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## The Road To Emmy

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From top left, clockwise: Scenes from *The Offer*, *Succession*, *Dopesick*, *The First Lady*, *Girls5eva*, and *Ozark*



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By Robert Goldrich



## "Sugar" High

The ripple effect of good is real—as reflected in SHOOT's Emmy season coverage. Last month's Emmy Preview included observations from Christina Voros, director/cinematographer on *1883* (Paramount+). And this week's installment of SHOOT's The Road To Emmy Series contains insights from Amanda Marsalis who directed multiple episodes of *Ozark* (Netflix) for its swan song season.

It turns out Voros and Marsalis share a special bond—both directed episodes of *Queen Sugar* (OWN) for Ava DuVernay, an experience which proved pivotal in their careers. DuVernay made a concerted effort to give directorial opportunities on *Queen Sugar* to deserving women.

Voros first met DuVernay when they served together on an international film festival jury. The two struck up a rapport,

with DuVernay reaching out to Voros about a year-plus later with an offer to direct an episode of *Queen Sugar*. Without *Queen Sugar*, Voros doubts that studio and network decision-makers would have let her direct *Yellowstone* and then its prequel, *1883*. It was Taylor Sheridan, co-creator of *Yellowstone* and creator of *1883*, who went to bat for Voros as a director for

*Sugar*, Marsalis got the opportunity to direct for *Ozark*, the first go-around being the season 2 finale, then a season 3 episode, and most recently multiple episodes for season 4.

Even with *Echo Park* and *Queen Sugar* under her belt, Marsalis felt that the decision-makers at *Ozark*, including actor-director-EP Jason Bateman and

## Via Queen Sugar, Ava DuVernay created TV career breaks for promising woman directors.

both series.

As for Marsalis, *Queen Sugar* marked her first TV directing gig. She had earlier directed the indie feature *Echo Park* on a shoestring budget, which went on to make a splash at the L.A. Film Festival and shortly thereafter was acquired by DuVernay's company ARRAY. Later Marsalis got the chance to direct episodes of *Queen Sugar*.

Thanks in part to *Echo Park* and *Queen*

showrunner-writer Chris Mundy, took "a leap of faith" when they offered her the high-profile season two finale. Marsalis proved to be up to the task, justifying the trust placed in her as the season two finale gained critical acclaim.

And it feels somehow fitting for Marsalis to help wrap the series, directing four of the episodes released in part two of the current and final season. Now she's in the Emmy mix for that marquee work.

## POV

By Jeannie Nguyen



## For AAPI Content, Forget "East vs. West"

I learned early in my filmmaking career that I needed to own my personal content and stories. That career started five years ago, following a nonlinear trajectory that gave me the windfall to explore filmmaking with my own finances. This boon helped me avoid the red tape many AAPI creators face in Hollywood. While there has been a shift in the kinds of content made today, I still question the unconscious biases of its decision-makers.

I chose to create my own work because I didn't see the types of Asians I grew up around represented on screen. My filmmaking peers also face too many instances of explaining why our Asian stories need to appeal to "target audiences," aka white, heteronormative viewers. This isn't intentional; Hollywood execs are business people and likely assume (white or Western) audiences "won't understand"

Asian stories. I don't think that's true. I was raised on white-centric Western '90s content. I understood it despite not growing up around their cultural touchstones.

Hollywood industry gatekeeping by its original power players—white straight men—harkens back to the industry's first films. Exhausted Eurocentric cinema mistake archetypes like the 3-5 act structure, an inciting incident, or a turning point, as required components of "successful" movies. These factors limit the intelligence of the audience and restrict what filmmakers can explore.

AAPI creators feel pressure to modify our perspectives to suit the Western palate. Sadly, beyond the boardroom of a major studio, they often do this to themselves. I recently crafted a pitch to producers for a show I'm conceiving as an "East vs. West" style plot: the Southeastern Asian culture versus the white Western archetype. But the show is about a moth-

er-daughter relationship. After examining the pitch with my producer, I realized I held the subconscious bias that the story had to involve whiteness to appeal to my mostly Western audience.

Now with films like *Everything, Everywhere All At Once* making headlines, Hollywood is finally catching on: AAPI narratives can be attractive to "target audiences." But the behemoth still needs massive adjustments to properly accept diverse narratives. Third Cinema films uplift unsung communities with stories on political movements that often fall beyond Hollywood's purview. If the industry expands its understanding of how films can be structured, and through which lenses, they can work to support all creators with enlightening stories they know to be true.

Jeannie Nguyen is a L.A.-based Vietnamese-American filmmaker who is with production company Even/Odd.

# Directorial and Editing Perspectives

Insights into  
*Succession*, *The First Lady*, *Ozark*, *The Offer*, *Girls5eva*,  
*Dopesick*,  
*The Survivor*

By Robert Goldrich, The  
Road To Emmy Series, Part 5



Photo by Micall B. Polay/courtesy of HBO



Photo by Jackson Lee Davis/courtesy of Showtime



Photo by Tina Rowden/courtesy of Netflix



Photo by Heidi Gutman/courtesy of Peacock



Photo by Gene Page/courtesy of Hulu



Photo by Nicole Wilder/courtesy of Paramount+

Lorene Scafaria is part of a distinguished group of *Succession* (HBO) directors. How distinguished? This year *Succession* swept the DGA Awards' dramatic series category nominations--Kevin Bray for the "Retired Janitors of Idaho" episode; Mark Mylod, who wound up winning the DGA honor, for "All the Bells Say"; Andrij Parekh for "What It Takes"; Robert Pulcini and Shari Springer Berman for "Lion in the Meadow"; and Scafaria for "Too Much Birthday."

To earn a DGA nomination for "a show that I'm in love with," alongside four fellow *Succession* directors, was "incredibly meaningful," Scafaria affirmed.

Scafaria, who started out as a writer, came to the series after her lauded feature *Hustlers*, which received three Film Independent Spirit Award nominations--for her as best director, Jennifer Lopez for supporting actress and Todd Banhazl for cinematography. The film also scored assorted other honors, including Best Feature and Audience Award nominations from the Gotham Awards.

On the heels of *Hustlers'* success, Scafaria set her sights on *Succession*. She's been a major fan of the show, its writers, cast and crew and wanted to be a part of it. "I put it out there that I was really interested in directing an episode. I knew I'd spend the next year writing a feature," she recalled, reasoning that her schedule could accommodate a turn at episodic directing. What Scafaria didn't know was that the world would soon be turned upside down by the COVID pandemic. She got together with *Succession* creator Jesse Armstrong and EP Mylod in February 2020 and landed the invite to direct. Then COVID hit. A year-plus later, she got to direct an episode. "It marked my reentry into the world," said Scafaria who found the experience a bit surreal after a long stretch during which she hadn't left her house, much less socialized.

Also a bit surreal was the episode she landed, "Too Much Birthday," in which Kendall Roy (portrayed by Jeremy Strong) throws a 40th-birthday bash for himself that's a tribute to excess. It was a plum as-

signment for Scafaria--big, cinematic, humorous yet hellish while evoking a mix of pity, empathy and reflection.

"It's a party that you're never going to see again. You're never going to see those rooms ever again, all built specifically for the ego of one character. You see his innermost thoughts and desires," related Scafaria, adding that it was a golden opportunity to take familiar characters and see them in extremely unfamiliar settings.

For the episode, Scafaria said she kept referencing *Burning Man*, the all encompassing temporary city. Roy's birthday party was that, elaborate rooms within a large event space that were built only to soon be demolished.

