



Mid-year
Report
Card



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Olivia Newman 30

August/September 2022

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THE SHOOT

THE ROAD TO EMMY SERIES



From top left, clockwise: Scenes from *Hacks*, *Ozark*, *Only Murders in the Building*, *Schmigadoon!*, *Lucy and Desi*, and *Succession* | The Road To Emmy Series, Part 13, Page 4



Cinematographers & Cameras 22

From Left: Gary Baum, Checco Varese, Christian Sprenger, and Larkin Seiple

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EDITORIAL

Publisher & Editorial Director

Roberta Grier

203.227.1699 ext. 701 rgrier@shootonline.com

Editor

Robert Goldrich

203.227.1699 ext. 702 rgoldrich@shootonline.com

ADVERTISING

Digital & Print Rates & Information

marketing@shootonline.com

203.227.1699 ext. 701

www.shootonline.com/go/advertise

Advertising Production

Gerald Giannone

ads@shootonline.com

203.227.1699 ext. 700

OFFICES

Main Office

6615 W. Boynton Beach Blvd. #358

Boynton Beach, FL 33437 USA

203.227.1699 Fax: 203.571.3355

West

203.227.1699 ext. 702

Print Production

Jim Theodorou

jtheodorou@shootonline.com

Circulation

203.227.1699 ext. 4 circulation@shootonline.com

SHOOT Publicity Wire

203.227.1699 ext. 700 publicitywire@shootonline.com

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Nominees Share Big Picture Perspective

Gratification over an Emmy nomination goes beyond individual acclaim. And that's clear from much of what nominees have shared with SHOOT this award season--including in both The Road To Emmy and Cinematographers & Cameras feature stories in this issue.

Checco Varese, ASC, who scored his first career Emmy nomination

for *Dopesick*, noted in our Cinematographers & Cameras coverage that the limited series reaffirmed for him "the power of the medium whether its a series or a movie. It's the power to help bring about change, the power for good, maybe almost the power for revolution. You can change minds and souls with what we do. That's what I took out of *Dopesick*--with or without a [Emmy] nomination. I can change the future of my daughter who is

14--so she doesn't have to deal with a doctor who gives her OxyContin. You can do this with a TV series. You can do it with a movie--about the events of January 6th or about Roe v. Wade."

Meanwhile on the directorial front as reported in this week's installment of The Road To Emmy, Cherien Dabis thanked, among others, actor James Caverly, for his

Theo Dimas, portrayed by Caverly. "We yanked the audience out of that regular point of view and put them in a really different one. It's interesting and it paid off," said Dabis. "I think that inclusion is everything. The fact that we're seeing the point of view of a character we don't get to see often on television is so important. It's one of the reasons people respond

"The fact that we're seeing the point of view of a character we don't get to see often on television is so important."

help on an episode of *Only Murders in the Building*, for which she earned her first Emmy nomination--in the Outstanding Directing for a Comedy Series category. Dabis said she was grateful to Deaf actor Caverly who "challenged me to think deeply about visually crafting the episode with a Deaf audience in mind."

Titled "The Boy From 6B," the episode is virtually silent, experienced from the perspective of a Deaf character named

to this episode. I hope this is one of the takeaways for everyone--it paid off to show new perspectives we're not used to."

"The Boy From 6B" reaffirmed for Dabis that risks really do pay off--and it takes support from everyone to take those risks. "If we hadn't been that bold, I'm not sure the episode would have been as strong. Other choices could have been made that might have made it a little less committed to being in Theo's shoes."

By Dave Rolfe

POV



Honey, we're having twins! (Or hi, metaverse)

My new fixation is digital twinning, as ushered in by the metaverse.

With the metaverse, product placement may never have had it so good. Its terrain was once the sole domain of seeing Cheerios on *Seinfeld*, or Elliott pursuing E.T. with Reese's Pieces. But according to record, M&M's had the first shot in the Spielberg classic.

But what about either/or? Depending on the audience, could it not be M&M's, Doritos, or baby carrots? Customizing an analog narrative is hardly extraordinary. But what about experience in the virtualverse? Placement potential is exhilarating.

In Web3, products will be dimensional and perfected. Or they'll be crude, pixelated, and unfinished. They'll be at our doorsteps in an hour and/or digitally (and non-fungibly) perpetual. Back in February, Hogarth and WPP announced The Metaverse Foundry, a hotbed of virtual

thinking and making. Richard Glasson, our CEO, simply said: "The Metaverse Foundry is dedicated to producing virtual art, 3D and CG work which lives in the metaverse. It's a whole world that our clients need to think about: how audiences are going to expect them to turn up."

By "turn up," we mean a lot of things. But without question, and in particular for brands, it's to see, experience, and personalize products. I'm hell-bent on constructing involved metaverse experiences.

No awaiting the new Aston Martin in the next James Bond release--I'll test-drive it after seeing the trailer on my Oculus. I'll co-engineer the newest Mach3. My friend fabricates miniature parts for models of luxury cars. Walking through his shop, I realized that the virtual highlights the wonder of representation, and it struck me that there's the primary thing, there's a tangible alternative, and there's the virtual thing. But which one is the actual?

Well, they're all actual. The metaverse will help us realize this. The most future-forward mind I've ever worked with is Hogarth's CIO, Penri Jones. As we were opining on an RFP, Penri simplified the crux of it: "This is about digital twin. We need to walk them through how they can digitally build and apply their product and experience, everywhere."

Product experience and creation will be in the hands of everyone. The expertise, efficiency, and craft of building and enabling these things could be as critical as their construction. Product realization will be unrecognizable from now, with the production challenges at once relieved and richly systematized. I thought I'd missed my chance at cleverly placing my client's product into a megahit, but with the re-production, customization, and unlocking of the tools of creation in the metaverse, it's yet to come. (Dave Rolfe is global head of production at Hogarth Worldwide)

Director, DP, Editor, Designer & Composer POVs

Insights into
Succession, *Only Murders in the Building*, *Ozark*, *Hacks*, *Schmigadoon!* and *Lucy and Desi*

By Robert Goldrich, The
Road To Emmy Series, Part 13



Photo by Stephanie Diani/courtesy of HBO



Photo courtesy of Hulu



Photo by Tina Bowden/courtesy of Netflix



Photo courtesy of Amazon Prime Video

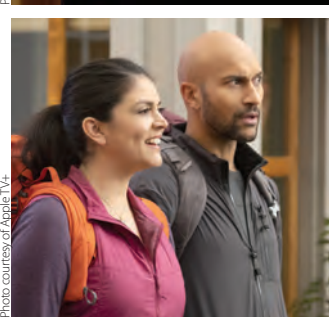


Photo courtesy of Apple TV+

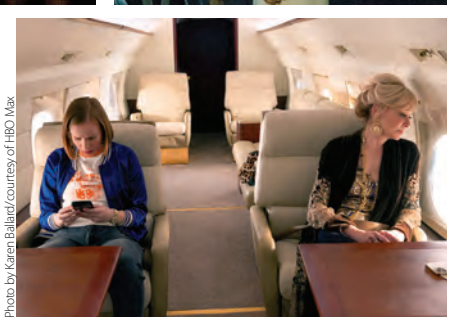


Photo by Karen Ballard/courtesy of HBO Max

Back in February, *Succession* (HBO) earned the unique distinction of sweeping the DGA Awards' dramatic series category nominations--Kevin Bray for the "Retired Janitors of Idaho" episode; Mark Mylod for "All the Bells Say"; Andrij Parekh for "What It Takes"; Robert Pulcini and Shari Springer Berman for "Lion in the Meadow"; and Lorene Scafaria for "Too Much Birthday." Mylod, who also serves as series executive producer, wound up winning the DGA honor.

But amid the rejoicing over the Guild recognition, Mylod--soon after the nominations were announced--told *SHOOT* that he also felt "huge relief" and a tinge of "regret." The sense of relief was rooted in the built-in pressure of living up to lofty expectations for season 3 after lauded first and second seasons. The DGA nods certainly underscored that the third season too was a shining achievement.

As for what Mylod cited as his "only regret," it was that Cathy Yan didn't garner a DGA nomination for her direction of the third episode in season 3, "The Disrup-

tion." That installment, he said, contained scenes that required considerable scale--when that was hard to achieve during the COVID pandemic. Mylod assessed that Yan and cinematographer Christopher Norr did "a fantastic job" of realizing that scale in an episode with a high degree of difficulty. Mylod described Yan as "a true artist" whose work was "at least as good as anybody else's on the show."

Fast forward to July with the unveiling of the Emmy nominations and Mylod's regret was addressed. Yan was one of three *Succession* Emmy nominees in the Outstanding Directing for a Drama Series category. It came for her work on "The Disruption." Meanwhile Mylod received a nod for "All the Bells Say" and Scafaria for "Too Much Birthday."

Yan said that the Emmy nomination is most gratifying given that *Succession* has long been her favorite show. As a genuine fan of *Succession*, she felt privileged to work in that series' world, to collaborate with its actors, delve into their characters. This episode of *Succession* also marked

Yan's TV directorial debut. "I come from the feature world," she shared, noting that *Succession* gave her a deeper understanding of television, including how well run the series is under the aegis of its creator and showrunner, Jesse Armstrong. "He commands so much respect and is so respectful of everyone," observed Yan, adding, "It takes a great manager of people to make *Succession* work--and I think Jesse is just that. He knows how to work with, collaborate with and respect everyone around him."

Yan's prior accomplishments in the feature realm included a Special Jury Prize in the World Cinema-Dramatic competition at the 2018 Sundance Film Festival for *Dead Pigs*, which she wrote and directed. *Dead Pigs* garnered assorted accolades, including a Sutherland Award nomination in the First Feature Competition at the 2018 London Film Festival and an Audience Award nod in the New Auteurs category at AFI Fest.

The success of *Dead Pigs* translated into

Continued on page 6

From top left, clockwise: *Succession* director Cathy Yan; Steve Martin (l-r), Martin Short and Selena Gomez in *Only Murders in the Building*; Julia Garner in *Ozark*; Hannah Einbinder (l) and Jean Smart in *Hacks*; Cecily Strong (l) and Keegan-Michael Key in *Schmigadoon!*; Lucille Ball and Desi Arnaz in a scene from *Lucy and Desi*; *Schmigadoon!* production designer Bo Welch.



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OZARK

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Cherien Dabis Goes Silent For Only Murders in the Building

Continued from page 4

Yan getting the directing gig on Warner Bros.' *Birds of Prey* starring Margot Robbie as DC comic book villain Harley Quinn. In turn Yan became the first woman of Asian descent to direct a superhero film.

acters themselves, at times lending a feel of melancholy and introspection, juxtaposed with the heightened humor and twisted backstabbing of this particular episode.

Yan additionally felt fortunate that the

inventive and ambitious. I'm incredibly grateful to the writers and showrunner/co-creator John Hoffman and Hulu for boldly taking a risk on a dialogue-free episode of a half hour comedy and for inviting me on to do such meaningful work. I'm grateful to [Deaf] actor James Caverly who challenged me to think deeply about visually crafting the episode with a Deaf audience in mind."

Only Murders in the Building (Hulu) centers on three neighbors—Charles (portrayed by series co-creator Steve Martin), Oliver (Martin Short) and Mabel (Selena Gomez)—who each have an apartment in the Arconia, a fictional upper West Side building in NYC. Charles, Oliver and Mabel also share an obsession with crime and unexpectedly find themselves caught up in one.

Helping Dabis get the multi-episode gig on *Only Murders in the Building* was



Cherien Dabis

Martin and Short. But her interest further intensified when she got pitched on Zoom about doing a virtually silent episode.

Dabis became enamored with the challenge, noting that a tricky aspect involved the fact that the hearing characters were for the most part silent. She had to justify the silence on the part of these hearing



A scene from "The Disruption" episode of *Succession*

Yan then via her agents reached out to television—specifically *Succession* due to her longstanding admiration of the show. Yan got a meeting with Armstrong and Mylod. They struck up a rapport, Yan recalling that Armstrong was interested in *Dead Pigs*. In a sense Yan was a natural fit for *Succession*. For one, *Dead Pigs* was a film she described as being "very much pulled from the headlines." Furthermore, Yan had earlier been a reporter for *The Wall Street Journal* in New York, Hong Kong and Beijing. She had an approach to film storytelling that showed a talent and penchant for being able to adapt to, fictionalize and satirize current events and what's happening around us. These sensibilities and capacities coincided well with *Succession*.

Also helping Yan was being paired for the first time with DP Norr, a *Succession* mainstay. Yan said that Norr was "a joy to work with," well versed in the show but open to new wrinkles. Yan noted that she pinpointed select shots, perhaps a bit more designed than usual for the series, that allowed Norr to "play around a bit more." She was also drawn to the idea of letting certain moments slow down, feel cinematic, reflect a beautiful world—yet it's a beauty that the characters largely ignore since they are used to such opulence. The lingering a bit on certain scenes also brought a different dimension to the char-

acters themselves, at times lending a feel of melancholy and introspection, juxtaposed with the heightened humor and twisted backstabbing of this particular episode.

The alluded to large scope of the episode included two major events—for the town hall meeting as well as Kendall's gala for the fictional Committee for the Protection and Welfare of Journalists.

Succession topped this year's Emmy tally with 25 nominations, including for Outstanding Drama Series.

Meanwhile next up for Yan is a return to writing a feature that she will direct, *The Freshening*, which she described as a mix of varied genres—sci-fi elements, drama, satire but at its core, a love story.

Cherien Dabis

Also picking up her first career Emmy nomination was director Cherien Dabis for "The Boy From 6B" episode of *Only Murders in the Building* (Hulu).

Shortly after receiving the nod for Outstanding Directing for a Comedy Series, Dabis said, "I'm speechless! Which I guess is appropriate because I've been nominated for a silent episode! Seriously though, I'm beyond thrilled. This is particularly special because this episode is so unique,



Nathan Lane in a scene from *Only Murders in the Building*

director/EP Jamie Babbitt who also garnered a helming nomination in the same Emmy directorial category for the series pilot. Dabis has known Babbitt for 20 years, describing her as a mentor dating back to film school (a Masters from Columbia University)—as well as for a short film Dabis wrote early on in her career. The two kept in touch over the years, with Babbitt aware of Dabis' work which included directing episodes of *Ozark* as well as serving as a director/co-EP on *Ramy*. Babbitt and Hoffman reached out to Dabis and they, along with EP Jess Rosenthal, connected via Zoom. Prior to the Zoom call, Dabis was already "all in" on the show, just on the basis of getting the chance to work with comedy legends

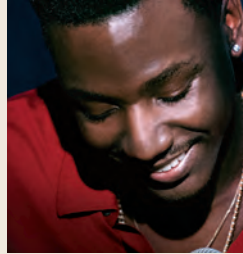
characters, making sure it was "grounded and earned, felt organic and natural." Otherwise, there was the risk of the main characters being undermined in the context of this episode. "It had to feel real," stressed Dabis. "Sometimes actors needed to be given permission to laugh or grunt or whatever."

Of course, continued Dabis, "there was no other choice but to communicate the story visually—not typical of a comedy these days." This heightened the directing process, making sure to do justice to a script that had considerable action, choreographing actors to facilitate physical comedy as well have them in position for select lip reading. Ambient noise and mu-

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BARRY
SUCCESSION
euphoria
100 FOOT WAVE
GEORGE CARLIN'S
AMERICAN DREAM



THE GILDED AGE
HOW TO WITH JOHN WILSON
insecure
 Jerrod Carmichael
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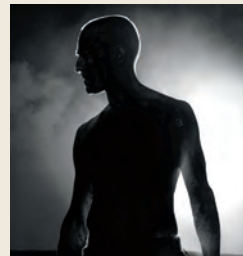
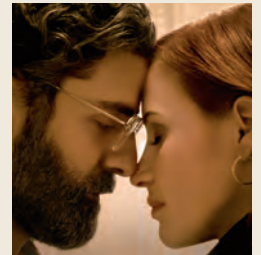
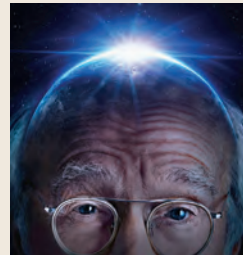
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First-Time Nominee Eric Koretz Reflects On Lensing Ozark

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sic were also deployed, as was American Sign Language (ASL).

An early sequence in the episode has Deaf character Theo Dimas (portrayed by Caverly) spying on Mabel, Oliver and Charles through binoculars. Blocking of the threesome had to make it appear they were moving naturally through the space while also turning toward the window at judicious times so that Theo could read their lips.

