

# SHOOT®



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## The Road To Oscar

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From top left, clockwise: Scenes/BTS from *Belfast*, *The Power of the Dog*, *Drive My Car*, *Nightmare Alley*, *tick, tick...Boom!*, and *CODA*.



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Cover photo credits: The Road To Oscar, top left, clockwise--Belfast director Kenneth Branagh (l) and Jude Hill, photo by Rob Youngson/Focus Features; The Power of the Dog DP Ari Wegner (l) and director Jane Campion, Netflix; Drive My Car, Janus Films and Sideshow; Nightmare Alley, Searchlight Pictures; tick, tick...Boo!, photo by Macall Polay/Netflix; CODA, Apple TV+. Chat Room: The Survivor, photo by Leo Pinter/HBO. TV Awards Contenders, photo by Graeme Hunter/HBO. Cinematographers & Camera: Physical DP Paula Huidobro, Apple TV+.

By Robert Goldrich

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### Making, Hearing, Listening To History

This week's installment of SHOOT's The Road To Oscar Series connects with three directors who had a major hand in historic firsts. *Belfast* (Focus Features) writer-producer-director Kenneth Branagh individually scored three of the film's seven Oscar nominations--Best Director, Best Picture and Original Screenplay. The latter two made Branagh the first to

receive Oscar nods across seven categories in his career. He had previously been nominated in the Director, Lead Actor, Supporting Actor, Adapted Screenplay and Live-Action Short categories.

Meanwhile director Ryusuke Hamaguchi saw his *Drive My Car* (Janus Films and Sideshow) break new ground. *Drive My Car* became the first Japanese film to be nominated for the Best Picture Oscar. *Drive My Car* received a total of four nods--

the others being for Best International Film, Director and Adapted Screenplay (Hamaguchi and Takamasa Oe).

And writer-director Siân Heder's *CODA* (Apple Original Films) scored three Oscar nominations--Best Picture, Best Adapted Screenplay (for Heder) and Best Supporting Actor (Troy Kotsur). Two of the nods made history. *CODA* became

and her fear of abandoning her parents (portrayed by Kotsur and Marlee Matlin). Matlin of course is the first deaf actor to win an Oscar, for Best Supporting Actress in 1987 for *Children of a Lesser God*. Also in the *CODA* cast is Daniel Durant, a deaf actor who portrays Ruby's brother.

It's been 35 years since Matlin won the Oscar with barely any representation of

**CODA underscores the need for diversity in Hollywood, showcasing the artistry of deaf performers.**

the first film with a predominantly deaf cast to be honored with a Best Picture Oscar nomination. And Kotsur became the first deaf male actor to ever be nominated for an Academy Award.

The film stars Emilia Jones as Ruby who is a CODA, the abbreviation for child of deaf adult. She is the only hearing person in her deaf family which finds its fishing business in jeopardy. Ruby becomes torn between pursuing her love of music

deaf actors during that span. On Oscar nominations announcement day, Kotsur recalled, "I can still remember watching Marlee win her Oscar on television and telling friends I was going to get nominated one day and them being skeptical."

*CODA* underscores the need for diversity in Hollywood, showcasing the artistry of deaf performers. The hope is that the film's success will translate into more opportunities for deaf talent.

By Osei Kakari

## POV



### Hiring Minorities--Some Blind Spots

Two years ago, I penned a POV for SHOOT titled, "It Will Take All of Us To Make A Difference," a viewpoint that discussed how we can come together to make real change, to include Black and other minorities in the ad industry, most notably on the production side. I thought it appropriate that I write this update having recently celebrated Martin Luther King's birthday. One of my favorite King quotes is, "The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he stands at times of challenge and controversy." Times of challenge. That sounds like today's world on many fronts.

Many creatives reached out to me the last 18 months, wanting to make a difference. THAT'S PROGRESS. Many agencies have worked towards a more diverse and inclusive industry, hiring more mi-

nority directors than ever before. That's a great start. Not only are agencies working for diversity and inclusion in THEIR workforce, they are now encouraging their production partners to do the same.

But being inclusive should INCLUDE the whole ad business, agency, production, post, music, etc. Now here's where we're falling short. From my perspective creatives are concentrating too much on giving opportunities to one job title, that of director. Agencies seem to want to check only the box on hiring minority directors, but little else. In order for us to collectively make progress, opportunities need to open up for every position, from DP to executive producer to production assistants sweeping up the stage. Agencies should start awarding jobs to not just minority directors but to minority-owned companies as well as to production companies that actively serve and support maximizing inclusion at every position.

Once we have fashioned this robust and inclusive advertising industry, we can work together on getting rid of giving any special consideration to minorities. In this amazing world, circa 2022, everyone now sees themselves as a minority anyway. We all feel powerless in many ways. Whether you're a white veteran Jewish executive producer, a young Black director, or a female cinematographer, we all feel at times "minoritized." Isn't it amazing that some days we all feel like an underdog?

If we all continue to pull together, and not let this moment pass, everyone can wake up to a new day feeling empowered to go after and execute the best work for agencies. According to Statista, worldwide ad spending in all forms will be on the increase until at least 2025. There's never been a better opportunity to grow a more inclusive industry.

Osei Kakari is founder/EP at production house Contrast Eye in Venice, Calif.

# Director, Writer, Producer, DP and Editor POVs

Insights into  
*Belfast*, *CODA*,  
*Drive My Car*, *The  
Power of the Dog*,  
*Nightmare Alley*  
and *tick, tick...  
Boom!*

By Robert Goldrich, The  
Road To Oscar Series, Part 14

From top left, clockwise: Director Kenneth Branagh on the set of *Belfast*; Ferdia Walsh-Peelo (l) and Emilia Jones in a scene from *CODA*; Hidetoshi Nishijima (l) and Toko Miura in a scene from *Drive My Car*; Benedict Cumberbatch (l) and Jesse Plemons in a scene from *The Power of the Dog*; Cate Blanchett (l) and Bradley Cooper in a scene from *Nightmare Alley*; Andrew Garfield (l) and Alexandra Shipp in a scene from *tick, tick...Boom!*; and *Drive My Car* director Ryusuke Hamaguchi



Photo by Rob Youngson/courtesy of Focus Features



Courtesy of Apple TV+



Photo courtesy of Janus Films and Sideshow



Photo courtesy of Janus Films and Sideshow



Photo by Micael Polaj/courtesy of Netflix



Photo courtesy of Searchlight Pictures



Photo by Kirsty Griffin/courtesy of Netflix

Among the seven Oscar nominations earned by *Belfast* (Focus Features) are three for writer-producer-director Kenneth Branagh—Best Director, Best Picture and Best Original Screenplay. The latter two make Branagh the first to receive Academy Award nods across seven categories in his career. He had previously been nominated in the Director, Lead Actor, Supporting Actor, Adapted Screenplay and Live-Action Short categories. Branagh thus surpassed George Clooney, Alfonso Cuarón and Walt Disney who were each recognized in six categories.

Yet it wasn't this historic accomplishment that registered with Branagh when news of the Oscar recognition for *Belfast* came on nominations day. Instead he had a more deeply personal response. "Today, I think of my mother and father, and my grandparents—how proud they were to be Irish, how much this city meant to them. They would have been overwhelmed by this incredible honor—as am I. Given a story as personal as this one, it's a hell of a day for my family, and the family of our

film."

That personal story centers on Northern Ireland in the late 1960s as we're introduced to Buddy (portrayed by Jude Hill), a lad living with his mother (Caitriona Balfe), father (Jamie Dornan), older brother (Lewis McAskie) and grandparents (Judi Dench, Ciarán Hinds) during "the Troubles" when neighborhood streets turned into war zones as unrest grew between Catholics and Protestants. *Belfast* shows us this era as seen largely through the eyes of a child, Buddy, and has a semi-autobiographical bent informed to some extent by Branagh's experiences in his youth. The story first and foremost is about the love and resilience of a family, showing how that deep bond survives universal struggles.

The other four Oscar nominations for *Belfast* are in the Supporting Actress (Dench) and Actor (Hinds) categories, for Original Song ("Down to Joy" by Van Morrison) and Best Sound (sound supervisor/re-recording mixer Simon Chase, sound supervisor James Mather, re-

cording mixer Niv Adiri and production mixer Denise Yarde).

Bringing *Belfast* to fruition for Branagh were assorted collaborators, including two on opposite ends of the continuum in terms of his professional track record with them. On one end, there's cinematographer Haris Zambarloukos, BSC, GSC whose working relationship with Branagh dates back to the 2007 release *Sleuth*. Their director-cinematographer filmography also includes *Thor*, *Cinderella*, *Jack Ryan: Shadow Recruit*, *Murder on the Orient Express*, and the recently released *Death on the Nile*. Back in 2017, Branagh and Zambarloukos received the Camerimage Cinematographer-Director Duo Award.

On the other end of the experience continuum is child actor Hill with whom Branagh worked for the first time. The casting of Hill as Buddy was pivotal. "It was clear that if we didn't find a young man who could sort of carry the weight of the character of the film, we couldn't be creatively successful," said Branagh.



“He had to be the soul of the movie.” Branagh related that *Belfast* required “a boy who had the capacity to listen and be present. We were keen to avoid too polished a young actor. I was pleased that Jude hadn’t done much acting. He had done quite a bit of Irish dancing which gave him a certain kind of discipline and awareness of the value of preparation.”

What struck Branagh about Hill was he wasn’t like many child actors who are waiting for the next point in a scene when they can speak. Instead in a final improvisation session with Branagh and actor McAskie, Hill’s face registered with a keen presence and sense of listening. “He didn’t over-prepare. There was a spontaneity about him, a sense of fun,” assessed Branagh who sought to retain that playfulness, never wanting Hill to feel overburdened by the weight of the role. Branagh didn’t want Hill to be over-prepared, overly worried or to be precocious in the wrong way. “We were lucky to find an unusual person at just the right time,” related Branagh. “Plus he was also curious, he was around the camera, watching the other actors. We had captured a performance at a point where his absorption of the material was so key. It felt like it was a great time in Jude’s life to learn—for a kid it could have been learning a musical instrument or a language. Instead he was learning cinema and doing so with a real fascination. His fascination played into how carefully Buddy was looking at and listening to the world.”

Zambarloukos meanwhile could be counted on not just for his visual storytelling acumen but also a supportive, nurturing manner that could help Hill along. “Haris is good with people, a gentleman DP, very gentle, soft spoken, quietly funny, an intelligent, sensitive presence on set. Like Jude himself coming to the movies for the first time, it feels like Haris is coming to the photographic challenge for the first time,” observed Branagh, noting that Zambarloukos integrally has “a childlike enthusiasm which is very refreshing for a project.”

While *Belfast* was among the first films to jump into production during the pandemic—before the emergence of vaccines, meaning that extensive preparation and precautions had to be taken—the project might not have even existed in the first

place if not for the COVID lockdown. Branagh shared, “I knew I was driven to write something about Ireland, probably Belfast, but wasn’t sure what. It felt like unfinished business. It wasn’t until the



Photo by Rob Younson (courtesy of Focus Features)

A scene from *Belfast*

lockdown started two years ago that I was revisited by that sense of uncertainty over what the future held. That’s what the nine-year-old (boy) in me experienced when the violence came (to Belfast). My secure life was upturned. Every family in that part of the world had big questions about how to face the future—a future laced with fear.”

Branagh continued, “The story in me about Belfast needed to come out. It landed in this place of exploring loss I suppose, loss of an identity, family, a country, of a street and ultimately the loss of particular loved ones. That was all happening when many formative influences were at play for me (as a boy). We were going to the movies a lot—partly as a form of escape, partly as a form of therapy. I continued to love football, was obsessed with a girl I was in love with. I had to find a way to hold onto those passions while navigating this new and enforced adulthood. Being a stranger in a strange land was what I felt at the beginning of the lockdown and it took me back in time when I felt this most keenly (as a child).”

The pandemic also carried a lesson rooted in the present. When *Belfast* started filming as the lockdown eased, Branagh recalled, “We didn’t know what the COVID protocols were. We had to work it out with coordinators and the government,” taking into account coded and zoned areas, the creation of bubbles for the cast and crew, discovering new

rituals for how the set would be managed. “But inside all of us was the relish of our privilege in being able to work, being able to tell a story. It’s as if the experience refreshed and reinvigorated everybody in

every department, actors and crew. We felt lucky to do what we were doing—creating stories that speak to people around the world out of lockdown.”

This keen sense of appreciation was tangible, “restorative and regenerative,” said Branagh, adding, “We were grateful for this blessing.”

## Siân Heder

Writer-director Siân Heder’s *CODA* (Apple Original Films) scored three Oscar nominations—Best Picture, Best Adapted Screenplay (for Heder) and Best Supporting Actor (Troy Kotsur). Two of



Photo by Brad Torcha

Siân Heder

the nods made history. *CODA* became the first film with a predominantly deaf cast to be honored with a Best Picture Oscar nomination. And Kotsur became the first deaf male actor to ever be nominated for an Academy Award.

The film stars Emilia Jones as Ruby

who is a CODA, the abbreviation for child of deaf adult. She is the only hearing person in her deaf family which finds its fishing business in jeopardy. Ruby becomes torn between pursuing her love of music and her fear of abandoning her parents (portrayed by Kotsur and Marlee Matlin). Matlin of course is the first deaf actor to win an Oscar, for Best Supporting Actress in 1987 for *Children of a Lesser God*. Also in the *CODA* cast is Daniel Durant, a deaf actor who portrays Ruby’s brother.

“If you had told me when I was standing out on a rusty boat in five-foot waves with fish up to my knees that we were going to end up here (with a Best Picture Oscar nomination), I never would have believed it,” said Heder, most enthused for Kotsur “who has worked his whole life to get to this moment.”

Heder noted it’s been 35 years since Matlin won the Oscar with barely any representation of deaf actors during that span. “Troy is someone who’s struggled his whole career and stuck with it—with incredible faith and perseverance.”

Heder first saw Kotsur perform on stage in a Deaf West production of an Edward Albee play, “At Home at the Zoo.” She recalled him playing a serious intellectual professor, quite different from the role of Frank in *CODA*. Still, Heder was struck by Kotsur’s performance. “He was incredibly charismatic and had so much presence.”

Then the first time she met with Matlin, Heder asked her if she had any casting ideas. Matlin suggested Kotsur. “It was a beautiful thing,” said Heder, “that we had both come to that choice for the character of Frank separately.” Kotsur, continued Heder, came in for an audition and “completely inhabited” Frank. “He looked like a seadog who had been out on a boat for 30 years. He showed great humor, emotion and depth.”

Among the challenges that *CODA* posed to Heder was at the outset properly communicating with the deaf actors. She had started taking American Sign Language (ASL) lessons upon embarking on the script for *CODA*. But even after studying for a year-plus, Heder shared, “It’s still very different when you’re taking a class with a teacher as compared to when you get on a set to direct actors. There’s nu-

*Continued on page 8*



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## Directorial Perspectives On CODA and Drive My Car

Continued from page 5

anced actor language. I had planned to rely on interpreters on set. But I found it more challenging to have another person in the middle of that (director-actor) relationship. I consider myself an actors' director. I value the connection and the trust in that connection. On the first day

on a sign language she wasn't thoroughly fluent in were collaborators with whom she was familiar. Heder worked previously with such *CODA* collaborators as Brisson and production designer Diane Lederman on *Little America*, a series on which Heder is showrunner, an EP and a director. Heder has an even lengthier re-

of those battles, you wonder if it's worth it, if you're holding too strong. Maybe you should compromise but I wasn't willing to. I ended up with so much pride in the response the film has gotten. It's such a pure expression of me. There was no studio giving me notes. I was purely making a movie that I believed in—and it's wonderful when the world responds to that."

When her schedule permits, Heder hopes to explore commercialmaking and branded content at some point. She had connected not all that long ago with production company Independent Media for representation in the ad arena. And at press time Heder was about to start a new season of showrunning *Little America* after a prolonged hiatus due to the pandemic. She is also writing two feature films and developing two television shows for Apple which she has found to be "a very supportive place for an artist."

named Misaki, to take him to and from rehearsal each day. With the help of Misaki during their long drives, Yusuke begins to face the haunting mysteries left behind by his wife's sudden death.

Perhaps most surprised by the Oscar nominations was Hamaguchi himself. Speaking through a Japanese language interpreter, Hamaguchi told *SHOOT* that the Oscar recognition across multiple categories was "totally unexpected." It feels, he observed, like "this far away world that I've always heard of and my world are colliding," leaving him with having to figure out how to best deal with these two worlds so that they somehow will best connect. Hamaguchi added that he's happy that he, his cast and crew have gained recognition for being able to meet a high international filmmaking standard, which he hopes will translate into more opportunities for him and his *Drive My Car* colleagues.

As for the challenges that *Drive My Car* posed to him as a filmmaker, Hamaguchi cited the shooting of the car scenes. "There is not a whole lot of cooperation or help for films in Japan—and in particular in Tokyo filming in the streets is very difficult." Typically, he related, even shooting green screen would be easier than having to shoot such street scenes. "But I knew that these scenic scenes of the car driving through the landscape of



Troy Kotsur (I) and Marlee Matlin in a scene from *CODA*

of shooting I went up to Troy, Marlee and Daniel and asked if it was okay if I signed with them directly. They were hungry for that. I always had an interpreter to jump in and clarify if needed. I wanted to make sure that initial contact was a direct connection between me and the actors. I was continuing to learn the language while I was directing."

