

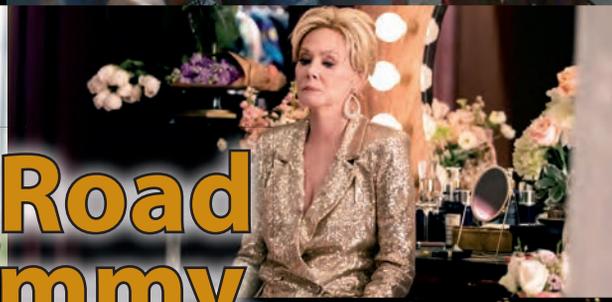
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ShortTakes 14

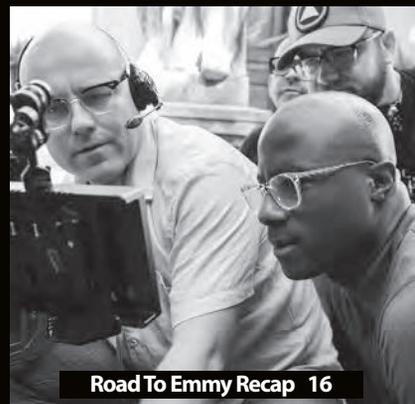


Chat Room 15



## The Road To Emmy

Series Part 13, Page 4



Road To Emmy Recap 16



From top left, clockwise: Scenes from Bridgerton, City So Real, Hacks, The Boys, Mare Of Easttown, and Ted Lasso.



Mid-Year Report Card 18



Cinematographers & Cameras 27



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SHOOT (ISSN# 1055-9825) printed edition is published bimonthly for members by DCA Business Media LLC, 6615 W. Boynton Beach Blvd. #358, Boynton Beach, FL 33437. Printed periodicals postage paid at Boynton Beach, FL and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 184, Lowell, MA 01853

USPS (06-234)

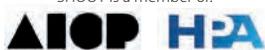
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## spot.com.mentary

By Robert Goldrich



### True Believers

The pandemic has impacted us in far-ranging ways, reflected in SHOOT's Midyear

Report Card Survey--which is featured in this issue--as respondents shared their experiences. How far ranging? Well feedback contains adjectives that run the gamut from "agnostic" to "transformative" while underscoring that those seemingly different words share the

common bond of belief--in our ability to adapt, collaborate, and to be positive and productive in the face of adversity.

Elena Robinson, head of production at OKRP, observed that the pandemic "showed us that we can be location agnostic. We don't have to be in the office everyday to make it work. It also showed us that we can still enjoy our families and get a lot of things done."

Lisa Setten, SVP, executive director

of integrated production at MullenLowe U.S., added, "The past year and a half have been completely transformative for us all, both professionally and personally. We have learned to collaborate in new ways. We have built a new kind of confidence that we can overcome any challenge put in front of us and continue making work we are proud of. I don't think we will ever

ada, crew in Bulgaria, client in Shanghai and our team in L.A.--making each other laugh in the wee hours when little things start to kill your schedule and the talent gets tired. That chemistry and collective work ethic finds its way through the toughest situations.

"When an opportunity arose to join CPB as head of production and I met the

**"I don't think we will ever go back to working the way we did."**  
--Lisa Setten, MullenLowe U.S.

go back to working the way we did."

Danielle Tarris, head of production at CPB, related, "After taking a pause to raise my son, then unexpectedly going through breast cancer treatment, I stepped back into the industry as head of production at Battery Agency during the height of the pandemic. Even relegated to Zoom, we got to know each other fast during a three-night virtual shoot spanning four time zones--the director in Can-

team here, I knew I had to make the leap," she continued.. "Again, the interview process was virtual, and again it came back to chemistry and connection. Even meeting in a virtual space, your intuition fires. The beautiful thing from this year and half is that we all now know how to work together, find team spirit and make amazing work remotely. It's brought down barriers and opened the opportunity to work with more amazing talent all over the globe."

## POV

By Braden King



### In The Pursuit of Resonant Storytelling

Whether working on a commercial project or directing a feature film, I find myself obsessively focused on conveying true emotion to viewers and giving them an authentic experience. Regardless of a project's final form, my approach to the entire directorial process--concept, execution, performance, post--remains the same. In my experience, a collaborative, human-first approach always leads to a more resonant result.

As a partner and engineer in a small Chicago recording studio in the 90's, I collaborated with musicians of all stripes and genres. Many are still releasing albums and/or performing in bands, but few score spots on a regular basis. Their lack of industry knowledge is an asset in many cases, however, because, like me, they approach their creative work for ads the same way they would for their

albums, bands or film scores: with a focus on creating great work that conveys real emotion. The experience and impact of each piece of work always acts as the North Star. It's never just another jingle for these musical collaborators, just as it's never just another spot for me or any member of my team.

My most recent feature film, *The Evening Hour*, which premiered at Sundance 2020, debuted in NYC on July 30, 2021 and L.A. on August 6, 2021, took a similar approach. We shot in Harlan County, located in a remote part of southeastern Kentucky. Projects about Appalachia often fall into reductive traps and risk stereotyping--mediated renderings of the region are sensitive and have to be handled with care. *The Evening Hour* is based on a novel of the same name by Carter Sickels; screenwriter Elizabeth Palmore and I wanted to do justice to the ways in which Carter captured a complex, nuanced por-

trait of Appalachia and its people. To accomplish this, we turned to an almost anthropological process that included deep collaboration with the local community. We worked hard to ensure that the film's plot, script, cinematography and performances would truly honor those among whom we lived and worked while making the film.

Every project can teach you lessons on how to craft the other. Over time, the back-and-forth of working between formats and mediums has fused into a singular, consistent approach that puts authenticity first. Stories, songs and even brand messages are always best conveyed by the human subjects and experiences that live at their center. Conveying a tangible, relatable experience to the viewer as authentically as I can always feels exciting. It's the thing I love most about doing this work. (*Braden King is a director at Washington Square Films*)

# Director, Showrunner, DP, Writer & Editor POVs

Insights into *Ted Lasso*, *Hacks*, *The Boys*, *Mare of Easttown*, *Bridgerton* and *City So Real*

By Robert Goldrich, The Road To Emmy, Part 13

From top left, clockwise: Director Declan Lowney on the set of *Ted Lasso*; Jean Smart in *Hacks*; a scene from *The Boys*; Julianne Nicholson (l) and Kate Winslet in *Mare of Easttown*; Golda Rosheuvel as Queen Charlotte in *Bridgerton*; DP Jackson James (l) and producer Zak Piper on location for *City So Real*; and Lucia Aniello, EP/director/writer/co-creator of *Hacks*.



A six-time BAFTA TV Award nominee and two-time winner (for the comedy series *Father Ted* on U.K.'s Channel 4 and *Help* from the BBC), director Declan Lowney has taken on a smattering of U.S. sitcom work over the years (*American Housewife*, *Galavant*, *Teachers*). But he broke through stateside in a major way this awards season with *Ted Lasso* (Apple TV+), for which the “Make Rebecca Great Again” episode earned him his first career Emmy nomination. He is one of three *Ted Lasso* nominees in the Outstanding Directing for a Comedy Series category, the others being Zach Braff (for the “Biscuits” episode) and MJ Delaney (“The Hope That Kills You”). For its first season, *Ted Lasso* garnered 20 Emmy nominations, including for Outstanding Comedy Series.

Lowney’s big American splash went beyond his season one directorial work on *Ted Lasso*. He for the first time took on supervising producer duties on the just wrapped season two of the series, along with directing select episodes.

Making the *Ted Lasso* experience particularly gratifying for Lowney is the nature of the show. *Ted Lasso* is a departure from the comedy norm, managing to be funny while containing what the director refers to as “a bit of heart and soul.” It is in essence a comedy carrying the extra dimension of meaning and purpose. It’s not a purpose rooted in a social issue but rather the power of kindness—so much so that the series won a Peabody Award a couple of months ago.

Peabody jurors described *Ted Lasso* as “a smart, funny, captivating celebration of good-heartedness.” Jason Sudeikis portrays the title character, a folksy American college football coach who is enticed to the U.K. to lead a down-on-their-luck Premier League soccer team. The show’s heart comes from the quietly radical way that Lasso, a man in a position of power, chooses kindness at every turn without sacrificing his authority. He coaches a highly competitive group of athletes to perform at the highest level by embracing vulnerability, empathy and decency.

Peabody judges characterized Lasso as “affecting change by being a deeply good human, one with his own quiet anxieties and pain. The Apple TV+ series is the perfect counter to the enduring prevalence of toxic masculinity, both on-screen and off, in a moment when the nation truly needs inspiring models of kindness.”

Being supervising producer brought Lowney closer to the writers, other directors and afforded him the chance to watch them work. “It was great to see how different everybody is, the approaches they take,” related Lowney, who added tongue-in-cheek that he enjoyed the opportunity to see “how insecure and troubled all us directors are underneath it all.”

Lowney further quipped that he logged onto an Emmy predictions website, which listed him as a long shot at best to win. That takes the pressure off, he noted, adding that he won’t have to face the “terror” of making a speech, recalling how difficult it was to wax eloquent when he had to go on stage and accept the aforementioned BAFTA TV Awards.

Lowney's work extends beyond TV comedy series (including U.K. stalwarts *Little Britain* and *Cold Feet*) to features (*Alan Partridge*) and commercials which include the famed Warburtons bread campaign featuring such notables as Sylvester Stallone, The Muppets, Peter Kay, Robert De Niro and most recently George Clooney. Lowney is repped in the U.K. ad arena by production house Merman; his U.S. spotmaking roost is Minted Content. Lowney's commercialmaking has won a Cannes Grand Prix, Gold and Silver Lions, D&AD Pencils, British Arrows and Kinsale Sharks.

Lowney observed that his commercial directing has informed his TV series work and vice versa. For example, his TV endeavors with star performers helped him to dovetail nicely with celeb/dialogue fare for Warburtons and the like. Conversely the painstaking detail to imagery in commercials has enabled him to better infuse his TV shows with visually sophisticated sensibilities. Agonizing over images in commercials, giving rich visual layers to the work, is necessary in that audiences see this work repeatedly. Similarly with streaming becoming prominent, people are seeing TV shows over and over again, meaning that ambitious visuals become more important in engaging audiences over multiple viewings.

Additionally, Lowney's experience dealing with different creatives and clients on commercialmaking projects helped him more easily transition to the layers of professionals, including execs and writers, that he encountered in American television. In the U.K., the modus operandi normally entails a tight core trio of the director, writer and producer. Being used to dealing with the creative director, the client, a full agency team was a structure, observed Lowney, akin to the U.S. TV business.

Another parallel between the TV series and ad disciplines, continued Lowney, is the need for stellar work to have a strong creative leader. Lowney observed that Sudeikis, a driving force behind *Ted Lasso*, is "bloody brilliant," analogous to a great creative director at an ad agency. "When you meet a great creative brain, you want to engage it, see how that brain works," said Lowney. "It's great to get inside a great mind and work together to create

something." (Sudeikis is nominated for three Emmys for *Ted Lasso*—Lead Actor in a Comedy Series and two writing nods.)

Also essential is to have a strong collaborative team. Via Zoom and phone calls, for instance, Lowney connected with editor Melissa McCoy for the first time on *Ted Lasso*. In fact she just earned her first Emmy nomination for cutting "Make Rebecca Great Again," the same episode that landed Lowney his directorial Emmy nod. "Melissa is a special talent who knows the show very well, winning an ACE (Eddie Award) for this episode. I came out of a cutting room background. I understand you need to get this, this and this so that the editor has options. I felt I gave her the material she needed. She worked some magic with the material."

Lowney is slated to relocate to L.A. in September to explore further directorial opportunities—in TV, features and commercials as well as branded content. Lowney had initially taken up residency in the U.S. before the pandemic hit. He started to build some commercialmaking momentum with an assignment for the Georgia Lottery, his first project via Minted Content. But when the COVID-19 crisis escalated, Lowney and his family moved back across the Atlantic, putting his push for American work on the backburner. Now he's looking to rekindle that stateside spark.

## Lucia Aniello

While she scored her first three Emmy nominations on the strength of *Hacks* (HBO Max)—for Outstanding Comedy Series, Directing and Writing for a Comedy Series (with fellow co-creators Paul W. Downs and Jeff Statsky)—Lucia Aniello found herself more moved and excited by the show's dozen other nods. That's because they brought much deserved recognition to varied often unsung artists. "The show was kind of a late entry to the whole Emmy thing," she related, crediting *Hacks*' success and its overall tally of 15 Emmy nods to "the fact that so many departments and so many people poured so much into the show."

Among those nominees were cinematographer Adam Bricker, editors Jessica Brunetto, Susan Vaill, ACE and Ali Greer, production designer Jon Carlos, costume designer Kathleen Felix-Hager, re-re-

cording mixers John W. Cook II and Ben Wilkins, production mixer Jim Lakin, and casting directors Jeanne McCarthy, CSA and Nicole Albellera Hallman, CSA.

Aniello had worked with several of these colleagues prior to *Hacks* such as casting directors McCarthy and Hallman on the feature *Rough Night* starring Scarlett Johansson. Aniello, who was director/producer/writer on *Rough Night*, cited McCarthy and Albellera Hallman's affinity for finding "so many gems" in casting, including comedian Hannah Einbinder who had never acted before. In *Hacks*,

matic chops in *Legion*, *Watchmen*, and *Mare of Easttown*. The latter earned Smart another Emmy nomination this year for Outstanding Supporting Actress in a Limited or Anthology Series.

*Hacks* marked the sixth career Emmy nomination for casting director McCarthy who along with Albellera Hallman won the honor in 2016 for *American Crime Story: The Assassination of Gianni Versace*. Albellera Hallman is a five-time Emmy nominee.

Aniello also collaborated with editor Brunetto previously on such shows



Photo by Anne Marie Fox/courtesy of HBO Max

## Jean Smart (I) and Hannah Einbinder in a scene from "Hacks"

Einbinder portrays Ava Daniels, a Gen Z comedy writer in Los Angeles whose career is in jeopardy over an insensitive off-the-cuff tweet. Desperate for an industry job, she finds an unlikely gig through her agent—writing contemporary, youth appeal material for legendary Las Vegas vet and stand-up comedy diva Deborah Vance who's played by Jean Smart.

The chemistry between the protagonists is a driving force behind the show. Their wide-ranging performances take us from the comedic to the dramatic and places in-between. This acumen for naturally blending laughs and pathos while generating empathy for the characters is a testament to Smart and Einbinder who are nominated for Outstanding Lead Actress and Supporting Actress in a Comedy Series, respectively.

Aniello noted that she has long loved Smart, observing that whether it's *Frasier* or *The Brady Bunch Movie*, she always "delivers a performance that should be enshrined in some way." As of late, the comedic actor has demonstrated her dra-

as *Broad City*, *Awkwardfina Is Nora From Queens*, and *Time Traveling Bong*. Brunetto cut multiple episodes of *Hacks*, including the pilot, "There Is No Line," for which she earned the Emmy edit nomination. That same episode garnered Aniello her directing and writing Emmy nods. Given their track record of working together, Aniello naturally gravitated to Brunetto for the *Hacks* pilot. Aniello said of Brunetto, "She's a filmmaker herself" and from the outset understood what the series creators were going for.

Editors Vaill and Greer collaborated with Aniello for the first time on *Hacks*. The writer-director was drawn to their talent and dedication, saying it was gratifying to bring them into the fold. Vaill's editing nod came for the second episode, "Primm," which too was directed by Aniello. Greer's Emmy nom came for "Tunnel of Love," episode 7, directed by Desiree Akhavan.

The Emmy nods for *Hacks* were the first for each of the three editors.

