on the stage play by Kemp Powers who also penned the screenplay, One Night in Miami... (Amazon Studios) relates a fictional account of four high-profile Black Americans together in a hotel room in 1964 the night after a 22-year-old Cassius Clay (portrayed by Eli Goree) won the heavyweight boxing title with a stunning knockout of Sonny Liston. Clay, who would later change his name to Muhammad Ali, joined Malcolm X (Kingsley Ben-Adir), singer Sam Cooke (Leslie Odom Jr.) and Hall of Fame football player and actor Jim Brown (Aldis Hodge) to discuss racial injustice and how they could use their celebrity to better society. Regina King, a Best Supporting Actress Oscar winner in 2019 for If Beale

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I never imagined, even when it was on the page, I want to thank producers Jess Calder, Keith Calder and Jody Klein for believing in me and this story. And lastly, I want to thank Regina King, the captain of our ship and the truly visionary artist without whom this film would not exist. I am proud to also be a part of the creative team behind Soul (as co-director/co-writer), which the Academy honored with a nomination for Best Animated Feature. Being able to help put two meaningful pieces of art into the world during these challenging times has left me feeling both humbled and grateful."

Promising Young Woman

Frederic Thoraval discussed his first career Oscar nomination for editing Promising Young Woman (Focus Features), which marked the feature directorial debut of Emerald Fennell who also wrote the screenplay. The editing nod was one of five for the film, the others being Best Picture, Director, Original Screenplay and Leading Actress.

The latter went to Carey Mulligan who stars as Cassie, a medical school dropout. Cassie’s once promising prospects have fallen off a cliff. She's working at a coffee house and spends her free time either moping about or pretending to be blind drunk at nightclubs where she ultimately shames guys who try to take advantage of her seemingly impaired state. It's an inexplicably strange double-life until we become privy to what made her quit med school, a terrible trauma suffered by her dear friend and fellow student, Nina, years ago. This genre-busting film plays at times like a dark comedy, a tragicomedy, a thriller, a psychological tale that perfectly dovetails with the #MeToo era, all the above and more.

Thoraval credits Fennell with having a major hand in his Oscar nomination. “She is a brilliant everything—writer, director, an amazing person. She made an impossible dream come true for me.” The editor described the script as one that “you start and just can’t stop reading. I could see very clearly from the outset that she had a very clear vision of what she wanted to do. It was the kind of movie you knew instantly you wanted to be a part of. When we first met two years ago, it was not a job interview. It was more of a talk and we connected very quickly.”

Thoraval recalled that “from day one, Emerald gave an energy and something very positive to the making of the film. It was an adventure. She knows every word in the story, is very precise about words but was never attached to them. She was very open, one of the things that made the adventure so good. She wanted whatever worked to go on the screen. It was very collaborative in the cutting room. I never had the feeling that I was working for a first-time director. She had directed a short (Careful How You Go which made its mark at Sundance in 2019) before and was quick on everything. It was a very honest, collaborative process.”

A priority for Thoraval was creating a connection between the audience and the character of Cassie. “We had to make sure we followed her path,” he said, adding that Mulligan’s brilliant performance went a long way toward kindling that empathy. "We had to make sure we followed her path," he said, adding that Mulligan’s brilliant performance went a long way toward kindling that empathy. Among the last impressions that the experience of working on Promising Young Woman made on Thoraval was the power of the collective, collaborative spirit. “You feel that every single person on that movie had an impact on it. You feel how much every department contributed, helping to build the world Emerald had in mind. It’s a movie that is very honest and was very important to all of us.”

The Academy Award nomination is one of several accolades bestowed upon Thoraval’s cutting of Promising Young Woman. He also garnered his first career BAFTA Film Award and American Cin-ema Editors Eddie noms.

Mank

Director David Fincher’s Mank (Netflix) marked the first time that production designer Donald Graham Burt and set decorator Jan Pascale had worked together. Yet from that collaboration sprung a common bond this awards season in that Mank earned a second career Oscar nomination for each.

By contrast, *Mank* is Pascale’s first Fincher film. Her initial Oscar nomination was for *Good Night, and Good Luck* in 2006. Her ADG Award nominations have over the years come for *The Spiderwick Chronicles, Argo* and *Sicario.*

*Mank* tops this year’s Oscars field with 10 nominations, the other nine being for Best Picture, Director (Fincher), Cinematography (Erik Messerschmidt, ASC), Original Score (Trent Reznor, Atticus Ross), Sound (Ben Kalyce, Jeremy Molod, David Parker, Nathan Nance, Drew Ross), Makeup & Hairstyling (Gigi Wilburn, David Parker, Nathan Nance, Drew Ross), Sound (Ren Klyce, Jeremy Molod, David Parker, Nathan Nance, Drew Ross), and Supporting Actress (Amanda Seyfried).

The cast also includes Charles Dance (as William Randolph Hearst), Seyfried (as Marion Davies, Hearst’s wife), Tuppence Middleton (as Ana Mankiewicz, Herman’s wife), Arliss Howard (as Louis B. Mayer), Sam Troughton (as John Houseman), Toby Leonard Moore (as David O. Selznick) and Ferdinand Kingsley (as Irving Thalberg).

Fincher connected with Pascale through a recommendation. They struck up a rapport and were off to the races on *Mank.* Pascale jumped at the opportunity, noting that she’s been a long-time admirer of Burt’s work. Both felt fortunate to have such a great story to tell.

Burt recalled reading the script and then having an early conversation with Fincher who shared his vision for the film in part through a unique scenario.

"Every department just cared so much. Everybody brought their 'A' game," related Pascale. "You could feel the energy in the production. It was a tough schedule, very busy, getting rid of 21st century things to go back to the 1930s and ’40s yet everybody was all in, with a great attitude so that we could achieve the best possible results."

Pascale added that another takeaway for her was the camaraderie in the process itself of making *Mank.*

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News of the World

James Newton Howard earned his latest Oscar nomination for Best Original Score on the strength of the Paul Greengrass-directed *News of the World* (Universal Pictures). This marked the...
Composer James Newton Howard Scores News of the World

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“One never gets tired of being nominated for an Oscar,” said Howard, noting that his last such recognition came over 10 years ago. Howard found it reaffirming that he has now returned to the nominees’ circle. “I’ve been doing music for movies for 35 years and to again be nominated means a lot.”

Howard was drawn to News of the World on several fronts—the story, the fact that it was a Western, and the opportunity to work for the first time with Greengrass, whom he had long admired.

On the genre front, Howard shared, “From the time I was a kid, I thought Westerns had it all—fast pacing, good guys, bad guys, romance, a stagecoach careening through the mountains, unbelievably beautiful backdrops. The film music I most closely identified with as a kid was in Westerns.”

Howard has already demonstrated an acumen for scoring Westerns as reflected in such credits as Wyatt Earp and Hidalgo. The composer found the News of the World script by Greengrass and Luke Davies, adapted from the best-selling novel by Paulette Jiles, appealing and relevant to today.

The film centers on the relationship and the deep bond that is formed over time between Captain Jefferson Kyle Kidd (portrayed by Tom Hanks), a Confederacy veteran, whose profession is that of a non-fiction storyteller, moving from town to town, sharing the news of presidents and queens, glorious feuds, devastating catastrophes and gripping adventures from the far reaches of the globe. As he travels in the backwoods to reach his next town half gig where he will regale attendees with stirring stories directly from the pages of newspapers, Kidd crosses paths with a stranded Johanna (portrayed by Helena Zengel), a 10-year old taken by the Kiowa native tribe six years earlier (after the murder of her parents) and raised as one of their own. Johanna, hostile to a world she’s never experienced and dealing with the trauma of being ripped away from two families, is being returned to her biological aunt and uncle against her will. Kidd agrees to deliver the child where the law says she belongs. As they travel hundreds of miles into the unforgiving wilderness, the two and mood.

That “broken” theme applied not only to Kidd but the era of the film, right after the Civil War when the country was battered, brutalized and divided. The Civil War had left the U.S. with 600,000 dead and assorted communities shattered. The composer found the music to feel like in different parts of the movie.” For example, the writer-director wanted the music to reflect the character of Kidd, a man who, said Howard, is “a loner, an outsider trying to fit into a broken world. Paul wanted the music to relay that.” Howard put together an ensemble of “broken instruments” dating back to the 16th and 17th centuries, with musicians playing them in an effort to get that desired feel, tone and mood.

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News of the World also gave Howard the opportunity to rekindle a longstanding collaborative relationship with editor William Goldenberg, ACE, a five-time Oscar nominee who won for Argo in 2015. Howard and Goldenberg worked previously on such films dating back to the editor’s first feature cutting solo, Alive, followed by Confessions of a Shopaholic, Concussion and Detroit.

Howard said that Goldenberg is a pleasure to work with. All their collaborations have been marked by simple, clear, honest communication and a worthwhile exchange of ideas. “I always felt his agenda was pure. The only thing he’s interested in doing is making the movie better,” related Howard.

Howard received one of the four Academy Award nominations garnered by News of the World, the others being for Cinematography (Dariusz Wolski, ASC), Production Design (production designer David Crank, set decorator Elizabeth Keenan) and Sound (Oliver Tarney, Mike Prestwood Smith, William Miller, John Pritchett).

This is the 14th installment of a 16-part series with future installments 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 93rd Oscars will be held on Sunday, April 25, 2021.
By Robert Goldrich

David Oyelowo is acclaimed as an actor (Golden Globe nominations for Selma and the telefilm Nightingale), perhaps should be more widely known as a producer and is just now starting to exhibit how deserving he is of recognition as a director.

On the latter score, Oyelowo has made his feature directorial debut with The Water Man (RLJE Films), which is slated to hit theaters on May 7 with a date for PVOD and digital distribution to be announced. The Water Man introduces us to Gunner Boone (Lonnie Chavis), a youngster who shares a special bond with his mother (Rosario Dawson). When her illness dramatically worsens, Gunner delves into books on science and the supernatural, seeking a cure for the cancer she’s battling. He learns about The Water Man, a creature of local lore who may carry the secret to everlasting life. He runs across a girl named Jo (Amiah Miller) leading a nomad existence who claims to not only know The Water Man but to be able to find him deep in the forest where he is on a reclusive mission. Gunner and Jo go on their own mission which takes them into the woods on a quest to connect with The Water Man and tap into his magical healing powers. Gunner’s father Amos (Oyelowo) is then tasked with rescuing the kids, necessitating that he immerse himself in his son’s world to follow the clues that will lead him to them and put his family back together.

The theme of finding family is prevalent in the story. Gunner seeks to save his mom and preserve his family. Amos looks to reconnect with Gunner, building a bridge to a son with whom he’s lost touch. And Jo, alienated from her family, ultimately winds up finding a nurturing one in the Boones.

As for Oyelowo’s alluded to producing chops, he and his wife, actress/producer Jessica Oyelowo, are founders of Yoruba/Saxon Productions. Yoruba/Saxon’s film and TV projects include Nightingale, Captive, A United Kingdom, Come Away, Five Nights in Maine, and the upcoming Solitary. Yoruba/Saxon also teamed with Shiv Harts Pictures and Oprah Winfrey’s Harpo Films to produce The Water Man.

Oyelowo is no stranger to helming. He earlier directed a short film, Big Guy, and as an actor has collaborated with such directors as Ava DuVernay, Steven Spielberg (Lincoln) and Lee Daniels (The Butler).

SHOOT: Have you long harbored directorial aspirations?

Oyelowo: I have long had aspirations of directing. Having watched really great directors, I was and am very aware that it is nothing to be taken on lightly. There are so many facets to it. You need a real command of the technical side for how every element of making a movie needs to intersect and overlap in a way. You can have a real sense of storytelling as an actor but there is something unique about bringing actors, cinematography, tone, costume and so much together. It’s not just about the arc of the story but developing the individual characters. So much has to go relatively well for a film to make sense.

