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SCREENPLAY BY RUBEN SANTIAGO-HUDSON DIRECTED BY GEORGE C. WOLFE



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A Much-Needed Shift

From short shrift to long-term Shift—that's the progression for diversity and inclusion in at least one corner of our world as D&AD New Blood Shift New York recently held its first all digital Showcase. The culmination of the four month night school program for 2020 saw 18 aspiring creatives present their portfolios to leading professionals and get the opportunity to build important industry connections through virtual networking sessions.

The Shift New York class of 2020 consists of Albania Salas, Alysa Browne, Ama Adams, Amelia McDonald, Andrew Barley, Caleb Church, Christopher Martin, Dane Phillip, D'Angelo Heyward, Dougal Cormie, Juan Gonzalez-Gruber, Kendra Payne, Ngu Asongwed, Roxanne Castro, Sofie Betelman, Terra Supp, William Han-

non and Yewa Aloba.

Castro said, "I was at a crossroads of where I wanted to be in my career, and right now I'm in a different space, I feel more confident in what I want to do, and I actually have an idea of where in the industry I want to be as well. I'm so happy this program came at this time despite the challenges we are facing today."

"This isn't just about social justice. It makes business sense."

--Paul Drake, D&AD Foundation director

During the COVID-19 pandemic, Shift has delivered the opportunity for a deserving mix of creatives without college degree-level education to come together to hone their skills, build a network and develop their portfolios. Consisting of industry set briefs, talks and mentorship, Shift provides a supportive and educational space for creative talent who face barriers to education and employment.

Now in its fifth year, the program offers industry pros access to a diverse talent pool. Shift is looking to help build an industry which is reflective and relevant to society at large.

In 2019, more than half of the graduates from the Shift program went on to secure placements at creative companies such as Droga5, The Mill and McCann.

Paul Drake, who serves as Foundation director at D&AD, commented, "Shift has always been about delivering inspiring learning opportunities for talented individuals who are outside the formal creative education system. Now more than ever, the creative industry needs diversity of ideas to ensure it remains relevant--this isn't just about social justice, it makes business sense."

POV

By Dash Shaw



Being a Filmmaker at the 1st Virtual Sundance

I'm so honored to be a part of the very first virtual Sundance Film Festival. Jane (animation director Samborski) and I were previously in the 2013 Sundance fest with an animated short we did called *Seraph*.

Sundance is meaningful to me because I was part of the Labs program in 2010. I was primarily a cartoonist before, making books and graphic novels. I never went to film school, so all of my practical film knowledge came from the Sundance Labs. I had never worked with actors before, and I didn't know anything about editing. Making comics is a very solitary activity, and filmmaking—even the animated films I make—are quite collaborative. I picked up those imperative social skills from the Sundance Labs.

Cryptozoo is only my second movie. As far as the festival being virtual, I think of watching the movies at home as be-

ing akin to a reading experience; an intimate one-on-one engagement with the story... I always appreciated that about books. With *Cryptozoo*, I like that it's on the individual viewer to decide whether something is funny or scary. If I wanted a strict, locatable emotional response, like a particular laugh at a particular moment, then the theater is preferable. An infectious laugh can fill a theater and it's an incredible experience--I felt that on my first feature, *My Entire High School Sinking into the Sea*. It played to giant audiences at TIFF, Berlinale, and others, and hearing a laugh explode across the room was a special high. *Cryptozoo* is more complicated, and I think the more book-like experience works beautifully for it.

Also, a virtual festival allows so many other people to access it. I know lots of cool people who will stream Sundance from home, virtually attending a fest they never would have flown to attend--People

who would never have flown to Utah and gotten a hotel. This widens the audience for these movies in a meaningful way.

Even without a live audience, the audience reaction finds its way to me, whether it be someone forwarding me a funny tweet or gif, or writing me an email. Sundance arranged a series of satellite drive-in screenings, so I drove down to Atlanta to see a drive-in screening of *Cryptozoo*. I'm pretty psyched to sit in a car and see it on the big screen. Not many Sundance filmmakers have ever gone to a drive-in of their own movie--it's totally rad.

You work on something for many years and today, at the premiere, people are going to see it for the first time. That kind of anxiety, mixed with excitement, remains and has not been diminished at all by the festival being held virtually.

Dash Shaw is director of *Cryptozoo*, an indie animated feature which debuted at Sundance 2021

Director, Producer, Writer, DP, Post & Design POVs

Artisans shed light on *The United States vs. Billie Holiday*, *The Midnight Sky*, *News of the World*, *Sound of Metal*, *Nomadland* and *Soul*

By Robert Goldrich, The

Road To Oscar Series, Part 8



From top left, clockwise: Andra Day (l-r), director Lee Daniels and Trevante Rhodes on set for *The United States vs. Billie Holiday*; George Clooney in *The Midnight Sky*; Tom Hanks (l) and Helena Zengel in *News of the World*; Riz Ahmed in *Sound of Metal*; *Nomadland* DP and production designer Joshua James Richards; a scene from *Soul*; *Sound of Metal* sound designer Nicolas Becker.

While director Lee Daniels firmly asserts that *The United States vs. Billie Holiday* (Hulu) is not a biopic, he hopes that the experience of delving into the late, great jazz singer's life will translate into a rewrite of his own biography, reflecting a new found commitment to stand up for what's right as a person and an artist.

Daniels' film focuses on the federal government's persecution of Holiday for performing "Strange Fruit," a song about Black people being lynched. The lyrics of "Strange Fruit" are poignant and haunting, even more so when crooned by a virtuoso known for bringing every composition to eloquent life.

Holiday first sung the ballad in 1939 all the way through 1959, the year she died at the age of 44. The lyrics read in part:

"Southern trees bear a strange fruit
Blood on the leaves and blood at the root

Black bodies swingin' in the Southern breeze

Strange fruit hangin' from the poplar

trees

Pastoral scene of the gallant South
The bulgin' eyes and the twisted mouth

Scent of magnolias sweet and fresh
Then the sudden smell of burnin' flesh
Here is a fruit for the crows to pluck
For the rain to gather
For the wind to suck
For the sun to rot
For the tree to drop
Here is a strange and bitter crop"

The U.S. government made every effort to stop Holiday from singing "Strange Fruit," including planting drugs on her when she was trying to quit her addiction.

Daniels had long wanted to make a film about Holiday, sparked by having as a teenager seen *Lady Sings the Blues*, starring Diana Ross as the great Lady Day. Daniels recalled that 1972 movie's impact on him in that it marked the first time he saw a Black couple in love on the big screen. He was swept away by the Harlem setting, the fashion, the music. More than

looking to tell Holiday's story, Daniels said that *Lady Sings the Blues* inspired him to be a filmmaker, fueling his desire to tell stories that made people feel the way he felt that fateful day he saw that Sidney J. Furie-directed film.

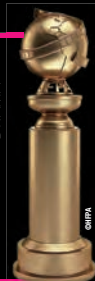
Finally, decades later the stars aligned when Daniels read a screenplay by Pulitzer Prize-winning Suzan-Lori Parks, based in part on Johann Hari's book "Chasing the Scream." The story carried a revelation for Daniels—that Holiday through "Strange Fruit" and her commitment to continue performing it played an important role in the civil rights movement.

Being a Black woman, battling addiction and persecution, Holiday didn't take the easy way out. She felt a responsibility to sing "Strange Fruit." With recent events, most notably the killing of George Floyd, Daniels said, "It's time to take the blinders off. If Billie could do what she did, then I could stand up too. You can't sit by. Billie was a warrior." Daniels added

Continued on page 6

CRITICS CHOICE AWARDS NOMINATIONS
INCLUDING
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OUTSTANDING ACTRESS
CAREY MULLIGAN



“This daringly directed, ultra-modern fable is seductive, bruising and utterly intoxicating”

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WRITTEN AND DIRECTED BY EMERALD FENNELL



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Lee Daniels On Billie Holiday

Continued from page 4
that Holiday's life "teaches everybody to stand up and do the right thing when it comes to atrocities happening in America."

At the same time, *The United States vs. Billie Holiday* is a love story. Grammy-nominated singer Andra Day, who had never starred in a movie before, portrays Holiday. Trevante Rhodes plays Jimmy Fletcher, an FBI agent who kept her under surveillance and was tasked with preventing her from performing "Strange Fruit," even if it meant getting the singer unjustly thrown into prison. A Black man,

who ended up with a Best Lead Actress Oscar nomination in 2010 for *Precious*, one of six nods that film earned, including two (Best Picture, Best Director) for Daniels. *Precious* also garnered Daniels a DGA Award nomination.

Daniels is at a loss for words when asked to explain his success with new acting talent. The director feels he builds a trust with them, which is essential. But defining how he attains that trust is elusive. He only offers that when an actor does well, he lets them know—the same for when they come up short. He conjectures that this simple honesty may help



Andra Day (l) and Trevante Rhodes in *The United States vs. Billie Holiday*



Andra Day as Billie Holiday in *The United States vs. Billie Holiday*

Fletcher was chosen to infiltrate Holiday's inner circle. But as he starts to see who Holiday is, he falls in love with her.

Day gives a stirring performance which has her in this season's Oscar conversation. She marks another prime example of Daniels' acumen and affinity for identifying and nurturing new talent for the big screen, as he did with Gabourey Sidibe

build such a trust. Whatever the case, he's grateful to form a bond with his acting ensemble.

Daniels is also buoyed by his bond with varied artisans including cinematographer Andrew Dunn, BSC, production designer Daniel T. Durrance, costume designer Paolo Nieddu, editor Jay Rabi-

Continued on page 8

CALEB SLAIN CHRONICLES BLACK TEEN'S EVOLUTION

Directed by Caleb Slain of L.A.-based production house Superdoo, this short titled *enough* charts 10 years of optimism and unrest as lived by Nathan Nzanga, a Seattle-based Black youth who's become a local icon as an advocate for racial justice.



The project's backstory is an inspiring example of a community—with the grassroots Prodigy Camp at the forefront—taking action to amplify one of its own with: 100% volunteer cast and crew, \$300K+ worth of film equipment donated, and 100+ GoFundMe supporters. Set amidst the Seattle protests, the film shows Nzanga as he becomes a strong voice emerging in part from the tumultuous events of 2020.

Prodigy Camp is an intensive mentoring workshop founded by Rick Stevenson for promising young filmmakers and songwriters. Held just outside Seattle, the camp has Stevenson and other professionals helping aspiring artists explore and develop storytelling through film and song.

The *enough* short opens with Nzanga watching footage of himself through the years, going back a decade. Stevenson had begun interviewing Nzanga years before he attended the camp as part of the 5000 Days Project: a video journaling initiative helping participants capture who they are at specific moments along their journey growing up. Using interviews captured over this lengthy span, *enough* is a hip-hop film that explores Nzanga's evolution from quirky kid born to Congolese immigrants, to an idealistic teen artist, to a frustrated young man struggling to overcome pain and cynicism.

Slain himself was mentored four years ago at Prodigy Camp. Following last year's tragic death of George Floyd, Stevenson sent Slain a preview of the powerful music Nzanga created in response, and buoyed the idea of crafting a film to match the gravity of his words. Slain responded with an initial concept that became a treatment, and the rest is history.

ANA DOUBLES UP ON DIVERSE SUPPLIERS

The number of companies on the ANA's list of "Certified Diverse Suppliers for Marketing and Advertising" has more than doubled since it was established in July. Now totaling 212 entries—including agencies and media, production, promotion, and research companies—the list was spurred on by an ANA study which revealed that a large majority (75 %) of ANA members have strategic plans in place to hire diverse suppliers for their overall organizations, but only 40% have such strategies specifically for marketing and ad services.

ANA CEO Bob Liodice affirmed that "supplier diversity provides opportunities for business expansion, drives competition, and promotes innovation as diverse vendors can offer new products, services, and solutions."

The complete list is available at www.ana.net/diversesuppliers.



Scott Hiers

PEOPLE ON THE MOVE...

Global creative collective Thinkingbox has hired Scott Hiers and Tim Blount as creative directors, adding to its L.A. team. Joining from Stink Studios L.A. where he served as creative director, Blount brings client experience ranging from WeTransfer to Strava, Facebook, Netflix, and YouTube (TV & Music) in multiple disciplines, including experiential, digital, and content. Previously, he was creative director at R/GA and CP+B. Coming from TBWA\Chiat\Day, where he was design director, Hiers will serve as a leader in experiential, digital, and content production with his global brand experience for varied clients....

FOR YOUR CONSIDERATION
LEE DANIELS - BEST DIRECTOR

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BEST ACTRESS
IN A MOTION PICTURE - DRAMA
ANDRA DAY

BEST ORIGINAL SONG
"TIGRESS & TWEED"
written by RAPHAEL SAADIQ & ANDRA DAY
performed by ANDRA DAY

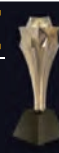


CRITICS CHOICE AWARD NOMINEE

BEST ACTRESS
ANDRA DAY

BEST SONG
"TIGRESS
& TWEED"

BEST
HAIR AND
MAKEUP



ANDRA DAY

A LEE DANIELS FILM

A **hulu** ORIGINAL FILM

**THE UNITED STATES VS.
BILLIE HOLIDAY**

FEBRUARY 26

hulu

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Director Clooney, Producer Heslov Discuss *The Midnight Sky*

Continued from page 6

nowitz and hair stylist Charles Gregory. Daniels has a track record with Dunn, Durrance and Nieddu while Rabinowitz and Gregory were first-time collaborators with the director on *The United States vs. Billie Holiday*.

Daniels said of Dunn, “He has helped me in ways I don’t even know how to articulate. We have a shorthand.” That shorthand has been crafted on such efforts as *Precious*, *The Butler* and the pilot



Lee Daniels

for the Daniels-created TV series *Empire*. “I’m a rare bird because I have shot everything on film,” related Daniels. “I’m told that many directors don’t shoot their movies on film anymore. But I knew the look I wanted for this (*The United States vs. Billie Holiday*) to transport us back in time. I don’t think you can do that without using film.”

Nieddu worked with Daniels on *Empire* and brought his sensibilities to creating Holiday’s fashion primarily in the 1940s and ‘50s. Nieddu designed 50-plus costumes for Day, using vintage photos as reference points and coordinating efforts with Prada.

Production designer Durrance, who had teamed with Daniels on *The Paperboy*, brought a deft touch to Holiday’s physical surroundings, developing a color palette in sync with that of costume designer Nieddu. Durrance also collaborated with DP Dunn, particularly on how the lighting would interact with sets and costumes. Durrance and supervising art director Felix Lariviere also did justice to the rich world of design that marked Holiday’s jazz circles—reflected in bold textures, graphics and architecture. Durrance also plied his craft to an Alabama

backwoods set where Holiday witnesses the aftermath of a lynching, the beginning of a traveling shot and sequence that winds up on stage with her singing “Strange Fruit.”

Daniels was first drawn to editor Rabinowitz’s work on Darren Aronofsky’s *Requiem for a Dream*. The director said of Rabinowitz, “I can’t say enough positive things about him. He’s part therapist. He talks you off the ledge when you think the movie is not good. It takes him a minute to get to what it is that I’m trying to articulate in a scene.”

Daniels also praised Rabinowitz for admitting what he does not know. “I’ve worked with white editors who don’t understand the nuances of the African-American experience,” said Daniels who in this vein pointed out that Rabinowitz “understood that he did not understand. That’s the beauty of him.” Thus they worked together to do justice to all aspects of the story. “He jumped off the cliff with me—with blind faith,” shared Daniels.

Making an everlasting artistic impression on Daniels was hair stylist Gregory. “He was brilliant, revered as a Black hair person. He made the wigs for everybody, including Andra. His work is so pristine.”

Sadly Daniels’ first collaboration with Gregory turned out to be his last. Gregory passed away last year from COVID-19 at the age of 68.

The Midnight Sky

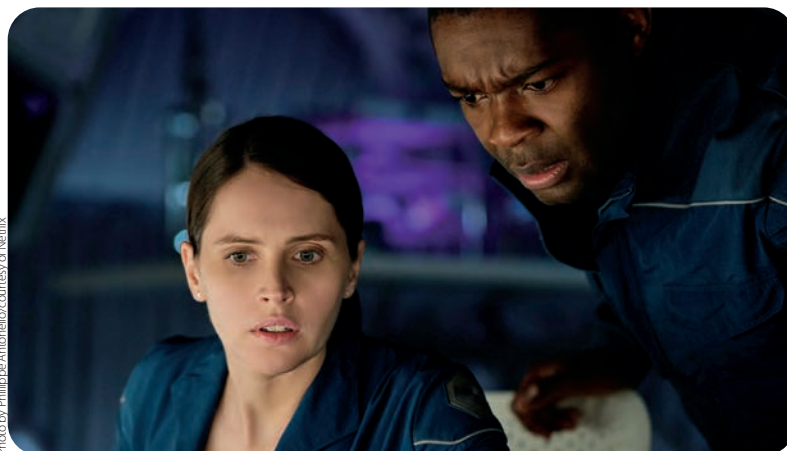
Director/producer/actor George Clooney and his long-time producing colleague Grant Heslov were among those on a Zoom press session for *The Midnight Sky* (Netflix) for which Mark L. Smith wrote the screenplay, an adaptation of Lily Brooks-Dalton’s novel titled “Good Morning, Midnight.” *The Midnight Sky* stars Clooney as an astrophysicist with terminal cancer living at the Barbeau Observatory in the Arctic Circle in the year 2049. Earth is at its last ebb and seemingly all that remains are two inhabitants, Clooney and a surprise stowaway resident he discovers, a girl who doesn’t speak (Caolinn Springall). He tries to contact a group of evacuees so that they will return and pick her up but to no avail. He and the youngster then trek the brutal Arctic wild to get to a station with a more powerful communications signal. There he ul-

timately is able to connect with the crew of a space expedition returning from a Jupiter moon. That crew (David Oyelowo, Felicity Jones, Tiffany Boone, Demián Bichir, Kyle Chandler) had up to that point been unaware of what has happened to their home planet.

While the visual effects and production design challenges were daunting, “the biggest curveball” according to Heslov came a week or two before shooting when Jones informed them she was pregnant. The original plan was to shoot around the pregnancy and not have



Kyle Chandler (l) and George Clooney on the set of *The Midnight Sky*



Felicity Jones (l) and David Oyelowo in a scene from *The Midnight Sky*

The Midnight Sky adroitly tells these two stories—one set in the cosmos, the other in the unforgiving Arctic—while intimately connecting them with a shared humanity that brings empathy and a deep pathos which are uncharacteristic generally of the apocalyptic sci-fi drama genre.

Heslov recollected that Netflix sent him and Clooney the script, envisioning that Clooney would direct and star in the film. As they were reading the screenplay, Heslov said that he and Clooney would phone each other, comparing notes. “We connected to this material. It’s a beautiful story,” assessed Heslov.

her character expectant in the film. But shortly into that process, Heslov said they realized it wasn’t working. It was too difficult to be pregnant and play not being pregnant, he observed. Embracing her pregnancy brought an extra dimension to the story, making it much more powerful.

Clooney also appreciated the efforts of long-time collaborator, production designer Jim Bissell, on all fronts, including his creating a sonogram-like machine overnight to support the revised pregnancy aspect of the storyline. More importantly, noted Clooney, Bissell gave him and the entire cast set pieces that they

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REGINA KING

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OUTSTANDING DIRECTING IN A MOTION PICTURE
REGINA KING

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BEST DIRECTOR
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A.O. Scott, *The New York Times*

"REGINA KING'S DIRECTION IS TERRIFICALLY SHARP"

Los Angeles Times

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BEST DIRECTOR REGINA KING

BEST CINEMATOGRAPHY TAMI REIKER, ASC

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ONE NIGHT IN MIAMI...

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STUDIOS

Director Paul Greengrass Reflects On News of the World

Continued from page 8

could “live and be in,” facilitating their performances.

