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Cannes Lions Preview 26



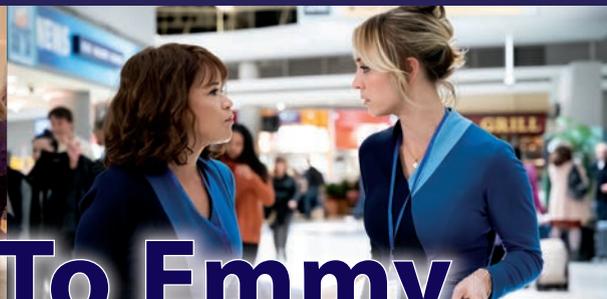
Pandemic Production/Recovery 30



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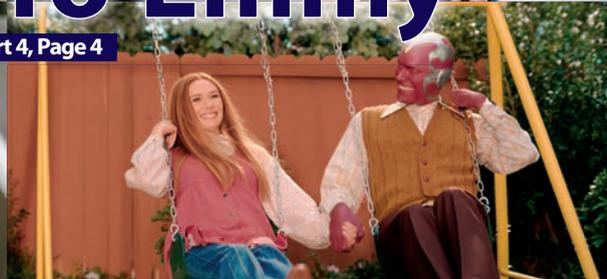


Top Ten VFX & Animation Chart 34



The Road To Emmy

Series Part 4, Page 4



From top left, clockwise: Scenes/BTS from Bridgerton; The Flight Attendant; WandaVision; This Is Us; The Queen's Gambit; and The Good Lord Bird.



Chat Room 25



Road To Emmy: Cinematographers 20

Where Do Talented New Directors Go To Make A Name For Themselves?

See inside back cover for the answer...

F O R Y O U R E M M Y C O N S I D E R A T I O N

“Aziz Ansari knows how to point a damn camera. It’s cool, it’s heartbreaking and it’s compelling as hell.”

UPROXX

★★★★★

“Spectacularly shot.”

NEW YORK

★★★★★

“Aziz Ansari lets his camera linger as scenes play out slowly. These sequences don’t merely resonate with tension and emotion, they positively ache.”

INDEPENDENT

“Aziz Ansari echoes the works of filmmakers like Stanley Kubrick by keeping the camera unobtrusive and making this story feel like we are observing as flies on the wall.”

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“Moments in Love, Chapter 4”

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Social Issues Inform Art--And Us

The Cannes Lions Preview in this edition of SHOOT canvasses jurors who reflect on how the pandemic and social justice issues that have come to the fore over the past year-plus might inform their approach to judging the awards competition. In the same vein, this week's installment of our The Road To Emmy Series shows how the influence of events over the past year affected several TV shows directly and indirectly in terms of storytelling.

Oscar-nominated actor Ethan Hawke, showrunner and star of *The Good Lord Bird* (Showtime) miniseries, said that the story of the Harper's Ferry raid led by abolitionist John Brown in 1859--told from the perspective of a teenager freed from slavery--took on a special resonance in light of current racial unrest, the murder of George Floyd, and the momentum

generated for Black Lives Matter. "You can't touch on any serious subject without bumping into this country's relationship to race and how destructive it can be," observed Hawke, explaining that he "felt the call to make some art about it."

Similarly race relations proved to be a compelling force in this latest Emmy-eligible season of *This Is Us* (NBC). Director/

could see characters looking at themselves through a new prism. This was the first time in five years that a season had to address a changing landscape that was very immediate, very current. Before that, this show wasn't particularly topical. It was more about how the past informs the present. What's happening politically, the health of the country, were not part of the

"You can't touch on any serious subject without bumping into this country's relationship to race." --Ethan Hawke

EP Ken Olin, a three-time Best Drama Series Emmy nominee for *This Is Us*, related that the show took an unprecedented turn with the killing of Floyd.

Series creator Dan Fogelberg and the writers, said Olin, "felt a responsibility to integrate what was happening in the world with our storytelling." As a result, continued Olin, "you could see our characters changing in some ways as they confront these events. In other ways, you

original tone of the show.

"To the credit of Dan and the writers," continued Olin, "they took all that on within the show's vocabulary, particularly in terms of Randal's character (Sterling K. Brown), and the dynamic of a Black child being adopted by a white family. We delved into aspects of racism but in terms that are meaningful to the show. That's been really extraordinary, very challenging in a good way for everybody."

POV

By Bilali Mack



Reclaiming Deepfake Tech as a Force For Good

Media and brands over the last few years have made a push to steer clear of news and visuals that even hint at misinformation. Beyond the harmful consequences of fake news stories on their businesses, fake text and fake visuals both can misinform a public accustomed to trusting their preferred media sources.

Meanwhile, the next evolution of the technology that once supported social media facial filters, then "face tuning", got an upgrade. The "deepfake" was born. On the one hand, when younger generations amuse themselves on TikTok with the Reface app, deepfakes can seem harmless. On the other, political personalities have fallen victim to the same technology with doctored clips circulated online to a non-digital native public who may not know the signs of edited footage.

What if there was a chance to seize the

technology for good over harm? This is often asked in my field. The lessons we take to heart could help media industries like advertising and film chart a course for the tech on the right side of history.

Deepfake technology, to get technical, isn't a VFX technology; it's an AI and machine learning technology. But the public doesn't really understand the nuance of this difference, and looks to VFX for guidance about how it works and how to use it properly. While not a widespread industry standard, there is room for this image science AI to pair with VFX as a tool to create cutting-edge entertainment, rather than manipulated videos.

Tracking and mapping capabilities are useful for animation techniques and faster motion capture methods in VFX production. Viewers see this in aging or de-aging technology in movies. Films like the *Avengers* franchise and *The Irishmen* have used machine learning and deep-

fake technology in their VFX production for similar kinds of work. At Alkemy X, we have implemented AI and continue to R&D tools for face replacements and de-aging. Deepfakes may never create perfect reface results, but if the tracking and movement data could be made available, we could have a fantastic face tracking and movement tool. In some cases, we may be able to combat misinformation by training machine learning algorithms to spot deepfake videos on the web, using the technology to help stop the use that made it so familiar to the public.

Until the technology improves, and regulations permit or prevent use-cases for deep fakes, audiences will likely be suspicious. Rather than seize such a pivotal technology and throw it away on deception, we have the chance to let the technology improve our media and pave the way to stronger creative results. (Mack is a VFX supervisor at Alkemy X.)

Director, Showrunner, DP, Editor & Design POVs

Artists share insights into *The Good Lord Bird*, *This Is Us*, *WandaVision*, *The Flight Attendant*, *Bridgerton*, *The Queen's Gambit* and *Perry Mason*

By Robert Goldrich



Photo by William Gray/courtesy of Showtime



Photo by Ron Banzhoff



Photo courtesy of Disney+



Photo by Merrick Morley/courtesy of HBO



Photo by Phil Camisa/courtesy of HBO Max



Photo caption: From top left, clockwise: Joshua Caleb Johnson (l) and Ethan Hawke in *The Good Lord Bird*; Ken Olin, director/EP on *This Is Us*; Elizabeth Olsen (l) and Paul Bettany in *WandaVision*; Kaley Cuoco in *The Flight Attendant*; *Bridgerton* cinematographer Jeffrey Jur, ASC; Matthew Rhys in *Perry Mason*; and Michelle Tesoro, ACE, editor of *The Queen's Gambit*.

When he read James McBride's novel, "The Good Lord Bird," Ethan Hawke, a four-time Oscar nominee (two for Best Supporting Actor, two for Best Adapted Screenplay) knew this was a story he had to tell, his initial thoughts centering on adapting it for a feature film. But in his first meeting with McBride, Hawke soon fully realized that within the time constraints of a big-screen feature, much of the story would have to be curtailed. As a limited series, though, they were in a better position to do justice to the entire book. From that sprung Hawke's first foray into TV showrunning, a seven-episode Showtime series, *The Good Lord Bird*, for which his portrayal of abolitionist John Brown earned Golden Globe and SAG Award nominations back in February. And last month, the limited series garnered a Peabody Award nomination as one of the most compelling and empowering stories released in broadcasting and streaming media during 2020.

Set in the mid-19th century, *The Good*

Lord Bird is told from the perspective of the fictionalized Henry "Onion" Shackelford, a teenager freed from slavery by Brown. Onion joins Brown's movement and goes on to meet the likes of Harriet Tubman and Frederick Douglas. Onion then finds himself part of the historic Brown-led, three-day siege on the U.S. arsenal at Harpers Ferry, Virginia, in October 1859, intended to help spark a rebellion of slaves in the Southern states. Ultimately, the abolitionists were defeated by a company of U.S. Marines, and Brown was charged with treason and hanged. But the consequences of the raid resonated, with Harper's Ferry regarded by many as the first battle of the Civil War.

Hawke was drawn to the story on different levels. For one, he observed, the current growing awareness of systemic racism compels us to stare at the DNA of this country and the origins of the Civil War. At the same time, Onion's POV brings an unexpected humanity, irreverence, and wit to the subject matter. Hawke saw the

profound value of that perspective today, translating into "a loving, witty, healing look at some of the nation's most horrible crimes." Absurdity and tragedy are reflected in *The Good Lord Bird* as it sheds light on the American identity, the good and the bad.

"You can't touch on any serious subject without bumping into this country's relationship to race and how destructive it can be," observed Hawke, explaining that he "felt the call to make some art about it. This book hit me across the face and the heart." Hawke saw Onion's story as "a way to reach people from an unexpected vantage point."

Gratifying to Hawke was how the project gained momentum. Noting that you can spend years on a story and get nowhere, Hawke said that in sharp contrast he was "surprised how many doors opened up." He recalled, "My wife (producer Ryan Hawke) and I took it to Blumhouse Television. They took it to

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MARE OF EASTTOWN



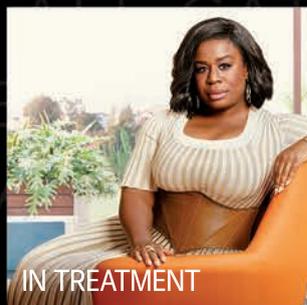
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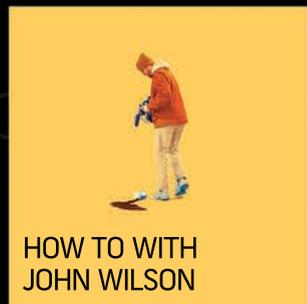
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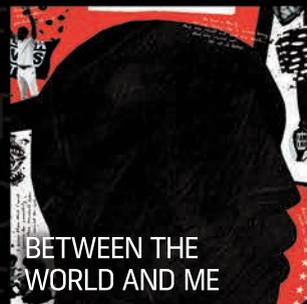
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Ethan Hawke Reflects On His First Turn As A Showrunner

Continued from page 4

Showtime and before I knew it, I was on set. It was like a river that kind of carried us along.”

Still, the logistical task was daunting. “Making a limited series is like making

television. He became a resource and ally to us.”

And director Martin, continued Hawke, “in a way handled the most difficult turn” with the third episode which brought in Frederick Douglas (portrayed by Daveed

part of American history. We’re the first ones to put on film the raid on Harpers Ferry. Meanwhile there are 10,000 movies about the Alamo. Whites and Blacks took over the armory and started the Civil War—yet no one made a movie about it.”

mainstream momentum as a movement. The unrest, the trauma, the COVID-19 pandemic made for an unsettled country. And for the first time current events impacted the trajectory of the show.

Series creator Dan Fogelberg and the



Photo by William Gray/Courtesy of Showtime

Joshua Caleb Johnson (l) and Hubert DuJour in *The Good Lord Bird*

three independent films back to back,” said Hawke. “I’ve never done anything so difficult professionally in my whole life. But it was made pleasurable by how much we loved the material and how badly we wanted to tell the story.”

Directorial contributions were integral, including those of Albert Hughes, Kevin Hooks and Darnell Martin who helmed episodes 1, 2 and 3, respectively. Hawke credited his wife with turning him onto Hughes. She had been impressed with his direction of *Alpha*, urging Ethan to see it. Hawke too thought Hughes’ work on that film was “brilliant.” Bringing that feature filmmaker into the TV arena also paid the dividend of cinematographer Peter Deming, ASC. “Albert hired Peter—which may have been the biggest single hire for the project,” assessed Hawke. “They established a look, an interesting hybrid-part Western, part Huck Finn, part tall tale with elements of the Coen brothers and Tarantino. It was a very, very difficult razor’s edge to walk on in terms of tone for this material but they positioned us to succeed.”

Hawke said that Hooks, who directed two installments of *The Good Lord Bird*, offered great television acumen. “Albert came from cinema. He and I were fish out of water in regards to television,” related Hawke. “Kevin Hooks is a legend in TV. He’s been around the block and back in

Diggs) and marked “where we started to have to more balance comedy and drama at the same time. She (Martin) was phenomenal with the actors—particularly the journey of Joshua Caleb Johnson (who played Onion). We saw him develop as a young actor. Darnell was pivotal in moving his performance into the deep end of the pool.”

The ripple effect had a profoundly positive impact on the relationship between Onion and Brown. “I loved Joshua and my character’s trajectory,” observed Hawke. “In the beginning I am a crazy old white guy to this young man. But that develops into a loving, honest friendship.” Hawke noted that the span of a limited series helped Johnson and him to fully “earn that transition” for their characters. They were afforded the opportunity, described Hawke, “to play so many facets of the human beings and have them seen as whole entities.”

As for his biggest takeaway from making *The Good Lord Bird*, Hawke related that to create something worthwhile “so many talented people have to come together at the right moment. They have to have courage one minute, humility the next and know when to have which. I learned a lot from different people.”

The sense of purpose behind this story, he continued, drove the creative engine. “It was thrilling to talk about this



Photo by Ron Baraboff/Courtesy of NBC

Sterling K. Brown (l) and Ken Olin on the set of *This Is Us*

Taking this step, noted Hawke, had all involved thinking of the greater good, how to best be of service to an important story—and its larger implications for national dialogue. “When people put on their humble hat, good things happen,” he affirmed.

Ken Olin

Race relations also proved to be a compelling force in this latest Emmy-eligible season of *This Is Us* (NBC), taking the story in a new direction and orientation. Director/executive producer Ken Olin, a three-time Best Drama Series Emmy

writers, said Olin, “felt a responsibility to integrate what was happening in the world with our storytelling.” As a result, continued Olin, “you could see our characters changing in some ways as they confront these events. In other ways, you could see characters looking at themselves through a new prism. This was the first time in five years that a season had to address a changing landscape that was very immediate, very current. Before that, this show wasn’t particularly topical. It was more about how the past informs the present. What’s happening politically, the health of the country, were not part of the original tone of the show.

“To the credit of Dan and the writers,” continued Olin, “they took all that on within the show’s vocabulary, particularly in terms of Randal’s character (portrayed by Sterling K. Brown), and the dynamic of a Black child being adopted by a white family. We delved into aspects of racism but in terms that are meaningful to the show. That’s been really extraordinary, very challenging in a good way for everybody. Race isn’t often explored on a deeply personal, intimate family level on TV or in films.”

Olin has been involved with *This Is Us* early on from the first season. He owes that in part to Fogelman’s late mom who was a big fan of *Brothers & Sisters*, a show

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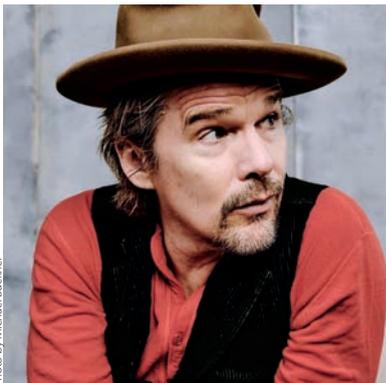
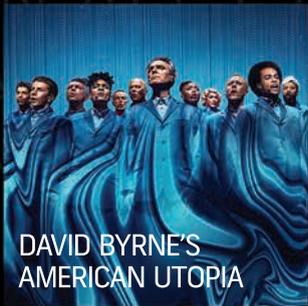


Photo by Michael Buckner

Ethan Hawke

nominee for *This Is Us*, related that the show took an unprecedented turn when the killing of George Floyd brought a racial reckoning front and center, and Black Lives Matter gained enormous



DAVID BYRNE'S
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LAST WEEK TONIGHT
WITH JOHN OLIVER



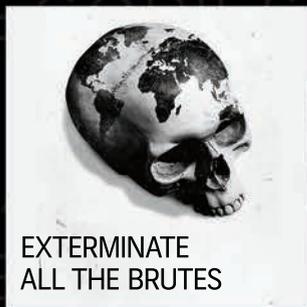
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Ken Olin Delves Into This Is Us

Continued from page 6

for which Olin served as EP and director. TV folklore goes that she would make her son sit and watch *Brothers & Sisters*. That mandatory viewing translated into Fogelman reaching out to Olin for *This Is Us* at a juncture when the show's pilot had been completed but the pair of original directors on that very first episode—Glenn Ficarra and John Requa—couldn't continue on a permanent basis, putting Fogelman in the market for someone like Olin.

Olin recalled the pilot being uniquely wonderful and he was immediately drawn to the opportunity. At that same point

He didn't come up with film and then in that transition was part of the generation figuring out how to go from film to digital. He understands the latitude of the digital medium. He knows what is needed. He knows how to create in post also. It's not about trying to make this medium look like film. It's about how to use the entire latitude of the medium."