She credited production designer Stephen Carter for his ingenious creation of those settings, ranging from a giant birth canal to a treehouse. Yet within these environments of enormous space and scope, it still at the end of the day was all about people and how they interact with each other--albeit during a party which from

*Continued on page 6*

From top left, clockwise: A scene from the "Too Much Birthday" episode of *Succession*; Viola Davis as Michelle Obama (second right) and O-T Fagbenle as Barack Obama (r) in a scene from *The First Lady*; Skylar Gaertner (l-r), Sofia Hublitz and Laura Linney in a scene from *Ozark*; David Fogler as Francis Ford Coppola in a scene from *The Offer*; Michael Keaton in *Dopesick*; a scene from *Girls5eva*; Dexter Fletcher, director/EP of *The Offer*.



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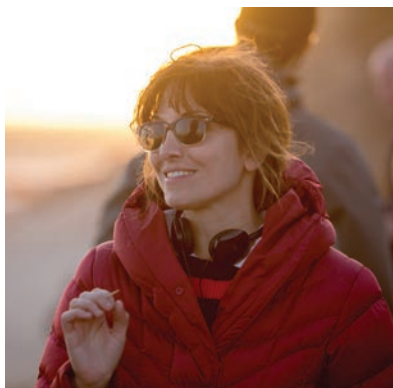


## Director/EP Susanne Bier Delves Into The First Lady

Continued from page 4

one room to the next had a sort of maze-like dynamic.

In an earlier *SHOOT* interview, Carter noted that as much fun as it was for him to work on the “Too Much Birthday” episode, some of his production design wound up on the cutting room floor. Yet Carter saw the value at times of doing



**Lorene Scafaria**

more by showing less. He explained for example that while the characters in *Succession* are often in opulent surroundings, the series doesn't linger on the environments. While the settings can be huge and amazing, the characters don't see them as such because to them it's part of their 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—an attitude that is better reflected when lingering is kept at a minimum. It all gets back to an inherent strength in *Succession*—that it's a show, affirmed Carter and Scafaria, that trusts the intelligence of its viewers.

Carter earned an Art Directors Guild (ADG) Excellence in Production Design Award nomination earlier this year for the “Too Much Birthday” and “The Disruption” episodes of *Succession*. It was his second ADG nod, the first coming as an art director in 2015 for the feature film *Birdman or (The Unexpected Virtue of Ignorance)*. Carter is also a two-time Emmy nominee—as a production designer on *Succession* in 2020 and as an art director on *Sex and the City* in 2003.

Scafaria noted that coordination among herself, Carter and cinematographer Christopher Norr was essential. Norr, she said, lit the environments created by Carter in a way that did the most justice to the scenes, helping to enhance

the feeling of a maze with actors moving from one room to the next. While *Succession* has a well established look and style, the nature of the “Too Much Birthday” episode afforded Scafaria and her colleagues the opportunity to expand a bit on the visual language of the series. Norr, a three-time ASC Award nominee for *Gotham*, and Carter embraced the challenge, said Scafaria.

The director shared that it was a privilege to collaborate with such a talented ensemble of actors and crew, describing the *Succession* players as “a well-oiled machine.” *Succession* gave her the chance to “work on other people's visions and bring my vision to it,” to be part of the actors’ “ballet” that is at the heart of the show. She said it was a fascinating experience “to step in as the special guest yet you're running the set.” Overall, she felt “spoiled by the show itself,” inspired by its embarrassment of creative riches. “I hope to return and work on it some more.”

### Susanne Bier

Exec producing and directing all the episodes in a series has become part of Susanne Bier's television *modus operandi*. She served as EP and helmed all six installments of *The Undoing*, a limited series for which she garnered last year her first career DGA Award nomination. Bier had earlier directed all the episodes and EP'd *The Night Manager* for which she won the Emmy for Outstanding Directing in a Limited Series in 2016.

Bier continued her dual EP/director role most recently on *The First Lady* (Showtime), an anthology drama series which chronicles Eleanor Roosevelt (portrayed by Gillian Anderson), Betty Ford (Michelle Pfeiffer) and Michelle Obama (Viola Davis). Bier, who directed all 10 episodes of *The First Lady*, now once again looms as an awards contender. She has a historic awards pedigree as the first female director whose work won an

Oscar (Best Foreign Language Film for Denmark's *In A Better World* in 2011), Golden Globe (also for *In A Better World*



**Michelle Pfeiffer as Betty Ford in *The First Lady***



**Gillian Anderson as Eleanor Roosevelt in *The First Lady***

as Best Foreign Language Film), Emmy (for *The Night Manager*) and European Film Award (Best European Director for *In A Better World*, and in 2013 Best European Comedy for *Love Is All You Need*).

Bier was immediately attracted to *The First Lady*, fascinated by its protagonists whom she described as “amazingly impactful, humorous, complicated women.” She added, “Being a Danish director, I felt incredibly honored by the opportunity to deal with American royalty.”

While directing some 10 hours worth of episodes—being on set for 140 days—is “arduous,” said Bier, it also feels “very natural for me to do that” given that she comes from feature films. “It's been in my blood, part of the core of the creative process.”



**Susanne Bier**

Perhaps the biggest challenge, said Bier, is “portraying people who live or have lived. What did they look like, how did they talk, move, what kind of clothes did they wear. You want to have a sense of authenticity and yet be entertaining.”

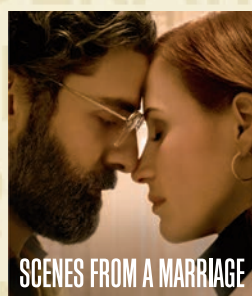
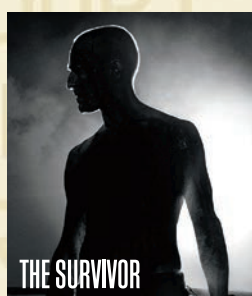
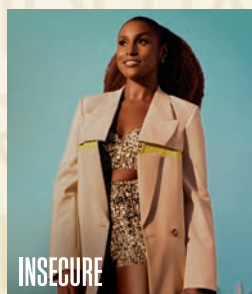
Attaining that balance is key. “None of us know what they were talking about in their kitchens or bedrooms, in private moments,” related Bier. “Obviously this part is a piece of fiction. Our imagination is talking, creating fiction based on fact. We wanted to be as truthful as possible to what has been documented as real—and yet we wanted to tell stories that were evocative, fascinating, fun and interesting for an audience.”

Bier sees that balance as being divided between her director and EP capacities. She views the director primarily responsible for being “the storyteller, the person entertaining the audience” whereas the exec producer needs to keep “an eye on whatever needs to be authentic” and

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# Director Amanda Marsalis' Gratifying Ozark Sojourn

Continued from page 6

making sure that it is indeed authentic.

For that mix of authenticity and visual engagement, she gravitated to DP Amir Mokri, a two-time Film Independent Spirit Award Best Cinematography nominee (*Slam Dance* and *Life Is Cheap... Toilet Paper Is Expensive*) for *The First Lady*. "There's something classical and yet very sharp, graphic and undeniably modern about his style," assessed Bier. "I was very keen to emphasize the similarities as opposed to the differences [among Roosevelt, Ford and Obama]—not so much in storytelling but in their emotional experiences. I felt his [Mokri's] combination of classical and crisp modernity fit the material. I loved his work but it was in our conversation where I realized he was the right person. You can speak with somebody the first time and realize that we at our core understand each other."

From her experience on *First Lady*, Bier took away first and foremost a deep appreciation for all three First Ladies. "They never gave up on what they believed in," relentlessly "pursuing what they thought was right," said Bier who saw some parallels to directing. When you run into obstacles, you find alternative routes to get to where you want to go, to get to what you believe in. "I learned a lot from studying them."

Bier had time up front to study in that she was approached with *The First Lady* while much of the world was in lockdown due to the pandemic. She was able to not just read and ruminate over the script but also to extensively research the lives of the three First Ladies, particularly Roosevelt and Ford from yesteryear.

*First Lady* marks Bier's first project that was biographical in nature. But rather than one biopic, it was three—each exploring First Ladies of distinctly different eras. This wide range in turn brought a big-picture perspective to the concerns and roadblocks that women faced in this country over the years—as well as how they've dealt with all that, displaying intelligence, grace, caring and ingenuity.