Clooney was impressed with one actor in particular, the seven-year-old Springall. “She saved the day in a way,” he observed. By being such a good actor, she, estimated Clooney, “saved us four or five days of shooting. Everything with her was one or two takes.” Clooney thus quipped that

forting experience.

The effects ensemble also brought a strangely poetic feel to the horror of people together aboard a spaceship for years suddenly seeing one of their colleagues dying right before their eyes. During the spacewalk, Maya (played by Boone) is wounded when a meteor shower hits. She manages to get back inside the spaceship and neither she nor her crewmates real-

porting Actor (*Syriana*) in 2006. Clooney has a total of six Academy Award nominations thus far, including Best Director and Best Original Screenplay nods for *Good Night, and Good Luck* in 2006.

News of the World

Writer-director Paul Greengrass—appearing as part of a Zoom press conference to promote *News of the World* (Universal Pictures)—observed that this film marks a progression in relation to his prior feature, *22 July*, which tells the true story of Norway’s deadliest terrorist attack and the events that followed. On July 22, 2011, 77 people were killed when a far-right extremist, Anders Behring Breivik, detonated a car bomb in Oslo before traveling to the island of Utoya to carry out a mass shooting less than a couple of hours later at a leadership camp for teens. *22 July* focused in particular on one sur-

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



Helena Zengel (l) and Tom Hanks in a scene from *News of the World*

he could then in turn “go to the other actors” and remind them that a seven-year-old cast member did it in one take.

Springall’s stellar performance was all the more important given the constraints on shooting. As a minor, Springall had limitations on how many hours she could be lensed each day. Add to that the brutal cold of Iceland where it would get light at 10:30 or 11 in the morning and dark by 3:30 or 4 pm, and the squeeze on prime shooting time was profound, noted Clooney.

Clooney additionally cited the yeoman work done by the film’s visual effects team headed by VFX supervisor Matt Kasmir. Among the many visual aspirations realized were hologram-like scenes in which the spaceship inhabitants would interact with their memories of loved ones on Earth to bring a sense of family and friends on board. Clooney said that Kasmir and his effects contingent along with cinematographer Martin Ruhe, ASC took that ball and ran with it, their only instruction being to create something akin to, described Clooney, “VR without the goggles” so that the spaceship crew members and the audience itself could feel like they were in the center of a com-

ize the extent of her injury until her helmet is taken off. Blood then floats about in zero gravity, making for a horrific sight that at the same time plays out like what Clooney described as “a ballet” of blood. During the shoot the actors had nothing to perform off of, having to pretend that the blood droplets were all about. Clooney said he and Heslov had to take a leap of faith that Kasmir and his compatriots could pull off this effect—thankfully they did.

Clooney related that his cast and crew—including Ruhe, Kasmir and Bissell—had to work together “like an orchestra” to bring *The Midnight Sky* to fruition.

Speaking of orchestras, Clooney turned to maestro composer Alexandre Desplat to score *The Midnight Sky*. The recipient of 11 Oscar nominations—winning twice, for *The Grand Budapest Hotel* in 2015 and *The Shape of Water* in 2018—Desplat had to piece together orchestral performances for *The Midnight Sky*. Clooney noted that due to COVID-19 restrictions, just 15 musicians could perform together at a time. “Bit by bit, he (Desplat) put it all together,” said Clooney who also is a two-time Oscar winner, for Best Picture (as a producer of *Argo*) in 2013 and Best Sup-



Paul Greengrass (l) and Tom Hanks on the set of *News of the World*

porting’s arduous physical and emotional journey to recovery.

Whereas *22 July* delves into the darkness triggered by the rise of right-wing extremist violence, *News of the World*, observed Greengrass, puts us on the road to healing in the aftermath of tragedy, underscoring what can emerge after great divisiveness, in this case during the post-Civil War era. The Civil War left us with 600,000 dead and assorted communities shattered. The rift in America was greater than ever before and it’s at that point in *News of the World* that two people from different worlds and generations are thrown together.

News of the World centers on the relationship and the deep bond that is

deliver the child where the law says she belongs. As they travel hundreds of miles into the unforgiving wilderness, the two face tremendous challenges of both human and natural forces as they search for a place that either can call home.

Going into *News of the World*, Greengrass—who teamed with Luke Davies to write the screenplay based on the best-selling novel by Paulette Jiles—knew that he had the consummate actor in Hanks whom he had worked with earlier on *Captain Phillips*, which earned six Oscar nominations in 2014 including for Best Picture. However cause for trepidation, acknowledged Greengrass, was figuring out who would play Johanna, a character

Continued on page 12

THE MOST HONORED DOCUMENTARY OF THE YEAR

WINNER
BEST DOCUMENTARY
GOTHAM AWARDS

WINNER
2 **IDA** DOCUMENTARY AWARDS
INCLUDING
BEST DIRECTOR
GARRETT BRADLEY

WINNER
BEST DOCUMENTARY
NATIONAL BOARD OF REVIEW

WINNER
BEST
NON-FICTION FILM
NATIONAL SOCIETY OF FILM CRITICS

WINNER
BEST DOCUMENTARY/
NON-FICTION FILM
LA FILM CRITICS ASSN

WINNER
BEST
DOCUMENTARY
PHILADELPHIA FILM CRITICS CIR

**BEST
DOCUMENTARY
NOMINATION**
PGA AWARDS

**BEST
DOCUMENTARY
NOMINATION**
SPIRIT AWARDS

WINNER
BEST
DOCUMENTARY
ATLANTA FILM CRITICS CIR

WINNER
BEST
NON-FICTION FILM
NY FILM CRITICS CIRCLE

WINNER
BEST
DOCUMENTARY
SAN DIEGO FILM CRITICS SOC

**BEST
DOCUMENTARY
NOMINATION**
HOLLYWOOD CRITICS ASSN

**DOCUMENTARY
OF THE YEAR
NOMINATION**
LONDON CRITICS' CIRCLE

**2 SEATTLE FILM
CRITICS SOCIETY
NOMINATIONS INCLUDING
BEST
DOCUMENTARY**

"ONE OF 2020'S
GREAT DOCUMENTARIES...
a two-decades-spanning
epic of love, devotion
and perseverance"

Los Angeles Times

"A portrait of a woman
that exponentially expands
into A COMPLEX
CHRONICLE OF A
MARRIAGE, A FAMILY,
A COMMUNITY AND
FINALLY A COUNTRY"

The New York Times

AMAZON ORIGINAL MOVIE

T I M E

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST DOCUMENTARY FEATURE

BEST DIRECTOR

Garrett Bradley

Cinematography and Production Design On *Nomadland*

Continued from page 10

who didn't speak English. "When you are starting a film, you always have a sense of what your number one big problem is going to be," said Greengrass who was advised to check out the performance of Zengel in *System Crasher*. "Helena was superb in it," assessed Greengrass who then met her and pretty much immediately knew he had found his Johanna. "It was the easiest casting decision ever."

Greengrass still had some concerns over the prospect of "a little girl on a big film set." But once he saw her at work, he was "never worried again. She was fantastic from first to last." Greengrass recalled Hanks telling him after a couple of takes with Zengel, "she is absolutely superb."

Hanks and Zengel are at the center of *News of the World*, Greengrass' initial foray into westerns. Diving into that genre for the first time, Greengrass looked back on the work of maestro western filmmaker John Ford. Greengrass saw "echoes of *The Searchers*" in *News of the World*, not about the man's quest to find the girl but what happens when the man takes the girl back to wherever home is. Greengrass described *News of the World* as bringing classical western sensibilities to an intimate drama about identity—"who we are and who we want to be"—that is "played out against an inhospitable landscape." The relationship between a lonely news reader and a girl grappling with loss and a desire to find family and a home carries relevance today.

The occupation of traveling news reader, continued Greengrass, is "part of the fabric of America." He observed, "We're the storytelling animal," valuing "the shared experience of story." It underscores the need to find the truth, which Greengrass finds inspiring during today's divisive, alternate facts time. As we emerge from the darkness of COVID-19, Greengrass hopes that "truth will be proven to be the truth" and we will make strides to "recover our balance and equilibrium" just like the meandering news reader did through his kindness and caring for a girl who like him had been lost.

While *News of the World* is part of this season's Oscar banter, Greengrass is no stranger to such recognition. He was nominated for the Best Director Oscar in 2007 for *United 93*. He earned a DGA

Award nom in 2014 for Captain Phillips.

Nomadland

Joshua James Richards served in two capacities on writer-director Chloé Zhao's *Nomadland* (Searchlight Pictures)—cinematographer and production designer. Thus far this awards season he has gained widespread recognition in the former role, nominated for a Best Cinematography Film Independent Spirit Award, and winning best lensing honors from the National Board of Review, the National Society of Film Critics Awards, and the New York Film Critics Online Awards. His work on *Nomadland* also won the Camerimage Golden Frog.



Frances McDormand in a scene from *Nomadland*

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

We meet older transient Americans living on the road in vans and recreational vehicles, taking on seasonal work when and where they can find it such as an Amazon processing plant. There Fern has a regular Xmas-time gig. We experi-

ence both a sense of community and loneliness on the road, a dichotomy that is even present in Fern's van which carries feelings of isolation yet at the same time reflects an appreciation of a place to call home. There's a beauty and simplicity to the nomad existence, in some respects showing that there's a shared humanity when you strip life down to surviving with limited resources while trying to connect with and help others—no matter how momentary or transitory those relationships may turn out to be. Some folks carry the weight of grief and loss yet there's a resilience that unites them all. There are many quiet, understated moments yet cumulatively they become

substantive.

Richards went primarily with ARRI's Alexa Mini, a camera which he paired with wide Ultra Prime lenses for *Nomadland*. The lenses worked well in lower light conditions while also helping Richards capture the vast expanses and beauty of rural America. He also occasionally deployed the ARRI Amira handheld camera for select sequences. Richards' cinematography on *Nomadland* ranges from close-ups that reveal these varied characters to wide shots that lend a sense of scope, place and natural beauty. His production design includes the world of Fern's van in which he organically built the feeling he was after. Serving in the dual role of DP and production designer seems natural to Richards, though this is the first time he's been credited on the production design side. For him, the two disciplines are linked. "You can blend roles, do things the way you want them

to be done...You cannot have good cinematography without good production design," he observed.

As for his approach to production design, Richards remarked that if a setting "doesn't look completely real and lived in, it stands out like a sore thumb. I like to get in there, get my hands dirty, go with an unpredictable organic approach."

Richards finds it hard to take credit for a film like *Nomadland* which is so unconventional, with the creative orientation being to lens "the world as we kind of find it; heightened naturalism it isn't." He said that among the main challenges posed to him by *Nomadland* was following McDormand "in this real world with real people who truly live this life—and having her and them come together so that it feels completely seamless.

These real people, including the elderly and homeless, are overlooked by society. Richards' camera explores their lives and brings them to the fore but in a way that's not purely observational. It also feels poetic in a sense as Richards related, "We get in their shoes and skins."

Filmed over four months on location in Arizona, Nevada, California, Nebraska and South Dakota, *Nomadland* takes us into communities where Fern's encounters at times show how we can make brief friendships that manage to last within us for a lifetime, like her bond with Swankie who has terminal cancer yet feels fulfillment in life through nature. A touching memorial service that Swankie requested reflects that resonance.

Richards explained that when he and Zhao enter a world or community of people, they don't do so as filmmakers. "We come in as people first and foremost," he stressed. "The filmmaking approach stems from that. It's more humanistic. We don't want to trample these people's lives. We want the viewers to feel that they are having an experience with these people and that a connection has been made."

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

Zhao and Richards—who went to film

Continued on page 14

AMAZON ORIGINAL MOVIE

ALL IN

THE FIGHT FOR DEMOCRACY



**"Voter turnout is the
best remedy to voter
suppression"**

STACEY ABRAMS, PRODUCER

2 HOLLYWOOD CRITICS
ASSOCIATION
NOMINATIONS
BEST DOCUMENTARY
BEST ORIGINAL SONG "TURNABLES"

NOBEL PEACE PRIZE
NOMINEE
STACEY ABRAMS

2 NAACP IMAGE
AWARDS
NOMINATIONS
OUTSTANDING DOCUMENTARY
SOCIAL JUSTICE IMPACT AWARD STACEY ABRAMS

WINNER
TOP 5 DOCUMENTARY
NATIONAL BOARD OF REVIEW

WINNER
BEST DOCUMENTARY
NORTH DAKOTA FILM SOCIETY

WINNER
BEST DOCUMENTARY
ALLIANCE OF WOMEN FILM JOURNALISTS

WINNER
BEST DOCUMENTARY
NORTH TEXAS FILM CRITICS ASSN

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST DOCUMENTARY FEATURE

Directed by **Liz Garbus and Lisa Cortés**

Produced by **Liz Garbus, Lisa Cortés, Stacey Abrams, Dan Cogan**

"ONE OF THE MOST IMPORTANT FILMS OF THE YEAR"

DEADLINE

"Liz Garbus and Lisa Cortés' illuminating documentary

TRACKS STACEY ABRAMS' BATTLE AGAINST VOTER SUPPRESSION WITH SUCH PRECISION

that it may as well have been made in the aftermath of the 2020 election to explain how things turned out the way they did"

IndieWire

"Garbus and Cortés...weave a historical journey that is simultaneously fascinating and maddening..."

GARBUS AND CORTÉS BRING THE PAST ALIVE WITH A PASSION AND CLARITY THAT IS RIVETING"

Los Angeles Times

Insights Into Sound of Metal

Continued from page 12

school together at NYU and teamed on the features *The Rider* and *Songs My Brothers Taught Me*—saw, he said, Charlie Chaplin's *Modern Times* as a point of reference for *Nomadland*. "There are weird parallels to that film. *Modern Times* was released during a troubling time in America. People gravitated to that movie in a similar way they are to *Nomadland* today. Individuals who find themselves in destitute situations, engulfed by these corporate entities, somehow find something by forming these connections with people on the road."

The real people in *Nomadland* share



Mikkel E.G. Nielsen

of themselves, observed Richards. "They are the experts of their own experience. That's very valuable. If you can capture that experience, you can tell their stories. Experience is something really powerful."

The aforementioned Best Cinematography Spirit Award nomination recently secured by Richards for *Nomadland* continues a mini-tradition for him on Zhao-directed films. He also garnered Spirit nods in 2016 for lensing *Songs My Brothers Taught Me* and two years later for *The Rider*.

Sound of Metal

For his sound design on *Sound of Metal* (Amazon Studios), Nicolas Becker was recently nominated for Technical Achievement of the Year in the London Critics Circle Film Awards competition. He and editor Mikkel E.G. Nielsen worked together to build an immersive experience.

Nielsen found himself flying back and forth between the picture cut in Denmark (with director Darius Marder) and

the sound design in France (with Becker) to ensure that sound and picture were in sync to create the experience they were striving to attain.

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

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

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

Paul Raci portrays Joe, who runs the deaf community house. Raci in real life is a hearing child of deaf adults, and an American Sign Language (ASL) interpreter. He noted that this film helps to open up eyes and ears to what the deaf

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Palisade Stages Opens In NJ

Palisade Stages, the first major soundstage to be built in New Jersey, has just opened for business in Kearny.

The facility offers 23,000 sq. ft. of studio space, 27' high, an industry standard lighting grid, green rooms, loading bays and ample parking. "Our close proximity to New York City and many popular locations in North Jersey is also a tremendous asset," according to Jamie Payne, Palisade president.

Financial incentives have sparked lensing in New Jersey. In 2019, film and TV production generated over \$400 million for the state economy. Relatively



The Trial of the Chicago 7

recent productions filmed in Jersey include the Warner Bros. features *Joker* and *The Many Saints of Newark*, the critically acclaimed Netflix drama *The Trial of the Chicago 7* and their upcoming action blockbuster *Army of the Dead*, Steven Spielberg's remake of *West Side Story*, and such network television series as ABC's

Emergence, NBC's *The Enemy Within* and *Lincoln Rhyme: Hunt For The Bone Collector*, HBO's *The Plot Against America* and the new CBS series *The Equalizer*.

Michael Uslan, chairman of the New Jersey Motion Picture and Television Commission, said, "We are fielding many requests from production companies looking to shoot features and television programs here, so a facility like Palisade Stages will be in high demand." Uslan expects the industry to rebound strongly from the pandemic shutdown of 2020, predicting that "New Jersey will be seeing plenty of action in the months to come."

Film Florida Starts Emerging Filmmakers Fund

Film Florida, a statewide not-for-profit entertainment production trade association, has launched the Florida Emerging Filmmakers Fund, providing cash in the amount of \$500-\$1,000 per project to deserving filmmakers needing help for their film projects. Those selected for the Emerging Filmmakers Fund will also receive mentorship from an industry pro throughout the project.

Gail Morgan, president of Film Florida, said, "The volume of talented Florida filmmakers is immense and Film Florida is committed to nurturing those talents and encouraging them to produce Florida stories."

Eligible projects submitted may include a broad range of subject matter and are judged by a committee of Film Florida pros. The program funds filmmakers working in both short and long formats. All genres are eligible—documentary, dramatic, educational, narrative, animated and experimental.

Requirements include: Applicant must be a Florida resident; all projects must be filmed entirely on location in Florida; all major postproduction must be done in Florida; the majority of crew hired must be "Florida Workers" defined as a person who has been a resident of Florida for at least one year at some time; or a person who graduated from a film school, college, university or community college in Florida in the past five years; or a person enrolled full-time in such a school, college or university; projects in development, pre-pro, production or early post stages are eligible; and you do not have to be a member of Film Florida to apply but Film Florida members will receive priority.

Lensing Starts In Scotland For Outlander

Starz and Sony Pictures Television have announced that production has commenced on the sixth season of the hit series *Outlander* on location in Scotland.



Outlander

The sixth season of *Outlander* continues Claire and Jamie's fight to protect those they love, as they navigate life's challenges in colonial America. If Season 4 asked "What is home?" and Season 5 asked, "What are you willing to do to protect your home?" then Season 6 explores what happens when there's disharmony among the inhabitants of the home you've created: when you become an outsider, or an "outlander," marginalized in your own home.

OUTSTANDING DIRECTORIAL ACHIEVEMENT IN MOVIES FOR TELEVISION
ALAN BALL

WGA AWARD
NOMINATION
ORIGINAL LONG FORM
WRITTEN BY ALAN BALL

GLAAD AWARD
NOMINATION
OUTSTANDING TV MOVIE

**“ALAN BALL’S DIRECTION FEELS
EXTRAORDINARILY TRUE AND FRESH”**

THE WALL STREET JOURNAL.