It was also important, stressed Heder, "to make sure we were honoring the language"—not just in terms of connecting with the actors but in how ASL was conveyed in the film. She worked closely with cinematographer Paula Huidobro to allow the visual style of the film to be dictated by the language. "Oftentimes if you see deaf actors on screen, their hands are cut off (in the frame). A director chooses to go into a closeup. At the same time I didn't want to be stuck in a medium shot throughout so Paula and I watched and studied ASL scenes. I sort of needed to create movement within the blocking of the scene. You show the language but in a visual style that is still exciting and cinematic. That's true of editorial as well. Normally in edit, you wouldn't cut to every person who's speaking."

So Heder said that she worked with editor Geraud Brisson on "a new rhythm to the edit that I needed to embrace."

Making it easier to embrace and take

relationship with *CODA* cinematographer Huidobro, which includes *Little America* and goes all the way back to their days together as students at AFI. Huidobro shot Heder's very first film, a short titled *Mother* which went on to competition at Cannes. They also teamed on the short *Dog Eat Dog* starring Zachary Quinto as well as Heder's first feature, *Tallulah*, which premiered at the 2016 Sundance Film Festival and earned a Humanitas Prize nomination.

For a stretch, Heder and Huidobro went their separate ways and grew—Heder writing for *Orange Is the New Black* and Huidobro taking on varied projects, recently earning her first ASC Award nomination for an episode of *Physical*. After evolving as artists individually, their coming back together on *Little America* and *CODA* has been gratifying. Heder has assembled what she calls a family of collaborators "who share a shorthand, who speak the same language, have a way of shot listing and storyboarding that feels very familial."

That collaborative spirit and the experience on *CODA* have taught Heder the value of "trusting my instincts as an artist. The things I fought the hardest for on this film were the very things that people have responded to the most. I think that sometimes when in the midst

### Ryusuke Hamaguchi

Like Branagh and *CODA*, *Drive My Car* (Janus Films and Sideshow) made Oscar history. It became the first Japanese film ever to be nominated for Best Picture. *Drive My Car* received a total of four nods—the others being for Best International Film, Best Director (for Ryusuke Hamaguchi) and Best Adapted Screenplay (Hamaguchi and Takamasa Oe).

Based on a short story by Haruki Mu-



Reika Kirishima (I) and Hidetoshi Nishijima in *Drive My Car*

rakami, *Drive My Car* follows widowed actor/director Yusuke Kafuku as he directs a multilingual production of Chekhov's "Uncle Vanya" in Hiroshima, while grappling with the death of his wife. Mandated by the festival's producers, Yusuke is assigned a chauffeur, a young woman

Japan would be needed and important," stressed Hamaguchi. Thus the scenes often entailed actual driving.

Furthermore, shared Hamaguchi, "in terms of acting, being in a moving car gave much more reality and brought

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# Wegner Makes History At BAFTA, BSC, ASC, Academy Awards;

Continued from page 8

out a different side of the actors,” which proved essential for the film.

Another prime challenge involved the different languages in the “Uncle Vanya” stage production—including sign language. “To direct someone who doesn’t speak my native tongue was a worrisome thing,” acknowledged Hamaguchi, having to rely on interpreters. But he found that the emotion of the scenes was coming through, translating into a universal language which he could direct. “I was able to pick up and give direction about the emotionality of the scene—something that gave me confidence as a director.”

*Drive My Car* premiered at the 2021 Cannes Film Festival. It recently earned Best Film distinction from the New York Film Critics Circle, the Los Angeles Film Critics Association, and the National Society of Film Critics. *Drive My Car* has enjoyed a successful theatrical box office run in the U.S. And the film was recently acquired by WarnerMedia OneFifty for its debut on HBO Max this month (3/2).

## Ari Wegner

It’s also been an eventful, historic awards season for cinematographer Ari Wegner. For her work on director Jane Campion’s *The Power of the Dog* (Netflix), Wegner became the first woman ever nominated for the marquee feature cinematography honor from both BAFTA and the British Society of Cinematographers—and the second woman ever to be a nominee for the Best Cinematography Oscar as well as the top ASC Award for outstanding achievement in feature film (the first Oscar and ASC-nominated DP being Rachel Morrison, ASC in 2018 for *Mudbound*).

Hand in hand with Wegner in making history is Campion as *The Power of the Dog* made her the first woman ever to twice be nominated for the Best Director Oscar; the first nod came back in 1994 for *The Piano*. Campion is also just the second female filmmaker ever to be nominated twice for the DGA’s headline feature honor—for *The Piano* and *The Power of the Dog*. Kathryn Bigelow was the first woman to garner a pair of DGA feature nominations, winning for *The Hurt Locker* in 2010 and three years later again nominated for *Zero Dark Thirty*.

(Bigelow this year garnered her third career DGA nomination, which came in the commercials category for an Apple iPhone piece she directed via production company SMUGGLER.)



Jesse Plemons (l) and Kirsten Dunst in *The Power of the Dog*

While gratified over the individual recognition, Wegner said in the far more important bigger picture that she hopes the historic recognition will inspire others “who may be thinking of cinematography as a career but don’t see anyone who looks like them at the top.” The nominations, she continued, become truly significant if they inspire others to pursue their dreams. Wegner described Morrison as “the vanguard” but it takes more than one to break a glass ceiling. Wegner observed, “It does feel like a very slow tide turning. It’s never going to happen in one day or any one moment.” She hopes that many more women will follow Morrison and her to help build that tide. But Wegner’s wish extends beyond women to other diverse groups who will help “change and morph” the face of who a cinematographer is.

To make history in tandem with Campion means a great deal to Wegner who going into *The Power of the Dog* admitted to feeling the pressure of shooting a Campion movie—doing justice to a definitive auteur filmmaker and contributing to a body of work that people will look at for generations to come.

Wegner shared that key for her was to never forget why Campion’s body of work is so important—why it has touched so many and how it has impacted those with whom she’s worked. Wegner said that “being in the presence of Jane” is an un-

forgettable experience, citing her “hugely influential energy, the way she sees the world. She is curious, openhearted and holistic in the way she tells stories. She’s been a big beautiful influence on my life.

And other people who have worked with Jane have a similar before-and-after kind of feeling.” Campion, affirmed Wegner, changes your perspective on life and people for the better.

*The Power of the Dog*—which tops this year’s Oscar field with 12 nominations, including for Best Picture—introduces us to brothers Phil and George Burbank portrayed, respectively, by Benedict Cumberbatch (nominated for the leading actor Oscar) and Jesse Plemons (a best supporting actor nominee). While they share a bloodline, the two are profoundly different. George is polite, sensitive and considerate while Phil is the polar opposite. Both are intelligent and somehow share a brotherly bond—but their worlds move closer to colliding when George meets, falls in love with and marries Rose (supporting actress nominee Kirsten Dunst), a widow who runs a desolate hotel. She then moves to the brothers’ ranch to begin life with her new husband. Phil’s disdain for her is evident—but perhaps even more so for her son Peter (supporting actor nominee Kodi Smit-McPhee), a sweet dreamer of a kid who is the antithesis of Phil. The complexities of these characters heighten when they are brought together as ultimately Phil and Peter form what appears to be an unlikely friendship, raising questions as to where true masculinity resides—in the hard-as-nails seemingly unfeeling rancher or the lad who harbors

aspirations of becoming a doctor, all the while doted over by his mother.

The opportunity to work with Campion came for Wegner initially in a short burst and grew years later to *The Power of the Dog*. The short-term collaboration took the form of a commercial after a mutual colleague brought Campion and Wegner together. The two hit it off, making in just a couple of days what Wegner described as an aesthetic connection. Fast forward some three years and Campion reached out to Wegner about “*The Power of the Dog*,” the Tom Savage novel centered on two brothers in 1920s’ Montana. Campion was in the process of adapting the novel for a screenplay and asked Wegner if she’d be interested in discussing it.

Wegner was captivated by Campion’s script (nominated for a Best Adapted Screenplay Oscar). And the two bonded further during location scouting which began about a year before production. In a van for hours driving from one prospective location to the next made for meaningful conversation—about the project, life in general, “what kind of film we’d like to make” and “what experience we’d like the audience to have from watching the film,” recalled Wegner.

The conversation between the director and DP also got into granular details relative to such aspects as color and visual approaches, which in turn served as a springboard for the creation of “mood boards.”

Also fruitful were their long walks together on location. “Jane’s a big walker,” noted Wegner who observed that those constitutionals were in some respects like being in the van. “You’re not looking at each other. Instead you’re looking ahead,” taking in your surroundings and their potential as story settings.

Frequently Campion and Wegner would then go off separately, after discussing locations and scenes, to draw storyboards.

“I would draw my version, Jane would draw hers and we’d kind of compare,” recalled Wegner. “‘What did you come up with? That’s amazing.’ Maybe from there we’d do a third drawing, a mesh of the two. Or maybe one of ours was clearly better than the other. If a shot didn’t work for one scene, we’d go back to a drawing yesterday that might apply.”



## Dan Laustsen Lenses Guillermo del Toro's *Nightmare Alley*

The back and forth continued with set construction, seeing how buildings fit in with a location, walking through to see “what the light does” during the day, said Wegner who gained inspiration from the landscapes, the structures and the light, formulating shooting schedules based on that light.

Campion and Wegner had to also address contradictions—such as telling a personal, intimate story within vast landscapes, depicting an expansive ranch that at the same time felt confining to characters who seemed almost trapped, and shedding light somehow on the feelings of those who reside in a dark, emotionally cold place.

In a world full of huge landscapes, “the energy between two people in that environment is really microscopic,” said Wegner who observed that you have to be very “zoomed in and zoomed out” at the same time.

“That’s what I love about Jane’s work, the nuance and complexity in everything,” continued Wegner. That’s why there are no movie clichés from Campion, noted the DP. Rather an authenticity is realized which comes from the fact that there are contradictions within most every character.

Wegner opted for the ARRI Alexa LF for *The Power of the Dog*, noting that it’s a camera with which she’s become increasingly familiar. “Like any tool, the better you know it, the more you can push it.”

Wegner also took an approach which she described as “a cross between anamorphic and spherical” for *The Power of the Dog*. Though the film needed to be epic and cinematic, she and Campion felt anamorphic was not the right choice. Anamorphic, observed Wegner, can give you “a big movie look. Jane is not about the big movie cliché,” which anamorphic can lend itself to. So they moved towards an anamorphic feel without going fully anamorphic. Wegner added that she and Campion were also mindful of the fact that while they wanted a big cinematic experience for theater audiences, a great many viewers will enjoy the movie within their own homes. Thus Campion and Wegner took a lensing path that would be conducive to both.

Wegner also enjoyed a close bond with editor Peter Sciberras (a Best Film Edit-

ing Oscar nominee). The two have known each other for some time and are neighbors whose residences are separated by about a seven-minute walk, according to Wegner. While the two were so busy they couldn’t talk extensively throughout *The Power of the Dog*, they managed to exchange emails here and there and chat on weekends, cross-checking during dailies that they were on the right path. In an earlier Road To Oscar interview, Sciberras told *SHOOT* he felt he could reach out to Wegner, talk about a potentially interesting shot, brainstorm as to how a scene could be made better. Sciberras noted that Wegner would even ask him at times if he had all he needed for a certain scene or sequence. He said it was a grand luxury to have “free communication” with the cinematographer.

Wegner observed that the relationship between a cinematographer and editor is curiously interesting. “In many ways you are not working together but you are at the same time a hundred percent together. I’m making images. He only has the images I’ve made. And only the images he’s chosen will get seen.” Wegner said she’s thankful for Sciberras’ artistic passion and work ethic. She described him as being “relentless in the most beautiful way” when it comes to getting the most out of scenes to best tell a story.

### Dan Laustsen, ASC, DFF

Cinematographer Dan Laustsen, ASC, DFF has a close-knit collaborative relationship with director Guillermo del Toro, dating back to the feature *Mimic* in 1997 and extending through to such films as *Crimson Peak*, *The Shape of Water* and *Nightmare Alley* (Searchlight Pictures). For each of the latter two, Laustsen has earned distinction as a Best Cinematography Oscar, ASC and BAFTA Award nominee. In 2018 *The Shape of Water* won the Best Picture Oscar, and *Nightmare Alley* is currently nominated for the same honor. *Nightmare Alley* is up for a total of four Oscars, the other two being in the production design and costume design categories.

Director del Toro also produced *Nightmare Alley* and co-wrote it with Kim Morgan, adapting the novel of the same title by William Lindsay Gresham. At the very outset of the film we are introduced

to Stanton Carlisle (portrayed by Bradley Cooper who also served as a producer of the film) as he sets fire, literally, to his past. Down on his luck, the nomadic character stumbles across a traveling carnival where he gets an education that he uses to his advantage. He connects with clairvoyant Zeena (Toni Collette) and her washed-up mentalist husband Pete (David Strathairn). The latter teaches Stanton a soothsaying act that plays on probabilities of human behavior, giving carnival-goers the illusion that they can get a glimpse of their future as well as bring context to their past. Pete seems to realize, though, that the act can go too far and stops short of exploiting it to the fullest. Stanton has no such moral reservations and sees the underpinnings of the act as a ticket to success, ultimately deploying it to grift the wealthy elite of 1940s New York society. Stanton becomes a hot act in the big city, running a con on the privileged, affluent and powerful. Accompanying Stanton from the carnival to NYC is the virtuous Molly (Rooney Mara) who’s fallen in love with him. But her love can’t keep him from running his biggest con, preying on a predatory tycoon (Richard Jenkins) with the help of psychiatrist Lilith Ritter (Cate Blanchett) whose ultimate motives

Laustsen, was able to handle the very low light levels deployed at times. The lighting shifts as the story advances, from dim and naturalistic to increasingly bright and harsh when the setting changes from rural carnival to urban New York. The director and DP also opted for deep dark colors, moving away from a desaturated look.

Laustsen was very much privy to and an integral part of adjustments made when production was shut down for six months due to concerns over COVID. In an earlier installment of this Road To Oscar Series, del Toro told *SHOOT* that the production shutdown was hardly downtime. Rather del Toro, Laustsen and their compatriots used the stretch to edit, ponder, rewrite and reflect on the film, reinvigorate it—and in a sense themselves—in varied ways. At the time when lensing first stopped, most of the second half of *Nightmare Alley* had been shot. In reviewing that work, del Toro determined that certain adjustments had to be made in order to better serve the characters. For instance, del Toro and his colleagues discovered that a bigger variant was needed between the Stanton depicted in the first and second halves of the film. A certain innocence and more of a “youthful exuberance,” said del Toro, would be needed in the first half in or-



Bradley Cooper in a scene from *Nightmare Alley*

remain a mystery.

Laustsen opted for the ARRI Alexa 65 for its ability—as a middle format big sensor camera—to enhance atmosphere even in the darkest conditions. He added that the camera’s depth of field is ideal for skin tones and faces, causing features to jump out a bit more. The Alexa 65 in tandem with Signature Prime lenses, said

der to better translate into the character who became “the hardened, completely fabricated persona of Stan in the second half.” Towards that end, additional scenes were written for the first half of the film in which Stanton connected with such characters as Pete and Zeena. Physical and subtler touches were also realized

*Continued on page 12*



## Andrew Weisblum, Myron Kernstein Go tick, tick...Boom!

Continued from page 11

during the six-month production layoff. For one, Cooper lost 15 pounds to prepare for his portrayal of Stanton in the first half of the film. Cooper also crafted a natural accent for Stanton which he reverted to when he was alone, contrasted from his voice when he interacts with high society. During the six-months between the cessation and resumption of filming, del Toro said there was much illumination cast on “where we needed to start to make his (Stanton’s) journey” so that it dovetailed properly with the ending, the fateful last three minutes of the film.

Laustsen feels simpatico with del Toro, noting that they both have an affinity for telling a story with light, color and camera movement. In the case of *Nightmare Alley*, they told the story in two versions—color and a limited release in black and white. The film has been lauded for bringing film noir sensibilities to a modern thriller as opposed to trying to create a 1940s period piece though that is the era in which the story is set.

The notion of doing a black-and-white version emerged during the pandemic-induced lensing shutdown when del Toro saw that the material shot up to that point—classically lit with deep blacks and colors carrying translatable tones—carried promise as a black-and-white presentation. When lensing resumed, del Toro started doing the dailies in black and white, noting that the weight of the film shifted. Color, he observed, tended to favor the city and environments like Dr. Ritter’s NYC art-deco office, underscoring their beauty and seductive power.

But in the alternate black-and-white version, the carnival setting takes on added dimensions, full of nuances, menaces and greed—helping to make the film in those respects more of an allegory than the color movie. Black and white seems to heighten the psychological journey and nightmare, said del Toro, who stressed that one version isn’t better than the other. They’re just different but both worthwhile. He’s grateful that Searchlight has given him the opportunity to present both versions to audiences.

Among the prime lessons learned—for Laustsen from the *Nightmare Alley* experience is the importance of teamwork, particularly in light of the pandemic. “When you have a fantastic director like Guillermo, everybody from the lowest to highest ranking on the crew is working together,” which becomes even more essential, said Laustsen, when you’re bucking the odds—in the case of *Nightmare Alley* coping with COVID concerns. Turning the production hiatus into an advantage, making adjustments for the sake of story yielded a final product that arguably was better than if lensing had gone on uninterrupted and there was no pandemic hanging over the proceedings in the first place.

As for what’s next for Laustsen, at press time he had started on working on a musical feature version of *The Color Purple*, directed by Blitz Bazawule.

### Editors Andrew Weisblum and Myron Kernstein

Editors Andrew Weisblum, ACE and Myron Kernstein, ACE helped to bring

Lin-Manuel Miranda’s feature directorial debut, *tick, tick...Boom!* (Netflix), to life—but they teamed to do so separately, a working relationship spawned by the pandemic. Weisblum began *tick, tick...Boom!* but COVID-related delays and a prior commitment to another film—director Darren Aronofsky’s *The Whale*—meant that the editor had to move on, succeeded by Kerstein whom Miranda gravitated to after working with him on *In The Heights*, which Miranda wrote and produced.