Dabis had to take a crash course in ASL as did Nathan Lane who portrays Teddy Dimas, Theo's father. There's a scene where Teddy comes home and performs a seemingly mundane action-taking off his coat and gloves, holding the mail, putting jewelry away—all the while looking at Theo; the eye contact is needed so they can communicate in ASL. Actors talking and moving about routinely is anything but routine under these circumstances.

John Hoffman for allowing me to take that risk, for being on board with that choice. If we hadn't been that bold, I'm not sure the episode would have been as strong. Other choices could have been made that might have made it a little less committed to being in Theo's shoes."

The episode "turned the tables on our lead trio," noted Dabis. "Theo was spying on them. We are seeing a radically different point of view on our three main characters from the world we had been in previously. We yanked the audience out of that regular point of view and put them in a really different one. It's interesting and it paid off. I think that inclusion is everything. The fact that we're seeing the point of view of a character we don't get to see often on television is so important. It's one of the reasons people respond to this episode. I hope this is one of the takeaways for everyone—it paid off to show new perspectives we're not used to."



Charlie Tahan (I) and Julia Garner in the *Ozark* finale

films of the year by the National Board of Review.

Serving as writer-director-producer-actor, Dabis returned to Sundance with *May in the Summer*—which opened that festival in 2013 and later that year screened at the Venice Film Festival.

Ozark cinematographer Shawn Kim reached out to Koretz for the final stretch run of the series. Kim and Koretz knew of each other but had never met before. Koretz felt that he got the gig for his ability to adapt in almost "chameleon"-like fashion, enabling him to step in sync into



James Caverly as Theo Dimas in *Only Murders in the Building*

For Dabis, perhaps the biggest takeaway from her experience on "The Boy From 6B" was that "risks really do pay off. I love seeing people take risks in television—from all sides including the network side, the writing side, directing. Creating a silent episode from the point of view of a Deaf character was seen as a risk. But from the network to the writers, everyone took that risk. Some people had to fight for that to happen. When I came on board, I wanted to commit to shooting Theo's material completely from his point of view, what he sees, focusing on his lip reading, details, what he's looking at in order to understand the world around him, to see his distress at times. I'm really grateful to

The directing nominations for Dabis and Babbitt are but two of 17 garnered by *Only Murders in the Building*.

Dabis' career spans TV and features. Right out of film school, she started as a jr. writer on the TV series *The L Word*, moved up to writer and became co-producer. She then made a major splash directing, producing and writing her first feature, *Amreeka*, which premiered at the Sundance Film Festival in 2009, won the FIPRESCI International Critics Prize at the Cannes Film Festival that same year, was nominated for a Best Picture Gotham Award as well as three Film Independent Spirit Awards (including Best Picture), and was named one of the top 10 indie



Trevor Long as Cade Langmore in the finale of *Ozark*

Additional subsequent TV credits include producing and directing for the series *Quantico*, serving as director and supervising producer on *Empire*, and episodic directing for *The Sinner*.

Eric Koretz

Being brought in to shoot multiple episodes of *Ozark* for the second half of its final season was honor enough for cinematographer Eric Koretz. But it didn't stop there. He wound up getting to lens the series finale, "A Hard Way To Go," directed by Jason Bateman. And then came the honor of an Emmy nomination, the first for Koretz, on the strength of his work on that episode.

the rhythm of an already established show while still bringing his own signature to the proceedings. Also helping Koretz dovetail seamlessly into a season in which seven episodes had already been wrapped was getting to reunite with camera operator Ari Issler whom he had worked with numerous times over the years.

Koretz also was well versed in the Sony VENICE which Kim deployed on *Ozark*. In fact, Koretz owns a Sony VENICE which made for an easy transition into the flow of the series.

Beyond getting acclimated to *Ozark* on the fly, a prime challenge for Koretz was working with three different directors, ad-

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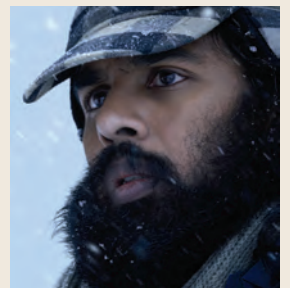
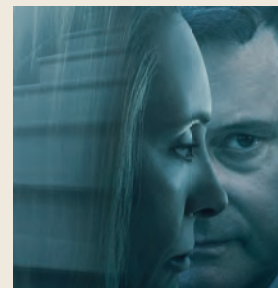
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Ozark Scores 13 Nominations; Editing Season 2 Of Hacks

Continued from page 8

justing to each one's style and vision while achieving a uniform look for the show in season 4. Koretz shot episodes 8 and 9 directed by Amanda Marsalis, episode 10 helmed by Melissa Hickey, and episode 14, the finale, directed by Bateman.

Koretz observed that his work on episodes 8, 9 and 10 prepared him well for collaborating with director Bateman on episode 14. That's due to the fact that he got to work with Bateman the actor and executive producer on those first three episodes. "As an actor, he's in nearly every shot," related Koretz. And as an exec producer, Bateman is deeply involved. "Jason would pop into the tent, always talk to the directors, sort out reasons for why things were happening with the characters, the choices that were made. So I sort of experienced in that sense Jason as a director



Cinematographer Eric Koretz

before the finale."

Koretz said of director Bateman, "He's so precise, knows exactly what he wants. He has years of being in this business to back up and inform his decisions. He's an incredible technician. It's great working with a director like that. There's no uncertainty. You talk about things, he seeks out ideas but when the decision is made, you know what you're trying to achieve."

The DP shared a joke about *Ozark*, which sheds some light on the show—no pun intended. "There's no sun in *Ozark*," he quipped. "That's what we say." Taking out the sun and being left with a dark show, observed Koretz gives cinematographers a canvas on which to in a sense paint with hints of light. Characters play through the shadows at times, giving a DP the opportunity for his or her own kind of lighting approaches, techniques and tricks. "You control the light and what



Sofia Hublitz (l-r), Jason Bateman, Skylar Gaertner, Laura Linney in *Ozark*

you want," explained Koretz, contributing to the show's "sculpted look."

Everything evolves around how to best tell the story, observed Koretz. "Lighting should inform the mood, the feeling that the director is trying to convey, the mood of the characters, the soul of everything."

He added, "You always want to make it look like *Ozark*." But at the same time, there's room to bring your own perspective. "It feels like me but also like *Ozark*."

Koretz's nomination for Outstanding Cinematography for a Single-Camera One-Hour Series was but one of 13 garnered by *Ozark*, including Outstanding Drama Series and a directorial nod for Bateman on the strength of his work on "A Hard Way To Go."

Koretz's filmography includes *Frank & Lola* directed by Matthew Ross and *The Last Word* helmed by Mark Pellington, which both made the Sundance Film Festival cut; director Filip Jan Rymsza's *Mosquito State* which won the Bisato D'Oro Award for Best Cinematography at the

2020 Venice Film Festival; and director Tristan Patterson's *Dragonslayer* which won Best Documentary Feature at SXSW, and a Cinema Eye Honors Award for Best Cinematography.

Jessica Brunetto

For the second straight year Jessica Brunetto's work on *Hacks* (HBO Max) has received an Emmy nomination for Outstanding Single-Camera Picture Editing for a Comedy Series. In 2021, the nod was for the series pilot. This year Brunetto was nominated for the first episode of season two, "There Will Be Blood."

Brunetto's current nomination was one of 17 for *Hacks* this Emmy season—prominent in the mix is series co-creator Lucia Aniello who's up for Outstanding Comedy Series, directing (for "There Will Be Blood") and writing (with show co-creators Paul W. Downs and Jen Statsky) for "The One, The Only" episode. Aniello, who won Emmys in the same three categories last year for *Hacks*, brought Bru-

netto into the series fold from the outset. Aniello naturally gravitated to Brunetto, having worked with the editor on such shows as *Broad City*, *Aukavafina Is Nora From Queens* and *Time Traveling Bong*. "It's been great to grow together as collaborators," said Brunetto.

The editor recalled being blown away by the script authored by Aniello, Downs and Statsky for "There Will Be Blood," which picks up where the first season left off, digging into every character and key relationships. "I remember kind of joking with Lucia, Paul and Jen that this episode was kind of like doing the pilot again" in that so much was being covered with the foundation being laid for the rest of the season. There were also some trial-and-error test screenings along the way, the audience feedback sparking some restructuring and fine tuning by Brunetto.

Hacks stars Jean Smart as Deborah Vance, and Hannah Einbinder as Ava Daniels. The latter character is a Gen Z comedy writer whose career in L.A. is put in jeopardy over an insensitive off-the-cuff tweet. Desperate for an industry job, she finds an unlikely gig through her agent-writing contemporary, youth appeal material for Vance, a legendary Las Vegas vet and stand-up comedy diva. The chemistry between the protagonists is a driving force behind the show. Their wide-ranging performances take us from the comedic to the dramatic and places in-between. This acumen for naturally blending laughs and pathos while generating empathy for the characters is a testament to Smart and Einbinder who have been nominated for Outstanding Lead Actress and Supporting Actress in a Comedy Series, respectively, each of the past two seasons. (Smart won the Emmy last year.) Other relationships come into prominence as well, including the complicated one between Vance and her daughter, Deborah "DJ" Vance Jr., in "There Will Be Blood." In fact Kaitlin Olson's portrayal of DJ in that episode earned an Emmy nod for Outstanding Guest Actress in a Comedy Series.

Brunetto is appreciative of the opportunity *Hacks* affords her to balance comedy and drama, exploring the layers in characters and relationships—pure nirvana for an editor. Brunetto added that she's perhaps most inspired by Deborah Vance, an older

Continued on page 12



Kaitlin Olson (l) and Jean Smart in *Hacks*



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Editor Jessica Brunetto

Continued from page 10

woman. “Not too many television shows portray a woman as the lead in her 70s. She is fighting just as hard as the other co-lead [Ava Daniels] who’s in her mid-20s. That resonated with me.”

While she has her sights set on season 3 of *Hacks*, Brunetto’s endeavors are not confined to that hit show. She cut two episodes of *A League of Their Own*, a series which premieres next week on Amazon Prime Video. Based on the beloved feature about the World War II-era all-American professional women’s baseball league, the show reunited Brunetto with Abbi Jacobson whom she worked with on *Broad City*. Jacobson is a co-creator of the *A League of Their Own* series.

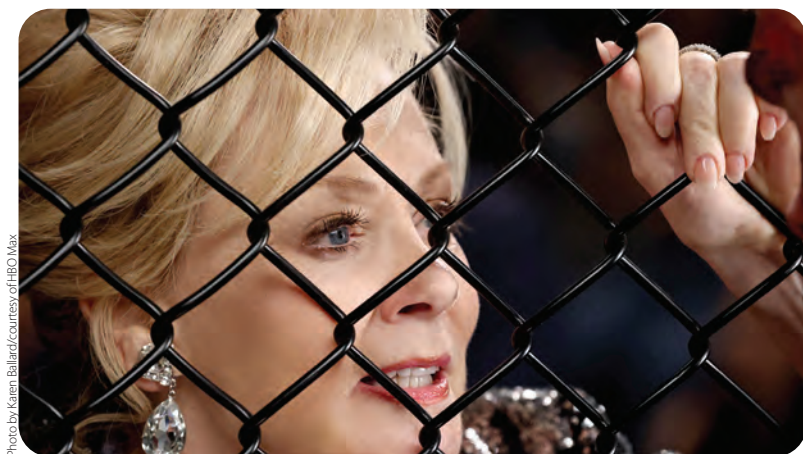
Additionally, Brunetto is looking to advance her directorial career, having made major inroads with *Sisters*, a short which she wrote, produced and directed. *Sisters* premiered at last year’s SXSW Festival. Brunetto noted that Aniello has been an advocate of her diversifying into directing. “Along the way as an editor, I’ve tried to gravitate toward people like Lucia who are writers-directors. I learn from them. Lucia has been a longtime mentor of mine as



Jessica Brunetto

to edit commercials. Brunetto’s plan is to start to build herself in the comedy commercialmaking world while also raising funds for a feature she’s developing.

As reflected in her TV editing exploits and her directing turn on *Sisters*, Brunetto’s self-described “common thread” has been women protagonists, “female-led comedy plain and simple” as reflected on the likes of *Broad City*, *Akwafina Is Nora From Queens* and even *The Last O.G.* in which Tiffany Haddish starred. Brunetto is looking to continue this women-driven comedy bent in the commercialmaking space, hopefully often with female cre-



Jean Smart as Deborah Vance in *Hacks*

my directing career has been blossoming slowly but surely. I shadowed her on *Akwafina Is Nora From Queens* and she was so supportive of my making *Sisters*.”

Brunetto is also looking to hone her directing chops in commercials and branded content, having recently joined the roster of Chromista, the commercial production house which was co-founded by Darren Aronofsky. Brunetto also connected with The Den as a roost for her

atives. Brunetto also sees her directing in the ad market dovetailing with comedy celebrity fare, noting that *Sisters* reflects that genre in that it starred Sarah Burns and Mary Holland whose credits include, respectively, HBO’s *Barry* and Netflix’s *Senior Year* starring Rebel Wilson.

Whether its TV, feature or branded projects/commercials, Brunetto affirmed that she will do “whatever I can to push

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Short Takes

NVSBLE FREND APPEARS IN SHORT FILM

Streetwear apparel and lifestyle brand NVSBLE FREND explores its name-sake and introduces the adorable mascot “Fred” in this short film *Drawn Together*, created by director Jack Welles and animated by Syd Simeone.

Produced by Andrew Brooks and Mark Renken in association with Valiant Pictures, NVSBLE FREND brings the title “friend” to life for one lonely hiker in the middle of the “wilderness,” a metaphor for the relatable existential crises of many young people today—thanks to both young adulthood and the state of the world—and the yearning need for a companion alongside life’s journey.



In the short, a young woman’s Jeep breaks down in the desert. This inconvenient and potentially dangerous event sends the avid outdoorswoman (Demi Renee Harman, *Home and Away*) on a journey of self-reflection...and toward the nearest populated town. Along the way, she meets a second intrepid traveler and soon-to-be bestie named Fred; they bond over small delights and a shared love of Goldfish crackers, with a touch of hand-drawn 2D magic. By the time viewers learn the creature was a product of her wandering imagination, it’s taken her on a tour of the stars and uplifted her spirits for the rest of her trek ahead.

The short was shot on 16mm film with an Arriflex 16SR2 camera from the 1980s. Animator Simeone hand drew the character “Fred” frame-by-frame directly over the film. Welles is an Amsterdam-based director from San Francisco. His career is rooted in an art director role with global creative shop Wieden+Kennedy, producing campaigns for brands like Nike & EA Games.

THINKINGBOX FILMS DIVISION LAUNCHES

Thinkingbox, a global creative collective agency with offices in NY, L.A. Salt Lake City, Toronto and Vancouver, B.C., has acquired Vancouver and Montreal-based live-action production company The Heist, thus creating a new division, Thinkingbox Films.

The deal and launch add a Montreal office to the overall mix for Thinkingbox, as well as several directors, editors and producers. Mike Goldstein, founder of The Heist, now oversees the entire live-action division of Thinkingbox Films as director of film, live action. The Heist team will merge with the current animation team at Thinkingbox to form the new Films division....

PEOPLE ON THE MOVE....

Deluxe has appointed Samantha Kim to serve as managing director, business development, APAC. Kim, who will be based in Seoul, will report to Chris Reynolds, EVP and general manager of worldwide localization and fulfillment. In her new role, Kim will oversee Deluxe’s efforts to implement growth in localization and mastering in Southeast Asia, notably Korea, Japan, Thailand, Philippines, Taiwan and Malaysia. With the tremendous growth trajectory in local language production in the Asia-Pacific region, Kim’s position



Samantha Kim

signifies the necessity for on the ground teams in territory as the company continues to augment its global presence. Kim comes to Deluxe from Netflix where she helped establish the Korean team and drove operational strategy and execution of Korean content for global audiences. She also contributed to the global launch of Korean original content worldwide and built a competitive operational pipeline to introduce the streamer as a premiere destination for Korean content. Kim has over a decade of experience in the APAC media industry, having worked at Discovery, Iyuno and Samsung....

Production Designer Bo Welch Takes Us To Schmigadoon!

Continued from page 12
female comedy out into the world.”

Bo Welch

Production designer Bo Welch is a four-time Oscar nominee and just last month picked up his second career Emmy nomination. One of the four Academy Awards nods—for *Men in Black*—and both Emmy noms were for collaborations with director Barry Sonnenfeld: *A Series of Unfortunate Events* in 2019, and now *Schmigadoon!* (Apple TV+), a parody of 1940s-era musicals, created by Ken Duario and Cinco Paul—in which backpacking couple Melissa (Cecily Strong) and Josh (Keegan-Michael Key) find themselves trapped in Schmigadoon, a magical community inhabited by singing and dancing townspeople. Melissa and Josh discover they can’t leave the town without finding true love—which they thought they already had.