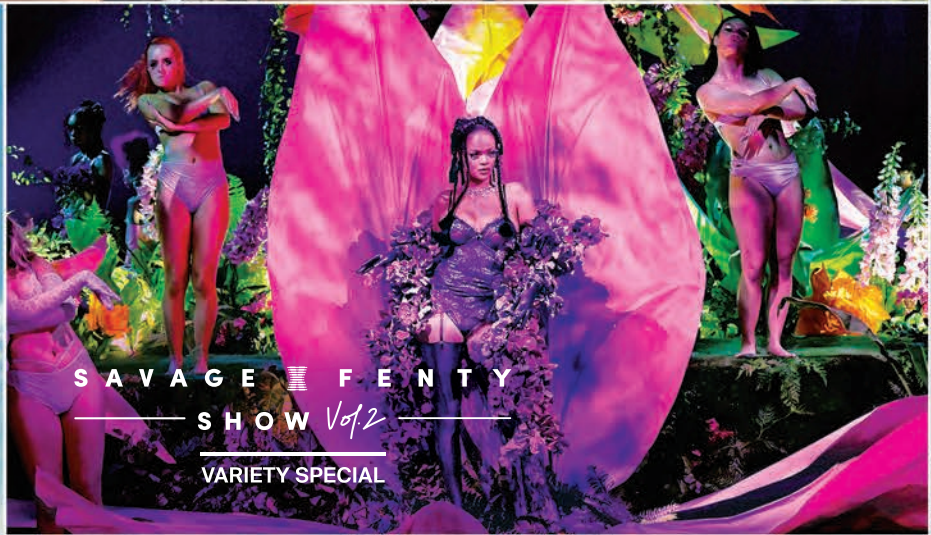
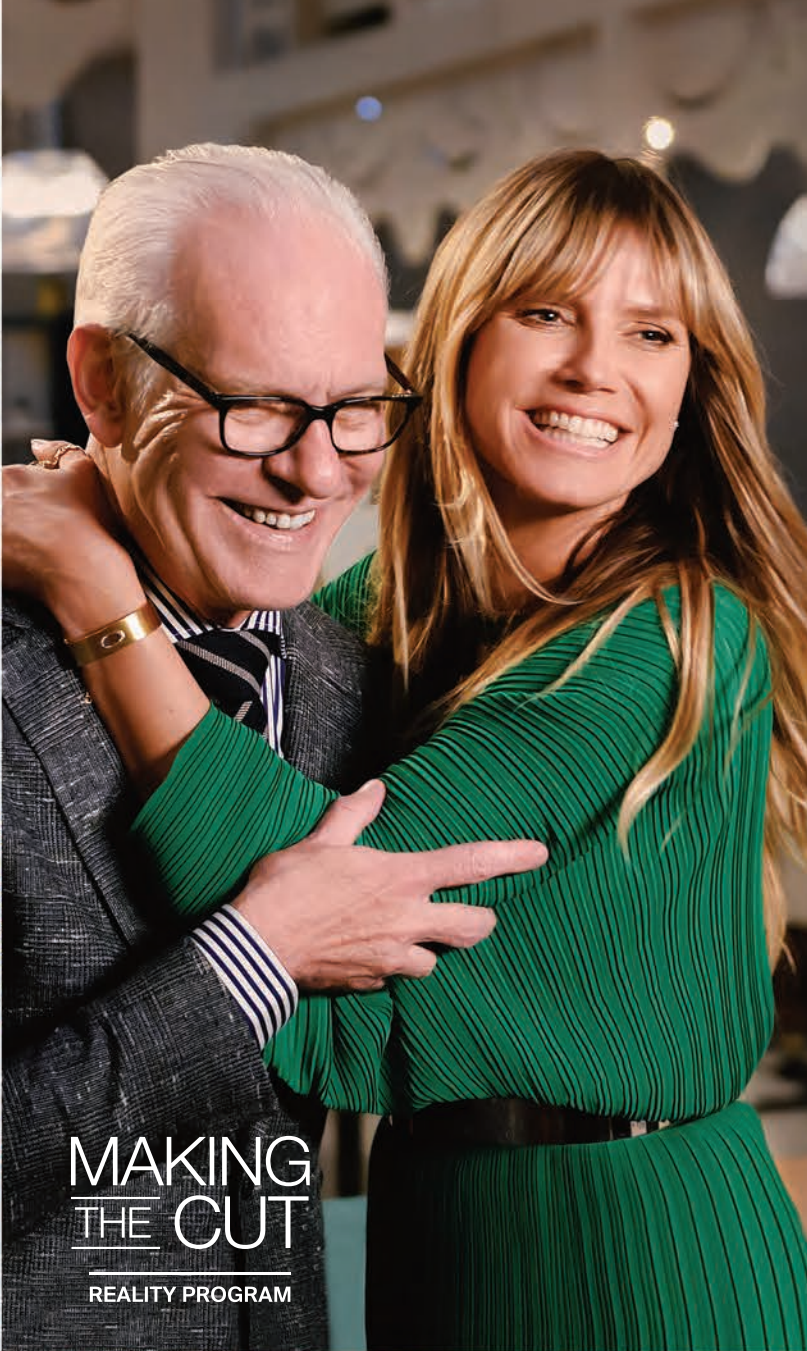


AMAZON ORIGINAL MOVIE

Uncle Frank

FYC | prime video

CONSIDER AMAZON ORIGINALS



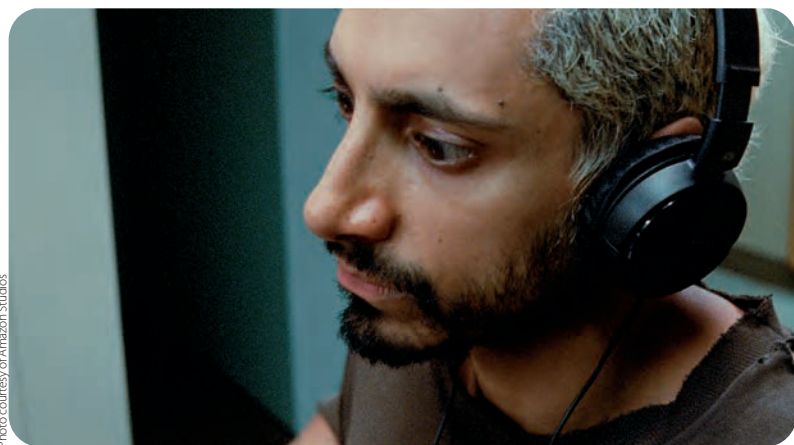
Editing and Sound Designing Sound of Metal; Writing Soul

Continued from page 14
community is about.

Ahmed and Raci are nominated for Best Male Lead and Best Supporting Male acting honors, respectively, at the Film Independent Spirit Awards. Ahmed has already won Best Actor distinction

that would add to the characters.”

Marder cited Becker’s “incredible deep practice of capturing at most the natural sound of the world,” deploying multi-directional microphones that facilitate a deeper appreciation of what we hear but perhaps take for granted.



Riz Ahmed in a scene from *Sound of Metal*

from such competitions as the Gotham Awards, the National Board of Review and the New York Film Critics Circle Awards. Raci has earned Best Supporting Actor wins from the National Board of Review and the National Society of Film Critics Awards.

Doing justice to these and the other performances in the film was a priority for Nielsen and Becker. The sound maestro provided Nielsen with a complete sound library sorted by sequence/places/moods/effects, and spanning sound effects, audio atmospheres, sound design and musical textures. Nielsen in turn provided Becker with several editing options each time they got together to sonically work on a scene in order to help find the best balance between a normal hearing and a deaf perspective.

Nielsen also had to make sure not just faces but bodies were visible to accommodate sign language and lip reading, which became integral to many of the acting performances. Nielsen credited Marder with affording him needed creative latitude. “Darius is ambitious and extremely open to trying new things which is a gift,” assessed Nielsen. “He had worked as an editor before so he knew it would be okay for me to take a side turn and spend a couple of days exploring options, considering what this or

Marder related that Becker’s work helps to “lend an almost 3-dimensional hyper naturalism that we ended up celebrating in the movie in a way that brought your attention to the hyper-natural sounds almost as a meditation of what we ignore in general.”

Becker’s character-driven soundscape adds layers of atmosphere to reflect what a person feels when losing his hearing. Viewers sonically gain a sense of Ruben’s mental and emotional state throughout the story, complementing Ahmed’s on-screen performance. Thinking out of the box, Becker put mics in assorted places, including underwater and on Ahmed, even capturing the sound of his eyelids closing. Recordings were made of a high-voltage transformer that depicts the hard driving soundscape that Ruben once heard only to have it gradually distort and disappear.

Becker indeed went to great lengths to get inside Ruben’s head and ears. The sound editor even simulated the sonic sensation Ruben felt when touching the drums, adding those vibrations to the mosaic. Becker placed a contact mic on Ahmed’s chest to record breathing and get a handle on the rhythms of his body. “You can start to hear your blood pressure,” said Becker. “That’s the experience of silence when you can hear

how your body sounds. It’s a crazy inner experience.”

Nielsen too did whatever he could to get inside Ruben’s mind. “We even experimented multiple times with the edit as a silent movie, to be able to understand or feel what it was like for Ruben,” noted Nielsen who added that Becker gave him “internal sounds” to work with. “The film had to work with and without sound somehow,” said Nielsen. For the audience, in those instances when Ruben is using mostly sign language, subtitles appear.

Later in the film when Ruben regains some semblance of his hearing through

and co-director Kemp Powers. Teaming with Docter and Powers to pen *Soul* was Mike Jones, a Hollywood screenwriter who connected with Pixar back in 2013 and came on staff four years later as story and creative artist. During his Pixar tenure thus far, Jones has had a hand in the development and creation of *Toy Story 4*, *Incredibles 2* and *Coco*, among other films. However, *Soul* is the first Pixar feature in which he’s credited as a writer, marking a new chapter for him at the studio. He has also since teamed with Jesse Andrews to write the upcoming Pixar film, *Luca*.

Soul introduces us to Joe Gardner



Character Joe Gardner (voiced by Jamie Foxx) in the animated film *Soul*.

cochlear implants, that new kind of perception is captured for the audience. It does not sound like natural hearing. Nielsen described the implants as delivering a metal, digital sound.

Nielsen found himself more aware of sound and silence, having attended a “sound camp” that Becker devised for him and Marder. The camp was designed to help the filmmakers explore the nature of sound and deafness subjectively, gaining a first-hand feel for Ruben’s sonic perspective. “You have method acting. This was method editing,” quipped Nielsen. “We got to experience loss of sound for ourselves.”

Soul

Find your passion and pursue it. That’s key to the meaning of life, to leading a meaningful life—or is it? Unlocking that mystery with which we all grapple is at the heart of *Soul* (Disney, Pixar), an animated feature from director Pete Docter

(voiced by Jamie Foxx), a middle-school band teacher who has a passion for jazz. He has landed a dream gig to perform as a jazz pianist on stage with one of his idols when fate takes a seemingly cruel hand as an accident seemingly ends his life on this world and thrusts him into a strange land between Earth and the afterlife. He winds up arriving in some sort of before-life destination where new souls are imbued with their passions, interests and personalities before they ever embark on living as people on Earth. In this place, Joe is mistaken for a would-be mentor who’s randomly assigned to a precocious soul mate named 22 (voiced by Tina Fey). While Joe wants to get back to Earth and re-inhabit his body which is on life support, 22 has no desire to get a life. She would rather stay in the Great Before. Joe and 22 eventually get to Earth in one form or another, finding themselves on a fun, sobering, existential, fantastical journey to find purpose,

The Art Of Pixar Storytelling

happiness and life fulfillment.

For Jones the writing challenge for him, Docter and Powers was “trying to figure out how to get this heady concept out there without feeling like we were preaching to people or over-intellectualizing.” *Soul*, assessed Jones, was perhaps “the most adult movie we (Pixar) have done for kids.” Jones said that he was helped immeasurably by Powers and Docter, citing the latter’s constant striving to make the story “more clear” and repeatedly asking “where’s the entertainment in it,” all towards the goal of making the film “a fantastic experience” for audiences.

The collaborative dynamic ran deep as



Pete Docter (I) and Mike Jones

Jones recalled that Powers would rewrite his scenes, he’d rewrite Powers’, Docter would chime in. “There were no scenes we all didn’t touch,” related Jones.

There’s a particular scene where Joe comes to a profound realization of what makes life matter. That it’s more than just a single passion such as jazz. It’s all the smaller moments, life itself that makes for a gratifying existence. For Jones, this scene didn’t come together until he had a personal epiphany. Two years into the project, he flew to Texas to be with his dying father. Jones shared that luckily he was there holding his dad’s hand during the last moments of his life. It got Jones to wonder what his dad was thinking about at that time. “Is he thinking about his successes, regrets, things he didn’t do? Is he happy to be holding my hand? What would be important for me if I were in his place.” That planted a seed from which a scene started to evolve, a moment when Joe takes the memory of his adventure with 22, the memories of his life, and

starts to understand what it means to lead a fulfilled life. “It was a hard scene we had trouble writing. It came from a painful, sad moment,” shared Jones who noted that the scene—brought to life by the animators, Jon Batiste’s piano, the story artists, the full Pixar ensemble—still brings tears to his eyes.

For Jones, the biggest takeaway from his experience on *Soul* centers on collaborating with and learning from others. “For the majority of my career (before Pixar) I had been kind of a solo writer.” Sometimes that works, sometimes it falls short, he observed. At Pixar, though, “you are making a movie with a bunch of people. The right mixture of those people can make something astounding.”

Jones continued, “All of us are going toward this goal in the distance that maybe none of us could fully see. We are still wonderfully surprised at how beautiful the movie is but we didn’t know exactly where we were going. We all held each other’s hand and just kept going, to get the right mix, to see what the destination could be.” Experiencing “the collaborative nature of Pixar,” affirmed Jones, has been “incredibly moving.”

That nature has yielded a string of Academy Awards for Pixar. And among the key players on *Soul* with an Oscar pedigree are Docter (a two-time Best Animated Feature winner for *Inside Out* and *Up*), producer Dana Murray (an Oscar nominee for the Pixar short *Lou*), and composers Trent Reznor and Atticus Ross (Oscar winners for *The Social Network*). Additionally co-director Powers is in the current awards season conversation not only for *Soul* but also for *One Night in Miami* for which he wrote the stage play and then the feature film screenplay.

This is the eighth installment of a 16-part series with future installments of The Road To Oscar slated to run in the weekly SHOOT>e.dition, The SHOOT Dailies and on SHOOTonline.com, with select installments also in print issues. The series will appear weekly through the Academy Awards gala ceremony. Nominations for the 93rd Academy Awards will be announced on Monday, March 15, 2021. The 93rd Oscars will be held on Sunday, April 25, 2021.

Bryan Godwin To Head Pixomondo’s L.A. Studio



Bryan Godwin

Pixomondo, the Oscar and Emmy-winning visual effects and virtual production company, has hired VFX veteran Bryan Godwin as head of studio for its Los Angeles facility.

Pixomondo has eight global offices, including Los Angeles which also serves as headquarters for the group. Godwin will build on Pixomondo’s success on the West Coast, which includes such recent feature film and TV projects as *Raised By Wolves*, *Perry Mason*, *Westworld*, *The Orville*, *Goliath*, *Greenland* and *Midway*.

Godwin brings with him two decades of business and artistic experience at Shade VFX, which he founded in 2009, and more recently at DNEG in Los Angeles. Godwin’s VFX supervisor credits include *Joker*, *Sonic the Hedgehog*, and *Wolverine*. Under his leadership, Shade won an Emmy for its work on *Westworld* and Godwin was personally Emmy-nominated for his work on *Daredevil*.

Over the years, Pixomondo and Shade have worked on many of the same projects, including *Westworld*, *Here & Now*, *Marco Polo* and the feature films *Live By Night* and *Justice League*. Both companies earned separate Emmy nominations for their work on *Westworld*.

The addition of Godwin comes just as Pixomondo opens its first virtual production studio and LED volume in Toronto, with plans underway to open other facilities across North America, Europe, and China.

Upcoming Pixomondo projects include the Roland Emmerich film *Moonfall*, the Tom Clancy thriller *Without Remorse*, actor David Oyelowo’s feature directorial debut *The Waterman*, season 3 of *The Orville*, and the fourth seasons of *Goliath* and *Star Trek: Discovery*.

Hue&Cry Adds Trish Janovic, Luis Roca

Richmond, Va.-based animation and design studio Hue&Cry has hired Trish Janovic as sr. designer and Luis Roca as art director.

Janovic joins Hue&Cry from Facebook where she worked as a designer and illustrator for two years. Prior, she spent three years at production studio Scholar after having kicked off her career at Logan NY where she designed styleframes for multiple VFX projects. A graduate of the Savannah College of Art and Design (SCAD), she embarked on a career which took her from New York to San Francisco. She has collaborated with an array of national brands, producing designs and illustrations for Target, Oreo, and Fila to name a few.

Roca’s hire marks a reunion with current Hue&Cry creative director Matt Darnall, who had made the move to the studio from The Mill/Chicago last fall. Working on the design team at The Mill, Roca is a multidisciplinary creative bringing 10+ years of visual experience to Hue&Cry. He developed his career in the trenches of advertising working for JWT and Saatchi & Saatchi in his hometown of Guatemala City, where he found his passion for motion graphics. A SCAD alum like Janovic, following his M.A. in Motion Graphics he moved to Chicago and worked as a designer for Digital Kitchen. Through Digital Kitchen, his experience ran from illustration, graphic



Luis Roca (I) & Trish Janovic

and UI design, to experiential design and conceptual development. Roca has designed and developed artwork for clients such as Cosmopolitan, Channel, Visa, Starbucks, State Farm, The Venetian, The Art Institute of Chicago, Tigo, and many others.

Upcoming at Hue&Cry, Janovic and Roca are working on projects for Neutrogena with DDB/NY and Salesforce.

Amid the unforeseen realities of COVID over the past year, animation has played a pivotal role in the production and content creation world. Deftly shifting in navigating workflows and production innovation during the pandemic quarantine orders, Hue&Cry efficiently developed a multi-faceted approach allowing continued growth in its clientele and capabilities including live action production and stop-motion animation that complement an already accomplished 2D and 3D motion design reel. Last year alone, the team created work for brands including Zillow, Chase, Capital One, Virginia Lottery and Disney+.

Super Bowl Ad Feedback

Agency creatives grade on a steep COVID curve

A SHOOT Staff Report



With the Tampa Bay Buccaneers dominating the Kansas City Chiefs, there wasn't much suspense over the outcome of Super Bowl LV. So in a game not close enough to hold viewer interest throughout, the question became would the commercials at least in part pick up the slack?

In some respects, the ads were operating from a disadvantage from the get-go in that this had to be among the most challenging years ever for the creative community relative to the Big Game in light of the COVID-19 pandemic, economic woes, and a climate of political divisiveness. Big parties and social gatherings tied to the game were generally few and far between. So viewers were apart socially and often divided ideologically, making for a tough audience to connect with.

Would humor be the right way to go? Might comedy not play as effectively in the wake of all that so many have endured?

At the same time, a laugh or diversion would be welcomed. Do we need serious social messaging that only serves as a reminder of what we've endured? Is there a positive message that can resonate while acknowledging tough times? It's a tight creative tightrope to walk so *SHOOT* sought out some experts to assess how the industry navigated that Super Sunday path.

Yet even amid these concerns, the Super Bowl represents a golden opportunity in an otherwise media-fragmented landscape. The event delivers a mega-audience and thus a shared experience for viewers—perhaps engendering the feeling that at least for a few hours we can all figuratively come together.

Continuing its annual tradition, *SHOOT* sounded out creative artisans whose agencies did not have any spots on this

year's Super Bowl so as to get unvarnished, apolitical takes on the advertising. Here's a sampling of the feedback we received:

Stephen Clements
CCO, YML

Clements went for simplicity when it came to picking his favorite ads on this year's Super Bowl telecast. "I really enjoyed the Oatly spot," he said. "Not only was it quirky, but the very low production just added to the commercial standing out among all the overdone high production ads, which just felt like they were 'trying too hard' this year. I thought the Reddit ad stood out: simple message delivered simply. I am a firm believer that if you have something worthwhile to say, you don't need a huge budget to say it—although, of course, it helps."

Missing the mark for Clements was a perennial Super Bowl mainstay. He explained, "In a time when people are in crisis over \$600 stimulus checks, any company spending a bajillion dollars on an ad seems grossly out of touch. A very good example was Budweiser and their moral superiority about not having a Super Bowl ad for the first time in 35 years was then totally undermined by all the ads for Bud Light, Bud Light Hard Seltzer, Anheuser Busch (owns Bud) and Michelob (sister brand to Bud). Yup, super-meaningful gesture, thanks Bud."

In terms of a Super Bowl ad trend, Clements said he "was struck by how few of the ads had face masks or really acknowledged the pandemic at all, especially when it wasn't too long ago when all the ads were 'we're in this together' sort of thing. I think this points at the inevitable COVID fatigue and how there is likely going to be an explosion of pent up demand for normal things when the vaccine comes out."

Assessing the big picture ad performance this time around, Clements related, "The overall crop is hard to grade in the context of other years because this isn't a normal year. I was a little surprised that some of the biggest stalwarts of Super Bowl advertising (yup, you again, Bud) missed the mark by such a margin, which I suspect was due to them not really knowing how to tread the line of COVID without talking about COVID."