*First Lady* adds to a body of work for Bier that includes *A Second Chance*, which debuted at the Toronto International Film Festival; *Things We Lost in the Fire* starring Halle Berry and Benicio del Toro; *Serena* starring Jennifer Lawrence

and Bradley Cooper; *After the Wedding*, which also received a Best Foreign Language Film Oscar nomination; *Brothers*, which won the Audience Award at the Sundance Film Festival; her debut feature *The One and Only*, which won Best Film at the Danish Robert Awards; and *Birdbox*, a post-apocalyptic thriller starring Sandra Bullock and which made a major splash on Netflix and in theaters, scoring critical and popular acclaim.

Additionally Bier is drawn to short-form fare. She is represented in the commercialmaking/branded content arena by production house SMUGGLER. Bier sees her short-form endeavors as helping to inform her longer form pursuits through experimentation, exchanging ideas and experiencing different ways of working. She characterized short-format fare such as spots as being "the discipline of accuracy. Thirty seconds doesn't lend itself to deep complicated psychological truth. It lends itself to precision." That precision can bring a different dimension to longer form content for which you have the luxury of time in order to explore deep psychological truth. Bier finds her involvement in the long and short of it as making her a better storyteller.

## Amanda Marsalis

In SHOOT's Emmy Preview coverage last month, the prelude to this 16-part *The Road To Emmy* series, Christina Voros, director/cinematographer on *1883*, said she probably wouldn't have gotten the chance to direct episodes of that Paramount+ series and earlier its kin series *Yellowstone* if Ava DuVernay didn't give her the initial opportunity a few years earlier to helm an episode of *Queen Sugar*. DuVernay made a concerted effort to bring women directors into the *Queen Sugar* fold, often marking their first foray into television.

*Queen Sugar* also proved pivotal for Amanda Marsalis who is now in the Emmy conversation for her ongoing work on *Ozark* (Netflix), specifically on multiple episodes in its fourth and final season.

She first connected with *Ozark* during its second year, directing that season's memorable finale. "That was the fourth episode of television I had ever directed," recalled Marsalis, referring to it as "career

in the DGA.

Akin to the supportive camaraderie she enjoyed on *Queen Sugar*, Marsalis benefited from another effort designed to generate opportunities for women



Photo by Tina Rowden/courtesy of Netflix

## Carson Holmes as Three Langmore in *Ozark*

altering." She went on to contribute to seasons three and four, while taking on other episodic work that included *Westworld*, *Umbrella Academy* and *Invasion*.

But helping to lay the foundation for it all was *Queen Sugar*, Marsalis' first TV directorial gig. She was, however, already quite accomplished before her segue into television. Marsalis first established herself as a commercial still photographer over a 20-year span, shooting celebrities, faraway locations and brand campaigns for *GQ*, *Vogue* and *Conde Nast Traveler*, among other notable publications. Then a friend sent her an email asking if she ever thought about directing. The query was sparked by a script for what turned out to be the feature film *Echo Park*, which Marsalis wound up directing on a time-challenged, shoe-string budget. The indie feature, which starred

filmmakers—her being selected to be part of the inaugural class of Fox Studio's Female Director Initiative. While this took place some time ago, the experience has had a lasting impact. This inaugural class consisted of some 20 directors. She observed that even more valuable than the program itself has been the continuing bond she enjoys with these filmmakers, a network of artists who have gone on to be successful while serving as a resource for one another, comparing notes on how to handle situations, offering help with finding a DP or a production designer, and sharing insights on other varied matters.

Even with *Echo Park* and *Queen Sugar* under her belt, Marsalis felt that the decision-makers at *Ozark*, including actor-director-executive producer Jason Bateman and showrunner-writer Chris Mundy, took "a leap of faith" when they offered her the high-profile season two finale. "They said they were lucky to get me," recollected Marsalis who thought "that's not true." She felt like the lucky one. Either way, luck has been famously described as "the residue of hard work and design." And Marsalis was ready and proved up to the task, justifying the trust placed in her as the season two finale gained critical acclaim, helping to build continued momentum for the show.

And it feels somehow fitting for Marsalis to help wrap the series with four of the episodes released in part two of the

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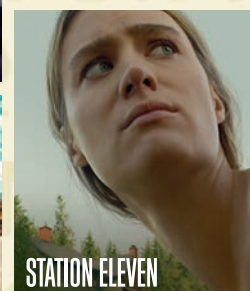
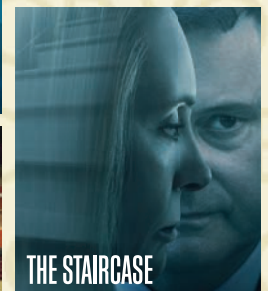
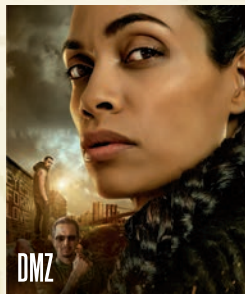
Photo by Marcelo Gomes

## Amanda Marsalis

Mamie Gummer, made a splash at the L.A. Film Festival and shortly thereafter was acquired by DuVernay's company ARRAY. Later Marsalis, after pitching for it, got the chance to direct episodes of *Queen Sugar*. DuVernay's support has been invaluable. In fact, DuVernay was one of three signatories on Marsalis' application which earned her membership



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## Dexter Fletcher Tells Producer's Story Behind *The Godfather*

Continued from page 8

current season (with the finale directed by Bateman). Originally the final season was slated to consist of 10 episodes but that was expanded to 14. While the added storytelling opportunities were welcomed during the farewell tour, the work was beset with COVID shutdowns.

what I need to tell a story. Jason Bateman is very good at that. I learned a lot from Jason.” In that regard, Marsalis shared, “You want to tell the story in a way that is elegant, precise and practical. How do I truly get through my day in the best way possible and tell this story in a way that is going to resonate with audiences?”

strength of *Rocketman*, the Elton John biopic he helmed. In between those two motion pictures, Fletcher directed *Eddie the Eagle*, based on the real life story of Olympic ski jumper Eddie Edwards; the film debuted at the 2016 Sundance Film Festival. And though uncredited, Fletcher took over the final weeks of production

Leslie Greif were also exec producers. Ruddy himself served as an EP on *The Offer* which chronicles the many obstacles he had to overcome to bring *The Godfather* to fruition, including fervent opposition and threats of violence from the mafia, angst over the prospect of casting the erratic Brando, resistance to casting



Jason Bateman (I) and Laura Linney in a scene from *Ozark*

Marsalis noted that the *Ozark* ensemble of artisans truly became a family over the years which helped in coping with pandemic-related concerns and the multiple stops and starts. She observed that season four was both “physically taxing” and “emotionally taxing” on cast and crew. The long season became longer due to COVID shutdowns which put two opposite dynamics in play. One one hand, it was emotional dealing with the reality that the end of the show was coming. “No one wanted to let go,” said Marsalis. At the same time, “Everybody wanted to get home” in the wake of the COVID situation. At the New York premiere event for *Ozark* last month, Marsalis said that those in attendance felt “emotional and wonderful” that they were all back together.

Marsalis recalled long-time colleagues and new compatriots she’s experienced on *Ozark*. Among the cinematographers for example, season four marked her first time connecting with DPs Shawn Kim and Eric Koretz, working relationships that proved fruitful and gratifying. Marsalis also cited the first DP she worked with on *Ozark*, Armando Salas for the season two finale, as being a favorite whom she is always looking to work with again.

As for lessons learned from her *Ozark* experience over the years, Marsalis noted that she honed her ability “to ask for

Marsalis continued, whether “I need to be at this location at this particular time of day or I need this equipment,” the key is to “understand my story well enough to ask for what I need.”