My career as an actor has been a film school for me.

SHOOT: You’ve worked with master filmmakers. What lessons have you learned from them?

Oyelowo: They are all very gifted at picking great collaborators. And they don’t micromanage them. They allow them to do their work and to flourish in their work. Ava DuVernay and Steven Spielberg are great examples of that.

I also received a great piece of advice to make sure that your film is tonally even. You decide on the tone of your movie and apply it to every scene. Selma is a film about overcoming obstacles and that was applied throughout.

SHOOT: What is your connection to the story?

Oyelowo: I strive for work that speaks to you as a human being, that takes you on a journey, that pulls you out of the living room, gives you something to think about. There are great filmmakers who are a bit too present in their work. I much prefer to watch and direct a movie that takes the audience on a journey without showing off my skill or prowess or technical ability as a director.

SHOOT: You mentioned picking the right collaborators. Why did you gravitate to DP Matthew J. Lloyd and editor Blu Murray for your feature directorial debut?

Oyelowo: I wanted the film to feel real, to have a scope but to be intimate at the same time. Matt had shot on an intimate scale but he was also coming off of Spider-Man (Spider-Man: Far From Home) before we worked together. I knew that visual effects would be a component of our film. Matt understands blending effects and cinematography but he can still make intimate scenes within a small house work. I wanted to utilize the forest in a way that wasn’t dependent on effects. I wanted the setting to feel magical and majestic. I saw that in Matt’s work.

Matt and I had another connection—which we also shared with Blu Murray. We all gravitated towards The Water Man. We had lost our mothers at different points of our lives. There was something about the narrative, the journey of Gunner trying to save his mother, that spoke deeply to Matt, Blu and me. This is a story that speaks to the child in me and the father in me. Those guys also had that special connection to the story.

SHOOT: What’s your biggest takeaway from your experience on The Water Man?

Oyelowo: Kindness, love, compassion and appreciation are the primary qualities you need to go in with when directing. It’s amazing what you can get out of your crew if you approach them with kindness, love, compassion and collaboration. It’s amazing how well a difficult day can be overcome with these elements. Making a movie is like organizing 25 weddings and having them all happen over the course of 25 days. Every single day you’re wrangling 100 to 150 people and directing them to the same goal. The way to get through it is to be a compassionate, humble person. I’ve seen that in other directors and it’s something I try to emulate and will take into any film I direct.

“Kindness, love, compassion and appreciation are the primary qualities you need to go in with when directing.”

The acclaimed actor stars in and makes his feature directorial debut with The Water Man

April/May 2021 SHOOT 11

Photo by Karen Ballard/courtesy of RLJE Films

Photo by Karen Ballard/courtesy of RLJE Films

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Women Make Mark At DGA Awards, Oscars

Breakthroughs in feature films highlight both competitions; Guild sees historic advances in commercials

By Robert Goldrich

While a major spotlight has been cast, and deservedly so, on the showing of female feature directors—Chloe Zhao for Nomadland (Searchlight Pictures) and Emerald Fennell for Promising Young Woman (Focus Features)—in both Oscar and DGA Award nominations this season, hovering a bit under the radar are the accomplishments of women helmers in the commericalmaking arena. They too have made Guild history.

Nisha Ganatra of Chelsea Pictures and Melina Matsoukas of PRETTYBIRD, two women of color, are among the nominees for the DGA Award recognizing Outstanding Directorial Achievement in Commercials for 2020. This marks the first time that two solo female directors broke through with nominations in the spotmaking category in the same year.

The rest of this year’s field of DGA spot nominees consists of directors Steve Aynson of MJZ; Nicholas Larsson, also of MJZ; and Taika Waititi of Hungry Man. Ganatra earned her first career DGA nomination on the strength of Bodyform/Libresse’s “#wombstories” for AMV BBDO. She successfully diversified into the ad arena via Chelsea after directing Late Night, a feature which scored with critics and commercially at the 2019 Sundance Film Festival. Late Night was bought by Amazon for $13 million, which was the highest price paid at the fest for a film by a female director. Ganatra is also an Outstanding Comedy Series Emmy nominee as a producer on Transparent.

Matsoukas’ Guild nod came for Beats by Dr. Dre’s “You Love Me” from agency Translation. This is the third career DGA Award nomination for Matsoukas but first for a commercial. Last year she was nominated for Outstanding Directorial Achievement in First-Time Feature Film for Queen & Slim. Back in 2018, Matsoukas garnered her very first Guild nom, for the “Thanksgiving” episode of the TV comedy series Master of None.

Matsoukas and Ganatra join a select field of women directors to gain Guild recognition in the commercials category—the first being Amy Hill as half of the directorial duo Reiss/Hill in 1999; followed by Katrina Mercadante as half of the team known as The Mercadantes in 2015. That same year, Lauren Greenfield also received a nomination, making her the first individual female helmer to earn that distinction in the commercials competition. Greenfield, however, was no stranger to the nominees’ circle, having broken through for the feature documentary The Queen of Versailles back in 2013.

In 2018, Alma Har’el became the second solo woman director to be nominated for Outstanding Directorial Achievement in Commercials since this category was established in 1980.

Har’el then made a major breakthrough last year when she won the DGA Award for Outstanding Directorial Achievement in First-Time Feature Film for Honey Boy.

Food for thought

Fittingly, the entries garnering DGA nominations for Matsoukas and Ganatra break through barriers, and serve as catas-
lysts for thought—one delving into Black culture and the hypocrisy as to how it’s viewed by many in White America; the other bringing out into the open the taboos that hold women back.

The latter, “#wombstories” helmed by Ganatra, confronts a damaging etiquette that women live with every day, dictating what they should—and shouldn’t—feel about their bodies. With #wombstories, the brands Bodyform and Libresse push back against the single, simplistic narrative girls are taught from a young age: start your period in adolescence, repeat with “a bit” of pain, want a baby, get pregnant, have more periods, stop periods, fade into the menopausal background.

The reality is, of course, much messier, but society doesn’t encourage women to talk openly about the highs and lows of their intimate health, especially. A research study of women and men by Bodyform and Libresse found that two-thirds of women who experienced miscarriage, endometriosis, fertility issues and menopause said that being open with family and friends helped them cope.

With “#wombstories,” Bodyform and Libresse want to encourage an open culture where everyone can express what they go through without fear. They won’t be properly heard or believed and without feeling shame that they are somehow less than what they were taught to be. The pleasure, the pain, the love, the hate. It’s never simple but it all needs to be heard. Because keeping it in or leaving it unheard comes at an emotional and physical cost both at an individual and a collective level.

For “#wombstories” Bodyform and Libresse worked with Ganatra, a predominantly female crew and an all-women team of animators and illustrators. From the burning down apartment of a peri-menopausal woman, a monster ripping at an endometriosis sufferer’s uterus, a woman’s “flood gate” moment during her period and an unexpected sneeze, to the woman who has chosen not to have children and the often-turbulent journey of trying to conceive—these select womb stories chronicle the sometimes beautiful, sometimes brutal human side of the biology and physiology experienced every day. And while only a handful of experiences are shown, they represent the billions of complex experiences out there—from hysterectomies to postpartum trauma, artificial menopause, being a trans-man, and so on.

Meanwhile Matsoukas’ piece also ultimately asks us to look inside ourselves so that this perennial injustice can finally be addressed and changed.

**Feature marquee brightens**

As for the feature film realm, Zhao last month received four Oscar nominations for *Nomadland*—Best Picture as a producer, Best Director, Editor and for Adapted

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Chloe Zhao Breaks New Industry Awards Show Ground

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Nomadland

Bruder's book “Nomadland: Surviving America in the 21st Century.” The film introduces us to Fern (portrayed by two-time Oscar winner Frances McDormand), an independent spirit who after the economic collapse of a small company town in Nevada packs her van and sets off on the road as a modern-day nomad, encountering unique places in rural America and even more unique varied characters including many played by real people (a staple of Zhao's filmmaking up to this point), the key exception being actor David Strathairn who emerges as a friend and a subdued potential love interest.

We meet older transient Americans living on the road in vans and recreational vehicles, taking on seasonal work where they can find it such as an Amazon processing plant where Fern has a regular Xmas-time gig. We experience both a sense of community and loneliness on the road, a dichotomy that is even present in Fern's van which carries feelings of isolation yet at the same time reflects an appreciation of a place to call home. There’s a beauty and simplicity to the nomad existence, in some respects showing that there’s a shared humanity when you strip life down to surviving with limited resources while trying to connect with and help others—no matter how momentary or transitory those relationships may turn out to be. Some folks carry the weight of grief and loss yet there’s a resilience that unites them all. There are many quiet, understated moments yet cumulatively they become substantive, underscoring Zhao's feeling that while politics and media portray us as divided, the reality is that people naturally have and can embrace “a spirit of co-existence.” Getting the chance to delve into this helped satiate Zhao's long-standing desire to as she says, “make a road movie,” an opportunity made richer by getting to work with McDormand “to create a character like Fern” who in turn was able to mesh, relate to and be at one with real-life nomads, bringing their lives to the fore.

All this, continued Zhao, was done to be true to Bruder’s book. “Jessica did an incredible job documenting and chronicling these lives,” assessed Zhao who too wanted to convey the ups and downs of a nomad existence that still, despite its share of melancholy, has its own life-affirming roots, with added inspiration coming from the desolate, beautiful plains, mountains and rivers of the Western U.S. Nomadland takes us to different worlds—these natural backdrops as well as inside people’s heads and hearts, most notably Fern’s inner self.

Filmed over four months on location in Arizona, Nevada, California, Nebraska and South Dakota, Nomadland takes us into communities where Fern’s encounters show how we can make brief friendships that last within us for a lifetime.

Zhao said that among the prime challenges Nomadland posed to her as a filmmaker was creating the character of Fern, enabling McDormand to settle into “this real world with real people” in such a way that “we can naturally incorporate these interesting characters we run across without feeling forced.”

Zhao observed that making Nomadland gave her a deeper appreciation of what people on the road go through on a daily basis. “We were filming for just four months but we find ourselves going to a place where you connect with people, then pack up and leave, and probably are never going to see them again. I was emotionally exhausted. The natural process of making the film helped us to heal as well. You may feel rootlessness but you also feel you’re part of something that never ends.”

Nomadland earned a total of six Oscar nominations, the other two being for Leading Actress (McDormand) and Cinematography (Joshua James Richards)

Emerald Fennell

In our Road To Oscar Series, Fennell reflected on Promising Young Woman, her feature directorial debut. In the film, Carey Mulligan stars as Cassie, a medical school dropout whose once promising prospects have fallen off a cliff. She's working at a coffee house and spends her free time either moping about or pretending to be blind drunk at nightclubs where she ultimately shames guys who try to take advantage of her seemingly impaired state. It’s an inexplicably strange double-life until we become privy to what made her quit med school, a despicable trauma suffered by her dear friend and fellow student, Nina, years ago. This genre-busting film plays at times like a dark comedy, a comic tragedy, a thriller, a psychological tale that perfectly dovetails with the #MeToo era, all the above and more.

Fennell—who first established herself as an actress spanning television and features, and a writer for such TV series as The Drifters and writer/producer on Killing Eve—before moving into the directorial ranks—explained simply, “I wanted to write a revenge movie, a classic revenge movie with a real person at the center of it.” She added that the vibe she wanted for it was to be as “strange and unlikely as that journey would feel if you were actually in it.”

Promising Young Woman made a big impact at last year’s Sundance fest. And while its release was also delayed during the pandemic, Promising Young Woman eventually found an audience. The stellar cast also includes Bo Burnham as Ryan, Cassie’s love interest, Alison Brie as a former school friend, Connie Britton as a med school dean, Laverne Cox as Cassie’s coffee house boss, and Alfred Molina as a deeply remorseful attorney.