*Continued on page 8*

# FOR YOUR EMMY® CONSIDERATION



## HBO ORIGINAL

### LOVECRAFT COUNTRY

#### Outstanding Drama Series

Outstanding Lead Actor in a Drama Series – **Jonathan Majors**  
 Outstanding Lead Actress in a Drama Series – **Jurnee Smollett**  
 Outstanding Supporting Actor in a Drama Series – **Michael K. Williams**  
 Outstanding Supporting Actress in a Drama Series – **Aunjanue Ellis**  
 Outstanding Guest Actor in a Drama Series – **Courtney B. Vance**  
 Outstanding Writing for a Drama Series – **Misha Green**  
 Outstanding Casting for a Drama Series  
 Outstanding Cinematography for a Single-Camera Series (One Hour)  
 Outstanding Fantasy/Sci-Fi Costumes  
 Outstanding Main Title Design  
 Outstanding Music Composition for a Series (Original Dramatic Score)  
 Outstanding Music Supervision  
 Outstanding Prosthetic Makeup  
 Outstanding Sound Editing for a Comedy or Drama Series (One Hour)  
 Outstanding Sound Mixing for a Comedy or Drama Series (One Hour)  
 Outstanding Special Visual Effects in a Season or a Movie  
 Outstanding Stunt Performance

### MARE OF EASTTOWN

#### Outstanding Limited or Anthology Series

Outstanding Lead Actress in a Limited or Anthology Series or Movie – **Kate Winslet**  
 Outstanding Supporting Actor in a Limited or Anthology Series or Movie – **Evan Peters**  
 Outstanding Supporting Actress in a Limited or Anthology Series or Movie – **Julianne Nicholson**  
 Outstanding Supporting Actress in a Limited or Anthology Series or Movie – **Jean Smart**  
 Outstanding Directing for a Limited or Anthology Series or Movie – **Craig Zobel**  
 Outstanding Writing for a Limited or Anthology Series or Movie – **Brad Ingelsby**  
 Outstanding Casting for a Limited or Anthology Series or Movie  
 Outstanding Cinematography for a Limited or Anthology Series or Movie  
 Outstanding Contemporary Costumes  
 Outstanding Production Design for a Narrative Contemporary Program (One Hour or More)  
 Outstanding Single-Camera Picture Editing for a Limited or Anthology Series or Movie (2)  
 Outstanding Contemporary Hairstyling  
 Outstanding Contemporary Makeup (Non-Prosthetic)  
 Outstanding Sound Mixing for a Limited or Anthology Series or Movie

### I MAY DESTROY YOU

#### Outstanding Limited or Anthology Series

Outstanding Lead Actress in a Limited or Anthology Series or Movie – **Michaela Coel**  
 Outstanding Supporting Actor in a Limited or Anthology Series or Movie – **Paapa Essiedu**  
 Outstanding Directing for a Limited or Anthology Series or Movie – **Sam Miller**  
 Outstanding Directing for a Limited or Anthology Series or Movie – **Sam Miller, Michaela Coel**  
 Outstanding Writing for a Limited or Anthology Series or Movie – **Michaela Coel**  
 Outstanding Casting for a Limited or Anthology Series or Movie  
 Outstanding Contemporary Costumes  
 Outstanding Music Supervision

### ALLEN V. FARROW

#### Outstanding Documentary or Nonfiction Series

Outstanding Directing for a Documentary/Nonfiction Program – **Kirby Dick, Amy Ziering**  
 Outstanding Writing for a Nonfiction Program – **Kirby Dick, Amy Ziering, Mikaela Shwer, Parker Laramie**  
 Outstanding Original Main Title Theme Music  
 Outstanding Music Composition for a Documentary Series or Special (Original Dramatic Score)  
 Outstanding Picture Editing for a Nonfiction Program  
 Outstanding Sound Editing for a Nonfiction or Reality Program (Single or Multi-Camera)

### LAST WEEK TONIGHT WITH JOHN OLIVER

#### Outstanding Variety Talk Series

Outstanding Directing for a Variety Series – **Christopher Werner**  
 Outstanding Writing for a Variety Series – **Johnathan Appel, Ali Barthwell, Tim Carvell, Liz Hynes, Greg Iwinski, Mark Kramer, Daniel O'Brien, John Oliver, Owen Parsons, Charlie Redd, Joanna Rothkopf, Chrissy Shackelford, Ben Silva, Seena Vali**  
 Outstanding Production Design for a Variety, Reality or Competition Series

Outstanding Picture Editing for Variety Programming  
 Outstanding Sound Mixing for a Variety Series or Special  
 Outstanding Technical Direction, Camerawork, Video Control for a Series

### THE BEE GEES: HOW CAN YOU MEND A BROKEN HEART

#### Outstanding Documentary or Nonfiction Special

Outstanding Directing for a Documentary/Nonfiction Program – **Frank Marshall**  
 Outstanding Writing for a Nonfiction Program – **Mark Monroe**  
 Outstanding Picture Editing for a Nonfiction Program  
 Outstanding Sound Editing for a Nonfiction or Reality Program (Single or Multi-Camera)  
 Outstanding Sound Mixing for a Nonfiction or Reality Program (Single or Multi-Camera)

### DAVID BYRNE'S AMERICAN UTOPIA

#### Outstanding Variety Special (Pre-Recorded)

Outstanding Directing for a Variety Special – **Spike Lee**  
 Outstanding Music Direction  
 Outstanding Sound Mixing for a Variety Series or Special  
 Outstanding Lighting Design/Lighting Direction for a Variety Special  
 Outstanding Technical Direction, Camerawork, Video Control for a Special

### A BLACK LADY SKETCH SHOW

#### Outstanding Variety Sketch Series

Outstanding Guest Actress in a Comedy Series – **Issa Rae**  
 Outstanding Guest Actress in a Comedy Series – **Yvette Nicole Brown**  
 Outstanding Writing for a Variety Series – **Lauren Ashley Smith, Robin Thede, Ashley Nicole Black, Akiyah Green, Shenovia Large, Rae Sanni, Kristin Layne Tucker, Holly Walker, Kindsey Young**  
 Outstanding Picture Editing for Variety Programming

### PERRY MASON

Outstanding Lead Actor in a Drama Series – **Matthew Rhys**  
 Outstanding Supporting Actor in a Drama Series – **John Lithgow**  
 Outstanding Cinematography for a Single-Camera Series (One Hour)  
 Outstanding Production Design for a Narrative Period or Fantasy Program (One Hour or More)

### EUPHORIA

Outstanding Cinematography for a Single-Camera Series (One Hour)  
 Outstanding Contemporary Costumes  
 Outstanding Contemporary Makeup (Non-Prosthetic)

### TINA

#### Outstanding Documentary or Nonfiction Special

Outstanding Directing for a Documentary/Nonfiction Program – **Dan Lindsay, TJ Martin**  
 Outstanding Sound Mixing for a Nonfiction or Reality Program (Single or Multi-Camera)

### OSLO

#### Outstanding Television Movie

Outstanding Music Composition for a Limited or Anthology Series, Movie or Special (Original Dramatic Score)

### THE UNDOING

Outstanding Lead Actor in a Limited or Anthology Series or Movie – **Hugh Grant**  
 Outstanding Production Design for a Narrative Contemporary Program (One Hour or More)

### IN TREATMENT

Outstanding Lead Actress in a Drama Series – **Uzo Aduba**

### BETWEEN THE WORLD AND ME

Outstanding Main Title Design

### Q: INTO THE STORM

Outstanding Picture Editing for a Nonfiction Program

### REAL TIME WITH BILL MAHER

Outstanding Directing for a Variety Series – **Paul G. Casey**

### THE NEVERS

Outstanding Special Visual Effects in a Single Episode

### WELCOME TO CHECHNYA

Exceptional Merit in Documentary Filmmaking

## max ORIGINAL

### HACKS

#### Outstanding Comedy Series

Outstanding Lead Actress in a Comedy Series – **Jean Smart**  
 Outstanding Supporting Actor in a Comedy Series – **Carl Clemons-Hopkins**  
 Outstanding Supporting Actress in a Comedy Series – **Hannah Einbinder**  
 Outstanding Guest Actress in a Comedy Series – **Jane Adams**  
 Outstanding Directing for a Comedy Series – **Lucia Aniello**  
 Outstanding Writing for a Comedy Series – **Lucia Aniello, Paul W. Downs, Jen Statsky**  
 Outstanding Casting for a Comedy Series  
 Outstanding Cinematography for a Single-Camera Series (Half-Hour)  
 Outstanding Contemporary Costumes  
 Outstanding Production Design for a Narrative Program (Half-Hour)  
 Outstanding Single-Camera Picture Editing for a Comedy Series (3)  
 Outstanding Sound Mixing for a Comedy or Drama Series (Half-Hour) and Animation

### THE FLIGHT ATTENDANT

#### Outstanding Comedy Series

Outstanding Lead Actress in a Comedy Series – **Kaley Cuoco**  
 Outstanding Supporting Actress in a Comedy Series – **Rosie Perez**  
 Outstanding Directing for a Comedy Series – **Susanna Fogel**  
 Outstanding Writing for a Comedy Series – **Steve Yockey**  
 Outstanding Casting for a Comedy Series  
 Outstanding Original Main Title Theme Music  
 Outstanding Production Design for a Narrative Contemporary Program (One Hour or More)  
 Outstanding Single-Camera Picture Editing for a Comedy Series

### FRIENDS: THE REUNION

#### Outstanding Variety Special (Pre-Recorded)

Outstanding Directing for a Variety Special – **Ben Winston**  
 Outstanding Production Design for a Variety Special  
 Outstanding Lighting Design/Lighting Direction for a Variety Special  
**A WEST WING SPECIAL TO BENEFIT WHEN WE ALL VOTE**  
**Outstanding Variety Special (Pre-Recorded)**  
 Outstanding Directing for a Variety Special – **Thomas Schlamme**

### LEGENDARY

Outstanding Contemporary Hairstyling for a Variety, Nonfiction or Reality Program  
 Outstanding Contemporary Makeup for a Variety, Nonfiction or Reality Program (Non-Prosthetic)

### DOOM PATROL

Outstanding Stunt Coordination

### MADE FOR LOVE

Outstanding Cinematography for a Single-Camera Series (Half-Hour)

### RAISED BY WOLVES

Outstanding Main Title Design

### WARRIOR

Outstanding Stunt Coordination



130 emmy® nominations **HBOmax™**

# Lucia Aniello Reflects On Hacks, Eric Kripke On The Boys

Continued from page 5

*Hacks* also marked Aniello's first collaborations with DP Bricker, production designer Carlos and costume designer Kathleen Felix-Hager. Aniello was a fan of Bricker's work, citing such series as *American Vandal* and *Chef's Table*. The latter earned Bricker his first Emmy nomination back in 2018. *Hacks* marks his second nod. Aniello credited him with being instrumental in making *Hacks* look quite different from any comedy series.

As for Carlos, Aniello pointed to the production designer's attention to tiny details that viewers might not notice but could subconsciously feel, giving additional layers and dimension to the characters. She lauded Carlos for putting so much thought into character and story development.

Meanwhile Felix-Hager's prior credits included *Véep* and *Space Force*, and Aniello marveled over her "uncanny ability to find and source costumes." And if she couldn't find the perfect outfit for the character of Vance, Felix-Hager designed it herself—an example being the gold sequin two-piece worn by the stand-up comic in the season one finale.

Felix-Hager broke into the Emmy nominees circle with *Hacks*, scoring in the Outstanding Contemporary Costumes category. And Carlos now has two career Emmy nominations, the first coming as an art director on *Westworld* in 2020.

Re-recording mixer Cook II scored his 22nd career Emmy nomination with *Hacks*. He won an Emmy in 2008 for his contributions to *Scrubs*. *Hacks* marks the second career Emmy nom for re-recording mixer Wilkins, the first coming in 2003 for *Live from Baghdad*. Wilkins won an Oscar in 2015 for his work on *Whiplash*. Production mixer Lakin scored his first career Emmy nod for *Hacks*.

Among the challenges that Aniello faced on *Hacks* was working and adapting during the pandemic. Aniello's roots are as a stand-up and improv performer, which translates into a directing style she described as being "emotive." She explained, "That's one way I'm able to get across what I'm trying to say to the actors." But the performers could only see her eyeballs when she was wearing a face mask and a shield. Instead of relying on facial reactions to convey her direction, she

had to relate in words what she wanted. Aniello noted that while keeping everyone safe on set is paramount for her, she felt masking may have caused her to lose "a little bit of the humanity of what I feel directing is."

Zoom meetings among the writers also were marked by a sense of loss. She missed no longer being able to joke and hang around with writing colleagues in person. Aniello said that when you're on Zoom, you feel you're on the clock and have to be pretty much all business. Thus the goofing-around banter was eliminated, off-the-cuff exchanges that under normal circumstances could serve as a catalyst for ideas, comedy and other elements that help to tell a story.

Still, *Hacks* has managed to resonate with viewers. Aniello was excited to find out that older people feel connected to the show, in large part due to Smart's portrayal of Vance, who's cool, sexy, funny and a bit of a hard-ass who says what she thinks. Vance is also relatable as a person who's surrounded by laughter and audiences professionally but by contrast isolated in a big mansion in her personal life. "I didn't quite foresee how much the show would resonate with older people. It's really satisfying that we are portraying somebody of a certain age so well." Aniello noted that she's written 25-year-old characters most of her life but to be able to portray Vance has been a true gift.

In addition to being co-creator, an executive producer, director and writer on *Hacks*, Aniello currently serves as exec producer and director on Comedy Central's *Aukwafina Is Nora From Queens*, and writer, exec producer and director on Netflix's *The Baby-Sitters Club* starring Alicia Silverstein and Mark Feuerstein. Season two of *Aukwafina Is Nora From Queens* will premiere on August 18. *The Baby-Sitters Club* has also been renewed for its second season.

Meanwhile in the offing is season two of *Hacks*. But more immediate on the schedule is a wedding. In September Aniello is getting married to *Hacks*' co-creator Jimmy Downs who in the show also portrays Jimmy, talent agent for Vance and Daniels. Aniello and Downs are partners both in life and creatively, the latter connection being through their production company Paulilu Productions.

## Eric Kripke

*The Boys* (Amazon Prime) are back in the Emmy nominees' circle. Garnering one nod (Sound Editing) in season one, *The Boys* this time around upped that tally to five in the show's second year—for Outstanding Drama Series, Writing for a Drama Series, Sound Mixing, Special Visual Effects and Original Music and Lyrics.

Series creator/showrunner/head writer Eric Kripke is enthused over the recogni-



Eric Kripke

tion from Television Academy voters. "I've been around the block a few times. I've worked on projects that have sort of lived under the radar. I do not take for granted this moment and am relishing and appreciating every second. I know intimately how rare this is. It's really gratifying that the project I love the most and consider closest to my own sensibilities and sense of humor has gotten this reaction.

The Emmy nominations also underscore that Kripke and his colleagues were up to the challenge inherent in a show that enjoyed success its first season. "I felt the pressure to deliver a second season that was at least as good and hopefully better than season one. I felt the pressure to not be a one-hit wonder." Kripke knew going in to avoid what he described as "a rookie showrunner mistake" which is to try to somehow make the show bigger, to give the audience more. Having had prior experience showrunning, Kripke realized that going bigger is "an unsustainable path—even if you eke out a win in season two, you're dead in season three."

Rather than go bigger, the tact to take is to "go deeper," related Kripke, which means thinking harder about the characters you've established, delving deeper into their psychology, their nuances.

Kripke did just that, bringing further

dimension to the show, which is based on the best-selling comic by Garth Ennis and Darick Robertson. The premise involves popular superheroes who have gone awry, abusing their superpowers instead of using them for the greater good. But when Hughie Campbell (portrayed by Jack Quaid) suffers a devastating loss due to the recklessness of a superhero, he teams with Bill Butcher (Karl Urban) and *The Boys* to seek out vigilante-style justice.

The ensemble cast on *The Boys* includes Urban, Quaid, Laz Alonso, Tomer Capon and Karen Fukuhara as the title vigilante characters, and Antony Starr, Erin Moriarty, Dominique McElligott, Chace Crawford, Jessie T. Usher, Aya Cash and Nathan Mitchell as members of the superhero group "Seven."

Kripke credits his own core of assembled hero talent on *The Boys* with the show's success, including fellow Emmy nominees such as VFX supervisor Stephan Fleet, composer/lyricist Christopher Lennertz, lyricist Michael Saltzman, re-recording mixers Alexander Fehrman and Rich Weingart, and writer/EP Rebecca Sommershine.