Regarding what’s next, Marsalis is currently a producing director and co-executive producer on *Kindred*, a series for FX filming in Atlanta and based on the novel of the same title by Octavia E. Butler. Marsalis is directing three episodes, with the pilot being helmed by Janicza Bravo. The story centers on a young Black aspiring writer who uncovers secrets about her family’s past when she finds herself mysteriously being pulled back and forth in time to a 19th century plantation. Showrunner/writer is Branden Jacobs-Jenkins (*Watchmen*) while other EPs include Bravo, Darren Aronofsky and Courtney Lee-Mitchell, Joe Weisberg and Joel Fields.

### Dexter Fletcher

First establishing himself in the industry as an actor—dating back to his childhood—spanning features and TV, Dexter Fletcher in more recent years has expanded his creative reach into directing. On the latter score, he’s earned two BAFTA Film Award nominations—first in 2013 for outstanding debut by a Brit for *Wild Bill*, a feature he wrote and directed, and in 2020 for British Film of the Year on the



Burn Gorman as Charles Bluhdorn in *The Offer*

and post on *Bohemian Rhapsody*, which went on to win four Oscars, including Best Actor for Rami Malek’s portrayal of Freddie Mercury.

Heavily steeped in features, director Fletcher has now made an auspicious entry into television—appropriately enough for a limited series, *The Offer* (Paramount+), which takes us behind the scenes of a legendary feature, Best Picture Oscar winner *The Godfather*, based on the perspective of its producer, Albert S. Ruddy (portrayed by Miles Teller), who made the transition to the big screen from television (as co-creator of *Hogan’s Heroes*). *The Godfather* received 11 Oscar nominations, winning three—the other two being for leading actor (Marlon Brando) and adapted screenplay (Francis Ford Coppola and Mario Puzo).

Fletcher jumped at the opportunity to serve as an executive producer on *The Offer* and direct three episodes. “All my films have been about U.K. subjects. This was the first project I made in America,” said Fletcher, adding that it was particularly exciting to take on *The Offer* on the occasion of *The Godfather*’s 50th anniversary.

Oscar (*The Player*) and Emmy-nominated (*Escape at Dannemora*) writer Michael Tolkin created *The Offer*, with Nikki Toscano serving as showrunner for all 10 episodes. Teller, Russell Rothberg and

a then young, unproven Pacino, myriad problems with and power struggles within Paramount and Gulf & Western, and efforts to stymie writer-director Coppola’s creative vision for the film. Ruddy was the sole producer of *The Godfather*, a rarity in today’s Hollywood, and is depicted as a staunch defender of Coppola as the film’s auteur. Ruddy is a two-time Best Picture Oscar winner—for *The Godfather* and *Million Dollar Baby*.

As for the challenges that *The Offer* posed, Fletcher shared, “How do we create this world with predominantly well-known, larger-than-life characters” to do justice to what went into making a legendary film? We had to portray them as whole people, not caricatures or impressions. We were dealing with personalities that were huge like [Paramount Pictures chief] Robert Evans. We had to make him layered and complex.”

In addition to Teller, the cast includes Matthew Goode as Evans; Juno Temple as Bettye McCartt, Ruddy’s assistant; Dan Fogler as writer-director Coppola; Giovanni Ribisi as mafia boss Joe Colombo; Patrick Gallo as Mario Puzo; Burn Gorman as Charles Bluhdorn, the head of Paramount parent company Gulf & Western; Justin Chambers as Brando; and Anthony Ippolito as Al Pacino.

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## Cinema History In The Offer

Continued from page 10

Having such a talented ensemble cast and the chance to work with them “to build the characters from the ground up” was a gratifying experience, said Fletcher: “All the actors wrote their characters’ bios. We filled in those blanks, created that

*Godfather* in terms of building trust. If he believed in someone, he supported and protected that person. That’s what enabled him to get *The Godfather* made even in the face of so many potential stumbling blocks which could have outright killed the film or resulted in one



Colin Hanks as Barry Lapidus in a scene from *The Offer*

world, their inner lives, which brought that layered dimension.”

Working with the actors—given his background as a performer—is “a huge part of what I do,” affirmed Fletcher who observed that an actor is inherently in “a very exposed position.” Fletcher is “empathetic towards that position,” noting that a director needs to build a trust with actors so they feel safe and secure. “That’s when you get your best work from people. Matthew is going for it in his performance [as Evans]. That only comes with a certain sense of security and safety....same for Giovanni [as Colombo] who made big, brave choices.”

There are parallels to Ruddy on *The*

being made that would have been a faint, compromised shadow of itself.

Additionally Fletcher cited the need to reflect the cinematic scope of the movie within the TV series itself. Towards that end, Fletcher bonded with cinematographer Salvatore Totino, ASC, AIC who lensed six episodes, including the first two (directed by Fletcher) which helped lay the foundation for the look, feel and tone of the series. Fletcher said he long respected Totino’s work but the clincher was their first phone conversation when the DP immediately grasped the vision and scale of the show and talked “the same

Continued on page 13



Matthew Goode as Robert Evans in *The Offer*

### SAMSUNG, BBH ROLL OUT SEASON 2 OF EXPOSURE

Competition series *Exposure* is returning for a second season. A co-production and creative development among BBH Entertainment, Westbrook Media and Samsung, season two of the unscripted format is hosted by singer, actress and entertainer, Lele Pons, who has amassed over 101M followers across her social media platforms. Season 2 premiered May 29 on Pons’ YouTube channel.



The series shines a light on how Gen Z has mastered using tech for creativity and expression while leveraging their platforms to further their dreams. This season will feature eight new, diverse, dream-chasing content creators across makeup, comedy, fashion, animation, photography, and even ventriloquism. Throughout the season, contestants will be asked to showcase their creative skills through a series of social media inspired video challenges utilizing the 15-second to 1-minute video format. They will be judged by host Pons and head judge Adam Waheed along with a rotating roster of guest judges including Tinashe, Hannah Stocking, Patrick Starr, and Marilyn Hue, among others, competing for a \$250,000 contract with Samsung.

Throughout each episode, contestants will use the premium features of the Samsung Galaxy S22 Ultra smartphone to complete various challenges utilizing different visual mediums and editing techniques to create short form video content. Episode themes have been inspired by today’s popular social media content trends including the Gen Z led cultural phenomena of historical nostalgia, ever-popular dance loops and challenges, content collaboration and duetting videos, brand marketing and more.

The eight-episode series is directed by Ramy Romany, who earned a DGA Award nomination earlier this year in the Reality Programs category for *Making the Cut*. New episodes of *Exposure* will debut weekly on Sundays and Mondays through June.

### ACADEMY REAPPOINTS FRANKLIN, GARCIA, YANG

The Academy Board of Governors has confirmed the reappointment of current governors-at-large DeVon Franklin (Executives Branch), Rodrigo García (Directors Branch) and Janet Yang (Producers Branch). They will each serve an additional three-year term beginning on July 1.

As with the governors representing each of the Academy’s 17 branches, governors-at-large may serve up to two three-year terms (consecutive or non-consecutive), followed by a two-year hiatus, after which eligibility renews for up to two additional three-year terms, for a lifetime maximum of 12 years. The Board of Governors sets the Academy’s strategic vision, preserves the organization’s financial health and assures the fulfillment of its mission.



Matt Kuttan

### PEOPLE ON THE MOVE....

New Orleans-based agency PETERMAYER has appointed Matt Kuttan as its chief creative officer. Kuttan brings omnichannel and multicultural brand experience from such shops as Leo Burnett, Saatchi X and Burrell Communications. Earlier this year PETERMAYER changed ownership, with chief strategy officer Michelle Edelman taking over as owner and CEO from the Mayer family. Kuttan now

joins the leadership team, assuming the CCO role held by Desmond LaVelle, who announced his departure in April. LaVelle and Kuttan worked together previously at Leo Burnett, and LaVelle introed Kuttan to PETERMAYER....