At the same time, Tanida's brand of cinematography doesn't call attention to itself, instead adapting to best capture the stories and actors' performances which drive *This Is Us*. "Yasu puts us in intimate places," noted Olin. "If the cinematography is working and you're experiencing



Sterling K. Brown in a scene from *This Is Us*

in time, cinematographer Yasu Tanida joined the show. Tanida had shot the pilot for another Fogelman series and shifted over to *This Is Us*. Olin and Tanida have gone on to form a deep collaborative bond. "A pilot is done to introduce the show, sell the show, launch the show," related Olin. "But then you have to grow this thing, create an organic condition for this to evolve and sustain for a number of years." Tanida has been instrumental in this, assessed Olin. "Yasu has been extremely influential. The partnership with him has been meaningful to me. He's much younger than I am. We have a real shorthand. Yasu has been directing as well now (helming an episode of *This Is Us* each of the past two seasons). His vision of the show, his contributions are as significant as anybody's."

Describing Tanida's cinematography as creative yet fast, Olin observed that he is "part of a generation of cameramen who came up and learned in a digital medium.

scenes in an intimate, human way, you are not aware of the cinematography. If the camerawork is calling attention to itself, it is detracting from the writing, the performances and where you want to take the audience in terms of an emotional experience."

Olin's roots are in acting. To many he is still known for his Golden Globe-nominated performance as a regular in *thirtysomething*. But he has since diversified into an accomplished director and EP. He, for example, has two Producers Guild Award nominations—for *Alias* in 2004 and *This Is Us* in 2019.

Over the years, *This Is Us* has garnered 32 Emmy nominations, four wins, and one TV Academy Honor, the latter coming in 2017 for work that explores and exposes issues of concern to society in compelling, poignant and insightful ways. The most recent Emmy win was last year for Ron Cephas Jones for Outstanding

Continued on page 10

RATTLING STICK, FCB NOT ALLERGIC TO MONSTERS

A giant beast with thick grass fur rips up park benches and sheds allergens and grass clippings over picnickers in a park. But a couple of folks are unperturbed because they're protected by Flonase—no allergic reactions for them.



Misko Iho of Rattling Stick directed Flonase's "Grass Monsters"

for FCB New York, with The Embassy VFX serving as visual effects house. Iho and The Embassy teamed on this and another CG heavy spot in the Flonase campaign, continuing their collaborative relationship. The director and VFX studio earlier teamed on a massive Iron Man and *Star Wars*-themed commercial for Disney.

CREATE NOT HATE SHOUTS OUT FORTALENT

Trevor Robinson, founder and ECD of London ad agency Quiet Storm, is bringing his Create Not Hate initiative to bear on a new campaign—to be created by underrepresented young talent—for Shout 85258, the text messaging support service from charity Mental Health Innovations. Shout is a free and confidential U.K.-wide text service for anyone struggling to cope. Launched in May 2019, it offers a silent and anonymous way for people to reach out at any time of day or night for help with issues such as anxiety, depression, suicide, loneliness, bullying, stress or self-harm. To date, Shout has supported more than 290,000 texters in over 700,000 text conversations.

Following an analysis showing that 65% of its texters are aged under-25, 80% identify as female and the majority are white, Shout wants to extend its support to communities currently not prominent among its users—notably Black males between the ages of 14 and 24. The collaboration between Create Not Hate and Shout 85258 is to raise awareness of the support available through the service among young Black men.

Shout will work with young people recruited through Create Not Hate to develop creative concepts and executions for the campaign. It will do so with the help of outreach partners including schools and local councils.

The process will start with a series of workshops with young people to teach them about different aspects of the creative industries and talk about the creative brief. Mentors will also be involved to offer guidance throughout the creative development process.

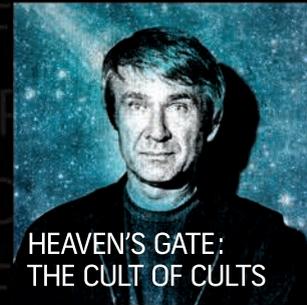
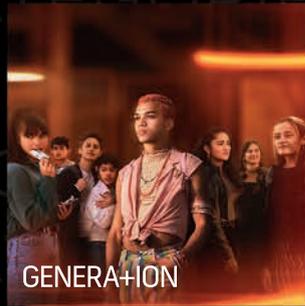
The aim is to have work completed within eight weeks of the initial workshops. Create Not Hate will maintain contact with participating young people to ensure the opportunity is meaningful and long term.

PEOPLE ON THE MOVE....



Guy Lubin

Two leading artisans—Anthony Jarvis and Guy Lubin—have joined Moving Picture Company's (MPC) London studio. Jarvis comes aboard MPC's 2D department as a Flame lead/VFX supervisor. With over 20 years of client-facing experience, he brings a wealth of knowledge spanning film, TV and commercial productions. Having spent the past few years freelancing, Jarvis has a portfolio of work across episodic TV includes *The Alienist*, *Top Boy* and *Devs*. Commercially, he has provided visual effects for brands such as Domino's, Dyson, Adidas and PlayStation. Meanwhile Lubin has been hired as a VFX supervisor at MPC London, bringing his expertise across Flame and Nuke. Most recently working at The Line, Lubin had earlier stints at Nexus Studios, Blinkink and The Mill. Lubin's work includes campaigns for Facebook, DHL and Burberry....



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Directors Shed Light On WandaVision, The Flight Attendant

Continued from page 8

Guest Actor in a Drama Series based on his portrayal of William Hill in the “After the Fire” episode.

Matt Shakman

While current events helped shape the latest season of *This Is Us*, they provided a distinctly different dynamic on the limited series *WandaVision* (Disney+). After the fact they lent an extra layer of resonance not originally planned as unsettling sitcom sendups (*The Dick Van Dyke show*, *Bewitched*, *The Brady Bunch*, *Family Ties*, *Malcolm in the Middle*, *Modern Family*) mesh with the Marvel Cinematic Universe in *WandaVision* to put us in a suburban setting that is sort of an insulated, isolated cocoon, with a lost sense of the outside world—akin in some respects to what the pandemic lockdown and quarantines yielded for many of us in real life.

The show was conceived well prior to COVID-19’s emergence which had many of us confined at home craving comfort—the kind of escape and contentment that could be found in the sitcom world. On the surface, super-powered characters Wanda Maximoff (played by Elizabeth Olsen) and Vision (Paul Bettany), in the aftermath of *Avengers: Endgame*, appear to be living an idyllic residential neighborhood life in Westview, New Jersey. Yet as their environment shifts through different decades, they encounter varied TV tropes and begin to suspect things are quite different from what they seem.

Matt Shakman, director/executive producer on *WandaVision*, said he never could have imagined the pandemic parallels that surfaced in the show. Two-thirds of the shooting for the limited series had been wrapped before the lockdown. But audiences saw *WandaVision* in the midst of the pandemic, making it eerily relatable. “It was a strange twist of timing,” acknowledged Shakman who noted, though, that the show has universal themes which are relevant during more normal circumstances as well. “It’s a show about meditation on loss,” he shared as Maximoff is dealing with personal trauma and trying to cope.

Shakman directed all nine episodes, bringing a continuity to a show that sojournered to many different places in terms

of narrative, style and tone. Having a single director was the plan all along. “This was among the first batch of Marvel shows for Disney+ and they wanted to approach it the same way they created their feature films,” said Shakman, referring to using but one filmmaker who could help bring a cohesiveness to a constantly evolving narrative, able to re-craft scenes, storylines and worlds as the show went along.

“My personal experience as a director made it feel like *WandaVision* was what I had been getting ready for my whole life,” related Shakman who’s helmed a wide mix of fare spanning comedy, drama, action and VFX-intensive shows over the years. He is experienced at being the sole director on a project, having helmed entire seasons, for example, of *It’s Always Sunny in Philadelphia*. Furthermore as a child actor who grew up on 1980s sitcom sets, Shakman felt simpatico with the *WandaVision* spirit. “It was therapy for me in a way revisiting all those backlots and old shows.”

Underscoring that he was a custom fit for *WandaVision* directorially is Shak-



DGA Award winner Susanna Fogel man’s recent DGA Award nomination for his work on the unconventional series. This marked his second career DGA nod, the first coming in 2018 for “The Spoils of War” episode of *Game of Thrones*.

Shakman said that a DGA nomination means a great deal in that it comes from peers who “understand what you do on a granular level.” He found it particularly gratifying to be this time around in the company of such esteemed fellow nominees in the Movies For Television and Limited Series category as the eventual winner, Scott Frank for *The Queen’s Gambit*, Susanne Bier for *The Undoing*,



Michiel Huisman (l) and Kaley Cuoco in *The Flight Attendant*

Thomas Kail for *Hamilton*, and the late Lynn Shelton for *Little Fires Everywhere*.

Shakman’s awards pedigree also includes an Outstanding Directing for a Comedy Series Emmy nomination last year for an episode of *The Great*.

Susanna Fogel

About to wrap a directorial gig, Susanna Fogel had planned on taking some time to recharge and write, a discipline in which she’s well versed as reflected in Best Original Screenplay nominations last year from the BAFTA and Writers Guild Awards (shared with Emily Halpern, Sarah Haskins and Katie Silberman) for the feature film *Booksmart*.

Yet when executive producer Sarah Schechter sent her a script for *The Flight Attendant* (HBO Max), and Fogel took a phone call with that show’s EP and star, Kaley Cuoco, those plans for a directing hiatus were quickly scuttled. The clincher was that 45-minute conversation with Cuoco whom Fogel described as “the warmest, most persuasive and charismatic person ever.”

That persuasiveness was amplified, though, by several other factors. For one, Fogel had read Chris Bohjalian’s book, “The Flight Attendant,” on which the series is based, and found herself drawn to the script penned by series creator Steve Yockey. Furthermore, Fogel felt a kinship with Schechter, whom she’s known for many years; the two had almost worked together on various occasions but the timing got in the way. *The Flight Attendant* would be an opportunity for them to finally collaborate.

Fogel observed that Yockey brought

his “quirky playwrighting” touch to the TV adaptation, making the story more offbeat and compelling. She shared that the pairing of offbeat sensibilities with a mainstream project was irresistible to her. A large part of that mainstream appeal came from Cuoco and the good will that the actress has built over the years. She is loved for her comedic touch yet could extend her reach with *The Flight Attendant*, pushing the boundaries into such weightier areas as addiction and denial all wrapped up in a murder mystery. The audience, reasoned Fogel, would be willing to follow Cuoco and her character, flight attendant Cassie Bowden, into these places. And Cuoco did not disappoint, navigating this journey while somehow retaining that humor and relatable humanity. Fogel assessed that with all these dynamics working for it, the show represented a golden storytelling opportunity.

Confirmation of how golden that opportunity was came just a couple of months ago when Fogel won the DGA Award for Outstanding Directorial Achievement in a Comedy Series for “In Case of Emergency,” the first episode of *The Flight Attendant*. The DGA honor took on a special significance for Fogel in that, she observed, there’s generally only one director on set which can in some respects feel isolating in the big picture. “Finding a community of directors is not something we get the privilege of,” she observed. “The Guild is one way to do that.” Thus to get recognition from one’s peers in the form of a DGA Award becomes all the more gratifying. “It’s an incredible award not just because of what it

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ASC TV Career Achievement Winner Takes On *Bridgerton*

Continued from page 10

symbolized but also my mom was watching (the awards ceremony) on Zoom.”

Fogel directed the first two episodes of *The Flight Attendant* which introduces us to Bowden who after a one-night stand with Alex Sokolov (portrayed by Michiel Huisman) awakens in her hotel room in Thailand to find him dead—and she has no memory of what happened. From there unfolds a story that is part murder mystery, comedic thriller, dark introspection into the doubts and demons within us, and more. Part of that more, said Fogel, was departing from a course which often relegates the woman to being “the vamp” and “a victim.” Instead, *The Flight Attendant* gives us Cuoco, someone you feel could be your best friend, and drops her into this mix of genres not known for female characters. Cuoco’s performance expands the perception of what she could do dramatically, offering the audience a character they could trust in and relate to—what Fogel described simply as “a dimensional woman.”

Bringing visual dimension to the two episodes Fogel directed was cinematographer Brian Burgoyne. They had initially teamed some years ago on *Life Partners*, a TV movie that sprung out of Sundance Lab—it was the first feature for both Fogel as a director and Burgoyne as a DP. Fogel recalled that Burgoyne was originally recommended to her in 2012 by Rachel Morrison, a celebrated DP whose work on *Mudbound* made her the first woman nominated for a Best Cinematography Oscar. (Morrison has also diversified into directing.) Burgoyne went on to make his mark on varied projects, including *The Big Sick*. Fogel gravitated toward him for *The Flight Attendant* not just for the rapport they enjoyed in the past but based on her hunch that he would like to take on a project that was a departure from what he was known for.

“He was thrilled to do something different,” said Fogel, noting that *The Flight Attendant* has proved to be an antidote of sorts for the industry tendency to pigeonhole people—including herself, Burgoyne and Cuoco. “With Kaley nobody knew she could do what she did (on *The Flight Attendant*),” assessed Fogel. Cuoco went from “this comedy person” to “this brilliant actress” overnight. Similarly the



Photo by Liam Daniels/courtesy of Netflix

Phoebe Dynevor (l) and Regé-Jean Page in *Bridgerton*

perceptions of Burgoyne and Fogel have grown to encompass a wider range of work. Industry perceptions, said Fogel, “had me strictly in the comedy box for years.” Thanks to *The Flight Attendant*, Fogel is now receiving overtures on projects spanning different hybrids and genres. “I feel encouraged that taking risks pays off. You have to teach people how to see you and perceive you,” she affirmed, noting that “just one project” can change perceptions.

Jeffrey Jur, ASC

As wonderful as it is to win a lifetime achievement award, such an honor can also imply that one’s career has concluded or is at least winding down. Jeffrey Jur, ASC, quipped that he’s glad that neither has been the case. The recipient of the American Society of Cinematographers’ Television Career Achievement Award in 2019, Jur has continued working at a creatively high—and-high-profile-level as reflected in his lensing of multiple episodes,

including the first three, of the lauded *Bridgerton* (Netflix). In fact, at press time, he had already started on season two of the show.

Jur was drawn to the opportunity afforded by a period piece—and being able to continue his collaborative relationship with Shondaland, the production company founded by show creator/producer/writer Shonda Rhimes. Jur’s lineage with Rhimes goes all the way back to the pilot for *Grey’s Anatomy*, extending through to *How To Get Away With Murder* and now of course, *Bridgerton*, which takes us back to 1813 in Regency-era England when ladies and gentlemen of means and royal blood try to find true love—or at least a tolerable spouse. On the lookout for a soul mate in the matrimonial market is Daphne Bridgerton, a debutante (portrayed by Phoebe Dynevor) who’s a daughter of a widowed viscountess.

While true to the period—as captured in the series of romance novels penned by Julia Quinn which inspired the show,



Photo by Liam Daniels/courtesy of Netflix

Golda Rosheuvel as Queen Charlotte (center) in a scene from *Bridgerton*

with liberties taken by its creator and showrunner, Shondaland vet Chris Van Dusen—*Bridgerton* offers a dramatic departure in terms of race as Black actors star as land-owning aristocracy including Simon Basset, aka the Duke of Hastings (played by Regé-Jean Page), who is Daphne Bridgerton’s love interest, and the Queen herself (Golda Rosheuvel). The notion of royalty being of diverse racial descent has historical roots as some in academia believe that the reigning Queen Charlotte at that time was of Portuguese and African ancestry.

Bridgerton marked the first series in Rhimes’ exclusive development deal with Netflix. Jur recalled that he had wrapped an episode of *The Marvelous Mrs. Maisel* when he got a call from executive producer/director Julie Anne Robinson about *Bridgerton*. Jur already had a collaborative track record with Robinson, which entailed his lensing the pilot for *The Catch*, which she directed. (Rhimes served as an EP on *The Catch*.) Jur immediately found the prospects of shooting *Bridgerton* creatively appealing, evocative of an era but with a new bent, departing from dark, heavy and muted to a more colorful, visually rich, positive look with a fantasy, fable, storybook feel. For her direction of the first episode of *Bridgerton*, “Diamond of the First Water,” Robinson recently earned her first career DGA Award nomination.

Also fortuitous for Jur was that Tom Verica, the director of multiple episodes, including *Bridgerton* installments two and three, was another trusted collaborator over the years. Having a shorthand with Robinson and Verica helped Jur to craft a visual language true to the vision defined in the original script written by Van Dusen. Jur had earlier shot an episode of *Dirty Sexy Money* directed by Verica. The two also worked together on *How To Get Away With Murder* on which Verica was a cast member, portraying the husband of Viola Davis’ character. Verica, who continues to direct and act, was recently appointed Shondaland’s head of creative production, a newly created role in which he will help translate Rhimes’ creative vision for all of the company’s projects.

Jur credited Van Dusen’s script with being “the core inspiration” for the look

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Jeffrey Jur Lenses Bridgerton

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of the show, something inherent to which he, directors Robinson and Verica all responded. Instead of being some precious period era piece which had been done many times, *Bridgerton* “lifted” the genre, said Jur. “Shadows were lifted, highlights were lifted, the color was enhanced but not pushed too far,” continued Jur, noting that a naturalism was brought to the light and style.

The entire Shondaland ensemble and individual artisans were described by Jur as “incredible, smart and supportive,” adding that *Bridgerton* represented his first time shooting in the U.K. “I can’t say enough good things about the working conditions and crew there, including the amazing Will Hughes-Jones,” shared Jur, noting that the production designer “thinks large scale, is not afraid to build big. To be able to step up and support that was wonderful. To go to his sets everyday was the thrill of a lifetime.”

Hughes-Jones’ work on *Bridgerton* was recently nominated for a British Film Designers Guild Award. He shared the nod with supervising art director D. Dominic Devine and set decorator Gina Cromwell.