At first, becoming a director seemed what Fennell described as “an enigmatic thing” but over time she began to develop an appetite for it. “I’ve written forever,” she said, noting that she wanted the chance to “really make something the way you want to make it, to direct your own material.”

Fennell said she was fortunate to be able to work with “incredible directors” in film and TV. She cited her experience acting on a BBC series, Call the Midwife, as providing an invaluable education, being able to observe different directors and DP’s coming in for episodes and being able to do “a side-by-side comparison of what works, what doesn’t, what is time-saving,
Emerald Fennell, Garrett Bradley Give Voice To Women

what isn’t, what corners you can cut and
the ones you really can’t.”

This education served Fennell in good
stead as she became “kind of obsessive
about the details while also knowing
you’ve got to make your days.”

She also knew first-hand the impor-
tance of selecting the right collaborators,
among the prime examples on Promising
Young Woman being cinematographer
Benjamin Kracun, editor Frederic Tho-
ral and production designer Michael
Perry. Fennell had worked, for instance,
with Kracun about a year earlier on a com-
ercial project, liked him and was drawn
in particular to his work on Beat, for
which he won a British Independent Film
Award in 2019 for Best Cinematography.
“He made that movie look spectacular,”
assessed Fennell, who added, “I was a first-
time film director in Los Angeles shooting
my baby. I knew my DP was important,
someone I could have an easy shorthand
with. If your relationship with a DP isn’t
easy, it slows everything down. Ben is a
combination of being talented and great
fun to be around. He could help me get
the kind of performances I wanted and
my car in the parking lot to go film on the
first day, I just loved it. I loved being part
of a team. I’m proud and grateful of how
everyone worked so hard. I immediately
want to do it all over again.”

Promising Young Woman is not Fen-
nell’s first project to score at Sundance.
Back in 2019, she directed Careful How
You Go which was in the running for the
Short Film Grand Jury Prize.

Fennell also has two Emmy nomina-
tions to her credit, one for drama series
writing, the other for Outstanding Drama

Promising Young Woman received five
Academy Award nominations. Besides the
three earned by Fennell, the others were
for Leading Actress (Mulligan) and Film
Editing (Thoraval).

Time
Another woman filmmaker is also in
contention to make history. Garrett Brad-
ley—on the strength of Time (Amazon
Studios)—could become the first Black
woman to win the Oscar for Best Docu-
mentary Feature. Last year at the Sun-
dance Film Festival, Bradley broke new
ground by winning the Directing Award
in the U.S. documentary competition for
Time, becoming the first Black woman to
earn that distinction.

Time tells the story of Sibyl “Fox Rich”
Richardson whose husband Rob was
imprisoned for what turned out to be 21
years. Time shows us the impact of Rob’s
incarceration on her and their six chil-
dren. Time does more than chronicle the
injustice of a far too harsh prison sentence
on Rob and its profound effect on loved
ones. The film serves as an almost lyrical
ode blending intimate original footage
captured by Bradley with archival family
video taken by Fox of her kids at various
stages of their lives.

We see in this blend of home movies
and Bradley’s footage a mom struggling
to raise a family, turning her life around
to become a successful professional. Yet
all the while audiences feel both her en-
during love for Rob and the ongoing ache
she and the kids feel due to his imprison-
ment. He is an absent husband and father
but paradoxically for Fox he is seemingly
always present—in her heart and mind as
she strives to have him set free one day.

Rob and Fox were high school sweet-
hearts who married and had dreams.
They planned to start a hip hop clothing
store but the business fell through. Des-
perate, they attempted to hold up a credit
union office, a caper that went south.
Though no money was stolen and no one
was hurt, Fox, the getaway driver, and Rob
got prison sentences. At the time, Fox was
three months pregnant with twins. Rob
was sentenced to 60 years.

Time shows the kids at various ages,
not always advancing chronologically but
rather taking us in and out of their lives
at different junctures to create a tapestry
that weaves us intimately into a family that
unites and achieves yet feels the pain of a
dad and spouse who’s away.

Like directors Ganatra and Matsoukas,
Bradley is a filmmaker looking to extend
her creative reach into the ad discipline.
Bradley is on the roster of production
house Ch e l s e a for commercials and
branded content.
From Contenders To Nominees

A look back at our latest round of Road To Oscar Series feature stories

A SHOOT Staff Report

As in years past, a healthy percentage of those SHOOT interviewed relatively early on for its The Road To Oscar Series of feature stories—as well as our Cinematographers & Cameras Series—went on to land nominations. For example, three of the five Best Director nominees shared their insights well before last month’s announcement of Academy Award nominations—as did four of the five DPs in the running for Best Cinematography, and three of the five nominees who ended up making the cut for the Best Film Editing honor.

SHOOT looks back on the feedback we received from several of those and other artisans. Elsewhere in this print issue—in our coverage centered on the historic accomplishments of women directors this awards season—SHOOT revisited our Road interviews with director nominees Chloe Zhao for Nomadland (Searchlight Pictures) and Emerald Fennell for Promising Young Woman (Focus Features). Zhao set a record for most Oscar nods for a woman in a single year. She scored four nominations, the others being for Best Editing, Adapted Screenplay and as a producer for Best Picture. Meanwhile Fennell garnered three nods, the other two being for Original Screenplay, and Best Picture as a producer.

The remaining director whom SHOOT connected with some months back was Lee Isaac Chung who has since earned his first career Oscar nominations—for Best Director and Original Screenplay on the strength of Minari (A24). Chung reflected on Minari in talking with SHOOT. An American production with dialogue mostly in Korean, Minari is deeply personal for Chung in that the story is inspired by memories of his childhood. We are introduced to a Korean-American family that moves to rural Arkansas, a father’s dream to start a small farm there, the struggle of immigrants in a new land strange to them, and a boy’s touching, tender and charmingly comic relationship with his loving, at times foul-mouthed grandmother who moves in to help. While not a factual representation of his own experiences, Chung’s story was crafted to reflect the spirit of those experiences, taking us on a unique empathetic journey of a family in search of its own American Dream.

Chung observed that another “family” key to the film consisted of the production and post artists who came together with a sense of purpose. Like the film’s protagonists, each member of this production family contributed, he said, in heroic fashion within a limited budget and time. The film was produced by Plan B, the company in which Brad Pitt is a partner/EP. Chung credited Plan B producer Christina Oh with helping to assemble the production family behind Minari. “I had been doing more arthouse films and was looking to Christina to help navigate my pulling off this film,” shared Chung. Oh brought in artisans for Chung to consider and whom he wound up embracing, including cinematographer Lachlan Milne, ASC, GSC; editor Harry Yoon; composer Emile Mosseri; and production designer Yong Ok Lee. Mosseri, for instance, had worked with Oh on Plan B’s acclaimed The Last Black Man in San Francisco.

Chung said he struck up an instant rapport with Milne, Mosseri, and Yoon. He shared that Milne’s work on Minari represented a departure from his previous work in that it was mostly a Korean language film shot in an American environment, shot in Southern California. Milne described the Minari set as being “undeniably Korean” and said he looked to Korean films and photographers who had worked in that environment for inspiration. Chung had been a big fan of such work and was glad that Milne could bring that influence to the film’s camera work.

Chung said he looked to the work of Mexican director Alfonso Cuaron to inform his own style, and to the work of Andrew Mondshein of The Social Network to inform his use of wide shots. Milne’s approach to capturing Minari’s natural-looking landscape and naturalistic human performances was inspired in part by the work of American directors Robert Altman and Todd Haynes, whom Milne had admired growing up. The Minari production designer, Yong Ok Lee, ASC, GSC, had worked with Chung on the short film The Father and had brought the same distinctive aesthetic to Minari. Chung said he had been such a fan of Lee’s work that he felt “different” seeing it on film for the first time.

We are pleased to introduce film buffs to the breadth of talent that was assembled for Minari, and we invite our readers to enjoy this unique and affecting story in theaters this spring.

From top left, clockwise: Lee Isaac Chung directs Will Patton (center) and Steven Yeun on the set of Minari; Phedon Papamichael, ASC, GSC, cinematographer on The Trial of the Chicago 7; Mank DP Erik Messerschmidt, ASC; Nomad DP Joshua James Ricards.
Mank offered, “I’ve had the opportunity to work with some of the most talented casts to date. It was a page turner for me as a director.”

Lee and Yoon, feeling a creative kinship to each. In retrospect, he observed that the feeling of family among them helped them all better tell the story of the immigrant family in the film. For example, Chung said of editor Yoon, “I could tell from our first meeting how much of the script he had already digested and the details he understood. I had a trust in him to tell me about things that weren’t working, what was working. When I came back from the shoot, a week later he told me he was going to show me a cut of the film. ‘You will probably hate it. No director ever likes it,’ he said. Once I saw it, I saw that Harry’s instincts for the story and how to maneuver certain problem moments I had on set were so sophisticated. I could sense he understood. I had a trust in him and the script he had already digested and the details of shooting black and white, and at the period piece was shot digitally in black and white, which prompted contradictory feelings in Meserschmidt. “It was a film with a fine line, being stylistically aware of what the period piece was shot digitally in black and white, which prompted contradictory feelings in Meserschmidt. “It was a film with a fine line, being stylistically aware of what black and white could bring to the narrative while not undermining that narrative by deploying a photographic approach too preoccupied with black and white artistry.

Initially part of Meserschmidt was enthused over the chance to delve into noir lighting. But he realized that the movie was “much more varied than that. It’s not a noir film. It would not have been appropriate to take that approach in total.”

Relative to what he walked away with and foremost from his experience on Mank, Meserschmidt offered, “Mank arguable has one of the most talented casts I’ve had the opportunity to work with. To participate in a storytelling process with them and David was a dream for me. It gave me a new perspective on the craft of acting and how David brings that out by working in a specific and nuanced way.”

Mank led the overall Oscar tally this year with 10 nominations—Best Picture, Director, Leading Actor (Gary Oldman), Supporting Actress (Amanda Seyfried), Costume Design (Irish Summerville), Original Score (Trent Reznor, Atticus Ross), Sound (Ben Kyeong, et al), Production Design (production designer Donald Graham Burt, set decorator Jan Pascale) and Makeup & Hairstyling.

Another Road To Oscar contender turned nominee is cinematographer Dariusz Wolski, ASC who too scored his first Oscar nomination which came for News of the World (Universal Pictures). The film marked the first collaboration between him and director Paul Greengrass. It also was the first Western for both.

Greengrass, seeing a potential mesh of styles and orientations that appealed to him creatively. Wolski observed that he is known for working with such directors as Ridley Scott (The Martian, All The Money in the World, Prometheus, Exodus: Gods and Kings, The Counselor, Alien: Covenant), Gore Verbinski (The Mexican, Pirates of the Caribbean: The Curse of the Black Pearl), and the late, great Tony Scott (The Fan, Crimson Tide) which earned Wolski an ASC Award nomination—all associated with a stylized, commercial and grand approach to cinema.

Greengrass by contrast comes from a documentary approach to filmmaking. Wolski said he was intrigued by the prospect of combining those distinctly different worlds in News of the World. As for the road to Greengrass’ world affected him, Wolski observed, “Maybe I quieted down the camera a little more, was less hectic.”

The fourth DP SHOOT connected with “back in the day” before he too, like Meserschmidt and Wolski, became a first-time Oscar nominee was Joshua James Richards who reflected a bit on Nomadland.

Richards found it hard to take credit for a film like Nomadland which is so unconventional, with the creative orientation being to lens “the world as we know it, heightened naturalism it isn’t.” He said that among the main challenges posed to him by Nomadland was following actress Frances McDormand (who portrays Fern) “in this real world with real people who truly live this life—and having her and them come together so that it feels com-
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The Sound of Metal is entirely seamless.

These real people, including the elderly and homeless, are overlooked by society.

Richards’ camera explores their lives and brings them to the fore in a way that’s not purely observational. It also feels poetic in a sense as Richards related, “We get in their shoes and skins.”