## Director Kimmy Gatewood Pursues Peacock's *Girls5eva*

Continued from page 12

cinematic language,” as Fletcher. “We connected very quickly on that front, the working methodology, referencing projects and films in terms of our approach,” related Fletcher.

The path to directing was paved in a sense for Fletcher by his experience as an actor working with other actors while getting to interact with and observe accomplished filmmakers. He appeared on screen over the years alongside such actors as Pacino, Robert De Niro, Anthony Hopkins and Helen Mirren, and worked on projects directed by the likes of David Lynch, Mike Leigh, Ken Russell and Guy Ritchie.

### Kimmy Gatewood

Director, actor, writer, comedian and producer Kimmy Gatewood is no stranger to the awards show circuit. She was part of the twice SAG Award-nominated acting ensemble on *GLOW*. And last year she won a Daytime Emmy for her directing on *Sesame Street*.

Now she’s generating some primetime Emmy buzz for her directorial efforts on *Girls5eva* (Peacock), the Meredith Scardino-created musical comedy series which centers on four women (played by Sara Bareilles, Busy Philipps, Paula Pell and Renee Elise Goldsberry) who had their pop music moment in the sun as a one-hit-wonder girl group in the 1990s. Now they’ve reunited to give it another shot, looking to find elusive success and creative fulfillment on their own terms.

Gatewood proactively pursued the *Girls5eva* directorial gig, drawn to the series when she heard about it—not only for its premise but also the involvement of EPs Scardino and Tina Fey. Gatewood originally started out doing comedy in NYC, testing for *Saturday Night Live*. Fey and Scardino are *SNL* vets whom Gatewood has long admired—not just for their work on that show but extending elsewhere including their pairing on *Unbreakable Kimmy Schmidt*. Gatewood recalled contacting everyone she could think of for recommendations that might help get her an interview for *Girls5eva*. At the time residing in Los Angeles, Gatewood flew herself out to New York to meet with Scardino and colleagues. “I even told them I lived in New York City,” smiled Gatewood, thinking that might

help her land the job.

Land it she did, directing a pair of episodes in season one and being asked to return for more installments, including the season two finale.

Gatewood has found it creatively fulfill-



Photo by Hedi Gorman/courtesy of Peacock

A scene from *Girls5eva*

ing to work with the talented *Girls5eva* ensemble, noting that the performers are a triple threat—comedy, music and dance. It’s a trifecta difficult to attain properly under normal circumstances but all the more impressive when grappling with the COVID pandemic. But whatever hurdles the coronavirus posed logistically and otherwise, cast and crew were up to the task—including cinematographer John Inwood, ASC whom Gatewood worked with for the first time during season one. “He’s incredibly collaborative, the kind of DP that’s in it for the adventure and the creative story, which I really love.”

Gatewood noted that Inwood shot one of her favorite indie films, *The Daytrippers*, as well as *Unbreakable Kimmy Schmidt*. Gatewood said that Inwood reflects the mix of artisan attributes—flexibility, discipline and craft—needed to bring a show like *Girls5eva* to fruition. She teamed with the DP on elongated storyboard sequences in which, for example, they mapped out the staging, lighting and unfurling of big concerts replete with audiences.

*Girls5eva*, continued Gatewood, afforded her the opportunity to work with actors, writing talent and crew “at the top

of their game,” adding that many had previously teamed on both *Unbreakable Kimmy Schmidt* and *30 Rock*, meaning they had a shorthand, working rapport and confidence in one another that made it possible to push boundaries and over-

come even the most daunting challenges. Gatewood observed that the nature of *Girls5eva*—its pacing, the comedy, the music, the dancing—requires “every artist to fire on all cylinders.”

*Girls5eva* adds to TV series directing credits for Gatewood which include the comedy drama *The Baby-Sitters Club*, *Ghosts*, *Single Drunk Female*, *Just Add Magic* and *Crazy Ex-Girlfriend*.

Gatewood started out as a stand-up comedian and together with Rebekka Johnson and Sarah Lowe founded a comedy group called The Apple Sisters. Gatewood then made her mark in the acting sisterhood with *GLOW*.

Gatewood’s feature directorial debut came in 2021 with Netflix’s rom-com *Good On Paper*, written by and starring Liza Schlesinger. Short films first established Gatewood as a director, including *Control* which garnered official selections from more than 40 festivals in 2019. Gatewood’s short titled *Consent* won the JFL’s (Just For Laughs) highest award. Additionally her short film *Navel Gazers* won the Outstanding Sci-Fi Award at the 2021 Micheaux Film Festival.

Her short-form exploits also span mu-

sic videos such as Ne-Yo’s “Directionality” for Apple TV’s *The Helpsters*. Gatewood also helmed musical shorts for actress/comedian Rachel Bloom—“Ladyboss” for *Vanity Fair* and “I Don’t Care About Awards Shows,” which opened the 2017 Creative Arts Emmys (emceed by Bloom).

Gatewood also recently joined the directorial roster at production house Caviar, marking her first representation for commercials and branded content. She shared that telling a story or getting a laugh in 30 seconds can only serve to make her a better director. “It’s exciting as an artist to expand yourself in short form,” said Gatewood, noting that earlier work in sketch comedy similarly informed her direction of TV series comedy, just as helming short films did.

Regarding what’s next, Gatewood wasn’t at liberty to discuss upcoming projects in great detail. She only offered that a new Muppets project is in the offing, a Team Coco comedy audio project is set to break this summer, and some prospective feature film work is in the hopper.

### Douglas Crise, ACE

Awards season speculation has editor Douglas Crise, ACE in possible Emmy contention for two projects, both of which he collaborated on with director/producer Barry Levinson, first on *The Survivor* (HBO) and then *Dopesick* (Hulu).

For the latter, Crise earlier this year earned an ACE Eddie Award nomination on the basis of the “First Bottle” episode directed by Levinson (who also served as an EP on the series). *Dopesick* delves into opioid addiction in America, drawing us into a distressed Virginia mining community, a rural doctor’s office, the boardrooms of Purdue Pharma, and the inner workings of the U.S. Drug Enforcement Administration (DEA). Based on Beth Macy’s 2018 best selling nonfiction book, “*Dopesick: Dealers, Doctors and the Drug Company That Addicted America*,” the series spans the past 25 years with different storylines that personalize a drug epidemic fueled in large part by Purdue’s insidious behavior.

*Dopesick* performances include that of Michael Keaton who portrays Samuel Finnix, an old-school, good-hearted doctor from a small mining town in Virginia.

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Kimmy Gatewood



# Judicious, Joyful and Jealous

## The “J’s” that go into Cannes Lions jury duty

By Robert Goldrich



Jealousy is not normally considered a healthy emotion—that is, unless you’re in an awards show judging room.

Feeling jealous about an entry is a strong instinctive indication that you may have seen and experienced something which has likely raised the creative bar for the industry.

This assessment about the virtue of jealousy was echoed by a pair of jury presidents and a judge who are set to see what the world has to offer creatively and strategically at the upcoming Cannes Lions competition.

David Lubars, chief creative officer of BBDO Worldwide and president of this year’s Cannes Film Lions jury, observed that the honored work is there “to show the industry the way forward.” Such work has to be “effervescent, evergreen, new, original, fresh—work that makes you jealous and wish you had done it yourself.”

Juliana Cobb, executive creative director at Droga5 New York and an Industry Craft Lions juror, related, “My expectations are really high for Cannes. I want to be exposed to work that makes me feel excited, inspired, that gives me a new sense of what’s possible in our industry, that makes me a little bit jealous.”

Amani Duncan, CEO of BBH USA and president of the Entertainment Lions for Music jury, shared that when judging work, she looks for “moments of jealousy. ‘God, I wish we did that.’ Those are the moments when you are in awe of the work. ‘Why didn’t I come up with this?’ That’s when you know that the work is special.”