Jonathan Cude
CCO, McKinney

Cude observed, "Overall the game this year was really disappointing compared to some of the recent Super Bowls that have come down to the closing moments. It's hard to separate the game (a bit) from the ads in the sense that if the game's not close the ads in the 4th quarter feel out of context from an energy standpoint. The big winners? Anyone who had an ad before about the middle of the third quarter. There were some

From top left, clockwise: Jonathan Cude of McKinney; Erica Fite of Fancy; Melissa Tresidder of Preston Kelly; and Jonathan Schoenberg of TDA Boulder.

MONDAY MORNING QUARTERBACKING

good ads after that but, wow, think about the amount of money that was invested for what had to be a massive drop off in audience, especially in the 4th quarter. At \$5 million per 30 seconds, Jeep spent \$20 million on the media alone for their two-minute Springsteen epic-and how much for Bruce!?

"My favorite ad of the game, somewhat surprisingly, was the Bud Light Seltzer ad about making lemonade out of lemons. Felt like it truly captured the zeitgeist of the country – but in a funny way, that we could all relate to.

"Special shout out goes to the writing in the M&Ms spot for the 'Mansplaining' and 'Karen' jokes. Spot on.

"I give credit to Jeep for getting Springsteen to do their spot-they landed the great white whale that the ad industry has been trying to reel in for decades. That may be the marketing story of the year. That said, GM won the automotive category. Well crafted, funny, with a timely product message delivered in a way America is open to hearing it.

"Though maybe it's a little unfair, since they own the game (CBS/Paramount), and had multiple spots to work with (which is its own challenge) but the Paramount streaming spots-especially "Summit" with Patrick Stewart was really fun.

"Apparently, there was also a stealthy five-second Reddit ad, but I have to admit I only read about it afterward and missed it during the game, but it definitely hit on Twitter. Winner for the most efficient use of media spend."

Honorable mentions for Cude included Doritos 3D, State Farm, Toyota Team

USA, Turbo Tax, Rocket Mortgage, A-B and Amazon.

Meanwhile, missing the mark on Super Sunday, according to Cude, were:

"Listening to Ashton Kutcher sing may have been the low point of the game. I know some people loved it, but I found it cringe-worthy. Maybe this is a theme...the Oatly Milk spot with the singing CEO in a field of oats. I am not sure that was the best use of his talents as the CEO.

"There were a bunch of others that were fine. But not really special-by Super Bowl standards. Felt like a lot of expensive explosions and CBS and movie promos which I don't really count as 'Super Bowl' spots. There was no single ad this year that dominated the game like 'Tide Ad' did a few years ago."

Cude said of Super Bowl ads in 2021, "Here's the theme--there's a global pandemic on. Anyone who got an ad done for the Super Bowl, and made it look like it was done in a 'normal year,' which I would argue was most of the ads, my hat is off to you and to your client partners. Truly, I know it was not easy."

And COVID considerations impacted his approach to grading Big Game 2021. "Overall," he said, "I would give this Super Bowl a B-/C, but if I'm grading on the COVID curve I'd give it a B.

Erica Fite Co-founder/Co-CCO, Fancy

Fite cited the ads that were among her favorites on Super Sunday:

--Amazon, "Alexa's Body" "I've always found it uncomfortably sexist that Alexa has a conventionally female name and

that people feel fine ordering her around all the time without ever saying please or thank you. Putting Alexa in the burly body of Michael B. Jordan turned that on its head. The fact that imagining the Alexa servant as a man was so funny and ridiculous made it all the more obvious to me that, although everyone seems to be fine bossing a woman around, something changes when we think of a man going out of the way to serve our purposes. And it was one of the only truly entertaining ads. If you can be entertaining in advertising, the Super Bowl is the place to do it."

--Reddit. "They had the daring to believe that with a little static, quick flash of a sort of branded "emergency emergency broadcast system" screen, and a long written page, we would all rewind, freeze the screen and read it, making a 5 second spot the one that people spent the most time with. In those 5 seconds, Reddit created a whole new way of approaching the TV ad and the Super Bowl. Relevant, simple, bold, genius."

As for ads that missed, Fite assessed:

--Shift4Shop, "Join Us" "I can think of a lot of things that would be really exciting about space travel, zero gravity, the amazing views of earth from space, seeing the wonders of outer space. But I doubt that wearing a claustrophobic space suit ranks in the top 5, or 10 reasons. In fact I could see that as a possible deterrent. so I don't understand why the whole spot is spent romanticizing the details of the suit like a car interior."

--"The CURE Auto insurance joke on sexual harassment was incredibly culture-blind. The horrible reality of harassment

at work is still much too serious of an issue to be funny yet. I've never heard of CURE before but, for their own sake, I hope they spend some time to get in touch with the world, and women in particular."

Identifying themes, Fite was "struck by the fact that it seemed like everyone had anticipated the pandemic would be over by the time their ads ran on Super Bowl Sunday in February. The horrible days of COVID-19 2020 were treated like a thing of the bygone past. This was most obvious in the shocking fact that masks were missing from the work. I appreciate the positivity but, overall, the work felt out of touch with the moment we are living in.

"An apparent effort to help heal and unite the nation was evident with the Boss, Bruce Springsteen, soulfully calling out for people to meet in the middle in the Jeep "Re-United States of America," Bass Pro Shops telling us that we need nature (and fish killing) to heal us and bring us together, Indeed giving all kinds of people a vehicle to find a satisfying job and Robinhood uniting all people as born investors.

"And there was a lot of mash-up mania with all sorts of seemingly unrelated characters getting together. This included networks/streaming services like Paramount, Disney, CBS and Verizon as well as all the old Bud Light ad characters from the past convening to help a tipped over beer delivery truck."

Overall Fite felt this year's lineup of Big Game ads was "for the most part underwhelming, but still impressive considering everyone needed to work

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The Hits, Misses, Themes and Trends of Super Sunday Spots

Continued from page 21

around the realities that they were shot during a pandemic and shown at an event that was filled with cut out people. Amazing that it felt almost normal. I'm really looking forward to the days of packed stadiums and carte blanche for Super Bowl ad production and all production."

Bill Lee Creative Director, MONO

Lee had several spots among his favorites. "I hate to say it, but sometimes a great idea is better than an original one. Amazon's Alexa spot is a case in point. It's a device we've seen so many times (person goes into dreamland imagining how the product will change their life, wackiness ensues). But holy crap if I didn't laugh out loud. And I sure haven't done that in a while. It's so, so well crafted on all fronts. From script, to cinematography, to performances. Especially the husband. His pitch perfect performance makes the whole thing work. Nice job, team."

Also standing out for Lee was the GM spot with Will Ferrell. "So often, celebrities in ads just feel so forced and corny. But the trio of Ferrell, Awkwafina, and Keenan Thompson had great chemistry and felt right for the spot. And beyond the star power, it was refreshing to see an American car company admitting where they're failing (electric vehicles), and do it in a way that is self-deprecating and funny, but still leaves you feeling hopeful."

Lee also cited "the rare cinemagraphic originality of the Toyota spot," adding that "the vision of the set design is something normally seen in movies, not TV commercials. It brought the touching story to life in a way that could only be done for that story." Another draw for Lee was the Paramount+ work in which different celebs were featured.

On the flip side, Lee didn't specifically point out ads that came up short, only observing, "It's pretty tough to call out specific ads for missing the mark because I know how hard it can be to do amazing work, much less on such a grand stage. But I find that too often, celebs in Super Bowl spots tend to feel forced. Sometimes I actually feel embarrassed for them. We have such high expectations when we see superstars (that's why they're superstars), that it's quite the letdown when we see

them acting out an ad copywriters script."

Relative to ad themes or trends in this year's Super Bowl, Lee asked, "Is it just me or was there a bigger than normal nostalgia play this year? Wayne & Garth, *Sesame Street*, *Edward Scissorhands*, Bud Light Legends, and more."

Lee's bottom line: "Overall I'd give this crop a C+/B-. There were only a few that made me jealous. Certainly some well done and entertaining spots, but not a lot of big ideas."

Stephen Niedzwiecki CCO, YARD NYC

Niedzwiecki was partial to Jeep, Toyota, Anheuser-Busch and GM fare on Super Sunday. He explained, "Jeep's 'The Middle' with Bruce Springsteen was poetic storytelling at its finest. Toyota told a beautifully crafted story about Paralympian Jessica Long in a different way, where most others would have done it documentary style. I also loved Anheuser Busch's 'Let's Get a Beer'—it was much bigger than the product. It was about how much we need each other now. For funny, I liked GM's 'No way, Norway.' Also Tide's Jason Alexander spot was clever."

Missing the mark, according to Niedzwiecki: "Bud Light Seltzer Lemonade came off as tone deaf, and wasn't funny. Doritos, Sketchers and Scott's Miracle Grow also fell flat."

From a theme/trend perspective, Niedzwiecki observed, "This year felt heavy on nostalgia. From *Wayne's World* to *Edward Scissorhands*, we were reminded of our favorite films and characters from the past and it felt good without leaning too heavily into the past, which is important since we're facing a very different future coming out of the pandemic."

As for evaluating the overall quality of this year's Super Bowl ad offerings, Niedzwiecki related, "It felt like a mixed bag, which is normal. But it was impressive considering all of the production and budget constraints of 2020. Everyone really went for it."

Jonathan Schoenberg ECD/Partner, TDA Boulder

Schoenberg assessed, "My favorite ad was the six-inch billboards on the backs of players helmets that allowed them to have a voice. The ad from the NFL letting

us know they were prepared to spend 250 million dollars was the best and the worst at the same time. We all appreciate the major financial commitment but to not include Colin Kaepernick in the ad or recognize the sacrifice he made and conflict with the league seemed tone deaf. It would not have been hard to recognize the impact he has had in the NFL and culture."

Relative to work that missed, Schoenberg noted, "I think Robinhood was awkward because any ad they do right now would be. Might have made sense to make an ad that addressed current events and assure people they are aware of how the public perceives them. There are over 30 class action lawsuits they are facing and maybe they should have tried to communicate where they are as a company. I don't think Robinhood is an evil entity, but I am not one of the many people suing them. Bud Light makes amazing spots for the game but assuming that everyone recalls their ads from the past decades was uncomfortable. I was watching with three generations and all three were not sure who these Bud spokespeople of the past were. Our industry can get a bit carried away with how fleeting our work can be even during the Super Bowl and it was super hubris to celebrate 'Bud Light Super Bowl legends.'"

Overall, this year's Super Bowl ads earned a collective B+ grade from Schoenberg who added that in terms of trends, "Obviously we saw ads that told us we were or were not in a pandemic. They either played it up or pretended business as usual. The approach of when life gives you lemons for Bud Light Seltzer was great in that it recognized we are in Pandemic in a way that was entertaining vs a message of unity from a company that makes _____ (fill in the blank)."

Melissa Tresidder Creative Director, Preston Kelly

Tresidder shared, "I've never watched as much football as I did this year. I hung on to every game I could, craving one of the few 'close to normal' experiences we had. As the season wound down, talk of advertising being flat, Super Bowl slots not selling, big brands opting out, the general challenges of shooting in COVID times made me wonder what we would

get from this year's commercials. Funny? Heartfelt? 'We're here for you?' Clients have been walking a tightrope of how to speak to consumers this year."

"I was happy to see nicely crafted storytelling. Humor. Nostalgia. Human connection. And celebrities with apparently nothing else to do."

A few of Tresidder's favorites were:

—Jeep: "I wasn't sure I wanted to watch a spot that addresses the politics of the moment. But this felt poignant, hopeful and honest. The line 'the very soil we stand on is common ground' is pretty damn nice."

—Tide: The visual gag of Jason Alexander's face was fantastic. The ending was a slight letdown, but the Greatest American Hero theme made up for it."

—M&M's: "Well-written (the double Karen!), acted and directed. The pace of the edit pulled it all together."

—Toyota: "The decision to tell that story in such a striking visual way, almost like it was inspired by a stage production, made the spot for me. Incredibly crafted and emotional."

—Indeed: "Simple idea, powerful song, perfect casting choices."

—Bud Light Legends: "I had forgotten about a few of those (Dr. Galazkiewicz? Yes I am) so it was a nice reminder of how good some of the Bud Light campaigns have been. Also, I thought that this spot outshined most of the celebrity spots, which is funny since it was all about Bud Light celebrities. I'll always have a soft spot for the Real Men of Genius singer."

—GM: "Maybe it's because I like all of the actors but it was the one of the few celeb-driven concepts that broke through. Will Ferrell is perfect for this role, especially when he stops the frenzy to comment on how adorable 'Norway' is. That GM used humor to convey what's a pretty big deal for them was ballsy, considering how easy it would have been to do pretty visuals with a stirring VO."

"Overall I thought it was a good showing. We got much needed humor and even downright goofiness, plus some honestly moving ads and a few fresh brands. Clients and agencies were able to trust each other in a who-knows-what-the-hell-is-going-to-happen year and produce work that made us feel, for one night, a little bit closer to normal."

Gearing Up For Remote Possibilities



Pandemic prompts nimble innovation that could carry a lasting impact for the industry

Necessity is the mother of invention. And when the pandemic hit, leaving creatives and producers to grapple with ways to somehow keep business going, Emmy-winning entertainment marketing and production company NuContext got down to inventing, literally.

“The world was shut down in March (2020),” recalled Emmy-winning producer Angela Guice who founded NuContext in 2006, embarking on a journey of 15 years and counting which has yielded the conception, production and post of promotional campaigns spanning live-action shoots, promos, branded content, commercials and music videos for TV networks, streaming services, theatrical films, Fortune 500 brands, music labels, multi-media corporations and their products. Working with such clients as The Walt Disney Company, Netflix, Hulu, Viacom, Warner Media, NBCUniversal and DreamWorks, Guice and NuContext have won assorted awards including an Emmy, Promax BDA, Tellys and Addys.

Rather than have the COVID-19 crisis stem that prolific tide, NuContext sought

ways to continue some semblance of content-making safely and responsibly—that’s when Guice’s partner in NuContext, technical director Mikael Tyrsen, got into the flow. Tyrsen has both tech and filmmaking acumen, the latter reflected in his earning a slot in *SHOOT*’s 2019 New Directors Showcase. As for his prowess as a TD, Tyrsen in response to the pandemic created and developed contactless, wireless remote production drop kits with easy to use, high production value cinema cameras and lighting packages that can professionally capture talent in their homes or immediate environments.

The setup includes virtual conferencing for remote supervision and direction, complete with teleprompter, a makeup touch-up kit and other resources to help talent look and sound their best. Over the months while serving various clients as the pandemic unfolded, Tyrsen continually refined the package, experimenting with cameras before ultimately opting for Z-Cam cameras that record 4K or 6K ProRes 422 HQ and are remotely controlled by NuContext pros to handle var-

ied functions virtually such as focus pulling, exposure, white balance, pan and tilt. Components of the NuContext Drop Kit are lightweight, making for lighting, for instance, that can be set up with relative ease. Thorough yet simple instructions are provided with easy-to-follow schematics catered to each particular shoot. The kit even includes a laptop computer to facilitate the fully encrypted and secure Zoom sessions connecting on-camera and filmmaking talent. The monitor at NuContext headquarters is color corrected in concert with the cameras so that what’s on screen is an accurate representation of what’s being recorded.

Since March of 2020, NuContext has completed more than 165 remote shoots, the balancing act entailing making things simple logistically while at the same time realizing creatively ambitious projects. For example, NuContext brought a music video for Disney Channel’s *Halloween House Party* special to fruition featuring 14 Disney performers filmed remotely over three days in three different states

Continued on page 24

From top left, clockwise: EVO Prodigy; SNS' EVO; NuContext's remote package Z-Cam; NuContext's camera teleprompter; NuContext's remote package was deployed on a digital video series promoting the Latinx TV List for Hulu

NuContext Brings Content To Fruition During Lockdown

Continued from page 23

and Canada. NuContext also turned out a “Bright” music video for the Netflix series *Julie and The Phantoms*. Directed by Kenny Ortega, the remotely produced video featured talent in the U.S. and Canada. Ortega, a director and EP on *Julie and The Phantoms*; has won Best Directing and Choreography Emmys for the 2002 Winter Olympics Opening Ceremony, and a Best Choreography Emmy four years later for *High School Musical*. NuContext also celebrated Latinx Month (October 2020) with a campaign teaming Hulu with The Black List, promoting the 2020 Latinx List, which focused on hourlong and half-hour original pilots written by at least one Latinx writer and featuring a Latinx or Latin American character in a prominent role. The inaugural Latinx TV List is a joint project of The Black List, The Latin Tracking Board, NALIP, Remezcla, and the Untitled Latinx Project.

As part of this initiative, Hulu released “All Accents Welcome,” a digital series of videos that profiles each of the featured writers. Using their 100% contactless virtual filming system, NuContext filmed each of the 10 selected writers in their homes being interviewed by a friend or family member. The resulting conversations were candid, insightful and often emotional, giving viewers an inside look on their unique backgrounds, and backstory on how their scripts were influenced by their life experiences. Filming 10 talents over the course of three days in four different cities, NuContext guided the writers on setting up camera, audio and lights for their on camera interviews, while client and production monitored over a virtual



Mikael Tyrsen
NUCONTEXT
<http://nucontext.com>

video village.

Guice observed that the Latinx campaign proved illuminating, underscoring how people freely shared their thoughts, feelings and aspirations without a professional interviewer present. She was struck by “the level of candidness” displayed, facilitated in part by the remote production setup.

While the drop kit has fueled NuContext’s business during the pandemic, the company now sees the promise of selling the tech packages to networks, studios and other content creators. Tyrsen hopes to get the ball rolling on that front. For one, safe remote production remains important in a continuing pandemic. But even when we get back to normal once COVID is under control, there figures to be a new normal. Lessons learned during the pandemic will impact the marketplace. The advantages of remote production will still make it viable even when conventional production

is once again the norm.

“We discovered a new way of working which has been possible this whole time but never explored before,” noted Tyrsen. “We’ve run across a great way to save money and still maintain high quality. In some cases, this will probably have people rethink certain shoots in the future.”

For example, Tyrsen noted that a documentarian will meet a subject in person to establish a relationship of trust before conducting an in-person interview. But what if repeated follow-up interviews are needed? Rather than incur travel and other related expenses, a remote connection could suffice, giving an extra measure of budgetary control to a project.

For Guice, being nimble and inventive are virtues in times of so-called normal production as well as when trying to figure out ways to sustain when that production business is jeopardized by circumstances such as a pandemic. Among the prime lessons learned is constantly trying to think outside the box. Reflecting on the pandemic, she said, “Instead of waiting for production to open back up, you have to constantly be finding solutions. We all learned a lesson in adaptability.”

SNS

SNS (Studio Network Solutions) too has been responsive to the pandemic. The company has been providing remote-friendly solutions for many years, constantly anticipating and adapting to customers needs. Ryan Stoutenborough, president of SNS, recalled, “At the start of the pandemic, we fast-tracked some of our queued development plans related to remote workflow and got straight to work

on developing new solutions for our users who were homebound and unable to access their on-premise media.

“First came Nomad, our remote editing utility. It takes the proxy files that EVO (SNS’ shared storage server) already creates for ShareBrowser previews and helps users access and download those proxies for bandwidth-conserving offline editing. As our users adopted Nomad as early as March 2020, we were fielding a lot of questions about how to connect to EVO from home with a VPN. While some customers already had a VPN in place, many did not, and they didn’t have an IT team to manage a robust VPN infrastructure either. Seeing this disconnect, we decided to build a VPN solution exclusively for EVO that didn’t require an IT team to install and administer.”

SNS Cloud VPN was built entirely in-house at SNS. It is hosted in the cloud, so there is no extra hardware to purchase or install. “Through a quick remote installation,” explained Stoutenborough, “we set your EVO up to connect to the VPN and show you how to get your users connected as well. Users manage their VPN instance independently, with built-in monitoring and administrative tools that—like all of our products—are easy on the IT.”