Welch said that he and Sonnenfeld “have a shorthand, a shared sensibility, a shared sense of humor.” Sonnenfeld sent *Schmigadoon!* scripts to Welch, with the promising declaration that “this could be good.” Welch chuckled, “Barry is always underselling things. It was lovely to read these 30-minute scripts. I was laughing out loud in the living room by myself. My wife [two-time Emmy winner Catherine O’Hara—for best leading comedy actress on *Schitt’s Creek* and her writing for *SCTV*] would walk through the living room and ask ‘what’s so funny?’”

As they had done previously, Sonnenfeld and Welch opted to do the series entirely on stage to gain optimum control. Welch started drawing sets. And bringing these creations to life was both ambitious and complicated. “How do you get all this stuff on stage, then struck? It was like a machine, navigating multiple stages [at a studio in Vancouver, B.C.]. Something is being shot, another set is being built”—all within the confines of limited stage space and time. Helping to create and leading the coordination was art director Don Macaulay, described by Welch as “a genius” at logistics and a remarkable creative contributor. Welch has a track record with Macaulay which includes *A Series of Unfortunate Events*. “Don assembles a tremendous group of people from set designers to scenic artists, sculptors, other art directors.”



Cecily Strong (l) and Keegan-Michael Key in *Schmigadoon!*

Welch is nominated for the first episode of *Schmigadoon!* in the Outstanding Production Design for a Half-Hour Narrative Program along with Macaulay and set decorator Carol Lavallee. *Schmigadoon!* marked the first time Welch and Lavallee collaborated. “She’s incredibly talented,” assessed Welch. “Her level of energy is unlike anything I’ve ever seen, to the point where I would be exhausted meeting with her—which I mean in the best way possible. She is a whirlwind of energy and talent,” always up to the task even in the

of musicals.”

Welch added that the scripts were great, funny and appealed to a wide audience—running the gamut from “If you love musicals, you’re in good hands. If you think they’re corny, you’re also in good hands.” Welch described *Schmigadoon!* as “a collision of modern and old-time musical sensibilities that made it really fun. I remember Cinco gave everyone this link to what felt like hundreds of musicals—clips and actual musicals. I spent days and days immersing myself in that. It was fun. To re-



A scene from *Schmigadoon!*

face of creative challenges, scheduling and budgetary constraints.

COVID protocols, the off-and-on-again nature of the project due to the pandemic, at times being confined to Zoom meetings, were some of the additional challenges in the mix. But driving the team through those challenges was the joy of the show. Welch noted that Cinco Paul, a lead writer on the show and of the music, has “an insanely deep love and knowledge

ally bombard myself with it was important for me so I could see what works, what doesn’t work, the common denominators within this genre, the degree of artifice within the design of this material.”

Even if something looked corny in an old-time musical, there could be a charm to it, observed Welch who shared that he didn’t want to throw away “the in-camera aspect of that charm.” He continued, “We wanted to embrace it and filter it through

our sensibilities.”

Schmigadoon! is a special show for Welch who said that normally after finishing a show, he would move on—the process being the main thing. “But the product was so good, I became a fan. Every Friday when it dropped, I would watch it. I would smile and laugh, enjoy it like anyone else.”

Professionally there was also a special gratification. “What struck me when the talent came onto our set was that our sets really are a collection of inanimate objects that are artfully displayed to support a narrative. When these people came on the stage and suddenly break into song and dance, it gave me goosebumps. It was the most clear illustration of how sets should come alive from the work of the performers on them. That kind of blew my mind, which is also why I became a fan. Watching these insanely talented dancers, singers and our principal cast come and do their thing was wonderful.”

The TV Academy recognition for Outstanding Production Design for a Half-Hour Narrative Program is one of four Emmy noms for *Schmigadoon!*—the others being for choreography, original dramatic score, and original music and lyrics.

As for the alluded to four career Oscar nominations for Welch, they are, in addition to *Men in Black*, for *The Color Purple* (directed by Steven Spielberg), *A Little Princess* (directed by Alfonso Cuarón) and *The Birdcage* (directed by Mike Nichols).

David Schwartz

Composer David Schwartz picked up his fourth career Emmy nomination—and first for a documentary—as his efforts on *Lucy and Desi* (Amazon Prime Video) were recognized for Original Dramatic Score in a documentary series or special. His prior Emmy nods came for main title theme music for *Wolf Lake* in 2002 and *Deadwood* in ’04. Schwartz also holds the distinction of having his work on a comedy series, *Arrested Development*, get nominated for Original Dramatic Score in 2013.

Lucy and Desi explores the relationship between—and the lives of—Lucille Ball and Desi Arnaz. Departing from the icon and legends treatment typically given to Ball and Arnaz, this documentary instead humanizes the famed couple. In an earlier Road To Emmy interview, Robert A. Mar-

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Creative Solutions, Being Proactive and Positive

A cross-section of the industry assesses the state of the business and what's needed to address societal issues and concerns

A SHOOT Staff Report

"There are moments in my career as a producer and company owner that have experienced great disruption but nothing compares to what we are living through right now," said Bonnie Goldfarb, co-founder/executive producer at harvest films.

Yet out of the tumult—a troubled economy, COVID, concerns over women's rights, social injustice and climate change—comes a sense of purpose. "We can sell people things they need (and don't need) but I see our role today as being the communicators of a bigger narrative," related Goldfarb. "We need more messaging that carries the weight and creative prowess to change the societal issues we are facing in our world. And I applaud the creatives in our community who are demonstrating this messaging at such a high level."

Goldfarb's comments came in response to SHOOT's Midyear Report Card Survey in which we sought feedback from the industry to get a better handle on where we are in 2022.

Beyond thoughtful messaging, there's a movement afoot to take tangible action within one's own company. Grant Ogburn, president of Publicis Experience, shared, "Publicis Groupe has updated U.S. healthcare benefits to pay for all colleagues and employees who need to travel for medical treatment. Additionally, DEI remains front of mind for the Groupe as we work to ensure parity by paying employees based on experience and contribution, and that our teams are cultivating diverse talent through hiring, developing talent internally, and bringing diverse perspectives into the creative

process. Diverse voices in leadership and in teams are better reflective of the marketplace."

Goldfarb and Ogburn were among assorted pros surveyed. SHOOT posed the following questions:

1) What trends, developments or issues would you point to thus far in 2022 as being most significant, perhaps carrying implications for the rest of this year and beyond?

2) How have any societal issues—such as the pandemic, the

Supreme court decision on abortion, calls for equity, inclusion, diversity, racial and social justice—impacted the way you do business, company policies and/or selection of projects/creative content?

3) What's the biggest takeaway or lessons learned from work (please identify the project) you were involved in this year?

4) What work (advertising, entertainment)—your own or others—struck a responsive chord with you this year and why?

5) While gazing into the crystal ball is a tricky proposition, we nonetheless ask you for any forecast you have relative to content

creation and/or the creative and/or business climate for the second half of 2022 and beyond.

6) Has the first half of 2022 caused you to redefine or fine tune the goals of your company, division, studio or network—and if so, in what way(s)?

What follows is a sampling of feedback. Full responses can be found on [SHOOTonline.com](https://shootonline.com) and in the *SHOOT*>e.dition.



Amanda Abrams
Group Creative Director
Team One

1) Two major things should make agencies more introspective. One, The Great Resignation of 2021. And two, the continued discussions around where and how we work. While the immediate response when people started to leave was for agencies to jump into the pool to find new talent, the smart agencies looked inward to see how they could keep and nurture the talent they had. That includes how and where we work. Some agencies and businesses were quick to make a decision on the extremes of fully in the office or fully remote. But those who are cautiously figuring it out as the world continues to evolve show that flexibility and adaptability matter, both to the work and to people. Flexibility and understanding are important.

MID-YEAR REPORT CARD

Observations From Deutsch NY, 1o8 and Compadre



Samira Ansari
Chief Creative Officer
Deutsch NY

4) I am very jealous of the work done by Dole and Amanas Anam where they produced the leather substitute Pinatex. I love this idea on so many levels. Firstly, it's doing good for our planet, and secondly, it was important to me that it came from the world's largest fruit and vegetables manufacturer. It's inspiring that they felt a responsibility to the planet and changed their infrastructure to do something about it. I hope this is just the beginning for them.



Jen Bills
Executive Creative Director
1o8 Agency

2) We're telling our clients to make sure their support for any cause is meaningful before they announce it on any social channels. Some brands are meaningfully supporting their teams working in areas now dangerous for women to live. It's the first time we're seeing a brand like Dick's Sporting Goods take a real stand on reproductive freedom. Women are dying so, you know, it's a good time for American brands to do what they can to protect American women. But we don't recommend participating in a conversation if your own house isn't in order. Also, it's a good time to get your house in order.



Robert Blatchford
Co-President
Compadre

5) The second half of 2022 is about widening the aperture. This means fewer one-offs and more long-term work together, where an agency partner can help them rethink the strategy inside of each campaign and connect it to the whole across all divisions. Ultimately, more commitment from brands means a deeper understanding of their business and their unique challenges, as well as trust and shorthand. In doing so, agencies must think beyond just producing more content. It has to be holistically planned and executed. Thankfully, today's clients are more open to new ideas and ways of collaborating with agencies.

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MID-YEAR REPORT CARD

Brady, DaSilva and Dagli

Continued from page 15



Mike Brady
Executive Producer & Managing Partner
Rodeo Show

2) I'm glad that every brief now asks for diversity! It's about time that we are inclusive after having been pretty closed for so long. For myself, I have always been inclusive going back to my start in Chicago. My mentors and partners, Ellen and Jimmy Smyth, always tried to include talented people from all backgrounds.

4) I have been helping Laurence Thrush, a friend, and very talented director, on a collective documentary about prisoners on death row and their lives - before they are put to death. The hope is that the prisoners can interact with young people who are entering the system for the first time and that their life experiences can help to reduce violence in their communities. The artist Ai Weiwei has done a book about the work called "Buddhas on Death Row" that launched at LITLIT in LA in July.



Jennifer DaSilva
President
Berlin Cameron

2) Berlin Cameron has always taken pride in advocating for an equitable industry, however the past few years have brought more challenges than ever in reaching that goal. For years, we've championed women-owned and women-loved brands through our advocacy group, LLSHE by Berlin Cameron, ensuring we're partnering with clients that share our passion for change.

Yet, as we saw major societal shifts, including the first ever "SHEcession" (an economic recession impacting more women than men), we knew we had to do more. We stepped up in a variety of ways. For example, our campaign for No7, the "Unstoppable Together" job summit, and our pay equity work for P&G's Secret Deodorant spoke directly to the inequitable workplace we've all become too accustomed to working in.

Outside of our campaign work, we also conducted a variety of research studies to highlight the inequity under-represented communities face. During Women's History Month we surveyed women in a study, titled "Exploring the Exhaustion Gap" which revealed that women have been set back in the pandemic--half said it impacted their physical health and half said it impacted their mental health. Research like this is imperative as we look to see real movement on social issues women face on a daily basis, typically overlooked by society.



Sinan Dagli
Executive Creative Director
Butler, Shine, Stern & Partners (BSSP)

4) So few pieces of film, content, and ads struck a chord with me as much as "Mass" this year. Though the movie came out in 2021, I was able to watch it this year. The topic is unfortunately top of mind. Without giving away the plot too much, the piece is about the aftermath of a school shooting with four characters in a room having incredibly powerful and raw conversations.

5) As you said, it is a tricky proposition. But, I predict more brands will continue to take stands to fight against inequality in all forms. On the other hand, there are more studies coming out showing in the face of societal challenges, people want to laugh. We will see more work with a tonal shift to humor and wit.

6) For us, it's about understanding the moments that we are in, both economically and culturally. We study, then act on these shifts quickly and take appropriate creative risks. History tells us that marketing through recessionary times leads to stronger brands in a recovery.

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Hot Locations

Shyamalan Returns To South Jersey

M. Night Shyamalan returned to South Jersey to film his upcoming apocalyptic horror film *Knock at the Cabin*, which recently wrapped. Produced by Binding Edge Pictures and Universal Pictures, *Knock at the Cabin* will be released by Universal on February 3, 2023.

Knock at the Cabin stars Dave Bautista (*Army of the Dead*), Rupert Grint (*Harry Potter* film series) and Nikki Amuka-Bird (*Old*), alongside Ben Aldridge (*Pennyworth*) and Jonathan Groff (*Mindhunter*). Much of the movie was filmed on location in Tabernacle, and at the Evergreen Dairy Bar in Southampton.



Gov. Phil Murphy

Shyamalan is best known for his supernatural and psychological thrillers such as *The Sixth Sense*, *Unbreakable* and *Signs*. Although most of his films are set in and around the Philadelphia area, Shyamalan has filmed in the Garden State on two other occasions. *The Village* was partially filmed in Pedricktown (Oldmans Township) in 2004. In 2021, Shyamalan directed scenes for Season 3 of the Apple TV+ television series *Servant in Ocean City*.

"New Jersey's film tax credit program has been highly successful in attracting marquee productions and A-List directors to the state," said Governor Phil Murphy. "We are delighted to welcome M. Night Shyamalan back to New Jersey for his latest project."

The New Jersey Film and Digital Media Tax Credit Program, enacted in 2018, has proven to be hugely successful. High-profile productions recently attracted to the state include Focus Features' *Armageddon Time* starring Anthony Hopkins, Oscar Isaac and Anne Hathaway, Netflix's *The Perfect Find* with Gabrielle Union, Yale Entertainment's *The Kill Room* featuring Samuel L. Jackson and Uma Thurman, NBCUniversal's limited dramedy series *The Best Man* currently filming in North Jersey, and the upcoming AMC six-part series *Isle of the Dead*, set to begin filming this summer....

Disney+ Brings National Treasure To New Mexico

The live-action Disney+ Original series *National Treasure* has begun principal photography in and around Santa Fe, according to Amber Dodson, director of the New Mexico State Film Office. The series is an expansion of the *National*



Amber Dodson

Treasure movie franchise centered on a brilliant and resourceful DREAMer who embarks on the adventure of a lifetime to uncover the truth about her family's mysterious past and save a lost Pan-American treasure.

The series stars Lisette Olivera, Catherine Zeta-Jones, Zuri Reed, Jordan Rodrigues, Antonio Cipriano, Jake Austin Walker, and Lyndon Smith. Jerry Bruckheimer, Cormac and Marianne Wibberley, Jonathan Littman, and KristieAnne Reed executive produce the series alongside Rick Muirragui, who also serves as a writer. Jon Turteltaub is also an executive producer. Mira Nair is directing and executive producing. *National Treasure* is produced by ABC Signature, part of Disney Television Studios.

The production will employ 152 New Mexico crew and approximately 160 New Mexico background talent....

Brown Succeeds Schmalig At Oregon Film

Oregon Film--aka The Oregon Governor's Office of Film & Television--has hired Dallas Brown as locations project manager, succeeding Bob Schmalig who retired after 20 years at the film commission.



Dallas Brown

Brown is a native Oregonian with experience as a location scout, assistant location manager, and location manager for various feature films, series, and commercials produced in Oregon. She has also done freelance work as a director, DP, assistant camera, producer, and editor on commercials, documentaries, narratives, music videos and live events....

Agency, Production Company and Post House Feedback

Continued from page 16



Byron Del Rosario
Group Creative Director
Venables Bell + Partners

1) One big trend is that “hacking” is a conscious effort for every project now. To stand out in our industry, it’s not enough to make beautiful films anymore. I’m exaggerating a bit, but the work that adds that extra layer of “how’d they get away with that” or “that took some guts to do” is the stuff that gets the most buzz. Spots become brand actions and not just commercials anymore. Thanks to actions like Coinbase’s SB spot, hacking is an ask in every client brief.



Charlyn Derrick
Executive Producer/Partner
Modern Post

2) It’s all been a call for awareness, empathy and hopefully action. We need to create workspaces and forces that are representative of the world we live in. As a company, we are fortunate to be in a position that provides opportunities and mentorship to the voices and talent that are coming up in our business and it’s not a responsibility we take for granted or lightly. We want to make sure those voices are diverse and help continue to bring new perspectives and creative eyes to our industry.

4) I thought that “The Lost Class” campaign from Leo Burnett and Change the Ref really struck a chord with me. In the midst of this climate of all the mass shootings and dialogue over gun law reform, I thought everything about it was done really well. Especially being a parent myself, it was really powerful and well-executed.



Amburr Farls
Executive Producer/Partner
Cut+Run

2) First and foremost, Cut+Run is a family. It’s a crazy world we live in right now and it feels really overwhelming at times, but as a family, we support each other and use our collective voice for good. Lending our time and energy to initiatives that can make positive change is an important part of who we are as a family and as a team. We know that not everything has

a perfect solution or quick fix, and we learn, adjust, grow, then try again. Not everyone’s perspective is the same, and that’s vital to understanding how to build a future that is inclusive—from the way we apply our craft to public service to supporting a more diverse industry.