Richards explained that when he and Zhao enter a world or community of people, they don’t do so as filmmakers.

“We come in as people first and foremost,” he stressed. “The filmmaking approach stems from that. It’s more humanistic. We don’t want to trample these people’s lives. We want the viewers to feel that they are having an experience with these people and that a connection has been made.”

The DP, who also served as production designer on the film, continued, “Chloë makes her films based on the art of listening. Too often filmmakers come in with something to say. Her work instead creates empathy.” Furthermore, related Richards, Zhao is open to discovering what the film is “as we go along.”

Nomadland received six Oscar nominations, the others being the four for Zhao and Best Leading Actress for McDormand.

Film editing

Our Road To Oscar coverage spanned three editors who wound up Academy Award nominees—Zhao; Alan Baumgarten, A.C.E. for The Trial of the Chicago 7; and Mikkel E.G. Nielsen for Sound of Metal (Amazon Studios).

Sound of Metal totaled six Oscar nominations, the other five being Best Picture, Original Screenplay (director Darius Marder, Abraham Marder, Derek Cianfrance), Leading Actor (Riz Ahmed), Supporting Actor (Paul Raci) and Sound (Nicolas Becker et al.).

Nielsen found himself flying back and forth between the picture cut in Denmark (with director Darius Marder) and the sound design in France (with Becker) to ensure that sound and picture were in sync to create the immersive experience they were striving to attain.

Sound of Metal features a tour de force performance by Ahmed as Ruben, a heavy metal drummer who loses his hearing. Rather than focus solely on the character’s isolation as a result, director Marder also shows the support and belonging that can be found in the deaf community. During the course of the film, Ahmed’s character loses his identity, then finds a new one only to struggle with trying to regain his original lifestyle before experiencing a defining self-realization.

Though director/co-writer Marder tells this story from his perspective as a member of the hearing world, he has family experience in deafness. His grandmother was late-deafened, meaning she grew up hearing, then became deaf as an adult. She was a cinephile who lost film as a result but fought for open captioning. Marder described Sound of Metal as “a film about identity” and “what that means on many levels,” particularly “what it means when those identities are challenged” and how one responds—specifically the character of Ruben who loses his hearing and along with it music, his lover (Lou, portrayed by Olivia Cooke) and life on the road.

Ruben, a former drug addict who’s been sober for several years, goes to a community house for the deaf, learns sign language and over time becomes part of the deaf community. Marder views Sound of Metal as not necessarily “a representation of deaf culture” but rather for the hearing world “an invitation to deaf culture,” which if accepted helps viewers to better see our shared humanity while dispelling misunderstandings about—and removing stigmas from—being deaf.

Nielsen had to make sure not just faces but bodies were visible to accommodate sign language and lip reading, which became integral to many of the acting performances. Nielsen found himself more aware of sound and silence, having attended a “sound camp” that Becker devised for him and Marder. The camp was designed to help the filmmakers explore the nature of sound and deafness subjectively, gaining a first-hand feel for Ruben’s sonic perspective: “You have method acting. This was method editing,” quipped Nielsen. “We got to experience loss of sound for ourselves.”

Caviar, a production company known for its long-form (features, TV) and short-form endeavors (commercialmaking, branded content, music videos), produced Sound of Metal. Darius Marder is on Caviar’s commercial directors’ roster. Furthermore, Zhao is also on that Caviar roster.

THE ONE CLUB GETS COLORFUL FOR BIPOC CREATIVES

The One Club for Creativity and Russell’s Reserve have been brought together by Rich Tu, VP of MTV Digital Design, to launch COLORFUL: A Prelude to Young Guns 19, a new global grant program to help young BIPOC creatives advance their careers.

There is no fee to apply, and the grant is open globally to all BIPOC creatives who qualify for the club’s prestigious Young Guns competition (age 30 years and under with at least two years of professional creative experience, and never having won Young Guns in the past). Candidates must submit links to six projects in their portfolio, as well as a short essay and a 60-second video (phone or webcam acceptable) to introduce themselves and describe their dream project. Deadline for application is April 12. A BIPOC juror of past Young Guns winners will review submissions and select one gifted entrant to receive a no-strings attached $3,000 grant towards a professional dream project of their choosing, as well as free entry into the Young Guns 19 competition later this spring. In addition, the first 10 qualifying candidates to enter will also receive free entry into YG19.

PEOPLE ON THE MOVE....

Miami-headquartered alma, a modern culture marketing agency, has promoted Michelle Headley, Angola Battistini, Leo Peet and Angela Rodriguez within its executive leadership team. Most recently, the agency successfully petitioned the induction of Tom “The Iceman” Flores into the Pro Football Hall of Fame through its campaign with Coors Light; and collaborated with Latin Grammy Award-winning artist J Balvin for an exclusive music video, titled “Dorado” for McDonald’s. Headley has been promoted to EVP of operations, continuing her role in overseeing the agency’s day-to-day operations in several departments, including production, human resources, and project management. She has led the development of alma Studio, the agency’s in-house editorial and post unit. Battistini has been promoted to EVP of account management. Rodriguez has been promoted to EVP of strategic insights. She will also continue to oversee the work done by alma’s Culture Lab, an innovation think tank in cultural curation, consulting and research. Peet has been promoted to EVP of finance, where he will continue to oversee the company’s financials. Peet has been an alma “soulmate” for the past 15 years, with previous stints at Leo Burnett WW as regional finance director and Contacto Marketing and Communications as CFO....
TV AWARDS SEASON PREVIEW

A Glimpse Of Emmys To Come?

SHOOT connects with recent DGA and ASC Award nominees across TV categories

By Robert Goldrich

Whether or not the DGA and ASC Awards are a preview of Emmy nominations to come is a matter of conjecture. Whatever your inclination, there’s no denying that those recently named nominees for Guild and ASC honors across television categories are worth looking into relative to their talent and the work for which they are being recognized.

SHOOT does just that as a precursor to our Emmy season preview on May 7. This will be followed starting May 14 with SHOOT’s weekly 16-part The Road To Emmy Series of feature stories. Providing a taste of perhaps what’s in store, SHOOT now delves into four DGA Award nominees—Susanne Bier, Zach Braff, MJ Delaney and Christopher Werner—and a pair of DP’s in the running for ASC honors, Jon Joffin, ASC and Ken Glassing.

Susanne Bier

In a year when women directors have made a major mark on the awards show circuit—with Chloe Zhao for Nomadland, and Emerald Fennell for Promising Young Women each garnering DGA Award and Best Director Oscar nominations in the same year—Bier, who preceded them in 2011, adds to a body of work that contributed to what’s in store. Bier served as an executive producer and directed all six episodes of The Undoing (HBO), created by David E. Kelley and starring Nicole Kidman as Grace, whose seemingly perfect life goes off the tracks when her husband, Jonathan (Hugh Grant), disappears about the same time Elena (Matilda De Angelis), a parent at their son’s school, is found dead. An adaptation of Jean Hanff Korelitz’s novel “You Should Have Known,” The Undoing became a whodunit that captivated audiences on HBO and HBO Max. The final installment of The Undoing was the most-watched night for HBO since the finale of Big Little Lies the previous year (also starring Kidman in a collaboration with Kelley). HBO noted that The Undoing earned a special distinction—for the first time in network history each episode of a series was seen by more people than the prior one, underscoring how deeply people were drawn into the mystery.

Bier explained that through this feedback you can see for instance, “at this point they don’t quite get it” so you edit accordingly to deepen the viewer connection to the story. “It’s a holistic approach to the entire work,” she said, “so and I was taken aback by how much it meant to me. It really moved me to be recognized for something I love doing more than anything else. It meant a lot, in this case for the entire season, all the episodes.”

She explained that through this feedback you can see for instance, “at this point they don’t quite get it” so you edit accordingly to deepen the viewer connection to the story. “It’s a holistic approach to the entire work so that in the editing every element is very much seen as one piece” in the end, related Bier.

The Undoing adds to a body of work for Bier that includes A Second Chance, which debuted at the Toronto International Film Festival; After the Wedding, which also received a Best Foreign Language Film Oscar nomination; and Birdbox, a post-apocalyptic thriller starring Sandra Bullock and which made a major splash on Netflix.

Additionally Bier is drawn to short form fare. She is represented in the commercial making/branded content arena by production house SMUGGLER.

Zach Braff

Braff is no stranger to the awards show circuit. As an actor, he’s scored multiple Golden Globe nominations and an Emmy nod for playing Dr. John Dorian on the sitcom Scrubs. As a filmmaker, he wrote, directed and starred in Garden State which won Best First Feature at the Film Independent Spirit Awards and Best Directorial Debut from the National Board of Review. Yet it’s his latest recognition, a DGA Award nomination for Outstanding Directorial Achievement in Comedy Series for the “Biscuits” episode of Ted Lasso (Apple TV+), that perhaps most resonates for him.

“I always wanted to be a filmmaker since I was a kid—the second I saw my brother with a camera making his own James Bond movie. He told me this was a closed set. I was probably four years old. My directing aspirations went that far back. I went to film school. I Pixel on music videos in Manhattan in the late 90s. I remember being so stressed but passionate about it. To now be acknowledged by my peers, my community, ADs, the directors, everyone in the Guild just feels special. I’ve been doing this for 20 years or so and I was taken aback by how much it meant to me. It really moved me to be recognized for something I love doing more than anything else.”

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**Director Ted Lasso**

**Continued from page 19**

more than anything, making TV comedy.”

Ted Lasso emerged from a series of promos for NBC Sports’ coverage of the Premier League, Jason Sudeikis portrayed Lasso in that campaign, eventually yielding the Apple TV+ series which centers on a small-town football coach, Lasso himself, who’s hired to coach a professional soccer team in England, despite having no experience coaching soccer.

Ted Lasso broke new ground for Braff whose TV series directing had been confined to episodes of shows in which he starred, including Scrubs and Alex, Inc. Scrubs creator Bill Lawrence, who had a creative hand in Ted Lasso as well, brought Braff into the Apple TV+ show’s directorial fold. Braff was immediately drawn to the series for the opportunity to again work with Lawrence and to collaborate for the first time with Sudeikis who stars in the title role and created the series with Lawrence, Joe Kelly and Brendan Hunt. Also appealing was the prospect of directing the second episode of Ted Lasso, meaning Braff could help lay the foundation for the series in terms of look and tone. In that vein, Braff said that while the pilot was “hilarious,” it didn’t really yet reflect the heart of the show. “Biscuits” introduced that emotional side to the series.

Ted Lasso has become a breakout comedy for Apple TV+ which has already renewed the series for its second and third seasons. Sudeikis won the Golden Globe for his portrayal of Lasso, Ted Lasso also earned a Globe nomination in the Best Television Series--Musical or Comedy category. The show has received two SAG Award nods--for Outstanding Performance by an Ensemble in a Comedy Series, with Sudeikis in the running for Best Performance by an Actor in a Television Series--Musical or Comedy, Ted Lasso also just won two Writers Guild Awards.

While Braff thought Ted Lasso had all the elements to be successful—being funny and heartwarming at the same time—he didn’t foresee the extent of its success. “You never know what will click with audiences and this has become a global phenomenon,” said Braff. “I only directed one episode but I’m sure glad I hitched my wagon to Jason and Bill.”

Braff also hitched his wagon to RSA Films for commercials and branded content back in 2019, turning out such work as In The Time It Takes To Get There for Adobe Creative Cloud out of agency Pereira O’Dell. Braff wrote and directed the short which was leased to an Emmy-winning cinematographer Mauro Fiore, ASC, an Oscar winner for Avatar.

MJ Delaney

Delaney casts her DGA Award vote every year. This time when the ballot came through, she saw her name on it. That was a thrill in and of itself. “To see myself as an option was something,” she recalled.