While Weisblum and Kerstein didn’t spend all that much time together, they now share an Oscar nomination for *tick, tick...Boom!* This marks the first Academy Award nod for Kerstein, the second for Weisblum who was a nominee back in 2011 for *Black Swan*.

Weisblum did an initial cut of *tick, tick...Boom!* with Miranda but the lockdown threw off their schedule. Weisblum said that being able to pass the baton onto someone such as Kerstein was fortuitous. Still, Kerstein had a steep learning curve which centered on getting to fully know the project, all the versions, varied cuts, the dailies. “It was a lot to take in at once. I dived in as hard as I could,” recalled Kerstein who got a head start by being in quarantine in New York for three days, back when there was no COVID vaccine. “That gave me a chance to talk with Andy (Weisblum) and be alone with the film. Like Andy said, nobody had seen the movie yet. I was one of the first to see it outside of Lin’s and Andy’s circle.”

The story that Weisblum and Kerstein had to do justice to was screenwriter

Steven Levenson’s adaptation of Jonathan Larson’s autobiographical one-man musical show (that eventually became a three-man show plus a band). Larson dealt with the pressures of being an artist, in this case sacrificing much of one’s personal life to craft a successful musical. A musical about creating a musical, the film pays tribute to Larson (played in the film by Andrew Garfield, a Best Lead Actor nominee for his performance) whose artistic struggles ultimately yielded the Broadway hit *Rent*, a success he never lived to see.

Weisblum said that the pandemic giveth and taketh away when it came to *tick, tick...Boom!* For instance, when production resumed, having too many people in a frame contained certain risks shooting in New York. The logistics of shooting on locations became problematic relative to how scenes had been originally planned. On the flip side, though, with Broadway shut down, the movie had access to New York theater and workshop venues that were empty due to the lockdown. Thus they could film at the actual locations where Larson put on his show—rather than re-create those settings at another location. This, said Weisblum, made it easier to mix the new on-location scenes with archival footage of Larson in those same places.

Kerstein added that the pandemic made it difficult to gather people in a room for test screenings of the film. Such test screenings often provide valuable feedback which informs the cutting of the film. Kerstein had to do without that

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# Barry Levinson

*Oscar and Emmy-winning director reflects on The Survivor, and his latest DGA nomination for Dopesick*

**By Robert Goldrich**

Barry Levinson is an Oscar-winning director for *Rain Man*, has earned three Academy Award nominations as a screenwriter—for *And Justice for All*, *Diner* and *Avalon*—and garnered two more nods for *Bugsy*, one for directing, the other for Best Picture as a producer. He also has eight career DGA Award nominations, winning for *Rain Man* in 1989. His latest Guild nod came a couple of months ago for the “First Bottle” episode of *Dopesick* (Hulu), a limited series which 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).

Levinson’s episodic work on *Homicide: Life on the Street* earned him an Emmy for director of a drama series along with a Peabody Award. Levinson has won a total of four Emmys, the other three being as a producer of *Displaced Person* for Outstanding Children’s Program and two as a writer for *The Carol Burnett Show*. Overall Levinson has 11 Emmy nominations thus far—including best telefilm nods as a producer for *Paterno*, *The Wizard of Lies*, *Phil Spector* and *You Don’t Know Jack*, as well as

directorial noms for *Paterno* and *You Don’t Know Jack*.

Now Levinson is once again in the Emmy conversation not only for his work on *Dopesick* but also for his directing of *The Survivor*, which debuted at the 2021 Toronto International Film Festival and is slated to premiere on April 27, Holocaust Remembrance Day, on HBO. *The Survivor* stars Ben Foster as Harry Haft who survives both the unspeakable horrors of the Auschwitz concentration camp and the gladiatorial life-or-death boxing spectacle he is forced to fight in with his fellow prisoners for the amusement of his Nazi captors. Haft, though, remains driven to survive by his quest to reunite with the woman he loves—from whom he was separated during the Holocaust. After a daring escape, he makes his way to New York where he makes a name for himself as a boxer, even landing a bout with the great Rocky Marciano. Haft hopes that the press coverage he gets as an athlete may help him find his lost true love—she will realize that he is still alive as he continues to believe that she too has survived.

Levinson talked to *SHOOT* about *Dopesick* and *The Survivor*. His remarks have been edited for brevity and clarity.



**SHOOT:** What led you to decide to direct *The Survivor*?

**Levinson:** I recalled an incident back when I was very young in 1948 or ‘49. I lived with my parents and my grandparents. One day this man showed up at the door. He was my grandmother’s brother. I never heard of anyone ever mentioning they had a brother. We put him up. He slept on a little cot in my bedroom. The first night he was asleep and speaking in a language I didn’t understand. He was agitated, woke up, thrashed about and eventually fell asleep. He was upset and bothered night after night. After a period he moved out, had his own place and nothing else was said about him.

I later learned he was in a concentration camp. I was taken aback. It was the first time that ever came up. He had problems for much of his life dealing with what had

happened in the past.

By today’s standards, we look at what happened and now know about post-traumatic stress syndrome. You’re told to get on with your life but it’s not that simple. To survive is one thing. To live is quite another.

**SHOOT:** It’s especially appropriate that *The Survivor* will debut on Holocaust Remembrance Day in that the story flashes back to Auschwitz but doesn’t take place in the death camps. Instead it takes place in the U.S. where Haft is coping with life, still plagued by haunting memories. His remembrances continue to torment him.

**Levinson:** Yes, we tried to bring viewers into what he was dealing with. He had quite a fantastic story to tell. It’s about him making that full transition to become a person living in the present. How

does he deal with what happened?

**SHOOT:** Among your first-time collaborators were DP George Steel and editor Douglas Crise. What led you to them and what did they bring to *The Survivor*?

**Levinson:** I worked with Doug on *Dopesick* after *The Survivor*. He’s a very good editor. You have to find some kind of rapport. You’re talking about seconds at a time—a little faster on that, a little slower on this. It has much to do about rhythm on one hand, and how to unfold the story in general. How do we rethink a scene, maybe create something stronger than what we originally thought. He’s very good at that. When I shoot, I leave room for a certain amount of improvisation. He was very good at blending content, performance and visuals. We found a comfort zone.

When I was trying to find a cinematographer, I looked at George’s work and found it interesting. But more importantly when we spoke on the phone a few times, I got excited by his thoughts. We only had 34 days to shoot the whole movie, dealing with different time periods, boxing. It was a pretty tight schedule. But I never felt rushed because George was able to design

what we needed for the scenes in a tight space of time. He was extremely efficient.

**SHOOT:** What was your biggest takeaway or lessons learned from your experience on *The Survivor*? And on *Dopesick*?

**Levinson:** We went to Auschwitz. The act of walking in that space, to realize that over 6 million people were murdered. It’s staggering. You can’t get away from it. My God, what is wrong with us. You see the shoes that are stored, the clothing piled up on display, the suitcases. You think about the dreams that never came to be. You can understand why Harry Haft is so tormented by his past.

As for *Dopesick*, Danny Strong wrote this miniseries. It was well researched, an enormous undertaking, moving in and out of time frames, moving backwards and forwards constantly. Sometimes you think you know a story and when you finally read it, you realize, ‘oh my God, I had no idea.’ You feel a deep obligation to tell the story, to find a way to engage an audience but with an invisible hand. You don’t want style to overwhelm the piece. You have an obligation to hold up the work that Danny wrote, to portray the characters as credibly and as humanly as possible.



“You’re told to get on with your life but it’s not that simple. To survive is one thing. To live is quite another.”



# A Wide Vocal Range

Industry pros  
assess music &  
sound biz, impact  
of the pandemic,  
lessons learned

A SHOOT Staff Report



The pandemic, new technologies, markets and platforms, evolving roles, megabuck deals for the music rights/catalogs of superstar artists and songwriters—these are among the dynamics being brought to bear on the music and sound marketplace spanning advertising and entertainment—as well as hybrid forms of the two.

Some of the emerging platforms could represent new opportunities. On the other hand, they may also lead to familiar exploitation. On the latter score, Neil Cleary, music supervisor at advertising agency Team One, observed, “It seems nine out of ten times I hear about a new market or platform, it winds up being another way to further separate artists from their IP. Decades of big tech’s extractionist business models has decimated musicians’ ability to make a living off their art and it’s like the polar ice caps—we don’t get that back. We need to realize that music is an ecosystem. You can’t continue to strip music for profit and expect it to be there for future generations. Music comes from people, and people need to get paid. If they can’t get paid, they can’t devote their lives to music. If they can’t do that, the world gets less musicians and worse music.”

On the flip side, Wendell Hanes, owner/composer/creative director at Volition Sound, noted, “I think emerging technologies can be huge and advance the music advertising/sync space in new creative ways. These technologies can be very helpful in re-inventing and expanding our industry. THE VR and NFT world is burgeoning and the value is surreptitiously rising. I believe this world will force creators to take their music to another level in order to keep up with the value of NFTs, and better music is

always a great thing.”

The observations from Hanes and Cleary are samples of the feedback garnered from a *SHOOT* survey of music industry professionals from the ad agency, music/sound house and music consultancy communities.

Among the other topics that elicited varied assessments were Zoom meetings and remote ways of working. For example, Kelly Bayett, creative director/co-founder of music/sound house Barking Owl, shared, “There are a number of lessons learned in 2021 that we will take over into 2022. One thing that came out of the pandemic, that I actually loved, was Zoom. I am aware this is not a popular answer, but before the pandemic I questioned a video call, and now, I’m so disappointed when it’s just a regular phone call. Because music can live in a bubble, I never really knew who I was working with and now, I can see their faces, and it’s really quite refreshing!”

“For mix and sound design,” she continued, “I think remote work is really difficult. Even when we are all listening in the same room people are hearing things differently. With remote work, people are listening on different speakers, they are being pulled in a million directions and it’s brutal.”

Kurt Steinke, director of music production at Townhouse, related, “Working remotely has, in an unexpected way, helped foster stronger relationships with many co-workers and external partners/composers. The rise of video calls (in place of the dial in conference calls of old) places a priority on being present and checking in with others. In the regular pre-pandemic workplace (the hustle and bustle) sometimes those moments of connection were taken for granted, and people misconstrued proximity for connection.

“The past two years,” he concluded, “have been a reminder that conscious collaboration can close any physical gaps and produce outstanding work.”

### Survey

In this Music & Sound Survey, *SHOOT* posed the following questions to a cross-section of the industry:

1) What lessons have you learned from 2021 that you will apply to 2022 and/or what processes and practices necessitated by the pandemic will continue even when the pandemic is (hopefully) over? (Remote work, use of Zoom enabling more people to be involved in the creative approval process, etc.)

2) How do new technologies, markets and platforms figure in your creative/business plans in 2022? For example, with NFTs gaining momentum, do you foresee related sound and



# Feedback From Barking Owl's Creative Director Kelly Bayett

music work resulting? Same for VR/AR? Will increased content spurred on by the emergence of additional streaming platforms open up music and sound opportunities for you? Any growth prospects in the advertising and/or entertainment industry?

3) How has your role—or that of your business or company—evolved in recent years? What do you like most about that evolution? What do you like least?

4) What was the biggest creative challenge posed to you by a recent project? Tell us about that project, why the challenge was particularly noteworthy or gratifying to overcome, or what valuable lesson you learned from it.

5) What recent work are you most proud of and why? Or what recent work

(advertising or entertainment)—your own or that of others—has struck a responsive chord with you?

6) A growing number of superstar artists and songwriters have been selling their music rights/catalogs in megabuck deals. What will be the ripple effect of this on music creatively and from a business standpoint relative to the advertising, film, TV and streaming platform markets?

7) What are the implications of emerging dynamics such as the pandemic and relatively new markets like NFTs, podcasts, streaming platforms, etc., on the music library business?

Here's a taste of the feedback we received, with full responses available on *SHOOT*online, in the 3/4 *SHOOT*>e.dition and *SHOOT*Dailies.



**Kelly Bayett**  
Creative Director/Co-Founder  
Barking Owl

5) One piece of work I am incredibly proud of, is the LFG documentary. It was absolutely out of the box for us, and we created a lot of the cues off of commercial demos we had written and used those as inspiration. Which was fun and hilarious, because it's the opposite of how things are normally done. Everyone aspires to be in film and they make that their inspiration, but we were able to flip the script

and use the undervalued commercial medium as inspiration for cues on a film that was nominated for best score. We also wrote the end credit song with Charm La Donna for the film. The goal was to create a powerful sports anthem for girls, and that was exactly what we did.

Our entire team had to reach beyond their comfort zone and learn how to be film music editors, mixers, make cue sheets, do all the dialogue clean up. It was a huge undertaking we did alongside our regular commercial work. Our EP Ashley came through in the clutch on that one and the Fines, who brought us in had an unbelievable amount of trust in us.

6) Typically, selling a catalog makes it more accessible. Corporations are buying the rights so they can license the work, so a song that felt impossible to get before because the artist has a certain emotional pull, is now possible. You hope the original intention of the work doesn't get dumbed down, but of course that is uncontrollable, and also probably none of my business. Ha.

*Continued on page 16*

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## Cleary, Cook, Hanes Reflect

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**Neil Cleary**  
Music Supervisor  
Team One

1) I was in the rare position of working remotely pre-pandemic, so ironically these days I get to see colleagues a lot more! I wouldn't say I've learned new lessons as much as I've had old beliefs confirmed: IRL is better, make sure your work is rooted in compassion, and close your computer on the weekend.

3) I wouldn't say my role has evolved so much as I've evolved in it. I'm more comfortable with the ambiguities that come with it. What kind of music do we want? and How do we get it? are huge, eternal questions. When I started out I thought I was supposed to have all the answers, but now I see my role as helping people feel comfortable spending time in that uncertain space.

5) I loved Mark Ronson's Apple Plus series "Watch The Sound." Similar to Wired's "5 Levels" series, it did an amazing job of being both sophisticated and simple. I would say it demystified music-making, but there's still so much fabulous mystery. If anything it made the mystery accessible and relatable.



**Chad Cook**  
President--Creative/Marketing  
Stephen Arnold Music

1) During the pandemic period, we took steps to allow work to get done in different ways and different locations. We built a robust workflow to allow people to accomplish tasks at home that they used to do in the studio. We now produce more live recording sessions remotely via various platforms where musicians will record tracks individually in their home studios (or other studio locations).

Orchestral sessions are more challenging. You can't record a string or horn section at home. So, we've come up with different ways of placing and miking performers to accommodate safe spacing and protocols. We will record orchestral arrangements in separate sessions for each instrument set to minimize the number of people in the studio — violins, violas, cello, French horns, trumpets, etc. Each of these adjustments involves more time because we are recording music in layers, but the results are often better. This method has inadvertently given us more control over balancing the instrument parts, harmonies and articulations in the final mix. Zoom and other similar platforms have proven to be a very good collaboration tool. It makes it easier for clients to be part of the creative process and offer virtual face-to-face, real-time feedback....Now, everyone can listen to the creative work on the spot and comment in the moment. It creates a genuinely collaborative atmosphere.



**Wendell Hanes**  
Owner/Composer/Creative Director  
Volition Sound

1) By far I think the pandemic has allowed more members of the creative team to be part of the music discussion and process. Prior to the pandemic you might be speaking to the music producer and one producer. However, now when on a zoom, I often interact with the executive producer, the commercial director, the creative director, the art director, and the post house team. It's often a packed house

on zoom which makes it pretty cool to see the full squad that's about to make the magic happen. Listening is always my first objective, allowing me to understand how the team thinks and what is important to them. Once I hear the room, my discourse is solution oriented. I love giving my impression while engaging in the team's concerns.

7) The music library business will continue to fatten with more music makers entering the landscape and looking at libraries as their solution. I say there is room for everyone to eat and opportunities can be endless if you're in the right supermarket.

Continued on page 17

## THE MALLOYS DIRECT EA TRIBUTE TO JOHN MADDEN

Paying tribute to football coach, broadcaster and video game pioneer John Madden—who passed away in December at the age of 85—EA Sports released *Thanks, Coach*, a film directed by The Malloys via Superprime Films.

The film brings coach Madden to life from the perspective of those who have learned from him. Furthermore in EA's Madden NFL 22, players will see an in-game tribute message with a QR code that directs them to the content.

Rebecca Skinner, managing director of Superprime, served as exec producer of the film, with Betsy Blakemore producing. *Thanks, Coach* was edited by Matt Murphy of Exile.



## BOSTON JEWISH FILM NAMES ARTISTIC DIRECTOR

Lisa Gossels, an acclaimed documentary filmmaker whose films have garnered myriad awards including a National Emmy, is the new artistic director at Boston Jewish Film. Gossels, a Wayland, Mass. native, will curate BJF's annual film festivals and play a lead role in BJF's High School Antisemitism Initiative and Boston area filmmaking clinics. Susan Adler continues as executive director at Boston Jewish Film.

A Phi Beta Kappa graduate of Brown University, Gossels directed and produced *The Children of Chabannes*, an Emmy-winning film about a tiny French village whose inhabitants saved more than 400 Jewish refugee children during World War II. Gossels' father, Peter, and uncle Werner were two of the saved children. Lisa Gossels also directed and produced *My So-Called Enemy*, a seven-year coming of age story that follows a group of Palestinian and Israeli teenage girls—from their first meeting at a women's leadership program in New Jersey back to their lives in the Middle East. Both of the films screened at the Boston Jewish Film Festival.

"I believe deeply in the unique ability of film to open hearts and minds, educate and inspire," says Gossels, who recently returned to the Boston area after 30+ years in New York City. "Just as I believe in the power of Jewish film to amplify the rich diversity and complexity of Jewish and Israeli experience. I am delighted to be joining Boston Jewish Film as it enters its 34th year."