Duncan added, “That piece of work that you are so jealous of—that’s the work that provokes the most change. Now your

eyes are open even wider. You show the best-in-class work to everyone. Now it’s up to you guys to take it to the next level.”

Lubars, Cobb and Duncan are among the jury participants with whom *SHOOT* connected to get a sense of their mindset going into the Lions.

And judges will be able to share those mindsets up close and personal. After two years in which the event could not be held in person due to COVID-19 risks, the Cannes Lions International Festival of Creativity will once again find people coming together in the south of France. Set for June 20-24, the event will be a hybrid model with both virtual and in-person elements and activations. Judges will once again be in a room debating over the merits of entries.

The 2022 lineup consists of 290 jury members from around the world, representing the global industry’s leading talent from a diverse range of disciplines. First-time brands to join the juries include Ford, Frito-Lay, Peloton, Riot Games, the Kansas City Chiefs, Salesforce and WeTransfer, with representation from other top global brands such as AB InBev, Adobe, Apple, Disney, GSK, Mars, Wrigley, Doconomy, Masercard, PepsiCo, Red Bull, *The New York Times* and Unilever.

Platforms and entertainment companies represented are Amazon, Google, Google Zoo, Pinterest, Snap, Spotify, TikTok, Netflix and Meta.

Among the many global networks represented are Accenture Song, BETC, DDB, dentsu, FCB, Hakuhodo, Omnicom, Publicis Worldwide, Rethink, Serviceplan and VMLY&R. Specialist agencies include Coffee & TV, Just Global, Inc., Merkle B2B, Pickle Music, Proto, Stein SYZYGY and Translation.



Lions CEO Simon Cook

Lions CEO Simon Cook is enthused over the crop of jurors who will “benchmark creative excellence at Cannes Lions this year. Our juries play a pivotal role in recognizing the world’s best creative marketing and championing the work that will pave the way forward for the global industry. We’re extremely proud to be able to bring together a diverse group of individuals to reflect this evolving industry landscape and we thank them for their time and dedication.”

Susie Walker, Lions’ vice president, Awards & Insight, said, “Returning to the Festival to Cannes means that we can once again bring our jurors together in person. Our unique



## CANNES PREVIEW

judging technology allows us to carry out the initial judging stages remotely but we're delighted to be bringing the jurors back to Cannes to complete the final stages and award the Lions--as they have done since 1954. We can't wait to hear the discussions and insights as our juries deep-dive into the work and set the global benchmark in creative excellence."

As a prelude to those discussions, here's a taste of *SHOOT*'s dialogue with select judges from the advertising agency side. It's a conversation that serves as our 2022 Cannes Lions Preview.

### David Lubars

Lubars has presided over different Cannes ju-

ries in years past--including Titanium, Film, Press and Entertainment Lions. This year marks his return engagement as Film Lions jury president.

While his Cannes track record also entails having served as a juror on occasion, Lubars quipped that he's become "too old and curmudgeonly to be on anyone else's jury." Hence his most

recent jury duty experiences have been as president. However he recalled one eventful year when he wholeheartedly embraced a departure from his jury duty norm. It was in 2013 when Lubars happily stepped back from his usual capacity as a jury head to serve as a judge on the Titanium & Integrated Lions jury pre-

sided over by Dan Wieden, co-founder of Wieden+Kennedy. Lubars cited his respect for and a debt of gratitude he owed Wieden who 10 years earlier as jury president bestowed the first ever Titanium Award upon "The Hire" series of BMW shorts out of Fallon, Minneapolis, back when Lubars was at that agency. The year before, the BMW films had been declared ineligible for Cannes because there wasn't a category in place to recognize that kind of breakthrough work.

Lubars has seen how the Lions have evolved over time, specifically the Film Lions. In 2009 he was president of both the Film and Press Lions juries. Back then for the Film Lions, "Television was the sun and other media the planets," he observed.

Fast forward to today and there's "no sun, just all the planets floating around.

Each planet needs video," stressed Lubars. "They're not tethered to the sun's gravity. They're all floating around banging into each other."

This new galaxy order means that if you view the Film Lions as purely a TV category, your thinking is dated. Instead think TikTok, social, virtual, streaming as well as TV. They all need film to strike a responsive chord. The Film Lions thus are more relevant than ever given today's creative and strategic landscape.

Meanwhile Lubars is most eager to return to the close-knit jury room dynamic. "With 13-hour days you get to know each other, to trust each other," he said, noting that passionate debate, fairness, impartiality and hard work are essential to the task at hand, which Lubars likened to "going through a lot

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David Lubars

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## Droga5's Juliana Cobb, BBH's Amani Duncan Share Insights;

*Continued from page 15*

of hay to find a couple of needles. But when you see one, it pops out.”

### Juliana Cobb

While she’s well versed in judging award competitions (from The One Show to ADC to Super Clio), this marks the first such gig for Droga5’s Cobb at the Cannes Lions.

She finds herself particularly amped up about serving on the Industry Craft Lions, affirming that craft is “near and dear to my heart. We spend our entire careers deep in the process of getting better as writers, art directors, designers, music producers. Craft is the representation of the very best of these special skillsets. A million different choices are made in our work that will decide whether it’s something that sticks in your memory or is just pretty good. Craft is the manifestation of those choices, the ingredient that makes the difference between remarkable and conventional work.”

Cobb is most gratified to get the chance to serve as a Lions juror. “You spend your career honing your own skills, focusing your efforts, learning as much as you can. And then there’s a point where your perspective is being called for. You get to be immersed in some of the best work in the world and provide commentary on it, assess it with other people, discuss what makes it special, magical.”

There’s also something special and magical about being able to compare notes with other judges, folks from other disciplines, other parts of the world, with their varied perspectives folded into the conversation. You learn from them. Cobb said that with a global show like Cannes, it’s imperative to have an open-minded perspective. We all have a POV formed by our experience, by where we live, the culture we share. Once, though, you’re in a room with people from elsewhere, you see the value of getting, said Cobb, “these alternative takes on the way work is resonating, where the point of the story is landing.”

Though awards shows have been successful by adapting adeptly to a virtual

format during the pandemic, Cobb looks forward to the in-person jury room dynamic. “It’s tough for some people to inject themselves into a row of digital thumbnails on a screen,” she said, adding that there’s something invaluable about being “elbow to elbow, in a circle facing each other. It’s easy to hear from all people. There’s not one person dominating.”

Cobb observed that there’s “a solidarity that develops over time when judging in person. You’re living an experience together, bonding and connecting. It’s a bonding that happens that you don’t get over Zoom.”

Bonding with others has a ripple effect, including a “new understanding” of where great work is headed thanks to the great work you get exposed to as a judge, continued Cobb, adding that it’s “a perpetuation of remarkable creativity” if she can bring great work back from Cannes and expose it to her team at Droga5, sparking interest and inspiration.

### Amani Duncan

BBH’s Duncan being named president of the Entertainment Lions for Music jury was most apropos given her rich history in music. She began her career at Def Jam Records. Duncan next served as chief marketing officer at Sean Combs’ Bad Boy Worldwide Entertainment Group where she orchestrated synergy through marketing and publicity across the company’s many verticals, including fragrances, clothing, music, TV/film, spirits and charitable initiatives. Duncan has also been SVP of marketing at Capitol Music Group, and VP of production and promotions at Virgin Records. At one point, Duncan was head of brand marketing at Martin Guitar, helping to reimagine the 200-year-old brand, crafting an ambitious global marketing plan. By leveraging new partnerships, including Ace Hotels, Levi’s, Stetson and Surfer Magazine, and forming relation-

ships, such as one with (then) emerging artist Ed Sheeran, Duncan enhanced the brand’s equity, introducing Martin guitars to a wider and more diverse consumer base.

Duncan then was SVP of music at MTV where she strengthened the network’s industry relationships through innovative artist-driven initiatives, strategic campaigns, and the creation of music content. From MTV came the jump to the advertising agency side of the business as president of BBH New York. And last year she was promoted to BBH USA CEO.