Describing herself as “happy just to be on the ballot,” Delaney saw that inclusion go a significant step further as last month she earned her first DGA nomination for “The Hope That Kills You” episode of Ted Lasso.

Producer/writer/director/actor Sharon Horgan knows Sudeikis and recommended Delaney to him as a possible director for Ted Lasso. Delaney had directed Dreamland, a short film written by Horgan, as well as episodic work for the series Frank of Ireland which Horgan executive produces. Produced by Amazon Studios and Horgan’s production company Merman, Frank of Ireland is scheduled to run on U.K.’s Channel 4. Additionally, the comedy series is slated to debut on Amazon Prime Video in the U.S., Canada and Australia later this month. In 2018 Horgan as EP/writer won the BAFTA for Best Short Form Programme for Morgan Robinson’s Summer, which was directed by Delaney.

Via Horgan, Delaney got a meeting with Sudeikis, resulting in her directing MJ Delaney

Zach Braff

Death Saved My Life—In New Jersey

Haddonfield and other New Jersey towns play a starring role in the thriller Death Saved My Life, which recently debuted on Lifetime.

Based on true events, the film stars Meagan Good, and tells the story of a woman who faked her own death in order to trap her husband after he hires a hitman to kill her. The film is written by Barbara Kymlick and produced by Good, Julie Insogna Jarrett and Seth Jarrett.

Death Saved My Life also stars Chiké Okonkwo (Being Mary Jane) and Good’s real-life sister, La’Myia Good (The Wood). Most of the filming took place at a private residence, Haddonfield Borough Municipal Building, King Court and Zaffron Mediterranean Cuisine in Haddonfield. Additional scenes were filmed at Knight Park in Collingswood, Aloft Hotel in Mount Laurel, and at locations in Oaklyn, Paterson, and Ramsey.

The telefilm tapped into South Jersey’s diverse local cast and crew talent.

“Our film industry is growing and thriving, bringing exciting projects like Death Saved My Life to the Garden State,” said Governor Phil Murphy. “Our Film and Digital Media Tax Credit Program ensures we remain a premier film location.”

With the proper protocols and safety measures in place, a steady stream of production activity has continued in the state, according to the New Jersey Motion Picture & Television Commission. Other projects recently filmed in New Jersey include CBS’s television series’ The Equalizer and Ways and Means, and Peacock streaming’s crime drama Dr. Death.

Motion picture and television production in New Jersey has increased dramatically since the Garden State Film and Digital Media Jobs Act took effect in 2018. The following year, film and television production generated more than $400 million for the state economy and created thousands of jobs.

Better Call Saul’s Last Season Lenses In New Mexico

AMC’s acclaimed series Better Call Saul, produced by Sony Pictures Television, began production last month on the sixth and final 13-episode season. Better Call Saul will employ over 400 New Mexico crew members, over 150 New Mexico principal actors and over 1,500 background talent.

“We are both sad and thrilled to welcome the team of Better Call Saul back to New Mexico to film the series’ sixth and final season. The Breaking Bad, Better Call Saul, and El Camino productions have had major positive and lasting impacts for New Mexico in so many ways and will always go down in the history books as the productions that changed the game for the film and television industry in New Mexico,” said Amber Dodson, director, New Mexico Film Office. “Not only did New Mexico’s biggest city, Albuquerque get a major starring role in these productions, but New Mexico’s sky, desert, and locations were showcased unlike anything we have ever seen on the screen before.”

Better Call Saul stars Bob Odenkirk, Jonathan Banks, Rhea Seehorn, Patrick Fabian, Michael Mando, Tony Dalton, and Giancarlo Esposito. Better Call Saul garnered a 2018 Peabody Award, and, over the course of five seasons, has earned 40 Emmy® Award nominations, four Golden Globe® Award nominations, six Writers Guild Awards, nine Critics’ Choice Awards, five Television Critics Association Awards and four AFI Awards for “TV Programs of the Year,” among many other Guild nominations.

All film and television productions in New Mexico are required to adhere to the state’s emergency public health order, associated public health restrictions and COVID Safe Practices. The New Mexico Film Office has released Back2One, a catchall set of principles, general recommendations, and resources for film and television productions operating during COVID-19. Back2One recommendations and other COVID Safe Practices can be found at nmfilm.com

Death Saved My Life

Photo by Greg Lewis/AMC/Sony Pictures TV

Death Saved My Life

Ways and Means

PHOTO BY JEREMY SMITH/AMC/SONY PICTURES TV

Dr. Death

PHOTO BY JEREMY SMITH/AMC/SONY PICTURES TV

Hot Locations
Christopher Werner

Werner considers himself fortunate. While the pandemic put many careers on hold—and had numerous others scrambling for another way to make a living—he was able to continue working as supervising producer and director on Last Week Tonight with John Oliver (HBO).

On one hand, he was slated to fully “graduate” from directing segments to full episodes of the widely acclaimed series. On the flip side, just when that new career chapter was about to begin in March of 2020, the COVID-19 lockdown took hold. So when the chance finally kicked in for him to take on full-fledged episodic direction, Werner had to do so mindful first and foremost of the health and safety considerations for all involved. It would no longer be production as usual as Oliver had to move to a makeshift home studio while creative and production colleagues had to collaborate for the most part virtually.

Within those constraints for much of 2020, though, Werner came out the other side with a coveted DGA Award nomination for the second consecutive year. The latest Guild recognition came last month for the “Trump & Election Results” season finale. Werner had earned his first nod in 2020 for the “SLAAP Suites” episode—this came because he helmed a significant portion of that installment as in-house segment director. That Guild nomination was shared with director Paul Pennolino; that episode also garnered an Emmy nod for variety series directing.

Reflecting on this past year of COVID, Werner shared that the circumstance made him even more grateful for “working on a show that has something to say.” Furthermore as the pandemic stretched into last summer, “I had something to keep me going. Too many people in my industry and others were feeling detrimental effects financially and from a mental health perspective, I was thankful to be able to continue to do what I love and to do it in a way that hopefully gave people an escape, a distraction from what was going on.”

Werner also fully values the distraction he was given. “I had something to do the majority of the day. On days and weeks I had off, I missed that distraction. It was a weird time to take over episodic directing yet it was great to have so much to think about and make sure we got it right. I had to say focused.”

This mix of being focused and happily distracted amounted to “a real gift” for Werner who helmed a season finale which was perhaps the show’s most ambitious and challenging logistically from a production standpoint, the challenges including his being tasked with providing catharsis via pyrotechnics.

During the episode, Oliver reflected on 2020, relating, “This year ruined lives, jobs, concerts, and sanity. It also brought a new wave of wrenching videos of police brutality that brought on a national reckoning with race and a ferocious and depressing backlash.”

Oliver noted that “what happens next is up to all of us. It’s going to depend on how willing we are to fight, how well we learn from what’s happened, and how much we are able to care about each other. So I don’t know what happens next, but I do know what happens now.”


Yet while it helped lend him a pair of DGA Award nominations, Werner’s sense of timing, comedic and otherwise, is not infallible. Shortly before the pandemic lockdown materialized, Werner not only took on episodic direction but also signed with Moxie Pictures to break into commercials and branded content.

Needless to say, there haven’t been many opportunities in the ad arena as of yet for Werner. He’s hopeful, though, that whenever the industry returns to some semblance of normality, he can again pursue short-form filmmaking opportunities. “How Moxie has handled this situation and their communication with me have strengthened my desire to get involved in commercials,” said Werner who noted that Moxie partners Robert Fernandez and Dan Levinson have checked in with him regularly and been very supportive in terms of laying the groundwork for projects in the U.S. and UK. “My excitement over working with them has not waned one iota.”

Werner is no stranger to short form, having directed a fair amount of commercial parodies for Last Week Tonight with John Oliver, Werner’s work on the show has also afforded him the opportunity to collaborate with high-profile performers such as Bryan Cranston, Michael Keaton and Tom Hanks. In his producer capacity, Werner was part of the ensemble on Last Week Tonight with John Oliver which won last year’s Emmy for Outstanding Variety Talk Series.

Lenses

If the Freeform series Motherland: Fort Salem and the Netflix show Lucifer were under the awards season radar, they aren’t any longer. Both earned ASC Award nominations last month, respectively, for cinematographers Joffin and Glassing.

This marks the fourth career ASC Award nod for Joffin, the latest coming for the “Up Is Down” episode of Motherland: Fort Salem in the One-Hour Television Series—Commercial category. He’s now in the running for his second ASC win, having taken the honor in 2019 for an episode of Beyond, another Freeform network series.

Meanwhile Glassing’s recent ASC nomination is in the One Hour TV Series—Non-Commercial category for the “It Never Ends Well for the Chicken” episode of Lucifer. This is the second career ASC nod for Glassing, the first coming in 2013 for the half-hour series Ben and Kate.

Joffin credited Steven A. Adelson with bringing him into the Motherland: Fort Salem fold. Adelson—who’s directed several episodes of the series, including the pilot—served as an executive producer and director on Beyond for which he collaborated with Joffin. In fact, Adelson directed the Beyond episode (“Two Zero One”) that won Joffin the ASC Award a couple of years ago.

“Steven comes from features,” said Joffin. “He was, for example, a Steadicam operator on Batman Begins and found his way into directing. We have a really good connection on using the camera to tell a story. It’s also nice to work with someone like that. He wants to bring a feature mentality to the TV screen. He approached me to do the pilot (for Motherland: Fort Salem) and I jumped at the chance.”

Joffin added that he was drawn to the series premise, recalling that the script eloquently conveyed “an epic and big idea” that unfolds in the future. We’re taken to an alternate universe in which witches made a deal years back to defend the U.S. with their magic—in exchange for no longer being persecuted.

Joffin said of the storyline, “It’s about women running America. I like the idea. There’s no hocus pocus. It’s all very organic. Steve had big plans for it. He wanted the show to feel very cinematic.”

That goal called for Joffin to maintain a delicate balance so that the story

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ASC Nominee Reflections

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would at the same time feel both “natural and elevated” visually.

The cinematic “Up Is Down” episode, though, wasn’t directed by Adelson. Rather it was helmed by Rebecca Johnson. As the sixth episode of season one, “Up Is Down,” hit what Joffin called “the sweet spot” of the show’s visual progression. He observed that it was a pivotal episode in the first year process of a series finding itself.

For Motherland: Fort Salem, Joffin continued deploying the Sony VENICE digital camera, making it a model he’s been lensing with professionally for the past two-and-a-half years. He used what he described as “very wide” Zeiss lenses in tandem with the lightweight VENICE to do full justice to the series.

Joffin’s most recent ASC nomination has again placed him in the Emmy Awards season conversation. He already has one Emmy nomination to his credit for the 2008–for Outstanding Cinematography for a Miniseries or Movie on the Back in 2008—for Outstanding Cinematography has again placed him in the Emmy Awards season conversation. He already has one Emmy nomination to his credit for the film noir flashback mode within our Lucifer world.” He added, “It’s not everyday we get to match the cinematography to the show, having worked on other comic book style, a gorgeous looking superhero world.”

For his first career ASC Award nomination in 2009. His second ASC nod came two years later for an episode of Alice.

As for Glassing, he felt deep down that the “It Never Ends Well for the Chicken” episode of Lucifer could end well for all involved. “As soon as I read the script, I knew it had the potential of being a unique looking episode. It takes place in film noir flashback mode within our Lucifer world.” He added, “It’s not everyday an episode like this falls into a cinematographer’s lap.”

Glassing’s approach to this black-and-white episode was to pretend as if he were on a 1940s’ film crew making a film noir movie. “We did very little coverage. We had extended long takes. We did a good job of hitting those film noir notes like silhouette shadows cast against buildings. We didn’t use modern lighting or modern movie-making techniques. There was no Steadicam. There was very little camera movement.”