## PEOPLE ON THE MOVE...

Havas Media Group has promoted Greg James to global chief transformation officer. James will be responsible for the newly formed Strategic Development and Client Experience team, a global hub focused on leading future-forward strategic growth initiatives for the agency and clients.



Greg James

James will be responsible for the newly formed Strategic Development and Client Experience team, a global hub focused on leading future-forward strategic growth initiatives for the agency and clients. His remit includes serving as executive sponsor on Havas Media Group's largest global accounts, while also driving operational and strategic client experience excellence across the agency's portfolio. The Strategic Development and Client Experience team is one of four newly established global hubs that will guide Havas Media Group's global transformation into the future. All reporting into global chief executive Peter Mears, the other hubs are Product Operations & Investments, People Experience and Finance, Legal and IT. James has been part of the Havas Group family for more than 15 years, most recently serving as global chief strategy officer. James was responsible for ushering in some of Havas Media Group's most transformative global initiatives including becoming the first agency to join the Conscious Advertising Network, the creation of Havas Media Group's Social Equity Marketplace and BIPOC Media Network....



# Insights From Energy BBDO, Droga5, BBDO NY, SOUTH

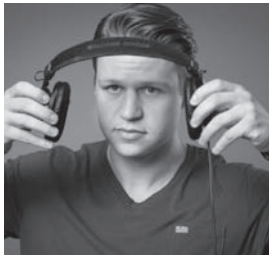
Continued from page 16



**Daniel Kuypers**  
SVP, Executive Director of Music  
Energy BBDO

3) While I am not a tech junkie or social media wizard, I quite appreciate the evolutionary paths of technology and social media, allowing people to be creative in new ways, and providing more platforms to share their creativity. What I like least is two fold: what I always liked least - people being trolls and not nice to others (and non-human animals), and the idea that social media is going to be a get-rich-quick tale for all. That is the exception, not the rule, and the best way to get rich remains... putting in work to refine and master your craft.

5) I will take this opportunity to talk about my favorite music released of late. FKA Twigs' new record is one of the most inspirational pieces of art I have witnessed in quite a while. It does such a wonderful job of shepherding you through familiar and unfamiliar aural experiences, without being too far out of your grasp. It's just the right amount of challenging while remaining thoroughly enjoyable. If that's a sign of things to come from the music industry in 2022, we should all be very excited.



**Mike Ladman**  
Senior Music Supervisor  
Droga5 New York

1) The biggest learnings and best practices I've employed for success have been empathy and energy. We know that Zoom fatigue is very real, which results in tedious, slow, unproductive, unfocused, monotone meetings filled with awkward silence and weird, small talk. Being empathetic to that and providing levity with enthusiasm can change the tone and outcome of a meeting. Getting everyone excited about the project rather than just sitting there on mute encourages everyone else to join in. It may sound trivial or obvious, but it seems like many people have given up on having fun in meetings. In most of my meetings, we are talking about music which is a source of joy and passion for most creatives. I want any meeting I'm a part of to be something to look forward to. I often play music at the start of meetings to break the silence while we wait for everyone to join. I often end meetings by sharing links to recent music I've discovered, too. This passion of mine helps sell great music and projects for internal and external-facing meetings. I can't wait to bring

this infectious energy back into real life meetings.

5) I am most proud of the Meta work we created during the summer. It was a suite of four spots simultaneously in production with unique creativity and tight ship date. Two of the spots utilized four tracks for a total of 10 music tracks across four spots, which had to be creatively sourced and secured within a few months. I worked with an internal team and external partners to help pull it off.



**Julia Millison**  
Senior Music Producer  
BBDO New York

1) I believe remote work has forced us to be more creative with our communication. How do we talk about music when we aren't all in the same room, when we can't say, "Stop - that part right there!" because you can't be sure who has a delay and who doesn't? Even a timestamp has proven to be a difficult measure, as a lot can happen in one second. It has challenged us to speak more explicitly about what we're seeing and hearing and why we feel the way we do about certain moments in order to evoke a specific emotion or message. I think there is an improved musical language I've seen myself and others develop out of necessity, and as we move back to in-person work, I hope we can use that to enhance our discussions. I also hope we continue to use Zoom instead of traditional phone calls when we review music with people who aren't in the office with us--being able to see everyone's reactions in the moment is valuable information. Zoom also enables some interesting interactive collaboration and participation, with use of the chat box to gather thoughts in the

moment, rather than relying on participants to write their own notes and wait their turn to speak.

6) I think there will be an increased motivation for sync placements with those catalogs, and I'm always excited to see how music will appear across advertising, film, and TV--especially songs that may not have seen placement before.



**Dan Pritikin**  
Creative Director/Partner  
SOUTH Music & Sound

1) Both 2020 and 2021 really helped to remind us how much we truly value and rely on in-person collaboration. While we've always been fully capable of creating at a distance, it's always been more rewarding to do it under the same roof. So we spent the better part of last year re-evaluating exactly what a SOUTH studio in 2021 should look like. And then we build it in the Larchmont Village area of Los Angeles. In the short time that we've been back to work fully in person, it's become this great creative hub for all types of cool projects in both the advertising and entertainment spaces. We're so excited to have more friends, artists, and clients spend some time with us here!

2) While we always keep our eye on emerging technologies and new platforms, we've found that the best way to forge creative growth for us is through a never ending quest to expand our talent pool. There is absolutely no shortage of artistry in the world of music, and the biggest challenge is keeping up with it: with finding the talent who is able to bring a fresh perspective to all kinds of work. Every 6 months or so we have a new artist move into a designated studio at SOUTH, offering them a creative space to work on their own projects as well as an opportunity to mix and mingle creatively with us. First we had Johanna Crantich (recording artist from White Prism, formally of the Cranberries and Cardigans) This year, young superstar artist and Berklee School of Music grad, Kate Diaz has joined us, balancing composing projects for SOUTH with completing a collaboration with Idina Menzel, among many other cool endeavors.

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## Rabinowitz, Steinke, Yessian

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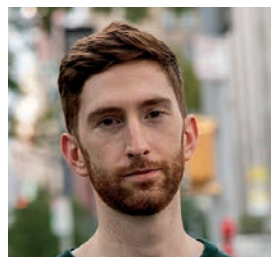


**Josh Rabinowitz**  
Founder/Music Consultant  
Brooklyn Music Experience

1) The lessons I've learned from 2021 are that remote work has become fully acceptable in practice, and definitively incorporated into the normal flow of creative industries – and it works. I'm also seeing some clients stray away from their agency of record and do way more in-house work. That's a bonus for experienced practitioners in the creative space.

4) The biggest challenge to me recently was licensing a track that I was getting price gouged on by the rights holders, on behalf of my client. Seems to me that the price points have shifted upward on licensing existing tracks, mainly due, IMHO, to the fact that licensees aren't necessarily engaging experienced music experts to negotiate their deals, and fees are thus going up, and making it more difficult for all that are procuring music to solicit appropriate licensing fees.

I stood my ground and was able to get a solid deal, but it was a travail.



**Kurt Steinke**  
Director of Music Production  
Townhouse

1) Working remotely has, in an unexpected way, helped foster stronger relationships with many co-workers and external partners/composers. The rise of video calls (in place of the dial in conference calls of old) places a priority on being present and checking in with others. In the regular pre-pandemic workplace (the hustle and bustle) sometimes those moments of connection were taken for

granted, and people misconstrued proximity for connection. The past two years have been a reminder that conscious collaboration can close any physical gaps and produce outstanding work.

6) It's a win/win. These deals allow the artist to earn more than they could in their lifetime, and allow the publisher who made the purchase to recoup more than they paid in theirs. In an effort to achieve the latter I think we will likely see an increase in advertising syncs for some tracks that were previously seen as unattainable.



**Brian Yessian**  
Partner/CCO  
Yessian Music

1) Be ready for anything! Over the last years we have witnessed projects changing course at a very rapid rate. Because of some of the unknowns with remote shooting, COVID cancellations, or availability of people, we have learned to quickly pivot and be prepared for the unknown. We've also learned that the burnout factor is real. The remote work can be much easier at times in terms of flexibility, but

at other times there seems to be more requests that come after hours, weekends or during holidays. The challenge for 2022 will be striking a balance so we can continue to work in hybrid form AND be efficient in the way we approach it.

5) We are very excited for a campaign that will be hitting the airwaves in the coming weeks for Coca-Cola. It's proof that working around the world with our new hybrid form really does work. Between the clients in Atlanta, agency in London, director in Moscow, animators in Warsaw, composing teams in Rome/Detroit/New York/LA, and final recordings in Budapest we pulled it all off from our home studios.

## AFCI Brings Cineposium To Latin America

The Association of Film Commissioners International's (AFCI) annual Cineposium will be held September 20-22 in Bogota, Colombia, thus bringing the conference to Latin America for the first time in its 45-year history.

The annual Cineposium conference connects AFCI members with global production industry decision makers and government policymakers. It is the only international conference focused on education and professional development specifically for film commission professionals.

Over the past decade, Cineposium has been held in the U.S., France, New Zealand, Spain, South Korea and, most recently, Russia (Saint Petersburg) in 2019. Last year's Cineposium 2021 was held online due to COVID-19.

This year's Cineposium is timed to immediately follow the Toronto International Film Festival (TIFF), enabling participants to attend both events in succession, with Bogota and Toronto in the same time zone and many direct flights available daily between the two cities.

The decision to hold Cineposium in Colombia's capital followed a rigorous selection process. Prospective host cities were judged based on resources, infrastructure and commitment to hosting a world-class conference.

The growth in film and TV production across Latin America was also a factor. Colombia alone now boasts more than 100 studios for film/TV production, animation and video games.

"AFCI's presence in Latin America has grown along with the continent's emergence as a production center," said AFCI president Eve Honthamer. "We have national and regional film commission members in Argentina, Brazil, Panama, Costa Rica, Dominican Republic and Colombia, and we expect our Latin American membership to grow further with the launch of several new film offices currently in development."

## Lensing Heats Up In Las Cruces, NM

Two feature films, *Squealer* and *Bad Hombres*, were in production at press time in Las Cruces, New Mexico. They join a growing list of productions selecting the Mesilla Valley as a place to shoot their projects. In 2021, *Knight* featuring Bruce Willis, *Hot Seat* featuring Mel Gibson, *The Locksmith* starring Ryan Phillippe and Kate Bosworth, *Dig* starring Thomas Jane and Emile Hirsch, as well as the Netflix feature films *Chupa* and *The Price We Pay* were all shot in and around the Las Cruces area.

"New Mexico's second largest city, Las Cruces, is quickly developing a reputation as the new film production hot spot in the state," said Amber Dodson, director of the New Mexico Film Office. "Toward the end of 2021, four major notable feature films selected Las Cruces because of the stunning locations, the professionalism of the local film office, a supportive film office and community, and the competitive film incentive that New Mexico offers—including an extra 5% for shooting in the uplift zone which includes Las Cruces. That trend is continuing in 2022 with two more feature films starting up now and more in the pipeline."



Amber Dodson

Directed by Andy Armstrong, *Squealer* is a story of an overzealous social worker who follows clues on missing persons cases around town. Eventually discoveries are unearthed on a pig farm, where the town recluse has many hidden secrets. The production will employ approximately 45 New Mexico crew members, 3 New Mexico principal actors, and 35 New Mexico background and extras.

Directed by John Stalberg, *Bad Hombres* is the story of two undocumented immigrants who take a simple job of digging a hole in the middle of nowhere, but when their two employers reveal themselves to be psychopathic criminals, surviving the night will become a more difficult job.

The production will employ approximately 125 New Mexico crew members, 20 New Mexico principal actors, and 30 New Mexico background and extras.



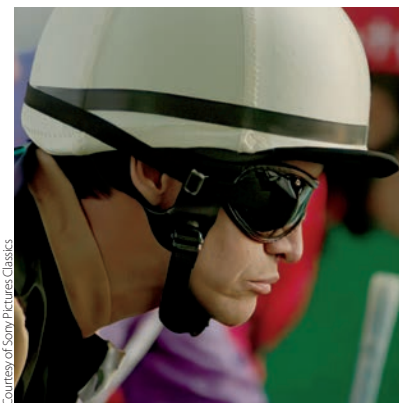
Adolpho Veloso, ABC



Paula Huidobro



Jon Joffin, ASC



A scene from *Jockey*

## ASC Award Nominees Reflect On Their Work, Collaborators

*DPs Veloso, Huidobro, Joffin shed light, respectively, on Jockey, Physical and Titans*

By Robert Goldrich

One DP has made an auspicious U.S. feature debut, scoring an ASC Award nomination in the Spotlight category.

Another DP also scored her first career ASC Award nod—in the episodic half-hour TV series competition.

And our third cinematographer, by contrast, is already a two-time ASC Award winner, and just picked up his fifth career nomination.

Here are insights from: Adolpho Veloso, ABC (Brazilian Society of Cinematographers) on *Jockey* (Sony Pictures Classics); Paula Huidobro on *Physical* (Apple TV+); and Jon Joffin, ASC on *Titans* (HBO Max).

### Adolpho Veloso

With his U.S. feature debut, cinematographer Adolpho Veloso has made a major splash, garnering an ASC Award nomination for *Jockey*. The nod came in the Spotlight category in which the ASC recognizes exceptional cinematography in independent and art-house-type films.

It's been an eventful awards season thus far for *Jockey*, which marks the feature directorial debut of Clint Bentley and features a stirring performance by Clifton Collins, Jr. in the title role of Jackson Silva, a champion horse racing jockey grappling with the end of his career run. Collins' performance earned a U.S. Dramatic Special Jury Award at the 2021 Sundance Film Festival, as well as a leading actor nomination for a Film Independent Spirit Award. *Jockey* is also up for a marquee Spirit honor, the John Cas-

savettes Award for the best feature made for under \$500,000. And among assorted other accolades, *Jockey* won Best Narrative Feature distinction at AFI Fest.

The ASC nomination also gave some measure of geographical balance to Veloso's awards mantle. Originally from Brazil, he has been nominated for six ABC Trophies from the Brazilian Society of Cinematographers, winning three times for his lensing of the feature film *Mosquito*, the documentary *On Yoga the Architecture of Peace*, and the short film *Diana*. Veloso has additionally earned two Camerimage nominations for his music video exploits—for his work on the Brazilian alternative single, "Rastro de Po," by Tagua Tagua, and the fantastical "Miracle" music clip by British artist Labrinth.

Veloso recalled that *On Yoga the Architecture of Peace* helped him get the *Jockey* gig. Bentley—who also wrote the screenplay with Greg Kwedar—wanted to shoot *Jockey* as a kind of blending of documentary style with scripted scenes, explained Veloso whose mix of narrative and documentary experience drew the director to him. Bentley was particularly drawn to *On Yoga the Architecture of Peace*, reflecting a cinematic language he wanted to tap into in part for *Jockey*, a character study deploying just three lead actors (Collins, Molly Parker as his trainer/boss, Moises Arias as a rookie jockey) with the remainder of the cast consisting of real people.

Veloso marveled at the work of Collins, Parker and Arias—not just in terms of their performances but how they brought out the best from their non-actor cast

members. "There was a lot of improvisation with the director telling Clifton and a non-actor for example what a particular scene was about, what he wanted them to talk about generally, the idea of the scene. They would then improvise and play around, really led by Clifton, trying to extract things from the non-actors. The teamwork was remarkable."

This mesh of scripted, documentary and improvisational sensibilities helped to make the film a different kind of immersive experience. Documentary parts of the film felt less like a documentary. And scripted scenes felt more real.

While capturing all this, including the inspiring actor performances, was the priority for Veloso, he also had the opportunity to make the most of the story's racetrack surroundings and natural ambience. Most scenes in *Jockey* take place during the magic hour—after the sun has risen or before it has set. Those are the hours in which champions are made as we are invited into pre- and post-race training at Turf Paradise, a Phoenix racetrack. That Southwestern light in the Arizona desert brings an atmospheric mood that dovetails with the changes that the characters are undergoing. Both the beauty and brutal danger of horse racing are depicted, akin to the wide range of emotions experienced by the protagonists, in particular Collins as Silva.

Veloso noted that Bentley afforded him "a lot of freedom" while being clear about the mood and vibe of the film. Exploring the depths of Silva's character was personal for Bentley who basically grew

up on the racetrack alongside his jockey father. We see the jockey lifestyle and commitment, how grueling the profession is, and the ways in which it is compounded for Silva who's taken a physical beating, his body ravaged over the years. Furthermore, Silva now has to deal with the arrival of a young jockey (portrayed by Arias) who also claims to be his son.

Veloso opted for the ARRI Alexa Mini coupled with Zeiss Super Speed lenses for *Jockey*. He wanted a camera that was small, that he could be quick and nimble with so he could be amongst the jockeys, leaving as small a footprint as possible. The Zeiss lenses, he continued, offered "a bit of texture to the image," and meshed well with the desire to use as much natural light as possible.

The Alexa Mini also enabled Veloso to get up close and intimate with Collins' performance, creating visual angles that connected the viewer deeply with the character and his story. This approach even helped with the lensing of the horses. "Shooting animals is always tricky," said Veloso, who noted that at times he didn't need to have horses in scenes that would have typically called for them. Instead, being in so tight on Collins' face sufficed.

*Jockey* affirmed for Veloso that "you can actually do a really good movie with a small group of people. Sometimes that gives you even more quality somehow. Depending on the type of movie you want to make, it can give you more freedom, more intimacy. Working with non-

*Continued on page 20*



## Huidobro Scores 1st ASC Nod

Continued from page 19

actors, experienced actors, having small sets, everyone so involved has been a wonderful experience. I would love to make more movies like that. There is such an intimacy.”