The SNS Cloud VPN service is built exclusively for EVO. It lets your creative media team access their media and workflow tools from anywhere. For example, when connected to EVO via SNS Cloud VPN, teams can use the ShareBrowser media asset manager to search, find, preview, comment, and tag their media. They can schedule on-demand or daily, weekly, or monthly backups and replication jobs

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EVO is the high-performance remote workflow server for creative media teams working on premise, at home, or anywhere.

Includes built-in remote editing tools, ShareBrowser media asset management, AI connector, automations engine, API, and cloud & NLE integrations.



SNS Cloud VPN Makes Mark In Response To Pandemic

with EVO's automations engine and API, Slingshot. And it lets users activate Nomad remotely to help editors download their proxies and source media for offline editing at home or wherever they are.

EVO customers are deploying SNS cloud VPN to stay connected to their media worldwide. Smaller teams like Lancit Digital Media (run by Cecily and Larry Lancit, creators of the Emmy-winning children's series *Reading Rainbow*) use SNS VPN for just one or two editors to log in remotely from across town. Others have dozens of remote users logging in from many locations, even internationally.

Some customers are even considering going fully remote. James Curry, CEO of Mindfile Multimedia, told SNS that he doesn't see himself bringing freelancers into the studio anymore even after the pandemic is over. "With EVO and Nomad, we won't need to have any editors physically present in the studio at all," he said.



Ryan Stoutenborough



<https://www.studionetworksolutions.com/>

They can just work from home. And he could expand his freelance pool to editors across the country, too.

Stoutenborough observed, "SNS Cloud

VPN plays a big role in business continuity for the production and post environment. Nobody was prepared for this pandemic, but now, everyone can be prepared for the next scenario that keeps us out of the studio—whether that's a third (fourth?) wave of the pandemic, a big storm is on the way, or you're stuck in an airport with a delayed flight and a deadline to hit. Whatever it is, location is no longer a barrier to creative collaboration. I think the creative community should see SNS Cloud VPN as an opportunity for new workflow possibilities, not just a temporary solution for business continuity in the midst of the pandemic."

Remote workflows will certainly be part of the new status quo, affirmed Stoutenborough. "Let's say you have an editor who relocates out of town. Rather than losing that talent and replacing your lead editor, you can offer them a remote position full-time without sacrificing productivity or efficiency. Or if you wake up with a cold

and want to work from home rather than taking the day off, the workflow and infrastructure is now in place to accommodate that. And if you want to hire a freelancer across the country, you don't have to deal with shipping drives or uploading massive media files to cloud storage—just add them as a SNS Cloud VPN user and set the access to expire whenever you want. It really allows for so much more flexibility in the long-term that will provide lasting benefits long after the pandemic is over."

SNS Cloud VPN, he said, "simply opens new opportunities for new workflows. When things go back to 'normal,' everyone can return to the office and use EVO, ShareBrowser, and all of their workflow tools the way they used to. And if they need remote access, they can log in that way too. In today's (and tomorrow's) uncertain world, it's reassuring to know that you can always securely access your files, no matter where you are."

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Aaron Schneider

Director reflects on the making of Greyhound, an Apple TV+ feature written by and starring Tom Hanks



By Robert Goldrich

Aaron Schneider made his first major industry mark as a cinematographer, winning ASC Awards two straight years for his lensing of the TV series *Murder One*.

In 1998 Schneider and his dad, a Korean War vet, went to a screening of Steven Spielberg's *Saving Private Ryan*. That film proved to be a partial catalyst for Schneider's directorial career. When he started the search for a short story from which he could develop a project to helm, Schneider recalled going to the library and the first book he opened was "Greatest American World War II Short Stories." "The reason I grabbed the book first was I had seen *Saving Private Ryan*," Schneider explained. And the first story he thumbed to was "Two Soldiers."

Eventually director Schneider brought his short film, *Two Soldiers*, to fruition. It went on to win the Best Live-Action Short Film Oscar in 2004.

Schneider later made his initial foray into feature directing with a dramedy, *Get Low*, starring Robert Duvall, Sissy Spacek and Bill Murray. In 2011, *Get Low* earned Schneider a Film Independent Spirit Award for Best First Feature. Schneider stayed selective relative to a second fea-

ture, translating into an inordinately long wait. Explaining that he held out until he found something that truly lit his creative fire, Schneider finally clicked with *Greyhound*, a World War II naval drama written by Tom Hanks, which debuted on Apple TV+ last summer. Schneider was elated to work with Hanks who starred in *Saving Private Ryan*.

Hanks' screenplay was based on a novel, "The Good Shepherd," by C.S. Forester. In *Greyhound* Hanks plays a reticent, selfless captain who shepherds an Allied freight convoy across the North Atlantic Ocean, guarding the vessels against a possible German U-boat offensive.

Greyhound was shot mostly on stage and in part on a preserved WW II destroyer. And then there was the "second movie" that took place in post for which Schneider had to create and direct the ships and U-boats to which the captain and his crew are reacting. The elaborate set of the ship's bridge, suspended on a gimbal, rocked like the ocean so that the cast and the camera crew had to find their sea legs. Schneider had to serve as the attacking U-boats and ships in distress (which were really just lights against green screen) during principal photography so Hanks and the ensemble of actors could act in response accordingly.

SHOOT: What drew you to *Greyhound*?

Schneider: The script came to me from my agent at CAA--a World War II story written by Tom Hanks. Immediately you're on pins and needles. It was a unique read. The drama takes place underneath and between the dialogue in Tom's screenplay. There are tactical, naval and internal conflicts going on with a first-time commander, the situations he found himself in. Much of the story was going to be told visually and in-between words. There's no better actor in the world to tell the story in-between words. The opportunity to work with him excited me to no end.

I read the script, sent an effusive email to my agent detailing all that excited me about the project. He was either with or had forwarded the email to Tom's agent. And just by luck, the agent was on the

phone with Tom at the time. Somehow my email got read to Tom. It was agents doing their thing, in this case connecting Tom with someone who really enjoyed the script.

This led to a meeting. We hung out for about three hours at his offices at Playtone with all the *Band of Brothers* Emmys in the room. We talked about cinematographers I admired like Conrad Hall who Tom worked with on *Road To Perdition*. I was a fan boy, talking about all these greats. I had worked with Robert Duvall and Bill Murray. Tom had questions about them. We had a filmmakers' chat. When the meeting was over, he said "why don't we do this? Come meet my partner (producer) Gary Goetzman."

SHOOT: What was (were) the biggest creative challenge(s) that *Greyhound* posed to you as a filmmaker?

"There's no better actor in the world (than Tom Hanks) to tell the story in-between words. The opportunity to work with him excited me to no end."

Schneider: Shooting 35 days of Tom on a set on a gimbal that rocks back and forth, representing the bridge (of the ship). Most of the film takes place in this command capsule. At the end of 35 days we would have all this film of Tom looking at, reacting to and engaging with every single element of the environment around him. We had LED lights--one representing a submarine at point A, another a submarine at point B, for example.

Tom created a performance of reactions. He was the only way in for the audience, to make them empathize with him and understand the stakes of any given battle. He used his imagination of something that wasn't even out there. In post months later we would replace what he's looking at with visual effects. It was putting the cart before the horse, creating the reaction on set months before creating what is being reacted to. It showed his brilliance as an actor.

SHOOT: What was your biggest takeaway or lessons learned from your experience on *Greyhound*?

Schneider: More an affirmation of sorts. It's the actor, stupid. If you are trying to put on a beautiful concert, make

sure you are playing with the best instruments in the world. I'm not sure *Greyhound* would have worked without Tom as a linchpin. He was an entry point to a very technical and procedural-based film, and was able to humanize it. Tom proved to me once again that the actor is at the center of things, even more so with *Greyhound*. He created this burden (as a writer) for himself (as an actor). He put the responsibility on his own shoulders when he wrote the screenplay. He didn't write any death scene for himself or soliloquies. He's an active participant in a survival film. There's a character study element obviously. But he had to express who that character was through living inside of and in between words.

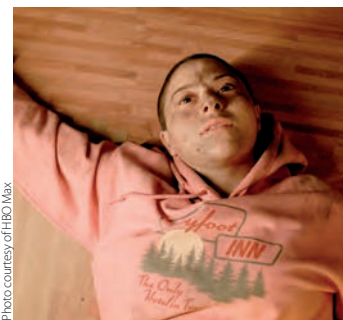
SHOOT: How do you view streaming in that the pandemic caused *Greyhound* to shift to Apple TV+ from the big screen?

Schneider: I think it's a great thing that we have both the cinema and the streamers. *Greyhound* matured and was ready for an audience. There was no theater to put it in. We make these movies for audiences, not ourselves. (See *SHOOT*online or check out the *SHOOT*>e.dition for the full interview.)



Photo courtesy of Apple TV+

Through The Viewfinder



DPs Discuss Their Approaches To Lensing *Promising Young Woman*, *News of the World*, and *Search Party*

By Robert Goldrich

One DP finds himself in the awards season conversation for his fruitful collaboration with a first-time feature director.

Another brought his experience in stylized fare for the likes of Ridley Scott, Tony Scott and Gore Verbinski to a western directed and co-written by a filmmaker known for his documentary sensibilities.

And our third cinematographer has put an indelible mark on a cult favorite TV series which started on TBS and ultimately ended up on HBO Max.

Here are insights from Benjamin Kracun on *Promising Young Woman* (Focus Features), Darius Wolski, ASC on *News of the World* (Universal Pictures), and Jonathan Furmanski on *Search Party*:

Benjamin Kracun

Gearing up for *Promising Young Woman*, her feature directorial debut, Emerald Fennell—who first established herself as an actor spanning TV and films, and a writer (on such TV series as *The Drifters* and writer/producer on *Killing Eve*)—

knew first-hand the importance of selecting the right collaborators. And for her, among them was cinematographer Kracun. Fennell had worked with Kracun on a short-form project, a three-minute piece to be shown at a TED Conference, liked him and was drawn in particular to his work on *Beat*, for which he won a British Independent Film Award (BIFA) in 2019 for Best Cinematography. “He made that movie look spectacular,” Fennell told *SHOOT*, adding, “I was a first-time film director in Los Angeles shooting my baby. I knew my DP was important, someone whom I could have an easy shorthand with. If your relationship with a DP isn’t easy, it slows everything down. Ben is a combination of being talented and great fun to be around. He could help me get the kind of performances I wanted and he could make the set itself a fun place to work, which is needed.”

Kracun in turn was impressed when he read Fennell’s script for *Promising Young Woman*. “It was such a page turner,” he assessed. “The last 30 pages, the plot

twist. You don’t get scripts like that. It got me thinking about how we could pull this off.”

Clearly, they successfully did just that as reflected in early awards show returns, including recent Film Independent Spirit Awards nominations for Best Female Lead for Carey Mulligan, as well as Best Director and Best Screenplay for Fennell. Mulligan earlier won for Best Actress and Fennell for Best Screenplay at the Los Angeles Film Critics Association Awards.

Mulligan stars as Cassie, a medical school dropout whose once promising prospects have fallen off a cliff. She’s working at a coffee house and spends her free time either moping about or pretending to be blind drunk at nightclubs where she ultimately shames guys who try to take advantage of her seemingly impaired state. It’s an inexplicably strange double-life until we become privy to what made her quit med school, a despicable trauma suffered by her dear friend and fellow student, Nina, years ago. This genre-busting

Continued on page 28

From top left, clockwise: Carey Mulligan in *Promising Young Woman*; director Paul Greengrass (l) and DP Darius Wolski, ASC on the set of *News of the World*; *Promising Young Woman* DP Benjamin Kracun; Tom Hanks in a scene from *News of the World*; *Search Party* DP Jonathan Furmanski; Alia Shawkat in a scene from *Search Party*; a scene from *Promising Young Woman*.

Benjamin Kracun Reflects On Promising Young Woman

Continued from page 27

film plays at times like a dark comedy, a comic tragedy, a thriller, a psychological tale that perfectly dovetails with the #MeToo era, all the above and more.

Fennell credited Kracun as being “essential” in making the ambitious *Promising Young Woman* work within the confines of just 23 shoot days. Kracun noted that extensive prep made that doable—as did open discussion between him and the

above to create a halo effect around her head, an appealing quasi-angelic counterpoint to her darker side. Kracun also perhaps benefited from a female touch while tethered to Mulligan’s performance as his immediate collaborators were Fennell and a camera department primarily crewed by women, including 1st assistant cameraperson Sarah Brandes, loader Latterian Officer-McIntosh and 2nd assistant Rochelle Brown.



Carey Mulligan in a scene from *Promising Young Woman*

director relative to shooting approach. “I was keen to shoot anamorphic when I read it,” recalled Kracun. “The story has a fairytale fantasy element. Anamorphic helped to skew slightly away from the real world which this film should do. It deals with an issue in our society but treated in a much different way. It’s a psychological thriller, beautiful, seductive. Anamorphic helped merge you into that world.”

Kracun said that Fennell initially was leaning towards spherical rather than anamorphic. But they ultimately gravitated to the latter. Kracun went with the ARRI Alexa Mini camera, explaining that it was a package with which he was comfortable and he wanted that familiarity when jumping into a time-challenged schedule. A day of camera tests translated into Kracun opting for Panavision G series lenses in part because they would soften the digital image slightly, contributing to a pleasing aesthetic while retaining an edge—sort of parallel to Mulligan’s character of Cassie. Her performance had to be front and center, not the cinematography, and Kracun found ways to enhance Mulligan’s stellar work.

He would at times light Mulligan from

“A lot of my previous work is a bit darker, playing more with shadows,” related Kracun. “I really loved the chance to kind of dive in and embrace a much brighter, softer image in a way. We were playing two cards—beautiful and dangerous—at the same time.”

Meanwhile Cassie’s darker intentions were also deftly reflected in the lensing. Drawing viewers into the story was an intentional awkwardness coupled and then replaced with an almost predatory camera perspective when she goes on an evening’s mission to hoodwink a young man into thinking she’s drunk. The halo effect is exchanged for the character becoming an avenging angel at times.

The movie’s dark tone lent itself on occasion to a more mischievous, off-the-beaten-path use of focus and framing. For example, the opening club scene captured men on the dance floor the way “hot” girls are often displayed and lensed in that scenario. The guys at times are gyrating awkwardly about, underscoring the ridiculousness of the situation

The G series anamorphic lenses and the Alexa sensor translated into a filmic combination, related Kracun who also

wanted to bring the audience directly into the story in ways that went beyond the predatory orientation. He cited a scene where Mulligan and a friend she hadn’t seen for many years, Madison portrayed by Alison Brie, are in a restaurant. A long frame with what seems like vast space, he said, makes the viewer feel as if situated at a table to the left or right of them. The audience is brought into this world as the story unfolds with atypical twists and turns.

As writer-director, Fennell provided a commanding vision that drove the film, said Kracun. “She’s so confident and on top of everything. She was also seven months pregnant while shooting this movie. She did not waver at any point. She was all over it in a way that was powerful to see. When a director is so specific and meticulous, you can really start to build on that. She would throw me the ball. I would throw her the ball back and we would build and build and build.”

Promising Young Woman adds to a body of work for Kracun that is highlighted by: *For Those in Peril* which premiered at the 2013 Cannes International Film Festival and won Best Debut at BIFA along with two BAFTA Scotland Awards, including Best Film; *Hyena* which debuted at the Toronto International Film Fest in 2014; the documentary *Dark Horse*, winner of the Audience Award at the 2015 Sundance Film Festival and then released by

nominations (including Best British Film and Best Debut), 10 BIFA awards and three London Critics Circle Awards; and the aforementioned *Beats*, which earned him Best Cinematography distinction at the 2019 BIFA awards. *Beats* centered on the 1990s rave scene and was lauded for its authentic depiction of that world.

Kracun has also set the look of several high-end TV dramas including *Dublin Murders* and *The Tunnel*. He additionally lensed multiple episodes of last year’s HBO miniseries *The Third Day*, produced by Plan B Entertainment.

Darius Wolski, ASC

News of the World marks the first collaboration between cinematographer Wolski and director Paul Greengrass. It also is the first western for both.

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



Cinematographer Benjamin Kracun (l) and director Emerald Fennell on the set of *Promising Young Woman*

Sony Pictures Classics; *Beast* which rolled out at Toronto in 2017 and then Sundance early the following year, launching the career of its star Jessie Buckley and going on to garner three BAFTA Film Award

Greengrass by contrast comes from a documentary approach to filmmaking. Wolski said he was intrigued by the prospect of combining those distinctly different worlds in *News of the World*.

Darius Wolski's 1st Western

As for how Greengrass' world affected him, Wolski observed, "Maybe I quieted down the camera a little more, was less hectic."

Wolski selected the ARRI Alexa Mini LF camera for *News of the World*, coupled with Angenieux zooms and on occasion, when additional exposure was needed, Panavision vintage prime lenses which can open up fairly wide to capture natural light. Wolski did not deploy cranes or

coming from reading the script, talking with the director."

Wolski dismissed what he regards as the misnomer that a good director gives creative freedom to his collaborators.

The DP explained, "We are both experienced filmmakers. It's not about giving each other creative freedom. It's about responding to each other's instincts."

Set in the post-Civil War era, *News of the World* introduces us to Captain Jeffer-



Helena Zengel (I) and Tom Hanks in a scene from *News of the World*

sophisticated equipment, affirming his belief in simplicity and the virtues that can be realized by sometimes restraining yourself.

Wolski added that he did turn to a bit more Steadicam than Greengrass was accustomed to using but it was all in the in-

son Kyle Kidd (Tom Hanks), a Confederacy veteran, whose profession is that of a non-fiction storyteller, moving from town to town, sharing the news of presidents and queens, glorious feuds, devastating catastrophes and gripping adventures from the far reaches of the globe. As he travels in the backwoods to reach his next town hall gig where he will regale attendees with stirring stories directly from the pages of newspapers, Kidd crosses paths with a stranded Johanna (portrayed by Helena Zengel), a 10-year old taken by the Kiowa native tribe six years earlier (after the murder of her parents) and raised as one of their own. Johanna, hostile to a world she's never experienced and dealing with the trauma of being ripped away from two families, is being returned to her biological aunt and uncle against her will. Kidd agrees to deliver the orphaned child to where the law says she belongs. As they travel hundreds of miles into the unforgiving wilderness, the two face tremendous challenges of both human and natural forces as they search for a place that either can call home. In the process, they form a lasting bond.

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Darius Wolski, ASC

terest of doing justice to the story.

Greengrass observed that the dynamic handheld work for which he's known benefited from the classical feel Wolski brought to it. Ultimately, commented Wolski, "Every movie finds its own style,

Boris FX Silhouette Joins Netflix Post Technology Alliance

Boris FX Silhouette has become part of the Netflix Post Technology Alliance, gaining a stamp of approval from the content platform and production studio. The inclusion also highlights the major role rotoscoping and digital paint have



Boris FX Silhouette

in post workflows as overall production values rise. Artists working in roto and paint departments are essential in creating the VFX-heavy content audiences have come to expect—prime examples of which range from sci-fi explosions to fantastical backgrounds, and subtle invisible retouching in historical dramas.

Artists working on Netflix Originals like *The Umbrella Academy*, *Stranger Things*, *Project Power*, *The Punisher*, and *Black Mirror* rely on Silhouette.

Framestore recently used Silhouette on *Project Power* (starring Jamie Foxx and Joseph Gordon-Levitt) to help build many complex behind-the-scenes invisible effects to lay the groundwork for stunningly explosive visuals.

"Silhouette is an indispensable tool for our roto and paint team. We used Silhouette on *Project Power* (and integrated Mocha tracking) extensively to remove stunt wires and LED lights where necessary, reconstruct sets digitally, and clean up practical footage for CG replacement," said Josh Barham, lead paint and roto artist, Framestore.