Beyond the ambitious scale of sets, Jur cited the locations as being awe-inspiring, particularly the majestic Wilton House located in Salisbury, U.K., just an hour and a half or so outside of London. The episode one scene in which Daphne Bridgerton is presented to the Queen takes place in Wilton House. That massive room, recalled Jur, was familiar to him at first sight. He later realized that he had first seen it decades ago in Stanley Kubrick’s *Barry Lyndon*. “The room had not changed a bit since then,” said Jur, noting that it was inspiring to be shooting in a Kubrick-approved location.

Jur selected the Sony VENICE digital camera for *Bridgerton*, coupling it with ARRI Signature Primes. The DP explained that Netflix has a high resolution mandate, which narrows the choice of cameras—one of which was the VENICE that operates up to 6K. This marked Jur’s first time deploying the VENICE, noting that it came recommended from colleagues who too had used it for the first time. The camera, he assessed, delivered on all fronts with the resolution doing justice to skin tones, fabrics, decors and

other fine design details. The ARRI lenses also were integral to capturing all the amazing detail and texture that went into the *Bridgerton* sets and costumes. Shooting at 6K, Jur needed lenses that would cover the entire sensor with a crisp, clean, undistorted image, and the Signature Primes held up beautifully.

Filming a period piece in the early 19th century, candlelight was an important part of the look. Jur said that the Signature Primes yielded a gorgeous bokeh from the candle flames, soft in the background, contributing to the desired fairytale look. The lenses also facilitated the right balance between foreground and background, enveloping the characters in the dreamy realm needed for the story.

Jur knew going in that *Bridgerton* would have a built-in audience centered on fans of the books. “But what Chris has created and what Shondaland understands—and I’m lucky to be a part of this with them—is how to create a story that resonates universally, a story that affects a lot of people. We became part of a project that was going to reach out and not just for fans of the books. Women are a big part of the fan group for the show. But I’ve had a lot of guys, sometimes reluctantly, admit they love and enjoy the show. We did something right in terms of telling a story in a universal fashion.”

Fostering that universality is diversity. In *SHOOT*’s TV Awards Preview back in February, Jinny Howe, VP, original series for Netflix, cited the appeal of inclusiveness that marks Rhimes’ lineup of programs. 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.”

While *Bridgerton* is squarely in the Emmy conversation this season, Jur has a

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Hot Locations

Army of the Dead Shoots In NJ

Atlantic City plays a starring role in Zack Snyder’s zombie thriller *Army of the Dead*. The movie follows a group of mercenaries who plan a heist at a Las Vegas casino during a zombie outbreak. *Army of the Dead* opened in select theaters nationwide last month just a week ahead of its release on Netflix.

Snyder made his feature film directorial debut in 2004 with a remake of the 1978 horror film *Dawn of the Dead*. He is perhaps best known for a number of comic book and superhero films he produced and directed for the DC Extended Universe. He directed and co-wrote *Army of the Dead*, featuring a cast that includes Dave Bautista, Ella Purnell, Omari Hardwick, Ana de la Reguera, Theo Rossi, Matthias Schweighöfer, Nora Arnezeder, Hiroyuki Sanada, Tig Notaro, Raúl Castillo, Huma Qureshi and Garret Dillahunt.



NJ Gov. Phil Murphy

“Our incentive program for filmmakers continues to attract a wide variety of projects to New Jersey, including blockbuster movies such as *Army of the Dead*,” said Governor Phil Murphy. “The state’s film and television industry has fully weathered the challenges of the pandemic and continues its remarkable growth.”

Most of the filming took place at the Showboat Hotel and the former Atlantic Club Casino Hotel in Atlantic City. The casinos, which shut down in 2014, were redesigned to double as Las Vegas gambling establishments.

“This is one of many major productions filmed in New Jersey since the Garden State Film and Digital Media Tax Credit Program took effect in 2018,” according to Secretary of State Tahesha Way. “In 2019 alone, film and media projects generated more than \$415 million for the state’s economy and created thousands of jobs.” The Stone Quarry, producer of *Army of the Dead*, hired well over 200 cast and crew members and spent over \$25 million in the Atlantic City area for labor, goods and services.

David Oyelowo Goes Rouge In Oregon



David Oyelowo

Actor David Oyelowo received the Rogue Award at the Ashland Independent Film Festival in Ashland, Ore. The honor is bestowed annually upon an accomplished mid-career artist. Oyelowo presented his directorial debut, *The Water Man*, a mystical adventure filmed around Portland, Oregon, on the festival’s opening day. The story is set against the backdrop of Oregon wildfires, which connected the film to the festival’s central theme this year of

“Rising From the Ashes.” Oyelowo also starred in the film and served as its EP.

“Helping David Oyelowo, Harpo Films and ShivHans Pictures bring their beautiful film, *The Water Man*, to life with our state’s crews and locations has meant a great deal to us and to the entire film community in this state,” commented Tim Williams, director of Oregon Film, the governor’s film office.

Dig Lensing Rooted In New Mexico

Dig, a feature film directed by K. Asher Levin and produced by Daniel Cummings and Robert Dean, has begun production in Las Cruces, New Mexico.



Amber Dodson

“The New Mexico Film Office continues to market every corner of New Mexico to productions. Las Cruces has a lot to offer productions, including beautiful and diverse landscapes and locations, production support, hotels, restaurants, and other amenities,” said Amber Dodson, who serves as director of the New Mexico Film Office.

The production will employ some 27 New Mexico crew members and five New Mexico principal talent. *Dig* stars Thomas Jane and Emile Hirsch in the story of a widower’s strained relationship with his deaf teenage daughter, which is tested when they are held hostage by two intruders and are forced to dig under a vacant house, revealing a dark secret from the past.

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Editing The Queen's Gambit

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track record on the awards show circuit. He won Emmy Awards in 2005 for the "Lincoln Highway" episode of *Carnivale*, and in 2016 for the telefilm *Bessie*. He also garnered an Emmy nomination in 2005 for the "Pick A Number" episode of *Carnivale*.

Beth Harmon (played as an adult by Anya Taylor-Joy) who struggles with drug and alcohol addiction as she strives to become the greatest chess player in the world. The coming-of-age period drama unfolds during the Cold War era and became Netflix's most watched scripted miniseries, gaining critical acclaim which included



Photo by Charlie Gray/courtesy of Netflix

Anya Taylor-Joy in a scene from *The Queen's Gambit*

In addition to the aforementioned Television Career Achievement Award, Jur has to his credit two ASC Award wins--for *Last Call* in 2003 and *Carnivale* in 2004. Additionally he was nominated for ASC Awards in 2006 for *Carnivale*, in 2010 for *Flashforward* and in 2016 for *Bessie*.

Michelle Tesoro

For *The Queen's Gambit* (Netflix), writer-director Scott Frank gravitated to various prior collaborators, including editor Michelle Tesoro, ACE, whom he had worked with on a Paul Giamatti-starring pilot, *Hoke*, and then on the Western miniseries *Godless*. For Frank on both *Godless* and *The Queen's Gambit*, Tesoro cut all of the episodes. The "Exchanges" episode of *The Queen's Gambit* earned Tesoro her first career ACE Eddie Award nomination and win. She received the Eddie last month, topping the Best Limited Series or Motion Picture or Television category.

Tesoro was drawn to *The Queen's Gambit* for its story as well as the opportunity to again team with Frank after solidifying their working relationship on *Godless*. Based on the novel of the same name by the late Walter Tevis (author of such books as "The Hustler" and "The Man Who Fell To Earth"), *The Queen's Gambit* centers on orphaned chess prodigy

a pair of Golden Globes--for Best Limited Series and Actress. Taylor-Joy also won a Critics Choice Television Award and a SAG Award for her performance.

"Soon after we had wrapped *Godless*, Scott was already developing *The Queen's Gambit*," recalled Tesoro who added that Frank's adaptation had the feel of the book, particularly in terms of getting inside Harmon's head.

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

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

In that vein, Frank brought Tesoro and DP Steven Meizler to Berlin, where much of the series was shot, for a summit

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SXSW Indie Feature Finds Blackmagic

Independent feature film *I'm Fine (Thank You For Asking)*, which had its premiere at this year's South By Southwest Film Festival, was shot on the Blackmagic Pocket Cinema Camera 6K in Blackmagic RAW, and graded in DaVinci Resolve Studio.



I'm Fine (Thank You For Asking)

Written by Kelley Kali, Angelique Molina and Roma Kong, and co-directed by Kali and Molina, the film follows a recently widowed mother who, after becoming homeless, convinces her 8 year old daughter that they are only camping for fun while she works to get them off of the streets. A micro budget feature not only about the trials of a mother during the pandemic, the film was actually shot in 2020, providing unique challenges for production while ensuring a safe set. "We had to shoot a lot in a little time," said producer Capella Fahoome. "Our crew had to be nimble, which was what led us to our choice in cameras."

The filmmakers chose the Pocket Cinema Camera 6K not only for the quality of the image, but also because of its design. "One reason I picked the Pocket 6K was the physical size," said cinematographer Becky Baihi Chen. "Since we were shooting exteriors a lot, we didn't want to draw too much attention. My first AC (Junyi "James" Song) and I put the Pocket 6K on a Ronin S and added another handle to the rig for an easier grip." With the lead character Danny, also played by Kali, roller skating throughout the film, Chen had to find creative ways to keep the imagery organic, yet simple and easily managed, considering the small crew.

Once the film was edited by Katie McLellan and Angelica Lopez, the film was conformed in DaVinci Resolve by Lopez. Colorist Harry Locke IV graded the film in DaVinci Resolve Studio.

DP Goes Below Zero With Cooke Lenses

Cinematographer Isaac Vila chose Cooke S7/1 Full Frame lenses for Netflix's action thriller feature, *Below Zero*. The Spanish Netflix Original follows the events after a prisoner transfer van is attacked. The officer in charge must fight those inside and outside while dealing with a silent foe: the icy temperatures.

For the most part, the action in the film takes place inside a truck, with some additional scenes around Madrid and a variety of smaller towns, including the ancient city of Segovia, a UNESCO World Heritage site.



Below Zero

Full frame lenses were not the initial choice, as Vila explained, "At first we wanted to shoot the movie with anamorphics. Then we realized that maybe it was not the best option seeing how small the space in the van was. So, we opted for spherical, but in full frame format to get that feeling of spaciousness. The Cooke S7/i's were perfectly suited to what we needed. They offer the quality, and at the same time a minimum of focus, which allowed us to shoot freely inside the van. We also used a T2 diaphragm, which was highly appreciated for the night shots."

Vila added, "The fog and the cold are very important narrative elements, and the smoothing characteristics of the Cooke lenses offered the perfect blend for them to become additional characters."

David Cohen joins TVU Networks

TVU Networks, which specializes in cloud and IP-based live video solutions, has named David Cohen, former VP of marketing communications at Grass Valley, as the company's new global VP, strategic marketing. Cohen will report to TVU Networks CEO Paul Shen.



David Cohen

Cohen will develop and oversee the marketing strategy for TVU Networks and ensure a cohesive approach across the company's worldwide digital, sales enablement, branding and communications efforts. His primary, initial focus will be on accelerating the transition of the TVU Networks brand identity as the company delivers on its cloud-based production and media supply chain vision.

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John P. Goldsmith On Production Designing Perry Mason

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to experience chess at a high level and get a first-hand feel for the game. This ultimately helped them attain an authenticity for the chess matches in the show which range emotionally from flirtatious to tensely adversarial confrontations.

As for being able to cut all the episodes of a series, Tesoro views it as “a bit of a double-edged sword.” On one hand, it can be a lot of work. On the other hand, you gain greater continuity and control. She added that with someone like Frank it was a doable luxury to edit all seven episodes of *The Queen’s Gambit* because he maintains a good balance relative to the volume of shooting. “He’s not going in with three cameras and shooting the hell out of something, giving you hours of material for a short scene. He has a sense of purpose.”

The balance, he attains, explained Tesoro, entails “specifically knowing how we are going to put something together” while offering “some leeway to be creative around that.”

In terms of pandemic considerations, Tesoro shared that she and Frank had “this big aha moment” where the realization set in that the post could all be done remotely.

Tesoro’s body of work as an editor spans such credits as *On The Basis of Sex*, director Mimi Leder’s feature starring Felicity Jones as Ruth Bader Ginsburg; an installment of Ava DuVernay’s miniseries *When They See Us*; multiple episodes of *House of Cards*; and a recent recut of the Sean Penn-directed film, *Flag Day*.

John P. Goldsmith

This isn’t your grandfather’s or for that matter your father’s Perry Mason, with apologies to Raymond Burr who portrayed the iconic, resourceful criminal defense lawyer in the beloved long-running CBS show. The new and reimagined Perry Mason in HBO’s series of the same name stars Matthew Rhys as a divorced, down-on-his-luck and a bit unkempt private investigator whose home is Los Angeles in 1932 during the Depression.

Among those charged with creating

this noirish world were production designer John P. Goldsmith and his core team which included set decorator Halina Siwolop, supervising art director Chris Farmer, art director Anthony D. Parrillo and prop master Pete Clarke. Their efforts on *Perry Mason* recently earned Goldsmith his fourth career nomination for an Art Directors Guild Excellence in Production Design Award. His prior nods came in 2012 for the fantasy feature film *The Adventures of TinTin* as set designer, in 2009 for the miniseries *John Adams* as art director, and in 2008 for the Coen Brothers’ feature *No Country for Old Men* as art director. Both *No Country for Old Men* and *John Adams* wound up winning the Art Directors Guild Awards for Goldsmith and various colleagues.

Goldsmith fortuitously found himself on the trail for *Perry Mason* when Aida Rodgers, a co-executive producer on the show, reached out to him. EP Rodgers had previously worked with Goldsmith on *The OA*, a Netflix series. Rodgers invited him to meet with *Perry Mason* director/executive producer Timothy Van Patten and those two immediately developed a rapport, resulting in Goldsmith ultimately getting the gig.

That gig had Goldsmith delving into Los Angeles locations, finding the bare bones framework of its architecture in the 1920s and ‘30s, having to peel away the layers amassed over the subsequent decades to when possible get to the desired look and era. Stripping away the modernization was akin in some respects to what was done for the classic, Oscar-winning *Chinatown*, with Goldsmith finding that 1974 film as a source of inspiration for the *Perry Mason* task at hand. “L.A. in 1932 still does exist but it’s buried under 70 to 80 years,” said Goldsmith who along with his ensemble were able to get down to that self-described “nitty gritty” in assorted locations—complemented by some ambitious set construction to realize the needed authenticity for the show.

Among the sets was one of a courtroom, with the architecture of Los Angeles City Hall serving as a guidepost

of sorts after Goldsmith had extensively researched various halls of justice worldwide. Built on a soundstage, the set featured a hand-painted, Works Progress Administration (WPA)-style frieze on the ceiling that deftly contrasts against dark wood benches and wall panels. The

her work,” said Goldsmith. “She is a talented, fantastic human being who became a great partner. I have unbelievable admiration for her and cannot commend her enough.”

Goldsmith had prior working relationships with art directors Farmer and Par-



Matthew Rhys (I) and Chris Chalk in a scene from *Perry Mason*

courtroom represented much more than just re-creating a period setting. “We had an interest in expressing the fact that modernity was encroaching on life. A traditional courtroom is not what we wanted to build. We wanted to show that modern life is coming,” said Goldsmith who cited Siwolop’s decor work as stellar, ranging from light fixtures to wood paneling, as well as other fine details inspired in part by an art deco palace in London.

At the same time social strata of that era in L.A. were conveyed in varied residences—reflecting upper, middle and working classes.

Research also uncovered archetypal crime scene photographs taken during that time period. The images were disturbing but full of detail, recalled Goldsmith, helping him and his colleagues to imbue the scene of the murder in Perry Mason with a sinister tone, capturing L.A.’s noir underbelly.

The landmark Angel’s Flight railway car which transports passengers from downtown up to L.A.’s Bunker Hill neighborhood was also depicted, adorned with period placards. Special effects helped to create a nearby drugstore circa the early 1930s.

Perry Mason marked the first time Goldsmith had collaborated with Siwolop. “I did not know Halina but had seen

rillo, teaming with the former on *The OA*.

Goldsmith also collaborated with Clark previously and has known him for some 20 years. But *Perry Mason* was the first time that production designer Goldsmith got to work with Clark as a prop master. Earlier, for example, Goldsmith was a set designer and Clarke an assistant property master on the Edward Zwick-directed feature, *The Last Samurai*.

Goldsmith said of *Perry Mason*, “The scale of this project was huge but we were never daunted.” Ultimately the production designer affirmed that he and his team felt a “commensurate sense of accomplishment,” having realized “what we were hoping to achieve.”

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

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Lensing *The Handmaid's Tale*, *Small Axe*, *The Nevers*

DPs Stuart Biddlecombe, Shabier Kirchner, and Seamus McGarvey shed light on their approaches, collaborators

By Robert Goldrich



From top left, clockwise: John Boyega (l) and DP Stuart Biddlecombe on the set of *Red, White and Blue*, a film in the *Small Axe* series; a scene from the *Small Axe* film *Mangrove*; a scene from *The Handmaid's Tale*; *The Nevers* DP Seamus McGarvey, ASC, BSC, ISC; Ann Skelly (l) and Laura Donnelly in a scene from *The Nevers*; Shaun Parkes in a scene from the *Small Axe* film *Mangrove*; Stuart Biddlecombe, DP on *The Handmaid's Tale*

One DP landed a major career break from an Oscar-winning filmmaker and now finds himself front and center on the awards show circuit.