Beyond the ASC, ABC and Camerimage honors over the years, Veloso won the Torino Underground Cinefest’s Best Cinematography Award for the Brazilian drama *Rodantes. On Yoga the Architecture of Peace* additionally earned him the IMAGO International Award for Best Cin-

ematography. And his work on the Portuguese war drama *Mosquito* also earned the Best Cinematography Award at the Mostra de Valencia-Cinema del Mediterraneo film festival.



Della Saba in a scene from *Physical*

ematography. And his work on the Portuguese war drama *Mosquito* also earned the Best Cinematography Award at the Mostra de Valencia-Cinema del Mediterraneo film festival.

### Paula Huidobro

Also enjoying a gratifying season on the awards show circuit has been Paula Huidobro—for both feature and television work. On the latter score, she recently garnered her first ASC Award nomination—it came in the Half-Hour TV Series category for the “Let’s Get Together” episode of *Physical*. The series stars Rose Byrne as Sheila Rubin, a housewife in 1980s’ San Diego who’s battling inner demons and a negative inner voice but then takes a 180-degree turn when she discovers aerobics which take her on a path towards empowerment and success.

This isn’t Huidobro’s first marquee recognition in the TV arena. In 2018 she earned an Emmy nomination for her lensing of an episode for the sitcom *Barry*.

The ASC nod is especially gratifying for Huidobro who was born in Mexico City,

Huidobro got her foot in the door for *Physical* thanks to EP Craig Gillespie, who also directed the first episode. She had

attended the London International Film School and later on specialized in cinematography at AFI. She recalled during her film school days in London going to the library to read back issues of the ASC’s *American Cinematographer* magazine. “I took notes on specific movies, tried to learn as much as possible from the articles.” To now receive an ASC Award nomination seems surreal for her.

shot second unit for director Gillespie’s feature *Million Dollar Arm* some years back. “I had to re-meet him. It had been awhile (since *Million Dollar Arm*),” related Huidobro who once again struck up a rapport with Gillespie. The director’s credits also span features (*Lars and the Real Girl*; *I, Tonya*) and commercials (for which he’s earned five DGA Award nominations via production house MJZ, winning the Guild honor in 2006). Gillespie and Huidobro teamed to set the look of *Physical* on the first episode and she wound up lensing the show’s entire season, including the installment—directed by Liza Johnson and Stephanie Laing—that garnered the ASC nomination. Huidobro continues to work with Gillespie; the two have since collaborated on three episodes of the Hulu series *Pam & Tommy*.

In terms of setting the visual tone for *Physical*, Huidobro noted that Gillespie afforded her some creative latitude, particularly for what the DP described as those “inside-her-head moments” that shed light on protagonist Rubin. “The camera

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## Blackmagic Called In At *The Desperate Hour*

*The Desperate Hour*, a feature directed by Phillip Noyce and starring Oscar nominee Naomi Watts, was shot by DP John Brawley, ACS using the Blackmagic



*The Desperate Hour*

URSA Mini Pro 12K digital film camera. Debuting last month, *The Desperate Hour* stars Watts as recently widowed mother Amy Carr who’s doing her best to restore normalcy to the lives of her young daughter and teenage son in their small town. As she’s on a jog in the woods, she finds her town thrown into chaos as a shooting takes place at her son’s school. Miles away, on foot in the dense forest, Carr desperately races against time to save her son. Production happened in July 2020, during the heart of the COVID outbreak in a remote area of Northern Ontario.

The key for Brawley was having a small cinema camera that could be rigged in multiple ways, ensuring they could achieve a wide range of coverage. “The film kind of plays as real time so when you start thinking about how to shoot that, it really is challenging. We had to think, what are we going to use to be able to keep up with her when some of the takes are 15 minutes long and she’s going to run a few miles? What are you going to use that can keep up that isn’t going to make sound? It was sort of deceptively complicated and also ambitious.”

Brawley brought aboard four URSA Mini Pro 12K bodies, rigging one on the back of an electric motorcycle using the SRH3 Stabilized Remote Head. “The great thing I loved about that is that was a very small and lightweight package on the motorcycle,” added Brawley. “When we’re trying to literally weave in and out of trees and so on, you want a small head and a light camera package.”

A second camera body was rigged in studio mode, with a third used by a splinter crew shooting B roll or working with Watts’ doubles. The fourth body was saved for a backup. Brawley also used a Pocket Cinema Camera 6K Pro for various added inserts. Brawley explained, “There were lots of reasons to choose the URSA Mini Pro 12K, but principally we realized we could have four camera bodies on set for the price of one, and the cameras gave us the extra resolution we might need for some stabilizing and shot resizing.”



Sony HDC-3500 camera

## NBC Goes With Sony For Winter Games

NBC Sports selected Sony Electronics to provide cutting-edge broadcast and production equipment for its coverage of the XXIV Olympic Winter Games in Beijing.

NBC Sports utilized over 100 Sony cameras to capture footage at event venues and record athlete interviews, press conferences, and other assignments that require studio and portable recording and capture in Beijing. A selection of Sony cameras, including the HDC-3500, were used for IP-enabled transmission, while the rest operated in SDI.

NBC also incorporated more than 300 of Sony’s professional monitors, including the BVM-HX310 4K HDR master monitor for critical picture evaluation and PVM-X Series 4K HDR TRIMASTER monitors for on set and location monitoring.

## Cooke Brings DPs In From The Cold

Cinematographers Hermes Marco AEC and Imanol Nabea worked with Cooke S7/i Full Frame Plus and vintage Cooke Speed Panchro S2/S3 sets to bring contrasting scenes to the Netflix sci fi thriller *In From The Cold*. The series follows a single mother exposed as an ex-Russian spy, who must juggle family life and unique shape-shifting skills in a battle against an insidious enemy. DP Marco also went with a modern Cooke Panchro/i Classic 65mm Macro lens to create a stunning contrast between different cities and time frames.



*In From The Cold*

After a halt in the start of principal photography due to the first lockdown, filming began in Spain in the midst of the pandemic back when access to gear was difficult with productions resuming all around the world. Rental teams found it challenging to put together all the required lenses. But Hermes’ and rental house Welab’s perseverance and contact with Cooke led them to get what was needed.

## Jon Joffin Earns His Fifth Career ASC Award Nomination

Continued from page 20

and lighting were a little more ‘out there.’ It didn’t necessarily have to be realistic. Rather the cinematography had to reflect what was going on for her emotionally.” Huidobro was drawn to the character and how her voiceovers were deployed—“how she would say one thing and inside be

They went on to team on several short film projects. Huidobro also was a DP on an episode of *Little America* directed by Heder (who also serves as EP and showrunner on the series). And the DP shot the Heder-helmed feature *Tallulah*.

Huidobro gravitated to the Sony VENICE camera for *CODA*, drawn to the large

Joffin, ASC just received his fifth career nomination—this one in the Episode of a One-Hour Television Series–Non-Commercial category for the “Souls” episode of the superhero series *Titans* based on DC Comics’ “Teen Titans.”

“Souls” was directed by Boris Mojsovski, ASC, CSC who himself is an accomplished cinematographer and along with fellow DPs Brendan Steacy, CSC and Fraser Brown, CSC set the look of the series. Joffin was brought in to lens season 3 episode “Souls” when a cinematographer was sought to work with director Mojsovski who’s helmed several installments of the show in recent years. *Titans* producing director Carol Banker reached out to Joffin to see if he might be available.

Thankfully the timing was right for Joffin who always wanted to work on *Titans*, having long been a fan of the series. “I admired the show and the photography from the first episodes I saw,” shared Joffin, crediting Mojsovski, Steacy and Brown for their efforts. Mojsovski, incidentally, is

ing him to be true to the look of the show while diverging from that a bit for the origin stories that the episode entailed.

To create a sort of purgatory place to support the story in “Souls,” Mojsovski and Joffin wanted to shoot the episode in a rich, tonal black and white. Joffin explored some black-and-white options, including a monochrome camera, but he and Mojsovski ultimately went with the Alexa Mini shooting in color and then desaturating to final black and white. This option meshed well with the high volume of visual effects, including green screen, needed for the episode. Joffin noted that colorist Skip Kimball did a masterful job of converting to black and white while maintaining the desired rich, tonal look.

The *Titans* experience reaffirmed for Joffin the importance of working with “like-minded people searching for excellence in the same way that you are and who are willing to collaborate and create something really special.” He added that the series also confirmed, “If you shoot



Rose Byrne in a scene from *Physical*

thinking completely different.”

Huidobro went with the ARRI Alexa Mini, mostly Steadicam, for *Physical*, tapping into anamorphic Panavision lenses fine tuned by Panavision guru Dan Sasaki who at press time was set to receive the ASC’s inaugural Curtis Clark Technical Achievement Award, which recognizes an individual who has made significant technological contributions to the art and craft of cinematography.

As for her alluded to feature endeavors, Huidobro served as DP on writer-director Siân Heder’s *CODA* (Apple) which just earned three Oscar nominations—for Best Picture, Best Supporting Actor (Troy Kotzur) and Best Adapted Screenplay (Heder).

The film stars Emilia Jones as Ruby who is a CODA, the abbreviation for child of deaf adult. She is the only hearing person in her deaf family which finds its fishing business in jeopardy. Ruby becomes torn between pursuing her love of music and her fear of abandoning her parents. The film’s cast also includes deaf actors Kotsur, Daniel Durant and Marlee Matlin as *CODA* underscores the need for diversity in Hollywood, showing the artistry of these performers.

Huidobro has a track record with Heder that goes back to when they were at the American Film Institute (AFI) together.

format which was conducive to wide vistas, including capturing the seascape and nature settings of the film. Still, she observed that *CODA* was a special film in which it “felt like the camera had to take a backseat.” Huidobro explained that for *CODA*, “You almost wanted it so you wouldn’t feel the camera, you wouldn’t feel the lighting. It had to be more subtle. It was more about capturing the physical space and letting the actors perform within it.”

She added that a prime lesson from *CODA* was that “you have to be versatile as a cinematographer. The most important thing is to tell the story by being subtle.”

Huidobro made her feature film debut as a cinematographer on *Gardens of the Night* directed by Damian Harris in 2008, which received a Golden Bear nomination at the Berlin Film Festival. She went on to shoot Paul Bettany’s directorial debut *Shelter*, which screened at the Toronto International Film Festival, and *Oh Lucy!* for director Atsuko Hirayanagi.

On the TV side, Huidobro’s credits include such series as *Insecure*, *Fargo*, *Weird City*, *Dave* and *Grown-ish*.

### Jon Joffin, ASC

In contrast to Huidobro and Veloso who are first-time ASC Award nominees, Jon



A scene from *Titans*

also nominated in the same ASC Awards category this year as Joffin for “Home,” another episode of *Titans* (which was directed by Larnell Stovall). And Steacy too is a current ASC Awards nominee—but in the One-Hour, Commercial Television Series category for the “Silence is Purgatory” episode of *Clarice*.

Joffin quipped that prior to *Titans* he hadn’t lensed a superhero show before—despite being based in Vancouver, B.C. However, he felt it a bit daunting to walk into a series as beautifully crafted visually as *Titans*. Director Mojsovski, though, gave Joffin some creative freedom, allow-

with your heart, give it your all,” then that final product can turn out great.

High-caliber results have marked Joffin’s career. He is a two-time ASC Award winner—last year for an episode of *Motherland: Fort Salem*, and in 2019 for an installment of *Beyond*. Joffin’s first career ASC nomination came for an episode of *Andromeda Strain* in 2009. (This episode also garnered Joffin a Best Cinematography Emmy nod.) His second ASC nomination came in 2011 for an episode of *Alice*.

At press time, Joffin was at work on a final season gig for the series *Star Trek: Picard*.



# VISUAL EFFECTS & ANIMATION

## TITLE

## VISUAL EFFECTS/ANIMATION

## AGENCY

## PRODUCTION

1



[CLICK HERE TO VIEW SPOT >](#)

**BBC Winter Olympics' "Extreme by Nature"**

**Blinkink**, London  
Balazs Simon, director; Max Halstead, DP; Andy Biddle, stop motion animator; Andrew Spradbery, stop motion animator & rigger; Jennifer Kidd, art director; Jennifer Kidd, 3D printing art direction, set dressing (Toolbox: Volo motion control crane, Dragonframe, Maya, Houdini, Flame, Nuke)

**BBC**, London

**Blinkink**, London  
Balazs Simon, director

2



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**Coca-Cola's "Real Magic Lunar New Year"**

**Hornet**, New York  
Yves Geleyn, director; Kristin Labriola, head of creative development; Stephanie Dere, storyboard artist; Benjamin Plouffe, environ design; Alejandro Diaz, character design; Tristan Menard, matte painting & design; Natalia Perez, CG lead; Angeline Rivera, CG generalist; Constance Benson, models & texture; Alvin Bae, textures; Josh Planz, rigging; Cody Chen, Mohamed Sinbawy, Nicole Noel, compositors and lighting & rendering; Hee Jin Kim, Tom Shek, Meg Oswald, animators. (Toolbox: Maya, Arnold, Nuke, Zbrush, Photoshop)

**Unlisted x Ogilvy**, New York

**Hornet**, New York  
Yves Geleyn, director

3



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**Frito-Lay/Doritos/Cheetos Flamin' Hot's "Push It"**

**Untold Studios**, London  
Ben Cronin, creative dir; Tom Raynor, VFX supervisor; Alex Kulikov, compositing supervisor; Martino Madeddu, CG supervisor; Tim Van Hussen, animation supervisor; Chloe Dawe, creature supervisor; Mauro Giacomazzo, rigging supervisor; Tornek Zietkiewicz, Sophie Harrison, EPs (Toolbox: Maya Zbrush, Substance, Houdini, Nuke)

**Goodby Silverstein & Partners**, San Francisco

**MJZ**, bicoastal/international  
Tom Kuntz, director

4



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**HP's "Printing Trees"**

**KEVIN**, Venice, Calif.  
Tim Davies, exec creative dir; Mike Dalzell, head of CG; Sue Troyan, EP; Jami Schakel, sr. VFX producer; Louise Bloomfield, VFX coordinator; Pete Smith, VFX shoot supervisor; Ben Smith, Dag Ivarsoy, Rob Winfield, 2D artists; Nico Sugleris, Kathryn Dougan, Kerry Graham, Matt Longwell, Carl Harders, Dan Santoni, Edwin Chiu, Igor Stefanovic, Michael Edland, Tom Allen, Shiv Dholakia, CG artists (Toolbox: Flame, Nuke, Maya, Houdini)

**Wieden+Kennedy**, Portland, Ore.

**Iconoclast**, London  
Megaforce, director

5



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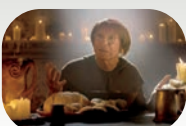
**General Motors' "Back For Good"**

**AFX Creative**, Santa Monica, Calif.  
Chris Noellert, creative dir/2D supervisor; Tom Connors, VFX supervisor/3D lead; Felix Thedeby, composite supervisor; Alex Michael, sr. producer; Esther Minitser, head of prodn; Nicole Fina, EP; Mark Leiss, managing dir; Derek Hansen, colorist (Toolbox: Flame, Nuke, 3DSMax, Maya, Substance Painter, redshift)

**McCann Detroit**

**Bootleg Films**, London  
Tim Kirkby, director

6



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**FTX's "Don't Miss Out"**

**Method Studios**, New York & Santa Monica, Calif.  
Bennett Lieber, EP; Kristin Engdahl, supervising producer; Warren Paleos, Rob Walker, creative dirs; Jesse Bradstreet, on-set VFX supervisor; Alex Cheparev, sr. CG supervisor; Kyle Andal, Gerard Andal, compositing supervisors; Chihcheng Peng, lead Flame; Daniel Bayona, Celeste Galini, digital matte painters; Claire Yawen chang, Da Kim, lighters; Jeric Pimentel, compositing lead; Rodrigo DeLaParra, compositor; Adhrew Paulus, designer; Michael DeCaprio, VFX artist (Toolbox: Maya, Houdini, Mari, Nuke, Flame)

**dentsuMB**, New York

**Partizan**, bicoastal  
Jeff Schaffer, director

7



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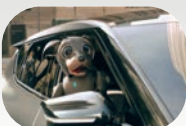
**Pink Noise's "Sky Cry" (music video)**

**Mathematic**, Paris  
Jehan Bouazza, co-director & CG supervisor; Camille Gurruchaga, character concept/lead character; Sebastian Hue, Dofresh, concept artists; Gregory Flinsburger, environ artist; Francois Heyesen, environ & lighting artist; Fabien Delavous, Nicolas Derory, Pierre Herzog, Anthony Lyant, compositing; Olivier Zibret, Flame; Cyril Cassaigne, Ornella Luzzi, animation; Yann Glica, 3D lead/enviro lead/lighting artist; Axel Alvarez, Jordan Lorcet, Francois Heyesen, Victor Martinez, lighting artists (Toolbox: Zbrush, Maya, Houdini, Substance Painter, Nuke, Flame, Resolve, Arnold)

none

**Phantom**, Paris  
Kim Chapiron, writer-director

8



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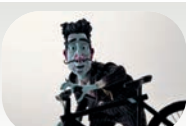
**Kia EV6's "Robo Dog"**

**Parliament**, Los Angeles  
(Toolbox: Flame, Nuke, Maya)  
**14Four**, Spokane, Wash.  
Avery McKee, producer; Brandon DeLauney, creative dir; Madison Merica, lead designer; Eric Narad, director of 3D animation; Alex Michaluk, sr. front end developer/AR lead; Jared Darr, Coby Forrester, front end developers; Steve Wanless, technical strategy director

**David&Goliath**, Los Angeles

**Biscuit Filmworkst**, Los Angeles  
Noam Murro, director

9



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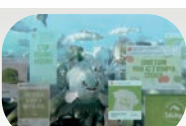
**VanMoof's "Hard Times For Super Thieves"**

**Rowdy**, London  
Tobias Fouracre, director/animator; Malcolm Hadley, DP; Mark Waring, Andy Biddle, animators; Rosie Tonkin, puppet maintenance/standby art dept; Beth Jupe, Andy Bell, puppet design & fabrication; Amanda Thomas, Anthony Fallows, Beck Smith, Graeme Hall, Paul Davies, Mark Thompson, puppet fabrication; Hayley McKinney, props. Solomon Yossel Simpson-Little, set design & construction; Thomas Harnett O'Meara, animatics edit; Gustaf Lindstrom rig removal & compositing (Toolbox: After Effects, Premiere, Dragonframe, DaVinci Resolve)

none

**Rowdy**, London  
Tobias Fouracre, director

10



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**Fiverr's "Don't Go With The Flow"**

**The-Artery**, New York  
Alon Seifert, director-writer; Vico Sharabani, CCO; Deborah Sullivan, EP; Dan Torner, Flame artist; Yuval Levy, CG supervisor; Lucas Savarese, Ohad Bracha, animation; Victoria Carolina, CG lighting; Steve Picano, color grading; Mark Grassia, editor (Toolbox: Flame, Maya, AfterEffects, Da Vinci, Premiere)

none

**The-Artery**, New York  
Alon Seifert, directors

# An "Extreme" Chart Topper

*Balázs Simon breaks through for Winter Games*

## A SHOOT Staff Report

To launch the BBC's coverage of the Olympic Winter Games, BBC Creative and Blinkink partnered to create "Extreme by Nature," a mixed media animation that brings to life the intensity of the



BBC's "Extreme by Nature"

competition through the harsh worlds of ice and snow.