While they didn’t have the luxury of swapping out cameras, Glassing assessed that the Sony VENICE digital model he had been deploying on the series would be up to the task to tackle black and white with some fine tuning like upping to 2500 ASA which, he explained, “introduces a little bit of grain” quality. He also dubbed down the Summilux-C lenses he usually uses, opting for filters and netting to lend an older antique look.

Lucifer first played for three seasons on Fox. After Fox canceled the urban fantasy show, it found new life as Netflix picked it up for seasons 4, 5 and an upcoming 6. Based on the DC Comics character, Lucifer centers on Lucifer Morningstar (portrayed by Tom Ellis), the Devil, who leaves hell for Los Angeles where he runs his own nightclub and becomes a consultant to the L.A. Police Department. “It Never Ends Well for the Chicken” episode is part of season 5.

Glassing began working on season 4 when the show jumped to Netflix at the 11th hour. At that point series DP Christian Schadt had moved on to another gig. Schadt put Glassing’s name in the hat to succeed him. “Christian opened the door for me,” recalled Glassing who was drawn to the show, having worked on other Jerry Bruckheimer series like CSI: Miami and CSI: Las Vegas.

“It was up my alley with a eye-popping comic book style, a gorgeous looking show,” said Glassing who also found appealing a narrative revolving around a sarcastic devil and all that such a character entails. “It’s a visually exciting show and we get to match the cinematography to a larger than life personality.”

This in turn made “It Never Ends Well for the Chicken” all the more challenging and attractive, as Glassing got the chance to bring noir sensibilities to a pop-looking comic book series.

Ken Glassing
Directing Team Andy Mahr and Ashton Rodgers Join charlieuniformtango

For Live Action Representation Lola Lott, charlieuniformtango principal and CEO, announced charlieuniformtango will now be representing directing team Andy Mahr and Ashton Rodgers.

Gorilla Group Chooses MTI Film Cortex From Big Pic Media for New 4K HDR Mastering Suite: Gorilla has chosen an MTI Film Cortex Enterprise mastering and validation system for a new 4K HDR mastering suite at its recently expanded GoldWorks facility. Supplied by MTI Film distribution partner Big Pic Media, the Cortex forms part of Gorilla’s investment in new 4K HDR technology.

Pace Pictures Finishes “Tremors: Shrieker Island” Pace Pictures provided complete post-production services for Tremors: Shrieker Island, the latest installment in the cult horror franchise about giant, worm-like creatures that prey on humans. The LA facility handled ADR, sound mixing, color grading, editorial finishing and deliverables for the film, directed by Don Michael Paul.

Rising Sun Pictures Expands Studio and Staff As Production Rebounds In Australia: Buoyed by a boom in motion picture and series production, Rising Sun Pictures (RSP) quickly reached maximum staff capacity at its current location and the building effects company has moved swiftly to execute expansion plans. Taking charge of the visual effects company’s new studio located in Pulleney Street in Adelaide, RSP took only months to renovate the new section.

Goldcrest Post Adds Colorful Touch To Writer/Director Karen Cinorre’s “Mayday” For the new independent drama Mayday, Goldcrest Post senior colorist Marcy Robinson worked with director Karen Cinorre, in her feature debut, and cinematographer Sam Levy to hone a unique visual language for a one-of-a-kind story that blends fantasy and reality in colorful and unexpected ways.

11 Dollar Bill Opens Outpost in Los Angeles: 11 Dollar Bill has launched a satellite office in LA. Led by Senior Editor Jess Weber, the new location gives the company a formal West Coast presence as it seeks to tap into the local advertising market and expand further into episodic television and other forms of entertainment content.

KiwiCo Kids Say “We’ve Got This, Grownups” In Brand Spot Directed By Sage Bennett of Namesake: KiwiCo reveals its first brand anthem spot, launching the new tagline: Small Today, Big Tomorrow. Guided by its mission to inspire young innovators, KiwiCo delivers science and art projects that provide serious fun and hands-on learning.

SXSW: Kristian Mercado’s “Nuevo Rico” Wins Best Animated Short: Nuevo Rico, the new film from Kristian Mercado Figueras, won the award for Best Animated Short at this year’s SXSW film festival. The film’s title refers to a dystopian future Puerto Rico, now called Nuevo Rico, where a struggling brother and sister stumble onto a celestial secret that propels them to fame.

Megatrax Releases New Label “Sync Hero” For In-Show TV Use: Megatrax has just announced the launch of its first, brand new label in five years. “Sync Hero” was created for in-show TV use. The new label features underscores and beds perfect for scene-setting and storytelling.

iPi Soft Announced Real-Time Integration For iPi Mocap And Unreal Engine: iPi Soft, LLC announced a series of new enhancements supporting Unreal Engine suite of development tools for real time content creation. These enhancements include a new plug-in that allows for real-time motion tracking, motion transfer to 3D character and animation streaming into Unreal Engine.

EditShare Announced Support For AWS Media Intelligence Solutions: EditShare announced support for the Amazon Web Services (AWS) Media Intelligence (AWS MI) solutions, providing customers with the ability to maximize the value of their content through enhanced metadata and scalable production capabilities.

Coolfire Studios & Osborn Barr Paramore Collaborate To Produce “That’s My M-O” Campaign For Missouri Division of Tourism: A new marketing campaign entitled “That’s My M-O” created by advertising agency Osborn Barr Paramore (OBP) recently launched for the Missouri Division of Tourism.

Blackbird Green Initiative Drives Industry Awareness with Video Emissions Impact Study: Blackbird plc (AIM: BIRD) launched a carbon awareness study titled “Video Shouldn’t Cost the Earth” developed in collaboration with environmental management consultancy Green Element. The study highlights the impact the video industry has on the environment and outlines key areas where companies can take greater strides.

Goldcrest Post Preps “Grizzly II” For a Debut That Was Nearly 40 Years In The Making: Goldcrest Post recently performed a feat of post-production magic for one of the most unusual film releases of the year. Grizzly II: The Revenge, a thriller about a giant bear that attacks fans at a rock concert, was shot in 1983 by the late Hungarian director Andre Szots. Starring Steve Inwood, and including appearances by George Clooney, Laura Dern, Louise Fletcher and Charlie Sheen, the film was intended to be a sequel to Grizzly, a modestly-budgeted independent film that became the top grossing independent film of all time upon its release in 1976, but it was left unfinished.

Senior Engineer and Sound Designer Joel Hopper Joins One Union Recording Studios: One Union Recording Studios has hired Senior Engineer Joel Hopper. Hopper brings 18 years of experience in the advertising and recording industries and most recently served as re-recording mixer, sound designer and picture editor at Barell House, the in-house production unit at ad agency Pereira O’Dell.

ELIAS Music To Represent The License Lab’s Production Music Catalog: ELIAS Music, a Universal Publishing Production Music company, announced a partnership with The License Lab to exclusively represent its music catalog in the United States.


BIPMA and Space Games Federation Launch the #NOBEL4ISS Equal Space Challenge: The Entertainment Industry Professionals Mentoring Alliance (BIPMA) is partnering with Space Games Federation® (SGF), one of its member organizations, to promote the International Space Station (ISS) for the Nobel Peace Prize.

AICP Awards Unveils “Craft That Endures” Films To Spur Entries and Pay Tribute To Significant Anniversaries: How do you mark an epic anniversary that celebrates a combined 65 years of achievement in advertising in the moving image, while simultaneously challenging the industry to share in the warm spotlight of achievement? If you’re AICP, you do what comes naturally: you create content.

AFX Creative Names Toby Gallo as Director of Tech: AFX Creative has expanded its leadership team and concurrently has hired seasoned systems engineer and administrator Toby Gallo to serve as its new Director of Technology.

A Beautiful Curse Wins Cinequest Film and Creativity Festival: A Beautiful Curse, the feature debut of writer/director Martin Garde Abildgaard, had its World Premiere at this year’s Cinequest Film & Creativity Festival. Filmed in 2019, the story is startlingly prescient: a Lovestuck photographer (Mark Strepan) visits an island whose inhabitants, including the object of his affection (Olivia Vinall), are hit with a mysterious sleeping plague. The film was produced by the Tracey Walpole’s Tracey Walpole Productions and directed by Martin Garde Abildgaard. The film was produced by the Tracey Walpole’s Tracey Walpole Productions and directed by Martin Garde Abildgaard.

Veritone Announced Winners of Inaugural Viral Video Awards, Recognizing Top User-Generated Content From 2020: Veritone, Inc., announced the winners of its first-ever Veritone Viral Video Awards (VVVAs). The VVVAs were held virtually and gave fans and partners the opportunity to watch and vote for their favorite viral videos from 2020.

11 Dollar Bill Supports JD Sports’ US Growth with Dazzling In-Store Video Content: 11 Dollar Bill is working with JD Sports to let New Yorkers know there’s a new brand in town. The post-production and design studio has been collaborating with the high-end athletic specialty retailer on an array of attention-grabbing video content for its flagship US outlet in Times Square in New York City.

Renowned Colorist Steven Bodner Joins Picture Shop: Picture Shop has added distinguished industry colorist Steven Bodner to its roster of artists. Bodner joins as supervising colorist, bringing 15+ years of finishing experience on award-winning episodics and features. EditShare Reinforces its Commitment To Customers With Global Service Assurance Program: EditShare announced its Global Service Assurance program, a key initiative of the company’s overarching business transformation that employs data analytics to manage issues and improve the overall customer experience.

For the full stories [and many more], contact info and videos with credits, visit SHOOT® Publicity Wire (spw.SHOOTonline.com). SPW is the best place to announce your news or video release to amp up the “buzz” among the entertainment & advertising industries motion picture segments’ movers and shakers from Hollywood to Bollywood and from Madison Avenue to Cannes and beyond. To get more info on how to “Toot Your Own Horn” via SPW visit pr.SHOOTonline.com
# SHOOT: QUARTERLY 2021 TOP TEN TRACKS

## MUSIC & SOUND

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<td>Hungry Man, bicoastal Bryan Buckley, director</td>
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<tr>
<td>Cadillac Lyric’s “Scissorhands Free”</td>
<td>Yessian Music, Detroit and New York</td>
<td>MackCut, New York</td>
<td>Leo Burnett, Detroit</td>
<td>O Positive, bicoastal David Shane, director</td>
</tr>
<tr>
<td>One Medical’s “The Plunge”</td>
<td>Q Department, New York</td>
<td>Q Department, New York</td>
<td>Goodby Silverstein &amp; Partners, San Francisco</td>
<td>Park Pictures, bicoastal Lance Acord, director</td>
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<tr>
<td>Vistaprint’s “Yoga”</td>
<td>Henryboy, Brooklyn, NY</td>
<td>Lime Studios, Santa Monica, Calif.</td>
<td>CALLEN, Austin, Tex.</td>
<td>MZ, bicoastal International Craig Gillespie, director</td>
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<tr>
<td>Toyota’s “Upstream”</td>
<td>The Elements Music, Santa Monica, Calif</td>
<td>Lime Studios, Santa Monica, Calif.</td>
<td>Saatchi &amp; Saatchi, Dallas</td>
<td>RadicalMedia, bicoastal Tarsen, director</td>
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<tr>
<td>Rocket Mortgage’s “Certain Is Better”</td>
<td>SOUTH Music and Sound Design, Santa Monica, Calif</td>
<td>Another Country, Chicago</td>
<td>Highdive, Chicago</td>
<td>MZ, bicoastal International Craig Gillespie, director</td>
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<tr>
<td>Paramount Plus “Sweet Victory”</td>
<td>Human, bicoastal</td>
<td>Heard City, New York</td>
<td>Droga5, New York</td>
<td>O Positive, bicoastal David Shane, director</td>
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<td>Huggies “Welcome to the World, Baby”</td>
<td>Mr. Pape, London</td>
<td>Heard City, New York</td>
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<td>SMUGGLER, bicoastal Mark McRobb, director</td>
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**QUARTERLY 2021 TOP TEN TRACKS**

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"Grab A Beer" Grabs 1st Place
Super Bowl spot tops quarterly Music Chart

A SHOOT Staff Report

"Let’s Grab A Beer"
Score Oscar winner in 2011, along with compatriot Trent Reznor, for The Social Network, Ross last month picked up his second and third career Academy Award nominations—for the Original Scores for Soul (with colleagues Reznor and Jon Batiste) and Mank (in tandem with Reznor).