Another took on a high-profile show, his first episode being directed by the cinematographer who preceded him.

And our third cinematographer, a two-time Oscar nominee, is in the conversation for his second career Emmy nod—this time for a fantasy drama on HBO.

Here are insights from Shabier Kirchner on *Small Axe* (Amazon Prime), Stuart Biddlecombe on *The Handmaid's Tale* (Hulu) and Seamus McGarvey, ASC, BSC, ISC on *The Nevers* (HBO).

Shabier Kirchner

Among the accolades earned thus far this awards season by *Small Axe*, a five-film anthology from writer-director-producer Steve McQueen, are a Golden Globe for Best Supporting Actor in TV (John Boyega), Best Picture from the Los Angeles Film Critics Association, a prestigious Peabody Award nomination,

and a BAFTA TV Award-leading tally of 15 nods. The Peabody honors the most powerful, enlightening, engaging stories in media that reflect pressing social issues and bring out the most vibrant emerging voices of the day.

Small Axe gives voice to culture, specifically London's West Indian community, tracing the Caribbean immigrant experience through the racism of the 1960s, '70s and '80s and in doing so casting a light on injustices today. The films capture a celebration of people and culture, the resilience of family as well as the value of protest and resistance against brutal oppression.

And in turn chosen by McQueen to help capture all this was cinematographer Kirchner who's grateful for the opportunity—not just as an artist but for the chance to do justice to his West Indian ancestry.

"As a storyteller, I try to in every project carve out some part of myself connected to the material," related Kirchner. "Usually it's little pieces here and there. With

Small Axe, I wasn't aware going in that it would be everything, my whole DNA, conscious and unconscious. There was a direct tether. After I finished shooting, I thought I would be burnt out and exhausted. Actually I felt really full. It took a long time for me to digest all of this food."

Key in helping Kirchner get the *Small Axe* gig was cinematographer Sean Bobbitt, BSC, a long-time collaborator of McQueen. Bobbitt, whose exploits with McQueen include shooting the Best Picture Oscar winner *12 Years a Slave*, wasn't available for *Small Axe*. Bobbitt harbored hope that McQueen could find the right person to lens *Small Axe*, somebody from that culture as well. Bobbitt reached out to Kirchner and they met in New York, striking up a rapport. From that sprung a call to Kirchner from McQueen.

"He gave me the opportunity of a lifetime," said Kirchner of McQueen. That opportunity, continued the DP, was not just to work with McQueen "in this sphere and on that level" but also "to help

Continued on page 22

**"AN INSIGHTFUL,
EXHILARATING AND
ABSOLUTELY VITAL PORTRAIT
OF A GREAT AMERICAN CITY"**

-ROLLING STONE

"A MUST-SEE"

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Kirchner Adopts A Different Format For Each Small Axe Film

Continued from page 20

recognize myself, my history on screen in a way that I can continue it for others, handing this West Indian Black culture down to my peers and other people.”

Kirchner wound up shooting the five *Small Axe* films—*Mangrove*, *Lover’s Rock*, *Education*, *Alex Wheatle*, and *Red, White*

confines.

Lover’s Rock takes us to a house party in Ladbroke Grove, west London, as we see people dancing about and interacting as the night goes on. A love story eventually emerges in the film which was lensed digitally on the ARRI Alexa Mini for a contemporary feel and to tap into the ad-

large format which he gravitated to for this film because, he observed, “It was very much about what is happening in the foreground but not negating what’s happening in the background.” The surrounding environment and characters in the periphery, he explained, were just as important as Wheatle’s experiences.

As for his experience collaborating with McQueen, Kirchner shared, “He empowered everybody on set,” embracing a philosophy of “the best idea wins. He very much encouraged all of us to have skin in the game, giving everybody a sense of ownership.”

At the same time, continued Kirchner, “Ownership is what *Small Axe* was about—a community coming together to do the

Stuart Biddlecombe

Hidden, a low budget show for the BBC, was not aptly titled. Thankfully it came into view one fateful moment for cinematographer Biddlecombe who described the Welsh serial TV drama as fairly low profile. But one day an episode of the show was being streamed on an iPad within view of Mike Barker, executive producer and director on *The Handmaid’s Tale*.

As told to Biddlecombe, Barker asked what that show was on the iPad. This led Barker to Biddlecombe which in turn led to the DP coming aboard season three of *The Handmaid’s Tale*. Biddlecombe was immediately thrown into the deep end, lensing an episode marking the directo-



Photo by Des Miles/Amazon Prime

Letitia Wright in the *Small Axe* film *Mangrove*

and *Blue*—on five different formats, tailored to the nature of each story, the chronology extending from 1969 to ‘82. “This was never about how to homogenize the whole series in a visual way,” related Kirchner. “Cinema is about language. Each is its own film, with its own identity and language. The approach had to be completely organic to the story that needed to be told.”

Mangrove centers on the Mangrove Nine, a group of British Black activists who protested against police harassment at The Mangrove, a Caribbean restaurant in Notting Hill, west London. The Mangrove Nine was accused of inciting a riot and went on trial in 1971.

Kirchner and McQueen opted for 2-perf 35mm film with a 2.35:1 aspect ratio for *Mangrove*, the longest of the *Small Axe* films. The aspect ratio was to frame the Mangrove Nine, the nine characters, as a community.

“We wanted to fit that sense of community into one frame,” explained Kirchner, underscoring the battle of “community versus institution.” Furthermore, 35mm film grain lent itself to the feel, design and emotion of the era. Kirchner deployed the Arricam LT as well as the ARRIFLEX 235 lightweight 35mm camera for select handheld shots and scenes within tighter

vantage of being able to roll continuously for long stretches of time.

Red, White and Blue explores racism in London’s police force. It tells the true story of Leroy Logan who as a youngster saw his father assaulted by two police officers. As an adult, Logan joins the Metropolitan Police to help reform it by changing racist attitudes from within. This film was shot on 3-perf 35mm, said Kirchner, to center on the face of Logan (portrayed by Boyega).

“John Cassavetes would say the greatest landscape is the human face,” related Kirchner. And this shooting format mined that landscape.

Kirchner went with 16mm film for *Education*, which takes us to the 1970s’ state of educational segregation, and a perverse school-to-prison pipeline which banishes children from society and opportunity. Kirchner explained that 16mm grain promoted a feeling of closeness that was intimate yet imperfect while paying visual homage to some of the BBC films from that era.

The DP took the digital path with the large-format Sony VENICE for *Alex Wheatle*, which told the story of the writer’s life and what he experienced during the Brixton Uprising of 1981. This marked Kirchner’s first deployment of



Photo courtesy of Hulu

A scene from *The Handmaid’s Tale*

undoable in the case of *Mangrove*.”

The cinematographer then observed, “What was happening in front of the screen was also happening behind the camera,” in that artists came together while being “pushed outside of our comfort zone,” all motivated by a great sense of purpose and responsibility in telling the *Small Axe* stories.

Kirchner’s work on *Small Axe* has been recognized with Best Cinematography honors from both the Los Angeles and New York Film Critics, nominations from the BAFTA TV Craft Awards and the British Society of Cinematographers (BSC) Awards, among other kudos.

Furthermore, Kirchner’s awards season has not been confined to *Small Axe*. Earlier this year director Annie Silverstein’s feature *Bull* earned Kirchner a Film Independent Spirit Award nomination for Best Cinematography.

rial debut of Colin Watkinson, ASC, BSC. Watkinson was the original cinematographer on *The Handmaid’s Tale*, for which he earned three Emmy nominations, winning in 2017.

“I found myself lighting Colin’s (directorial debut) episode,” recollected Biddlecombe. “He was great. He guided me through, giving me the opportunity to not only follow in his footsteps shooting the show but also to put my stamp on the work.”

Biddlecombe loved the season three experience and was asked back for season four, which currently has him in the Emmy conversation. It also afforded him the opportunity to work with series star Elisabeth Moss in another capacity as she took on episodic work as a director. Her orientation is what’s been Biddlecombe’s experience during his entire tenure on

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Approaches To Shooting *The Handmaid's Tale*, *The Nevers*

Continued from page 22
the show.

"It's always what can we do to help this story. The script is everything," he affirmed. "If you don't do that justice, you're not doing your job. With Lizzie, she's asking is this the best way we can photograph this scene. If the answer is no, we figure out and find something else. She has the courage to do that," not succumbing to the conventional TV pressures of needing to shoot X-number of pages a day. "She is a master at figuring out what can we do to make this the best it can possibly be."

The not-taking-the-easy-way-out orientation is also reflected in the decision as to how to best depict June's journey from Gilead to Canada across the Great Lakes. While CGI and in-studio options were on the table, ultimately, said Biddlecombe, the producers opted to "do it for real." While that would "make life very hard for us," it would lend the most authenticity to the storyline. An arduous three days of shooting around Lake Ontario reminded Biddlecombe of his BBC days, in this case working with a small crew, adapting to tricky situations with physical limitations. Biddlecombe was proud of what they accomplished. The shoot took place last December with COVID-19 procedures

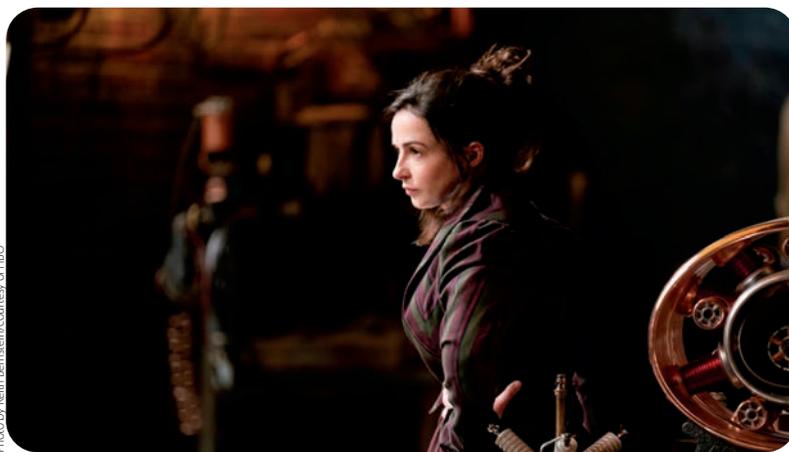


Seamus McGarvey, ASC, BSC, ISC and protocols in place. The production team did yeoman's duty in making sure the proper precautions were taken to ensure the well-being and safety of cast and crew.

Biddlecombe has also maintained the camera continuity started by Watkinson for *The Handmaid's Tale*, going with the ARRI Alexa Mini. "It's very much a handheld show," said Biddlecombe, noting that the Mini gives freedom of movement



A scene from *The Nevers*



Laura Donnelly in a scene from *The Nevers*

and flexibility to get into tight spaces, lending proximity to the series' stellar acting performances.

Biddlecombe's credits beyond *The Handmaid's Tale* and *Hidden* include such TV fare as *Doctor Who*, *Father Brown*, *Call The Midwife* and *Sherlock*.

Seamus McGarvey, ASC, BSC, ISC

Twice a Best Cinematography Oscar nominee—for *Atonement* in 2008 and *Anna Karenina* in 2013—McGarvey is now in the Emmy banter for his work on the first two episodes of *The Nevers*, the fantasy drama created by Joss Whedon.

Of course McGarvey is no stranger to the Emmy Award proceedings or to Whedon. On the former score, McGarvey garnered an Emmy nomination in 2017 for his work on the "Nosedive" episode of *Black Mirror*. And for director Whedon, McGarvey shot the Marvel blockbuster feature, *The Avengers*.

The two McGarvey-lensed episodes of

The Nevers were directed by Whedon. The story is set in Victorian London which is rocked to its foundation by an inexplicable supernatural event that gives certain people—primarily women—extraordinary abilities, from the wondrous to the disturbing. All those who belong to this new underclass, though, are in grave danger. Marshalling their powers to protect them are feisty widow Amalia True (portrayed by Laura Donnelly) and brilliant inventor Penance Adair (Ann Skelly). True and Adair have to stand up to brutal forces determined to annihilate their kind.

The coupling of drama and fantasy piqued McGarvey's interest who observed that the way *The Nevers* unfolds "contradicts what you sometimes hear about the DP who does the pilot and the second episode being responsible for setting the tone and look for the show." Rather, continued McGarvey, there's a dynamism in the script in which the story expands,

generating a momentum of its own. "It was exciting to know that other photographers would come in my wake and be able to do their own thing even though the action is set in the same world."

McGarvey said that in terms of tone, Whedon aspired to "not a modern story but one with modern ideas in a Victorian setting. That's what he was keen on doing—not to do something period or overly reverent to Victorian films you see that are all about sets and costumes. He wanted something that had the verve of a modern drama set in those times, showing London during that era."

McGarvey went with the ARRI Alexa SXT for *The Nevers*, along with the Alexa Mini when scenes were set in tight spaces. He paired the cameras with Panavision Primo Prime lenses.

Another pairing was particularly gratifying to McGarvey. *The Nevers* marked his first time working with renowned gaffer Tom Gates (*Game of Thrones*).

McGarvey assessed, "Tom was a fundamental collaborator on *The Nevers*. His reputation is so glowing and sterling internationally, especially in Britain."

In that McGarvey was not shooting the entire series, Gates served as "the through line of setting the production," said McGarvey, adding that the series required "speed while preserving artistic integrity. Tom is an artist first and foremost and that's what's lovely about him. He is a wonderful spirit on set with a sense of focus and calmness under pressure."

McGarvey felt a deep spirit of collaboration and camaraderie on *The Nevers*. The ambitious series, he said, gave everyone the sense that "we were all making this, wanting it to be at its best. That's what keeps me wanting to shoot more and more until I can't shoot anymore. It makes me look forward to the next time."

As for what's next, McGarvey just wrapped a major feature and at press time was about to embark on another. The latter, currently in pre-pro, is *Wonka*, a Warner Bros. film from director Paul King. Based on the early life of Roald Dahl's eccentric chocolatier Willy Wonka, the musical stars Timothee Chalamet in the title role.

As for the recently completed movie, McGarvey had lensed *Cyranos* for director Joe Wright and MGM.

Ron Howard

Oscar-winning director and producer reflects on his first vérité documentary, Rebuilding Paradise

By Robert Goldrich

Ron Howard's directorial range extends from acclaimed dramas such as *A Beautiful Mind*, *Apollo 13* and *Frost/Nixon* to hit comedies including *Parenthood*, *Splash* and *Dr. Seuss' The Grinch Who Stole Christmas*. He earned Best Director and Best Picture Oscars in 2002 for *A Beautiful Mind*, which told the poignant story of Nobel Prize-winning mathematician John Nash.

On the TV front, Howard again delved into the man behind the genius—this time Albert Einstein in a 10-part limited series, *Genius: Einstein*, for National Geographic Channel. Howard directed the first episode of *Genius: Einstein* and served as an EP via Imagine Entertainment, the company in which he is partnered with producer Brian Grazer.

Also in recent years, Howard has expanded his reach into documentaries, his latest now in the Emmy conversation—*Rebuilding Paradise*, which marks his first vérité sojourn. The film centers on the community of Paradise, Calif., as it tries to recover after being ravaged by a wildfire in November 2018 that killed 85 people, displaced 50,000 residents and destroyed some 19,000 buildings. Known as the Camp Fire, it was the

deadliest and most destructive wildfire in California's history.

Howard follows several wildfire survivors as they try to piece their lives back together. We see the emotional toll the fire has taken on folks and their incredible resilience in the face of adversity. While the documentary touches upon the culpability of PG&E and its faulty equipment which sparked the fire, and climate change that fueled the spread of the flames, *Rebuilding Paradise*, another Imagine endeavor for Nat Geo, primarily spotlights the people impacted, how they coped with disaster, what they regained as well as permanently lost.

Rebuilding Paradise introduces us to Steve "Woody" Culletton, the town's former mayor, who put the finishing touches on his new home nearly two years after his original residence was wiped out. We also meet Paradise schools superintendent Michelle John who managed to keep Paradise students together and by the end of the school year pulled off a high school graduation ceremony that seemed impossible just months earlier. But there was tragedy after the triumph. Just a few days after the graduation, John's husband died of a heart attack. She believes the trauma of the fire contributed to his passing.



Photo by Lincoln Elser courtesy of National Geographic

SHOOT: You have spread your filmmaking wings into documentaries in recent years with *The Beatles: Eight Days a Week—The Touring Years*, *Pavarotti* and now *Rebuilding Paradise*. What drew you to the documentary filmmaking discipline, how has it broadened your perspective, and has it whetted your appetite for more?

Howard: Brian (Grazer) and I launched Imagine Documentaries in 2018 under the helm of Justin Wilkes and Sara Bernstein. In the few short years, the division has produced a number of premium documentaries and docu-series, and has a robust slate of projects in the works. In recent years, documentaries have really captured a broad and engaged audience, and it has been fulfilling for us to explore storytelling in a different style of narrative. True stories are captivating. Soon after the news broke of the Camp Fire

roaring through Paradise, my longtime assistant had made a comment on how the recovery process would unfold and what would rebuilding look like. We immediately sent a crew to Paradise to document the aftermath. We didn't know what we would capture and what stories would emerge, but we knew it was important to the community to rebuild. And that is the most exciting and somewhat scary part of vérité filmmaking—you don't fully know where you are going or what the journey will look like.

SHOOT: Along those lines, *Rebuilding Paradise* is different from any documentary you had done before, much more vérité in terms of asking questions and discovering without necessarily knowing what you would find out, what your story would be, how it would take shape. What's your lasting impression of this

brand of vérité filmmaking?