Directed by Balázs Simon via Blinkink, the gritty piece combines in-camera effects and post with intricate stop-motion animation, with entire scenes 3D printed frame-by-frame.

The unique nature of this approach and its dramatic impact propelled "Extreme by Nature" to the #1 slot in SHOOT's first Top Ten VFX/Animation Chart of the year.

Simon shared, "I really admire people having the will to push things to the limits. What could be a better example for that than the Olympics? Especially the Winter Games where they compete in environments that are so different from our usual experiences." Simon in turn felt he had to live up to that dedication, a good way being "to bring the film out to the real world. Although most of my work is tied to digital animation, I'm most intrigued by the physical reality and the uncertainties that come with it. In a way I wanted to find myself in a similar situation as the Olympians: in a foreign, unforgiving place which needs to be conquered."

Towards that end, the athletes were depicted, said the director, as "being born into ice and snow, and eventually breaking out (of cubes and environmental hardship)."

## Getting close

Simon noted that his "most favorite task" centered on coming up with a solution for the camerawork in the snow scenes. He said, "To get a first hand experience of the characters' efforts, I wanted

to bring the viewer as close to them as possible: a great example of how a seemingly simple creative decision could grow into a big web of intertwined technical challenges. Going close called for fast moving cameras to keep up with the Olympians. We wanted to have a dynamic feel for the shots themselves as well, not just the content in the cubes, so we also had to move the real world cameras. We started to think about cameras differently: some of their motion would be directly 'printed,' and some would be actual movement of the control rig. We designed an artist-friendly way to split the camera into two components: animation to be printed and animation to be programmed on the moco rig in a way that their composite movement would result in the intended motion set up in the previz."

Next up was creating the box cutouts that Simon envisioned for the characters. But to his horror, the scenes made no sense visually. He explained, "We essentially lost all of the environment around the characters; it just didn't fit in the small space. Without a point of reference the Olympians lost their sense of speed, and what's worse, the supposedly harsh environment they competed in became nonexistent. So we had to find a way to squeeze everything into the cubes. That's how the forced perspective idea came in, which we had to solve completely algorithmically: we had deep spaces with characters moving close and far away, followed by fast, rotating cameras. There was no way of figuring out how to distort everything by hand. When seen from the camera, the scenes make sense, but from any other angle they're pretty abstract and distorted!"

Ultimately it was all reconciled. Simon observed, "So much back and forth between departments, which wouldn't have been possible without such a devoted team and expert coordination. From finding the right mixture for the 3D prints, designing rigs that moved objects, lights, and cameras to all the post work to make it look seamless--everybody brought their A-game to the table. I'm sure all of us have a great sense of accomplishment knowing that in our way we also conquered the elements, like the heroes in the film."

## Fancy FX Sets Up Shop at Goldcrest Post



Randie Swanberg

Fancy FX, a visual effects studio targeting television, film and advertising projects, has launched as a sister company to Goldcrest Post. Led by veteran executive creative director/visual effects supervisor Randie Swanberg and sr. Flame artist/visual effects supervisor Mario Caserta, the studio offers complete solutions for the design, execution and delivery of high-caliber visual effects. Along with a physical base within Goldcrest Post's facility in Manhattan, Fancy VFX supports a secure virtual pipeline, allowing it to quickly add talent and resources to meet specific project requirements.

Fancy VFX will team with Goldcrest Post to provide packaged visual effects and post services for episodic TV, indie film and similar projects. It will also pursue projects independently, especially in the advertising realm. "We were presented with an irresistible opportunity to team with some of the industry's most talented and accomplished visual effects pros," says Goldcrest Post managing director Domenic Rom. "This partnership allows us to offer our clients a single-source solution for postproduction, encompassing editorial, sound, dailies, color, finishing and, now visual effects."

Along with Swanberg and Caserta, Fancy VFX's lead staff includes CG supervisor Todd Peleg, head of production Alex Tracy and EP/director of sales Graham Dungleinson. The studio occupies an entire floor at Goldcrest's facility, which is equipped with VFX and CG workstations, storage systems and other gear set up in separate pipelines for advertising and entertainment projects. The studio is also leveraging the latest cloud and virtual machine technology to support remote production.

## Michael Root Named CTO At Tippet Studio

Berkeley, Calif.-based Tippet Studio, founded by two-time Academy Award® winning artist, animator and filmmaker Phil Tippet, has promoted current director of technology Michael Root to chief technology officer. Additionally, Dale Taylor has been upped to head of production.



Michael Root

Root began at Tippet Studio in 2007 as a compositor/pipeline engineer/graphics software engineer before being promoted to head of R&D in 2010, and then director of technology in 2015. He has used his experience as both an artist and a programmer to modernize Tippet's infrastructure and pipeline at every level while ensuring that multiple concurrent productions all finish on schedule. Before joining Tippet Studio, Root helped start Tweak Films/Tweak Software in 2001 (sold to Autodesk in 2015).

Root also worked at Weta Digital on the films *Lord of the Rings: Return of the King* (2003) and *King Kong* (2005) as a compositor and lead lighting technical director, respectively.

Meanwhile Taylor was previously VFX producer at Tippet Studio. Prior to Tippet, Taylor worked for ILM and Atomic Fiction on projects including *Star Trek Into Darkness*, *Star Wars: Episodes 2 & 3*, *Indiana Jones and the Kingdom of the Crystal Skull*, and *War of the Worlds*.

## Woodblock Secures Pair of EPs






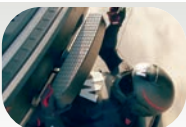



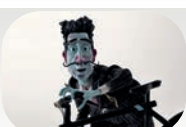
Berlin-based animation and content studio Woodblock has appointed Luiza Cruz-Flade and Crystal Campbell as exec producers. Cruz-Flade will be based in London, while Campbell will work from Woodblock's headquarters in Berlin.

Cruz-Flade previously worked as head of post at AMV BBDO, producer at The Mill, and most recently head of new business at Passion Animation Studios.

Campbell has worked at such studios as 1stAveMachine, Psyop and Roof Studio, collaborating with brands including Coca Cola, IBM, Burger King and Google. Campbell moved from New York to join Woodblock's Berlin headquarters. As EP, she will work closely with head of production Christian Zehetmeier and Woodblock's management team to optimize processes and set up the studio for its next phase of growth.



# MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Zoetis Equine's "Long Live the Horses"</b> <b>SOUTH Music and Sound</b> , Los Angeles Johanna Granitch, composer; Dan Pritikin, Matt Drenik, Jon Darling, creative directors; Ann Haugen, exec producer; Ignacio Zas, producer	<b>SOUTH Music and Sound</b> , Los Angeles Robin Holden, mixer	<b>Colle McVoy</b> , <b>10 Thousand Design</b> , Minneapolis	<b>Rakish</b> , Los Angeles Benjamin Sonntag, director
2	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Vroom's "Flake the Musical"</b> <b>Beacon Street Studios</b> , Venice, Calif. Andrew Feltenstein, John Nau, Danny Dunlap, composers; Leslie DiLullo, exec producer; Rommel Molina, sound designer	<b>Beacon Street Studios</b> , Venice, Calif. Rommel Molina, mixer; Lindsey Neyman, mix producers	<b>Anomaly New York</b>	<b>Hungry Man</b> , bicoastal Wayne McClammy, director
3	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Monday.com's "Work Without Limits"</b> "Work It" by That Chicc & Barks IV, licensed courtesy of North Star Media <b>Vinyl Mix</b> , New York Weston Fonger, sound designer; Marlene Bartos, managing director; Angelina Powers, exec producer	<b>Vinyl Mix</b> , New York Weston Fonger, mixer; Marlene Bartos, managing director; Angelina Powers, exec producer	<b>Mustache</b> , Brooklyn, NY	<b>SMUGGLER</b> , bicoastal StyleWar, director
4	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>HP's "Printing Trees"</b> <b>Walker</b> , bicoastal Sara Matarazzo, sr. exec producer/founder; Stephanie Pigott, exec producer; Ben Salisbury, Suvi-Eeva Aikas, composers <b>750mph</b> , London Sam Ashwell, sound designer	<b>750mph</b> , London Sam Ashwell, mixer; Martin Critchley, exec producer	<b>Wieden+Kennedy</b> , Portland, Ore.	<b>Iconocast</b> , London Megaforce, director
5	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Mattress Firm's "Spiral in the Diner"</b> <b>Human</b> , bicoastal Matthew O'Malley, Andrew Bloch, creative direction; Jonathan Russell, composer; James Dean Wells, Kanzo Perron, production <b>Heard City</b> , New York Phil Loeb, sound designer	<b>Heard City</b> , New York Phil Loeb, Eric Warzecha, mixers; Virginia Wright, Ronnie Stapleton, Seth Brogdon, Chenoa Tarin, Zoltan Monori, assistant engineers; Gloria Pitagorsky, managing dir; Sasha Awn, Jackie James, EPs; Liana Rosenberg, sr. producer	<b>Droga5</b> , New York Mike Ladman, music supervisor	<b>PRETTYBIRD</b> , Culver City, Calif. Tom Noakes, director
6	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>WeatherTech's "Special Ops"</b> <b>Q Department</b> , New York original music & sound design	<b>Another Country</b> , Chicago Erik Widmark, mixer; Brett Rossiter, assistant mixer	<b>Pinnacle Advertising</b> , Chicago	<b>Joinery</b> , Los Angeles Antony Hoffman, director
7	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>QuikTrip's "Snackle Time"</b> <b>Butter Music and Sound</b> , bicoastal Andrew Sherman, CCO; Aaron Kotler, exec creative director; Renee Masse, EP; Isaac Wang, composer; Alea Jimenez, production coordinator <b>Evolution Audio</b> , Kansas City, Mo. John Blank, sound designer	<b>Evolution Audio</b> , Kansas City, Mo. John Blank, mixer	<b>VMLY&amp;R</b> , Kansas City, Mo.	<b>Tool of North America</b> , Santa Monica, Calif. Paul Briganti, directors
8	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Samsung's "Unpacked Rainbow Teaser"</b> <b>Squeak E. Clean Studios</b> , bicoastal & Chicago Chris Clark, exec creative producer; Julie Nichols, creative dir; Matthew Compton, Nick Keenan, Zach Henderson, composers; Surachai Sutthisasanakul, sound designer; Ben Abud, assistant sound designer	<b>Squeak E. Clean Studios</b> , bicoastal & Chicago Surachai Sutthisasanakul, mixer; Angelina Phengphong, sr. post producer	<b>Publicis Groupe/Community/Le Truc/Leo Burnett Chicago</b>	<b>FutureDeluxe</b> , London, L.A. & Sydney animation
9	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>SkinnyPop's "Whole Bag Kinda Night"</b> <b>Heavy Duty Projects</b> , Los Angeles original music & sound design Zach Pollakoff, exec producer	<b>Heavy Duty Projects</b> , Los Angeles mixing	<b>360i</b> , New York	<b>Scheme Engine</b> , Los Angeles Kimberly Stuckwisch, director
10	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>VanMoof's "Hard Times For Super Thieves"</b> "Village Idiot" by Cavendish <b>String &amp; Tins</b> , London Jim Stewart, sound designer	<b>String &amp; Tins</b> , London Jim Stewart, mixers	none	<b>Rowdy</b> , London Tobias Fouracre, directors

# Q1 Music Chart Points SOUTH

*Zoetis' "Horse" races to top track distinction*

## A SHOOT Staff Report

While typical marketing in the horse care industry entails generic imagery and product-led messaging, Zoetis Equine instead opted for emotional branding with its campaign out of Minneapolis advertising agencies Colle McVoy and 10 Thousand Design.



Zoetis' "Long Live the Horse"

Centerpiece of the effort is this film celebrating the special moments that show the reciprocity of care and the beautiful synergy of humans and horses. Titled "Long Live the Horse," the film was directed by Benjamin Sonntag of production company Rakish. A love letter to the soul of man's other best friend, the film conveys the bond and mutual respect between various caretakers and their horses that leaves the viewer wondering who's actually caring for whom?

Complementing the cinematic and emotional storytelling acumen of Sonntag is a score from SOUTH Music and Sound, Los Angeles. Both visuals and sound convey the special bond between people and their horses. The original song and score created by SOUTH took the #1 slot in SHOOT's first quarterly Top Ten Tracks Chart of 2022.

Of his directorial approach, Sonntag related, "We wanted it to feel grounded. The focus was very much on the characters and discovering who the prospective cast was in real life. During Zoom interviews, the process was more about getting to know the people and their history than it was about watching them play the scenes. Once the script was finalized, the team didn't deviate far from what was on the page, only changing a character or two and some story beats here and there. "We wrote in narrative nuances where we could and hinted at larger stories beyond what was seen onscreen," noted Sonntag. "We wanted people to find something new to grab onto on the second or third viewing."

## SOUTH ensemble

The music too had to strike just the right balance—attained by a SOUTH ensemble which included creative directors Dan Pritikin, Matt Drenik and Jon Darling, composer Johanna Cranitch, exec producer Ann Haugen, producer Ignacio Zas and audio post mixer Robin Holden.

SOUTH's partner/creative director Drenik shared, "It's always a bit tricky trying to write an actual song that encompasses a spot's sentiment without being too on the nose. We knew it needed to be stripped-down, pure in its performance, to match the storyline, and come across like its perfect counterpart. When songwriters are given this type of brief, they need to dig deep, because they're not only trying to find themselves in the song, but also somehow thread their own narrative into the existing storyline and make them become one in the same.

"Our biggest challenge was to find the right artists that could tackle this project. And when John Prine is referenced,



Matt Drenik

there needs to be a certain amount of soul and fearlessness in the writers to make it work. Luckily, Johanna Cranitch (The Cranberries, White Prism) was our artist-in-residence at the studio. She was able to crack the code by writing a beautiful song that doesn't sound overly complicated, but rather lived-in by its simplicity. And I believe that's what made it a perfect counterpart to director Benjamin Sonntag's visual storytelling."

The collaborative relationship and rapport SOUTH enjoyed with Sonntag also proved invaluable. Drenik related, "We were brought in early by Ben due to our friendship with Rakish. Ben was a big help in the beginning, guiding us through a few different explorations before we landed on this. He became a strong advocate for what we were attempting to do. The team at Colle McVoy were the perfect partners during the process. When there's true collaboration between agency, director and us, the end product is usually pretty special."



Suat Onur Ayas

## Squeak E. Clean Studios Adds Suat Onur Ayas

Global creative audio network Squeak E. Clean Studios has added Emmy-nominated Suat Onur Ayas, M.P.S.E., as sr. sound engineer out of its NYC studio. With over 15 years of experience in sound design and audio, Ayas has worked extensively across advertising and entertainment for clients including McDonald's, GQ, Red Bull, HBO, Xbox and Maserati.

He earned an Emmy nomination for Outstanding Sound Editing for a Limited Series, Movie or Special for his work on Ava Duverney's Netflix miniseries *When They See Us*. Additional feature, series and documentary credits include the Netflix documentary miniseries *Rise of Empires: Ottoman*, the psychological horror feature *Ma* starring Octavia Spencer, and the upcoming series *Midnight at the Pera Palace*.

Throughout his career, Ayas' sound design finesse has been featured on over 200 global broadcast commercials as well as feature film, television and music video projects. He began his career as an assistant at Kaufman Astoria Studios before moving abroad to Istanbul, Turkey, where he continued to hone his skills and style as a sound designer at Melodika for six years while also teaching film/TV audio at the SAE Institute. He made his way to Los Angeles in 2015, joining Karga Seven Pictures as head of the audio department, working across the company's slate of non-fiction television, feature film and commercial projects. He shifted focus to feature film and documentary work, spending nearly five years at Technicolor as a sound designer/sound effects editor and three years as a sound designer/sound effects editor at Formosa Group.

Joining Squeak E. Clean Studios marks a homeward bound journey for Ayas, who is trading in Los Angeles sunshine to return to his East Coast Jersey roots.