It was on a show called *Timeless* that Kripke first met Fleet. "Even then, he was the best VFX supervisor I had ever worked with," assessed Kripke. "He is an artist at creatively engaging with how best to pull off a beautiful effect, and has the knowledge and wherewithal to execute it with various artists around the globe." Kripke noted that Fleet "probably has as much creative input into *The Boys* as anybody, including the director and DP. When it comes time for a big visual effect, I have such faith in him to pull it off."

*Timeless* was also the project on which Kripke had crossed paths with re-recording mixers Alexandra Fehrman and Rich Weingart, CAS. Kripke noted that he got to know both much better through *The Boys*. "They had to tolerate me talking from the back of the room, making requests like 'I want that head explosion to feel much wetter.'"

Kripke had an extensive track record with composer/lyricist Lennertz going into *The Boys*. Kripke and Lennertz went to college together and are good friends. "With one or two exceptions, he's scored anything I've ever done," said Kripke

Continued on page 10

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## Editor Duddleston Earns 2 Emmy Nods For Mare of Easttown

Continued from page 8

who described Lennartz as “a musical chameleon, delivering a wide creative range of songs, including being able with that work “to reflect the insanity of our pop culture reality.” His contributions to *The Boys* have been substantive and in tandem with lyricist Saltzman on the nominated song “Never Truly Vanish” for “The Big Ride” episode. Saltzman, a season two writer, stepped up to tackle the lyrics challenge. “We were talking about the song,” recollected Kripke, “and out of nowhere Michael says, ‘I’ve written some songs. I can help write it.’ Saltzman helped come up with lyrics that were the right kind of funny for the show.

Like Saltzman, writer/exec producer Sonnenshine first collaborated with Kripke on *The Boys*. “As showrunner I work closely with a lot of people but really closely with the writers. We are locked in a room for hours and hours. She put so much heart and soul into that script (the nomination is for the ‘What I Know’ episode).” Kripke said Sonnenshine is “such a talented writer, so good at finding the humanity in the genre.”

*The Boys* also brought a new dynamic to Kripke’s writing. “I was a little reticent to add my own personal perspective about either politics or the world we live in into my work,” he related. “*The Boys* has sort of taught me that with the world we live in right now, if I’m lucky enough to have a platform and the right show to talk about it, I feel I have to. That’s not to say it’s about any political perspective one way or the other. But there is a lot of shit going on now. I don’t want to be the writer who puts his head in the sand.”

Through Stormfront (portrayed by Cash), a member of The Seven who’s a Nazi, for example, we are exposed to white nationalism and white supremacy, in some respects shedding light on the modern hate we see today, cloaked and camouflaged in freedom of speech garb online.

Kripke is grateful to be involved in a multi-dimensional show like *The Boys*. “When you’re lucky enough to be on a project where all the elements come together and you really love it, just relish and appreciate every second. It will happen once in your career if you’re lucky; twice in your career if you’re ridiculously lucky. Squeeze every moment out of it

while you have it.”

### Amy E. Duddleston

This has been an eventful awards season for editor Amy E. Duddleston, ACE. She picked up both her first and second career Emmy nominations—for the first and second episodes of *Mare of Easttown* (HBO). Her two nominations—solo for episode one (“Miss Lady Hawk Herself”) and then bringing in Naomi Sunrise Filoramo for co-editing support on episode 2 (“Fathers”)—contributed to a total of 16 for *Mare of Easttown* (including Outstanding Limited or Anthology Series). *Mare of Easttown* stars Kate Winslet as Mare Sheehan, a small-town Pennsylvania detective who investigates a local murder as life crumbles around her. Brad Ingelsby, who served as showrunner and EP, created and wrote the series which delves into the dark side of a close community and examines how family and past tragedies can define our present.

*Mare of Easttown* also stars Julianne Nicholson as Lori Ross, Mare’s best friend since childhood; Jean Smart as Helen, Mare’s mother; Angourie Rice as Siobhan Sheehan, Mare’s teenaged daughter; Evan Peters as Colin Zabel, the county detective called in to assist with Mare’s investigation; Guy Pearce as Richard Ryan, a local creative writing professor; David Denman

Erin’s father; James McArdle as Deacon Mark Burton; and Sosie Bacon as Carrie Layden, Drew’s mother and Kevin’s ex-girlfriend; and Neal Huff as Mare’s cousin,



Amy E. Duddleston

Father Dan Hastings.

Winslet’s performance earned a lead actress Emmy nomination with supporting acting nods going to Nicholson, Smart and Peters. Duddleston was drawn to the story from the get-go. “It was just my kind of story about a woman and her life—with a murder mystery thrown into it. It’s very different from what you usually see. I worked on *The Killing* which was a little bit like that but *Mare of Easttown* went a lot deeper into the life of the detective while the whodunit remained very strong.”

*Mare of Easttown* marked the first time

—such as Zobel being the lone helmer of all seven episodes, Ben Richardson the cinematographer, Amy E. Duddleston the editor and so on.

This approach lent a best-of-both-worlds dynamic to the show. On one hand, a single creative artisan in each key discipline infused the project with a feature filmmaking feel. At the same time *Mare of Easttown* was not confined to a couple of hours on the big screen but rather had the luxury of some seven hours for character development and to create a portrait of a small town.

While Duddleston and Zobel both earlier worked on *American God*, they didn’t collaborate directly on that show as they were involved in different episodes. On *Mare of Easttown* they came together and developed a strong working rapport which helped do justice to the story and characters.

Positive creative bonds were essential to weathering the pandemic storm. When the lockdown hit, none of the episodes had been completed. Two months worth of shooting remained. “The work stoppage was really shocking,” recalled Duddleston. “We had worked from October (2020) to March (2021) and then everything shut down. I was very worried. We wanted to see the show finish. We didn’t want it to end up on the shelf.”

The silver lining was that during supposed down time, Duddleston was up and active on the show, recutting and honing the material. “The super plus that came out of the whole thing was the luxury of time to work on it for as long as I did.” Duddleston said she, Zobel and Ingelsby were able to focus in on and further hone the story “to make it the best it could be.”

When production resumed, the material already captured had been refined and was ready to dovetail with new scenes. “They hadn’t shot anything with Guy Pearce before they shut down,” recollected Duddleston. Those scenes and that relationship added a whole new dimension to Mare’s character which was exciting to see come together, said the editor.

And of course due to COVID-19 production protocols, shooting and the configuration of a number of scenes had to be altered from what had been originally planned.



Julianne Nicholson (L) and Kate Winslet in “Mare of Easttown”

as Frank Sheehan, Mare’s ex-husband; Joe Tippett as John Ross, Lori’s husband and high school sweetheart; Cailee Spainy as Erin McMenamin, an isolated teen living with her volatile father; John Douglas Thompson as Chief Carter, Mare’s boss at the Easttown Police Department; Patrick Murney as Kenny McMenamin,

Duddleston collaborated with director/executive producer Craig Zobel. In an earlier installment of The Road To Emmy Series, Zobel explained to *SHOOT* that the approach to *Mare of Easttown* was to take on the limited series as if it were one big feature film, preserving a continuity of story by going solo throughout in key roles—

Continued on page 12

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# Hughes-Jones Discusses Production Designing *Bridgerton*

Continued from page 10

Duddlestone found herself editing much of *Mare of Easttown* from home. “I edited seven episodes of a TV show in my house, in my dining room. I found out that was doable. Not to be glib, but ‘wow.’ I’m still shocked that we got it done and am happy it turned out the way it did.”

Despite the success of cutting at home, Duddlestone still missed the dynamic of physically being with others. “Not being in that edit room, not being with other people—it wasn’t optimal. I like being in a room with people working, the collaboration behind all that work. I definitely missed it. It feels empty, that little pieces are missing from the experience.”

Filling that void in part are the two Emmy nods which Duddlestone regards as “a tremendous honor” in that they reflect the judgment of her peers.

## Will Hughes-Jones

Production designer Will Hughes-Jones is also in the midst of an awards season to remember as *Bridgerton* (Netflix) has landed him his first Emmy nomination as well as his first British Film Designers Guild Award nod. He shares both noms with art director Dominic Devine and set decorator Gina Cromwell.

The first series to come out of Shonda Rhimes’ exclusive development deal with Netflix, *Bridgerton* tallied a total of 12 Emmy nominations, including for Outstanding Drama Series. The show takes us back to 1813 in Regency-era England when ladies and gentlemen of means and royal blood try to find true love—or at least a tolerable spouse. On the lookout for a soul mate in the matrimonial market is Daphne Bridgerton, a debutante (portrayed by Phoebe Dynevor) who’s a daughter of a widowed viscountess.

While true to the period—as captured in the series of romance novels penned by Julia Quinn which inspired the show, with liberties taken by its creator and showrunner, Shondaland vet Chris Van Dusen—*Bridgerton* offers a dramatic departure in terms of race as Black actors star as land-owning aristocracy including Simon Basset, aka the Duke of Hastings (played by Regé-Jean Page), who is Daphne Bridgerton’s love interest, and the Queen herself (Golda Rosheuvel). The notion of royalty being of diverse racial descent has histori-

cal roots as some in academia believe that the reigning Queen Charlotte at that time was of Portuguese and African ancestry.

Hughes-Jones described the series as a dream come true for a production designer. “It’s not your run-of-the-mill period piece,” he affirmed, explaining that while it may be set in an era, the series has a much more heightened look and feel, more colorful than what you would typically see on screen. The story has modern sensibilities which have to be meshed



Will Hughes-Jones

within a period piece context. Normally a period piece has rules to which a production designer must adhere. But *Bridgerton*, observed Hughes-Jones, incorporates pastiches of a period more than being an outright true period piece. “That allowed us to open the floodgates and look at every different type of visual reference,” he said, affording his team the opportunity to delve into feature films of the 1950s and ‘60s, interior designers with contemporary overtones, and of course Regency era architects.

Hughes-Jones praised art director Devine and set decorator Cromwell. The production designer has collaborated with Devine for many years, spanning such Starz series as *The Spanish Princess* and *The White Princess*. *Bridgerton* marks Devine’s first career Emmy nod. Hughes-Jones said of Devine, “He keeps me in check, seeing that I don’t spend too much money for starters.” Devine, continued Hughes-Jones, “allows me to be creative and then knows when to say ‘enough creativity’ when it’s time to balance the books.” The two have a close working rapport, akin in some respects to the relationship Hughes-Jones enjoys with Cromwell whom he’s known for some 20-plus years. Many moons ago, Hughes-Jones

worked as a buyer for Cromwell on varied features, then served as an art director in tandem with her as set decorator. *Bridgerton* marked the first time they teamed as production designer and set decorator, respectively. Hughes-Jones said he’s grateful that their schedules finally aligned on *Bridgerton*, noting that Cromwell is a world-class talent, a five-time Emmy nominee—three coming for *Downton Abbey*, and the other for *Outlander*.

Among the challenges posed by *Bridgerton* is that the story takes place between April and August when in fact the first season was shot starting in July and extending into February. This translated into “a conundrum,” said Hughes-Jones as the series had to look like spring and summer. Maintaining accuracy relative to the seasons entailed such practices as placing blossoms on trees in December. Hughes-Jones even recalled an occasion when shooting took place outdoors in December, necessitating the use of blow heaters to defrost the garden.

Hughes-Jones observed that with a series so ambitious, he and his team had to live up to that ambition. For him, the experience of season one carried “a very big lesson,” namely that “anything is possible. So often you are restricted by your own worries. With this show we threw caution to the wind, I allowed myself to be as big as I could possibly think. That’s a great lesson for any designer when they get to the point where they feel comfortable enough to actually do that.”

At press time Hughes-Jones was engaged in season two, dealing with the world of COVID. While that circumstance can be taxing, the overall experience on the series has first and foremost been quite gratifying. Part of that gratification was bringing Devine and Cromwell together as collaborators for the first time. Hughes-Jones is fairly certain that it won’t be the last time—whether he’s working with them or not. The production designer added, though, that he would welcome them all uniting again, tapping into the creative camaraderie they established and are enjoying on *Bridgerton*.

## Steve James, Jackson James

Steve James, a two-time Oscar nominee (film editing for *Hoop Dreams* in 1995; and Best Documentary Feature for *Abacus: Small Enough to Jail* in 2018), picked up two Emmy nominations last month, giving him three career nods. His two current noms are for *City So Real* (National Geographic) which is up for Outstanding Documentary or Nonfiction Series, and Outstanding Cinematography for a Nonfiction Program. (James’ first Emmy nomination came in 2019 for producing *Minding the Gap*, which was recognized in the Outstanding Documentary or Nonfiction Special category.)

For James the current cinematography nod is special in that he shares it with his son, Jackson James. This marks the younger James’ first Emmy nomination.

Steve James served as director-producer-cinematographer-editor on *City So Real*. In recent years he has done a lot more lensing for his documentaries but added, “I am not a DP by training as Jackson can tell you.” Jackson by contrast is steeped in shooting experience, leading to him taking on his highest profile cinematography assignment to date in *City So Real*, which provides a deep-dive portrait of Chicago and its people.

As earlier reported in *SHOOT*, Steve James, Jackson James and his producer/



sound recordist colleague Zak Piper had long wanted to chronicle the dynamics of Chicago, their home town—and in many respects show how it reflects the country as a whole. But they were waiting for that point in time when the city found itself at a critical crossroads. The mayoral election two-plus years ago was that pivotal moment. When Mayor Rahm Emanuel decided not to seek re-election, it triggered, said Steve James, “the most wide open mayoral election in Chicago’s history” with 21 candidates in the running and the city’s future in the balance. The series begins in mid-summer 2018 when Emanuel,

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## Verite Lensing of City So Real

*Continued from page 12*

embroiled in accusations of a cover-up related to the police shooting of an African-American teenager, Laquan McDonald, shocks the city by announcing he won't seek a third term as mayor.

Steve James, Jackson James and Piper thus began their documentary odyssey which was originally to have yielded a feature film but given the sheer scope of what was covered became a docuseries. *City So Real* wound up garnering acclaim at the 2020 Sundance Film Festival. Back then, the series consisted of four hourlong episodes. But then the pandemic and the murder of George Floyd happened, creating the need for a fifth hour. What made *City So Real* an even more compelling series was that the first four hours provided a context and fuller understanding as to how Chicago coped with—and why it responded the way it did to—the pandemic and social injustice.

Like much of Steve James' cinema verite work, many insights come from everyday people. This stems, he said, from "a real belief in the wisdom of regular people," particularly those who often aren't paid attention to or who normally get short shrift. Part of Steve James' original inspiration for *City So Real* was *Le Joli Mai* (*The Lovely Month of May*), documentary Chris Marker's 1963 film that takes us inside Paris. *Le Joli Mai* features both verite scenes and revealing conversations with everyday Parisians. This serendipitous approach to capturing Paris provided a creative spark for *City So Real* as the filmmakers were open to people they ran across wherever a given day's shooting would lead them.

When a mayoral candidate, for instance, campaigned at a restaurant, Steve James opted to microphone the waitress and the campaign worker assigned to get patrons to sit down with the candidate. This gave a dimension that typically wouldn't be captured to a political campaign as the candidate became a footnote with everyday folks instead in the spotlight—revealing far more about what makes Chicago tick.

Jackson James did yeoman duty on *City So Real*, lensing locations that captured the spirit of the city and then being on the frontline of protests for racial equality, among myriad other verite venues. "It was a little scary to be in big crowds of

people in the middle of a pandemic," said Jackson James who explained that protesters weren't always enamored with the media and camera operators in general. Could a cameraperson be there to identify protesters rather than to report what's happening to the public at large. On occasion, recalled Jackson James, protesters chanted at him, asking that he leave. "At times it didn't feel good," said the DP who nonetheless continued to capture the goings on, spurred on by a sense of purpose and the need to tell Chicago's story.

Jackson James became deeply drawn to verite-style shooting over the course of *City So Real*, marking his transition to what he described as "a process of filmmaking that is all about instinct, relationships and compassion," trying to find and tell the story as it's unfolding.

Steve James interjected, "Shooting verite well is not easy." He noted that the cinematographer has to be truly listening and paying attention—not just looking for shots but also mindful of what an editor needs. "It was clear to me that it was fine to let Jackson go out on his own. He really has learned how to do this in a really beautiful way."