Bonnie Goldfarb
Co-Founder/Executive Producer
harvest films

1) (In no specific order)

Climate Change
Gun Laws
A Women’s Right to Choose
Global Pandemics
Social Justice
Unbiased Journalism
Civility (or lack thereof)



Tim Gordon
Partner & Chief Creative Officer
Zulu Alpha Kilo NY

1) Looking back at the first half of the year and now looking forward I would say that flexibility is paramount. Landscapes are changing and creatively we need to be quick, nimble and flexible. We need to act bravely and use creative in a myriad of ways to help our clients meet their challenges. I believe that creativity can solve almost any problem we just have to be open

to all the sizes and shapes the creative can take.

6) Since I’m embarking on a new adventure, we’ll have to chat at the end of the year.

But I will say the goal for Zulu Alpha Kilo NY will be to create work that redefines what people say can be done in the industry.

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WHEN EXPERIENCE MATTERS.

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Advertising Agency Insights

Continued from page 17



Frances Great
Co-President
Cartwright

1) There have been a number of significant happenings at a global and U.S. level that we are all feeling the impact of; from the invasion of Ukraine and the shocking circumstances the Ukrainian people are navigating, to the knock on global economic effect on inflation, food and gas prices, to the spate of shootings and then the Roe v Wade decision that many are still processing. All of these occurrences have meant that we as industry/agency leaders must strive to have a greater level of empathy than ever for our talent and provide them with as much support as possible beyond the traditional parameters of work.

3) One of our biggest takeaways is that sadly the societal issues we're living through aren't going away. If anything, the level of dissent in the U.S. will continue to heighten. This places even more importance on the work we do to shine a light on the injustices that exist and to try to broaden people's view points. P&G's "Widen The Screen" campaign, is a great example of the type of work our industry needs to be doing to broaden the lens on storytelling, stereotyping and biases that the media have played a part in defining.



Rikesh Lal
Executive Creative Director
Erich and Kallman

3) Even though I'm fairly new to Erich and Kallman, the biggest takeaway I've found is that our clients are as ambitious as we are. When they have a high level of taste and a penchant for well-crafted stories, the groundwork is laid for amazing creativity. We found that in Great Wolf Lodge as we developed the "Strengthen The Pack" work. It's refreshing to have clients that want to create a big cinematic body of work and are willing to go with us on that epic journey. It was a big proving ground for our collective ambition, I mean we've got families riding oversized wolves! Rarely do you find that in a client and I consider it a testament to how we work as an agency.

4) I'm going to answer this one outside of my industry and go with an amazing film by The Daniels called *Everything Everywhere All At Once*. Even though it's billed as a sci-fi romp, it's really a movie about family. There's no other movie out there that captures what we're all feeling today. I'm not going to spoil the plot, but it's original, confounding and ridiculous in the best way; it reinvigorated my spirit as a creative. Haven't seen anything like it.



Tara Lawall
Executive Creative Director
Droga5

2) At Droga5 we have many affinity groups (and more being created all the time) dedicated to acknowledge what is going on in the world around us, advocate for each other, hold safe spaces and provide support. And in addition to that, we have structures in place to check-in on each other regularly. Not just about work but also we make an effort to check on each other as people.

The day-to-day news cycle can be overwhelming and we encourage people to reach out or take a mental health / protest day whenever they need it. There are also the constant waves of COVID infection on our teams. So navigating these sick days and really covering for each other is something that takes good communication and support. WHAT. A. TIME.

We also work on multiple pro-bono initiatives including "Seize the Awkward" on suicide prevention, a design project with the Special Olympics, an anti-semitism project with ADL and ongoing projects with AD-COLOR. Using our skills and talents towards trying to make an impact from a humanity perspective is incredibly important to the Droga5 DNA and always has been.

Continued on page 19

BUTTER Named TikTok Custom Sound Partner

BUTTER Music and Sound, under the aegis of owner/CCO Andrew Sherman, has joined the TikTok Marketing Partner Program as an official TikTok Custom Sound Partner, becoming part of TikTok's dedicated list of brand advertising partners as experts in helping marketers build successful, sound-on strategies for TikTok. As a custom sound partner, BUTTER will craft bespoke tracks via in-house composers that inspire community participation and excitement around Hashtag Challenges, campaigns and beyond. Brand partners can connect with BUTTER EPs based in Los Angeles, New York or Europe through TikTok's directory channels.



Andrew Sherman

TikTok head of ecosystems Melissa Yang noted, "Sound is the universal language of TikTok, and brands need to embrace music and sound in order to show up authentically on the platform. Our new sound partners have a proven track record of helping marketers develop strategies for TikTok, and offer scalable options for brands of all sizes. We're excited to see more brands tap into sound on TikTok and make meaningful connections with the community through creative, sound-on strategies."

The studio has already collaborated with TikTok on custom music for brand campaigns with the platform, including a jam called "From The Wild West to the Wild Waves" for Wrangler, the playful "Make A Dog's Day" tune for Subaru and a modern, yet authentic bossa "UnsealTheMeal" melody for Ziploc....

Sam Spiegel, Schmuck the Loyal Decide To TRY

Squeak E. Clean Studios executive creative director Sam Spiegel, aka Grammy-nominated DJ, producer, director, and songwriter Sam i (formerly of duo N.A.S.A.), and Nashville production and songwriting vanguard Schmuck the Loyal have joined forces for a new collaborative project TRY—a name representing their core beliefs as artists and people striving for proactive positivity. They've released Chapter One of their debut album, an uplifting and optimistic project born from an inspiring and terrifying time. Through that lens, TRY chooses the path of light, acknowledging the flaws of the world while choosing to find the beauty of the human experience. TRY's debut is a sonic travelogue through every corner of electronic and pop.



TRY album art

Alongside the release, they've also shared a video, directed by Spiegel, for "Clarity" ft. EARTHGANG. In addition to his role as ECD at Squeak E. Clean Studios, Spiegel is repped as a director for commercials by Hey Wonderful. Massive synth melodies and a rippling chorus kick down the door and weave around the dexterous rhymes of the Atlanta hip-hop duo atop a sample of a song recorded at Angola Prison. The track is about optimism through the lens of hardship. A percentage of the proceeds of "Clarity" will go towards helping the incarcerated and formerly incarcerated people in Louisiana....

A Game Changer For BANG

BANG's Timo Elliston and Brian Jones composed the original score for the feature documentary *Game Change Game* with Jones and Alec Setten serving as music supervisors for the film, recently screened at the Tribeca Festival. Engineers Nick Cipriano and Paul Vitols handled full audio duties, including sound design and mix. *Game Change Game* documents a tumultuous, and at times surreal, basketball season plagued by once unimaginable circumstances.



The film was created by Christina Norman, head of content for the NBPA's Innovation Engine THINK450, and produced by Norman, Jonathan Lia of Good Company and Whitney Jackson. Co-directors Maxime Quoilin and Spike Jordan provide unfettered access to the players union: examining the anxieties and hopes of players through interviews, and even include first person footage from the subjects themselves. Quoilin and Jordan take us from the NBA bubble to the social uprisings of Black Lives Matter....

MID-YEAR REPORT CARD

A Cross-section Of Industry Pros Assess 2022 Thus Far

Continued from page 18



Jen Lucero
Managing Director
We Are Royale

5) We are busy and we are grateful for that. At the 15-year mark, we continue to bridge design and technology, and we look forward to forging ahead with some really great ongoing client relationships. We are leaning into growth (for a change), aligned with a goal to keep the base philosophy and culture intact. It's not an easy thing to accomplish, but we feel great about where we are going and the bigger opportunities on the horizon.

6) Yes, we are hiring! Always looking for new talent at all levels, including apprentices across departments.



Guilherme Marcondes
Creative Director
Lobo

2) As an international animation company used to remote work, the pandemic had the unintended effect of showing clients your physical location is not that important. That was something we already knew but now clients are much more friendly to remote productions.

3) We worked on a campaign for Hulu+ with Deutsch LA to develop an animated fake cereal commercial for basketball star Lamelo Ball. It was like a TV ad inside of a TV ad. It was such a wild concept and it worked really well. It's always refreshing when the creatives can be, well, creative and not literally follow whatever measurement and testing is telling them to do.



Grant Ogburn
President
Publicis Experience

6) Kim Stone gave an interview where she described how her experience navigating the Miami Heat through the damage to their arena from hurricane Irma prepared her for the quick pivot the Golden State Warriors had to make to endure the pandemic. Her fortitude illustrates where we should all be looking ahead. Everyone running a business has had a crisis moment at this point and that means we all should have a crisis recovery and business continuity plan for our clients and employees in place.

Much like preparing for COVID in 2019, we will stay active to the moment and align work with what's happening in the world, look for opportunities to expand capabilities, adapt resources to reimagine WOW-moments for brands. If we can be two steps ahead, that's where we want to be.



Tori Palmatier
Managing Director
Girl Culture Films

5) Facing a recession, marketers need to advertise in a way that builds trust in their customer, but also does what advertising is, at its core, supposed to do: sell products! We've gotten into a rhythm of creating work that's cause-driven but sometimes more for show, and for notoriety and awards, than actually selling products. And I think consumers are starting to notice. Brands will Pride-wash their logo, but not put their money or resources where their mouth is in real ways when it comes to supporting that community. I think we'll start to see marketing dollars being spent much more wisely - and hopefully, thoughtfully - to gain and build customer trust. It may not be a forecast that unfolds in only the second half of this year, but I hope it becomes the runway to what we can see in advertising long term.



JP Patterson
Director of Film Content & Partnerships, Goodby Silverstein & Partners, and
Founder of RESIDENCE

1) Shrinking budgets and decreased focus on broadcast continue to reinvent how brands, agencies and production partners engage and execute campaigns. CMO's seem to be reducing broadcast budgets across the board while looking for more quick content that lives shorter lives on social channels. Brands continue to invest in in-house capabilities which demands that we look at ways to partner with hybrid teams and get flexible on the make, buy, blend equation. It's no longer one way or the other but how can we augment in-house teams and work alongside brands and agencies to bring work to life.

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Pera, Pierantozzi, Rayburn

Continued from page 19



Amyliz Pera
Executive Producer/Managing Director
Open Swim

2) Social awareness has certainly increased during the pandemic, as we all actualize what it means to be a community and our responsibility within that. Identity awareness has created space for conversation around who we're staffing and casting, and I've seen some positive marked changes with respect to race and casting and smaller changes in areas like gender

expression. Of course, the industry has a long way to go, and some of the messaging gets diluted, but even the polarizing issues have reinforced that companies need to examine their manufacturing, business practice, and who they are as a brand. We're no longer saying, "This product exists and you need it." Now we're saying, "This is our brand and what we stand for, so you can feel comfortable using our product, if you need it and are aligned with us." It's amazing how data driven we all are and how well companies know their consumers now. Consequently, we've been increasing the amount of real users or actors who are also real product users in our advertising work. It adds a layer of work to the casting process, but there is a trend to be genuine right now, and it feels good when we're able to lean into that.



Mike Pierantozzi
Executive Creative Director
VaynerMedia

1) The continuous rise of TikTok is one of the most significant trends of 2022. The platform is an unstoppable force, garnering an enormous amount of consumer attention. There are so many insights that can not only be found through the successful work on TikTok, but even within the comments.

Spending time looking through the comments every day really allows you to listen to what consumers have to say and will be impactful for the content you create. By paying close attention to these assorted touch points on the platform, it can inform bigger campaigns across all platforms and media. I foresee TikTok to continue its rise and be a key platform for the industry overall.

4) In entertainment, I love the series *The Old Man*--it really struck a responsive chord with me. It's incredible storytelling. It's a show that's a slow methodical burn, with knockout action sequences that come out of nowhere. It's beautifully shot, coupled with phenomenal acting by the cast. I appreciate the artistry of it and love shows that you have to wait for, rather than binge.



James Rayburn
President/CEO
charlieuniformtango

1) We've certainly seen a trend back toward more in-person collaboration with our clients. While we have not returned to what pre-pandemic levels of in-person sessions were, we've seen more and more of our clients wanting to be in the room and collaborating with us as the year has moved along. Perhaps this trend continues, but it may never return to where it used to be.

The agency world has changed so much with how and where they work, it's hard to imagine it'll ever be back to where it used to be, but time will tell.

2) Social changes and social awakenings are almost always overdue. Sometimes it just takes the tidal wave of societal pressure to get us there. Our industry is taking a hard look at ourselves in the mirror and realizing that we all need to be more diverse and inclusive throughout the entire process of creating great content. And not for a quota, but because diversity brings more opinions, thoughts, and visions that makes our content stronger and us generally better people. We're excited to help foster this and be a part of this incredible change.

Continued on page 21

Porterfield Joins Alkemy X As Head Of 2D

Alkemy X has tapped Emmy-nominated VFX veteran Michael Porterfield as the company's head of 2D, based in Vancouver, B.C.. With over 30 years of experience in VFX, Porterfield has work that spans feature film,



episodic and commercial projects, with credits including work on Apple TV's *Lisey's Story*; Netflix's *Don't Look Up*; Marvel's *Ant-Man and the Wasp* and *Guardians of the Galaxy Vol. 2*; DC's *Batman v Superman: Dawn of Justice*; Roland Emmerich's *Midway*; and HBO's *Game of Thrones*. The hire exemplifies Alkemy

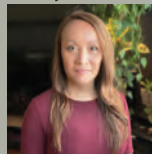
X's continued extension of its reach into markets to facilitate growth and embrace a worldwide talent market, with Vancouver being added to the global expansion in Toronto and Singapore announced earlier this year.

The move to Alkemy X marks a reunion for Porterfield and Alkemy X creative director/VFX supervisor Jep Hill, with the two having previously collaborated during Porterfield's nine-year tenure at ScanlineVFX.

Porterfield started his career in commercials, learning the art and technique of visual effects hands-on. He transitioned into episodic and feature film work, landing in Vancouver, BC as the VFX industry in "Hollywood North" was beginning to flourish in the early 2000s. Porterfield has worked across a wide cross-section of the visual effects industry, operating on the studio side with Sony Pictures Imageworks, with stints at ScanlineVFX, AsylumFX in Santa Monica and Rainmaker in Vancouver, among numerous others. He started as a Flame artist but found his stride in compositing, eventually landing as a compositing supervisor where he managed teams with his talent for building talented collaborators across more than seven years of non-stop production. His Emmy nomination for special visual effects in a series came in 2001 as lead compositor on *Dark Angel*.

Rodeo FX Adds Dydo, Osland

Rodeo FX, the Canadian studio behind Netflix's *The Witcher* (season 2) and Marvel's *Shang-Chi and the Legend of the Ten Rings*, has added two talents to its VFX team in Toronto: Mai-Ling Dydo as VFX supervisor and Lara Osland as VFX producer. Former VFX supervisor at Mr. X, Dydo started in animation before turning to supervision. She notably worked on several blockbuster shows like *Penny Dreadful*, *American Gods* and *Raised by Wolves* where she got the chance



Mai-Ling Dydo

to collaborate with VFX visionary Ridley Scott. Dydo brings key knowledge on how to develop a strong pipeline, something crucial as Rodeo deepens long-term relationships on shows such as *Stranger Things* and *Halo*.

Another Mr. X alum, Osland started in public relations before moving into production, where she combined her artistic curiosity with sharp management skills. Shifting from artist to manager, she learned how to anticipate client needs on projects such as *Pacific Rim*, *The Boys*, *Midnight Mass* and most recently *Doctor Strange and the Multiverse of Madness*.

The Toronto studio is the third official Canadian office for Rodeo FX which also counts studios in Montreal, Québec City, Munich and Los Angeles.

8 Animated Series Make Cut At Ottawa Animation Fest

Eight animated works were selected to compete in this year's animated series competition at the Ottawa International Animation Festival (OIAF), which runs from September 21-25. The projects are: *Big Mouth*--"A Very Big Mouth Christmas" (director Henrique Jardim, U.S.); *Educational TV* (dirs. Pablo Marcovecchio, Marco Caltieri, Uruguay); *Magical Caresses--Masturbation*: "A Short History of a Great Taboo" (Lori Malépart-Traversy, Canada); *My Year of Dicks*: "Sex Talk" (Sara Gunnarsdóttir, U.S., Iceland); *Safe Mode*: "Lana Among the Lilies" (Justin Tomchuk, Canada); *SWOP*--"Dentist" (dirs. Job, Joris & Marieke, Netherlands); *The Boys Presents: Diabolical*--"John and Sun-Hee" (Steve Ahn, U.S.); and *The Great List of Everything*: "Bathtub" (Francis Pappillon, Canada)



Big Mouth

Assorted Perspectives On The Year's Priorities, Concerns

Continued from page 20



Jason Rockman
President
DEFINITION 6

1) The uncertainty surrounding the current economic climate is top of mind with all brands due to the possible implications on demand and pricing. We expect this to be a pervasive theme for the next 12 to 18 months as the economy works to find its footing, supply chain issues stabilize, and inflation steadies.