## BMG Acquires Music Interests Of John Lee Hooker

BMG has acquired the music interests of iconic American blues singer-songwriter and guitarist John Lee Hooker from his estate. The agreement includes his entire publishing catalog ("Boom Boom," "One Bourbon, One Scotch, One Beer," "Boogie Chillen," among others), co-acquired with BMG's longstanding partner Fujipacific Music, his entire recorded and performance royalty income, as well as a selection of Hooker's recorded catalog spanning *Alone, Vol. 1* (1980) through *Black Night Is Falling* (2020), acquired solely by BMG.



John Lee Hooker

In what is a complex musical legacy some rights will still remain with third parties, but BMG will now take a lead role in promoting Hooker's outstanding catalog.

BMG currently represents or owns rights in many of blues music's most influential artists including Son House, Willie Dixon, Howlin' Wolf, Muddy Waters, Little Walter, Sonny Boy Williamson II, Mississippi Fred McDowell, alongside many other luminaries.

The acquisition is the latest in a string of recent deals completed by BMG to acquire rights from musicians including Mick Fleetwood, Tina Turner, Mötley Crüe, and ZZ Top.

Jeff Jampol, CEO, JAM, Inc., said, "As the longtime managers of the John Lee Hooker estate, JAM, Inc. was happy to help the estate and BMG conclude this transaction. We are very pleased that an artist-first company like BMG will be the stewards of this great legacy moving forward, and we are grateful to remain in a consulting and management role of the John Lee Hooker legacy, in partnership with BMG, moving forward."

One of the most recognizable and memorable blues standards, "Boom Boom" was initially a chart success in both the U.S. and U.K., and over the years has been extensively featured in both films and commercials, while also being covered by numerous artists.

The song has been included in the Rock & Roll Hall of Fame's list of "The Songs That Shaped Rock and Roll," was inducted into the Blues Foundation Hall of Fame's "Classics of Blues Recording," and in 2016, his iconic recording of the 1962 Vee-Jay Records single was inducted into the Grammy Hall of Fame.



# Emmy Predictions In The “Guilded” Age

DGA, ACE Eddie, ASC and ADG nominations could signal what’s in store from Television Academy voters

A SHOOT Staff Report



**Photo Caption:** From top left, clockwise: Mark Mylod (r) on the set of *Succession* with Hiam Abbass (center) and Brian Cox; Kieran Culkin (from left), Jeremy Strong and Sarah Snook on location for the “All the Bells Say” episode of *Succession*; Michael Keaton in a scene from *Dopesick*; DP Steve Annis (seated, center) next to actor Jerad Harris (l) on the set of *Foundation*; a scene from *Squid Game*; Leah Harvey in a scene from *Foundation*; and *Squid Game* editor Nam Na-young.

With the Oscars fast approaching, it might seem premature to delve into the Emmy season. But nominations in the TV categories of Guild and related awards—such as the Directors Guild Awards, American Cinema Editors (ACE) Eddie Awards, the American Society of Cinematographers (ASC) Awards, and the Art Directors Guild (ADG) Excellence in Production Design Awards—lend a clue as to what could be in store come Emmy time.

The field of DGA, Eddie, ASC and ADG nominees spans shows with Emmy-track records such as *Succession* (HBO) and newcomers including *Squid Game* (Netflix), *Dopesick* (Hulu) and *Foundation* (Apple TV+). *SHOOT* connected with guild nominees from these shows to gain insights into their work—which may be recognized down the road by Television Academy voters who at present may just be starting to mull over this year’s prospective nominations.

## *Succession*

It’s likely that *Succession* will figure

prominently in the Emmy derby, reflected particularly in the show’s DGA Awards performance. *Succession* just swept the DGA’s 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.”

Parekh already won a directorial Emmy for *Succession* in 2020 (for the “Hunting” episode). And that same year Mylod was nominated (for the “This Is Not for Tears” episode).

Mylod, who’s also executive producer on the series, said that the DGA accolades mean everything on a couple of fronts—the obvious one being the gratification of being recognized by your directorial peers. On the awards show circuit, Mylod recalled that his first career nomination in 2020 gave him the most pride and fulfillment of any industry honor he had ever received since it came from Guild members who intimately understand and value

what a director does.

For Mylod the new batch of five DGA nominations for *Succession* also represented “a huge relief.” He acknowledged feeling the major challenge of keeping up the intensity and high quality of *Succession* in season three after a stellar season two. That pressure was felt especially in the initial episodes of the third season when everyone was “deep in the weeds with COVID protocols” as the nature of collaborative relationships was being redefined and different ways were needed to capture or deal with the scope and scale normally expected. Mylod said he was proud of the directors who more than met the high bar set by the series, underscored by their DGA nominations. Mylod added that from the outset *Succession* has sought “bold directors” who can “lead with nuance, tone and performance.” That boldness also extends to visuals. Mylod said his fellow DGA nominees met those criteria. His only regret is that Cathy Yan wasn’t also nominated for “The Disruption,” the third episode in season three. That installment

# TV AWARDS CONTENDERS

contained scenes that required considerable scale—when that was hard to achieve during the 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.”

Paradoxically, noted Mylod, the pandemic—while posing myriad challenges—might also have played a part in helping to maintain the high standard of *Succession*. In preparing for season three, Mylod was concerned as to whether the show would be able to keep its “edge and hunger.” But he observed, “If there ever was any danger of unconscious complacency, the pandemic tightened us all up, galvanized us with something to overcome. The way we pulled together as a company to do that is something I’m really proud of.”

Still, it’s an ongoing battle. At press time, Mylod noted that the writers’ room had just convened for season four. “Any kind of satisfaction and pride (over season three) is tempered by the prospect of how do we do that again.”

Mylod came aboard *Succession* early on. At the time he was looking to be close to home with his wife and kids in New York—after spending much time overseas for multiple seasons of *Game of Thrones*. He wound up finding a destination not only close to home but close to his heart. Attracting him to *Succession* from the outset were the chance to work with series creator Jesse Armstrong and the pilot episode brilliantly directed by Adam McKay. On the former score, Mylod had long wanted to collaborate with Armstrong, an Oscar-nominated writer for *In The Loop*. Mylod and Armstrong are fellow Brits, with some roots in U.K. comedy. Mylod had long admired Armstrong’s work, particularly on UK Channel 4’s series, *Peep Show*, which demonstrated an acerbic wit along with insights into human behavior.

Then Mylod saw the pilot. “I was

knocked out by it,” recalled Mylod, “It was so incredibly prescient and didn’t give a shit whether you liked or hated the characters. I was dazzled by that.”

Thankfully there was what Mylod described as “a lovely phone call” with Armstrong during which the two just clicked. They had a meeting of simpatico minds, which ultimately upped an offer to direct a couple of episodes to instead take on a pro-



**Kieran Culkin (l-r), Jeremy Strong, Sarah Snook, Brian Cox in *Succession***

ducing/directing role which Mylod had done before (with *Entourage* and *Shameless* for Showtime). Add the bonus of being able to work with a brilliantly fresh cast and Mylod had landed the ideal gig.

## Stephen Carter

Also finding *Succession* a fulfilling gig is production designer Stephen Carter who too was impressed with the pilot episode—for which Kevin Thompson did the production design. Carter took over from episode two on as production designer, picking up a season two Emmy nomination along the way in the Outstanding Production Design for a Narrative Contemporary Program (One Hour or More) category. (This was his second career Emmy nod, the first coming as an art director for an episode of *Sex and the City*.)

Now Carter again figures in the Emmy conversation as he recently picked up an ADG Excellence in Production Design Award nomination on the strength of his work on two *Succession* episodes—“The Dirsuption” and “Too Much Birthday.” It’s his second career ADG Award nod, the first coming in 2015 for the feature *Birdman* or (*The Unexpected Virtue of Ignorance*), for which he was an art director, working with production designer Thompson. *Birdman* won four Academy

Awards, including for Best Picture.

While he had done some TV in the past prior to *Succession*, Carter was primarily known for his feature film credits, including as production designer on Best Picture Oscar winner *Spotlight*. But with streaming services gaining momentum, translating to more series work in New York, Carter recalled that “the handwriting was on the wall” so he began more

actively exploring episodic assignments, interviewing with HBO for example on some projects that didn’t get greenlit—and then *Succession* emerged. Having worked with Thompson, the opportunity to build on what he had done with the *Succession* pilot—and the high caliber of the show—drew Carter into the fold.

He loves the challenging dynamics of *Succession*, noting that it is not one of those shows that has scripts for all 10 episodes ready from day one. Instead there’s constant rethinking of possibilities within the scripts as the braintrust sees what actors do with their parts from one episode to the next. If an unexpected character interaction or scenario emerges, the writers explore what they can do with that. “The writing has the quality of good improv theater or improv comedy,” observed Carter. “The writers react really quickly, which translates into my having to pivot really quickly.”

Sometimes that yields an abundance of riches with the rough cut of an episode coming in at well over an hour. “Directors have to figure out who their victims are in terms of killing their darlings,” said Carter who noted that as much fun as the “Too Much Birthday” episode was, some of his production design wound up on the cutting room floor. Yet Carter sees the value at times of doing more by showing less. He explained for example that while the characters in *Succession* are often in opulent surroundings, the series doesn’t linger in that environment. While the settings can be huge and amazing, the characters don’t see them as such because to

them it’s part of their daily lives. On one hand it’s amazing how these people live. But on the other hand, there’s the sense that they take it for granted when lingering is minimized. It all gets back to an inherent strength in *Succession*—that it’s a show, affirmed Carter, that trusts the intelligence of its viewers.

## Dopesick

Among the new shows up for Emmy consideration is *Dopesick*, Hulu’s limited series which 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).

*Dopesick* too has fared well on the guild awards circuit, securing two of the DGA nominations in the Movies for Television and Limited Series category—one for series creator/showrunner Danny Strong for his helming of “The People vs. Purdue Pharma” episode; the other for Barry Levinson for the “First Bottle” episode.

Both Strong and Levinson have strong Emmy pedigrees. The former has three career Emmy nominations, winning twice for *Game Change* (for writing and best telefilm). His other nod came for writing *Recount*.

Meanwhile Levinson is an 11-time Emmy nominee, winning four—directing for an episode of *Homicide: Life on the Street*; two for writing on *The Carol Burnett Show*, and one for best children’s program for *Displaced Person*. Levinson’s other nominations include best telefilm nods as a producer for *Paterno*, *The Wizard of Lies*, *Phil Spector* and *You Don’t Know Jack*, as well as directorial noms for *Paterno* and *You Don’t Know Jack*.

Continuing the guild tally, *Dopesick* earned an ACE Eddie nod for Douglas Crise, ACE on the basis of the “First Bottle” episode that Levinson directed.

Levinson (who’s the Chat Room interview in this issue of *SHOOT*) and Crise also could figure in the Emmy mix for a project they teamed on just prior to *Dopesick*—the telefilm *The Survivor* which debuts on HBO in April. Based on the book “Harry Haft: Survivor of Auschwitz, Challenger of Rocky Marciano” by Alan Haft,

*Continued on page 28*



## Squid Game, Foundation Among Possible Emmy Newcomers

Continued from page 27

*The Survivor* stars Ben Foster as Harry Haft who survives both the unspeakable horrors of the Auschwitz concentration camp and the gladiatorial life-or-death boxing spectacle he is forced to fight in with his fellow prisoners for the amusement of his Nazi captors. Haft, though,

we had brought great honor to our families. I watched all of the other nominated works, and since they were masterpieces, the nomination was even more honorable. I still have regrets about some aspects I could have done better. Nonetheless, I'm proud of the fact that I worked on a series that resonated with so many viewers

thinking only in terms of movies? Should I be editing the series in a way that can resonate more with a larger audience?"

As for a prime lesson learned from the experience, Na-young shared that "focusing on one series for a long time requires stamina and concentration. Once you focus on one thing for a while, your mind breaks down." Na-young added that she found it helpful to "work calmly."

### Foundation

Cinematographer Steve Annis recently earned his first ASC Award nomination for "The Emperor's Peace," the pilot for the series *Foundation* based on author Isaac Asimov's short stories which are regarded as seminal works in the sci-fi universe. The series is ambitious in its scope spanning assorted generations and worlds.

Annis was drawn not only to the sci-fi galaxy saga itself, which begins 12,000 years in the future, but also the opportunity to work with director Rupert Sanders on the pilot. Annis is a long-time admirer of Sanders' short and long-form endeavors. For one Annis was familiar with Sanders' commercialmaking exploits, having lensed spots for several of his directorial colleagues at production house MJZ including Nick Ball, Henry Hobson and Michael Spiccia. Annis is also a fan of such Sanders-directed features as *Snow White and the Huntsman* and *Ghost in the Shell*.

Annis said that working with a director the caliber of Sanders and a *Foundation* showrunner as astute as series co-creator David S. Goyer marked a career highlight. The DP was especially gratified that after the *Foundation* pilot, he wound up shooting some commercials for Sanders, testa-

ment to the collaborative creative rapport they had built.

Annis felt Sanders in particular took a leap of faith in bringing him into the *Foundation* fold. The DP hadn't done any major TV work yet was chosen for this high-profile pilot based largely on his feature accomplishments—most notably his lensing of director Grant Sputore's *I Am Mother*, which debuted at the 2019 Sundance Film Festival—as well as top-drawer commercials and music videos. Annis said that he felt simpatico with Sanders from the outset, being on the same page in terms of visual approach and storytelling, which included their opting to go anamorphic on *Foundation* to support a dark, moody style in kinship with Asimov's work. Annis went with the Panavision DXL2 camera in tandem with customized Panavision lenses.

Annis' ASC nomination for *Foundation* came in the Motion Picture, Limited Series or Pilot Made for Television category. Among his other accolades over the years have been four Camerimage nominations for Best Cinematography in a Music Video spanning clips for such artists as Leon Bridges, Florence + the Machine, James Vincent McMorrow and Unkie.

The ASC recognition—which puts him in the Emmy conversation—is especially meaningful for Annis who recalled being an avid reader of the ASC's magazine, *American Cinematographer*, since he was in film school back in 2000. "Back then it was almost a fantasy magazine. I would read it in awe of these artists doing titanic things. It's the go-to DPs' craft magazine. So for little old me to be recognized by the ASC is just insane. I'm deeply honored."



Michael Stuhlborg (center) in a scene from *Dopesick*

remains driven to survive by his quest to reunite with the woman he loves—from whom he was separated during the Holocaust. After a daring escape, he makes his way to NYC where he makes a name for himself as a boxer, even landing a bout with Rocky Marciano. Haft hopes that the press coverage he gets as an athlete may help him find his lost true love—she will realize that he is still alive as he continues to believe that she too has survived.

### Squid Game

The newcomer that made perhaps the biggest splash in terms of buzz and viewership this past year has been the dystopian Korean thriller *Squid Game* which centers on people who are so desperate for money that they consent to compete in a series of schoolyard games with deadly consequences.

The series could make history as the first non-English project to be nominated in a major TV category at the Emmys. Among the *Squid Game* artisans in Emmy contention is editor Nam Na-young who's nominated for an ACE Eddie Award in the Best Edited Drama Series category for the episode titled "Gganbu."

The editor said of the Eddie nomination, "I'm delighted beyond belief. It is an honor just to be considered a nominee. My colleagues and I jokingly said that

around the world. This nomination has served as an opportunity to make myself more known."

Na-young was drawn to *Squid Game* by its creator and director Hwang Dong-hyuk with whom she has a longstanding collaborative relationship. The editor shared, "We work well together, especially in our understanding and interpretation of the work, so I cleared my schedule when I heard that he was preparing for a new piece. *Squid Game* is of a genre that I already love, but I was worried that it might not stand out if it didn't have a strong impact since there are already so many other great global works of the same genre. But after I read the scenario, I knew that the series would be refreshing and special. I took on the series because I thought, 'This one is different!' seeing the intriguing games and storyline of the characters present in each episode."

*Squid Game* marks Na-young's first TV series and she said it posed some challenges compared to her feature work. "Movies are only about two hours but a series tells a much longer story divided into several episodes. Since I had only edited movies in my career, there were so many things I had to learn and get used to. I had to put in a lot more time, and the editing work was different. Throughout the editing process, I kept thinking, 'Is this too loose? Am I



Laura Birn (I) and Cooper Carter in *Foundation*

## Editing Miranda's Directorial Debut During A Pandemic

Continued from page 12

feedback for an extended period.

The COVID crisis also added to the already complicated process of cutting a musical, Kerstein continued. Whereas for *In The Heights*, he had about a dozen people all in the same building, there was no such luxury for *tick, tick...Boom!* Try-

to work with this guru of musical theater, being an editor going into his home. But I found him to be so gracious and giving. He always wanted to know what I brought to the table, wanted to know our (Weisblum and Kerstein's) perspectives."

The spirit of collaboration and respect between editors Weisblum and Kerstein

derson's *The French Dispatch* right before embarking on *tick, tick...Boom!*

This is the 14th installment of a 16-part series with future installments of *The Road To Oscar* slated to run in the weekly *SHOOT>e.dition*, *The SHOOT Dailies* and on *SHOOTonline.com*, with select installments also in print/PDF issues.

The series will appear weekly through the Academy Awards gala ceremony. The 94th Oscars will be held on Sunday, March 27, 2022, at the Dolby Theatre at Hollywood & Highland in Hollywood and will be televised live on ABC at 8 pm ET/5 pm PT and in more than 200 territories worldwide.



Andrew Garfield in a scene from *tick, tick...Boom!*

ing to edit a musical remotely with "your team scattered all over the city or the world" became complex logistically. Communication had to be virtual--with music editors, VFX editors and other artisans. "The number of moving pieces could get overwhelming," with things coming at you virtually all at once, noted Kerstein.