The filmmakers behind *City So Real* all reside in Chicago or nearby. Steve James affirmed, "The experience of making this series made me love the city and its people more than I already did. Even though this series certainly takes an unvarnished look at what's going on in the city, the passion its people have for this city is unmistakable. For a city beset with problems like a lot of American cities, we still came away with the hope that we will get through all this and it will be okay because people care so much about the city and the issues that are driving Chicago."

*Editor's note: This is the 13th installment in SHOOT's 16-part weekly The Road To Emmy Series of feature stories. The features explore the field of Emmy contenders, and then nominees spanning such disciplines as directing, writing, producing, showrunning, cinematography, editing, production design, music, sound and visual effects. The Road To Emmy series will then be followed by coverage of the Creative Arts Emmy winners on September 11 and 12, and then the Primetime Emmy Awards ceremony on September 19 broadcast live on CBS and streaming on Paramount+.*

### JAMIE LEE CURTIS, JOE PUGLIESE REFLECT ON PANDEMIC

At the outset of the pandemic, photographer and director Joe Pugliese utilized his newfound free time photographing people across Los Angeles in their homes and yards as we grappled with some frightening realities. The photo series became one of the earliest insights into families and communities affected by COVID-19. Participants in the photo essay also included Hollywood notables like Jamie Lee Curtis and her husband, Christopher Guest.



Now, one year later, Curtis and Pugliese reunited to remember those photographs, revisit the families included and capture their present day in the short film *Far Away, So Close*—a reflection of the year everyone lived through, in words and images.

Curtis premiered the short film on her Instagram account where it was heavily viewed. The short is narrated by Curtis and directed by Pugliese, with cinematography by Alex Themistocleous and editing by BANDIT's Zeke O'Donnell.

### ACROSS THE POND EXPANDS INTO GREATER CHINA

*Across the Pond*, an independent agency for tech brands, is expanding into Greater China with the appointment of Li Wei as managing director for the region.

From her Shanghai base, Li Wei will boost *Across the Pond's* creative reputation and business development in China as well as working in partnership with other agencies in the network. The agency was established in London in 2009 and has since grown to include offices in San Francisco and Singapore.

Previous positions for Li Wei include head of production at ImagineX Group, a brand management and distribution company for international luxury, designer fashion and lifestyle businesses, and before that, she was head of development at Beijing-based production company, Mandarin Film Production. Li Wei comes with deep experience in the world of creative production, having executive produced award winning documentaries about China for BBC, Amazon Prime and Tencent.

Li Wei will work closely with *Across the Pond's* APAC headquarters in Singapore and align with business strategy driven by the global headquarters in London. The agency's clients include Google, Expedia, Facebook, and Chinese electronics company, Xiaomi.

### PEOPLE ON THE MOVE...

Oak Leaf Productions, an independent, minority-owned production, content and media company, has named Daniel Marin as its head of production. Oak Leaf was founded in 2019 to develop and produce media that appeals to diverse audiences, from small to large-scale productions. The Oak Leaf team



Joe Tang

was behind the successful launch of *espacio.live*, a new entertainment media property dedicated to delivering engaging, culturally relevant, in-language content to Latino audiences. Marin will report to Oak Leaf founder/CEO John Gallegos. Oak Leaf clients include SouthNorte Beer Co., California Department of Health and XFINITY. Marin has created, built and led production at firms within Publicis and WPP, and most recently at JOAN....Post studio. Absolute has expanded its VFX department in London with the hiring of Joe Tang as a Flame artist. Tang joins the team following a 10-year tenure at The Mill....

# Sian Heder

*Writer-director reflects on her lauded film CODA, the Sundance Fest, extending her reach into the ad arena*

**By Robert Goldrich**

This month writer/director Sian Heder's feature film *CODA* is being released theatrically and will make its streaming debut on Apple TV+. *CODA* debuted earlier this year at the Sundance Film Festival to critical acclaim, winning four awards: The Grand Jury Prize, the Audience Award, Best Director and an Ensemble Acting Award. After opening the festival and launching a bidding war, *CODA* was bought by Apple for a record breaking \$25 million.

The film stars Emilia Jones as Ruby who is a CODA, the abbreviation for Child of Deaf Adult. She is the only hearing person in her deaf family which finds its fishing business in jeopardy. Ruby becomes torn between pursuing her love of music and her fear of abandoning her parents. The film's cast also includes deaf actors Tony Kotsur, Daniel Durant and Marlee Matlin as *CODA* underscores the need for diversity in Hollywood, showing the artistry of these performers, pushing back against the common practice of hearing actors often being cast in these roles.

Heder's reach also extends to TV. She is currently executive producer and showrunner on the series *Little America* for Apple TV+. Heder previ-

ously wrote and produced for three seasons on the Netflix series, *Orange is the New Black*, receiving multiple WGA nominations for her work. Her other television writing credits include *Men of a Certain Age* (TNT Originals), which earned a Peabody Award for presenting male characters as adults with real problems and real friends. A jurors' statement read, "For creating 'real' men whose problems are more likely to be solved with a good joke at someone else's expense than with superpowers or pistols, *Men of a Certain Age* receives a Peabody Award."

Heder has directed episodes of Netflix's *GLOW* and *Orange is the New Black*, Hulu's *The Path*, and *Little America*. Her first short film, *Mother*, was awarded the Cinefondation Jury Award at the Cannes Film Festival.

Her debut feature film, *Tallulah*, starring Elliot Page and Alison Janney, premiered at the 2016 Sundance Film Festival, was released as a Netflix original, and earned a Humanitas Prize nomination in 2017.

Recently Heder connected with Independent Media—the production company founded by EP Susanne Preissler—for representation as a director of commercials and branded content. (The full version of this interview appears on SHOOTonline.com and in the SHOOT>edition.)



Photo by Brad Torchia

**SHOOT:** *Tallulah* made its mark at the 2016 Sundance Film Festival and this year *CODA* won the Dramatic U.S. Grand Jury Prize, the Directing, Ensemble Acting and Audience Awards. Would you reflect a bit on what Sundance means to you personally and professionally—and particularly your experience this year when the pandemic had the festival going virtual, making it a Sundance unlike any other before.

**Heder:** I premiered my first film *Tallulah* at Sundance in 2016. And going to the festival was an incredible experience (albeit with a two year old and a newborn, which put a bit of a damper on my partying).

There was nothing quite like premiering at the Eccles and looking out at that massive audience, full of adrenaline as I introduced my movie for the first time.

**“It was a powerful experience making the movie and having to be creative about how I relayed my ideas.”**

And *Tallulah* had such a warm reception, it was a beautiful way to launch the film and my career.

Since then Sundance has been so supportive. I did the FilmTwo program, which helps writer/directors develop their second feature and they have included me in their alumni events and mentoring. It's a really nurturing community of independent filmmakers.

I think they pulled off something amazing with their virtual festival this year. They managed to create a festival that had a lot of energy despite the fact that we were all in our homes.

So while there was a little bit of heart-break knowing that I wasn't going to watch the movie in the Eccles with that crowd of people, it was a pretty indelible experience to watch it on my couch with my husband and kids, but still manage to feel so connected to the audiences and

the event.

**SHOOT:** It's said that one experience informs another. What was your biggest takeaway or lessons learned from your experience on *CODA*?

**Heder:** I think I took two lessons away from *CODA*. The biggest one for me was to trust my own instincts about my story and why I was telling it, starting with fighting to authentically cast deaf actors in those roles.

I knew what was going to be creatively best for the film and the importance of surrounding myself with the right collaborators. I had to fight the right fights along the way and I'm so glad that I did. I stuck to my guns and knew when I wasn't willing to compromise if I felt it was going to hurt the movie.

The other thing is that I had to evolve the way that I worked and, specifically, the way that I worked with actors. It was really beneficial for me as a director to realize that I have so many tools at my disposal to communicate with. To challenge the idea of spoken English being my main tool. It was a powerful experience making the movie and having to be creative about how I relayed my ideas. In particular, dis-



Photo courtesy of Apple TV+

## From Contenders To Nominees

### A look back at our latest round of Road To Emmy Series/TV Preview 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 Emmy Series of feature stories--as well as prior TV Awards Season preview coverage--went on to land nominations from Television Academy voters. For example, among those *SHOOT* connected with were Sam Zvibleman and Ken Olin. Zvibleman, co-creator, director and EP of *Pen15* (Hulu), recently garnered him his first career Emmy nomination, which came in the marquee Outstanding Comedy Series category. Meanwhile Olin, director/EP of *This Is Us* (NBC), just earned his fourth career Outstanding Drama Series nomination for the show.

Also traversing our Road To Emmy were Matt Shakman and Craig Zobel who were both nominated in the Outstanding Directing for a Limited or Anthology Series or Movie category. Shakman scored his second career Emmy nom for Disney+'s *WandaVision*. (His first nom came in 2020 for *The Great*.) And Zobel earned his first Emmy nomination for *Mare of Easttown* (HBO).

Furthermore on the directorial front, three of the six nominees for Outstanding Directing for a Comedy Series shared their insights well before last month's announcement of Emmy nominations. One was Susanna Fogel who earned her first Emmy nod for the "In Case of Emergency" episode of *The Flight Attendant* (HBO Max); the other two were recognized for their work on *Ted Lasso* (Apple TV+)--MJ Delaney for "The Hope That Kills You" episode and Zach Braff for "Biscuits." This marked Delaney's first career Emmy nom and Braff's sec-

ond. Braff's first came back in 2005 as lead actor in the sitcom *Scrubs*. *Ted Lasso* earned Braff his first Emmy nomination as a director.

Awards show recognition for Braff over the years extends beyond the Emmys. For example, as a filmmaker he's been nominated for the Humanitas Prize for *Garden State*, which he wrote, directed and starred in. *Garden State* also won him Best First Feature at the Film Independent Spirit Awards and Best

Directorial Debut from the National Board of Review.

*SHOOT* reached out to Braff back in April, a month after he had received a DGA Award nomination for the "Biscuits" episode. *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 tallied 20 nominations in its first season, won a



From top left, clockwise: *Ted Lasso* director Zach Braff; Michelle Tesoro, ACE, editor of *The Queen's Gambit*; DP James Laxton (l) and director Barry Jenkins on set for *The Underground Railroad*; and Elisabeth Williams, production designer on *The Handmaid's Tale*

# ROAD TO EMMY RECAP

Peabody Award and has already been renewed for seasons two and three.

Finally on the directing score, *SHOOT* interviewed Christopher Werner who like Braff wound up scoring DGA Award and Emmy nominations this season for the same work, namely the “Trump & Election Results” episode of *Last Week Tonight With John Oliver* (HBO). This marked Werner’s third career Emmy nomination, the first two coming in 2020—one for co-directing an episode of *Last Week Tonight With John Oliver*, the other as a producer credited for Outstanding Variety Talk Series. Werner came up a winner in the latter category. This year *Last Week Tonight* is up for seven Emmys, including looking to repeat as Outstanding Variety Talk Series.

Both Werner and Braff share another bond—both are represented for commercials and branded content. Werner is with Moxie Pictures in the ad arena while Braff recently connected with Accomplix Media.

## Music, Editorial

Also part of *SHOOT*’s preview coverage was composer Kris Bowers who wound up getting two Emmy nominations for *Bridgerton* (Netflix)—for Original Dramatic Score and Original Main Title Theme Music. This marks the third consecutive year Bowers has picked up an Emmy nod (in 2019 for *When They See Us* and last year for *Mrs. America*).

By contrast, editor Michelle Tesoro, ACE, featured in our Road To Emmy Series, wound up securing her first nomination for the “Exchanges” episode of *The Queen’s Gambit*, a limited series which had a final tally of 18 nods.

Tesoro was drawn to *The Queen’s Gambit* for its story as well as the opportunity to again team with writer-director Scott Frank after solidifying their working relationship on *Godless*. For Frank on both *Godless* and *The Queen’s Gambit*, Tesoro cut all of the episodes. Based on the novel of the same name by the late Walter Tevis (author of such books as “The Hustler” and “The Man Who Fell To Earth”), *The Queen’s Gambit* centers on orphaned chess prodigy Beth Harmon (played as an adult by Anya Taylor-Joy) who struggles with drug and alcohol addiction as she strives to become the greatest chess play-

er in the world.

The coming-of-age period drama unfolds during the Cold War era and became Netflix’s most watched scripted miniseries.

Tesoro said she and Frank have a mutual trust. “At this point he feels confident that I’m going to not only represent in the cut what he’s looking for but also bring to the table new ideas that he might not have thought of. I heard him once describe what he looked for in department heads as one-plus-one equaling three.”

The relationship between Frank and the other department heads is cut from the same cloth, Tesoro noted. “He involves you at the earliest you can possibly be involved, helping you to feel you understand the process and how certain ideas are arrived at.” That orientation helps to inform and inspire a high level of work and a feeling throughout of being connected to the story.

In that vein, Frank brought Tesoro and DP Steven Meizler to Berlin, where much of the series was shot, for a summit to experience chess at a high level and get a first-hand feel for the game. This ultimately helped them attain an authenticity for the chess matches in the show which range emotionally from flirtatious to tensely adversarial confrontations.

## Cinematography

On the cinematography score, *SHOOT*’s awards preview coverage touched base with the likes of James Laxton for *The Underground Railroad* (Amazon) and Jeffrey Jur, ASC for *Bridgerton* (Netflix).

Cinematographer James Laxton and director/writer Barry Jenkins have deep collaborative roots. The two were college roommates for a year and started working together at Florida State University film school. In fact, Laxton lensed Jenkins’ last two student films and has gone on to do the same for all his features—*Medicine for Melancholy* for which the DP earned an Independent Spirit Award for Best Cinematography, followed by *Moonlight*, the Best Picture Oscar winner, and then *If Beale Street Could Talk*. Laxton earned Academy Award and ASC Award nominations for *Moonlight*.

Now Jenkins and Laxton are in the Emmy nominees’ circle for *The Under-*

*ground Railroad* (Amazon), a limited series adapted from Colson Whitehead’s Pulitzer Prize-winning novel. The 10 episodes bring us into the world of Cora Randall (portrayed by Thuso Mbedu), an enslaved woman who escapes the horrors of a Georgia plantation with an unrelenting bounty hunter (Joel Edgerton) in pursuit. She gets free of bondage with support from a literal underground railroad that runs through the American South just before the Civil War. The series includes brutal depictions of violence against Cora and others.

With the myriad challenges posed by *The Underground Railroad*, perhaps the emotional toll of those re-creations of abuse marked the biggest hurdle for cast and crew to overcome. Amazon provided supportive on-set counseling to help actors and crew members cope with the atrocities chronicled during the course of production.

Laxton said that of the 116 shooting days, very few were sans dramatic depictions of abuse. Everyone’s emotional state was being assaulted on some level but it was necessary in order to do justice to the story and our nation’s history. “Amazon understood that,” related Laxton, noting that having a counselor in place allowed cast and crew to step off the set when needed to discuss what they felt, engaging with someone in order to help preserve some semblance of mental health and well-being.

Furthermore, cast and crew helped one another. “We all needed to lean on each other’s shoulders,” said Laxton, grateful for having actors and artisans who are “open-hearted and supportive kind of people.”

Audiences too will find scenes unbearably painful to watch, yet there is also an inherent beauty captured by Jenkins and Laxton in the storytelling. And the pain we witness is seen through the perspectives of those being violated, generating an empathy as viewers connect with the horror endured and the humanity we share.

*The Underground Railroad* received a total of seven Emmy nominations.

## Production design

Production designers on *The Road To Emmy* included John P. Goldsmith

for *Perry Mason* (HBO), Anne Seibel for *Emily in Paris* (Netflix), Sara K. White for *The Flight Attendant* (HBO Max) and Elisabeth Williams for *The Handmaid’s Tale* (Hulu).

Williams recently picked up her sixth Emmy nomination—the last five coming in 2018 (two nods), 2019, 2020 and now ‘21 for episodes of *The Handmaid’s Tale*. She won in 2018, ‘19 and ‘20 for *The Handmaid’s Tale* episodes “June,” “Holly” and “Household,” respectively. Williams’ first career nomination came in 2016 for *Fargo*. Her latest nod for *The Handmaid’s Tale* is for the “Chicago” episode.