Duncan is a founding member of Chief, the leadership network for women, and serves on several boards and committees, including the 4A’s Board of Directors, 4A’s Diversity, Equity and Inclusive Steering Committee, Fender Musical Instruments (Fender Guitar) and Outward Bound USA. She also regularly speaks at industry events and has interviewed culture-defining leaders and artists, such as Jane Fonda, Sir John Hegarty (the “H” in BBH) and Wyclef Jean.

Last year Duncan was an Entertainment Lions for Music judge serving under rapper/musician/actor Jean who presided over the jury. They worked virtually, making Duncan all the more enthused over the prospect this month of being able to see and interact face to face with other judges on the Entertainment Lions for Music jury.

“There are some things you can’t glean from people on a screen or during a phone call,” assessed Duncan who sees the in-person dynamic as helping jurors to get in touch with their and others’ emotional intelligence. “There’s a shorthand when you’re sitting next to someone or walking to get a coffee. You cannot replace human connection.”

And that connection can prove powerful, especially among those who are passionate about music, a very subjective topic about which people have strong opinions. “To sit across from someone and physically feel their presence and passion will only enhance the judging experience,” said Duncan. “Conversations are more robust, healthy—sitting around

a table and hammering out the pros and cons of the work. It’s exhilarating.”

As jury president, Duncan wants to nurture those conversations, encourage a global mindset—particularly for a worldwide festival like Cannes—and ultimately send what will be “a profound message to the industry at large about what is best in class,” setting the benchmark and “hopefully inspire brands and creators” to reach for the level of the Grand Prix and Gold Lion winners, and then going beyond it next year.

“A Cannes Lion is the creme de la creme, the highest honor. We are setting the tone for expectations for work in this category in subsequent years,” said Duncan, adding that high on her wish list is that she and her colleagues on the jury “lean into that responsibility” in a thoughtful, responsible manner.

Duncan sees—and hears—music as essential to advertising, “the foundation” for most of the worthwhile work in the marketplace. That’s why the Entertainment for Music Lions is such a key category.

It’s also a relatively new category, formed six years ago. Establishing such a Lions category was long overdue, observed Duncan who feels privileged to be part of this jury—and the movement—that continues to amplify the importance of music.

Duncan said that music has carried over to her career on the agency side. She for instance collaborated with Jean on a #BlackOwnedFriday campaign launched by Google in partnership with the U.S. Black Chambers, Inc., part of an effort to support Black-owned businesses disproportionately impacted by the pandemic. BBH NY and Duncan enlisted Jean to create music for the campaign. Duncan noted that BBH has a long track record of breakthrough music in advertising, citing as an example from yesteryear the agency’s use of Marvin Gaye’s “I Heard It Through the Grapevine” in a vintage laundromat-set U.K. commercial for Levi’s 501 jeans.

### Shayne Millington

Set for jury duty on the Branded Experience & Activation Lions, Shayne Millington, co-chief creative officer of McCann New York, is no stranger to at-



Juliana Cobb



Amani Duncan



## Lions Judges Shayne Millington and Veronica Beach

tending Cannes but this will be her first time as a Lions judge. “I’ve always been a massive fan of nerding out over the work, to be able to sit in a room with my peers and really discuss the pros and cons of what makes a truly remarkable idea. To be able to hold up work as the best in the world is such a honor.”



**Shayne Millington**

As for her anticipated experience at Cannes, Millington related, “I want to absorb it all, to go in as a sponge, to not only selfishly learn but help gain some knowledge that you could only be afforded by being in that jury room and hearing the words of experts in the field.”

Having judged other competitions, Millington said that the lessons she’s learned from those experiences include going in with an open mind and being willing to voice your opinion. “One of the most rewarding experiences is judging. Until you’ve done it, you don’t understand how invaluable the experience can be.” Cannes holds the promise of enriching that experience with its global perspective as Millington connects with jurors from different countries, cultures and backgrounds.”

Millington is eager to meet with other judges in person. She related that there’s a certain “gravitas” to people being in the same space with a sense of purpose, sharing the goal of finding

and recognizing the best work in the world. “Debate becomes enhanced. You don’t have missteps with technology. Conversation becomes more colorful and animated. You can feel the energy in the room.”

Perhaps also felt in the jury room will be the impact of having worked virtually so much more due to the pandemic. Millington conjectured that this may carry a silver lining of sorts. “I’m already just blown away by the creativity I’m seeing,” said Millington, observing that the work ranges from introspective to funny, with new wrinkles stylistically. She noted that COVID has changed us, as creatives began connecting more with their colleagues from afar, getting closer to their global partners.

“This year feels different,” said Millington, noting that more of us are “acting more global,” which can be reflected in the work. She shared that within McCann, creatives are collaborating and talking with their counterparts from the agency’s other offices more regularly.

Millington is particularly enthused to be judging the Branded Experience & Activation category.

“If I had to pick any, this is the category I would have chosen for myself—how a brand can bring an experience to life.” Brands creating and playing in a space, connecting with people through

an activation has universal reach, she observed. “It’s the one category that almost all work fits in. If you’re not out to create a brand experience, I don’t know what you’re doing. Some other categories are focused on much more of a specific discipline. Branded Experience is probably the most inclusive of all.”

Millington took on her CCO role at McCann in November 2021, promoted from EVP, global executive creative director. In 2019, she was one of the most awarded creative directors in the world, winning the Titanium Lion and Grand Prix honors at Cannes, and a Grand Clio for her work on Microsoft. Over the course of her career, she has won numerous accolades for her work on marquee brands. She has advanced such brands as Macy’s, Verizon, Target, Nike and Procter & Gamble.

### Veronica Beach

“It’s the jury I always hoped for,” said Veronica Beach who was named a Film Craft Lions judge. “It’s all about the craft and the details of how things are made,” said Beach who is director of production at Pereira O’Dell.

She is also part of that agency’s executive leadership team, reporting directly to creative chairman and co-founder PJ Pereira who himself is a judging veteran of the Cannes Lions. Last year he was a juror on Glass:



**Veronica Beach**

The Lion for Change, marking the sixth time he’s judged at Cannes—three of those times he presided over proceedings, heading up the Cyber Lions jury in 2005, the Entertainment Lions jury in 2017 and the Social & Influencer Lions in 2019.

Now Beach wears the judging mantle for Pereira O’Dell at Cannes. While she’s spoken at the Cannes fest before (about her work on the lauded “Real Beauty Sketches” for Dove), this is her first time judging the Lions. She is an experienced competition judge, however, having served on AICP Show juries as well as Ciclope one year. For the Film Craft Lions jury, Beach said her focus is on “the ask,” specifically what she’s being asked to judge—craft. You can’t get lost in the idea, she said, noting that her focus has to be on the craft whether

it’s the editing, the sound design or another well defined aspect of the work.

In that vein, she recalled years ago as a new producer—while freelancing at Goodby Silverstein & Partners—being visited by Michelle Curran, owner/creative director at Amber Music. Beach remembered saying she couldn’t wait to see Amber’s work. Curran countered that it should be you can’t wait to hear it.

Beach took Curran’s advice and closed her eyes to get a music and

*Continued on page 18*

## SHOOT

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## VMLY&R's Ryan McManus

Continued from page 17

sound-centric perspective on work she had seen. This is among the choice tips Beach takes with her into judging craft.

Beach likens craft to making a cake, having a sense of the little ingredients that go into its creation--and that collectively can make a big difference. A coconut cake with multicolored layers in between might be enhanced if sprinkles appear when you cut into it--or with 10 candles perched atop it. Maybe it's cooler if the candles are lit. What if there were vanilla frosting with coconut chips? "The producer is adding different little things to make the cake more tasty and appealing," related Beach. "The producer has to find the sprinkle maker, the frosting maker, the person who makes sure the house doesn't burn down when the candles are lit. Building the idea is the craft."