Brands need to take a more measured approach to spending. There is a renewed interest in realizing efficiencies where possible. Exploring the cost implications of leveraging in-house teams versus contract staff augmentation and agency support is certainly a topic of conversation.

We are seeing more demand for specific details surrounding a return on investment; in particular, pressure-tested forecasts and concise dependencies on what it will take to obtain an appropriate level of return on key investments across marketing efforts.



Max Rose
Executive Producer/Partner
Tuff

1) We've seen it happening over the past few years, but are really now seeing brands put a strong emphasis on the connection and relation to Gen Z demo. Brands are seeming to take more creative risks to connect to their younger audience and making social content a priority as opposed to a secondary thought.

2) We (Tuff) have always had inclusion and equal opportunity objectives at the forefront of our company objectives. We've definitely noticed a heightened awareness around these issues from our clients and agency partners. More conversations are being had during pre-pro to ensure there's an inclusive POV showcased in the work.



Renee Williams Royal
VP, Head of Production
Chemistry

5) Content creation is not going anywhere; in fact, the amount of content we'll generate will grow exponentially in 2023. I've noticed the amount of deliverables per project has increased. Clients want more for their money so there's an immense need for creativity and efficiency during the production process. There's a need to also balance the profitability of the business while maintaining the creative integrity of a project. Producers need to work more closely with their creative counterparts to come up with solutions that work for everyone's goals.



Becca Schepps
Creative Director
Fortnight Collective

2) Fortnight Collective has been thoughtful and intentional about how they grow with a commitment to a diverse workforce and the health and wellness of their employees, and support for community DEI initiatives. When the recent Roe v Wade decision was announced, they had an instant response and employees, especially remote workers, were made aware that anything they may need would be covered. Fortnight already had policies that offered privacy and leave for paternity, IVF, miscarriages, etc. I would expect nothing less.

Similarly Fortnight Collective is very committed to not just checking the boxes when it comes to diversity but being transparent and always wanting to do better. This means building stellar teams with a multitude of backgrounds and stories that meet and surpass representational goals reflected in our world and our clients.



Annie Tsikretsis
Director of Production
Two by Four

6) As an agency, I think we've really tried to stop and appreciate what our clients are still going through coming out of the pandemic. Now more than ever we are aware of things like their challenges with supply chain issues and how those delays are having a chilling effect on their agency. We were always having conversations about budget and timelines—now those timeline conversations are centered around moving deadlines and product delays. We're seeing less conversations lead with "how fast". I think it has been important to focus on those client relationships as these conversations are always easier when that foundation is strong.



Tahira White
Co-Founder & President
19th & Park

1) Sustainability and safety on set continue to be key issues that we have to keep at the forefront of our execution planning and budgeting. We are seeing the new rise of Covid requires us to go back to mask mandates and tighter testing protocols that can very likely go through the end of the year to be safe. Simultaneously, our lives continue to be impacted by climate change, making it important that our industry does its part by adopting sustainable and regenerative practices. One way we continue to see new innovations is the digitization of paperwork shifting away from having multiple printouts and time cards to using new software tools that allow viewing and updates to be made from a tablet or phone. Another is the use of virtual production

studios and sound stages, which allows for the use of LED and green screens to help reduce material waste.



Christian Sprenger



Larkin Seiple



Checco Varese, ASC



Gary Baum, ASC

Reflections From DPs On Their Emmy-Nominated Work

Shedding light on Atlanta, Station Eleven, Gaslit, Dopesick and How I Met Your Father

By Robert Goldrich

One DP garnered his third and fourth career Emmy nominations—both for collaborations with a director whom he first worked with on a commercial.

Another cinematographer garnered his first Emmy nomination while a feature he shot gains momentum in the early Oscar season conversation.

Yet another DP became a first-time Emmy nominee for a limited series that reaffirmed for him the power of film and TV to raise awareness of issues and spark positive change.

And our fourth lenser just brought his career Emmy nomination tally to a dozen.

Here are insights from Christian Sprenger on *Atlanta* (FX) and *Station Eleven*; Larkin Seiple on *Gaslit* (STARZ); Checco Varese, ASC on *Dopesick* (Hulu); and Gary Baum, ASC on *How I Met Your Father* (Hulu).

Christian Sprenger

It all started with a commercial. That's how director Hiro Murai and cinematographer Christian Sprenger first got together as collaborators some seven years ago. Sprenger recalled that he and Murai "came up in the same circles," primarily in the music video and commercial-making world in Los Angeles.

Eventually they would work on the pilot for Donald Glover's TV series *Atlanta*. "That really got the ball rolling" Sprenger recalled. "We found we share a lot of the same tastes, sentiments, that our style of filmmaking was well aligned. We became great friends and both value the ability to

go to work with our friends every day. It's been one of the highlights of my career."

This in turn has translated into other highlights—an Emmy win for Outstanding Cinematography for a Single-Camera Half-Hour Series in 2018 for the Murai-directed "Teddy Perkins" episode of *Atlanta*. (That same year Sprenger also earned an Emmy nod for his lensing of the pilot for *GLOW*, directed by Jesse Peretz).

And this awards season, the collaborative bond with Murai helped yield two more Emmy nominations for Sprenger—one for *Atlanta*, specifically the "Three Slaps" episode; and the other for the pilot of the limited series *Station Eleven*.

Based on the 2014 novel of the same name by Emily St. John Mandel, *Station Eleven*—a post-apocalyptic dystopian fiction miniseries created by Patrick Somerville—took on a profound relevance. Twenty years after a flu pandemic resulted in the collapse of civilization, *Station Eleven* introduces us to survivors who look to rebuild and reimagine the world.

Sprenger and Murai had the luxury of having the script quite early on, affording them a bit of extra time to discuss the concept for the show, the style and aesthetic well before they went into pre-production. "Hiro and I had several meetings before we traveled to Chicago to start prep," said Sprenger, adding that Somerville also became party to the dialogue. This along with the shorthand Sprenger and Murai have developed over the years helped immeasurably with the pilot, defining what the series would become.

Sprenger had shot both the pilot

("Wheel of Fire") and episode 3 as part of what he described as "a one-pilot production" completed in February 2020. Then the COVID pandemic and the resulting production shutdown hit. It was a jarring example of life imitating art. Sprenger said it felt "bizarre to have just wrapped the pilot about a global pandemic" and then to face the COVID reality.

Episodes 1 and 3 had been shot with a planned hiatus in effect as the producers waited for a change in weather to align with the season in subsequent scripts. But the wait became much longer in duration—some seven months—due to the emergence of the real-life pandemic.

"All of us were feeling a similar panic," related Sprenger, referring to personally dealing not only with the reality at hand but also how what was happening might impact the prospects for the series. On the latter score, he shared, "Would an audi-

ence be willing to sit down and watch a narrative re-creation of what we all just had been traumatically experiencing?" Ultimately, observed Sprenger, the science fiction dynamic "removed" the show just enough from present-day reality that viewers were able to connect with the story and characters from a bit of a distance, making for an objectively enjoyable yet emotionally honest experience.

Sprenger and Murai went with the ARRI Alexa LF for *Station Eleven*. The DP explained that the camera was chosen as a means to capture the larger scale of the city and story. "Patrick (Somerville) thematically in prep hit quite often on our telling this enormous story but from the perspective of a few common men. It's not told from the military point of view or how the President was dealing with this global event. Instead it was about how is the guy in the streets of Chicago dealing with this.



Himesh Patel in a scene from *Station Eleven*

Everything Everywhere DP Larkin Seiple Discusses *Gaslit*

What does it mean for his life? We liked the idea of treating this grand story in a very grand way—but contrasting that with a narrator who was very common.”

The perspective of the everyday person juxtaposed artfully with the grand scale of what was unfolding in *Station Eleven*.

The favorable experience on *Station Eleven* with the Alexa LF in turn informed what Murai and Sprenger opted for in the season 3 episode of *Atlanta*, which too garnered an Emmy nomination for its cinematography. Sprenger noted that *Atlanta* has been shot from its inception with a documentary-style camera, the ARRI Amira. But there were a few episodes in seasons 3 and 4, which were being shot in conjunction, that called for a larger scale approach akin in some respects to what was adopted for *Station Eleven*.

For the “Three Slaps” episode of *Atlanta*, for instance, Sprenger explained that the story was shot from the perspective of a youngster. Wider lenses were deployed, action was captured from a sort of lower angle as if to reflect how things would look through the eyes of a boy who was going through a traumatic experience. Sprenger said that the positive turn he had with the Alexa LF on *Station Eleven* turned out to be “a happy accident” which yielded the decision to go with the camera on select episodic work for *Atlanta*.

Station Eleven also reinforced for Sprenger an approach that serves storytellers in good stead. The show had its share of challenges, “a lot to figure out—particularly in episode 3 which tended to be this woven narrative that jumps in time, space, reality and subjectivity,” he said. “It felt quite chaotic and confusing at times. But one of the biggest takeaways, the guiding light, was to identify the emotional truth of the characters and story—to use that emotional truth for guidance, to get us through the moments we didn’t quite figure out yet. Using emotional truth as your guide is ultimately an incredibly powerful practice.”

Station Eleven wound up with a total of seven Emmy nominations, including a directorial nod for Murai for “Wheel of Fortune.” Meanwhile *Atlanta* came away with three nominations, yielding another for director Murai for the “New Jazz” episode (shot by Stephen Murphy).

As for what’s next, Sprenger is working



Photo by Hilary Brown/Gayle (courtesy of SYRIZ)

Dan Stevens (l) as John Dean. and Betty Gilpin as Mo Dean in *Gaslit*

with Murai and Glover on an Amazon series, *Mr. and Mrs. Smith*, based partly on the 2005 feature of the same title. The series, said Sprenger, is an inspired “reconceptualization” of that movie.

Larkin Seiple

It’s been an eventful stretch for cinematographer Larkin Seiple. *Everything Everywhere All At Once* (A24), the feature he shot for directors Daniel Kwan and Daniel Scheinert, aka The Daniels, made an auspicious debut at the SXSW Fest in March and has been generating early buzz for the upcoming Academy Awards season.

Then just last month, Seiple earned his first career Emmy nomination—for the “Will” episode of the limited series *Gaslit*. The nod is one of four received by *Gaslit*—the others being for prosthetic makeup, sound editing and sound mixing.

A modern take on Watergate that focuses on the untold stories and forgotten characters of the scandal, *Gaslit* has a stellar cast headed by Julia Roberts as Martha Mitchell and Sean Penn as her husband, Attorney General John Mitchell. Martha Mitchell is a prime focus of the series, a big personality with a penchant for unfiltered talk, ultimately becoming the first “insider” to publicly sound the alarm on President Richard Nixon’s involvement in Watergate, which caused his Presidency and her personal life to unravel. The *Gaslit* cast also includes Dan Stevens as John Dean, Betty Gilpin as Mo Dean, Shea Whigham as G. Gordon Liddy and Darby Camp as Marty Mitchell.

Among the challenges posed by *Gaslit* for Seiple was shooting in Los Angeles

during the summer for a show that takes place in Washington, D.C. during the winter some 50 years ago. He credited several collaborators with helping him pull it off, including production designer Daniel Novotny whose “unique and spirited” sets “always felt like we were on location.” Among the feats of Novotny and his team, which included supervising art director Rob Tokarz and set decorator Jennifer Lukehart, was the re-creation of environs that are incredibly memorable and indelibly etched in the minds of many viewers—a prime example being the construction of the famed U.S. Senate hearing room from which the Watergate proceedings were televised. The decision was made not to just make a room that felt like the real room—but to match that authentic setting with dead-on accuracy.

Seiple said that doing justice to the time period was a delicate balance. “We wanted it to feel like you were in the 1970s as opposed to watching a ‘70s film,” he explained. “The nostalgia is there but not being harped upon. The look was built more around our characters—softer, more intimate lenses for Martha Mitchell, sharper lenses, more distorted for the villains.” For Martha Mitchell, there’s a theme of mirrors and reflections. “We’re often seeing her through mirrors and how she sees herself—contrasted with how the world sees her,” observed Seiple.

By adopting a character-driven visual dynamic and not getting too preoccupied with that ‘70s movie look, *Gaslit* becomes a story with contemporary relevance. “It mirrors politics now, people stepping forward and speaking up about issues—espe-

cially when they’re told to stay silent. The current January 6th hearings kind of mirror Watergate—people stepping forward in our system of government.”

Seiple went with the ARRI Alexa Mini for *Gaslit*, wanting a more classic look, departing from the current tendency to shoot in large format with a bigger sensor. Instead Seiple opted for a sensor more akin to super 35mm film. Production began with the deployment of a single camera, then two. “Then after the first week, we went with three cameras the whole time—being able to capture everyone’s performance at the same time completely changed how the story played out, characters inhabiting their space, unrestrained, changing how the performances were seen. Actor performance really dictated the visuals,” related Seiple. “We would at times discover scenes as we shot them. We had so many good actors and we had to fully take advantage of that.”

Seiple’s first Emmy nomination came for the first full series he ever shot. Previously, his TV exploits were confined to a couple of pilots.

Director Jon Watts, a friend of Seiple, opened the door for the DP to take on *Gaslit*. Seiple had shot one of Watts’ early features, *Cop Car*. And it was Watts who connected Seiple with *Gaslit* creator Robbie Pickering, which then led to the lenser meeting director Matt Ross. Seiple felt simpatico with Ross who “avoided the generic route” and brought funky, crazier, inspired ideas to the table.

Speaking of simpatico, *Everything Everywhere All at Once* once again brought Seiple together with The Daniels. Many moons ago Seiple went to school with Kwan and Scheinert but “didn’t quite know them” back then. Fast forward to The Daniels’ first music video upon moving out to L.A., and Seiple was most impressed with what he saw. “It was like a hundred dollar video, playing alongside videos from established directors. And Daniels’ video was the best of the bunch. It led me to seek them out and say, ‘Remember me? We went to school together.’ I wound up shooting short films and music videos for them. It’s been a fun relationship. They like to do absurd, crazy, silly projects. My job is to shoot them as if they were completely normal, serious

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Checco Varese Talks Dopesick

Continued from page 23

projects to counter what they're doing, to help make the audience believe it's real or could happen."

On the feature side, Seiple lensed The Daniels' *Swiss Army Man*, which won the Dramatic Directing Award at the 2016 Sundance Film Festival and earned Kwan and Scheinert a Best First Film nomination from the Independent Spirit Awards. As a directorial duo, Kwan and Scheinert are represented by PRETTYBIRD for commercials and branded content.

Checco Varese, ASC

Dopesick scored Checcho Varese, ASC, his first career Emmy nomination—for the lensing of the "Breakthrough Pain" episode directed by Barry Levinson.

An eight-episode limited drama series,

scribes the drug to relieve pain. Among the patients we meet is a young mine worker, Betsy Mallum (Kaitlyn Dever), who becomes addicted. Her parents (Ray McKinnon and Mare Winningham) desperately try to save her. Other prime characters in the narrative are Richard Sackler (played by Michael Stuhlbarg) as the mastermind behind Purdue's push for profits via OxyContin, Rick Mountcastle (Peter Sarsgaard), the Assistant U.S. District Attorney who leads the Justice Department investigation into Purdue Pharma, DEA agent Bridget Meyer (Rosario Dawson), and Assistant U.S. Attorney Randy Ramseyer (John Hoogenakker).

Varese saw the *Dopesick* storyline consisting of patterns akin to "Olympic circles that intersect in the middle"—the middle being a giant OxyContin pill. One circle



Kaitlyn Dever in a scene from *Dopesick*

Dopesick delves into opioid addiction in America, drawing us into a distressed Virginia mining community, a rural doctor's office, the boardrooms of Purdue Pharma, and the inner workings of the U.S. Drug Enforcement Administration (DEA). Based on Beth Macy's 2018 best selling nonfiction book, "Dopesick: Dealers, Doctors and the Drug Company That Addicted America," the series spans the past 25 years with different storylines that personalize a drug epidemic fueled in large part by Purdue's insidious behavior.