Williams has been production designing *The Handmaid’s Tale* since season two, invited by executive producer Warren Littlefield whom she had worked with on *Fargo* (as an art director during that show’s second season, then a production designer on season three). Her aforementioned Emmy nod for *Fargo* came in the capacity of art director, working with production designer Warren Alan Young.

Williams has enjoyed her longest career series tenure on *The Handmaid’s Tale*. She noted that the ambitious show has posed complex challenges, necessitated sophisticated sets and has entailed her working with a dozen or so directors and four different DPs, always producing a quality product. “Now I know I can do anything, I think.”

Particularly gratifying has been working with different directors, including series star Elisabeth Moss and DP Colin Watkinson who have both done some select episodic direction. Williams got to see Watkinson, a DP she thoroughly respects, in a completely different light when he settled into the director’s chair. “He’s a great director. His ideas are great. He’s a storyteller and left the design part up to me.”

As for Moss, Williams shared, “Lizzie is a lead actress, an executive producer. She’s all hands on all decks all the time. She’s obviously good at every single thing she does. It’s been beautiful to watch her shift into directing. She openly relied on me and DP Stuart Biddlecombe. Stuart, Lizzie and I have a beautiful symbiotic relationship.”

This year *The Handmaid’s Tale* earned 21 Emmy nominations.

# Lessons Learned From COVID, Social Injustice

**A cross-section of the industry assesses the state of the business, the need for positivity, inclusion, diversity**

**A SHOOT Staff Report**

Is the glass half full or half empty? Or should we instead just look through the glass to see a better world and then reflect on what each of us can do in order to move that vision closer to reality?

In its Midyear Report Card Survey, *SHOOT* sought feedback from a cross-section of the industry and found a sense of purpose, a need for positivity in the face of adversity, and a willingness to take on responsibility--and to take action--to help attain the greater good.

The need to be accountable and proactive has seemingly sprung out of extraordinary times which have seen us struggle with not only a pandemic but another epidemic in the form of systemic racism. While we seem more divided than ever--not even able to fully unite against a virus that has claimed upwards of 600,000 lives in the U.S.--there's a burning need for us to somehow come out of all this whole again. Towards that end, an increasing number of brands are taking a stand for social justice, and in both the entertainment and ad industry sectors storytelling has become essential to promoting empathy and concern for others.

Hope springs eternal, though, as there's evidence of communities coming together, including in the business world. Ali Brown, president/EP of PRETTYBIRD, related, "I don't think we'll ever forget the impact of the pandemic. I think despite the incredible stress and fear we all felt, it also forged partnerships and trust between agencies, clients, and production companies that I hope will remain. It was a moment in time where you had to join hands and take a leap together, and even as we start to be able to return very cautiously back to filming more traditionally, there are certain hands I hope to never let go of."

### Survey

Some 30-plus industry professionals, including Brown, were surveyed to gain their takes on the industry a little more than halfway through 2021. *SHOOT* posed the following questions:



**1) What's the impact of the pandemic on you, your company, your approach to doing business in the future? What practices emerged that you will continue even as restrictions are loosening?**

**2) How has the call for equity, racial and social justice affected, honed or influenced your sense of responsibility as a company in terms of the content you create and/or your commitment to opening up**

**opportunities for filmmaking talent from underrepresented backgrounds?**

**3) What's the biggest takeaway or lessons learned from work (please identify the project) you were involved in that was or is in the running for current awards season consideration (i.e., Emmys, Cannes Lions, etc.)?**

**4) While gazing into the crystal ball is tricky, we nonetheless ask you for any forecast you have relative to content creation and/or the creative and/or business climate**

**for the second half of 2021 and beyond.**

**5) What are your goals, creatively speaking and/or from a business standpoint, for your company, division, studio or network in 2021?**

**6) What trends, developments or issues would you point to thus far in 2021 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

**7) What work (ads, entertainment)--your own or others--struck a responsive chord with you and/or was the most effective creatively and/or strategically so far this year? Does any work stand out to you in terms of meshing advertising and entertainment?**

What follows is a sampling of the feedback we received from a wide range of respondents. Full responses can be found on [SHOOTonline.com](http://SHOOTonline.com) and in the concurrent *SHOOT*>e.dition.

# MIDYEAR REPORT CARD

*Click headshot to read entire response*



**Vedia Ayvaz**  
**SVP, Entertainment Marketing & Design**  
**Known**

4) We're hearing from our clients that a 360° strategy for their campaigns is no longer an aspirational nice-to-have, it is what is actually needed to connect with audiences. The tone, the voice, the look has to be consistent and real at every consumer touchpoint, not just the same spot ported from platform to platform (which isn't 360°, it's just lip service). Specifically in entertainment, building creative that allows the audience to be a part of the brand is the future; we're going to see creative from the best that feels very customized for people -- built specifically for them -- especially on the platforms where they spend the most time.



**Jesse Brihn**  
**Director of Film and Content Production**  
**Droga5**

1) We've always placed a strong emphasis on communication and organization as well as internal and external team building; however, like everyone, COVID has had a significant impact, and being fully remote has led us to evolve and advance our process. Production itself will always be as much an art as a science, and its success requires a balance of trust, confidence and support alongside experience, knowledge and ambition. Ensuring we maintain clear and accessible communication inspires connectivity, and keeping consistent and organized processes gives us greater flexibility to pursue creative production solutions. Equally important, we're focused on scaling our processes to ensure we continue to advocate and implement diversity, inclusion and sustainability within the industry.



**Ali Brown**  
**President/Executive Producer**  
**PRETTYBIRD**

3) I don't know if there was a job that was more difficult than Beats "You Love Me" to bring to life in my career. But I do know that there hasn't been one that is more rewarding. The bravery of everyone involved - Melina, Lena, the team at Translation and Beats - it was a road of intense conversations, raw emotions, shooting in brutal conditions - but to see the resonance it had in culture, made it a piece I will never forget. I'm very proud to have played a part in that and it was a reminder that what we do is not just sell shit. We also get to hold the microphone. And the words we speak have power. So we sure as hell better make sure what we are saying is worth listening to.

*Continued on page 20*

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## Burde, Calabrese and Coate

Continued from page 19

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**Dalia Burde**  
**Founder/Executive Producer**  
**Avocados and Coconuts**

2) We are a company founded and run by people from underrepresented groups, so this has always been top of mind. The call simply strengthened our commitment and made us not fall asleep at the wheel when it comes to building our team as we grow. As a WOSB and NGLCC certified company, it is incredibly important that the makeup of the company remains diverse as

well. We truly believe that when you have more diverse voices in the process, from start to finish, the work is stronger. We have listened to our staff and tried to be responsive and look outside traditional avenues for seeking talent and fostering the right people when the opportunity arises.

As for the content we create, we love to focus on the more unexpected stories and oftentimes, those tend to exist when you highlight the groups of people that have not been the point of focus for society at large. And doing so not because it is on trend but because the story is better.

It is even more crucial that those stories are supported by people from more diverse backgrounds themselves. It is not always feasible, of course, but something we strive to ensure whenever possible.



**Joe Calabrese**  
**EVP, Director of Integrated Production**  
**Deutsch NY**

1) Remote shooting, editing, VFX, color, and mix is here to stay. Maybe not to the degree we're implementing it now. But you'll see more clients and agency personnel joining shoots and sessions for some time to come. It's a great benefit in allowing people to train and mentor while getting involved in the process from afar. On the postproduction end, we've taken this time to

create editorial and animation tools using proprietary software to automate real time optimization of asset creation. This allows us to move more quickly in the social space giving clients the ammunition to adjust on the fly based on real time results.

5) We've recently started a division of Great Machine for hiring and managing the influencer and digital creator relationship. We now have a stable of creators at our finger tips creating content at a fraction of the cost we've been accustomed to. They're experts in the ins-and-outs of internet culture including platform specific features, influential partners, discovering/unveiling new trends, and exploring emerging platforms. These relationships have proven to be invaluable in helping us redefine how we produce social.



**Hillary Coate**  
**Head of Integrated Production**  
**Venables Bell + Partners**

5) VB+P is an independent creative company with scale that is hell-bent on driving outsized impact for our partners, and this will always be our core mission. We're also very focused on continuing to grow our in-house capabilities to support our clients' evolving needs and goals.

I'm particularly involved in the growth and evolution of our internal production arm, Lumberyard Productions, as well as our social media division, Taproom. Lumberyard is a one-stop shop that consists of video, digital + print production, editorial, motion graphics, and studio with production leads in each area. Lumberyard is able to deliver content across medium, channel, and project scope—from quick-turnaround, ephemeral content to evergreen, brand-defining content.

With Taproom, our ambition is to deliver outstanding creativity at the speed of the newsfeed. In order to do this well, we tap into culture seeking to find the things that radiate "social energy." We can be inspired by the social energy created by celebrities, a meme, a dance or sometimes other brands, with the aim to create ideas that are both disruptive and buzz-worthy. We're also focused on bringing them to life in a way that is native to the social world in which they will live, and to increase the chance they will unleash their own social energy.

Continued on page 21

## Hot Locations

### Record Breaking Year For New Mexico

In fiscal year 2021, despite the global shutdown of production due to the COVID-19 pandemic, the New Mexico Film Office has recorded an estimated \$623 million in direct spend by film and television productions, breaking all previous records for the state.

An estimated 9,000 New Mexicans work in the industry with an average wage of over \$56,000 annually. In FY2021, approximately 75% of total below-the-line crew were N.M. residents, including, 4,559 New Mexico crew, 1,374 New Mexico cast members, and 13,538 New Mexico background and extras employed by productions registered with the New Mexico Film Office.



BTS of Better Call Saul

It is estimated that 40% of production budgets are spent on procuring goods and services from New Mexico businesses, including catering businesses, hardware stores, car rental companies, sign makers, dry cleaners, art galleries, glaziers, and more. In addition, property owners who list their property as a film location are discovering the industry can provide an additional revenue stream.

Although production was halted for approximately one quarter of the fiscal year due to the COVID-19 pandemic, the state still saw 69 productions, 26 film, 24 television, and 19 additional media productions since returning to set in September 2020.

Notable New Mexico productions include NBCUniversal's *MacGruber*, Netflix's *The Harder They Fall*, Sony's *Better Call Saul*, Warner Bros.' *Roswell*, *New Mexico*, and Amazon Studios and Plan B Entertainment's *Outer Range*.

Notable New Mexico productions include NBCUniversal's *MacGruber*, Netflix's *The Harder They Fall*, Sony's *Better Call Saul*, Warner Bros.' *Roswell*, *New Mexico*, and Amazon Studios and Plan B Entertainment's *Outer Range*.

### NJ Hosts Mayim Bialik's Directorial Debut

North Jersey locations were used for the upcoming dramatic feature *As Sick as They Made Us*, the story of a divorced mom trying to make peace with her dysfunctional family as she gets a second chance at love. Produced by Anne Clements and Ash Christian, *As Sick as They Made Us* marks the screenwriting and directorial debut of actress Mayim Bialik (*The Big Bang Theory*). Bialik brought an all-star cast to New Jersey, including her *Big Bang* co-star Simon Helberg, Dianna Agron (*Glee*), Candice Bergen, Dustin Hoffman, and Charlie Weber. The movie was filmed on locations in Belleville, Clifton, Elmwood Park, Lyndhurst, and Rutherford.



NJ Gov. Phil Murphy

"Film production continues to flourish in our state," said Governor Phil Murphy. "The Film and Digital Media Tax Credit Program, breathtaking diversity of film locations and deep talent pool combine to make New Jersey a premier destination for prestigious feature films such as this."

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. In 2019, film and television production generated more than \$420 million for the state economy and created thousands of jobs.

### Oregon Boosts Diversity

Oregon Governor Kate Brown has signed a bill into law which mandates that all projects participating in the Oregon Production Investment Fund need to have a written Diversity, Equity and Inclusion policy, make good faith efforts to hire according to that policy, report hiring data, and have a written and enforceable procedure for the reporting of discrimination and/or harassment at their places of work.



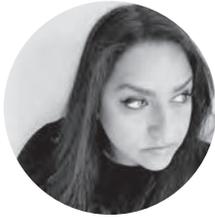
A pathway to crew diversity

The Oregon Production Investment Fund offers qualifying film or TV productions spending more than \$1 million in Oregon such incentives as a 20% cash rebate on production-related goods and services paid to Oregon vendors, and a 10% cash rebate of payroll wages paid for work done in Oregon.

## Feedback From The Ad Agency, Production, Post Sectors

Continued from page 20

Click headshot to read entire response



**Tasha Dean**  
EVP, Head of Production  
The Martin Agency

**3)** The DoorDash “Soul of the City” film premiered at The Tribeca Film Festival. The film followed the people powering some of New York City’s infamous restaurants. The focus is squarely on rebuilding restaurants in a post-pandemic world. With its narrative storytelling and cinematic approach, the film captures some of the raw emotion felt when a culture is disrupted to its very core. The authenticity and resiliency of the owners helping to drive the restoration of connectivity was emotionally moving.

Throughout the process, we learned that to capture these kinds of stories we had to be less structured in our creative and production approach. If everything ‘zagged’ then we had to follow the trail and adapt on the fly. Due to its unstructured nature, there really needs to be a deep genuine trust between client and agency to pull something like this off.



**Jesse Dylan**  
CEO & Founder  
Wondros

**2)** Wondros’ mission is to serve. The problems that we work on – issues such as equitable healthcare and social justice – continue to be the primary focus of our company. Our diversity, equity, and inclusion plan challenges leadership to prioritize inclusion that supports our people internally and creates more opportunities through more diversity and gender balance in our hiring, as well as a commitment to pay equity. Our new Chief People Officer, who we hired in 2021, is helping to lead this effort with a fundamental philosophy that equity and inclusion is not just a box you check off—it’s a way of being and running a company. Commitment requires consistency. We must actively practice what we believe, and we will always have more to learn.



**Lisa Effress**  
Managing Partner  
11 Dollar Bill

**4)** Things are looking up. We are seeing more and more productions happening, and agencies/brands aren’t as cautious as they were last year at this time in terms of spending. I believe things will only get better from here. We will continue to see brands producing clever content that reflects the times, with an uptick in creativity and more meaningful work.

**5)** Our goals for 2021 haven’t changed since our inception: be kind and do good work. That said, a lot has changed in the world. We have adapted accordingly and will continue to do so moving forward. We feel a responsibility to advocate for change and we do that through social media platforms, the work we produce, the people we hire, and the culture we build...



**Nicole Ellingson**  
Creative Director  
Quigley-Simpson

**1)** The pandemic made clear the fundamental need for human connection. The barriers of isolation meant that connection needed to be more active, creative, and intentional. This had an important impact on me as I had to be more proactive in reaching out to people, connecting with my team, and being more thoughtful about how we connect to people through our work. During the pandemic, our clients tasked us with bringing people joy, and that is something I want to see continue. If that is not our compass, what is? We created virtual events, at home meal kits, road trip itineraries, and rewards that did just that. Moving forward, I hope this ethos continues to guide us. Whatever the circumstances, whether personal, professional or through a campaign, we need to meet people where they are with a positive intention. Modern advertising is about building community and how you impact that community matters.



**Thibaut Estellon**  
Founder/Executive Producer  
REVERSE

**2)** It is great to see more creatives and producers are paying more attention to underrepresented directors. In the past, I sometimes felt it was done to check the box, and I’m glad to see agencies and clients taking this seriously now. There’s more of a willingness now to give emerging directors a chance, too, and look at the work in a different way. We’re not only seeing more bids for underrepresented talent, but it’s also happening in casting -- briefs for real people, real diversity, and real characters. It’s equally important for us as a production partner to do our own due diligence in assembling diverse teams and crews. If diversity begins at the top of the production chain, then there’s a better chance for diversity to extend on set when crewing up for a shoot.



**Jason Gaboriau**  
Chief Creative Officer  
Doner

**4)** We live in the golden age of content creation. It has been amazing to watch. Our film references have gone from Johnathan Glazer to Addison Rae. Agencies and production companies will continue to face the same issue: how to continue making strong content quickly, cheaply, and with high quality.

It seems like the only ones who have figured it out are 13-year-olds. These non-agency content creators continue to eat the agencies lunch when it comes to creating compelling content that gets tons of free earned media. Agencies and production companies can do it too, but need to find an approach that feels authentic.