BOT VFX, based in India, also relies heavily on Silhouette and used it to tackle rotoscoping and paint work on season three of the megahit *Stranger Things*.

DP Declan Quinn Cooks Up Lensing For *A Suitable Boy*

Cinematographer Declan Quinn gravitated to Cooke Optics' flagship spherical S4/i prime lenses for Lookout Point's six-episode series of Vikram Seth's bestselling novel "A Suitable Boy."

Directed by Indian-American filmmaker Mira Nair, *A Suitable Boy* tells the story of university student Lata (Tanya Maniktala) as she comes of age in North India in 1951, while the country is carving out its own identity as an independent nation and is about to go to the polls for its first democratic election. The series involves more than 100 characters, many belonging to one of four extended families.

"I've worked with Mira for a long time, with a history that goes back to 1996 with *Kama Sutra: A Tale of Love* and *Monsoon Wedding* in 2001, which was a homage to the book of 'A Suitable Boy,'" said Quinn. "Aesthetically we're on the same page. Mira starts with a 'look book'; paintings, fashion and location pictures from her first scouting trip to India, then I add images from other movies or photographers and we narrow everything down to create a cinematic grammar for the story."

The series was shot in 4K with four Sony Venice cameras—two each for the primary and second unit—and both units started out with full sets of Cooke S4/i primes (16/18/25/32/40/50/75/100/135mm).

Dealing with a very dialogue-driven script spanning many characters, Quinn's tendency was to approach *A Suitable Boy* with natural light and to see faces most of the time, as opposed to silhouette. "We would have the camera move through a scene from a certain character's perspective—usually Lata's [the story's heroine]. Tom Walden, our A Cam/Steadicam operator would keep a moving master shot where most of the scene played out. This wasn't a wide shot, but a very usable shot where the camera would flow through the space to follow the gist of the conversation. It was all choreographed, and we would use cuts to cover the other characters as they needed to be covered."

Quinn's hero lenses for *A Suitable Boy* were the 32 and 40mm. "Those have been my favorites for most of my career," he said. "They represent the human visual perspective the best and are great at separating the actors from the background. And with a 2:1 [18:9] aspect ratio, the 32/40 combo works very nicely."

With large format sensors becoming more commonplace, Quinn does have some experimenting to do. "The S4/i are great lenses, but I'm looking forward to testing the S7/i for larger format projects."



A Suitable Boy

And The Nominees Are...

Getting a handle on the television contenders for Golden Globes, SAG Awards

A SHOOT Staff Report

While the Oscars dominate this portion of the awards season calendar, television still looms large in terms of honors—even with the Emmys quite a ways down the road. TV nominations recently unveiled and currently in play for the Golden Globes and the SAG Awards are coveted in and of themselves while also carrying some prognostication relevance for the Emmys. Any harbinger of things to come would perhaps smile most sweetly upon Netflix which finished a resounding first in the Golden Globe nods tally with 20, nearly three times as many as its closest competitor, HBO, and surpassing the 17 noms it received last year.

Netflix garnered three out of the five Golden Globe nominations for Best TV Drama Series—*The Crown*, *Ozark* and *Ratched*—and four of the five Best Actress nods in TV series drama: Olivia Colman and Emma Corrin for *The Crown*, Laura Linney for *Ozark*, and Sarah Paulson for *Ratched*, Ryan Murphy's backstory of the cold, heartless, controlling nurse from *One Flew Over the Cuckoo's Nest*.

The remaining Best Actress nom in TV series drama went to Jodie Comer for *Killing Eve* (BBC America) while the two other series in the running for best drama distinction are *Lovecraft Country* (HBO), a horror series that meshes the supernatural and racial inequalities, and *The Mandalorian* (Disney+).

Leading the Golden Globes TV noms parade for Netflix was *The Crown* with a total of six (Best Drama Series, Best Actress for Colman and Corrin, Best Actor for Josh O'Connor, Best Supporting Actress for Gillian Anderson and Helena Bonham Cart-



Photo by Liam Daniel/courtesy of Netflix

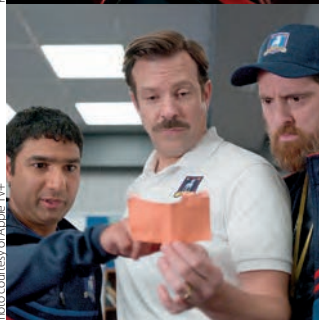


Photo courtesy of Apple TV+



Photo by Desi Wille/courtesy of Amazon Prime Video

er), followed by *Ozark* with four (Best Drama Series, Best Actress for Linney, Best Actor for Jason Bateman, Best Supporting Actress for Julia Garner), *Ratched* with three (Best Drama Series, Best Actress for Paulson, Supporting Actress for Cynthia Nixon), *Emily in Paris* (Best Musical or Comedy Series, Best Actress in a Musical or Comedy Series for Lily Collins), *The Queen's Gambit* (Best Limited Series, Best Actress in a Limited Series for Anna Taylor-Joy) and *Unorthodox* (Best Limited Series, Best Actress in a Limited Series for Shira Haas) with two apiece, and

Hollywood with one (Best Supporting Actor for Jim Parsons).

Peter Morgan, *The Crown* creator and showrunner, said of the Golden Globe recognition, "All of us on *The Crown* are thrilled to be recognized in this way by the HFPA (Hollywood Foreign Press Association). This season really seems to have resonated with audiences of all generations all around the world."

The recognition takes on added meaning in the throes of a pandemic. Chris Mundy, showrunner/writer/EP of *Ozark*, shared, "If the last year taught us anything, it's how lucky we feel just to get to make the show. So, thank you to the Hollywood Foreign Press Association for the extra reason to feel good. It's great to be in the company of all these amazing shows."

HBO finished second in the Golden Globes nominations derby with seven—four for *The Undoing* (Best Limited Series, Nicole Kidman for Best Actress in a Limited Series, Hugh Grant for Best Actor in a Limited Series, Donald Sutherland for Best Supporting Actor in a Limited Series), and one apiece for

From top left, clockwise: Olivia Colman in a scene from *The Crown*; *Schitt's Creek* cast members (l-r) Annie Murphy, Eugene Levy, Catherine O'Hara and Dan Levy; a scene from the *Small Axe* film "Mangrove"; and a scene from *Ted Lasso* featuring (l-r) Nick Mohammed, Jason Sudeikis and Brendan Hunt.

TV AWARDS PREVIEW

I Know This Much Is True (Mark Ruffalo for Best Actor in a Limited Series), *Lovecraft Country* (Best Drama Series) and *Perry Mason* (Matthew Rhys for Best Actor in a Drama).

Hulu nabbed third place with a tally of six--*The Great* with three (Best Musical or Comedy Series, Best Actress for Elle Fanning and Best Actor for Nicholas Hoult), *Normal People* with two (Best Limited Series, Best Actress for Daisy Edgar-Jones) and one for *Ramy* (Best Actor in a Musical or Comedy Series for Ramy Youssef).

Fourth place was a tie at five noms apiece for Showtime and Pop TV. The latter's five nods all came for *Schitt's Creek* (Best Musical or Comedy Series Best Actress for Catherine O'Hara, Best Actor for Eugene Levy, Best Supporting Actress for Annie Murphy, Best Supporting Actor for Daniel Levy). Showtime scored two for *The Comey Rule* (Best Actor in a Limited Series for Jeff Daniels, Best Supporting Actor for Brendan Gleeson), and one each for *Black Monday* (Best Actor in A Musical or Comedy Series for Don Cheadle), *The Good Lord Bird* (Best Actor in a Limited Series for Ethan Hawke) and *Your Honor* (Best Actor in a Limited Series for Bryan Cranston).

Finishing in the sixth slot was Amazon Studios with three TV nods--two for *Small Axe* (Best Limited or Anthology Series and Best Supporting Actor for John Boyega) and one for *Hunters* (Al Pacino as Best Actor in a Drama Series).

Steve McQueen, director/writer/producer of *Small Axe*, credited the success to "such a brilliant crew and cast across the anthology series, some highly experi-

enced actors and craftspeople as well as a lot of exciting new talent who made it onto a set for the very first time."

Boyega shared, "I am thrilled to be part of this anthology series and grateful that it is also being recognized with a nomination by the HFPA. Thank you to Steve McQueen for his vision and trust, to Leroy Logan for sharing his story with us, and to Amazon Studios for its continued support in telling these important, and often overlooked, stories."

Next in seventh place with two Globe nominations apiece were HBO Max and Apple TV+. The former's nods were for *The Flight Attendant* (Best Musical or Comedy Series, and Best Actress in a Musical or Comedy Series for Kaley Cuoco). And the pair of nods for Apple TV+ came courtesy of *Ted Lasso* (Best Musical or Comedy Series, Best Actor in a Musical or Comedy Series for Jason Sudeikis).

Ted Lasso faces off against *The Flight Attendant*, *The Great*, *Emily in Paris* and *Schitt's Creek* for Best Comedy Series.

A year after traditional broadcast networks were shut out from Golden Globe nominations, NBC broke through this time around with one nod: Jane Levy for Best Actress in a Musical or Comedy Series for *Zoey's Extraordinary Playlist*.

SAG Awards

Netflix was also dominant in the SAG Awards derby with a total of 17 nominations--five for *The Crown* (Best Drama Series Ensemble; Anderson, Coleman and Corron for Best Female Actor in a Drama Series; and O'Connor for Best Male Actor), four for *Ozark* (Best Drama Series

Ensemble; Best Female Actor in a Drama Series for Garner and Linney; and Best Male Actor for Bateman), three for *Dead to Me* (Best Ensemble in a Comedy Series, Best Female in a Comedy Series for Christina Applegate and Linda Cardellini) and two apiece for *The Queen's Gambit* (Female Actor in a Limited Series for Taylor-Joy, Male Actor for Bill Camp) and *Bridgerton* (Best Drama Series Ensemble, Best Male Actor in a Drama Series for Rege-Jean Page).

Hulu and Pop TV tallied five SAG nods apiece. Hulu's haul consisted of two for *The Great* (Best Comedy Series Ensemble, Male in a Comedy Series for Hoult), and one each for *Ramy* (Male Actor in a Comedy Series for Youssef), *Mrs. America* (Female Actor in a Limited Series for Cate Blanchett) and *Little Fires Everywhere* (Female Actor in a Limited Series for Kerry Washington).

Pop TV's noms were all for *Schitt's Creek* (Best Comedy Series Ensemble, Female Actor in a Comedy Series for O'Hara and Murphy, and Male Actor for Dan and Eugene Levy).

HBO earned four SAG nods: *Lovecraft Country* (Best Drama Series Ensemble), *The Undoing* (Female Actor in a Limited Series for Kidman, Male Actor for Grant) and *I Know This Much Is True* (Male Actor in a Limited Series for Ruffalo).

HBO Max registered a trio of nods--two for *The Flight Attendant* (Best Comedy Series Ensemble, Female in a Comedy Series for Cuoco) and one for *I May Destroy You* (Female Actor in a Limited Series for Michaela Coel).

AMC and Apple TV+ each garnered

two noms. The latter's pair came for *Ted Lasso* (Best Comedy Series Ensemble, Male Actor for Sudeikis). AMC took its two noms for *Better Call Saul* (Best Drama Series Ensemble, Male Actor in a Drama Series for Bob Odenkirk).

Single noms went to NBC for *This Is Us* (Male Actor in a Drama Series for Sterling K. Brown), Disney+ for *Hamilton* (Male Actor in a TV Movie for Daveed Diggs) and Showtime for *The Good Lord Bird* (Male Actor in a Limited Series for Hawke).

Common thread

The success of *Bridgerton* in the SAG Awards, *Emily in Paris* in the Golden Globes, and *The Queen's Gambit* in both the SAG and Globes competitions underscores what Jinny Howe, VP, original series for Netflix, observed is a common bond among the three shows.

Regarding Shonda Rhimes, whose creative acumen is again reflected in *Bridgerton*, Howe observed, "Shondaland's fans have come to expect diversity in all her shows. *Bridgerton* took a seed of truth about Queen Charlotte's background to reimagine her as a Black monarch using her power to affect broader change in British society. The empowerment of people of color and women made *Bridgerton* feel accessible and contemporary, resonating with audiences all around the world. Like *The Queen's Gambit* and *Emily in Paris*--two other hugely popular Netflix series--*Bridgerton* draws upon themes that are universal yet speak directly to women because they feature independent-minded female protagonists in lead roles."

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SUNDANCE WRAP-UP



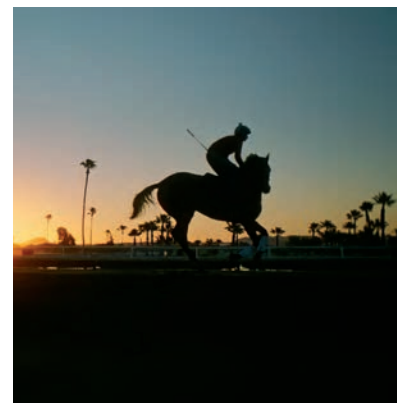
Summer of Soul



Emilia Jones in CODA



Flee



A scene from Jockey

Art Meets Commerce, Both Flourish At Sundance

CODA, Summer of Soul gain critical acclaim, fetch record prices at film festival

A SHOOT Staff Report

Art vs. commerce isn't necessarily an either/or proposition. The two aren't always at odds. Sometimes both can peacefully co-exist, if not flourish. And a couple prime examples of such flourishing emerged front and center at the recently concluded Sundance Film Festival.

Consider *CODA*, director and screenwriter Sian Heder's film about the hearing child of deaf adults who is trying to realize a life apart from her family. *CODA* won top honors at Sundance—the U.S. Grand Jury Prize in Drama, the U.S. Dramatic Directing Award, the Audience Award in U.S. Drama, and the U.S. Dramatic Special Jury Award for Ensemble Cast. Balancing the art is the commerce aspect as *CODA* was bought by Apple TV+ for some \$25 million, setting a Sundance record.

Meanwhile Ahmir “Questlove” Thompson made his directorial debut with *Summer of Soul (...Or, When The Revolution Could Not Be Televised)*, which reportedly fetched more than \$12 million, breaking the documentary sales record that was set last year at Sundance when Apple and A24 acquired *Boys State*. *Summer of Soul* just won the Sundance U.S. Grand Jury Prize and Audience Award in Documentary. Buying the film were Searchlight Pictures and Disney General Entertainment's BIPOC Creator initiative, led by Tara Duncan. The acquisition is for worldwide rights, with the film set for theatrical release as well as exclusively streaming on Hulu in the U.S. and internationally on Star and Star+.

“It's rare to find a film that captures the breadth of the Black American experience and also makes you want to dance, testify and sing out loud,” stated Duncan. “Ahmir has gifted us with a brilliantly crafted, nearly forgotten gem from our history, and we are honored to help bring *Summer Of Soul* to audiences.”

Summer of Soul takes us to 1969, during the same summer as Woodstock, when a different music festival took place 100 miles away. More than 300,000 people attended the summer concert series known as the Harlem Cultural Festival. It was filmed, but after that summer, the footage sat in a basement for 50 years. It had never been seen—until now. *Summer of Soul* is a stunning unearthed treasure destined to become a pillar of American music and African American history. Thompson bring us this transporting documentary—part concert film, part historical record—about an epic event that radiated the wholesale reevaluation of Black history, culture, fashion and music. This rich tapestry deftly incorporates interviews with historic personalities like Harlem “Ambassador” Musa Jackson, with an unforgettable musical revue that includes interviews and performances by varied artists like B.B. King, Cal Tjader, The Harlem Calypso Band, Hugh Masekela, Mongo Santamaria, Nina Simone, Sly & the Family Stone among many others, as well as many rare gems, such as a Stevie Wonder drum solo and a duet between Mahalia Jackson and Mavis Staples. “Summer Of Soul” shines a light on the importance of history to our spiri-

tual well-being and stands as a testament to the healing power of music.

Summer of Soul was produced by Joseph Patel, Robert Fyvolent and David Dinerstein with RadicalMedia serving as creative and production partners. Executive producers are Jen Isaacson, Jon Kamen, Dave Sirulnick, Jody Allen, Ruth Johnston, Rocky Collins, Jannat Gargi, Beth Hubbard, Davis Guggenheim, Laurene Powell Jobs, Jeffrey Lurie, Marie Therese Guirgis, David Barse, Ron Eisenberg, Sheila Johnson and Questlove. Jonathan Silberberg and Nicole Stott are co-executive producers. The film is a Vulcan Productions Production in association with Concordia Studio, Play/Action Pictures, LarryBilly Productions, and produced by Mass Distraction Media and RadicalMedia.

“I'm so honored to be allowed to manifest my dreams after all this time,” said Questlove. “This is truly an honor. *Summer Of Soul* is a passion project and to have it resonate with so many people on so many levels has been incredibly rewarding. I am very happy to begin this new chapter with the team at Searchlight/Disney/Hulu and look forward to sharing the important story behind the film with audiences worldwide.

“It was a joy to support Ahmir and bring this story to life,” said Jon Kamen, executive producer, CEO RadicalMedia. “We're incredibly proud of the reaction the film has gotten from audiences and the Sundance Grand Jury, and we're excited to share this story with viewers across the globe.”

Summer of Soul adds filmmaker to the credentials of Questlove, known as a drummer, DJ, producer, bestselling author and member of influential hip-hop group The Roots. He is the musical director for *The Tonight Show Starring Jimmy Fallon*, where his Roots crew serves as house band. Beyond that, this four-time Grammy Award-winning musician's reputation has landed him musical directing positions with everyone from D'Angelo to Eminem to Jay-Z. Questlove and Black Thought of The Roots have executive produced the acclaimed documentary series *Hip-Hop: The Songs The Shook America* on AMC under their production company, Two One Five Entertainment, which recently announced a first-look deal with Universal Television to develop scripted and non-scripted programming. Questlove will serve as executive producer for the upcoming documentary, *The League*, centered on the tumultuous journey of Negro league baseball.

Additionally, Questlove served as the executive music producer and composer on the A&E miniseries *Roots*. He also scored Chris Rock's film *Top Five* and co-produced the Grammy Award-winning “Original Broadway Cast Recording of Hamilton.”

Most recently, Questlove co-starred in Disney/Pixar's critically acclaimed animated feature *Soul* which debuted in December 2020.

CODA

As a *CODA*—the abbreviation for Child

SUNDANCE WRAP-UP

of Deaf Adult--Ruby (portrayed by Emilia Jones) is the only hearing person in her deaf family. When the family's fishing business is threatened, Ruby finds herself torn between pursuing her love of music and her fear of abandoning her parents.

Viewers experience Ruby's family through sign language. While the silence is a new experience for the audience, the family dynamics are not--love, laughter, friction, drama, being at odds yet also being at one.

Jones heads a cast which includes deaf actors Tony Kotsur, Daniel Durant and Marlee Matlin (the only deaf actor to win an Oscar, back in 1987 for her lead role in *Children of a Lesser God*).

In its own way, like *Summer of Soul*, *CODA* celebrates diversity. But in making its case for diversity in Hollywood, *CODA* ventures into territory beyond race and gender. Often non-disabled actors are cast as characters with disabilities. What about deaf actors? *CODA* showcases their viability and artistry.

The Centers for Disease Control and Prevention reports that one in four U.S. adults--some 61 million people--has a disability that affects major life activities. A 2017 study from the University of Southern California's Annenberg School for Communication and Journalism found that just 2.7% of characters in the 100 highest-earning movies in 2016 were disabled, showing a huge discrepancy between Hollywood and reality.

There has been progress on this front. Recently NBCUniversal committed to include actors with disabilities in auditions for each new film and television production. This covers projects by the Universal Filmed Entertainment Group, Universal Studios Group, NBC, and the Peacock streaming service.

CBS Entertainment made a similar pledge in 2019.