Still, everyone adapted and the process was made eminently doable by Miranda whom Weisblum described as being as "gracious and warm" as they come, "a total mensch" who's open to ideas and experimentation. "He doesn't view his ideas as precious. He understands what's possible in editing, how you can reshape, reorganize and focus things, highlight certain details. He wasn't afraid of that which was very liberating. At the same time, he's very decisive, clear and focused. He had four films that year. His amount of focus--and the productivity and work that comes out of that--is unlike anything I've ever witnessed."

Kerstein said he didn't get to know Miranda very well during *In The Heights* as he was working primarily with director Jon Chu. "I was lucky enough that he (Miranda) liked my work on that film," said Kerstein, "so that he asked me to do *tick, tick...Boom!* I wouldn't say I started at zero with Lin but I had to get to know him on *tick, tick...Boom!* At first I was intimidated

was also instrumental in yielding them an Oscar nomination. "We had several conversations along the way (about *tick, tick...Boom!*), particularly at the beginning," recalled Weisblum. "I wanted to make sure he was not shy of taking full ownership of the project and would be able to dive right in. I did everything I could to make sure we were in sync. I knew he had his own ideas which is exactly what we needed."

Kerstein added, "I was fascinated by Lin's work--but also by Andy's work, including on *Black Swan*. To get under the hood and look at his edits was a treat. I can work with his style of editing but also bring my own DNA to certain things. It was a real joy to have both a road map as well as a place where I could bring my own style and perspective."

Kerstein's credits also include editing the Sundance film *Garden State* as well as Chu's box office hit, *Crazy Rich Asians*, and HBO's Golden Globe-winning series *Girls*. Kerstein additionally made his directorial debut in season 2 of the Apple TV+ drama *Home Before Dark*.

Weisblum has cut consistently for such notable directors as Aronofsky (*Black Swan*, *mother!*, *Noah*, *The Wrestler*) and Wes Anderson (*Isle of Dogs*, *Moonrise Kingdom*, *Fantastic Mr. Fox*, *The Darjeeling Limited*). In fact, Weisblum edited An-

### Flash Back

**March 6, 2017** Jo Cresswell and Sian Coole have joined Goodby Silverstein & Partners as, respectively, copywriter and art director. The duo comes to GS&P after seven years at adam&eveDDB London where their credits included the lauded "Tiny Dancer" for John Lewis Insurance, winner of the Grand Prix at eurobest, the Grand at LIA and a coveted Gold Film Lion at Cannes, as well as Golds at the One Show, the ANDYs and the British Arrows....Director Martin Krejci has joined L.A.-based Ruffian for commercial representation in North America. He was previously handled in the U.S. by Stink which continues to rep him internationally. Krejci has helmed ads for a wide range of brands, including Nike, Smirnoff, Ikea, Phillips, Heineken Ford and Adidas....Megan Sheehan has joined The Martin Agency New York as a group creative director. Sheehan will report to Martin NY ECD James Robinson. Sheehan started her career as an art director at Energy BBDO before moving to Saatchi & Saatchi and CP+B. She then landed at FCB where her leadership on the Cyber Grand Prix-winning Oreo "Daily Twist" campaign helped push the possibilities of responsive advertising. Most recently, she worked as a freelance creative director on everything from tech to cars to beer. Her work has been recognized by The One Show and Cannes Lions....

**March 7, 2012** Chad Hopenwasser has been promoted to VP, director of video production at Crispin Porter+Bogusky. In this role, Hopenwasser will be responsible for guiding and inspiring the agency's video producers as well as serving as the outward face of video production for CP+B. Hopenwasser, who is based out of New York City, will continue to work among CP+B's six global offices, overseeing all video production....Venables Bell & Partners has formed vbp orange, a brand innovation consultancy. Housed within Venables Bell & Partners' San Francisco quarters, orange will apply design-thinking principles to real-world business challenges, offering brand strategy, concept and experiential design, as well as new product development and ideation solutions to existing VB&P as well as new clients. Orange will be led by Venables Bell vets Harlan Kennedy, director of strategy, Blake Bakken, design director, and Colleen McGee, director of brand development....Director Tony Petrossian--who gained inclusion into *SHOOT's* New Directors Showcase back in 2007--has signed with Rhythm+Hues Commercial Studios....

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# SHOOT

# street talk

Havas Group has acquired **Invika**—a leading U.K. independent digital experience agency—in a substantial, eight-figure deal. Invika, which comprises more than 150 employees across eight offices, will be integrated into Havas Creative's dedicated customer experience network, **Havas CX**, to significantly expand its specialism, scale, and capabilities in experience design, software engineering, technology consulting, and ecommerce. As part of Havas CX, Invika will merge with Havas' existing UK-based digital experience agency, **ekino London**. The combined company, which will be headquartered out of Havas' UK Village in London's King's Cross, will retain the Invika brand and be led by Invika founder and CEO **Yair Spitzer**. **ekino** will continue to operate as a standalone brand within Havas CX in non-U.K. markets

including France, New York and Singapore.... **FCB** has promoted **Bella Patel** to global chief talent officer. She succeeds **Cindy Augustine** who went to **McCann Worldgroup**. **Patel** joined **FCB** in 2006 and has led the human resources practice since 2011. Under her leadership as chief talent officer, **FCB Chicago** has attracted and fostered top talent that has helped fuel its recent business and creative resurgence. In the last year alone, the agency welcomed over 280 new faces with its most diverse new-hire class ever and raised its inclusion focus to have a greater impact on the culture of **FCB's** largest and founding office. Prior to joining **FCB**, **Patel** worked as part of the human resources team at **Raytheon Polar Services Company's** Antarctic program, as well as at **Hyatt Hotels**. As **FCB's** global chief talent officer, **Patel** will partner with talent leads across the network's offices to further fuel the agency's culture of inclusion and its "talent above all else" approach to recruitment and retention. **Patel**, along with **Mark Jungwirth** who was just promoted from **FCB's** North America chief financial officer to global CFO, report directly to global chair and chief creative officer **Susan Credle** and global CEO **Tyler Turnbull**....

# report

**The Directors Network (TDN)**, a boutique, bicoastal talent agency for freelance directors and cinematographers, has signed Los Angeles-based filmmaker **Ky Dickens** for East and West Coast representation. Best known for her acclaimed documentaries that have shifted public policy and culture, **Dickens** has been hailed as a storyteller at the intersection of film and complex social issues. Her hard-hitting films about paid leave, LGBTQ human rights, and the

American healthcare crisis, to name a few, have scored her numerous awards and recognition from the likes of **Oprah** and **Michelle Obama**. **Dickens'** branded work expands on her documentarian's ethos, with her attention to natural visuals and performances earning her many high-profile clients including **Google**, **McDonald's**, **Kellogg's**, **Netflix**, **Hershey's** and **Facebook**.... **BIRTH UK** has appointed **Megan Leigh Wright** as head of new business. **Leigh Wright** alongside **EP Kate Elson** and company partners **Hugo Legrand Nathan**, **Yohan Ungar**, **Tristan Beraud** and **Arthur Emorine** will be instrumental in building **BIRTH UK's** directors' roster and creating ongoing opportunities for them. **Leigh Wright** joins **BIRTH UK** following four years at **Darling Films**, part of the **Ridley Scott Creative Group**. Previously, **Leigh Wright** worked at **Another Film Company**. **Leigh Wright** joins **BIRTH UK** at a time of major growth at the company. In just one year since heading up **BIRTH UK**, **Elson** has taken the company to the next level with significant signings and new premises in **Soho**. In the last three months alone, **BIRTH UK** has signed award-winning directors **Devon Ferguson** and **Rafael Damy**, with both already shooting their first projects. In addition to its London operation, **BIRTH** maintains offices in **Paris** and **Algiers**. Its work has collected awards at **Cannes Lions**, **Cannes Film Festival**, **Club des Directeurs Artistiques**, **Eurobest**, **Epica Awards** and the **D&AD Wood Pencil**, among many others....

**Pamela Martin, ACA Wins Best Edited Feature Film (Dramatic) at 72nd ACE Eddie Awards** Hula Post announced that Pamela Martin, ACE, won the Best Edited Dramatic Feature award last night at the American Cinema Editors 72nd ACE Eddie Awards. Martin edited King Richard, for which she is also nominated for an Oscar for Best Film Editing at the 94th Academy Awards® on March 27. Hula Post provided Martin editing space at their West Los Angeles location, while the rest of the team worked remotely from their homes using Hula Post Everywhere. Hula Post supplied four Avid Media Composers and 20TB NEXIS storage.

**ALIBI Drops Epic New Game Trailer Music** ALIBI Music, which has become known for scoring some truly epic trailers, announced four new albums especially fitting for launching video games. Each album is professionally composed and structured to give trailer editors optimum adaptability.

**Hula Post Supports "The Batman" Editorial Team** Hula Post supplied editing systems for The Batman, the long-running franchise on the superhero, based on the DC Comics character Batman. Hula Post provided Avid Media Composer workstations, Nexis storage, and workflow designs for editor William Hoy, ACE, and First Assistant Editor Matthew Simpson initially in their homes then later at Warner Bros. Studios in Burbank, CA for the entire editorial team.

**Daily Planet's Michael Gabriele Tells a Story of The Brassy Power of Love in "Mariachi Boy"** A boy enlists a tuba in a quixotic quest to woo the girl of his dreams in the heartwarming short film Mariachi Boy, directed by Michael Gabriele and produced by Daily Planet.

**Maxon Announced 2022 Events Lineup** Maxon has announced their comprehensive offering of 3D, VFX and motion design events for their community of users for 2022.

**Whitehouse Post London Promotes Sam Gunn To Senior Leadership Role** International editorial company Whitehouse Post announced the promotion of longtime Editor Sam Gunn to Director of the London office, an acknowledgement of the value he has brought to the company over his twenty-two-year tenure. An award-winning editor with a multitude of high-profile campaigns

**Production Studio CRY Signs Visionary Global Director Mwita Chacha To Roster** Creative production studio CRY has signed a deal to represent Director Mwita Chacha, an entrepreneur, humanitarian and filmmaker who brings an extraordinary amount of passion to his work. CRY will represent Chacha's North American directing work.

**Isaiah Mustafa Goes Global For The 2022 AICP Awards**

Who knew the Man Your Man Could Smell Like was so fluent in so many tongues? That's the case with actor and athlete Isaiah

Mustafa (star of a series of award-winning Old Spice campaigns), who shows off his linguistic talents in a comedic film promoting entries in the 2022 AICP Awards.

**Simian Teams With Alliance of Independent Representatives To Support Reps With Advanced Tools** Simian signed on as the first sponsor of the Alliance of Independent Representatives (AIR). As part of the agreement, AIR has designated Simian as its exclusive video sharing and reel building partner with Simian becoming the preferred platform for showreels among its members.

**John O'Groats Restaurant, Popular West LA Venue For Filming of TV Shows, Celebrates 40th Anniversary** John O'Groats, a beloved, multi-award-winning restaurant based in West Los Angeles, will celebrate its 40th Anniversary on Saturday, February 26, 2022. "Comedians in Cars Getting Coffee," "Curb Your Enthusiasm," "The New Girl" and Oprah Winfrey Show Episodes at Beloved Site

**Robb Wagner Unveils "The Stimulated Method," a Playbook For Living Your Best Creative Work-Life In The Hybrid Age** Available on Amazon and Apple Books, this step-by-step guide will teach in-house creative teams at global companies how to scale their animation, motion, development and design, using the hybrid model.

**An Outstanding European Reception for "A Beautiful Curse"; Film Wins Best Narrative Feature, Best Cinematography, and Best Editing in Paris** Triple wins at this year's Paris International Film Festival - for Best Narrative Feature, Best Cinematography (by Philippe Kress), and Best Editing (by Marco Perez de Bicoastal Union) - affirm that "A Beautiful Curse" is as beloved in Europe as it has been in the United States.

**charlieuniformtango and Plot Twist Creativity Team Up For Coca-Cola Southwest Beverages Super Bowl** charlieuniformtango teamed up with Plot Twist Creativity on a new :30 spot for Coca-Cola Southwest Beverages, local bottling company, announcing the company is now hiring. The new spot titled "Opportunity Fizzes" aired Super Bowl night

**Boutique Record Label Dance Cry Dance Launches Audio Magazine on Substack** Fans of independent music now have a new way to support indie artists and gain access to exclusive content from a small but rapidly growing roster of emerging indie rock, pop, dream pop, electronic, bedroom pop and alt folk artists with the launch of a new audio magazine from Dance Cry Dance Records.

**New Axedit Cloud Editor With Integrated Media Search and Collaboration, Transforms Video Work** The boom in video use for social media and marketing has been paralleled by swift migration to the cloud. axle ai, a video industry leader for nearly a decade, is launching axedit, a revolutionary browser-based video editor with integrated collaboration, search, and publishing features.

**Color Intelligence Releases Colourlab Ai 2.0 With New Groundbreaking Features** Last year Hollywood-based Color Intelligence garnered significant attention in the filmmaking community when it released Colourlab Ai v1.0. Never before had Ai been used so effectively to radically improve the professional color grading process.

**Director Tim Damon Blasts Through Year of Car Work** Neither COVID nor climate change nor a worldwide microchip shortage in 2021 slowed down director/cinematographer Tim Damon from completing a lion share of car work.

**Bunker Signs Director Angela Kohler** Angela Kohler joined Bunker for exclusive commercial representation. Kohler is an award-winning director and photographer based in LA.

**2021 Camp Kuleshov Winners Announced** The wait is over. In a series of cross-country virtual presentations, winners were announced for the 2021 edition of Camp Kuleshov, AICP's annual trailer competition for all assistants in post production.

**Sarofsky's Iconic Main Titles For James Gunn's "Peacemaker" Set the Stage for the Epic and the Unexpected** Writer/director James Gunn's new "The Suicide Squad" spinoff "Peacemaker" successfully debuted on HBO Max last month, famously introducing yet another of the filmmaker's iconic, buzz-worthy, music-driven title sequences. In this latest pairing with the creatives and producers from one-stop cross-media production company Sarofsky, star John Cena's Peacemaker character performs a show-stopping dance number

with his co-stars, colorfully setting the stage for the epic and the unexpected.

**Charting New Waters: Wave NY Opens up Additional Studio and Promotes Isaac Matus** The global award-winning audio facility, Wave Studios, is thrilled to announce their expansion with a long-awaited third studio in their New York location. After much success in London and Amsterdam, Wave first opened their boutique studio in Soho in 2018.

**Boris FX Optics 2022 Plugin Delivers New Blockbuster-**

**Worthy Effects To Adobe Photoshop & Lightroom** Boris FX, the storied post-production developer, brings a powerful creative photo editing and manipulation plugin to Adobe Photoshop and Adobe Lightroom workflows. Optics 2022 makes it easy to add the same high-end cinematic looks and effects to photos that the film and television industry has relied on for over twenty years.

**"Above Boy" Oglala Lakota Sioux Nation Documentary on Contemporary Life of Indigenous Family in South Dakota Badlands Makes Film Festival Premiere** Believe Media, led by CEO and executive producer Liz Silver, announced the festival premieres for documentary short film, *Above Boy*.

**Stephen Arnold Music Salutes The Big Sounds of The Big Game** Stephen Arnold Music POV | The Big Game Bowl always delivers great entertainment via the game, the half-time show, and sensational commercials that look—and sound—great. This year's broadcast was no different as viewers were treated to a slew of great ads, many noteworthy for their brilliant use of music, sound design and sonic branding. The team at Stephen Arnold Music tuned in and were deeply impressed with what we heard.

**Universe 5.1 Now Available**

Maxon, developer of professional 3D software solutions, is pleased to announce the immediate availability of Universe 5.1, a new update to its suite of video transition and effects plugins.

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







# Meet The NDS Class of 2021

## Discover Emerging Filmmakers



(Top row from left) Eric Almond, Zeke Anders, Josh Banks, Henry Behel, Isabel Bethencourt, Paige Compton (2nd row from left) Tyler Davis, Ewurakua Dawson-Amoah, Oge Egbuonu, Abraham Felix, Devon Ferguson, Mario Garza, Utsab Giri (3rd row from left) John Connor Hammond, Chloe Hayward, Parker Hill (4th row from left) L.J. Johnson, Julia Kennelly, Natasha Lee, Leah Loftin, Dave Maruchniak, Jabu Nadia Newman, Amber Park (5th row from left) Bianca Poletti, Drew Pollins, Jane Stephens Rosenthal (bottom row from left) Zack Seckler, Khalid Seña, Ben Strang, Emily Elizabeth Thomas, Grayson Whitehurst.

Visit  
**NDS.SHOOTONLINE.COM**  
To See Their Work.

### The 19th Annual SHOOT NDS 2021 Reel

31 directors above made the final cut this year, with work spanning commercials, documentary shorts, features, music videos, promos, PSAs, spec work, thesis films, and a TV pilot.

### Enter the 20th Annual SHOOT NDS 2022 Search

Each year SHOOT's editors conduct a search to discover the best up-and-coming directors who have been directing professionally less than 3 years and based on their entries, show promise to make positive contributions to advertising and/or entertainment. Only the strongest work entered makes the cut as SHOOT culls the field down to the final Showcase. Due to the pandemic, SHOOT did not hold its annual NDS Event at the DGA in NYC where we have debuted the Showcase Reel for 16 years. We look forward to resuming the event in the Fall of 2022. The 2022 Search will be open for entries April-June. For a reminder email when the Search opens, fill out the webform at [EnteringNDS.SHOOTonline.com](https://www.EnteringNDS.SHOOTonline.com)



**The  
NEW  
DIRECTORS  
SHOWCASE**

Produced by The Editors of  
**SHOOT**