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## Goldfarb, Graves and Hajiani

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Click headshot to read entire response



**Bonnie Goldfarb**  
Co-Founder/Executive Producer  
harvest films

1) Personally, the pandemic forced me to realize that I didn't have to commute to work everyday. I could accomplish my work from home and for the first time I was seeing my personal space in a new light. In the beginning, it was very stressful and I was very unclear about how to move forward as a company owner, as a producer. As time went on, I adapted and I relied heavily

on my gut instinct to lead our team from a place that I would feel safe from COVID. The pandemic brought out fundamental values in all of us about what were the right decisions to implement as we moved forward.

For harvest, we've always been a close-knit bunch and the camaraderie and cohesion that exists when production is working together in the same space can't be duplicated. Production thrives on a multitude of people contributing ideas; people sharing strategies and working as a team. Having said that, I also see the importance and value for our staff in having the flexibility to WFH.



**Chris Graves**  
Chief Creative Officer  
Team One

2) The industry had a stark wake-up call to say the very least. We all looked in the mirror and realized that we had a lot of work to do. Our team realized there were a couple areas we have the most control over. Internally, we're focused on increasing the diversity and representation of our team. Externally, we're taking a hard look at the actual messaging our brands put

out into the world. We speak to an incredibly diverse market, and the focus on diversity is no longer simply a casting question. We've built it into our process to specifically review work to ensure under-represented communities are not just well represented, but in a positive and culturally relevant way. And to do that well we need to build a team with diverse backgrounds and experiences, including the talent we have behind the camera and across the production community. Modern consumers are looking to do business with brands that actively promote diversity and inclusion, and they connect with brands they can identify with. If our work is going to have an impact in culture, we need to find additional levels of cultural understanding that we may have been missing. In the end, the goal for us is to make our work more impactful in the real world. Not just blindly mirroring society, but remembering we are part of shaping it.



**Gabe Hajiani**  
Head of Creation and Content  
DNA

1) The pandemic was a unique, once in a lifetime opportunity to reinvent the way we work at DNA. After a year of working remotely, we have demonstrated the ability to deliver exemplary work, win awards and make a profit for the agency, all without an office space. Pre-pandemic, we saw the office as the primary place where work got done. Post-pandemic, we see getting

work done at the office secondary to it becoming a place for human connection and hub for unstructured collaboration.

For us, returning to the office is more than a return to work policy or a plan to get people back to their desks. We call it "Reinventing the Way We Work" because we believe the office of the future is fundamentally different post pandemic. In embracing a hybrid work model, we view the office as a place designed for human moments with our co-workers and distributed work for individual work time or more structured collaboration. What is a place designed for human moments? It is a place that fosters community, stimulates creativity and encourages connections between co-workers.

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## Framestore Scores Emmy Nominations

*Lovecraft Country* (HBO/MonkeyPaw Productions) was nominated for an Emmy in the Outstanding Special Visual Effects In A Season Or A Movie category, while *The Crown* (Netflix) is up for the Outstanding Special Visual Effects In A Single Episode. Framestore had a major hand in both nods.



Olivia Colman in *The Crown*

For *Lovecraft Country*, Framestore worked closely with the show's producers and showrunner Misha Green to provide a wide array of VFX work. While designing, building and animating the fearsome Shoggoths serves as the clearest indication of Framestore's work, the show also required environment builds, digi doubles and FX work, as well as input from Framestore's in-house art department.

From the overt to the invisible, Framestore's work on *The Crown* helped immerse millions of viewers in the show's epic fourth season. Nominated for its work across the "Gold Stick" episode, Framestore seamlessly built out the world surrounding the royal family with a number of digital set extensions and replacements (notably the iconic Buckingham Palace exterior) as well as employing innovative "deep fake" techniques to replace an equestrian athlete's face with that of Erin Doherty (Princess Anne) for a scene that featured a showjumping sequence.

James Whitlam, Framestore's managing director-episodic, said, "On the face of it *The Crown* and *Lovecraft Country* couldn't be more different, but they're ultimately united in their need for seamless, world-class visual effects that help support and propel their storytelling. In a way they showcase the alpha and omega of our work here at Framestore, from otherworldly creatures to impeccable 'invisible' VFX, and we couldn't be prouder to be nominated for Emmys for both titles. A huge congratulations to our clients, to Grant Walker, Andrew Scrase, Oliver Bersey and Standish Millennas for their nominations, and to all the Framestore artists who worked on these shows."

In addition to *The Crown* and *Lovecraft Country*, Framestore also provided VFX work for Disney+ title *WandaVision*, which was nominated for the Outstanding Special Visual Effects In A Season Or A Movie category.

## A Time To ReDefine In North America

Global animation and visual effects company ReDefine has expanded its presence in North America with the appointment of visual effects supervisor/producer Eric J. Robertson as executive VP.



Eric J. Robertson

Robertson brings three decades of visual effects industry experience to this new position, having worked on-set and in studio both client-side and as a vendor. In his most recent role as executive producer at Digital Domain, Robertson was instrumental in developing the company's episodic division leading to recent work on shows such as *Loki* and *WandaVision* for Marvel/Disney+.

Prior to his time at Digital Domain, Robertson co-founded and ran boutique studio Mr. X Gotham, developing it into a New York mainstay before it was acquired by Technicolor in 2015.

Over the course of his career, Robertson has produced and supervised visual effects for over 150 films and series.

Eric J. Robertson said: "ReDefine is on the brink of becoming a major player in the visual effects market. Rohan (Desai, managing director) and his team have done an amazing job building a robust and exciting alternative in a crowded industry, and the teams are delivering great work. With the mature VFX pipeline of DNEG behind it, and the ability to be agile with the work, I see fantastic opportunities ahead and I'm excited to start sharing what this team is capable of."

ReDefine is currently in production on Clint Eastwood's *Cry Macho* for HBO Max and Brian Andrew Mendoza's *Sweet Girl* for Netflix. The company has recently delivered VFX services for shows such as *The White Tiger* (Netflix), *The Undoing* (HBO) and *The 100* (The CW).

## Key Industry Respondents Assess The Year Thus Far

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Click headshot to read entire response



**Suzanne Keen**  
Creative Director  
Zambezi

5) A key goal is to shed light on and collaborate with emerging artists, designers, filmmakers, illustrators, makers, and creators who can bring new perspectives to the work. It is critical that we hold ourselves and our client partners accountable for representation, because we all know it's good for people — and it also happens to be good for business.

6) I feel like I say this every year and I know I'm not the only one. As far as 2021 trends thus far, branded entertainment and branded content is getting more interesting and surprising. It's exciting to see progress in that space and discover emerging ways that brands can connect through film.



**Andrew Loevenguth**  
Head of Integrated Production  
Cartwright

1) The impact of the pandemic is that we all had to change the way we do business. But like any good production challenge we figured out a new way forward to get our jobs done. Remote everything is going to stick around but not for everything I think.

2) When you are diverse in everything you do, you tell more truthful stories. And that lifts everyone up because it's what the world is.



**Lola Lott**  
Principal/CEO  
charlieuniformtango

1) We were all working from home for most of 2020, and somehow we got a lot done. We shot throughout the quarantine — keeping crews 6-feet apart and using masks, gloves and lots of hand sanitizer. We've been growing and changing the last couple years to include more capabilities, but we had no idea we'd be so busy during the pandemic and need to utilize all we had learned — and then some — so quickly. We're all now used to the new way of working and will continue to put a lot of it into practice going forward. We are going into the studio now, but we have a new way of getting lunches and snacks, I think these precautions will continue for a while, especially with the new COVID variants showing up. Pre- and postproduction are all about communication. The pandemic forced all of us to communicate so much more carefully. Text, basecamp, phone, email — we'll keep that increased communication up going forward.



**Josh Mandel**  
CEO  
The Mill

1) Over recent years, The Mill has been globally integrating our technology and talent to work seamlessly together across all of our studios in London, Los Angeles, Chicago, New York, Berlin and Bangalore. The pandemic spurred us on to accelerate and strengthen our interconnectivity, which allowed us to be agile and highly effective throughout the transition to remote working, and maintain our incredibly high creative standards throughout 2021, as evidenced by continuing client satisfaction and numerous industry awards.

Breaking down location based barriers and sharing creative and technological solutions across our studios has enabled our clients access to the depth and breadth of our global network of talent. I think this global approach will be core to our ongoing success and growth.



**Nicole Michels McDonagh**  
Group Creative Director  
Butler, Shine, Stern & Partners (BSSP)

4) Any time that there's been a period of deprivation in our history or culture, a time of excess and explosions of creativity follow. Or even blossom out of it. It's cliché, but the notion that necessity breeds invention has never been truer. Look at all the unknown creators that turned to Tik Tok and other platforms as an outlet so they wouldn't go crazy stuck in their basement for 10 months. My prediction is that we are going to see whatever the "next Tik Tok" platform is going to be within the next year. As well as a return to true craft across filmmaking, music, art and advertising, too.

After all this deprivation, perhaps our attention spans will grow longer for things worthy of holding our attention. Beautifully written long copy ad, anyone?



**John McKelvey**  
Founder & Chief Creative Officer  
Mirimar

1) Workwise the pandemic hit us hard and early with productions going away overnight and some significant projects put on indefinite hold. A TV series we developed that had international travel at its core became unfeasible. However, we are not alone so it's simply onwards and upwards. Structure wise, fortunately we were already comfortable working with a core team and then a modern network of partners remotely so we did not have to do a huge adjustment.

We are proud Mirimar successfully pulled off a Super Bowl campaign with Klarna and long time collaborator Andreas Nilsson during the pandemic. Complete with celebrity talent, miniature horses and daily challenges. Was so much harder than normal but the processes we developed have made our team better.

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## Mehling, Pries and Red

Continued from page 23

Click headshot to read entire response



**Lisa Mehling**  
President/Owner  
Chelsea Pictures

1) The Pandemic was sheer hell for everyone. But a silver lining within Chelsea was how the whole team with our directors, reps, and crew doubled down on being there for each other and standing strong. My team is far and away the most unified it's ever been and we've implemented all kinds of traditions to keep us tight moving forward.

2) The last couple years have been transformational for me and have completely altered my view of our country and the world around us. This country is hindered by the deep set biases. As for my business the Chelsea Team is committed to social justice and will continue to advocate and fight for equity until it becomes a reality.

3) Beats By Dre's "Do You Love Me" takes my breath away every time I see it. The message is so spot on and the execution is perfect and it's just what the world needed this year: showcasing joy, pride, solidarity and determination and a healthy cultural slap on the wrist calling out double standards, double talk and bias.



**Tim Pries**  
Co-Founder/Executive Producer  
Where the Buffalo Roam

2) It's always been important to us, not just as a company, but also as individuals. It's at the forefront of what we do and what we stand for. Putting in the extra time to find the right folks for projects and connecting them with opportunities is vital in all of us creating stronger communities and better creative.

3) We don't really strive to do work with the hopes that the end result is chosen or considered for awards. We put our heart and soul into creating the best work that we can...if that gets considered for awards seasons by our clients, well then, that's just a happy outcome for all who worked on the project.

4) People entered the year dipping a toe into the water to see what 2021 would bring but now, folks seem eager to get work out into the world. But as we've learned from the last 18 months, there's no predicting the future; rather, how best to prepare for what may come our way.



**Steve Red**  
President & Co-Chief Creative Officer  
Red Tettemer O'Connell + Partners

1) We've fully embraced the notion of working from wherever. We've reopened our offices and continue to have a thriving culture both virtually and in real life, but we've found that there's no need to be in the office every day. And in some ways we're more productive and creative from all over.

2) It's motivated us to go beyond being open-minded and open-armed to work hard at uncovering and proactively pushing for underrepresented partners.

4) We'll make this prediction mainly because it's the track we're on, but we believe content will continue to be made within the walls of agencies by resourceful creatives doing whatever it takes to tell stories. Don't get us wrong, of course we love to collaborate with talented directors, cinematographers, producers and makers, but more and more the world dictates that we get it done ourselves.

5) We want to continue to hone our ability to bring ideas to life with our own resources and wits.

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### North Star Media Connects With *Shrek*

North Star Media, a family-owned music licensing and publishing company based in the Detroit area, has acquired royalty rights to all the original music written for the award-winning *Shrek* motion picture franchise. North Star's largest acquisition to date comes as the company is marking its 20th anniversary in business as an international provider of music for film, television, advertising, and video games.



The Shrek catalog

North Star Media is spearheaded by Jordan Dorfman, president and CEO, and John Sepetys, SVP of A&R. Dorfman said, "Shrek is one of the most original, creative, and beloved animated characters in recent entertainment history. With theme park attractions, toy lines and a Broadway show, it's a story and character that have become culturally significant, with reach that stretches far beyond just movie and TV screens. And, coincidentally, like us, *Shrek* also turned 20 years old this year. We couldn't have selected a better catalog to help us celebrate our mutual milestone." Adding to the allure of the franchise is the much-anticipated release of *Shrek 5: Rebooted* in 2022."

The *Shrek* original music catalog includes music from all four feature films in the franchise (*Shrek*, *Shrek 2*, *Shrek the Third* and *Shrek Forever After*). The catalog is comprised of 643 tracks written by Harry Gregson-Williams, an English composer and producer. His credits include: both the *Call of Duty* and *Metal Gear* video game series; *The Chronicles of Narnia* film series; the *X-Men* film series, the films *Enemy of the State*, *The Rock*, *Antz*, and many more.

Over the past 20 years, North Star's brand clients have included Adidas, American Airlines, Burton, Chevrolet, Coca-Cola, Converse, Delta, EA Games, Ford, Fox Sports, GoPro, Hilton, MasterClass, Maybelline, Michael Kors, Microsoft, NASCAR, Nike, Nintendo, Nissan, Nordstrom, Panasonic, Porsche, Pepsi, Reebok, Samsung, Sephora, Taco Bell, Tanqueray, Target, T-Mobile, Tostitos, Truly Spiked & Sparkling, Victoria's Secret, Volkswagen, and WWE.

### WCPM Adds To Global Leadership Team



Warner Chappell Production Music (WCPM) has expanded its global leadership bench, appointing Julia Sassi, an experienced production music executive, as its new head of WCPM France. Sassi's primary focus is on expanding WCPM France's custom music footprint and uncovering new opportunities with advertising clients and television and film production companies.

In addition, Sinéad Hartmann has been named VP of licensing & music creative, based in Los Angeles, where she oversees the U.S. sync and creative teams in L.A., Nashville, and New York, as well as Canada and Latin America. Gavin Carroll has also joined as the company's new sr. creative director, licensing in New York, where he works primarily with advertising clients.

### Cinema Audio Society Plays On YouTube

The Cinema Audio Society (CAS) has launched a YouTube channel. Karol Urban, CAS president, said, "The original content available exclusively on our YouTube Channel will serve members of the industry internationally while aiming to engage new professionals and further our core principles of education, celebration, and advocacy of the craft of sound for picture."

Social committee co-chairs Amanda Beggs CAS and Michael Wynne CAS debuted the channel with the first playlist release at the end of June followed by four weekly releases as part of the first series. The inaugural series was "Getting into the Mix: Meet the Winners" and the first episode celebrated the 57th CAS Award winner in the half-hour category for Sound Excellence: *The Mandalorian: Ep102 Chapter 2: "The Child."* It was titled "Creating the Sound of Mando with Foley Mixer Blake Collins CAS"



The Cinema Audio Society's mission is to advance the craft of cinema audio by innovating and sharing ideas all while fostering a community of film sound pros.

## Creative and Business Pros Share Their Takes On 2021

Continued from page 24

Click headshot to read entire response



**Elena Robinson**  
Head of Production  
OKRP

2) As a Black woman, and the first Black producer at Leo Burnett, I've always been keenly aware of and committed to racial and social justice. The events of 2020 opened everyone's eyes and put it in your face in a way that is undeniable. It also made the industry aware that they not only have the responsibility but we also have the ability to change, to open doors and create opportunity. This is not a zero sum game.

7) Google Search On - it strikes the right note at the right time. I think it actually brings us together to see that we're all looking for the same things.



**Mel Senecal**  
Director of Integrated Production  
Mojo Supermarket

1) I'm sure all agencies have learned more efficient ways to approach certain elements of production but Mojo is nothing close to traditional so our approach has never been so and I don't imagine that will change. We were more or less born in the pandemic. We work faster and more focused which allows us to get more done than a small agency should.