Howard: Yes, this is my first cinema vérité documentary. I wanted to show the town being rebuilt from the ground up and the best way to do this was through the people of Paradise as they confronted their new lives and whether to move on or rebuild.

Once we were on the ground, along with our producers Xan Parker and Lizz Morheim, we really became ingrained in the community. We didn't know if the title *Rebuilding Paradise* was plausible until months later but through the pioneering spirit, incredible courage, resilience and community support, it all came together. *Rebuilding Paradise* is about a community coming together in the face of a crisis, which is something I think we can all relate to as our lives continue to be impacted by the pandemic.

SHOOT: What attracted you to the Paradise story? I understand there was a personal connection for you.

Howard: I have a personal connection to this particular project as my mother-in-law had lived in Redding, Calif., which is near Paradise and they along with other fam-

ily members were affected by the Carr Fire. Thankfully everyone was okay but I saw the impact it had on all of them and the town.

There were several townspeople whose stories we began following but ultimately fell away because they decided not to stay.

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

Howard: The biggest challenge was not knowing what the outcome was going to be. Was the town going to rebuild? Were people going to be open to speaking with us and sharing their stories? These were all unknown when we started the process.

SHOOT: What was your biggest takeaway and/or lessons learned from your experience making *Rebuilding Paradise*? What do you walk away with first and foremost from your experience on this documentary?

Howard: I'd say I learned that the not knowing is okay—take that leap and see what happens, trust your instincts. Embrace the unpredictable.

“I'd say I learned that the not knowing is okay--take that leap and see what happens, trust your instincts. Embrace the unpredictable.”



Photo by Noah Berger/National Geographic



PJ Pereira



Tiffany Rolfe



Sean Bryan



Daniela Vojta

Careful, Thoughtful Deliberation During Extraordinary Times

Lions jurors reflect on the pandemic, social justice, a sense of purpose and responsibility

By Robert Goldrich

Cannes Lions judges this time around may be looking at work in some respects through a Glass prism. That's the assessment of PJ Pereira, creative chairman of Pereira O'Dell and a 2021 juror on Glass: The Lion for Change. The Glass Lion honors work that implicitly or explicitly addresses issues of gender inequality or prejudice. Glass recognizes the brands and creators who are driving progress and change in the world--by reflecting an equal world.

Pereira observed that this social justice component and heralding of brands standing for the greater good are inherent dynamics in Glass deliberation that may permeate judging in other Lions categories in light of the past year-plus--which gave us a pandemic that has disproportionately impacted people of color and the impoverished, the murder of George Floyd, a rise in hate crimes based on race and sexual orientation, and the mainstream emergence of the Black Lives Matter movement.

Pereira observed, "This is the year that maybe everyone has the same feeling that the Glass jury has every year."

That Glass feeling stems from an alignment between the judges' room and society. Women in the marketing world feel the same concerns and injustices that women in the audience feel. Glass strives to attain that same connection between the overall industry and society at large, resulting in an empathetic bond that, said Pereira, can inform progressive messaging. Pereira conjectured that other

Cannes Lions categories this year may be reaching for that same kind of alignment.

Pereira is no stranger to Cannes Lions judging. This marks the sixth time he has served on a Cannes jury--three of which had him presiding over proceedings, heading up the Cyber Lions jury in 2005, the Entertainment Lions jury in 2017 and the Social & Influencer Lions in 2019.

Based on his Lions judging experience, Pereira said it's paramount for him to "leave preconceptions at the door" and to look at work with a fresh, open mind. It all comes down, he said, to forming an opinion based on the work you see--not having an opinion going in before the judging process begins. "Letting the work speak" is his mantra.

As for his first tour of Glass duty, Pereira related, "It's such a special jury. The responsibility is big. Being a man on this jury is tricky. I have to do a lot of listening." Pereira hopes to help in terms of bringing his judging experience into play, trying to help with the discussions so that the most innovative and inspiring work gets the attention it deserves.

His wish going in is what it's been each time he's served on a jury. "I want to be transformed by the work and to pick work that will transform the industry. This category in particular has that power."

With virtual judging due to the pandemic, Pereira guesses that he will miss most the socializing aspect of being on a jury, having meals together, talking over breakfast, lunch and dinner, building relationships, discussing work and sometimes honing your opinions when

not specifically discussing the work. Still he's optimistic that the bottom line will be the same in that he's on an extraordinary jury during an extraordinary year. He expects to be "flabbergasted and completely transformed by the work. I don't think that part is going to be different. I'm entering the process the same way as in the past and know at the end I will come out transformed and will have loved what I've seen."

Lion-winning work will be announced and awarded during Cannes Lions Live, a fully digital experience, running from June 21-25.

Tiffany Rolfe

Tiffany Rolfe, global chief creative officer of R/GA, is on her third tour of Cannes Lions judging. She was on the Cyber Lions jury in 2011 and Brand Activation in 2019. Now she serves for the first time as jury president--for the Creative eCommerce Lions. She was supposed to be jury president last year before the Lions were canceled. She related, "Not quite the rosé-filled week I was imagining, but it's a historic year to be judging considering everything the world has been through. It will be especially interesting to see how e-commerce had to pivot during these times."

In terms of lessons learned from her past Cannes Lions judging experience, Rolfe shared, "Over the years I've learned to judge the work through the lens of the category I'm in. There are many great ideas out there that deserve to be awarded, but it's our job as jurors to ensure that

the ideas rising to the top represent the best of our particular category. We can't become too enamored just because it's a clever concept.

"Also, especially in more technology oriented categories, it's important to not let the most innovative ideas fall through the cracks because they are more complicated to understand. They are often the ideas that set the path for the next few years of innovation.

"And, importantly, this is a creative show. We need to ensure that creativity was core to what made the idea effective. The creative idea played a role in the outsized outcome for the brand and business."

Creative e-Commerce Lions take on an added gravitas this year, observed Rolfe. "This was an important time for e-commerce--the only kind of commerce possible--this year. Out of necessity, there was a massive shift towards online purchasing during the pandemic, with 5-10 years of adoption and growth happening in just 6-12 months. Crisis is a catalyst for innovation. Creativity helped businesses survive. As the lines become blurred between marketing and commerce, we'll see brands shift from just thinking of commerce as transactional, to building relationships with customers. It's important to meet our customers where they are--both literally, the platforms they live on, and emotionally, how they feel in those moments. I believe the Creative e-Commerce category will grow into one of the most interesting spaces for new brand experiences."

CANNES LIONS PREVIEW

The social issues that have emerged front and center this past year-plus also loom large. Rolfe shared, “We will see a lot of work at Cannes this year that tackles these important cultural issues. Agencies have leveraged the power of creativity and the influence of brand partners to make change. I hope to see work that isn’t just performative, but sparks the hard conversations and process of change that needs to happen. We’ll all be assessing if the work is a true commitment supported with meaningful action or if it is just capitalizing on a moment in time. And, while the Creative E-commerce may not be the category where we see as much associated with these issues, there is increasing awareness around the inequities that exist in our economic system today. There is a big opportunity and necessity for innovation when it comes to equity in commerce.”

Rolfe added, “I’m always looking for work that makes an impact. That can be in many ways. Not every piece of work takes a stand, but it can still impact people’s lives for the better in different ways. We need the work that makes noise in big moments, but we also need the work that powerfully solves things for people daily.”

Of the jury dynamic, Rolfe related, “It’s truly an invaluable experience to see work through your advertising peers’ eyes. And it’s important that work is judged through a variety of lenses, experiences, and backgrounds. It ensures the work is judged fairly, but it also adds to our understanding of how the work was

perceived in the world by different people. This year, considering it was remote, we’ve made sure to spend time together to build trust between the jury members ahead of judging. And when we come together, it’s my job as a jury president to create the environment where all the jurors can feel comfortable sharing and debating work.”

What Rolfe hopes to accomplish on this tour of jury duty remains steadfast. “As a juror/jury president, I want to celebrate the creative work that makes a real impact in the world. It’s work that pushes the industry forward and inspires creative teams and clients.”

Richard Brim

This marks Richard Brim’s third tour of duty as a Cannes judge, the first as a jury president. Brim, chief creative officer of adam&eveDDB in London, presides over this year’s Film Lions jury. Based on his prior stints as an Outdoor and Entertainment Lions juror, Brim is an unabashed fan of the Cannes judging experience. “I absolutely love it: I love the people you meet, I love immersing ourselves in a dark room eating weird tuna pizza that I’ve never found anywhere else in the world, talking way into the night about the work. I love the collective excitement when we see great work—I remember watching a brilliant documentary from Johnson & Johnson and it was like watching a film with friends, we all gasped at the same time. I love the conversations that you have and I’m sad that

all that may not happen this year because we aren’t all together, live.”

Being at the helm of the Film Lions jury is special for Brim. “Historically Film and Titanium have been the categories that are the most scrutinized. With that comes great responsibility. I think that will most definitely change over the next couple of years, but film will still be important because it’s a great medium to tell a story. I want it to evolve to go wider and



Richard Brim

deeper, and I want what is eligible to be wider. I’d love to see Gold Lions won for 6-second films and for really long-form content. I want to see more diverse storytellers in there and more diverse work, and I think it’s exciting because we are already well on our way to this being the case. That’s what will keep film alive and kicking and keep it healthy. It’s exciting times for film; I think its role is changing constantly, and that’s all right.”

As for what he hopes to accomplish this time around at Cannes, Brim shared,

“Apart from the magic of being in the dark room eating pizza together, my wish list is about building a camaraderie that helps us to make the right decisions. The closer you become, the franker you become, and with the frank conversations comes the best curated work. Camaraderie will help us to be less trend-led and to make fairer decisions.”

Asked if the pandemic would inform or influence his approach to judging, Brim related, “I don’t think it should have an impact on our approach to judging. Good work is still good work, and there’s a lot of it this year. People sought different ways to achieve good work, which will be interesting to discuss with the jury, but nobody will be awarded just for doing work during a pandemic year. Yes it was tough, but people have still done excellent work that would stand up in any year.”

Regarding the past year-plus which has seen social justice issues come to the fore and brands taking a stand on these and related matters, Brim observed, “As human beings, and as an industry, what’s happening in the world will inevitably guide our decisions. I’m sure that living in the world over the last year has affected us all, we’ve all been through a lot and it’s affected the world’s equilibrium. The best work historically reflects the world at that moment, and I don’t doubt for a minute that this year will be the same. I’m confident about that.”

Relative to getting the most out of judging virtually, Brim said, “It’s one of

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Brand Experience & Activation Lions Jurors Talk Shop

Continued from page 27

my biggest sadnesses this year that I will not be sitting in a room with the amazing people who have been chosen for the jury. I would love to meet every single one of them in person. We will try our best to form relationships where we can have frank conversations, and we will be spending a lot of time with each other. One of my biggest roles is making sure that people feel comfortable and heard and part of a team that together will go forward and judge the work. It won't be a case of one loud voice in the corner of the room – it's like curating the best dinner party, you need to make sure that everybody feels comfortable and safe, and that's when the best conversations happen and everybody throws themselves into it.

"I know from the last year that if you are not there in person, people can tend to turn off their cameras and look at other work that's going on, so it's a very smart idea that Cannes has made a rule that no one should go off-camera, and we should all have two screens so that we can all see the work and each other at all times."

Sean Bryan

A first round Activation & Promo Lions judge a few years ago, Sean Bryan, co-chief creative officer for McCann Worldgroup, North America, now returns as a final round juror in the same category, which is now dubbed the Brand Experience & Activation Lions.

The category is generating its largest number of submissions ever, according to Bryan, accelerated perhaps in part by the COVID-19 lockdown. "During the course of the pandemic in the last 15 months or so, we've kind of been forced into new and different ways of interacting with people," he observed. Thus interest has grown in a category which goes outside conventional ad boundaries and inherently recognizes interesting ways of connecting with audiences. "Necessity is the mother of invention. This category is one of the most inventive."

Bryan added, "It's fascinating to watch how creative minds have used all the tools at hand in a very difficult year to reach people and connect with them in deeper ways."

Bryan continues to look for "ideas that move our industry and culture forward."

It's a process, he said, that advances the advertising community at large and will also positively impact McCann. Bryan described judging as "an immersion course for me," yielding insights he can bring back to his colleagues at McCann relative to how the industry is changing, evolving and improving."

Bryan and his jury compatriots will be gauging that evolution over the past two years given that the pandemic canceled the 2020 Lions. Judges will be looking at work made before the pandemic hit and then campaigns and initiatives which took hold during the pandemic. Bryan noted that he's already seen a number of case studies that begin along the lines of "we were planning to do blah-blah and then the world changed." Other entries carry the disclaimer that the work submitted made its debut prior to the COVID-19 health crisis. As judges, he related, "We have to remember the context without dwelling upon it too much."

One dynamic he feels is worth dwelling on is the social justice movement that came front and center this past year. "We are in a golden age of purpose-led brands. The challenge now is to acknowledge the brands that tackled the tough issues like racism, Black Lives Matter. I've seen 20 case studies for cleaning up plastic in the oceans which is important. I'm not belittling that. But no one is in favor of plastic in the ocean. It's not a polarizing thing. Brands, though, need to be brave to take on some of these social justice issues."

Bryan will miss the connections formed during in-person judging. Cannes Lions organizers are trying to facilitate as much bonding as possible virtually. And while the hot and heavy debating over Grand Prix distinction. Gold, Silver and Bronze Lions hadn't begun at press time, Bryan expressed confidence that "a great crew of fellow jurors around the world" will advance meaningful discussion. One possible silver lining to going virtual is that judging sessions will not be the marathons they were when conducted in person. Sessions are being spread out over more days.

"Screen fatigue can be a thing," noted Bryan, and that will be avoided as the continuous 12 to 14 hour sessions that had been the norm won't be happening virtually.

Daniela Vojta

Daniela Vojta, EVP, executive creative director, BBDO New York, is serving her first turn as a Cannes Lions juror, though she had judged assorted other shows. She said of the Cannes experience, "I feel like I've been preparing my entire life for it (albeit remote)!"

Vojta is on the Brand Experience & Activation Lions jury. She noted, "BE&A started with coupons and clever guerrilla tactics and has evolved to include fully immersive, 360 brand-building ideas. I think it's one of the categories that best reflects the evolution of advertising in the past decade. Since it's not media-specific, it really encompasses everything and anything. Great ideas can be really complex with multiple touch points and tech innovation, but can also be really simple and analog. It's also a formidable category for purpose-driven work."

As for her Cannes Lions aspirations, Vojta said, "I want our jury to award the best, most groundbreaking, behavior-changing, mind blowing ideas that send a message to the skeptics that creativity is alive, well and stronger than ever. The work that wins this year is not just a Cannes winner, it's a 'pièce de résistance'—a historical documentation of a tumultuous time when many things, as we knew them, changed forever. There's so much discussion around the value of award shows, and the caliber of what I'm seeing so far proves that they're an essential part of our industry (and society), not only to stimulate creativity, but to expose and break barriers between different cultures and POVs."

Vojta is also enthused over remote possibilities. "I'm taking measures to focus 100% despite doing it (judging) from home. An office lock has been installed and my kids have unlimited screen time and access to snacks during judging to avoid interruption! I wholeheartedly support the festival's decision to go remote because the current situation around the world would make it really unfair and difficult for judges from countries with travel restrictions and high COVID incidence to join."

At the same time, she acknowledged, "I will miss the personal interaction and the bonding that develops when you spend so much time with your jury peers, but when it comes to live discussions

I don't think it will be much different. If anything, being remote will level the playing field a bit. I hope that everyone feels comfortable speaking their minds and present them in an unbiased way. At this point we've all been working remote for what feels like decades, so we're well versed in "zoom etiquette." If not, there's always the mute button... But I'm also looking forward to passionate debates that make Cannes, Cannes."

Some of that debate will concern social justice and brands taking a stand. Vojta offered, "I've always been passionate about social justice and work that is bold and disrupts social norms, so I'm glad these are really prevalent this year. Unfortunately, a lot of these issues are systemic and will take a lot more than a Cannes awards cycle to fix. I'm looking for ideas that feel long-lasting and don't treat these issues as trends; real actions, not just empty words; and will check that when brands take a stance, it feels authentic."

Glenn Cole

Sitting on the Entertainment Lions jury is Glenn Cole, founder and creative chair of 72andSunny. This marks the first time he has been able to accept the invitation to serve as a Lions juror. He's no stranger to the fest, though. In the past he's been at Cannes to "connect with far-flung peers, partners and clients. And sometimes speak. I've never had time to immerse myself in jurying."

It's an immersive experience he's embracing, particularly in the Entertainment category. "I'm happy to report that the line between marketing and entertainment is blurrier than ever. I see more sophistication in the executions and partnerships than ever before. Not long ago, you could get away with labeling a well-produced 3-minute commercial as Entertainment. Not anymore. The best branded entertainment now competes with the best pure entertainment."

"Consumers have more control than ever, and they only opt-in to the best entertainment, regardless if a brand is involved or not. They only care if it resonates. All content is now held to an Entertainment standard, which is a much higher standard for attention than paid media requires. I'm excited about this because the quality of work will get higher

Insights From 72andSunny, TBWA\Chiat\Day Judges



Glenn Cole

and higher. The risk of being overlooked by consumers will force more meaningful conversations with brands, the economics will demand more resonant work, and there will be less reliance on creative salesmanship to get great work made. In a lot of ways, the world has gone hyper-transactional. But in this space, more than ever, the emphasis is on deeper connection, deeper emotion and deeper resonance. Sign me up!”