Like The Social Network and Mank, the SHOOT Chart-topping “Let’s Grab A Beer” for Anheuser-Busch InBev entailed collaborating with David Fincher (Fincher directed The Social Network and Mank, and served as EP on “Let’s Grab A Beer”). The Fincher-Ross collaborative relationship has indeed proven noteworthy across short and long-form content.

But “Let’s Grab A Beer” carries another artist connection between the Academy Awards and our Top Ten Tracks Chart. The sound designer/mixer on the Anheuser Busch InBev Super Bowl commercial was Ren Klyce, a long-time collaborator with Fincher. Last month Klyce earned his eighth and ninth career Best Sound Oscar nominations—for Soul and Mank. The latter marks the sixth Oscar nod that Klyce has garnered for a Fincher-directed film—the other five being for Fight Club in 2000, The Curious Case of Benjamin Button in 2009, The Social Network in 2011, and two for The Girl with the Dragon Tattoo (Sound Mixing, Sound Editing) in 2012.

Ross worked on “Let’s Grab A Beer” via music and sound house Barking Owl, teaming with that shop’s creative director Kelly Rayett. Klyce independently served as sound designer/mixer. Adam Hashemi directed the spot through production company RESET for Wieden+Kennedy.

Cheers
The 90-second commercial is a series of touching and humorous vignettes that show people coming together over a beer. We see a woman being included in a business meeting, her talent being sought out unexpectedly as she’s handed a bottle of beer as a welcome to join the decision-making process. A guy carrying out of the office his belongings stuffed in a box is cheered when a co-worker flags him down at the elevator to go grab a beer. A friend consoles another at a funeral with a nonverbal invite to have a beer. Working professionals in a restaurant, musicians and varied others bond over a brew.

As the ad comes to a close, we’re reminded, “It’s never just about the beer. It’s about being together.” That’s a message that resonates arguably more than ever during a pandemic marked by lockdowns which have isolated so many of us. And to have that message reach and unite a vast audience on Super Bowl Sunday adds all the more to its relevance and bringing people together to share and enjoy.

Reflecting on the Big Game commercial, Ross told SHOOT, “Although the challenge of making music for advertising is, at times, serving several masters at one time, I think we were able to thread the needle on ‘Let’s Grab A Beer’ to create a piece that felt organically tied to the picture, the emotion and the storytelling that satisfied all parties. It didn’t hurt to be surrounded by the uppermost talent in the field—if I drank, whilst listening to Ren’s mix, I may have even celebrated by ‘grabbing a beer.’”

Beyond assorted feature films and commercials, Klyce has worked with Fincher on such TV series as House of Cards and Mindhunters.

Country Music Association Funds COVID MICS Initiative
Furthuring its support of music industry professionals affected by the COVID-19 pandemic, the Country Music Association has announced continued efforts through its Music Industry COVID Support (MICS) initiative. The Nashville-based trade organization has outlined additional funding to five nonprofit partners—Music Health Alliance, Musically Fed, Notes for Notes, Porter’s Call and The Store—which, along with previous nonprofit investments, are funded through CMA’s $3 million long-term COVID-19 commitment that began in early 2020.

Established as a portal for key resources in the categories of food supply, health and wellness, and career services, MICS helps to connect industry professionals with appropriate nonprofit partners offering critical support.

In the state of Tennessee alone, more than 50,000 music jobs have been impacted by the health crisis, and that number is estimated to be hundreds of thousands more nationwide. At the onset of the pandemic, CMA donated $1 million to The Recording Academy’s MusiCares COVID-19 Relief Fund in addition to a $100,000 donation to Music Health Alliance. CMA has continued to analyze and assess the specific needs of music professionals to determine the most vital resources and services to provide. CMA will announce further nonprofit investments in the coming weeks and months.

Music Health Alliance has provided free healthcare advocacy and support to more than 13,000 music industry members in 48 states across the U.S.

Musically Fed works with artists, promoters, management and venues nationwide to donate unused backstage meals to community organizations to feed the hungry and feed insecure.

Notes for Notes is a nonprofit organization dedicated to providing youth with free access to music instruments, instruction and recording environments so that music can become a profoundly positive experience in their lives.

Porter’s Call works with full-time recording artists from all genres to offer support and encouragement at no charge.

The Store operates as a free grocery store allowing people to shop for their basic needs during economic hardship.

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## VISUAL EFFECTS & ANIMATION

### QUARTERLY 2021 TOP TEN

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<td>Insomed’s “Unbreakable”</td>
<td>ROOF Studio, Brooklyn, NY</td>
<td>AREA 23, New York</td>
<td>ROOF Studio, New York</td>
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<tr>
<td>Microsoft’s “Mesh”</td>
<td>a52, Santa Monica, Calif</td>
<td>none</td>
<td>Sanctuary, Culver City, Calif</td>
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<td>Donostia’s “Flat Matthew”</td>
<td>MPG, New York</td>
<td>Goodby Silverstein &amp; Partners, San Francisco</td>
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<tr>
<td>Dell’s “Youniverse”</td>
<td>The Mill LA, John Leem, creative dir/shoot supervisor, Alexander Candide, shoot supervisor; Ramin Farro, 2D lead artist; Matt Bohnevin, 3D lead artist; Franz Koht, Mike Rabie, Matt Melkus, Nick Witten, Matthew Haynes, 3D artists; Andrew Czyk, 2D artist; Melanika Omura, Christian Sanches, Zi’sung Liao, Monique Espinosa, Kim Bishop, Daniel Shen, Himanitsu Tsubokawa, James Robinson, Stefan Karp, Omar Silver, Mike Kuch, Elizabeth Hammer, Michael Lar, Koudo Ramon Kulange, Aditya Srinivasan, Anu Kumar Mahaboud, Samir Mez, Sudhe Verma, Arman Mohamfazlid, Shweta Shalik, Swathi Balsudasanamari, Uppana Choudhary, Venk Ramesh, Vijayalakshmi, Dongli Nagari, Manu Ravi, Ashish Ratur, Lateji Sankar, Sakarati Chakravorty, Ugaveni Gavanni, Mahesh MV, 3D artists. (Toolbox: Flame, Nuke)</td>
<td>None</td>
<td>Anonymous Content, bicoastal/international</td>
</tr>
<tr>
<td>Klarm’s “The Four-Quarter Sized Cowboys”</td>
<td>Revvin, Venice, Calif</td>
<td>Minmar, Los Angeles</td>
<td>Biscuit Filmworks, Los Angeles</td>
</tr>
<tr>
<td>The Boston Beer Company/ Samuel Adams/Wicked’s “Horses”</td>
<td>Famestore</td>
<td>The Mill LA, Peter Sluszkas, partner/EP; Peter Repplier, Nick Litwinko, Michaela McKee, EPs</td>
<td>Psycho/Blacklist, bicoastal</td>
</tr>
<tr>
<td>Veliz’s “40 Million Reasons To Go Electric”</td>
<td>Laundry, Los Angeles &amp; San Francisco</td>
<td>Superconductor, Los Angeles</td>
<td>Laundry, Los Angeles &amp; San Francisco</td>
</tr>
<tr>
<td>Lincoln’s “Thinking Of You”</td>
<td>Pygmy/Blindstik, bicoastal</td>
<td>Hudson Rouge, New York</td>
<td>Acento Advertising, Los Angeles</td>
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<tr>
<td>Calif Dept of Health/ Calif Tobacco Control Program’s “Jackson”</td>
<td>1st Ave Machine, Brooklyn, NY, Sam Penfield, partner/EP, Peter Repple, Nick Lowino, Michaels McKay, EPs</td>
<td>BRUT, Barcelona, Spain</td>
<td>BRUT, Barcelona, Spain</td>
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Creative Through The ROOF
Animation studio produces a visual metaphor

A SHOOT Staff Report
Animation house ROOF Studio (ROOF) partnered with ad agency AREA 23 on a CG pharmaceutical film called “Unbreakable” for bio-pharmaceutical company Insmed. The two-and-a-half-minute-plus piece—which tured a charismatic and intelligent bunny.

Insmed’s bunny mascot

"Unbreakable"

heads lines SHOOT’s quarterly Top Ten Visual Effects/Animation Chart—aims to bring awareness about Nontuberculous Mycobacterial (NTM) lung disease, a condition which can be difficult to identify due to its similar symptoms with other lung conditions. The film was crafted to create urgency for doctors and specialists to recognize and diagnose NTM.

“Unbreakable” is a visual metaphor of the NTM experience. Based on actual NTM patient experiences, the film opens on Barbara the Bunny, a plush toy fabricated in a magical factory. When she comes alive, she realizes something is not quite right as she begins to cough, splitting a piece of her fabric in the process. Barbara is expelled from the factory by her rigid boss, which will hopefully resonate with people who know just exactly what to do.

“We took a folkloric Pinocchio-like approach to tell not only the story behind the physical symptoms of NTM, but also the social ostracization from the chronic cough that patients endure with the condition,” said Vinicius Costa, ROOF co-founder/creative director. “This approach allowed us to use rich, poetic visuals with a character-driven story around Barbara the Bunny to engage the viewer with the deep concerns of NTM sufferers and their experience. At the same time, it lent us room to be playful and humorous to bring a hopeful tone to the conversation around NTM.”

For ROOF “Unbreakable” was the perfect opportunity to create a film with the same level of craft seen in stop motion puppet-fabrication films.

“We wanted to design places that would feel rich and inviting—places that you may even wish to visit,” said Vinicius Costa, ROOF co-founder/creative director. “We pursued an extremely high level of detail in every asset to create an experience that would encourage people to keep following this story along through the behind-the-scenes materials in social media. It is common to focus on a video and extract parts for its ‘making of’ but we put equal effort into engaging people with the film and with every asset outside of it. We wanted to bring a much broader approach and this film was perfect for that.”

A bunny with charisma
ROOF put an enormous amount of detail in bringing Barbara, the 24-inch-tall bunny, to life—including everything she comes in contact with in her world—with a sense of realism. Terni said the agency wanted her to express an element of sadness as an NTM patient but also cuteness to help create empathy. In the end, the ROOF team landed on a design that captured a charismatic and intelligent bunny.

ROOF developed the entire prevvisualization of the film in 3D. In addition to providing the client with an early look at the visual style and direction of the film, this pre-production step enabled the team to calculate critical details, such as camera movements, composition, and the volume of texturing the job required.

“Animation is a powerful technique for tackling often-abstract or complicated subjects, and credit goes to the AREA 23 team for being open to exploring its full potential in ‘Unbreakable,’” assessed Terni. “Together, we created a dream project, which will hopefully resonate with healthcare providers and people in general and help those suffering from NTM in particular.”

Hornet Adds Relay Studio, Vucko To Roster
New York-based Hornet has added Relay Studio to its directorial roster. Relay Studio is a Copenhagen-based design and animation practice composed of Rasmus Bak and Andreas Bjørn Hansen.

Bak and Hansen originally met in their shared hometown in central Denmark, over a decade ago. Separate paths took them each to Los Angeles and then New York City, where they worked together at Buck. After many long days and nights as deskmates—and countless collaborations later—they decided to move back to Copenhagen to start something of their own. And thus Relay Studio was born. Relay Studio’s portfolio sits somewhere between graphic design, motion design, and simple animation. Relay Studio’s work ranges from bold 2D graphics for Arc’teryx, to intuitive interface brand films for IKEA, to animated typography for Samsung, even to entire design systems for Verizon 5G.