6) The rise of racism and discrimination towards Asian people because of COVID-19. As more variants of the virus arise, there's going to be a rise in this and we in this industry have to figure out ways to combat it. COVID has become a part of our lives and there's no going back. We can't expect this growing sentiment to disappear overnight — we have to end it ourselves.



**Lisa Setten**  
SVP, Executive Director of Integrated Production  
MullenLowe U.S.

1) The past year and a half have been completely transformative for us all, both professionally and personally. We have learned to collaborate in new ways. We have built a new kind of confidence that we can overcome any challenge put in front of us and continue making work we are proud of. I don't think we will ever go back to working the way we did.

For example, we may continue to limit travel to shoots. Having the opportunity to participate remotely has actually given us a chance to be better teachers and mentors. Junior producers, creatives and account teams can now be part of a shoot, which has brought such value to the process.

Producers thrive on being faced with a challenge that seems impossible. I couldn't be more proud of our team and the way they have responded to the pandemic.



**Liz Silver**  
CEO/Executive Producer  
Believe Media

4) I believe there is going to be a creative renaissance that will impact how we do business. Historically, the most groundbreaking work is born out of tragedy--across art, music, and literature because it makes you look at things differently. The pandemic throttled everyone into creative problem-solving and there's been so much more uninterrupted time for artists to chart into mediums they hadn't explored — creating their own channels, developing original content, hosting podcasts, designing products. The voice of the creative finds its way out and I think we'll see the fruits of that across new forms of content outside of traditional advertising.



**Matt Steinwald**  
SVP/ECD  
ENGINE

4) The fusion of media and creative seems to be more important than ever. We've received many requests to help brands speed up their return to pre-pandemic revenue levels. Clients are looking for equal parts brand-building and measurable performance marketing, with aggressive timelines and constrained budgets. Many businesses that have been hurt by the pandemic don't have the luxury of separating brand campaigns from direct sales. And they don't have time or resources to manage inter-agency teams sequentially. Collaboration across creative, production and media must happen in parallel, much earlier in the creative development process. Companies in recovery need to move quicker than their competitors, which is an advantage to agencies with creative and media together in-house.



**Danielle Tarris**  
Head of Production  
CPB

4) This year has shown our true blindspots as an industry. It has challenged the assumption that we have now become diverse just because we hire one female director, for instance. In order to make authentic work and evolve brands, all voices must be represented, and that representation needs to show in the stories we tell. We're already seeing so many make true commitments to diversifying their brands. We're going to see a lot more. I hope. Brands are hungry to go big. To take big swings. And it's imperative that we change the landscape together.

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## Thompson, Watts, Wiseman

Continued from page 25

Click headshot to read entire response



**Hughes William Thompson**  
**Founder/Director**  
**PANOPTICA**

1) The pandemic has been an eye-opening experience for us, and we've been finding those silver lining moments from which we can gain value as we move forward. The past year has given us time to take stock of our goals as a company, as players in this industry, and as individual creatives, and to take steps to realign with those goals. It has re-grounded us in a sense of

purpose and making very deliberate choices. The proliferation of remote work has also opened up possibilities in an incredibly positive way as far as who we collaborate with, both within the company and on set.

2) It's no secret that there are widespread industrial inequalities that have long hindered progress and access for underrepresented directors, producers, and creatives at large. We felt there was an opportunity for us to really be intentional about the collaborators we work with in an effort to foster voices that would otherwise be drowned out by these built-in biases. We have been fortunate to connect with a ton of new directors and freelancers from a variety of backgrounds who have brought unique points of view to the table, and we plan to do whatever we can to put those voices forward in all aspects of our business.



**Andrew Watts**  
**Partner/Executive Creative Director**  
**Watts Media**

1) The impact has been largely positive in that we were forced to perfect an entirely different skill set in a matter of weeks. I was very nervous initially because I have always espoused the indirect relationship between creativity and proximity to others. Great ideas formulate much quicker when you can read the body language and facial expressions of your fellow creative team-

mates. Video calls do not facilitate those types of indicators, so the process initially felt opaque and more labored. Naturally, when you feel like you're on your own, personal accountability has nowhere to go but up. Individual roles become more defined and communication must increase. That increased self-discipline gets passed onto our clients in the form of smarter communication. These skills are incredibly valuable when you combine them with existing production expertise. As things open up, we are highly focused on presenting a blend of the best of who we were before the pandemic and the best of what we've become after. We were already an extremely agile company pre-COVID, but our surprisingly seamless transition to a virtual workplace proved to me that we can succeed no matter what the world throws at us.



**Todd Wiseman Jr**  
**Co-Founder/Creative Director**  
**Hayden5**

2) Hayden5 has made diversity a priority in recruiting efforts for both full-time staff and freelancers for many years.

While we would love to snap our fingers and have an endless pool of qualified, diverse talent to choose from, the truth is that the pool of talent should be larger, and there are systemic issues that have to be tackled.

Mandatory quotas and DEI reports are a reflection of the present, which is important, but if we do not also focus on the future, we will not solve the problem. That's why we have chosen to focus on education, mentorship, and support for young people.

Under our philanthropic arm, Hayden5 RISE, we finance a student's journey through a CUNY film school each year, while providing mentorship and funding for their senior thesis film. Hayden5 RISE also launched the Gear Grant, in partnership with Video Consortium, to purchase equipment packages for emerging, underrepresented professionals in our industry. Hayden5 RISE has plans to expand both programs.

### Addressing Pandemic Concerns With Blackmagic

Season 2 of CBS' legal drama *All Rise* was shot using multiple Blackmagic Pocket Cinema Camera 6Ks to maintain safe protocols during the pandemic. Cinematographers David Harp and Amanda Treyz faced a unique mandate as prep commenced on season two of the series in August of 2020. The pandemic was in full swing, and the idea of shooting a series on set, with actors and crew spending long hours in close proximity simply was not an option.



On the set of *All Rise*

Executive producer Michael Robin suggested to Harp the prospect of using Blackmagic Pocket Cinema Cameras. Harp had only limited experience with the cameras but had always been impressed by the quality of the images they produced, and he knew it was time to embrace something new. "We had to come up with a system that enabled us to divide the cast and crew into pods, and limit our exposure to one another," said Harp. "To do this we went from a three or four camera show to a 27-camera show, all with Pocket 6Ks."

While the first season was shot traditionally, season two would be produced very differently, though it was critical that the look of the show remain of the same quality. Finding a safe way to continue was important, and both the crew and cast adapted quickly to the new paradigm.

The solution was to place Pocket Cinema Camera 6K cameras on a variety of remote PTZ (pan/tilt/zoom) heads, Ronin 2 systems, remote sliders or Steadicam. The remaining cameras, up to 13, were locked off in various positions. "The Pocket 6Ks were affordable enough that we could have multiple bodies," said Treyz. "We could get wide shots and close ups at the same time."

The set was filled with cameras on stands, all non-operated. "Basically, every angle that could be conceived of as necessary was photographed, usually in two setups," added Harp.

The added feature of shooting at a high resolution proved to be valuable and gave the filmmakers flexibility in post. "The 6K capture gave us a lot of options," said Treyz. "We could shoot a medium close up and if the director wanted a close-up, the editor could extract the framing they wanted." For Harp, the quality of the image was equally pleasing. With the unique setup, only the dolly grip and the Steadicam operator were required physically on set with the cast. The director, cinematographer and camera assistants were able to step in as needed, reducing the danger of crew and cast forced together.

### NBC Selects Sony Resources For Olympics

NBC Olympics, a division of the NBC Sports Group, selected Sony Electronics to provide broadcast and production equipment for its production of the Games of the XXXII Olympiad, held in Tokyo, Japan, from July 23–August 8.

NBC Olympics' crews are using nearly 100 Sony cameras to capture footage at event venues and record athlete interviews, press conferences, and other assignments that require studio and portable recording and capture. A selection of the Sony cameras, including the HDC-3500, are being used for IP-enabled transmission, while the rest will operate in SDI. The camera roster also features Sony's HDC-5500 and HDC-3500 4K/HDR, high-frame rate studio cameras for slow-motion replay footage, along with XDCAM® camcorders including the PXW-Z750, PXW-Z450, PXW-X400 and PXW-Z280.

NBC Olympics is deploying several of Sony's production switcher models—including the flagship XVS-9000 4K/3G/HD IP-ready switcher and the XVS-8000 and XVS-6000 4K/3G/HD video switchers designed for IP- and SDI-based production. Many of the switchers are being used in an IP-based environment and several will be designated for 1080P HDR production.



Sony HDC-3500

The switchers handle feeds from each sports venue to NBC Olympics' production facility inside NBC Olympics' International Broadcast Center in Tokyo, as well as originate HD cable coverage across NBCUniversal's various networks and platforms. NBC Olympics is also using hundreds of Sony's professional monitors.



Alice Brooks



Autumn Durald Arkapaw



Alan Jacobsen

## From A Musical To A Marvel Series To A Nature Documentary

*DPs discuss their lensing of In the Heights, Loki and The Loneliest Whale: The Search For 52*

**By Robert Goldrich**

One DP continued her longstanding working relationship with a director she met in film school, their latest collaboration yielding a much anticipated musical.

Another cinematographer came together with a director for the first time as they embraced a feature approach for an ambitious streaming platform series.

And our third DP took on a substantive nature documentary which turned out to have even greater meaning in light of the COVID-19 pandemic.

Here are insights from Alice Brooks on *In the Heights* (Warner Bros.), Autumn Durald Arkapaw on *Loki* (Disney+) and Alan Jacobsen on *The Loneliest Whale: The Search For 52* (Bleecker Street).

### Alice Brooks

Collaborative ties and a friendship that go back some 20 years, a shared love of music and dance, and Brooks' acumen and artistry as a cinematographer were among the factors that led director Jon M. Chu to gravitate to her for *In the Heights*, a feature film based on the stage musical of the same name by Quiara Alegria Hudes and Lin-Manuel Miranda.

Brooks and Chu share a deep bond. In fact Chu—widely known for helming the global box office hit and pop culture phenomenon *Crazy Rich Asians*—called Brooks in a 2020 *SHOOT* Chat Room interview “one of my favorite people in the world,” citing their lineage going back to when they were classmates at USC film school. Brooks lensed Chu's thesis film, *When the Kids Are Away*.

After going their separate ways for a stretch after cinema school, Chu and Brooks reunited for *The Legion of Extraordinary Dancers (The LXD)*, a breakthrough web reality series in which dance becomes a battleground between good and evil. Brooks likened the experience on *The LXD* to being in “a lab which focused on telling different stories through dance and music. Each episode was a different length or style, a place to experiment with the narrative power of dance.”

Brooks was well suited for *The LXD* given not only her rapport with Chu but her lifelong love of musicals. Her next project

two episodes of *Home Before Dark* and served as an exec producer on the series. Brooks lensed select installments of the show, including the pair helmed by Chu.

The Apple TV+ drama marked a departure from music and dance for Brooks and Chu—but it didn't last long. While prepping the pilot for *Home Before Dark*, Chu asked Brooks to shoot *In the Heights*, which the DP described as having been her “dream job” for several years.

*In the Heights* posed myriad challenges, including 17 musical numbers that had to be staged, choreographed and properly captured. But whatever the tasks at hand,

my crew is really important. It helps put us on the same page for storytelling.”

The page occasionally shifted, though, in some respects. For example, originally the plan was to shoot partially on location and then complete the lion's share of the scenes on sets built on a soundstage. But that changed towards the end of scheduled prep when an apartment was found at the intersection of 175th Street and Audubon in New York where the fictional narrative takes place. Though the space was cramped, it inherently had an ideal feel for the home of Usnavi (portrayed by Anthony Ramos) and community matriarch Abuela Claudia (Olga Merediz). A window provided a picture-perfect view of the entire Washington Heights intersection, the heart of the community. Chu, Brooks and Scott embraced the three-room apartment, revised plans and brought three musical numbers to fruition within that setting.

Brooks shared that the environment helped to further define the characters, offsetting any logistical challenges presented by the apartment's limited space. “It felt like a place people could go to in reality. The community could come to her (Abuela Claudia) and she could lift them up, give them advice. It was special that we shot in that neighborhood. It sparked some amazing things.”

Brooks—who deployed the Panavision DXL2 camera and Panavision Anamorphic G-series lenses to capture intimate yet epic images with scope and scale—added that what resonated for her in particular from the *In the Heights* experience was the

*Continued on page 28*



A scene from *In the Heights*

with Chu also had a rich undercurrent of music as they adapted the 1980s animated series *Jem and the Holograms* for the big screen. The live-action feature centered on a small-town singer/songwriter who makes it big but at a personal cost.

Later Brooks and Chu collaborated on *Home Before Dark* for Apple TV+. This foray into television for Chu was the focus of *SHOOT*'s aforementioned Chat Room interview with him. Chu directed the first

Brooks felt they could be met thanks in part to the “real partnership” she enjoys with Chu based on mutual trust and respect. “Both of us are really good listeners and observers, and we think very similarly,” she said.

Also key, observed Brooks, is Chu's general approach to cinematography. “He talks to me as if the camera were an actor,” related Brooks. “He gives the camera an intention. Having an intention to share with

Photo courtesy of Warner Bros. Pictures

## Autumn Durald Arkapaw Sheds Light On Lensing Loki

Continued from page 27

dedication of a cast and crew that had “so much love” for the work. “People personally connected to the project on all different levels. Filmmaking is a team effort and when it works, it’s magnificent. Making *In the Heights* felt magnificent. There was not a single person on the job who did not fall in love with the experience. It was hard to make but we could always push through. It really taught me a lot about patience and faith. Every morning I’d go to work and there were things we had to be patient with, particularly when filming most of this movie on location. We had faith. We knew we were making something special.”

*In the Heights* made its world premiere

Brian Grazer of Imagine Entertainment.

### Autumn Durald Arkapaw

Though she hadn’t worked with director Kate Herron before, the prospect of doing so on *Loki* carried some allure for cinematographer Durald Arkapaw—at least enough to take a meeting with Herron and executive producer Kevin R. Wright when they expressed an interest in her.

For one, Durald Arkapaw was drawn to the approach of treating the TV series as if it were a feature film. While delivering six hours of TV at a high cinematic level is equivalent to realizing three theatrical movies, that daunting proposition is offset by what Durald Arkapaw regards as a

Furthermore, Durald Arkapaw was drawn to the Marvel Cinematic Universe modus operandi of looking to create TV that is filmic. She took note, for example, that a cinematographer she highly respects, Jess Hall, embraced the chance to work on *WandaVision*, another Marvel/Disney+ project which like *Loki* took a dive into the aftermath of the feature *Avengers: Endgame*.

The meeting with Herron and Wright left the DP enthused about *Loki*. Durald Arkapaw recalled that she felt simpatico with the “tastemakers” in the room. Durald Arkapaw cited Herron’s affinity for “creating tension with light, shadow and framing,” in addition to the director being a fan of noir cinematography. “Kate and I hit it off from the start,” said Durald Arkapaw, adding that she also had a strong rapport with Wright.

Durald Arkapaw was similarly impressed with production designer Farahani whom she worked with for the first time. Farahani’s pitch presentation had, said Durald Arkapaw, some “amazing architectural influences...His sensibilities aligned with mine.” She noted that Farahani also exhibited a meticulous attention to detail, reflected in how he incorporated light into sets to help further the cinematography.

Durald Arkapaw had collaborated previously on commercials with costume designer Wada. The DP pointed to Wada’s “great style and taste” as well as her “eye for creating texture within frames.”

Reprising his Marvel film role, Tom Hiddleston portrays the mercurial villain Loki (aka the God of Mischief) in the TV series that takes place after the events

of *Avengers: Endgame*. There’s a buddy comedy element as Loki—who in many respects is created from scratch for the Disney+ show following an adjusted timeline from *Avengers: Endgame*—is paired with a brand new character, a celestial time control agent named Mobius (Owen Wilson). There’s a mix of absurdity, charm, action-adventure and serious overtones to what unfolds, making for a unique brand of story with a different, distinctive visual palette to match.