As for what he hopes to accomplish as a juror, Cole shared, “My number one wish is to be challenged by truly innovative storytelling. We all aspire to it, we all talk about it, but it’s rare to come across true breakthroughs in storytelling. I hope exposure to more work from more cultures in more channels and mediums inspires me to see the game board in an entirely new light. As a jury, I hope we identify some real gems that others can learn from and inspire a new wave of innovative entertainment.”

The pandemic has also informed his judging perspective. “On a personal level,

I explored more content than ever,” said Cole. “I hunted through more streamers than ever before, I experimented with more platforms than ever before, I examined more formats than ever before. In all, it really diversified my entertainment preferences and habits. Sometimes in radical and surprising ways. And that experience did evolve my point of view about effective and/or entertaining content. Now I wonder how or if a piece of work could cut through? Is it something someone would share or recommend? Is it truly unique or just a variation of something else? Would it stop me if it wasn’t served to me? The bar was raised over the past 12 months. I feel like I have a more critical lens now.”

Over the past 12 months-plus, social issues have taken center stage. On that front, Cole affirmed, “I respect content, brands, platforms and communities that take a fearless stand. Moreover, I respect creators who find magnetic ways to pull people into hard topics and conversations. I hope to see work that not only entertains but also raises our collective consciousness about important social issues. If I see work that does both, I’ll definitely linger on it. It’s incredibly hard to conceive, make and distribute that kind of work. But I’d like to see (and make) more of it.”

Relative to virtual judging prospects, Cole said, “I am relentlessly drawn to seeing the world through the eyes of others. That’s the attraction of participating in a jury like this. Forcing your collective field of vision to be wider than it could possibly be on our own. But for better or for worse, when it comes to jurying virtu-

ally, I think about things more than I talk about things.... you watch a lot of work on your own time in your own space in your own way. You mull on it. You dare it to stick with you the next day. You interrogate it. You try to identify your own biases and how they impact your verdict. On a lot of levels, I love it. I feel like I truly consider the work more than ever. On the downside, I only know what I know and I only see the world as I see it.

“Personal discussion, in-person discussion, interpersonal discussion can really help you see what you couldn’t otherwise see,” continued Cole. “For me, and my creative process, which is largely editorial in nature, I miss that. I value outside perspective and bake it into my creative deliberations. And there’s just less of that in a virtual environment. We have zooms. We have text and email. We wechat. But it’s different than shooting the shit. We try, but it has constraints that force more order and reduce the valuable messiness and chaos that can often lead to a radical outcome. All in all, though, I still think the best work is floating to the top. Virtual jurying does not favor or hamstring any work.

TBWA\Chiat\Day jurors

Serving on Craft juries are a pair of TBWA\Chiat\Day artisans—David Banta, executive creative director, NY; and Anh-Thu Le, director of production, Los Angeles. The former is a judge on the Industry Craft Lions Jury. Le is on the Film Craft Lions Shortlist Jury

This marks Banta’s first time judging the Cannes Lions. He embraces the opportunity to judge Industry Craft Lions. “I

believe craft is at the heart of every execution, in every channel. As an industry we have the chance to bring the highest level of taste to social, digital and experiential, as well as more traditional categories.

“As a juror I hope to find the hidden gems of craft that might get overlooked otherwise. Because of the pandemic, we are judging remotely, which is a challenge because of the time differences between jurors and the complications of juggling the volume of meetings with work.”

Banta’s clear focus is on craft. “I don’t think the social justice issues should impact the craft category. A good idea is a good idea, and the craft behind it can make it more memorable in the world.”

He added, “This is a very different year, and I appreciate the opportunity to judge, even though we can’t be in the same room. I hope I get to come back another year and do it in person, but I think this year’s judging will be historically important because it marks the return of Cannes, and the beginning of a return to normal in the ad world.”

Meanwhile Le reflected on the importance of the Film Craft competition and recognizing deserving work. “The Film Craft category focuses on every element of production and how execution can elevate the creative idea. This category emphasizes the aesthetics, quality, and visual expression of a film that pushes execution to new levels.

“These finer details of direction, cinematography, editing, visual effects, music, art direction/production design are among other subcategories that a film

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Many Happy--and Informed--Returns

Film commissions look to facilitate production recovery, share lessons learned from the pandemic

A SHOOT Staff Report



As the pandemic-caused shutdown starts to loosen throughout the country, the content creation industry looks to recover. Production has already returned in assorted locales with relatively minimal restrictions and the promise is that with each passing week, we will get closer to filmmaking normality.

Facilitating and advancing that return to normal in the U.S. are local and state film commissions with permit issuance, safety protocols, logistical trouble shooting, financial incentive initiatives and other myriad services and resources. Their groundwork will help navigate a path to some semblance of business as usual without compromising health and safety.

The film commission community is part of an industry that has long been characterized by its ability to adapt to changing circumstances and emergency situations. It's a community that was tested like never before during the COVID-19 crisis.

SHOOT surveyed a sampling of film commissioners to get a sense of procedures, guidelines and policies they have instituted to get production rolling again, as well as advice and guidance they would offer to producers spanning features, TV, commercials, branded entertainment, and other forms of content.

Certainly strength can emerge from adversity and people can unite even during an era when polarization has been the norm for far too long. Film commissioners have made efforts to bring the industry together--and active again.

Survey questions

SHOOT posed the following questions:

1) Are film permits being issued, enabling lensing to go on in your jurisdiction and if so, under what circumstances and with what, if any, requirements?

2) Within your jurisdiction/territories, are any regions/areas in particular more conducive to filming in light of the pandemic? How have those areas made themselves more able to safely host lensing?

3) How have your procedures, modus operandi, process and responsibilities changed in light of the pandemic?

4) Are certain kinds of productions generally more feasible during this time? Commercials and shorter duration projects, for example.

5) What advice or guidance have you to offer to the production community at large during these challenging times?

6) What's your biggest takeaway or lessons learned from your experience dealing with production during the COVID-19 pandemic?

Here's a taste of the feedback we received, with full responses available on SHOOTonline, in the 6/4 SHOOT>e.dition and SHOOTDailies.



Anne del Castillo
Commissioner

New York City Mayor's Office of Media and Entertainment

1) In March 2020, due to the pandemic, film permit activity in New York City ceased, apart from the news media. Film permit activity resumed in June of that year with restrictions on cast and crew filming on public property capped at 10 people, then 100 in September; the cap ultimately lifted in February of this year. In light of increased vaccination rates, New York State recently updated COVID protocols for media production. For more information about ongoing restrictions, including maintaining a COVID safety plan, limitations on locations, and more, please visit our website's Filming Permits page.

2) Since the State reopened media production in New York City last June, our office has worked tirelessly to land productions on locations throughout the five boroughs.

3) While we have always worked closely with the New York State Governor's Office of Motion Picture & Television Development, throughout the pandemic, we have had greater interaction with their parent agency, the Empire State Development Corporation, and the NYS Department of Health which issued specific health and reopening guidance for media production. The staff of our Office of Film, Theatre and Broadcasting had to adjust to doing its office work remotely and maintaining COVID safety protocols during its field work. Given the speed and pace of changing regulations we also had to increase our communications to the industry with a weekly update from the Commissioner.

5) The production community has done a tremendous job of collaborating at every level—studios, unions, community, and government relations—to ensure a strong return of jobs and production during this challenging time. That has allowed production to be a real bright spot during the pandemic, and a leader in getting back online as we open the city.

PANDEMIC PRODUCTION/RECOVERY



Heather Colache
Film Commissioner
Atlantic City (NJ)

- 1) Atlantic City's Free Permits have been issued since July 3, 2020 with no challenges. Requires specific locations and COI submitted together.
- 2) All of Atlantic City has had no challenges when it comes to Film. There are safety precautions mandated by the State of New Jersey that everyone has to follow. We monitor the Governor's weekly live meetings and posts to ensure all protocols are in place. Many of our Location Managers are now COVID Safety Officers.
- 3) The safety changes mandated by the State of NJ are followed until the Governor lifts the restrictions and most will not be permanent.
- 4) All are welcome
- 5) Please always contact the Film Commission when considering Atlantic City as we are your voice in our City.

6) Having a COVID safety officer on set offers another layer of protection for all--and keeping your website and contact information relevant.



Peter Hawley
Director,
Illinois Film Office

1) The Illinois Film Office does not issue film permits; our focus is delivering the 30% Illinois Film Production Tax Credit Program, and leveraging our state's resources to attract film projects and grow film production infrastructure in Illinois. Film permitting is handled at the local level -- and our Office coordinates with local officials to support new and returning film projects in gaining all requisite approvals to do business here.

2) Illinois is open for business, and has worked hard over the past year to implement public health protections to keep communities safe and support a robust return of the film industry. On June 22, 2020, Governor JB Pritzker and our public health officials released business reopening guidance for film and a number of other industries through the Restore Illinois program to support a safe return of workers. Working with public health officials and business representatives, guidelines were developed to keep workers and customers safe

as the economy recovers. Today, more than 2,000 film workers have returned to set throughout Illinois.

Since that time, film production in Illinois has bounced back to pre-production levels -- with new and returning projects underway in the City of Chicago and in locations statewide. In the first quarter, production reached pre-pandemic levels in Illinois, and has since surpassed 2019 film production levels. This includes a return of iconic shows and movies, including NBCUniversal's "One Chicago" shows, multiple TV pilots, the latest installment of Batman, and a Disney holiday film. Several exciting new productions from HBO, Amazon, Apple, and Netflix are scheduled for summer and fall 2021.

5) As most productions are aware, you must budget for a COVID-19 safety team and adhere to the protocols established by the Illinois Department of Public Health and the Film Industry as a whole. Our continued vigilance on safety is what will allow the industry to continue thriving here in Illinois.



Jennifer Loren
Director
Cherokee Nation Film Office

1) Yes, we are accepting film permits at this time. You can register your project and get started here: <https://cherokee.film/get-started/>

2) Our state guidelines are here: <https://oklahoma.gov/covid19/covid-19-alert-system/public-health-advisory.html>. We follow masking protocols which are no longer required by Oklahoma but private businesses can require them at their discretion. We no longer have a limit on the number of people gathered outside as well. The Cherokee Nation follows CDC guidelines within our businesses and other facilities. We also offer testing sites and vaccinations as well.

3) Our process became very different throughout the pandemic. We worked remotely with productions to connect them with locations to quarantine before filming, local crew, and talent, as well as partnering with the Oklahoma Film + Music Office to help any productions that were shut down in other states.

4) The Cherokee Nation, and the state of Oklahoma, saw smaller productions and commercials throughout the pandemic. But that being said there is a major feature film as well as a network television show filming within or right next to the borders of the Cherokee Nation. So we are open to any kind of production now.

5) The policies of our state apply to our jurisdiction so we don't have any additional policies.



Virginia Pearce
Director
Utah Film Commission

1) Local cities and counties throughout Utah are currently accepting film permit applications. Film permitting agencies across the state may require a production company's COVID-19 guidelines to be implemented for cast, crew and general public safety and shared with the local health department for approval. Currently, Utah's National Parks and State Parks are open with some restrictions in place. Any filming requests in these areas will be considered on a case by case/park by park basis. For other federal lands in Utah, please check the U.S. Forest Service and Bureau of Land Management before filming in these areas. Visit <https://film.utah.gov/covid-19-updates/> to view our recommendations for healthy & safe productions.

2) Currently, Utah's National Parks and State Parks are open with some restrictions in place. Any filming requests in these areas will be considered on a case by case/park by park basis. For other federal lands in Utah, please check the U.S. Forest Service and Bureau of Land Management before filming in these areas. Private residences and businesses allow filming on their own determination as long as the guidelines set forth by the state and local health departments are adhered to by the production. Check the Film Locations Database at <https://film.utah.gov/locations/> for more information about available filming locations across the state.

3) The Utah Film Commission has remained available to respond to all requests for information about filming in Utah since the beginning of the pandemic. We continue to work with productions to advise on best practices while filming in Utah during the pandemic in accordance with state, local and industry guidelines.

4) Utah has received an increase of inquiries during the pandemic with a significant amount being commercial-related. Commercial productions are specifically seeking out Utah as a filming location since Utah offers productions unique outdoor locations across the state from desert lands to mountain grandeur that allow for social distancing, a drivable location from Los Angeles that eliminates the need for air travel, and a lower rate of COVID-19 cases in comparison to other states.

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Claritin's "The Outsideologist Project"	Mophonics Music and Sound , Los Angeles Stephan Altman, creative director; Casey Gibson, creative director, composer; Colette Huemer, executive producer ATKPLN , Dallas Frank Pittenger, sound designer	ATKPLN , Dallas Frank Pittenger, mixer	Energy BBDO , Chicago	ATKPLN , Dallas Daniel DelPurgatorio, director/ executive creative director; Sofie Edvardsson, animation director
2	 P&G/Gillette Venus' "#ThePubesong"	Bang Music + Audio Post , New York Timo Elliston, composer; Paul Vitolins, Nick Cipriano, sound designers; Brian Jones, Alec Setten, executive producers	Bang Music + Audio Post , New York Paul Vitolins, Nick Cipriano, mixers	Grey New York Townhouse, New York Kurt Steinke, music producer	Strange Beast , London Sacha Beeley, director
3	 Upworks' "Up We Go"	Barking Owl , West Los Angeles Kelly Bayett, creative director; Duston O'Halloran, composer; Dan Flosdorf, sound designer; Ashley Benton, producer	Barking Owl , West Los Angeles Dan Flosdorf, mixer	Alto , New York	SMUGGLER , bicoastal Mark Molloy, director
4	 Reform Alliance's "Technically Illegal"	"The Devil That I Know" Jacob Banks, artist/writer; Spencer Steward, writer. Interscope/Universal, music label Q Department , New York Q Department, sound design	Q Department , New York Q Department, mix	Droga5 , New York Mike Ladman, sr. music supervisor; Sarah Tembeckjian, music supervisor	Little Minx , Los Angeles Malik Hassan Sayeed, director
5	 LifeWTR's "Life Unseen"	Yessian Music , Detroit & New York Jacob Steele, Sita Steele, composers; Jeff Dittenber, Weston Fonger, sound designers; Michael Yessian, exec producer; Lars Makie, producer; Brian Yessian, creative director	Vinyl Mix , New York Weston Fonger, mixer; Angelina Powers, sr. producer	Direct Focus , Stamford, CT	Color Creative , Los Angeles. Child, director
6	 ServiceNow's "Wonka"	SOUTH Music & Sound , Santa Monica, Calif. Jimmy Haun, Jon Darling, composers; Jeff Dittenber, arranger; Dan Pritikin, Matt Drenik, creative directors; Ignacio Zas, producer; Ann Haugen, exec producer LSD , Santa Monica, Calif. Rohan Young, sound designer	Lime Studios , Santa Monica, Calif. Rohan Young, mixer	BBDO San Francisco	Rattling Stick , El Segundo, Calif. Daniel Kleinman, director
7	 Expedia's "All By Myself"	Shindig Music + Sound , Playa del Rey, Calif. Scott Glenn, creative director; Austin Shupe, composer/arranger; Caroline Hudson, head of production; Daniel Hart, sound designer; Debbi Landon, exec producer. Song: "All By Myself" parody	Lime Studios , Santa Monica, Calif. Joel Waters, mixer; Susie Boyajan, exec producer	Team One , Los Angeles Saatchi & Saatchi London	Arts & Sciences , London Anthony Mandler, directors
8	 Clio Awards' "Empty Spaces" (show open)	Beacon Street Studios , Venice, Calif. Beacon Street Studios, music & sound	Hungry Man , bicoastal R.J. Buckley, mixer	We The Wencds , Brooklyn, NY	Hungry Man , bicoastal Alex Gorosh, director
9	 Kodansha's "Taking Flight"	duotone audio group , bicoastal Peter Nashel, creative director; Landon Knoblock, composer; Giovanni Lobato, sr. music producer LSD , Santa Monica, Calif. Rohan Young, sound designer	Lime Studios , Santa Monica, Calif. Rohan Young, mixer	Gretel , New York	MUZ , bicoastal/international Juan Cabral, director
10	 Silk Almond's "Milk of the Land"	Song: "Technologic" by Daft Punk New Math , bicoastal Jared Hunter, Jimmy Harned, music arrangement; B. Munoz, producer; Kala Sherman, exec producer Wave Studios , New York Aaron Reynolds, sound designer; Vicky Ferraro, exec producer	Wave Studios , New York Aaron Reynolds, mixers	Lightning Orchard , Brooklyn, NY	Serial Pictures , Los Angeles John Hillcoat, directors

Mophonics Goes Outdoors

Claritin animated music video tops Track Chart

A SHOOT Staff Report

Claritin rolled out this animated music video for its The Outsideologist Project, an online program designed to get kids to spend one more hour per week outside. Produced by ATKPLN in Dallas for En-



The Outsideologist Project

ergy BBDO, Chicago, the video sprung from an original composition, “Unboring Starts with U,” written and performed by Mophonics composer and creative director Casey Gibson. The tune teaches kids weird facts about neighborhood creatures, fun ideas for outdoor activities, and how “unboring” kids’ own backyards or local parks can be.

The music video—which earned #1 slot distinction in *SHOOT*’s quarterly Top Ten Tracks Chart—takes the form of a 2-D animation/miniatures live-action mash-up created by ATKPLN. Daniel DeIPurgatorio served as director/executive creative director for ATKPLN, with Sofie Edvardsson as animation director and Jakob Nystrom as animation supervisor.