The addition of Relay Studio continues an infusion of talent for Hornet which also recently brought Vucko aboard its directing roster. Vucko is a Toronto-based creative practice specializing in design systems and motion, led by Andrew Vucko who has worked with dozens of brands including Google, Netflix, Strava, Spotify and Viacom. Vucko’s exploits range from fast-paced animation language for Ziply to a geometric exploration in the personal short Design in Motion, to a kaleidoscopic motion system for Spotify Wrapped 2020. Vucko has worked with dozens of brands including Google, Netflix, Strava, Spotify and Viacom.

DNEG’s ReDefine Brings In European VFX Team
Global animation and visual effects company ReDefine has further expanded its presence in Europe with the onboarding of an experienced VFX team based in Sofia, Bulgaria. The key team members are: VFX supervisor Peter Dimitrov whose credits include Angel Has Fallen and The Hitman’s Wife’s Bodyguard; VFX producer Elena Rapondzhieva whose experience spans VFX, animation and gaming with credits including Hellboy, London Has Fallen, Rambo: Last Blood and Assassin’s Creed: Origins; 2D supervisor Dragostin Valev who has worked on TV projects such as The Terror (VES Award nominee) and Genius (Emmy nominee), and films such as Wonder Woman and Blade Runner 2049; and CG supervisor Lazarin Kouchev who has worked on projects such as Rambo: Last Blood, The Outpost and The Legend of Hercules.

ReDefine has recently delivered VFX services for shows such as The White Tiger (Netflix), The Undoing (HBO) and The 100 (The CW), and animation services for shows such as 100% Wolf, Rock Dog 2 and The Legend of Hanuman.

Part of the DNEG family of companies, ReDefine maintains studios in London, Montréal, Vancouver, Mumbai and Hyderabad....

Lindsey Kaiser Named EP At FuseFX L.A.
FuseFX, an award-winning VFX studio that specializes in providing services for television, film, commercials, virtual productions, and VR, has named Lindsey Kaiser as executive producer at its flagship studio in Los Angeles. Kaiser will help oversee day-to-day operations while working to help bring new projects to FuseFX. She brings to her new roost over a decade of industry experience leading VFX and postproduction teams, as well as a deep knowledge of establishing new client relationships. Before joining FuseFX, Kaiser was sr. VP at DNEG. There she served as a key stakeholder in new client relationships and sales.

In addition to bringing Kaiser on board, VP of production Johnny Fisk will transition into the management of FuseFX’s global business development group while expanding his role as VP of production globally. Fisk already plays a critical role working with all the heads of studio and executive producers across all the FuseFX locations and will continue to do so in his expanding position....
The 2021 SXSW Film Festival, which played as an online event during the pandemic, has unveiled its juried, special award and Audience Award winners. The big picture winner spanning both the juried and audience honors was *The Fallout*, written and directed by Megan Park. Judges bestowed upon *The Fallout* Best Narrative Feature distinction—as did fest audience members. *The Fallout* centers on high schooler Vada who experiences and tries to navigate through emotional fallout in the wake of a school tragedy. Relationships with her family, friends and view of the world are forever altered.

*The Fallout* was produced by David Brown, Rebecca Miller, Cara Shine, Joannie Burstein and Shaun Sanghani. The cast includes Jenna Ortega, Maddie Ziegler, Niles Fitch, Will Ropp, Lumi Pollock, John Ortiz, Julie Bowen and Shailene Woodley.

A judges’ statement on the film read in part, “Writer and director Megan Park delivers a timely, riveting, and thought-provoking film on the toll it takes on a teenager who is facing a world where they no longer feel safe. It is an intense, moving piece that highlights an important issue to which one can’t help but feel connected.”

Park additionally earned a special directorial kudo at SXSW, a Brightcove Illumination Award for *The Fallout*. She was recognized “for her empathetic and honest exploration of life after tragedy, inspired craft, and stellar guidance of a talented young cast.” The Brightcove Illumination Award honors a filmmaker on the rise, celebrating the innovation and creativity of new artists within the SXSW Film Festival official selections.

Meanwhile the judges and audience tastes differed on the marquee documentary feature of the year. The juried honor went to director Jeremy Workman’s *Lily Topples The World* which earned best Documentary Feature distinction. The feature follows 20-year-old Lily Hevesh—the world’s most acclaimed domino toppler and the only woman in her field—in a coming-of-age story of artistry, passion, and unlikely triumph. Workman and Robert J. Lyons served as producers.

The judges’ statement read, “A joyful portrait of grace in artistry and commitment in engineering, *Lily Topples The World* shows a life online that transcends virality and touches something deeper. In Lily Hevesh, aka Hevesh5, the film features a collaborative, creative soul who comes by community and entrepreneurship naturally. A rare achievement in nonjudgmental subcultural exploration and a gorgeously rendered portrait of burgeoning adulthood that tumbles forward, like Lily’s domino art, into something beautiful.”

The Audience Award in the Documentary Feature Competition was presented to director Nicholas Bruckman’s *Not Going Quietly*. Bruckman and Amanda Roddy wrote and produced the documentary that tells the story of when a young father chances to meet a powerful senator on an airplane, their exchange goes viral, sparking one of the most unlikely political movements in a generation.

*Not Going Quietly* also made some noise on the SXSW juried awards side, garnering Special Jury Recognition for Humanity in Social Action. The judges’ statement read, “Activist is a word much used in contemporary culture. But few give expression to it like Ady Barkan, a California organizer who, upon being diagnosed with ALS in his early 30s, responds not with self-pitying convalescence but by barnstorming his fight across the country, bringing a movement with him. Barkan’s tale suggests that grace is not
incompatible with ardor; and hardship no obstacle to achievement. Bruckman’s film captures him and the powerful women who lead his fight in ways that are richly human, always affectionate and frequently rousing.”

In addition to The Fallout and Not Going Quietly, among the other Audience Award winners were: Director Mary Wharton’s Tom Petty, the He Birth Will Set You Free which topped the Headliners competition; Language Lessons from director Natalie Morales which took the Narrative Spotlight honor; Documentary Spotlight awardee Who We Are: A Chronicle of Racism in America from directors Emily Kunster and Sarah Kunster; Inbetween Girl directed by Mei Makino which took the Visions category; director Kier-La Janisse’s Woodlands Dark and Days Bewitched: A History of Folk Horror, the Midnighters honor recipient; the Global Award recipient Nachbaby directed by Yngvild Sve Flikke; and director Nansu Wang’s In The Same Breath which earned Festival Favorite distinction.

JURY WINNERS

Besides The Fallout, Lily Topples The World and Not Going Quietly, the 2021 SXSW Film Fest juried winners (with judges statements) included:

**Special Jury Recognition for Exceptional Intimacy in Storytelling**

*Introducing, Selma Blair*<br>Director: Rachel Fleit

“Selma Blair’s unflinching and raw vulnerability in Introducing, Selma Blair, is a film that can break hearts throughout with his tears and allows the movie to transcend with a single smile.”

**Special Jury Recognition for Exceptional Intimacy in Storytelling**

*We Are Who We Are*<br>Director: Maite Zubiaurre

“The subjects are courageous, the filmmakers are courageous, and the film itself is courageous both stylistically and in the way it speaks on an issue through editing that is measured, considered, and understanding of the complexities of the post-colonial project.”

**Special Jury Recognition for Exceptional Intimacy in Storytelling**

*Midnight Shorts*<br>Director: Anonymous

“A haunting, psychological thriller that most poignantly displays the need immigrants feel to come to America - even at the cost of starvation and death. Failed attempts are presented by a backpack, a sweater, and scattered bones. How desperate the dream is of a perfect landing that ends so tragically.”

**Midnight Shorts**

*The Moog*<br>Director: Jon Bell

“Tomas Bergman’s film stands out at SXSW thanks to its unique visual style and its ability to evoke emotion through its subject matter.”

**Midnight Shorts**

*Imperial Dreams*<br>Director: Maite Zubiaurre

“Imperial Dreams is a film that most poignantly displays the need immigrants feel to come to America - even at the cost of starvation and death. Failed attempts are presented by a backpack, a sweater, and scattered bones. How desperate the dream is of a perfect landing that ends so tragically.”

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**Special Jury Recognition for Poetry**

*I Ran From It and Was Still in It*<br>Director: Darol Oh Kae

“*I Ran From It and Was Still in It* is a film that most poignantly displays the need immigrants feel to come to America - even at the cost of starvation and death. Failed attempts are presented by a backpack, a sweater, and scattered bones. How desperate the dream is of a perfect landing that ends so tragically.”

**Special Jury Recognition for Poetry**

*I Ran From It and Was Still in It*<br>Director: Darol Oh Kae

“*I Ran From It and Was Still in It* is a film that most poignantly displays the need immigrants feel to come to America - even at the cost of starvation and death. Failed attempts are presented by a backpack, a sweater, and scattered bones. How desperate the dream is of a perfect landing that ends so tragically.”
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VP of business development Cortney Haile has been named to spearhead the expansion of ArsenalFX Color's VFX department, extending the company's offerings to include scripted VFX and on-set supervision. Haile brings over 15 years of experience in the content space producing VFX for commercials, TV shows, and features. After working on the production side with Primetime Pictures, Haile entered postproduction in the early 2000s at Lionsgate Entertainment. She went on to lead business development at 2G Digital Post before joining ArsenalFX in 2011 as an account exec and later head of production. In 2015, ArsenalCreative was launched, and Haile became a partner and EP overseeing daily operations and new business development for such brands as Amazon, Beats by Dre, Toyota, Microsoft, and Hyundai.... Studio 100 Media, a Munich-based international production and distribution company within the children’s and family entertainment sector, has appointed Fabrice Laventure-Darival as sales exec for global distribution. He will be responsible for global distribution activities for Canada, France, Italy, Portugal, Spain and Latin America. He reports to Dorian Bühr, head of global distribution. Laventure-Darival recently worked at Autentic GmbH as sales exec and before that at ProSiebenSat.1 Group's Red Arrow Studios International.... ATG Dannon—a systems integrator and supplier of broadcast systems planning, design, installation and commissioning services with clients including TV and multimedia networks—has named Chris Nairn as sales director. Reporting to managing director Russell Peirson-Hagger, he joins from Bang & Olufsen Pro AV where he was sales director, strategic enterprise partner program. Nairn began at Quantel and went into sales management with Sony Professional Solutions Europe. He then became Grass Valley regional sales manager, Northern Europe, before joining Bang & Olufsen....
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SHOOT will compile the **2021 SHOOT New Directors Showcase Reel** and interview the directors for a special feature that will appear in SHOOT’s November issue, SHOOT ePubs, SHOOT Publicity Wire and reside permanently at [NDS.SHOOTonline.com](https://NDS.SHOOTonline.com), bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience* of key ad agency, commercial & entertainment production industry decision-makers at SHOOT’s 2021 New Directors Showcase Event at the DGA Theatre in New York City on Thursday, November 4th, 2021. Coverage of the event will appear on SHOOTonline and the SHOOT >e.dition in November. The showcase reel and selected New Director Profiles will also be posted on [NDS.SHOOTonline.com](https://NDS.SHOOTonline.com) which will remain public and be promoted across SHOOT platforms for at minimum one year. See the 2020 New Directors Web Reel and Showcase website at [NDS.SHOOTonline.com](https://NDS.SHOOTonline.com).

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NO OTHER DIRECTOR WORKING TODAY CAN MASTER THE FRAME LIKE DAVID FINCHER. BIG, BEAUTIFUL, VIBRANT, RISK-TAKING CINEMA.

AWARDS DAILY

THE MOST NOMINATED MOTION PICTURE OF THE YEAR IS

“DAVID FINCHER’S MASTERWORK.”

THE TELEGRAPH

Mank

SOME WORDS ARE WORTH A THOUSAND PICTURES.