Durald Arkapaw went with the Sony VENICE for *Loki*. She was introduced to the digital camera on a commercial and came to appreciate its attributes, including the ability to capture a filmic feel. She coupled the VENICE with Panavision anamorphic T Series lenses that included modifications by Panavision glass guru Dan Sasaki.

Durald Arkapaw shared that her biggest takeaway from the *Loki* experience was an affirmation of how important trust is among collaborators. “When you’re in a group of filmmakers who trust you to do your job, trust your ideas, and allow you to have creative input and introduce new ideas to them, don’t put you in a box, it’s really rewarding.” She added that the Marvel studio was open to this progressive way of working and instrumental in helping to put together a great team, creatively exploring and taking *Loki* in new directions.

### Alan Jacobsen

Cinematographer Jacobsen’s work entails a search for truth, authenticity and discovery which often requires navigating through an obstacle course fraught



Tom Hiddleston in a scene from *Loki*

as the opening night film at the Tribeca Film Festival in June. It has since been released theatrically and is streaming on HBO Max.

As for what’s next, Brooks at press time had just wrapped a couple of extra shooting days on Miranda’s feature directorial debut, *tick, tick...Boom!* which is based on the semi-autobiographical musical of the same title by the late actor, musician and composer Jonathan Larson. The Netflix film is being produced by Ron Howard and

golden opportunity to craft story and characters with an auteur orientation. Durald Arkapaw very much liked the fact that if she got the gig, she would be the sole DP on the series with Herron also directing all the episodes. And the continuity of having a lone production designer in Kasra Farahani and costume designer in Christine Wada, along with other key solo artisans, only served to advance a collective auteurship akin to that of a feature. Artists could put their stamp on the show as storytellers.

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## Alan Jacobsen's Whale Of A Filmmaking Expedition

with uncertainty, ambiguity and even a measure of fear. That certainly was the case with the Yance Ford-directed *Strong Island*, for which SHOOT first interviewed the DP. Nominated for the Best Documentary Feature Oscar in 2018, *Strong Island* delved into the killing of Ford's Brother, William, back in 1992 in Central Islip, NY. A 22-year-old Black man, William Ford, was shot and killed by a 19-year-old white man, a mechanic named Mark Reilly, after a verbal altercation. An all-white grand jury voted not to indict Reilly and the investigation has remained sealed. The story of loss, grief, bias and injustice wasn't so much an investigative piece of what went wrong but rather why it happened and the systemic problems behind what went down that night.

Fast forward to today and we find Jacobsen has wrapped a different kind of expedition—one on the high seas with the quest being for a creature not human—but still with emotional resonance and a sense of exploration and discovery which leads to insights about our humanity. The nature documentary is *The Loneliest Whale: The Search for 52*, as director Joshua Zeman seeks the “52 Hertz Whale,” which scientists believe has spent its entire life in solitude calling out at a frequency different from any other whale. Originally discovered in 1989, over the last three decades “52” has become a global sensation capturing the hearts and minds of people worldwide.

Zeman had seen an early cut of *Strong Island*, which caused him to gravitate to Jacobsen for *The Loneliest Whale*, intrigued by the DP's penchant for filming bigger ideas that are not easily conveyed.

The two first met some 20-plus years ago on the indie feature front back when Zeman was a location manager and Jacobsen was a gaffer. *The Loneliest Whale* would be their first collaboration as director and cinematographer. Among the film's exec producers is Leonardo DiCaprio.

Jacobsen was attracted to the story from the outset, although he didn't know if they would be able to find the whale or even get the chance to go on the high seas to search for the creature. “I love the idea of cinematography being used to try to illuminate big ideas that we don't necessarily have footage for.”

A grass-roots crowdfunding campaign made an expedition with leading marine scientists possible. Thus the opportunity emerged for Jacobsen's lensing to be a little more experiential and verite, not having to rely as much on abstract visual work. “Like all good documentaries, you don't quite know what you're making before you start making it. I really love that. Cinematography has to evolve with that.”

Part of the approach, continued Jacobsen, was “to lean into the adventure aesthetic with cameras close by, handheld and visceral. By the time we got on the boat, we wanted the cameras to be there for the audience—for the audience to be on the boat.” Ultimately the film told a story centered on the very human desire to discover the mysteries of our world. “We wanted the cameras there for our viewers to make those discoveries.”

Jacobsen shot on Canon C300mkl and FX305 cameras with Canon lenses aboard multiple watercraft, underwater and from the sky. Drone cinematography was uti-

lized to accurately position and measure surfacing humpback whales. GoPros and helmet cameras (on marine scientists) were also deployed.

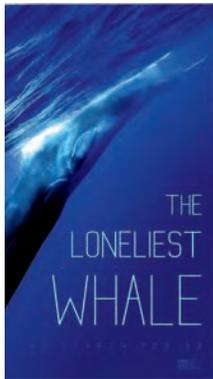
Jacobsen's observation about not knowing what you're making before you make it has taken on an added dimension in *The Loneliest Whale* as audiences in theaters and on streaming platforms have a perspective unimaginable a year-plus ago—that of the COVID-19 pandemic. Now so many of us can empathize with the loneliness and isolation of the whale. The pandemic isolated people like never before—during an era in which we often feel divided anyway.

“It's spooky how prescient this documentary became,” observed Jacobsen. “Josh had talked about the paradox. Today we are more connected than we have ever been technologically. You can get in touch

audibly and visually with people all over the planet. We're hooked up. At the same time this pandemic brought up issues of mental health, loneliness and isolation.”

Indeed we are more connected—yet disconnected—than ever. Thus the story of “52” resonates. Jacobsen cited today's profoundly divisive political discourse, underscoring that for society to advance, “We are not meant to be swimming alone in a huge ocean. We need to be more like those fish who are in a school.”

Jacobsen liked being in school with Zeman, describing the director as “a passionate guy who brings a lot of fearlessness to his work.” The DP has since had a return engagement with director Zeman. They recently teamed on *Murder Mountain* (Netflix), a six-part series about the outlaw culture of cannabis in Northern California.



Docu poster art

### Flash Back

**August 8, 2016** DDBNY has added Chris Klein and Alan Leber as executive producers. Klein will serve as EP on the Time Warner Cable and Johnson & Johnson Beauty accounts. Prior to joining DDB, he worked for eight years at J. Walter Thompson and oversaw production for a range of clients, including Rolex, Puma, Royal Caribbean, and many Nestlé and J&J brands. Leber joins DDB from creative agency Love & War, where he led the production team through 360 branding projects including the launch of Chef Geoffrey Zakarian's Beverly Hills restaurant Georgie. Earlier in his career, Leber headed production teams at The Barbarian Group for Samsung... Director Zach Math has joined the roster of production house Caviar. He had previously been handled by Bob Industries for commercials and branded content... Meanwhile Bob Industries has added three directors to its roster for exclusive U.S. representation: Jan Wentz, well known in Europe for his cinematic, narrative work for global brands such as Audi and Samsung; Jonathan Hock whose filmography ranges from indie documentaries to multiple docs for ESPN's 30 for 30 series as well as commercials; and Brigg Bloomquist whose background as an agency creative, writer, improviser and animator informs his work for clients including Nike and Lego....

**August 7, 2011** Director Debra Granik, acclaimed this past awards season for her feature film *Winter's Bone*, has joined the roster of trio films for representation in commercials. This marks her first career spot representation.... GARTNER has added director Benjamin Lee Gordon to its roster, marking the first time he has been represented in the U.S. for commercials. Gordon is an up-and-coming talent who has already made his mark in Europe.... Tom Sherak was re-elected president of the Academy of Motion Picture Arts and Sciences by the organization's Board of Governors. This will be his third consecutive one-year term in the office. Sherak is beginning his ninth year as a governor representing the Executives Branch. He had previously also served as treasurer for the Academy. A marketing, distribution and production executive with more than four decades of experience in the motion picture biz, Sherak is currently a consultant for Skydance Productions and Relativity Media. Previously, Sherak was a partner at Revolution Studios where he oversaw the release of more than 30 films....

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**The AICP Show Honors The Best Advertising of the Year 2021** Winners of the 2021 AICP Show: The Art & Technique of the Commercial were presented at a virtual presentation. Together with the AICP Next Awards, which were presented virtually on July 28, and the AICP Post Awards, presented virtually on July 27, they comprise the AICP Awards' suite of juried competitions.

**11 Dollar Bill Puts The Icing On a New Campaign For RaceTrac and R/GA** 11

Dollar Bill teamed with R/GA and Swedish production company Hobby Film on a new campaign for RaceTrac featuring the "coolest" icon in professional sports.

**Camp Lucky Is Honored To Be A Post Partner For Epic Feature "The Green Knight"** Camp Lucky, formerly Lucky Post, was the hub for the collaborative workflow during the entirety of the film's post process, which involved creative partners WETA, Outpost VFX, Maere, Fotokem, Johnny Marshall Sound and Skywalker Sound.

**Six+One Launches Full-Service Production Arm Six+One Studios** Six+One, a minority-owned branding, advertising and entertainment agency that works with clients like Spectrum, Samsung, Hippeas and The Bronx Zoo, has launched a full-service production studio, Six+One Studios.

**Cantina Creative Helps Turn the Hands of Time in Marvel Studio's "Loki"** Cantina Creative announced it designed, animated, and composited a wide range of compelling time-travel story point graphics for its seventeenth MCU title, "Loki"

**Universal Production Music and FirstCom Music Combine, Establish New Gold Standard in U.S. Production Music** Universal Publishing Production Music announced that two of its companies – Santa Monica-based Universal Production Music and Dallas-based FirstCom Music – are merging.

**NYF Advertising Awards Announced 2021 Industry Awards; McCann Worldgroup Earns Network Of The Year, IPG is Holding Company of the Year, The Royal Australian Mint Earns Brand Of The Year** The New York Festivals Advertising Awards announced the specialty Industry Awards recipients for 2021.

**Hedge Secures Seed Funding, Invests In New Era of Video Workflows** Hedge, the creator of modern, intelligent software solutions for video professionals, announced it has closed a \$3M round of seed funding led by Steve Bayes in participation with other private media industry investors.

**Music Industry Mourns The Loss of Keyboardist, Producer, Writer, Arranger Clarence "Mac" McDonald** The family, friends and colleagues of Clarence McDonald are saddened to share the news of his passing on July 21, 2021.

**Rising Sun Pictures Weaves Invisible Magic For Marvel Studios Blockbuster "Black Widow"** Rising Sun Pictures (RSP) was initially contracted to provide visual effects for the film's teaser trailer. The studio was subsequently enlisted to apply its touch to several notable sequences from the film itself, ultimately delivering more than 100 shots over the course of just six weeks. **PluckStudio Requires All Crew Members Be Vaccinated** PluckStudio now requires that all crew members provide proof of vaccination to work on our sets.

**NYF Advertising Awards Announced SeeHer Lens Award Winner; "Let Her Run" Africa/Santeria Filmes For SporTV Earns Inaugural Award** New York Festivals International Advertising Awards announced the winner of the inaugural SeeHer Lens Award, a new award that honors best-in-class creative film work submitted to the 2021 competition that exemplifies gender equality and accurate portrayals of women and girls in advertising.

**Goldcrest Post Helps Filmmaker Elizabeth Unger Uncover the Evil of Jaguar Poaching in "Tigre Gente"** Goldcrest Post recently provided post-production services for Tigre Gente, Director Elizabeth Unger's deeply-affecting documentary feature about illicit jaguar trafficking.

**Sound Lounge Welcomes Executive Producer Susie Shuttleworth To Commercial Division** Sound Lounge announced the appointment of Susie Shuttleworth as the Executive Producer of their commercial division.

**EditShare Announced Record Second Quarter and Executive Promotions** EditShare wrapped up second-quarter 2021 results with 45% growth over the second quarter of the previous year.

**First Mile Technologies Introduces Camera-to-Cloud Connectivity** First Mile Technologies launched a new service to allow film, television and advertising productions to stream live, high-quality camera media to the cloud, making it accessible live for review, editorial, post-production and visual effects through a choice of various platforms.

**THE MAGIC OF ROB LAKE Breaks Streaming Records For Armed Forces Entertainment** Breaking all viewership records to date, the Armed Forces Entertainment-hosted grand scale illusion and magic show, THE MAGIC OF ROB LAKE, continues to be a juggernaut for the organization that, since 1951, has provided the best in American entertainment to US troops and family members stationed overseas.

**Labelium Americas Partners With Skai To Enhance Ecommerce Campaigns Amidst an Increasingly Competitive Market** The global e-commerce performance agency Labelium announced a multifaceted business partnership with Skai (formerly Ken-shoo), a global leader in market intelligence, media activation and measurement technology. **Chris Karabas Joins Accomplice Media as Executive Producer** Accomplice Media has added Chris Karabas as executive producer.

**Todd Masters and MastersFX Win Third Emmy Award In Category "Outstanding Special Effects Costumes, Makeup" For "Aliens Stole My Body"** Todd Masters and his character FX team MASTERSFX (MFX) have just won their third Emmy Award.

**Capsa Healthcare Teams Up With Kinopicz American for Worldwide Product Launch and Brings Home an Addy For "Meet Trio"** Capsa Healthcare selected creative studio & production company Kinopicz American to help launch their new flagship product, Trio. The campaign "Meet Trio" was an ADDY-award winning commercial product launch produced and shot in Columbus, Ohio by Kinopicz American.

**NYF Advertising Awards Announced The 2021 Genius 100 Inspiration Award, The Pivot Award, and The Signal Award Winners** New York Festivals International Advertising Awards announced the award winners of three unique specialty awards launched within the 2021 competition, the Genius 100 Inspiration Award, and the New York Festivals Pivot, and Signal Awards.

**Matt Sklar Directs Karen Black's "Royal Jelly" Video** Matt Sklar of Strike Anywhere directs the haunting and moving video for Karen Black's "Royal Jelly."

**Prasad Corp and Colorlab Form Partnership To Bring Scanity HDR 4K Film With WetGate To The United States** Prasad formed a strategic partnership with Color-

lab, the Washington, DC digital film laboratory, to offer film scanning services via its Scanity HDR 4K Film Scanner with WetGate. **Michael D. Olmos, Marc Furnie, Ty Linegar & Jamie Cohen Open Clockwork In The US With New Director Signings & Upcoming Feature Slate** Clockwork Films, the award-winning production collective with offices in Sydney and Auckland, partnered with Marc Furnie, Michael D. Olmos, and Ty Linegar to launch Clockwork in the U.S.

**Kevin Foley & Mark Zibert Co-direct The Inspiring 2021 International Olympics Committee Campaign "Stronger Together"** Two talented directors - Mark Zibert and Kevin Foley – illustrate the more human side of some fan-favorite athletes for the 2021 International Olympics Committee campaign entitled "Stronger Together."

**Carbon Welcomes Tia Perkins as Head of Production In New York** Creative Studio Carbon welcomes Tia Perkins as Head of Production in New York. **MTI Film Releases CORTEX v5.4** MTI Film has released an updated version of CORTEX, its family of software solutions for managing media from the set to the screen.

**OptiTrack Launches Motive 3.0 Software** Motion capture solutions and technology provider OptiTrack has released Motive 3.0, a rebuilt version of its intuitive software to further simplify high-quality, low latency performance capture and motion tracking.

**OnChain Music Announced Its Artist & Label Roster and Releases Its (MUSIC) Token for Trading on Uniswap and Pancakeswap** OnChain Music, a company designed to help artists, bands, singer/songwriters, DJs and musicians earn royalties on the blockchain, has released its artist and label roster.

**Flavor Expands Visual Effects and Finishing Expertise with Addition of Accomplished Flame Artist Michael Anderson** The leaders from creative production studio Flavor announced the addition of Michael Anderson to their Chicago staff in the position of Flame Artist.

**AICP Post Awards Announced 2021 Winners** Ben Kwok, Visual Effects Supervisor at Blacksmith, won the Best in Show at the AICP Post Awards premiere, held virtually this evening. Kwok won for his masterful compositing and Flame work on "The Journey" for Zillow.

**2021 New York Festivals Advertising Awards Announced Winners; Best of Show Goes to Saatchi & Saatchi Australia's Donation Dollar** The New York Festivals Advertising Awards announced the 2021 award winners.





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