CODA made an eloquent case for such inclusion at Sundance. The film was produced by Philippe Rousselet, Fabrice Gianfermi, Patrick Wachsberger, with Ardavan Safaee and Sarah Borch-Jacobsen serving as executive producers.

Heder's writing, producing and directing exploits span the likes of *Orange Is the New Black*, *Little America* and the feature *Tallulah* which debuted at the 2016 Sundance Film Festival.

Flee, Cryptozoo

Among the other films to score acclaim and generate biz at Sundance were *Flee*, *Cryptozoo* and *Jockey*.

Sundance's World Cinema Documentary Grand Jury Prize went to *Flee*, a hand-drawn animated film about a refugee directed by Jonas Poher Rasmussen and executive produced by Riz Ahmed (an Oscar contender for his performance in *Sound of Metal*) and Nikolaj Coster-Waldau. NEON, the shop that brought Oscar-winner *Parasite* to the U.S., acquired *Flee* for distribution.

Flee tells the extraordinary true story of a man, Amin, on the verge of marriage which compels him to reveal his hidden past for the first time. A secret he has been hiding for over twenty years threatens to ruin the life he has built for himself. He recounts his dramatic journey as a child refugee from Afghanistan to Denmark. Told mostly through animation, *Flee* weaves together a stunning tapestry of images and memories to tell the deeply affecting and original story of a young man grappling with his traumatic past in order to find his true self and the meaning of home.

Meanwhile writer-director Dash Shaw picked up the NEXT Innovator award for his animated fantasy *Cryptozoo*, which Magnolia acquired for release. *Cryptozoo* debuted in Sundance's Next section. The fantasy feature, for which Jane Samborski served as animation director, follows a group of Cryptozookeepers who try to capture a Baku (a dream-eating hybrid creature of legend) They begin to wonder if they should display these rare beasts in the confines of a cryptozoo, or if these mythical creatures should remain hidden and unknown. *Cryptozoo* continues a decades-long track record at Sundance for Washington Square Films, one of the production companies behind the film. The voice cast for *Cryptozoo* includes Lake Bell, Michael Cera, Angeliki Papoulia, Zoe Kazan, Peter Stormare and Grace Zabriskie. (Editor's note: Director Shaw shares his reflections on this year's virtual Sundance fest in this issue's POV column.)

And Sony Pictures Classics acquired worldwide rights to *Jockey*, which won a Sundance U.S. Dramatic Special Jury

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Sony Pictures Classics Acquires Sundance Winner Jockey

Continued from page 33

Award for Best Actor in recognition of Clifton Collins Jr.'s performance. Collins portrays seasoned horse jockey Jackson who has weathered decades of races on the riding circuit, but he now finds himself facing what could be his last season as his health deteriorates. With the help of Ruth (Molly Parker) and a promising new horse, Jackson starts to prepare for the

band has been missing since the war in Kosovo. She sets up her own small business to provide for her kids, but as she fights against a patriarchal society that does not support her, she faces a crucial decision: to wait for his return, or to continue to persevere. Cast: Yllka Gashi, Çun Lajçi, Aurita Agushi, Kumrije Hoxha, Adriana Matoshi, Kaona Sylejmani.



A scene from *Cryptozoo*

upcoming championship. His plans take a left turn when a budding young jockey (Moisés Arias) shows up and claims to be his son. Caught between yearning for a connection and uncertainty about his own future, Jackson confronts difficult questions regarding his legacy.

Shot at a live racetrack and with a keen eye, *Jockey* gives us an achingly personal window into a world we've never seen up close before, where fortunes are flipped upside down from one moment to the next and the freedom of riding comes at a grueling physical price. Collins delivers an intimately layered performance guided by director Clint Bentley.

Awards rundown

In addition to the honors received by *CODA*, *Summer of Soul*, *Flee*, *Cryptozoo* and *Jockey*, here's a rundown of major award winners at Sundance 2021.

GRAND JURY PRIZE

The World Cinema Grand Jury Prize: Dramatic was presented to: Blerta Basholli, for *Hive* / Kosovo, Switzerland, Macedonia, Albania (Director and Screenwriter: Blerta Basholli, Producers: Yll Uka, Valon Bajgora, Agon Uka) – Fahrije's hus-

AUDIENCE AWARDS

The Audience Award: World Cinema Dramatic was presented to: Blerta Basholli, for *Hive* / Kosovo, Switzerland, Macedonia, Albania (Director and Screenwriter: Blerta Basholli, Producers: Yll Uka, Valon Bajgora, Agon Uka) – Fahrije's husband has been missing since the war in Kosovo. She sets up her own small business to provide for her kids, but as she fights against a patriarchal society that does not support her, she faces a crucial decision: to wait for his return, or to continue to persevere. Cast: Yllka Gashi, Çun Lajçi, Aurita Agushi, Kumrije Hoxha, Adriana Matoshi, Kaona Sylejmani.

The Audience Award: World Cinema Documentary was presented to: Rintu Thomas and Sushmit Ghosh, for *Writing With Fire* / India (Directors and Producers: Rintu Thomas, Sushmit Ghosh) – In a cluttered news landscape dominated by men, emerges India's only newspaper run by Dalit women. Armed with smartphones, Chief Reporter Meera and her journalists break traditions on the frontlines of India's biggest issues and within the confines of their own homes, redefining what it means to be powerful.

The Audience Award: NEXT was presented to: Marion Hill, for *Ma Belle, My Beauty* / U.S.A., France (Director and Screenwriter: Marion Hill, Producers: Ben Matheny, Kelsey Scult, Marion Hill) – A surprise reunion in southern France reignites passions and jealousies between two women who were formerly polyamorous lovers. Cast: Idella Johnson, Hannah Pepper, Lucien Guignard, Sivan Noam Shimon.

DIRECTING, SCREENWRITING & EDITING AWARDS

The Directing Award: U.S. Documentary was presented to: Natalia Almada, for *Users* / U.S.A., Mexico (Director: Natalia Almada, Producers: Elizabeth Lodge Stepp, Josh Penn) – A mother wonders, will my children love their perfect machines more than they love me, their imperfect mother? She switches on a smart-crib lulling her crying baby to sleep. This perfect mother is everywhere. She watches over us, takes care of us. We listen to her. We trust her.

The Directing Award: World Cinema Documentary was presented to: Hogir Hirori, for *Sabaya* / Sweden (Director and Screenwriter: Hogir Hirori, Producers: Antonio Russo Merenda, Hogir Hirori) – With just a mobile phone and a gun, Mahmud, Ziyad and their group risk their lives trying to save Yazidi women and girls being held by ISIS as Sabaya (abducted sex slaves) in the most dangerous camp in the Middle East, Al-Hol in Syria.

The Directing Award: World Cinema Dramatic was presented to: Blerta Basholli, for *Hive* / Kosovo, Switzerland, Macedonia, Albania (Director and Screenwriter: Blerta Basholli, Producers: Yll Uka, Valon Bajgora, Agon Uka) – Fahrije's husband has been missing since the war in Kosovo. She sets up her own small business to provide for her kids, but as she fights against a patriarchal society that does not support her, she faces a crucial decision: to wait for his return, or to continue to persevere. Cast: Yllka Gashi, Çun Lajçi, Aurita Agushi, Kumrije Hoxha, Adriana Matoshi, Kaona Sylejmani.

The Waldo Salt Screenwriting Award: U.S. Dramatic was presented to: Ari

Katcher and Ryan Welch, for *On the Count of Three* / U.S.A. (Director: Jerrod Carmichael, Screenwriters: Ari Katcher, Ryan Welch, Producers: David Carrico, Adam Paulsen, Tom Werner, Jake Densen, Ari Katcher, Jimmy Price) – Two guns. Two best friends. And a pact to end their lives when the day is done. Cast: Jerrod Carmichael, Christopher Abbott, Tiffany Haddish, J.B. Smoove, Lavell Crawford, Henry Winkler.

The Jonathan Oppenheim Editing Award: U.S. Documentary was presented to: editors Kristina Motwani and Rebecca Adorno, for *Homeroom* / U.S.A. (Director: Peter Nicks, Producers: Peter Nicks, Sean Havey) – Following the class of 2020 at Oakland High School in a year marked by seismic change, exploring the emotional world of teenagers coming of age against the backdrop of a rapidly changing world.

SPECIAL JURY AWARDS

A U.S. Documentary Special Jury Award: Emerging Filmmaker was presented to: Parker Hill and Isabel Bethencourt, for *Cusp* / U.S.A. (Directors: Parker Hill, Isabel Bethencourt, Producers: Zachary Luke Kislevitz, Parker Hill, Isabel Bethencourt) – In a Texas military town, three teenage girls confront the dark corners of adolescence at the end of a fever dream summer.

A U.S. Documentary Special Jury Award: Nonfiction Experimentation was presented to: Theo Anthony, for *All Light, Everywhere* / U.S.A. (Director: Theo Anthony, Producers: Riel Roch-Decter, Sebastian Pardo, Jonna McKone) – An exploration of the shared histories of cameras, weapons, policing and justice. As surveillance technologies become a fixture in everyday life, the film interrogates the complexity of an objective point of view, probing the biases inherent in both human perception and the lens.

A World Cinema Documentary Special Jury Award: Vérité Filmmaking was presented to: Camilla Nielsson, for *President* / Denmark, U.S.A., Norway (Director: Camilla Nielsson, Producers: Signe Byrge Sørensen, Joslyn Barnes) – Zimbabwe is at a crossroads. The leader of the opposition MDC party, Nelson Chamisa, chal-

Festival Awards Rundown

lenges the old guard ZANU-PF led by Emmerson Mnangagwa, known as “The Crocodile.” The election tests both the ruling party and the opposition – how do they interpret principles of democracy in discourse and in practice?

A World Cinema Documentary Special Jury Award: Impact for Change was presented to: Rintu Thomas and Sushmit Ghosh, for *Writing With Fire* / India (Directors and Producers: Rintu Thomas, Sushmit Ghosh) – In a cluttered news landscape dominated by men, emerges India’s only newspaper run by Dalit women. Armed with smartphones, Chief Reporter Meera and her journalists break traditions on the frontlines of India’s biggest issues and within the confines of their own homes, redefining what it means to be powerful.

A World Cinema Dramatic Special Jury Award: Acting was presented to: Jesmark Scicluna, for *Luzzu* / Malta (Director and Screenwriter: Alex Camilleri, Producers: Rebecca Anastasi, Ramin Bahrani, Alex Camilleri, Oliver Mallia) – Jesmark, a struggling fisherman on the island of Malta, is forced to turn his back on generations of tradition and risk everything by entering the world of black market fishing to provide for his girlfriend and newborn baby. (A luzzu is a traditional-Maltese fishing boat.) Cast: Jesmark Scicluna, Michela Farrugia, David Scicluna. *Luzzu* marks Camilleri’s feature directorial debut. He cast non-actors for the film, including Scicluna.

A World Cinema Dramatic Special Jury Award: Creative Vision was presented to: Baz Poonpiriya, for *One for the Road* / China, Hong Kong, Thailand (Director: Baz Poonpiriya, Screenwriters: Baz Poonpiriya, Nottapon Boonprakob, Puangsoi Aksornsawang, Producer: Wong Kar Wai) – Boss is a consummate ladies’ man, a free spirit and a bar owner in NYC. One day, he gets a surprise call from Aood, an estranged friend who has returned home to Thailand. Dying of cancer, Aood enlists Boss’ help to complete a bucket list – but both are hiding something. Cast: Tor Thanapob, Ice Natara, Violette Wautier, Aokbab Chutimon, Ploi Horwang, Noon Siraphun. World Premiere

SHORT FILM AWARDS

Jury prizes for short filmmaking were awarded at the same ceremony.

The Short Film Grand Jury Prize was awarded to *Lizard* / United Kingdom (Director: Akinola Davies, Jr., Screenwriter: The Davies Brothers).

The Short Film Jury Award: U.S. Fiction was awarded to *The Touch of the Master’s Hand* / U.S.A. (Director and Screenwriter: Gregory Barnes).

The Short Film Jury Award: International Fiction was awarded to *Bambirak* / U.S.A., Germany (Director and Screenwriter: Zamarin Wahdat).

The Short Film Jury Award: Nonfiction was awarded to *Don’t Go Tellin’ Your Momma* / U.S.A., Germany, France, Italy (Directors and Screenwriters: Topaz Jones, rubberband.).

The Short Film Jury Award: Animation was awarded to *Souvenir Souvenir* / France (Director and Screenwriter: Bastien Dubois).

A Short Film Special Jury Award for Acting was presented to *Wiggle Room* / U.S.A. (Directors and Screenwriters: Sam Guest, Julia Baylis).

A Short Film Special Jury Award for Screenwriting was awarded to *The Criminals* / France, Romania, Turkey (Director and Screenwriter: Serhat Karaaslan).

EARLIER SUNDANCE AWARDS

The 2021 Alfred P. Sloan Feature Film Prize, presented to an outstanding feature film about science or technology, was presented to *Sons of Monarchs*. The filmmakers received a \$20,000 cash award from Sundance Institute with support from the Alfred P. Sloan Foundation.

The Sundance Institute Amazon Studios Producers Award for Nonfiction went to Nicole Salazar, for *Philly D.A.*

The Sundance Institute Amazon Studios Producers Award for Fiction went to Natalie Qasabian, for *Run*.

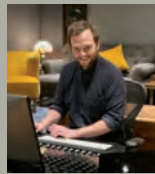
The Sundance Institute Adobe Mentorship Award for Editing Nonfiction went to Juli Vizza, and the Sundance Institute Adobe Mentorship Award for Editing Fiction went to Terilyn Shropshire.

The Sundance Institute NHK Award went to Meryman Joobeur, for her film *Motherhood*.

Music Notes

String & Tins Ups Hough, Adds Simpson

London-based sound design and music production studio String and Tins has promoted EP Rachel Hough to managing director and added sound designer/composer Culum Simpson to its talent roster. Simpson has worked in advertising, long form, feature film and video games. He started his career at Jungle Studios, before moving to GCRS where he further honed his skills working with brands such as Pepsi, Diesel and BT and developing content for immersive audio and VR.



Culum Simpson

Hough joined String and Tins last year. She has an agency producer’s pedigree, having worked at shops including Fallon, BBH and Droga5. She has been behind ads for brands such as *The Guardian*, Johnnie Walker, Sony, Honda, Boots, Samsung, Carling, Hovis, Lynx, St John Ambulance and many more, including the Emmy-nominated Amazon Alexa 2020 Super Bowl campaign.

Endless Noise Launches Music Library

Led by Grammy® Award-winning composer, orchestrator, conductor and musician Jeff Elmassian and his partner/creative director Dave Chapman, music and sound design company Endless Noise has launched the Endless Noise Music Library featuring a strategic partnership with SoundCloud to provide a uniquely curated compilation of artists from its vast platform.



Dave Chapman

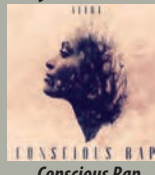
Initially comprised of 2,000 tracks including 500 songs, representing highly curated music tracks culled from the works of Elmassian, Chapman, and dozens of their award-winning in-house and freelance composers, the new Endless Noise Music Library plans to build itself up to 5,000 tracks, with the goal being to change those tracks every year.

The new Endless Noise Library has already provided tracks for such high profile clients and film, TV, commercial and kids projects as: the promotional trailers behind the upcoming Marvel feature film *Black Widow*, the Disney movie *The New Mutants*, the upcoming *Death on the Nile* and *Crazy Rich Asians 2*; spots for Miller Lite, NFL, Ford, MLB, Nordstrom and Adidas; the new season of the NatGeo reality TV show *Life Below Zero*, *Million Dollar Listings*, *Claws*, *Keeping Up With the Kardashians* and *Black-ish*; and the children shows *If You Give a Mouse a Cookie*, *Barbie Dreamhouse Adventures*, *Stinky and Dirty*, and *Next Gen*.

ALIBI Releases Conscious Rap Album

With social justice themes at the forefront of today’s storytelling, ALIBI Music has released powerful, new production music capturing that pulse. The album, *Conscious Rap*, features deep and thought-provoking lyrics ranging from hopeful and inspiring to hard-hitting and incisive. Instrumentation includes dusty vinyl drum beats, soulful pianos and organs, and intimate lo-fi guitars.

Conscious Rap’s lead track is a poignant response to the killing of George Floyd from artists L.Rucus, Trill Lee and TheChemist aptly called “I Can’t Breathe.”



Conscious Rap

After meeting then unsigned L.Rucus at SXSW in 2019, ALIBI’s head of sync A&R, Julia Trainor, recognized his talent and had already commissioned him for a few original tracks before he approached her with the especially meaningful song.

“L.Rucus sent us ‘I Can’t Breathe’ just as we were going into production on *Conscious Rap*, which was going to speak to some of these issues,” Trainor explained. “It was so on-point, so good, we had to include it and make it our lead song on the album.”

Conscious Rap is perfectly suited to thought pieces, documentaries, dramas and any production centered on pivotal moments. In addition to the lead track from L.Rucus-Trill Lee-TheChemist, this album drew inspiration from such influences as Kendrick Lamar, Talib Kweli, Common, Mos Def, Kanye West, Tupac, Killer Mike, Black Thought and Black Eyed Peas, among others.

ALIBI’s production music has been used in the trailers for Netflix’s live-action preschool series *Bookmarks: Celebrating Black Voices*, IFC Films’ *MLK/FBI* and Tyler Perry’s *Ruthless*, among thousands of other projects.

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

New Orleans Music Students Star In New PSA with Trombone Shorty When COVID-19 pandemic rolled across the globe, it silenced live music everywhere. Perhaps nowhere was that silence more deafening than New Orleans. To help offset the fallout for struggling musicians, the New Orleans Jazz & Heritage Foundation launched a Music Relief Fund.

MPSE To Honor George Miller with Filmmaker Award The Motion Picture Sound Editors (MPSE) will honor Academy Award-winner George Miller with its annual Filmmaker Award. The Australian writer, director and producer is responsible for some of the most successful and beloved films of recent decades including *Mad Max*, *Mad Max 2: Road Warrior*, *Mad Max Beyond Thunderdome* and *Mad Max: Fury Road*.

Introducing Frame.io Camera To Cloud Frame.io, the world's leading cloud-based video review and approval platform, announced Frame.io Camera to Cloud (C2C), a secure camera-to-cloud workflow that lets customers instantly upload and stream images from on-set cameras to creative post-production teams anywhere in the world.

Pavel Sorokin Appointed To iPi Soft CEO iPi Soft, LLC, the leading developer of markerless motion capture software technology named Pavel Sorokin, current Chief Operating Officer, as the company's new Chief Executive Officer (CEO).

HBO Documentary Films TINA, an Intimate Portrait of the Legendary Singer Tina Turner, Debuts March 27 HBO's TINA, a feature documentary from Academy Award®-winning directors Dan Lindsay, T.J. Martin and Lightbox, the production company founded by Academy Award®-winning producer Simon Chinn and Emmy-winning producer Jonathan Chinn, together with Emmy-nominated producer Diane Becker.

Assimilate Announced New DIT Pack For Camera-To-Post Workflows Assimilate announced DIT Pack, a new product bundle that includes Assimilate's advanced Scratch dailies software and Live Looks® for live grading single and multi-cam set-ups.

Super Bowl First Breaks The Comedy Mold The third time is the charm for freelance director Timothy Kendall – as far as national Super Bowl commercials go, that is. Though the seasoned commercial director has accomplished the career milestone twice before, this year marks his first non-comedy entry with diabetes management company Dexcom and their celebrity spokesperson Nick Jonas.

Location Manager Spotlight Courtesy of Universal Studios Florida Production Group: Laura M. Blair Interview with Line Producer and Location Manager Laura M. Blair was conducted by the Universal Studios Florida Production Group (USFPG).

Believe Media Director/Photographer Paola Kudacki Unveils Foo Fighters' "Waiting On A War" Music Video Prolific Director/Photographer Paola Kudacki of Believe Media has set her creative sights on the New Year 2021. Unveiling the new Foo Fighters' "Waiting on a War" music video, the cinematic piece represents a second, inspired collaboration for Paola with singer-songwriter Dave Grohl.