Among the “unboring” aspects of the two-minute music video are a tree and flowers that sing, promoting the fun of the great outdoors ranging from looking at clouds, jumping in puddles, watching nature, flora, fauna and insects, just getting out and playing sports, games or whatever. A tree imparts via lyrics several odd “unboring” facts like a bee has five eyes, butterflies taste with their feet, and rabbits eat their own poop. There are lessons to be learned and oddities to look out for if you’re a nature lover.

Connecting with Energy BBDO

Mophonics’ Gibson said that Energy BBDO reached out with an inspiring and well-thought-out brief.

“We love writing songs—it’s why many of us got into the commercial music business in the first place—and when we were told our tune would eventually be animated into a full-length music video,

we knew we had an opportunity to create something very special,” noted Gibson. “[Senior copywriter] Tanvi [Tandon]’s enthusiasm on that first call was infectious, and the creative leeway we were given allowed us to get really weird with the lyrics—and we love weird.”

Gibson added that the “biggest challenge” for “Unboring Starts with U” was “deciding which lyrics made the final cut. We had dozens of ‘alt’ jokes and couplets for every little part of the story that were left on the cutting room floor—and it was definitely hard to say goodbye to some of them. Luckily, from day one, we felt like we had a wonderful and effortless mind meld with the creative team from Energy BBDO. So, while we had to collectively make some hard decisions, we pretty much always reached a consensus when it came to those tough calls!”

The music video was designed to advance Claritin’s initiative to get more kids outside, physically active and engaged in endeavors that contribute to fun and mental and emotional well-being.

The Bayer-owned Claritin brand has embraced the Outsideologist Project as a multiyear initiative. It will advertise the Outsideologist concept and video tutorials on social media. The brand has arranged for an advisory board of experts to come up with fun outdoor activities parents can suggest to their kids.

In addition to Gibson, the team at Mophonics included creative director Stephan Altman and executive producer Colette Huemer. Frank Pittenger of ATKPLN served as sound designer and audio post mixer.

Besides copywriter Tandon, the Energy BBDO creative team included chief creative officers Josh Gross and Pedro Perez, executive creative director Susan Treacy, creative directors Gloria Dussenberry and Manuel Torres, sr. art director Jason Murray, head of integrated production John Pratt, executive producer Vanessa Luhr, producer Chris Tötze, executive director of music Daniel Kuypers and music producer Nick Maker.



Casey Gibson

BMGPM, Expand Music Boost Underrepresented Talent

BMG Production Music (BMGPM) has partnered with educational organization Expand Music. The collaboration will see BMGPM provide work and development opportunities for “Expand Access” participants aged 16 to 19 from underrepresented backgrounds as part of its access-to-industry initiative. Expand Music is a London-based organization facilitating interactive music workshops and coaching for schools and businesses in the U.K. The initial aim of the collaboration is to offer new and emerging talent in the Expand Music network the opportunity to get their music onto the BMGPM catalog.



Chiles

The “Expand Access” project links young artists from diverse and often economically disadvantaged backgrounds with tangible means to earn money from their art via professional relationships in which they are treated with respect and paid fairly. It also celebrates the significant contribution that young musicians and creators make to the rich cultural tapestry of the UK.

Two albums were released last month as part of the Expand Music partnership. Named after the artists, Chiles and OT showcase talents influenced by grime and neo-soul, respectively.

From the Expand Music roster, Chiles signed to its Rawfire label with numerous releases and placements, wrote a bespoke track for the pilot show of BBC *Three’s Fight Dirty*, gained professional work experience at a leading production music label, mentors at Progression Sessions and has created an album of production music. Another successful Expand Music network graduate is Hindoloh. Now a talent manager and producer of music and videos, including “No Hook” by Zone 2 that has 1.5 million views on YouTube, he also mentors on Progression Sessions projects and is employed at BSix College as a music technician and workshop teacher.



Adrian Womack

Racket Club Adds Womack

NY-based boutique music studio Racket Club adds the producing talents of Adrian Womack to its team. Womack is a New Orleans native who found his passion for media arts early on, which soon led him to the world of advertising. In his first career role, he served as a production coordinator, working with producers and creatives at TBWA\Chiat\Day and 72andSunny in L.A. He collaborated with brands such as Nissan, Airbnb, Google, and the 2028 LA Olympics bid. Growing weary of simply moonlighting in music outside of his regular working hours, he made his way to Mophonics in 2018, working on both their West and East Coast teams. He has since worked on music placement for many of the brands from his agency days, and more, while expanding his connections with new musical talent and the emerging generation within the creative industry.

Home to talented musicians and music supervisors, Racket Club utilizes a global network of composers and performing artists to create custom-tailored musical identities for every project.

Racket Club’s sister company is Uppercut, a creative postproduction boutique in New York and Atlanta. Racket Club donates a percentage of all profits to the NAACP Legal Fund, Harlem Village Academies, and Black Lives Matter.

Songtradr Ups David McConnell

B2B music licensing marketplace Songtradr has promoted David McConnell to chief technology officer. McConnell started at Songtradr in February 2020 as director of technology architect and moved into the role of VP of architecture just five months later.



David McConnell

A highly skilled technologist with 15 years of experience in software architecture and development across multiple industries, McConnell is passionate about music and creating products that benefit artists on a global scale. In his new role as CTO, McConnell will oversee all tech and engineering teams at Songtradr.

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 Smart Energy Great Britain's "Einstein's Bath"	The Mill , London Alex Hammond, creative dir/VFX supervisor, shoot supervisor; Chris Allen, EP; Sean Francis, producer; 3D lead artist; Ben Turner, 2D lead artist; Matthew McDougal, 2D artist; Harsh Borah, Clare Williams, Andreas Graichen, Maria Carriedo, Sefki Ibrahim, Jao Pires, Dan Yargici, 3D artists; Ross Urien, matte painting; Freya Barnsley, designer. (Toolbox: Volumetric data capture hardware (from DI4D), Maya, Houdini, Zbrush, Mari, Nuke)	AMV BBDO, London	MJZ, bicoastal/international Rocky Morton, director
2	 Kiyari Prince Foundation's "Long Live the Prince"	Framestore , London Mike McGee, CCO; Karl Wooley, global real-time director; Johannes Saam, creative technologist; markus Schmidt, global head of creatures; David Lochhead, sr. designer; Chris Scalf, artist. (Toolbox: Photoshop, Zbrush, Maya, Blender, Houdini, Nuke)	ENGINE Creative, London	ENGINE Film, London David Dearlove, director
3	 Dove's "Reverse Selfie"	Absolute , London Phil Oldham, VFX supervisor, lead Flame artist; Lucas Warren, Tom Clapp, Carl Godwin-Alvarez, VFX artists; Jonas McQuiggin, motion graphics & design; Sally Heath, exec producer (Toolbox: Flame, Nuke, After Effects)	Ogilvy, London	Independent, London Benito Montorio, director
4	 IKEA's "Our Little World"	a52 , Santa Monica, Calif. Jesse Monsour, VFX supervisor, on-set VFX supervisor; Dan Margules, on-set VFX supervisor; Andy Wilkoff, CG supervisor; Richard Hirst, Matt Sousa, Adam Flynn, Kirk Balden, Flame artists; Whitman Linjstrom, Jie Zhou, matte painters; Adam Rosenzweig, Ariana Ziae-Mohseni, Derek Friesenborg, Dustin Mellum, Jade Smrz, Joe Paniagua, Jose Limon, Josh Dyer, Jun Kim, Mike Di Nocco, Scott Nishiki, Joey Bettinardi, Joseph Chiechi, Michael Bettinardi, 3D artists; Michael Steinmann, head of CG prodn; Patrick Nugent, Kim Christensen, EPs (Toolbox: Flame, Maya, Houdini, Vray, SpeedTree, Nuke, Photoshop, Substance Painter, Marvelous Designer)	Rethink Canada	Scouts Honour, Toronto Mark Zibert, director
5	 SK-II's "Simone Biles VS Trolls"	Passion Pictures , London Jon Saunders, director & character design, concept art, matte painting; Jason Nicholas, head of CG; Dave Walker, VFX supervisor; Christian Mills, CG supervisor; Aldo Gagliardi, CG animation supervisor; Jisoo Kim, Saskia Milledge, character design; Patricia Beteo, background design; Filipe Alcada, 2D animation; Ian Brown, Mark Ardisson, Sophie Bryant, Shaun Rogers, character modeling; Jordi Girones, Conor Ryan, George Rigby, karin Mattsson, Lucas Pradesaba, Camillie Jalabert, Oscar Malet, Stuart Doig, animation; Colin Perrett, Darlene Buttner, Nacho Doctor, David Berrococo, Tyler Daniels, Kwai Ip, Jamie Moller, SFX & SIM; Nick Herbert, Antoine Foulot, Matheus Lacava, Eric Venti, Johnny Still, Andre Bittencourt, compositing (Toolbox: Maya, Nuke, Houdini, Photoshop, After Effects, Flame, Premiere)	Grey London	Passion Pictures, London Anh Vu, live-action director
6	 Unilever/LUX's "Bom This Way"	Le Cube , Madrid Fer Soma, Gus Karam, JuanMa Freire, EPs; Evelin Unfer, Costanza Oroza, Juan Barabani, Lucas Andreu, Matias Basla, Mariano Albano, Patricio Delpeche, Rodrigo Miguel "Nurnecanic", art development; Federico Radero, animation director; Cintia Czeszczewik, Bruno Brasil, Daniel Cuervo, Diego Cristofano, Emanuel Zampalo, Guadalupe Vyleta, Leandro Vargas, Leo Compasso, Jose Luis Rosado, Tamas Pazmany, Carlos Caraya (Catarata), Sixtine James, Louis Holmes, Victoria Pellet, Agathe Simoulin, Vincent Coudroy de Lille, animators; Fernando La Mattina, 3D animation artist; Adrian Mirandaborde, compositor. (Toolbox: Photoshop, Illustrator, Animate, Toonboom, TV Paint, Cinema 4D, After Effects)	Wunderman Thompson, Singapore	Final Frontier, Madrid Le Cube, Madrid Ralph Karam, director
7	 New York Times' "Eileen Fisher"	BLINKINK , London Katy Wang, director; Bart Yates, exec producer; Rosanna Morley, producer; Sheetal Thanky, Hannah Lau-Walker, Bianca Beneduci, 2D animators; Kat Michaelides, Lois de Silva, 2D animation assist; Tom Fisher, compositor; Gabriel de Bruin, script development; Jacob Merrick Wolf, storyboard (Toolbox: Animate, Photoshop)	New York Times/T Brand, New York	BLINKINK, London Katy Wang, director
8	 Naked Juice's "Sidewalk"	Fell Visual Effects , Los Angeles Olivier Gondry, Russell Fell, VFX lead artists; Rachel Koch, exec producer; Andre Steyn, VFX supervisor. (Toolbox: Flame, Maya, Photoshop)	Cramer-Krasselt, Chicago	Partizan, Los Angeles Olivier Gondry, director; Michel Gondry, creative direction
9	 Resorts World Las Vegas' "Stay Fabulous"	Psyop , bicoastal Marco Spier, director; Justin Booth-Clibum, chief EP; Noah Goldsmith, EP; Andrea Panda, head of prodn; Saul Germaine, line producer; Matthew Jensen, DP; Lawrence Jones, virtual prodn supervisor; Kristin Carey, technical producer; Pakorn Bupphavesa, CG supervisor; Sang Lee, 2D lead; Brandon Sanders, Flame artist; Loren Christiansen, editor; Marla Colour, color; Fernando Lui, grading colorist. (Toolbox: Maya, Unreal Engine, Nuke, Flame)	Hooray Agency, Orange County, Calif.	Psyop, bicoastal Marco Spier, director
10	 New Mexico Dept. of Transportation's "Just Drive"	Brigade , New York David Dimeola, managing director; Leomar Esteves, lead 3D; Masa Nakamura, lead cel animator; Mark Pecoraro, 2D animation; Dennis Moore, design & illustration. (Toolbox: PSD, After Effects, Cinema 4D, Cloud rendering)	RK Venture, Albuquerque, New Mexico	Halfie Digital, Albuquerque, New Mexico Sean Broughton, directors

The Mill Taps Into CGI Genius

Albert Einstein brought to life in Chart topper

A SHOOT Staff Report

The brilliance of creating a genius landed The Mill London the number one slot in this quarter's Visual Effects/Animation Top Ten Chart.

For Smart Energy Great Britain, The



"Einstein's Bath"

Mill was tasked with re-creating a digital version of Albert Einstein using performance capture and CGI. A team of VFX artists developed bespoke software and creative pipelines to ensure the photo-real digital avatar of Einstein was as high fidelity and realistic as possible. Using cutting edge 4D volumetric capture technology to record the performance of an actor, subtle facial performances and intricate details were then recreated in CGI, before the team meticulously groomed each hair, wrinkle and eye detail on the CGI model.

Smart Energy GB enlisted Einstein's support in this spot for its "Join the Energy Revolution" campaign out of AMV BBDO London. Einstein is transported from the 1950s to the present day for the campaign. He is amazed by some of the innovations that have happened since his lifetime but cannot understand why Britain has not sufficiently advanced its energy system.

In this integrated campaign, a series of ads across TV, YouTube, social, radio and print, Einstein explains smart meters' personal and environmental benefits in his own charming way.

With live-action directed by Rocky Morton of MJZ, this launch spot titled "Einstein's Bath" is designed to introduce Einstein to the audience, connect him memorably to smart meters, and land the core messaging about upgrading critical infrastructure.

A convincing avatar

Alex Hammond, head of 3D at The Mill in London, commented, "Tasked with the exciting but hugely ambitious ask of re-

creating a digital version of Einstein, we had to create a unique and groundbreaking visual effects pipeline in order to create an avatar that was truly convincing. Our visual effects team, including facial shape experts, spent months researching and developing a robust toolset so we could convincingly portray the nuances of Einstein's personality. We used cutting edge 4D volumetric capture technology to capture the performance of an actor. This was then used to re-create subtle facial performances and intricate details in CGI. We developed a bespoke system at The Mill to process and export facial data, before our team meticulously groomed each hair, wrinkle and eye detail on the CGI model."

Matt Swinburne, creative director at AMV BBDO, said, "Who better to convince Britain to get smart meters than the smartest man to ever live? Creating full CGI humans is very challenging, and we were lucky to have the Mill's magic to pull it off. We hope the charming genius will make people smile and make that call to their energy suppliers."

Chris Taggart, director of marketing at Smart Energy GB, said, "There is no greater ambassador for modern technology than Albert Einstein. We hope the public really enjoy seeing his wit and humor touchingly brought back for this campaign. He reminds us that while we have started to embrace smart technology in many areas of our lives, our energy system has fallen behind. He reminds the British public that smart meters will help to modernize our national energy system, and encourages them to get one installed and get Britain energy fit for the future."

Yishai M. Fraenkel, VP and director general at The Hebrew University of Jerusalem—which holds personality rights for Einstein—said, "Albert Einstein was ever-curious about innovation and ways to improve the world through technology. He had a fascination with new, innovative, yet simple and straightforward technology. Being a great humanist, he cared for the planet's well-being and its inhabitants. It is a great opportunity to bring him into millions of homes through the use of modern CGI technology, supporting the values behind this campaign."

Hornet Finds Love



Andrea Love

Animator and director Andrea Love, who specializes in stop motion animation with needle felted wool, has joined the talent roster at NY-based studio Hornet for representation in the U.S. and Canada. Beyond the uncommon craft, Love suffuses her style with attributes such as a self-taught and unadulterated aesthetic, an obsessively delicate devotion to detail, and a zen-master empathy and patience when it comes to the development of her characters.

Love's body of work includes a mix of narrative shorts, commercial projects, and documentary films. Her 2020 film *Tulip*, a fresh and woolly reimagining of the classic fairytale *Thumbelina*, was officially selected at Annecy International Animation Festival and won an Audience Award at the New York International Children's Festival. *Elder* was her first large-scale commercial job, a sweet and sensitive take on live-in care. And her personal series *Cooking with Wool* delights in its convivial charm.

For Love, wool as a medium lends itself to stories that take place in natural worlds: landscapes, water, organic scenes. It works well with character-driven stories since puppets are so engaging. With wool stop motion, everything is a bit more subtle and subdued, shrewd and sublime. It's the perfect material for expressing nuance and naturalism. It's also the perfect material to support Love's efforts to be more eco-conscious in her work.

Love, who's based in Port Townsend, Wash., maintains a full-service animation studio in her basement.

Zoic Gets Real

Zoic Studios has launched Real Time Group, leveraging Epic Games' Unreal Engine to create a dynamic and interactive pipeline for digital filmmaking. The new division is focused on applying real-time production techniques to visualization, the virtual art department, animation and virtual production.

Selected as an Epic Mega-Grants recipient in 2020, the Zoic team has worked to refine a parallel pipeline for pre-rendered and real time asset creation, currently deployed for series including Warner Bros' *Superman & Lois* and *Stargirl*, as well as *SEE* for AppleTV+, *The Boys* for Amazon Prime Video and the upcoming Netflix series *Sweet Tooth*.



Epic Grant-winning film

Most recently, Zoic's Real Time Group employed its real-time visualization workflow to craft visual effects for the debut season of *Superman & Lois*. Zoic utilized Unreal to collaborate with the series' creative team to achieve the cinematic quality of the action packed visual effects sequences on a tight broadcast schedule. This interactive visualization process not only optimized creative ideation, but also assisted seamless transition to postproduction, shifting pre-rendered assets created in Unreal to what would ultimately be seen in final frames.