Dopesick performances include that of Michael Keaton who portrays Samuel Finnix, an old-school, good-hearted doctor from a small mining town in Virginia. Convinced by a Purdue salesman (played by Will Poulter) that OxyContin is pretty much "nonaddictive," Dr. Finnix pre-

represents the victims, ranging from minors to blue-collar workers. Another circle encloses those looking for justice and duty bound to enforce the law—including the DEA, prosecutors and civil servants. And the third circle houses the wealthy in Big Pharma who profited from the misery wrought by opioids.

Varese came up with visual references for each circle. The victims conjured up for him images from director Michael Cimino's *The Deer Hunter*—not the Vietnam portion but rather the renderings of blue collar America, a cool, overcast world that was very warm and dignified inside. The DEA/civil servant circle stirred in Varese images from Michael Mann's *The Insider*, which tackled Big Tobacco, depicting the sense of purpose

Continued on page 25

Pocket Cinema Camera Deployed On *Three Headed Beast*

Having recently premiered at the Tribeca Film Festival, the feature *Three Headed Beast* was shot with a Blackmagic Pocket Cinema Camera 4K digital film camera.



Three Headed Beast

The camera allowed the film's minimal crew to create a sense of closeness for the nearly wordless film that relies on intimacy, body language and music to tell its story.

One of only 10 films selected for Tribeca's U.S. Narrative Competition, *Three Headed Beast* tells the story of Peter and Nina, a loving long term couple navigating an open relationship, and Alex, who has formed a deep connection with Peter. Their relationships and individual desires collide over a hot Texas summer.

Shot entirely with natural light and practicals and with a small crew of only four, *Three Headed Beast* needed a camera that allowed the team to be adaptable while delivering a high quality, cinematic image. According to director and DP Fernando Andres, the Pocket Cinema Camera 4K's dual native ISO helped beautifully capture the natural light, and its portable design allowed the crew to easily shoot on the fly in public locations....

Avid Set For IBC Show

Avid Technology updated its outlook on exhibiting at large media and entertainment industry trade shows by unveiling plans for the annual IBC trade show (IBC2022) this coming September 9-12 in Amsterdam. Noting the improved global conditions related to COVID-19, Avid will host an IBC2022 exhibition floor stand to feature its latest innovations in cloud-based production and remote collaboration for media creation teams in film and television.

Avid CEO and president Jeff Rosica stated, "Avid's proceeding carefully by keeping our eye on safety first. We're confident that the improving conditions



Jeff Rosica

and handling of the pandemic can help to ensure that IBC2022 can be a successful gathering for our industry. This trade show will mark the start of our gradual return to exhibiting our solutions, but with a more limited scope than previous years, so we can focus on our customers' most pressing needs, including remote collaboration and migrating their workflows to the cloud. Avid's product innovation has accelerated over the last two years. We have a lot to show and we're pleased to have this exhibition back in our marketing mix"....

Virtual Production Powered By disguise

La Fortuna, a six-episode Spanish-American miniseries airing on Movistar+ and AMC+, turned to virtual production powered by disguise vx 4 media servers to capture the magic of both countries all in one shoot. With Barcelona-based MO&MO Film services designing the virtual production scenes and facilitating in-camera VFX, the miniseries was able to include exterior scenes all the way from Washington D.C on-set in their shoot in Madrid.

La Fortuna tells the story of the discovery of a Spanish frigate sunk by the British navy off Portugal back in 1804 and the ensuing legal battle over the ownership of the treasure. Stanley Tucci heads a Spanish and American cast in the miniseries directed by Alejandro Amenabar and co-produced by Movistar+, AMC Studios and MOD Pictures.

Virtual production for feature films and television has been increasingly adopted as a way to gain efficiency, lower costs and reduce the need for complex location shooting without compromising on quality.



La Fortuna

Wanting to take advantage of these new workflows, cinematographer Alex Catalan from AEC, contacted Barcelona-based MO&MO Film Services upon the recommendation of a colleague, resulting in MOD Pictures asking MO&MO Film to design and shoot the virtual production scenes. Taking place in MO&MO Film's virtual studio in Madrid, Glosine MV 2.6mm LED walls with NovaPro UHD processing and disguise vx 4 media servers facilitated the virtual production workflow....

Gary Baum Earns His 12th Career Emmy Nomination

Continued from page 24

within those sworn to uphold the law and protect the public. And the third circle of wealth and privilege had Varese hearken back to Stanley Kubrick's *Eyes Wide Shut*, marked by visuals reflecting opulence.

Varese shared his vision over the phone during a call with *Dopesick* series creator/showrunner/director Danny Strong and director/EP Levinson. Halfway through the call, Varese recalled that Strong sent him a text which read, "You're hired."

Varese shot all eight episodes of *Dopesick*, a challenge he welcomed. "In a miniseries, you usually have two cinematographers. One preps while the other is shooting. In this case, though, I took the bull by the horns. That was a great decision philosophically speaking. But there was the challenge of physical exhaustion, working seven days a week—prepping on Saturday with the next director, on Sunday for the upcoming week. But it was worth it. The work has one imprint, one look. And it was doable because I surrounded myself with great people."

The philosophical justification, explained Varese, came from the fact that with different directors in the *Dopesick* mix—including Strong, Levinson, Patricia Riggen and Michael Cuesta—the cinematographer could play a key role in maintaining an overall visual continuity. Riggen in an earlier interview told *SHOOT* that having the same DP throughout the episodes provided "a great safety net" for directors who want to retain the show's big picture visual feel while still having room to bring their filmmaking sensibilities to bear. Riggen has worked with Varese in the past. They have a close collaborative and personal bond. On the latter score, they are married. On the former as a working couple, they have teamed on varied projects ranging from the pilot for *Proven Innocent*, a Strong-created series, to the feature film *The 33*, the 2015 release which followed the extraordinary real-life survival story that captured the world's attention five years earlier—the collapse of the Copiajo gold and copper mine in Chile and the miraculous rescue of all 33 miners after 69 days of being trapped.

The 33 earned Varese a Golden Frog nomination at Camerimage in 2015. He garnered a second Golden Frog nod last

year for the TV anthology series *Them* (directed by Nelson Cragg).

Varese deployed the Sony VENICE on *Dopesick*, coupled with Zeiss Super Primes. He opted for the VENICE based on its "flexibility and the beautiful image it creates," selectively sprinkling in the smaller Sony FX3, a camera which shoots 4K and has the same sensor as the VENICE. He got access to a prototype FX3 to use in scenarios that called for especially nimble camerawork, including a scene in which youngsters break into a pharmacy to steal OxyContin—all in a continuous take facilitated by one operator handing the camera to another over a pharmacy counter.

Dopesick reaffirms for Varese "the power of the medium whether its a series or a movie. It's the power to help bring about change, the power for good, maybe almost the power for revolution. You can change minds and souls with what we do. That's what I took out of *Dopesick*—with or without a [Emmy] nomination. I can change the future of my daughter who is 14—so she doesn't have to deal with a doctor who gives her OxyContin. You can do this with a TV series. You can do it with a movie—about the events of January 6th or about Roe v. Wade."

Varese's nomination is one of 14 garnered by *Dopesick*, including for Outstanding Limited or Anthology Series and directing as well as writing for the show's creator, Strong

Varese regards the Emmy nominations as "recognition of the suffering of all victims of opioid exploitation. Their pain and grief permeated every frame we shot. It is also a tribute to those who fought to bring this story to the public eye. May greed and commerce never again take one more life without consequence. May the light overcome darkness."

Gary Baum, ASC

Last month Gary Baum, ASC earned his 12th career Emmy nomination. It came in the Outstanding Cinematography for a Multi-Camera Series category on the basis of the pilot for *How I Met Your Father*. Baum is a two-time Emmy winner—for *Mike & Molly* in 2015 and the revival of *Will & Grace* in 2018.

"It never gets old or tired," said Baum of being a nominee. Particularly significant

to him this time around, though, is that the multi-camera category is dwindling in the primetime Emmy competition as much of the family and children's-appeal programming has shifted on the awards front to the National Television Academy's Emmy competition. Both DPs and picture editors fought for the multi-camera category back in the day and to see those entries start to decline is cause for pause. Baum thus views his latest nomination in the multi-camera arena as a particularly humbling honor.

He also regards it as an honor to again work with Pamela Fryman who directed multiple episodes, including the pilot, for *How I Met Your Father*, a spin-off of the hit sitcom *How I Met Your Mother*. Baum had previously teamed with Fryman, an EP on *How I Met Your Father*, on episodes of *Man with a Plan*, *One Day At A Time* and *Call Your Mother*.

Baum cited the inherent challenge in

How I Met Your Father afforded creative and experimental opportunities to Baum that were not normally part of a multi-camera stage series. The mix included going out to the backlot every week, day and night exteriors, and a showrunner vision not typical of multi-camera fare. "They wanted it a bit dark, moody, more cinematic," related Baum. "At one point I was told 'you can't make it dark enough for us.'"

For *How I Met Your Father*, Baum went with the Sony F55, which he described as "Panavised," accommodating customized 11:1 Primo Panavision zoom lenses. The F55 facilitated the 4K delivery required by Hulu.

Baum also deployed the ARRI Alexa LF camera outfitted with Fuji Premista lenses from Panavision for scenes shot on the Disney volume stage, featuring a curved LED wall set on which appeared images of the Manhattan skyline and the



How I Met Your Father

How I Met Your Father—an array of flashbacks and flash-forwards in what amounts to a co-mingling of parallel scripts. The DP credited Fryman with helping to create this hybrid dating back to her days as director/EP on *How I Met Your Mother*. "I can't think of anybody who can pull this genre off better than her," said Baum of Fryman. "The way her mind works is amazing. We have the same sensibilities of where the show is and how it should look. All the while she keeps a calm set, moving ahead in a sensible direction for a hybrid that could otherwise breed chaos. She works with the actors, getting their characters developed which is the most important thing in situation comedy."

Brooklyn Bridge. Baum said *How I Met Your Father* was the first show to use the Disney volume stage, giving the show a viable option to blue screen or lensing in New York.

In the big picture, Baum said that with *How I Met Your Father*, "I was able to stretch my vision and artistic view of my work more than any other project I've been on"—collaborating with directors including Fryman, Kimberly McCullough, Morenike Joela Evans, Phill Lewis, Kelly Park and Lynda Tarryk.

Baum's latest Emmy nomination is one of two received by *How I Met Your Father*, the other coming for multi-camera picture editing in a comedy series.

SHOOT 2ND QUARTER 2022 TOP TEN TRACKS

MUSIC & SOUND

TITLE

MUSIC/SOUND

AUDIO POST

AGENCY

PRODUCTION

1



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DoorDash's
"Passion Should Never
Go Hungry"

SOUTH Music & Sound, Los Angeles
Dan Pritikin, Matt Drenik, creative directors; Robin Holden, composer, sound designer;
Jon Darling, composer; Ann Haugen, executive producer; Allison Lapinski, producer

SOUTH Music & Sound, Los Angeles
Robin Holden, mixer

DoorDash, in-house

London Alley,
Los Angeles
Luke Monaghan, director

See SHOOTonline.com for backstory on Chart's #1 entry

2



[CLICK HERE TO VIEW SPOT >](#)

Switzerland Tourism's
"No One Upstages
the Grand Tour of
Switzerland"

Beacon Street Studios, Venice, Calif.
Andrew Feltenstein, John Nau, music; Lindsey Lerman, producer; Rommel Molina,
sound design

Beacon Street Studios, Venice, Calif.
Rommel Molina, mixer; Kate Vadnais,
executive mix producer

Wirz BBDO,
Zurich, Switzerland

Stories AG,
Zurich, Switzerland
Bryan Buckley, director

3



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Moncler's "Monolith"

Q Department, New York
music & sound design

Q Department, New York
mixing

General Idea, New York

Park Pictures,
bicoastal/international
Terence Neale, director

4



[CLICK HERE TO VIEW SPOT >](#)

Google Play's "Diablo"

Yessian Music, Los Angeles
David Gold, Katie Overcash, EPs; Andy Grush, creative director; Marc Jacobs, composer;
Lars Makie, music supervision; Jeff Dittenber, sound design & logo sound mnemonic;
Ben Lantz, sound design; Farin Hoover, additional sound design & music edits; Brian
Yessian, CCO; Michael Yessian, head of production
Licensed Music: "burning Me UP," The Friends Band; "Next Level," aespa

Lime Studios, Santa Monica, Calif.
Joel Waters, mixer; Collin Thomas, audio
assistant; Susie Boyajan, exec producer;
Kayla Phunggian, sr. producer

Omelet, Culver City, Calif.

Impossible Objects,
Los Angeles
virtual production/VFX

5



[CLICK HERE TO VIEW SPOT >](#)

Zillow's
"Nightswimming"

Barking Owl, bicoastal
Kelly Bayett, creative director; Ashley Benton, exec producer; Gus Koven, sound
designer
Song: "Free" by Angel Olsen; Bathetic Records, label; Wixen Music Publishing, Inc.,
publisher; Good Ear Music Supervision (GEMS), music supervision

Barking Owl, bicoastal
Stuart Vincent St. Welch, mixer; Mikayla
Petersen, assistant

FIG, New York

Love Song, Los Angeles
Daniel Wolfe, director

6



[CLICK HERE TO VIEW SPOT >](#)

BLUE
(trailer for short film)

Amber Music, New York
Michelle Curran, exec producer; Mike Perri, sr. producer; Alan Hankers, composer;
Daniel Nolan, sound designer

Amber Music, New York
Alan Hankers, Daniel Nolan, Mike Perri,
mixers

none

Preymaker, New York
Robert Petrie, director

7



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Australian Navy's "The
Audio Ad You Can See"

Squeak E. Clean Studios, Sydney, Melbourne, NYC, L.A.
Paul Le Couteur, head of sound; Ceri Davies, exec producer

Squeak E. Clean Studios, Sydney,
Melbourne, NYC L.A.
Paul Le Couteur, mixer

**VMLY&R Australia and
New Zealand**

**VMLY&R Australia and
New Zealand**

8



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Ladder's "Crocodile"

Human, bicoastal
Kamela Anderson, head of sync and A&R; Craig DeLeon, creative director; Jon Hubbell,
composer
LSD, Santa Monica, Calif.
Sam Casas, sound designer

Lime Studios, Santa Monica, Calif.
Sam Casas, mixer; Susie Boyajan, exec
producer

Fred & Farid,
Los Angeles

**Production Company
Productions**, Los Angeles
Casey Storm, director

9



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Meta's "Good Ideas"

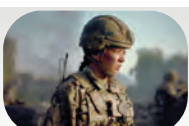
Curation Music, London
Sunny Kapoor, music supervisor; Lawrence Rothman, additional music supervisor.
Music Track: "Sweet Cheeks" by Raf Rundell; Peaches, recording artist; Ellison, producer.
King Lear Music & Sound, London
Ed Downham, Jack Sedgwick, sound designers

King Lear Music & Sound, London
Ed Downham, Jack Sedgwick, mixers

Droga5 New York
Mike Ladman, sr. music
supervisor; Brad Navman,
music supervisor

Believe Media, Los Angeles
Floria Sigismond, director

10



[CLICK HERE TO VIEW SPOT >](#)

**Capita for The British
Army's** "Army of
the Future"

750mph, London
Sam Ashwell, sound design & music design; Michalis Anthis, music design; Olivia Ray,
sound producer

750mph, London
Sam Ashwell, mixer; Olivia Ray, sound
producer

Accenture Song, London

MJZ, bicoastal/international
Nicolai Fuglsig, director

SHOOT 2ND QUARTER 2022 TOP TEN

VISUAL EFFECTS & ANIMATION

TITLE **VISUAL EFFECTS/ANIMATION** **AGENCY** **PRODUCTION**

1



Travel Oregon's "Oregon Rocks"

Joint, Portland, Ore.
Leif Peterson, Flame lead; MB Emigh, David Stern, Flame artists; Noah Poole, Amanda Elliott, Flame assist; Gavin Wright, CG artist; Nirad "Bugs" Russell, exec producer; Sarah Zerina Usman, VFX post producer; Zai Outlaw, VFX post coordinator
Recruited artists include: Simone De Salvatore, matte painter; Brett Stenson, PDX artist & designer
(Toolbox: Flame, stop motion animation, matte painting)

Wieden+Kennedy, Portland, Ore.