Schofield's Flowers: Helping Brands Bloom This Valentine's Day Steve Schofield's multifaceted collective that is a resource for agencies and brands alike. Projects include directing and producing an art installation for the Netflix launch of Aaron Sorkin's THE TRIAL OF THE CHICAGO 7, in Grant Park, Chicago; creating and executing an Instagram and TikTok campaign for Co-Protect Global; and overseeing The Myabetic Awards for pharma company Mankind.

HollyShorts Unveils Inaugural Hot List The Oscar® qualifying HollyShorts Film Festival, one of the world's most influential short festivals, is presenting its first annual HollyShorts HOT LIST, their ranking of some of the best short films from emerging and diverse storytellers.

Insight Global Debuts #ItBeginsIG Rebrand With Inspiring Commercial Directed By Ashkan Memarian The spot illustrates the bond between a professional recruiter and an ambitious young job seeker who work together through struggle and sacrifice in the job market to ultimately triumph, landing the candidate his dream job and big break. This is the story of a relationship built on genuine care and hard work, which is the foundation of what makes Insight Global's approach to staffing so unique.

Maxon Announced Maintenance Release of Magic Bullet Suite Maxon announced the immediate availability of a maintenance release for Magic Bullet Suite 14, its collection of tools for color correction, finishing and film looks, that enables support in MacOS Big Sur and Final Cut Pro for the updated tools: Colorista V, Looks 5 and Denoiser III.

Lynette Duensing Named a Colorist Society International Fellow The Colorist Society International (CSI) has appointed Lynette Duensing to a position as Fellow. Duensing is being recognized for her outstanding achievements and contributions to the craft of color across a highly productive career spanning more than 30 years.

Flesh and Bones Doubles Down on Creativity with Signings of Oh Yeah Wow and Kevin Antoine Flesh and Bones expands its roster with the tandem signing of multifaceted artists Oh Yeah Wow and Kevin Antoine. The boutique production company was recently launched by Executive Producer Rob Trail, former Partner and Live Action EP at Detour Films, and seasoned commercial Director Tony Benna, former Creative Director at Mekanism.

Tim Damon's Integrated Car Shoots - Director's Tireless Commitment To Car Work Passes The COVID-19 Test While many production companies shuttered operations during the COVID-19 pandemic, Director Tim Damon and his production company are busier than ever by instituting new safety protocols, socially-distant filming, unique on-location monitoring techniques and advanced internet access for his car shoots nationwide.

Noah Conopask's "The Reason" Explores What It Means To Ride For REV'IT! "The Reason," a new short film by director Noah Conopask, captures the texture of vintage motorcycle racing; from the exhilaration of the speedway to the enduring style of the machines, to the passionate riders who love them.

New York Festivals 2021 Advertising Awards and Genius 100 Foundation Launch the Genius 100 Inspiration Award Ridley Scott, Jose Miguel Sokoloff, and Obiageli Ezekwesili will select the Genius 100 Inspiration Award Winner; Proceeds from the Genius 100 Category will go to the Himalayan Cataract Project.

ALIBI Celebrates 1,000th Production Music Album ALIBI Music is celebrating the milestone of its 1,000th production music album, *Stomps and Claps 3*. The new release brings ALIBI back full circle, paying homage to its first-ever album with a fresh, modern take.

Behind the Screen with Finnerty Steeves on Making Her Award-Winning Indie Dramey "before/during/after" While many people dream of assembling a Who's Who list of premier talents to help them tell their personal story on the big screen, highly accomplished actor turned screenwriter and producer Finnerty Steeves ("Orange is the New Black") has brilliantly brought this widely cherished dream to Technicolor reality.

Discovery Taps SCS To Help Launch discovery+ The creative team at Discovery, led by Sr Director Product & Brand Creative Ted Bramble under GVP of Product & Design Shawn Johnson, worked with SCS to support their internal team in the titanic mission. A mission that included helping style the platform UX, developing thousands of creative assets needed to launch an

entirely new streaming platform from the ground up, and sonic branding.

Simon Says On-Prem: The Most Secure Transcription Platform in the World Simon Says, the leading timecode-based AI transcription and video assembly platform for video professionals, released Simon Says On-Prem v2, its self-contained video transcription platform.

Come As You Are To CAYA Music & Sound In sunny California, Executive Producer Kiki Einziger and Executive Creative Director Ben Einziger have launched CAYA Music & Sound. The co-founders (and husband and wife team) bring a fresh point of view and welcoming, feel-good vibes to each project, providing advertising clients with services including original composition, sound design, music supervision, sonic identity, voiceover and final mix. The "Endless Noise Music Library" Is Launched By Renowned Music & Sound Design Company, In Partnership with SoundCloud. Led by Grammy® Award winning composer, orchestrator, conductor and musician Jeff Elmassian and his Partner/Creative Director Dave Chapman, renowned music and sound design company Endless Noise has launched the "Endless Noise Music Library".

Asthmatic Love Unites Picture North and Director Rafael Kent Cool camera moves and slick transitions are nice, but in the end it was asthmatic love that united Picture North and Brazilian director Rafael Kent. Kent, who on Friday released his explosive new music video for Vintage Culture, Fancy Inc. with a feature from *The Beach*, also doubled up with signing with production company Picture North for US representation.

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



Insights Into Lensing News of the World, Search Party

Continued from page 29

While he enjoyed capturing the feel of a western, Wolski related that he had to do justice to the project as a character study.

"It's about people, particularly the combination of these two traveling together," he said, describing the movie as "visually very subtle, simple yet beautiful." While he looked at certain westerns he admired for a point of reference such as John Ford's *The Searchers* (lensed by Winton C. Hoch) or the more modern cinema examples such as *The Assassination of Jesse James by the Coward Robert Ford* (directed by Andrew Dominik and shot by Roger Deakins, ASC, BSC, CBE), Wolski noted that at the end of the day, you process what others have done, perhaps affected by it on a subconscious level but proceeding based on your own artistic instincts and sensibilities.

Production designer David Crank, who too marked *News of the World* as his first western, cited his creative collabora-

Many of the Texas settings along the way were meticulously created in and around Santa Fe, New Mexico, where Bonanza Creek Ranch served as a hub of sorts.

The variety tackled by Crank ranged from small bustling towns to God-forsaken locales. There was a treacherous rocky hillside that Kidd and Johanna had to navigate in a rickety wagon and then on foot to elude and ultimately confront a violent group of attackers. There were vast stretches of plains and swiftly disappearing Indian country, a rough-and-tumble manufacturing town, ad hoc military outposts, an old school that Crank remodeled to become a windswept Spanish style cathedral, a Spanish pueblo abode in Santa Fe that was converted into Kidd's San Antonio home, and the high-maintenance, always work-to-be-done farm maintained with a stoic hand by Johanna's aunt and uncle.

Being able to have a continuous dialogue and rapport with Wolski made a

tor Robert Zemeckis' *The Walk*, and last year for his cinematography on the pilot (directed by Ridley Scott) for *Raised by Wolves*. In 2009, Camerimage bestowed upon Wolski a career honor—a Special Award recognizing a Polish Cinematographer for Immense Contribution to the Art of Film.

Jonathan Furmanski

Furmanski has shot all but two episodes of *Search Party* over its four seasons thus far.

He lensed the first two seasons (2016 and '17) of the TBS show. Three years later, *Search Party* returned but on a new platform, HBO Max. Two of the season three installments were lensed by Kat Westergaard, the rest by Furmanski who

also shot all of the current season which debuted last month.

Created by Sarah-Violet Bliss, Charles Rogers and Michael Showalter, *Search Party* became a cult favorite right out of the gate, following a group of goofy, self-absorbed friends who find themselves in ever-deeper water trying to find an acquaintance from college who's disappeared.

In many respects, each season has been akin to a new show unto itself while at the same time all staying connected. That dynamic has in a sense represented the biggest creative challenge for Furmanski who has been integral to creating, developing, evolving and fine turning the look and feel of the show throughout its run.

Continued on page 38

Flash Back

February 15, 2016

For the third consecutive year, Emmanuel "Chivo" Lubezki, ASC, AMC, has won the ASC Award for Outstanding Achievement in Feature Film. This time around, he earned the award on the basis of *The Revenant*. Last year, he won for *Birdman or (The Unexpected Virtue of Ignorance)*, and in 2014 he was honored for *Gravity*. Leon Silverman will step down from the presidency of the Hollywood Professional Association (HPA) to make room for the next generation of leadership and a newly expanded board of directors. Succeeding Silverman as HPA president will be Seth Hallen, SVP of global creative services at Sony DADC New Media Solutions, who has been an HPA board member since 2007. Silverman will continue to serve on the board of directors in the newly created role of past president.... Andy Delaney and Monty Whitebloom, also known as the directorial team big tv!, have joined production house GARTNER for representation in the U.S. spot/branded content market. The helming duo had been repped by DNA for spots and branded fare prior to joining GARTNER....

February 16, 2011

Gatorade's *Replay* Season I series out of TBWA\Chiat\Day, Los Angeles, earned Best of Show Honors at The One Club's third annual One Show Entertainment Awards. *Replay* additionally earned a Gold Pencil in the Television: Specials category. Eight other Gold Pencils were also awarded during the evening's proceedings. Gold Pencil winners included: Levi's "Portraits of Braddock" from Wieden+Kennedy/Don't Act Big Productions/Portland, Ore., in the Film: Documentaries category; Wrigley/Orbit's "Dirty Shorts—The Prom Date" from Energy BBDO/DumbDumb and Electus/Chicago, which topped the Online Branded Entertainment: Single category; Mitchum's "Hardest Working Person in America" from CAA/Brett Ratner Brands/LA in the Campaign category; and Toyota Motor Sales' "Sienna Swagger Wagon Music Video" out of Saatchi & Saatchi LA, in the Music category (Black Iris Music)....Creative partners Scott Vitrone and Ian Reichenthal are set to join Wieden+Kennedy's NY as exec creative directors. The move marks a return home for Vitrone and Reichenthal who began their first tour of duty at W+K back in 1999, collaborating as a duo for the first time and working on Nike. They now fill the void at W+K N.Y. created by the recent departure of ECDs Kevin Proudfoot and Jerome Austria....



Susan Sarandon (l) and Alia Shawkat in a scene from *Search Party*

tion with Wolski as invaluable. Crank had the daunting task of recreating Texas after the Civil War for *News of the World*, doing justice to each distinct stop on the journey of Captain Kidd and Johanna. "Every town had a reason for being there. Every town stands for something. You had to come up with a look based on understanding the world and character of that town," said Crank who extensively researched Reconstruction Texas, culling through historic photos of people and their environments.

major positive difference to Crank. "Darius was with me in Santa Fe about two months ahead of production. We scouted a huge amount together, talking about things, and a lot kind of organically came out of that. It was unusual to have a DP there but it was quite a luxury."

In addition to the aforementioned ASC Award nomination in 1996 for *Crimson Tide*, Wolski has garnered assorted other honors which include several from Camerimage, earning nominations in 2015 for his lensing of *The Martian* and direc-

DP Jonathan Furmanski

Continued from page 37

Season one had an undercurrent of foreboding with some Scooby Doo overtones as the gang tries to solve the mystery within their world.

Season two had a Hitchcockian bent with lead character Dory (portrayed by Alia Shawkat) descending into a psychotic mess while dealing with the aftermath of a murder.

Season three played like a courtroom drama while the season that just rolled out is a crime comedy of sorts.

Still, related Furmanski, *Search Party* is trying to be one story over the years, not an anthology.

"You watch the pilot and go all the way through season four and it seems like one experience. But each season has its own feel and identity. Our challenge is to push the individual visual language in each season but still make the overall show cohesive."

Serving the show well in retrospect, said Furmanski, was that when the pilot was done, the story of that first season--as well as the photography--had not been fully mapped out. Still, there were some definite feelings that its creators knew had to be part of the series' fabric. "What we knew at that point was we wanted to create a sense of unease and uncertainty, reflecting the idea that the friends are a little bit rudderless--Dory being the greatest example of that as she looked for her place and purpose in the world. Something always felt a little off. But with all the uncertainty, the show is firmly a comedy despite the fact that there's murder and kidnapping. It's a balancing act between thriller and comedy."

Furmanski noted that *Search Party*, except for the pilot which was shot on film, has been a two digital camera show, mostly to guarantee that actor performances are captured, "making sure in scenes for example where we have four characters at a table, we have the option to see what everybody is doing at that time. Every take is hilarious and different."

The series norm has been the deployment of two ARRI Amira cameras or an Amira as the "A" camera and an ARRI Alexa as the "B" camera. The versatility and mobility of the cameras was one of the deciding factors, explained Furmanski, enabling him and his team to get in char-

acters' faces in a way that a larger camera profile could not provide.

First and foremost, stressed Furmanski, is that the cinematography not get in the way of story and performances. "Everybody I talk to raves about the show," he shared. "They are not necessarily raving about the photography. They are raving about the performances, the writing and the perspective that the show has. It has a sensibility, tone and point of view you don't see very often. When working with people as talented, smart and friendly as our creators, head writer and cast, you get fulfilled in a way that most jobs don't allow. That's what brings us happiness and satisfaction."

From a career perspective, also gratifying to Furmanski has been the range of projects and disciplines he gets to work on from features such as *Good Boys*, produced by Seth Rogan and Evan Goldberg, to TV comedies like *Inside Amy Schumer*, *The Detour*, *Little America* and *Search Party*, and documentary features including *The Zen Diaries of Garry Shandling*, *May It Last*, *30 for 30: Doc & Darryl*, *The Family Business: Trump and Taxes*, and *Big Men*.

"Many cinematographers get pigeonholed. I've been able to avoid that. It's almost accidental the way that's happened," said Furmanski. "I had no ambition to be a documentary cameraman but fell into it because a guy I used to be a camera assistant for started to get narrative film jobs--so he started to send me his documentary clients."

"I found documentary filmmaking to be rewarding and fulfilling in a way that narrative isn't. Years later, my girlfriend at the time was working on a comedy show. The director wanted it to look like a documentary. She suggested, 'Hire my boyfriend who's a documentary cameraman.' I got that opportunity and approached that comedy as if it were a documentary. I took my documentary knowledge, adjusted and moderated it to fit the needs of a scripted show."

From this in turn emerged other opportunities. "That led to me doing more scripted comedy, and then back into documentaries," noted Furmanski. "Then *Good Boys* happened as a direct result of my work on *Search Party*. And then *Little America* resulted from *Good Boys*. One experience informs another."

street talk

Havas Media Group has made several key leadership appointments across North America. Greg Walsh, global chief commercial officer, has expanded his role to include oversight of operations, commercial, investment, data, technology, and talent. As a result, he adds chief operations officer, Havas Media NA, to his duties. Amy Ginsberg has been named chief investment officer, responsible for the overall media investment vision and strategy and will join the NA leadership team. Ginsberg comes over from Canvas Worldwide where she led investment efforts since 2016. Prior to joining Canvas Worldwide, Ginsberg built her expertise at agencies Initiative, Ogilvy & Mather, Mindshare, and Zenith Media. She has serviced brands such as Papa Johns, Hyundai and Kia, Burlington, Arby's, Merck, Ameriprise, and

Miller Coors. Jason Kanefesky will serve as managing partner, head of marketplace intelligence, at Havas. This newly created leadership practice will ensure clients receive actionable intelligence and insights on partners, platforms, audiences, and supply and demand dynamics.....Company 3/Method Studios' Atlanta location has merged its creative editorial team (formerly provided as Beast Editorial) under the Company 3 banner and is making significant investments in connectivity and remote workflow technology to incorporate the previously siloed editorial team into Company 3's full suite of post offerings. With the editorial group, led by editors Eddie Kesler and Matt Barron, seamlessly integrated into the company pipeline, "we will be able to enhance collaboration among our visual effects, color and sound departments," said Company 3 Atlanta's managing director/colorist Billy Gabor. "We believe this development will be particularly compelling for clients seeking the convenience and quality assurance we provide as an end-to-end, offline-to-delivery post facility." Recent campaigns produced from offline-to-delivery include: Adidas' "One More," Iris Worldwide; and Coca-Cola's "Coke With Coffee," KO:OP.....

report

NY-based production company Easy Mondays has secured Sarah Gitersonke (SG&Partners) to represent the company in the Midwest. She joins an Easy Mondays sales team consisting of Carl Forsberg and Justin Lasoff (Apostle) on the East Coast, and Marta Burga, who handles sales for the Hispanic market. Easy Mondays is overseen by founder/EP Asori Soto. Gitersonke's first project since coming on board is the new campaign for Tax Act, created via Hawkeye Agency/

Chicago, and directed by Luis Gerard. The Easy Mondays directorial roster is an eclectic mix of comedy, storytelling, live-action, documentary, VFX, and tabletop, general market and Hispanic market. The lineup includes Gerard, Biceps, Sebastian Caporelli, Matt Hranek, Kristian Mercado, Plastico, Maca Rubio, Tomat, Nes Buzzalino, and Yann Malka.....Wavemaker has appointed Dennis Potgraven to the role of chief strategy officer, U.S. He will be responsible for leading Wavemaker's strategy and planning practice, activating its Provocative Planning approach to create new growth opportunities across a diverse client portfolio. Potgraven joins from Havas Group, where he led the strategy teams for the creative, digital and media businesses as chief strategy officer for the greater Chinese market. Potgraven brings extensive agency experience in establishing brands, delivering integrated marketing communication and creating customer value. Potgraven will report to Wavemaker U.S. CEO Amanda Richman. With experience on both the client and agency side, Potgraven worked for many years in-house with FMCG and retail brands, including Nestlé and Ahold-Delhaize. In agency roles, he oversaw strategy development for clients in various categories, new business and thought leadership. These clients included Danone, KIA, LG, KLM, Reckitt Benckiser, Coty, AXA, Emirates, Peugeot, Citroen, Disney, TDA, Hershey's, Remy, Tsingtao, Cointreau, Swarovski, Tyson, PUMA, IKEA and Hermes....



Meet The NDS Class of 2020

Discover Emerging Filmmakers



The 18th Annual SHOOT NDS 2020 Reel

34 directors and a duo, shown above in alphabetical order, with work spanning commercials, PSAs, promo fare, spec advertising, short films, documentaries, music videos, web series, comedy, drama and tabletop. What they have in common is directing professionally less than 3 years and a great passion for being a director! Due to the pandemic, SHOOT was unable to hold its Annual New Directors Showcase Event at the DGA in NYC where we have debuted the Showcase Reel for the past 16 years. We greatly appreciate the DGA's longtime support and look forward to resuming the event in the Fall of 2021. In the meantime, we invite you to check out the great work in the 2020 NDS!

Visit [NDS.SHOOTONLINE.COM](https://www.nds.shootonline.com) To Watch & Discover New Talent.

The 19th Annual SHOOT NDS 2021 Search

Due to the pandemic and production slowdown caused by it, the 2021 SHOOT 19th Annual New Directors Search will open for entries in April this year and remain open for at least 3 months. To get a reminder email when the Search opens simply complete the webform at [EnterNDS.SHOOTonline.com](https://www.nds.shootonline.com)



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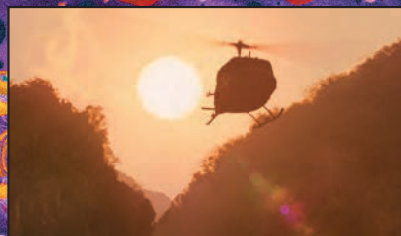
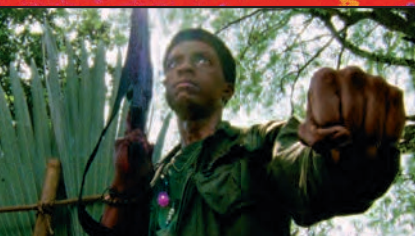
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