One of Us Opens Paris Studio

Headquartered in London's Soho district, One of Us has spread its wings in Europe, opening a Paris VFX studio under the aegis of a long-time company collaborator, Emmanuel (Manu) Pichereau. He will be joined by a mix of One of Us vets and the pick of his extensive French connections. Among Manu's credits are *Under The Skin*, *Anna Karenina*, *Everest*, *The Revenant*, Netflix's *The Midnight Sky*, and most recently *The Matrix 4*.



Manu Pichereau

The Paris studio will use a hybrid remote and office-based team, leveraging the company's London infrastructure. Over the past few months, connectivity has been improved, storage has been tripled and the render farm has been extended. Recent innovations in remote working technology expands capacity and flexibility between the Paris and London studios.

One of Us' expansion to Paris enables the company to tap into French tax production incentives, which begin at 30% and can rise to 40%.

Ultraman Miniseries "Sevenger Fight" Set To Stream Exclusively As A Global Event From New Transmedia Marketing Agency Iceberg Theory Starlight Runner & Elevate Pictures Launch Transmedia Marketing strategy and Creative Agency. **How To Make A Successful Commercial With The Client Making All the Creative Decisions** Paul Goldman is an award-winning, internationally recognized TV commercial director. He's also founder and president of Kansas Clean Distilled Whiskey. So, he didn't have to even pick up a phone to find the writer and director for his whiskey brand's first TV commercial.

The Academy and ABC Set March 27, 2022 As New Show Date For 94TH Oscars The Academy of Motion Picture Arts and Sciences and ABC announced the 94th Oscars ceremony will move to Sunday, March 27, 2022. The show, which will air live on ABC from the Dolby Theatre in Hollywood, was originally scheduled for February 27, 2022.

Producer Spotlight Courtesy of Universal Studios Florida Production Group: Wayne Morris The team at Universal Studios Florida Production Group (USFPG) recently conducted an in-depth video interview with Producer Wayne Morris, which can be viewed in its entirety at <http://universalstudios.com/studio/florida>.

From Hit Netflix Streaming Series "Babylon Berlin" Moka Efti Orchestra Announces New Album "Erstausgabe" Moka Efti Orchestra first gained notoriety on the hit Netflix series "Babylon Berlin." Capitalizing on the momentum of their popularity, the Orchestra has now created a 13 song album featuring new versions of their popular songs plus new compositions. The album *Erstausgabe* sees its North American debut on Six Degrees Records.

Tactic Takes Almondmilk Back To Its Roots with App-less AR Experience For Blue Diamond Almond Breeze Leveraging its unrivaled expertise in "brand in the hand" AR-activated experiences, innovation studio Tactic announces a partnership with 8th Wall to launch its latest work for Blue Diamond®

Soho Experiential Elevates Matt Kabel To President, Head of Client Services Longtime agency leader to spearhead the next phase of growth, working to create the next generation of brand experiences and activations.

Labelium Americas Launches "Labelium Play" Labelium is diversifying its offering by launching Labelium Play, a full service division dedicated to high engagement platforms such as video, gaming, audio & high impact display.

Cut By Union's Marco Perez, 'A Beautiful Curse' Wins Best Editing at RiverRun International Film Festival "A Beautiful Curse," the feature debut of Danish writer/director Martin Garde Abildgaard, won two top awards at this year's RiverRun International Film Festival: Best Editing, by Marco Perez of bicoastal Union, and Best Cinematography, by Philippe Kress.

Valiant Pictures Sweeps Telly Awards With 25 Wins Bicoastal production company Valiant Pictures has won a whopping grand total of 25 Telly Awards.

Award-Winning Feature Dramedy "before/during/after" Now Available for Free Viewing By Amazon Prime Subscribers Throughout North America Cutters Studios are very proud to join their fellow filmmakers in celebrating the release of their independent dramedy feature "before/during/after" on Amazon Prime throughout North America.

Evolutions Upgrades To 4K HDR With Latest Generation Monitors, Display Calibration and Mastering Equipment From Big Pic Media Big Pic Media announced the delivery of latest generation 4K HDR monitoring, display calibration and mastering systems to Evolutions, one of Britain's largest independent post-production companies. The project forms part of ongoing investment in new resources.

Six Degrees Records Released "Belushi (Music From The Showtime Documentary Film)" Composed By Tree Adams Six Degrees Records' BELUSHI (MUSIC FROM THE SHOWTIME® DOCUMENTARY FILM) composed by TREE ADAMS is now available on all major streaming platforms. Directed by award-winning filmmaker R.J. Cutler, the doc takes a revealing look at the brilliant life of comedic legend John Belushi.

Makiné Joins Multicultural Agency Coalition For Vaccine Awareness Campaign In LA's Underserved Communities Creative studio Makiné recently partnered with LA-based multicultural marketing firm American Entertainment Marketing (AEM) to produce an integrated COVID-19 vaccine awareness and acceptance campaign called "IT'S TIME LOS ANGELES," which aims to increase the rate of vaccinations for Los Angeles's hardest-hit communities, including Latino, African American, and Asian American and Pacific Islander (AAPI) populations.

Sony Pictures Post Production Services Stirs Up Thrills and Chills For "The Unholy" Much of the film's suspense is delivered to the audience through their ears. Its creepy soundtrack, edited and mixed at Sony Pictures Post Productions Services by a sound team led by Supervising Sound Editor Kami Asgar and Re-Recording Mixer Steven Ticknor, serves up a delicious mix of eerie sound effects, disembodied voices and dark, chilling music. (Original music was composed by Joseph Bishara.)

Maxon Launches Weekly Live Talk Show Focused on VFX Maxon announced "VFX and Chill" – a weekly live talk show where Maxon's own Daniel "Hashi" Hashimoto (a.k.a. Action Movie Dad) and Seth Worley break open visual effects shots from film, tv or games, and attempt to show viewers how to put them back together.

Believe Media Director Kathryn Ferguson Highlights a Belfast Women's Center In Documentary "Space To Be" For The Guardian Director Kathryn Ferguson's "Space To Be," a short doc about the Windsor Women's Center in Northern Ireland, produced by Passion Pictures and Northern Ireland Screen, is now available to view online.

Narrated by Sissy Spacek and Herbie Hancock, Documentary "River Of Gold" Released in the U.S. Riveting documentary *River of Gold*, which sounds the alarm about the dire threat of illicit and unregulated gold mining to the Amazon Rainforest, is now available on digital rental platforms in the U.S., with additional countries to follow.

AICP Released Best Practices For Engagement To Spur Opportunities For BPOC Production and Post Talent AICP's Equity & Inclusion committee has released a set of Best Practices for Engagement aimed at helping ad agencies and brands address barriers in how they bid and award production and post production assignments.

Alejandro Márquez Vela Directs Star-Studded Stella Sessions On the evening of May 2nd, 2021, Anheuser-Busch turned up the heat with a feel-good virtual livestream event that celebrated Hispanic culture, music, and community. Thousands viewed and participated via chat and viewing parties, as such iconic performers as Maluma, Becky G, Myke Towers, and Prince Royce took the "Reventón de Verano" (summer bash) stage, each performance tied to a specific brand under the ABI portfolio.

"Knives Out," "Better Call Saul" Colorist Aidan Stanford Joins Arsenal FX Color Feature film and television colorist Aidan Stanford has joined ArsenalFX Color.

Mad Old Nut Introduces Apart But Together Remote Solution For Editors Mad Old Nut Productions has unveiled a revolutionary new offering, Apart But Together (ABT), a lagless remote editing solution for editors that delivers 99% of the office experience, 100% of the time.

Boris FX Announced Silhouette 2021 - A Major

Update Paint and rotoscope artists can now access all of Boris FX Silhouette's Academy and Emmy Award-winning tools as a plugin inside Nuke, After Effects, and other hosts.

ALIBI Drops an Eclectic 10 New Albums of Production Music ALIBI Music has released 10 new, professionally composed albums spanning a wide range of genres and uses that reflect the depth and versatility of its production music library.

Surging Anti-AAPI Hate Crimes Form The Backdrop For Natasha Lee's 'In The Visible' Director Natasha Lee and producer Lucia Tran assembled an all-volunteer, all Asian American Pacific Islander (AAPI)-identifying crew to sit with AAPI documentary subjects, to learn about their experiences in America - and to capture their reactions to the disturbing - if too familiar - climate in which we find ourselves. The result is IN THE VISIBLE, a short documentary the filmmakers intend as a tool in the ongoing fight against white supremacy.

STORY's Ky Dickens Captures The Art of the Sandwich for Land O'Frost and Merge In a new spot for Land O'Frost's Bistro Favorites and Chicago agency Merge, STORY director Ky Dickens shows that, when it comes to sandwiches, beauty is in the eye of the maker.

Carbon Expands Design team with Creative Director Ian Bradley Ian Bradley has joined creative studio Carbon's growing team of designers and directors. With deep roots in graphic design, Ian has art directed for key studios across the US including Nathan Love, Psyop, and The Mill.

Colorist Élodie Ichter Joins Picture Shop Colorist Élodie Ichter has joined Picture Shop, a Streamland Media company providing award-winning post production services.

Megatrax Honors AAPI Heritage Month with Playlist of Tracks from Asian-American and Pacific Islander Composers Megatrax announced that in conjunction with the month of May being AAPI Heritage Month, the company has compiled a playlist of tracks from its Asian-American and Pacific Islander composers.



Anh-Thu Le Reflects On Film Craft Shortlist Jury Duty

Continued from page 29

is judged on. These disciplines serve as the backbone for every decision producers and creative teams make to tackle the creative idea in new ways. Craft is about attention to detail. It hits on all levels of execution visually, audibly, and viscerally



Anh-Thu Le

that captures, draws in and truly engages viewers. It's the artistry in storytelling that when done well may exhibit itself front & center or at times be the invisible hand that guides the flow of the idea almost effortlessly. Film creates an immersive experience that with finesse and craft permits powerful intrinsic storytelling."

Le shared that "the Film Craft category has always inspired and captivated me to continue my passion for detail with rigor and resolute. This allows for the exploration of vast options in execution that ultimately enhance the creative idea. Craft has always been a part of filmmaking and when coupled with the art of nuance it serves as a creative advantage. How we use it to elevate and orchestrate the execution process is what separates good content from exceptional filmmaking."

Le is also part of a team that has to assess an expanded span of work chronologically. "This year is unique in that for the first time, we're judging two consecu-

tive years worth of work. The pandemic has created countless challenges that our industry had to navigate in order to push the limits of what is achievable. It has highlighted that our industry has the ability to overcome adversity—no matter how daunting - while displaying resilience and solidarity. I'm constantly amazed



David Banta

and proud to be a part of an industry that shows such tenacity for pushing through barriers to keep creativity alive.

"As films in the earlier stages of the pandemic resorted to found footage, animation, repurposing of assets and other avenues of execution to deal with the restrictions; our industry quickly adapted to create new solutions that allowed for production to continue safely and creatively. This ingenuity and perseverance allowed for the production of world-class work that breaks through the clutter.

"Cannes Lions," she continued, "is an award show that celebrates the best work from around the globe recognizing craft and creativity. People will remember these films because they were acknowledged for the coveted Cannes Lions award representing creative excellence. Most importantly these films must endure the test of time—pre and post-pandemic—and be worthy to stand alongside the winners that came before them."

As for the value of brands committing to social justice issues, Le observed, "As a country, we have endured an incredibly trying year. Progress and change will take time as these issues have persisted for many years past. However, it's the progressive movement forward, our commitment, and actions that are most promising to witness. Brands and organizations are coming forth with positions that define their values and stance on social issues and they are including these messages throughout their core communications.

"Communication can be a powerful force if it is done with complete transparency, honesty and authenticity," said Le. "If any of these three are missing, viewers may perceive it as insincere and possibly opportunistic. Films that highlight issues or promise change speak to a more socially aware audience and will

therefore be judged on how purposeful and thoughtful the message is delivered. In addition to brand actions, consumers seek for a connection with its messaging and those messages must resonate with them. These social issues are now front and center, and will continue to remain which will start to encourage deeper conversations for our society as a whole."

Le added that this is "an essential moment for brands and agencies to create content that reflects their values and their commitment to change and most importantly, content that reflects our audiences authentically and wholeheartedly. I'm looking forward to seeing culturally relevant work that speaks to human truths; work that projects empathy and celebrates humanity; and work where storytelling can aid in driving meaningful change through diverse perspectives."

Flash Back

June 3, 2016 Sony Pictures Entertainment has named **Sanford Panitch** president of Columbia Pictures, replacing **Doug Belgrad**. Panitch had overseen international production at the studio since June 2015....Former Ogilvy & Mather ECD **Tommy Henvey** and EP **Patti McConnell** have launched **Something Different**, a Brooklyn-based creative boutique positioned as an alternative to the traditional agency model. Henvey and McConnell intend to eliminate the over-staffing and layers of bureaucracy that often hinder the process. Their strategy is to assemble creative, production and planning teams on an assignment basis and work with clients more intimately and directly....Editorial/postproduction company **Lost Planet** has brought editors **Andrea MacArthur** and **Amanda Perry** aboard its roster. MacArthur wields a wealth of industry experience, from co-founding **Whitehouse Post Editorial** to launching her own operation, **Peepshow Post Productions** in 2001, before overseeing its alignment with **NO6** in 2013. Perry has longstanding ties with MacArthur, having partnered with her fellow editor at Peepshow in 2002 and helping establish the company as a global editorial boutique that specializes in commercials, content, short films and music videos. Perry has worked with filmmakers such as **Antoine Fuqua**, **Malcolm Venville** and **Traktor**....

June 6, 2011 For the sixth consecutive year, **MJZ** topped the field of production companies honored at **AICP Show, The Art & Technique of the American Commercial**, presented by the **Association of Independent Commercial Producers**. MJZ led the 20th annual Show with eight honors.... **180 Los Angeles** has brought **Derek Richmond** aboard as director of integrated production, a newly created position at the agency. He comes over from **Goodby, Silverstein & Partners** where he was director of digital production and responsible for interactive and emerging technology projects for most of that agency's client roster.... **Arnold Worldwide** has hired **Kryssy Bloch** as VP, director of digital talent management. She reports to **Matt Howell**, managing partner/global chief digital officer, and will work with him to further enhance digital talent development across Arnold's offices and accounts. Bloch, who's based in Arnold's NY office, came over from **Ogilvy & Mather** where she was associate director, interactive and technology recruiting.... Directors **Jim Matlosz** and **Ryan Bosworth** have joined **ONE** at **Optimus**....

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street talk

Comedy director Declan Lowney has joined the U.K. roster of production house Merman. Lowney's work includes U.K. TV comedies and commercials, from the cult hit of *Father Ted* to comedy stalwarts *Little Britain* and *Cold Feet*. He has won two BAFTAs and earned six BAFTA nominations for comedy direction over his career as well as two of his shows winning International Emmys. Known for his Irish wit and light comic touch, his commercial work covers brands including BT, Halifax, Santander and Sky. His awards span from the Cannes Grand Prix to Gold and Silver Lions, D&AD Pencils, British Arrows and Kinsale Sharks. Lowney is largely known for his Warburtons bread campaign which has featured performances from Sylvester Stallone, The Muppets, Peter Kay, Robert De Niro and most recently George

Clooney. In the last few years, Lowney has worked with Chris O'Dowd on his comedy *Moone Boy*, Steve Coogan's film *Alan Partridge--Alpha Papa*, and *In The Long Run* with Idris Elba. After directing episodes of season 1 for Apple TV+'s *Ted Lasso*, Lowney was asked back by star and creator Jason Sudeikis as supervising producer and director and has just finished shooting the second season in London....L.A.-based production and entertainment company Dirty Robber has hired Jasper Thomlinson as its head of branded content. Reporting to CEO Chris Uettwiller, Thomlinson will lead the strategic expansion of Dirty Robber's branded entertainment division, which earned acclaim for the Nike documentary, *Breaking2*. Thomlinson comes over from Caviar Content where as partner he helped open new offices in Paris, London, and Madrid, and created notable ad campaigns including Burger King's "Google Home" (Grand Prix winner at Cannes), Gillette's "Perfect Isn't Pretty" and Adidas' "Impossible is Nothing." While at Caviar, Thomlinson also served as EP on *Cheer*, a Netflix show that won three Emmys in 2020. Thomlinson joins a Dirty Robber team which just won the Best Live Action Short Oscar for *Two Distant Strangers*....

report

Donna Tobin has joined DDB Worldwide as global chief marketing & communications officer. She will oversee all global and North America internal and external corporate communications. Tobin will report directly to DDB Worldwide CEO Marty O'Halloran on all matters of marketing communications, brand management, media relations, corporate social responsibility and internal and cultural communications. Tobin brings to her over 20 years of agency and brand experience in marketing and advertising. Tobin has worked within and led global agencies such as Arnold Worldwide, Grey and VaynerMedia and has extensive experience running global brands and leading marketing, communications, and product development across industries including food and beverage, fashion and toys at companies such as Ocean Spray, Hasbro and WPP's Kantar. Most recently she was the EVP of marketing, communications, events and partnerships at the American Association of Advertising Agencies (4A's) where she led the organization's new vision, mission, marketing and communications strategies, and the re-imagining of the 4A's virtual thought leadership events....London-headquartered software-defined storage and data management solution provider pixitmedia has added Belinda Merrit as its director of sales & marketing. Based in the U.S., Merrit has spent more than two decades driving sales strategies in the digital entertainment arena, helping to introduce a number of groundbreaking workflow solutions. Merrit will anchor pixitmedia's stateside presence, connecting with U.S.-based partners and customers, providing the media and entertainment community with premium storage solutions....Melville, NY-headquartered Chyron has hired Nigel Davies as its venues account manager responsible for building and extending relationships with college and professional sports venues across North America....

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