CANADA, Barcelona, London & Los Angeles
Gerson Aguerri, director

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See SHOOTonline.com for backstory on Chart's #1 entry

2



BLUE (trailer for short film)

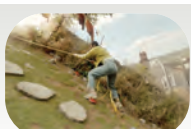
Preymaker, New York
Angus Kneale, Melanie Wickham, Verity Grantham, exec producers; Ruben Vandebroek, Tim Argall, Jabulani Simelane, Bradley Stilwell, Katie Schiffer, Rune Mansson, Pieter Uitenweerde, Imraan Zaindeen, Kwabena Sarfo, Andre de Villiers, Brandon Phillis, Depesh Cara, Hassan Iaimur, Zolna Minik, Thomas du Plessis, Felipe Hansen, Greg Murray, Casey Herrick, Bridgette Doran, Brett Lambright, Fabio Piparo, Christian Reyes, Alan McSeveney, Jinell Webb, Ben Weaver, Eider Astigarraga, Paul Liaw, Syd Fini, Jongmoon Woo, Gabriela Brandes, the makers
(Toolbox: Unreal Engine, Maya, DaVinci Resolve)

none

Preymaker, New York
Robert Petrie, director

[CLICK HERE TO VIEW SPOT >](#)

3



B&Q's "Flip"

Electric Theatre Collective, London
Holly Treacy, producer; Patrick Krafft, CG lead; Alex Snookes, 2D lead; Luke Morrison, colorist
(Toolbox: Flame, Nuke, Maya, Houdini, Arnold in Houdini, Baselight)

Uncommon Creative Studio, London

Pulse Films, London
Oscar Hudson, director

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4



DirectTV's "GOAT-busters"

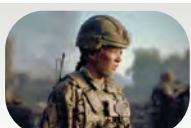
The Mill, New York
Nathan Kane, ECD, shoot supervisor; James Mulholland, shoot supervisor; Clairellen Wallin, EP; Kyla Graham, prodn coordinator; Siggie Choinacki, production support; Justin Kurtz, Yong Chan Kim, 3D lead artists; Andre Vidal, Krissy Nordella, 2D lead artists; Jay Lee, Jeeun Lee, Yoon-sun Bae, Hailey Akashian, Felipe Passarani, Raiesh Kaushik, Noah Catan, Jiin You, 2D artists; John Wilson, animation lead; Jessica Castillo, animation; Matt McDonald, Anton Anderson, finish artists; James van den Elshout, graphic animation art director; Chris Szeto, designer; Maxim Kozhevnikov, concept design.
(Toolbox: Houdini, Zbrush, Substance, Polycam, Maya, Arnold, Nuke Flame)

TBWA\Chiat\Day, Los Angeles

O Positive, bicoastal
Jim Jenkins, director

[CLICK HERE TO VIEW SPOT >](#)

5



Capita for The British Army's "The Army of the Future"

nineteentwenty, London
Bill McNamara, VFX supervisor; Chrys Aldred, 2D VFX supervisor; Ben Revers, CG VFX supervisor; Grant Bonser, concept. David Keegan, sr. VFX producer; Jamie Stinson, Yanru Yin, Taylor Webber, Doruk Saglam, Matt Hutchins, 2D artists; Ben Thomas, David Rencsenji, Dan Baiton, Lillian Robert, Greg Martin, martin Lanzinger, Sandra Guarda, Tammy Smith, Joe Baker, Ivan Tomovic, Luis Fos, Elena Schurkus, Lucy Wright, Miles Tomalin, 3D artists; Menelaos Per, DMP & environ; Lia Jacobs, VFX coordinator; Kai Van Beers, colorist; Jennifer Kerr, color assist
(Toolbox: Nuke, Maya, Houdini, Mantra Baselight)

Accenture Song, London

MJZ, bicoastal/international
Nicolai Fuglsig, director

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6



Burger King's "Glitch"

LOBO, Sao Paulo, Brazil
Danilo Enoki, lead CG, compositor; Felipe Frazao, lead 2D animation; Marcio Guerra, storyboard; Natan Zuanaci, Milton Dias, Marcos Smirkof, Natan Errani, Guto Sposito, 3D modeling; Michael Maron, Larissa Paz, Camila Silva, Andre Lorenzini, Camila Xavier, Fernando Fracaroli, Felipe Navarro, Yumi Watari, Leonardo Deserbelles, 3D animation; Patricia Lobo, George Damiani, Victor Trovato, 3D render; Rafael Joy, Rafael Shiva, Murilo Barbelli, 3D rigging; Marcos Rigobello, 2D animation; Marccos, Chaves, Thomas Mena, motion; Leandro Pena, lead compositor; Denis Milani, compositor; Tatiana Caparelli, post lead (Toolbox: Maya, Photoshop, Substance Painter, Chaos Vray, After Effects)

DAVID, Sao Paulo, Brazil

LOBO, Sao Paulo, Brazil
Gabriel Nobrega, director

[CLICK HERE TO VIEW SPOT >](#)

7



Sony PlayStation's "Why Be One Thing When You Can Be Anything"

Selected Works, London
Greg Spencer, shoot supervisor/creative director; Jonathan "Wes" Westley, creative director; Francois Roisin, VFX supervisor; Paul Donnellan, head of CG; Georgina Ford, Theaio Dharan, Matt "Wisp" Clark, Leandro Vaquez, Stephanie Skarbek, 2D artists; Nigel Timms, Sebastian Kowalski, Pavel Mamichev, Mickey O'Donoghue, 3D artists; Amber Fresenda, DMP; Alex Fitzgerald, EP; Katie Sharpe, producer
(Toolbox: Nuke, Houdini, Maya, Flame)

adam&eveDDB, London

MJZ, bicoastal/international
Henry Hobson, director

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8



Miro's "Monster Problem"

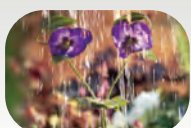
Bacon X, Copenhagen
James Drehn, VFX supervisor/shoot supervisor; Thomas Banner, 2D lead artist; Thomas Haas-Christensen, 3D lead artist; Ditte Marie Ludvigsen, as-soc. creative director; Jacob Carlsson, Kat Hauswirth, Mario Maruska, Oliver Buus, 2D artists; Asger Langhoff, David Rybert Lassen, Rickard Didricksson, 3D artists; Miam Lalanne, VFX head of prodn; Christina Jaeger, VFX producer; Eliana Carranza Pitcher, VFX EP; Hannibal Lang, colorist
(Toolbox: Maya, After Effects, Houdini, Nuke, Baselight)

Opinionated, Portland, Ore.

Biscuit Filmworks, Los Angeles
Andreas Nilsson, director

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9



Royal Horticultural Society's "Speak Plant"

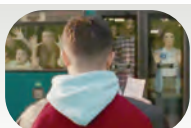
blinkink, London
Bart Yates, EP; Sami Goddard, producer; Anna Angiros, prodn coordinator; Henry St. Leger, character design; Mysie Pereira, storyboard artist; max Halstead, DP; Jonny Sabbagh, Will Harper, puppeteers; Ben Cote, art director; Beattie Hartley, Areeva Bass, Brin Frost, art dept. assistants; Lulu Senft, Rosie Tonkin, prop makers.
(Toolbox: puppetry, stop motion animation)

Wunderman Thompson, London

blinkink, London
Catherine Prowse, director

[CLICK HERE TO VIEW SPOT >](#)

10



U.K. National Lottery's "The Chase"

Black Kite Studios, London
Tito Fernandes, shoot supervisor; Paul Wilmot, VFX supervisor; James Hansell, CG lead; George K., colorist; Mark Stannard, B-unit Flame lead; Phil Whalley, post producer.
(Toolbox: Flame)

adam&eveDDB, London

Arts & Sciences, London
The Bobsey Twins from Homicide, director

[CLICK HERE TO VIEW SPOT >](#)

Soundtrack From Doc "Mission: JOY," With Original Music by Multi-Award-Winning Composer Dominic Messenger Now Available The original motion picture soundtrack from the acclaimed documentary *Mission: JOY – Finding Happiness in Troubled Times* is now available on Apple Music, Amazon & Other Digital Platforms.

The Launch of Thrilling "OnePlus World" Virtual Theme Park on Roblox Announced Executives from global mobile technology brand OnePlus to announced the launch of *OnePlus World*, a thrilling virtual theme park now open to visitors of all ages on Roblox, the popular online global platform connecting millions of people through shared experiences.

The International Cinematographers Guild Announces The 24th Annual ECA Honorees The International Cinematographers Guild (ICG, IATSE Local 600) has named 10 honorees for the 2022 Annual Emerging Cinematographer Awards (ECA).

Zach Woods Makes His Commercial Directorial Debut For Quill.com Actor-writer Zach Woods delivers some quick-witted reminders on why you should never settle, making his commercial directing debut with a pair of smartly imagined vignettes for Proven Industry Leader Caitlin Grady Joins Cutters Studios in New York as Managing Director/Executive Producer High-end editorial boutique Cutters is very proud to announce the addition of Caitlin Grady in the role of Managing Director/Executive Producer of Cutters New York.

Sonya Klinger Joins Production & Post Studio ArtClass as Executive Producer Expanding their team of high caliber talent, next-gen production company ArtClass has hired influential creative leader Sonya Klinger as their newest Executive Producer.

Director Joshua Guillaume of ArtClass Partners With Johannes Saam To Launch NFT project Joshua Guillaume of the production and post-production studio ArtClass has teamed up with Johannes Saam to launch a new NFT project, recently announced and presented at NFT.NYC, titled *Astronaut Wanted*.

LiveTribe Proves "Same Is Boring" For Merrell LiveTribe directors Kaia Lavender and Gary Ravenscroft recently helped Merrell, the world's leading outdoor footwear brand, release its latest elite trail running shoes via an immersive and visceral one minute "Same is Boring" spot.

New ALIBI Production Music Releases 'Pop' For Advertising Knowing marketers are always looking for the perfect music to make their advertising 'pop,' ALIBI has released a pair of new albums ready to do just that.

Yana Collins Lehman Named CEO of Trevanna Post Trevanna Post has promoted Yana Collins Lehman to CEO.

Ghost VFX, Streamland Media's Visual Effects Division, To Open New Studio in India Ghost VFX, Streamland Media's visual effects division, announced it will open a new 32,000 square-foot studio in Pune, Maharashtra, India, early next year to meet the growing needs of filmmakers worldwide.

Matt Mooney Joins 11 Dollar Bill as Creative Lead 11 Dollar Bill has welcomed Matt Mooney to its creative team in Boulder. With experience as a cinematographer, editor and motion graphics designer, he will serve as creative lead for advertising, branded content and other projects.

Jersey City Designer Leads The Creative Team At Perception To Film And Design The Main On End Title Sequence Of Marvel Studios' Ms. Marvel On June 8th, 2022, the first episode of Marvel Studios' *Ms. Marvel* began streaming on Disney+. Perception designed the main on end title sequence for the anticipated new series, led by designer and animator, Vivian Amaro, a Jersey City resident with a strong connection to *Ms. Marvel*.

Spillt Expands Formidable Team with Two Award-Winning Senior Creative Directors The creative studio has tapped motion design luminary Ryan Summers and live-action specialist Brian Elo, both of whom are widely respected by their industry peers and embrace Spillt's curiosity-driven approach to the messy art of simple solutions.

Dailies Colorist Arthur Oganessian Joins MTI Film MTI Film has added dailies colorist Arthur Oganessian to its team of post-production artists. Oganessian brings experience in streaming and broadcast series through stints at Encore, Hollywood, and Company 3.

Award-Winning Supervising Sound Editor Greg Hedgepath Returns To Formosa Group Formosa Group, Streamland Media's sound division, announced that award-winning Supervising Sound Editor Greg Hedgepath will join their roster of talent. Finishing Editor Twain Richardson Joins Goldcrest Post Twain Richardson, a conform editor with credits spanning television, documentaries, advertising and shorts, has joined Goldcrest Post.

Assimilate Announces New Live FX and Live FX Studio Software For Live Compositing of Virtual Production Assimilate announced the immediate availability of its new and innovative Live FX® and Live FX Studio software packages, which enable and simplify real-time live compositing for green-screen and LED wall-based virtual productions on set.

Make-Up Artists & Hair Stylists Guild Announced Awards Timetable For 10th Annual MUAHS Awards The 10th Annual Make-Up Artists & Hair Stylists Guild Awards (MUAHS, IATSE Local 706) will return to The Beverly Hilton Hotel on Saturday, February 11, 2023. The MUAHS Awards honors outstanding achievements for make-up artists and hair stylists in motion pictures, television, commercials, and live theater.

Perception Crafts Unique Typography And Cinematic Main On End Title Sequence For Marvel Studios' Thor: Love And Thunder Marvel Studios' *Thor: Love And Thunder* is in theaters now, entertaining fans around with world with a new journey for the God of Thunder—one of self-discovery.

Post Exec Mark Kaplan Joins Goldcrest Post as Executive Vice President Veteran post-production executive Mark Kaplan is joining Goldcrest Post as Executive Vice President. A highly-regarded industry pro, Kaplan will be tasked with growing the facility and attracting more work from both inside and outside New York City, including Los Angeles and London.

Footprint Joins 1% For The Planet & The Coalition for Digital Environmental Sustainability (Codes) Footprint, the first end-to-end digital sustainability change management partner has joined two influential organizations that are dedicated to tackling the world's most pressing social and environmental issues: 1% for the Planet and the Coalition for Digital Environmental Sustainability (CODES).

Price Brothers Launches Branded Podcasts Services Digital audio boutique, Price Brothers, has announced the launch of its latest initiative, branded podcasting. The move comes on the heels of the wrapping of Season 1 of Price Brothers' award-winning, original podcast, *The Pod Spotter*.

Color Grading Veteran Reid Brody Launches ColorNation He's at it again. Reid Brody, the entrepreneur who's helped build some of the industry's leading production companies and post studios, has announced the formation of his latest venture, ColorNation.

NuContext Helps Hulu Ask "One Killer Question" About "Only Murders in the Building" Award-winning production company NuContext and Founder/EP Angela Guice kill it (figuratively) with Hulu's *One Killer Question*, the new after show for acclaimed series *Only Murders in the Building*.

Cut+Run Welcomes Brian Stanley As Executive Producer, San Francisco Cut+Run welcomes Brian Stanley as Executive Producer of the company's San Francisco office.

VFX Legion Creates The Effects For 'The Black Phone,' Director Scott Derrickson's Latest Horror Film Blumhouse Productions called on VFX Legion to create the visual effects for 'The Black Phone,' director Scott Derrickson's newest horror genre film.

Thomas Phariss Joins Conductor as VP of Sales Conductor Technologies announced that Thomas Phariss has joined the company as Vice President of Sales, a newly formed role. Phariss brings more than 20 years of experience in high performance computing and render management technology to the position.

Details Announced For Second Annual Dome Fest West Event - October 6-9, 2022, at The Orange Coast College Community Planetarium Tickets are now on sale for the Second Annual "Dome Fest West" which will begin on Thursday, October 6, from 6-9pm/PT at the Orange Coast College Community Planetarium in Costa Mesa, CA - "the City of the Arts." Dome Fest West is a 360-degree film festival.

ArsenalFX Color Promotes Joshua Baca to CTO, Opens Facility in New Mexico ArsenalFX Color announced that Joshua Baca, a co-founder and partner in the company, is moving into new role as Chief Technology Officer. A 20-year industry pro, Baca has served ArsenalFX as a finishing editor and technologist since its founding in 2012. The company also has opened a satellite location in New Mexico. Located in Albuquerque, the site offers dailies, color grading, and finishing to television and film productions shooting in the state.

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David Schwartz Scores Emmy Nomination For Lucy and Desi

Continued from page 13

inez, who was just nominated for his picture editing on a nonfiction program for *Lucy and Desi*, described the documentary as “a modern love story before its time,” one that is very relatable today—a working couple trying to balance the relationship between family and career. That working couple scenario was not so common back in the day when Ball and Arnaz were grappling with how their work—arguably the most successful TV show of all time, *I Love Lucy*—impacted their personal lives and relationship.

Beyond navigating through their personal and professional lives, Ball and Arnaz were a couple of mixed ethnicity, also not common during that era. Their relationship in the context of *I Love Lucy* was not only accepted, but fully embraced by American viewers. Additionally, while not seeing herself as a feminist, Ball brought many women under her wing, guiding them professionally. And Arnaz was a brilliant TV innovator and businessman.

Lucy and Desi garnered a total of six Emmy nominations, the others being for Outstanding Documentary or Nonfiction

Schwartz was also drawn to *Lucy and Desi* for the chance to work for the first time with director/producer Poehler. He found the collaborative relationship gratifying, noting that Poehler’s priority is the story, doing justice to the protagonists and having every element, including the music, serve those ends.

This mirrored Schwartz’s longstanding approach, as reflected in his response when asked about composing for a documentary like *Lucy and Desi* instead of the TV series fare that more regularly graces his schedule. When working on *Lucy and Desi* or *Gonzo*, Schwartz related, “I don’t regard it like I am doing documentary scoring.” Rather Schwartz said that he treated *Lucy and Desi* more like a drama or love story. He observed that every project has its unique artistic and creative merit, noting for example that *Veep* and



David Schwartz

of a big orchestral score.

Similarly *Lucy and Desi* had differing feels and tones, which Schwartz’s music had to support and reflect—feelings of love as well as a dark side to the couple’s relationship, a tinge of nostalgic Hollywood on the old studio lots, and of course, Arnaz’s Cuban roots. This made for a multi-faceted, diverse score but one that was balanced by big picture considerations, a case in point being on one hand giving a nod to music with that older Hollywood feel—but on the

flip side, not allowing the documentary to come off as a period piece. Schwartz noted that Poehler didn’t want *Lucy and Desi* to be a period piece. Instead she wanted it to be “mostly modern,” in some respects underscoring the relevance of Ball and Arnaz’s relationship to today’s world, balancing work and career, and so on.

This is the 13th installment of a 16-part weekly *The Road To Emmy Series* of feature stories which explores Emmy contenders and then nominees spanning such disciplines as directing, writing, producing, showrunning, cinematography, editing, production design, costume design, music, sound and VFX. *The Road To Emmy Series* will then be followed by coverage of the Creative Arts Emmy winners on September 3 and 4, and then the Primetime Emmy Awards ceremony on September 12.

Flash Back

August 5, 2017 Saville Productions has signed documentary, film and commercial director Onda Timoner for spots and branded content in the U.S. Timoner is currently shooting the biopic *Mapplethorpe* which tells the story of famed portrait photographer Robert Mapplethorpe. Timoner has received the honor of double Grand Jury Prize wins at the Sundance Film Festival: the first for her 2004 documentary *Dig!*, reflecting the oftentimes contentious relationship between the bands The Dandy Warhols and The Brian Jonestown Massacre, and the second for her 2009 feature *We Live In Public* on Internet entrepreneur Josh Harris.... Michael Houston has been promoted to worldwide CEO of Grey Group. A 10-year veteran of Grey, he has served since 2016 as global president and becomes only the fifth person to hold the CEO position since Grey’s founding in 1917. James R. Heekin III, who has led the company, as chairman and CEO of Grey Group since 2007, will remain executive chairman of Grey Group.... Community Films has added the directing duo Ben/Dave—consisting of Ben Hurst and Dave Thomas—to its talent roster. Previously the helming team was with Washington Square Films for commercials and branded content....

August 6, 2012 Feature filmmaker Wes Anderson (*Rushmore*, *The Royal Tenenbaums*, *The Life Aquatic with Steve Zissou*, *The Fantastic Mr. Fox*)—who’s also been active in commercials over the years—has joined The Directors Bureau for spot representation. He had previously been handled in the ad arena by Moxie Pictures.... Ben James has come aboard JWT New York as an executive creative director. James will be tasked with supporting the creative vision set forth by JWT New York’s co-chief creative officers Ryan Kutscher and Matt MacDonald, in the duo’s first senior creative hire since taking on their new roles in May. For the past year, James has freelanced as a creative director, working on an array of projects at different agencies, including JWT New York. From 2008 to 2011, he was with CAA (Creative Artists Agency) as a creative director/marketing agent.... Director Steven Murashige has joined David Naylor & Associates (DNA, Inc.) for commercials and music videos. Murashige comes over to DNA after a long tenure with The Artists Company.... B-Reel has signed comedy director Roderick Fenske for both the U.S. and U.K. markets. Before joining B-Reel, Fenske directed through Hungry Man for five years....



Desi Arnaz and Lucille Ball in *Lucy and Desi*

tion Special as well as for directing for a documentary/nonfiction program (Amy Poehler), writing and sound editing for a nonfiction program

Schwartz—whose prior documentary experience came on director Alex Gibney’s *Gonzo* (which debuted at Sundance in 2008)—got the opportunity to take on *Lucy and Desi* thanks in part to its EP, Morgan Sackett. Schwartz had worked with Sackett on such shows as *Veep* and *The Good Place*.

The Good Place “couldn’t be more different from each other.” He embraces those differences and creates music and a score that do justice to those differences, each particular story and character.

That very lesson was ingrained in Schwartz early in his career, his first TV gig being scoring for *Northern Exposure*. No two episodes of that series were the same, he recalled. Episode 5 that first season called for West African music while a later episode went the unexpected route

Olivia Newman

Director reflects on the dynamics, collaborators behind Where the Crawdads Sing

By Robert Goldrich

The latest addition to the feature filmography of director Olivia Newman is part coming-of-age tale, part murder mystery, part love story, part homage to nature's beauty, part tribute to the human spirit, resiliency and the will to survive. This mix of genres is rooted in Delia Owens' best-selling novel "Where the Crawdads Sing," adapted for the big screen by Lucy Alibar, the Oscar-nominated writer of *Beasts of the Southern Wild*.

Where the Crawdads Sing (Sony Pictures) stars Daisy Edgar-Jones as Kya, a girl abandoned by her family, having to raise herself in the marshes of North Carolina. We follow Kya from her childhood in the 1950s through to adulthood. She forms a deep connection to the land and its beauty while disconnected from townspeople who ostracize her. She bonds, though, with a young suitor named Tate (portrayed by Taylor John Smith) from whom she learns about romance and how to read—only to be abandoned by him as well. Another suitor, Chase (Harris Dickinson) emerges but he is found dead in the wilderness. She's charged with his murder, is jailed and put on trial—further intensifying

the alienation and isolation she feels from a community that has always misjudged and dismissed her—a rare exception being Tom Milton (David Strathairn), Kya's defense attorney. Throughout her ongoing ordeal, Kya perseveres and manages to find her own path and a life with purpose.

Newman is no stranger to telling the story of a youngster who feels isolation. Newman made her feature directorial debut in 2018 with *First Match*, which she also wrote. The indie film centered on a teenage girl from Brooklyn's Brownsville neighborhood who was raised in foster care. She was seeking a family connection and found it when she joined a boys' wrestling team in high school. Newman first wrote the film as a short and then developed it at the Sundance Lab in 2015. The feature-length film won the Gamechanger Award at SXSW before being released by Netflix.

As for what's next, Newman is currently in production on another Hello Sunshine project as a producing director for the AppleTV+ series, *The Last Thing he Told Me*, starring Jennifer Garner and based on Laura Dave's best-selling novel.



SHOOT: What attracted you to the story of *Where the Crawdads Sing*?

Newman: I am drawn to stories about women growing up in hostile, challenging environments. Like in *First Match*, we have someone abandoned by a family and seeking a family connection, someone who's strong and vulnerable at the same time, who has to discover her strength and fortitude to carry on. There is a connective tissue thematically to *Where the Crawdads Sing*.

I grew up in Hoboken (NJ). My dad built a cabin in the woods. We went to the woods on the weekends. There was no electricity yet it was magical for us—to explore, to find. There's this mystical element to being out in nature. It was so important to my father that we understand this, that we have a place to get in touch with our roots as human beings. I connected so deeply to

Kya's connection to nature. Kya is the ultimate heroine, surviving alone in the wild. It intrigued and terrified me at the same time. I connected deeply to the material. I think we all got to experience isolation and loneliness during the pandemic. It showed us that we can get through the hardest times. The story resonated for me. It felt like a melding of the minds between me, the producers and the studio.

SHOOT: What were the biggest challenges that this film posed to you as a director?

Newman: To do justice to the heart and soul of the story in the beloved book. To give viewers the same feeling they had when reading the book. There are so many different genres in the book. We had to weave them all together, to give the different relationships their proper weight and tension.

It was also important that we shoot this on location, capture those gorgeous landscapes. Kya's house had to be built on location to capture the natural beauty of her world, to pay homage to it the way Delia does. We had to battle the elements, torrential rain, lightning strikes, the endless mud. The flooding of sets. The house would turn into a mud pit after a day of rain. Our commitment to shooting it on location was the greatest challenge. We shot in and around Louisiana primarily—for the different landscapes, the marshlands, the remote small rugged beach. We did extensive scouting to find all those different textures. Louisiana provided us with the most access.

SHOOT: What led you to Edgar-Jones?

Newman: I discovered her through *Normal People*, I was blown away by her portrayal of Marianne who also is a complicated character. Marianne did things quite unlikeable but still allowed audiences to empathize with her. We saw her character evolve and grow. She proved herself as an actress capable of portraying contradictions. Kya is really strong and resilient, a bit wild, vulnerable, tender and sensitive. Daisy is an actor who could capture all of

those qualities in Kya.

SHOOT: What was your biggest takeaway from your experience on this film?

Newman: This was my first studio film. There are so many people, hundreds of names in the end credits. Every single one brought such expertise, passion and energy to the project. Every time I watch the credits, I get very moved. Choosing your collaborators is so important. The story is also important. I read this book at the beginning of the pandemic when we were all experiencing isolation in a new way. Many people were separated from loved ones, paralleling that same longing that Kya has for family. It also was at a time of social reckoning in our country, having us asking how ingrained prejudice was in our own justice system. I think that's part of why so many readers connected with Kya's story—a woman who is living at a time when the law is not on her side. There's no recourse for her [when she was abused by Chase]. Her mother has no recourse for the domestic violence that caused her to leave. Kya refuses to sit in silence and refuses to be a victim. What do you do when the justice system is not on your side? How do we stand up for ourselves?



“Kya refuses to sit in silence and refuses to be a victim. What do you do when the justice system is not on your side? How do we stand up for ourselves?”

street talk

Saulo Rocha has been promoted to chief creative officer at DAVID Madrid. Rocha, who has been with the agency since it was launched three years ago, started there as an ECD, being one of the first members of the team led by Pancho Cassis, partner and global CCO. André Toledo, who until recently was the ECD at DAVID Madrid alongside Rocha, has since gone on to become CCO of DAVID New York. At DAVID Madrid, Rocha has worked for such brands as Burger King, Milka, Halls, Netflix, Coca-Cola, Dole, Twitter, Unilever Asia, and Turkish Airlines, a brand for which, in 2020, he produced the first campaign by a Spanish agency for the Super Bowl....1stAveMachine has signed director **Lake Buckley** for U.S. representation spanning commercials and branded content. This marks her first production house representation as a director. She's no stranger to 1stAveMachine, having worked with the company for a couple of years, directing a variety of projects. With over 10 years of experience in the creative industry, Buckley has helped bring life to narratives for brands, shaping 1stAveMachine's campaigns for Google's "Pixel Buds" and Bumble's "Women Make the First Move." Buckley brought her keen sense of design and conceptual rigor to a wide variety of clients such as YouTube, WhatsApp, Meta, and Instagram....Stink Studios has made four key hires in the U.S., adding exec producers Ali Fard and Jen Vladimirovsky, design director Garrett Close and technical director Kristofer Black....Social creatives Chelly Brown, Esin Huseyin and Davide Mauroni have joined the team at AMV BBDO London led by CCOs Nicholas Hulley and Nadja Lossgott. Brown comes over from Gravity Road, where they worked on TikTok, Sainsbury's and Foot Locker. Before that, Brown spent time at McCann, delivering campaigns for brands like Smyth's Toys, Matalan and Aldi. Copywriter Huseyin and art director Mauroni became a team at VaynerMedia London. Together they worked on social-first campaigns for Shell, WeWork and UNICEF....

rep report

PopClutch, the recently launched branded and design division of entertainment marketing agency Open Road, has secured **Astra Reps** for sales representation. Under the aegis of industry vet **Astra Dorf**, Astra Reps serves as a creative resource for the media and entertainment industries. Dorf has over 25 years of experience across entertainment, media, design, production, and digital and social transformation. She started her career at Lee Hunt Associates and then continued with Razorfish before founding Astra Reps in 2008.... **Entravision** (NYSE: EVC), a global advertising solutions, media and technology company connecting brands to consumers, has promoted **Karina Cerda** to a newly created position, EVP of global marketing. Cerda has a nearly three-decade track record in the media marketing industry spanning both agency and broadcast ad sales. She began her career in 1991 at Dailey & Associates, followed by several account management positions at Noble & Asociados, Casanova Pendrill (now Casanova/McCann), and Publicis Sanchez & Levitan, all agencies that specialize in reaching Hispanic consumers. After Publicis, Cerda honed her broadcast sales experience at Univision Communications and Radio Centro, where she was general sales manager of Exitos. Cerda joined Entravision in 2014 and has since held the roles of VP of marketing & sales development, sr. VP of marketing & sales development and, most recently, EVP of marketing & sales development for U.S. media....**Visual Data**, a provider of end-to-end digital media supply chain services, has added **Vince Matherne** to its executive team as EVP, global sales. He reports to Kim Lawrence, EVP, global client operations. Matherne joins Visual Data from Encompass Digital Media where he was most recently general manager and EVP-North America. In a career spanning 20-plus years, Matherne has supported clients within the Americas, APAC, and EMEA....



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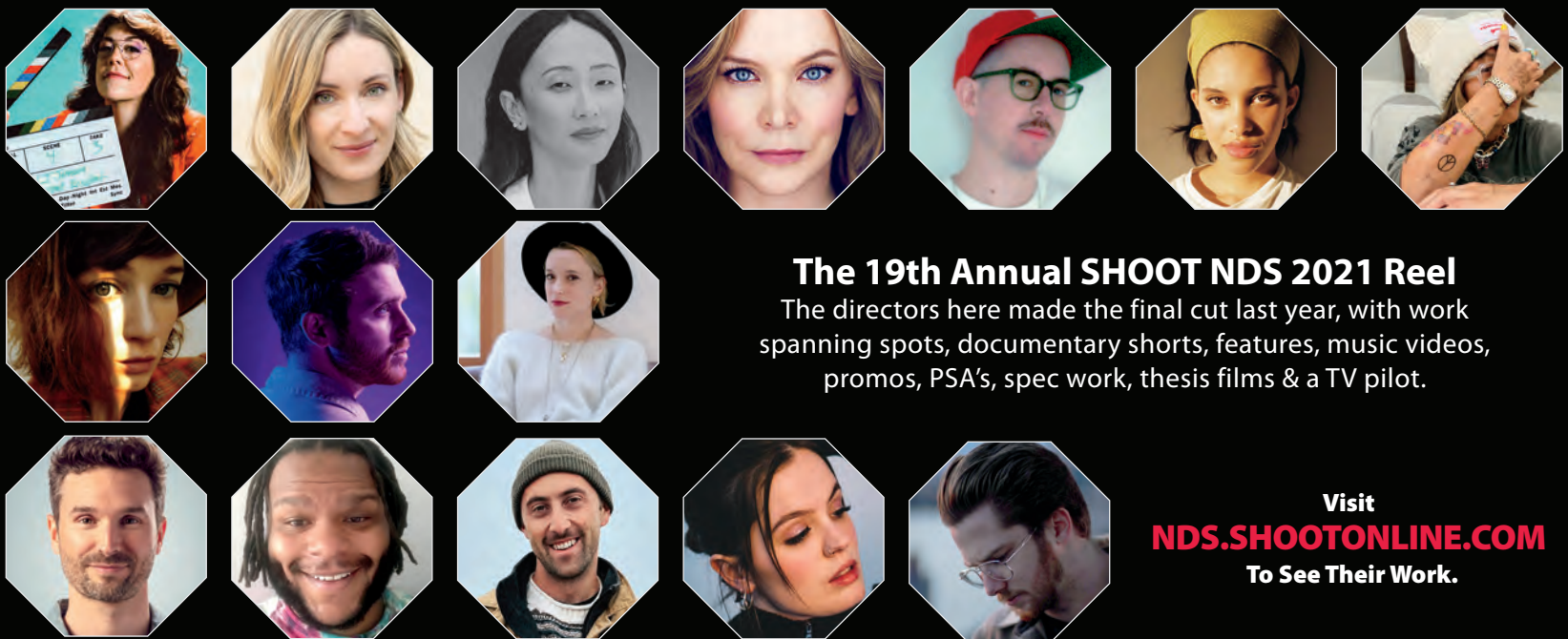
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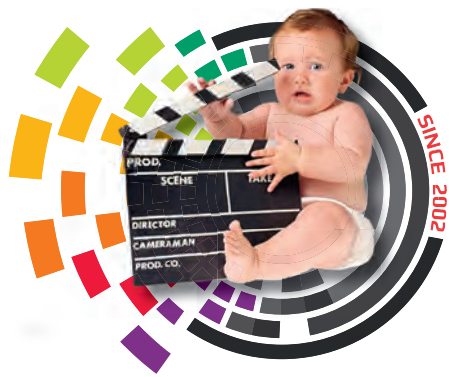
We Are Pleased To Announce...

The 20th Annual SHOOT NDS 2022 Reel will debut at the SHOOT New Directors Showcase Event at the DGA in NYC on November 17th, 2022.

Due to the pandemic, SHOOT did not hold the NDS Event in 2020 or 2021 so we are especially excited to resume the event this year to mark the 20th Anniversary of the Showcase in person. Event FREE registration will open in late September for qualified motion picture industry members.

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