Beach has had a hand in crafting work that has won more than 100 Cannes Lions. Among the notable projects she's produced are the "Real Beauty Sketches" and Coca-Cola's "Crazy for Good" campaigns.

Beach is also a founder of the pool-house, a creative producer and production community.

### Ryan McManus

Though this isn't his first time serving as a Cannes Lions judge, Ryan McManus, chief creative officer of VMLY&R South Africa, still deeply appreciates the honor of being chosen--this time for the Entertainment Lions jury. "It is a huge honor to be selected and I take judging very seriously as the work that gets awarded really has to be the best of the best. It is also a lot of fun, though. The time to get to look at the work, and enjoy the creativity is incredibly inspiring."

McManus observed, "Entertainment Lions are quite a different category from the rest. The work really must speak to the audience. There was a great definition of the category a few years back that I think still stands. That the work should be 'worthy of an audience's time, and a brand's dollar.' I think you should be

able to say that about most great work but if you can't say that about something in this category, it will not make the cut. I do think it is a very important category though. With the way media and channels are fragmented, it makes far more sense to add value to an audience with great content that they love, rather than just try to constantly interrupt the stuff they love. The work that wins here must be part of the fabric of culture. And that's an amazing place to be for any brand."

McManus is also looking forward to face-to-face dialogue in the jury room. "I am very excited to be heading back to in-person judging. Nothing beats those in-person discussions about creativity with some of the smartest, most creative people in the world." He added, "I think we all know by now that virtual calls are not as good as the real thing. There is an energy and a spark that happens when people come together. And probably even more of a bonding experience when they lock you in a dark room for days together. When you put all those opinions, different views, and creativity in a room, you are bound to conjure magic."

Every Cannes Festival over the years has proven worthwhile for McManus. "Well obviously the one thing you want to do in Cannes is go home with some Lions in your suitcase. But the things that you really carry with you that last are the great connections and people you get to spend time with and learn from. I always leave Cannes wiser, inspired, more knowledgeable, and with some new friends."

Judging, though, translates into an extra special learning opportunity. "We obviously see trends emerge every year. There are a lot of brands that will dip into the metaverse. Lots more gaming ideas. And work that shines a light on real issues. What judging allows you to see is how people are tackling these topics and what kind of solutions are being dreamed up. And sometimes the work that doesn't win also shows some incred-

Continued on page 19



Ryan McManus

## Bialik's Feature Directing Debut Lenses In NJ

North Jersey locations set the scene for the recently released comedy-drama *As They Made Us*, the story of a divorced mom trying to make peace with her dysfunctional family while getting a second chance at love. Now she must attempt to convince her stubborn and humorously unfortunate family members to hold it together while they embrace one final farewell. Produced by Anne



Gov. Phil Murphy

Clements, Ash Christian and Michael Day, with Yale Productions' Jordan Yale Levine and Jordan Beckerman, and Mark Maxey of Rolling Pictures, *As They Made Us* marks the screenwriting and directorial debut of former *The Big Bang Theory* star Mayim Bialik. The movie has been released by Quiver Distribution simultaneously in theaters and video on demand.

Bialik's all-star cast includes her *Big Bang* co-star Simon Helberg, Dianna Agron, Candice Bergen, Dustin Hoffman, and Charlie Weber.

Two grads of P.A. Bootcamps sponsored by the New Jersey Motion Picture and Television Commission, NBCUniversal and Sony Pictures Entertainment served on the crew. The Bootcamp is designed to train New Jersey residents from diverse backgrounds for these entry level jobs in the production industry.

"Although *As They Made Us* is set in Los Angeles, the movie was produced entirely in New Jersey," said Governor Phil Murphy. "Our state's competitive incentives and film-friendly communities make New Jersey extremely attractive to filmmakers, and we are delighted that Mayim Bialik came here for her feature directorial debut."

## Cherokee Nation Film Office Looks To Impact TV

The Cherokee Nation Film Office recently partnered with Green Pastures Studio and SeriesFest to present the Season 8 Storytellers Initiative, specifically aimed at increasing Native representation within the television industry.

The annual competition offers writers the opportunity to submit a pilot script, participate in a writing workshop with industry experts and a live read with professional actors, as well as secure a yearlong development deal with the winning script. In an ongoing effort to address the need for more Natives on and off screen, this year's winning submission must include a Native American screenwriter or actor.



Jennifer Loren

"Since the beginning of television, film and traditional media, Native Americans have been grossly underrepresented and currently comprise less than 1% of these industries," said Jennifer Loren, director of the Cherokee Nation Film Office and Original Content. "The Cherokee Nation and our incredible partners, such as those who joined us at SeriesFest, are doing our part to create more opportunities for proper representation and accurate portrayals of Natives in television and film."

The tribe's film office also presented "Changing the Narrative: Focus on Indigenous Representation in Television" at SeriesFest last month in Denver. The panel included Loren, actor Kaniehtiio Horn and *Rutherford Falls* showrunner Sierra Teller Ornelas discussing the welcome change of modern Native American characters, with other creators, writers, EPs and actors in attendance.

## New Mexico To Host Series From Amazon, Universal TV

Principal photography has begun on a television series, the untitled Shea Serrano Project, and will continue through July in and around Albuquerque, New Mexico.



Amber Dodson

Serrano serves as creator and EP for the series which is produced by Amazon Studios and Universal Television, a division of Universal Studio Group.

According to Amber Dodson, director of the New Mexico State Film Office, the production will employ approximately 300 New Mexico crew members.



## Paul Hirsch Presides Over Inaugural Creative B2B Jury

*Continued from page 18*

ible insights or approaches too. It really allows you to dip into the zeitgeist of the creative world and extract all kinds of learnings."

In the big picture, McManus shared, "I am excited for the industry as a whole—to come together again and curate the best work into a show for the world. I remember seeing a Cannes film reel when I was still in school. And it was like a portal into another world. Cannes really is a celebration of creativity—and while some people may always argue that we don't need more awards shows, we should always celebrate and shine a light on the best creative solutions to real problems. The truth is creativity is the answer to most problems."

### Paul Hirsch

It's a series of firsts for Paul Hirsch, president and chief creative officer of Doremus. He is a first-time judge and jury president at the Cannes Lions. And he is presiding over the very first Creative B2B Lions which celebrate game-changing creativity and effectiveness in work for products and services that are purchased by professionals on behalf of businesses.

Hirsch said, "For years, B2B has been

is that we can inspire creatives and embolden brands for years to come."

Lions chairman Philip Thomas added, "The Creative B2B Lions is reminiscent of the launch of our Health & Wellness Lions in 2013. The industry asked us to launch a Lion that will help to raise the creative bar for B2B, just as it did for Healthcare, and we are delighted that Paul, alongside his jurors, will set the new standard for global creativity for B2B brands."

Lions VP, Awards & Insight Walker added, "We have seen a rise in creative B2B work winning across the Lions in recent years, including two Grands Prix in 2021, so now feels like the right moment to launch the Creative B2B Lions



**Paul Hirsch**

to benchmark creative excellence in B2B. This award will set a global standard, elevate the discipline and help raise the bar for B2B creative."

Hirsch spent his formative years at Goodby Silverstein & Partners, Leo Burnett, and an agency he co-founded, Division of Labor.

At Goodby Silverstein & Partners, he crafted memorable work for Nike and Cracker Jack. At Leo Burnett, he relaunched Chef Boyardee with a film that still circles the internet, and he also co-authored the Amazon charting book "Stop Tweeting Boring Sh\*t."

Hirsch has brought all these previous experiences together at Doremus to help reshape not only one of advertising's oldest agencies, but the B2B category as well.

Hirsch has won two Lions at the Cannes Lions International Festival of Creativity, alongside a host of global accolades throughout his career. Hirsch teamed with a partner on the Lion wins which were for their work on Washington Mutual via Leo Burnett.

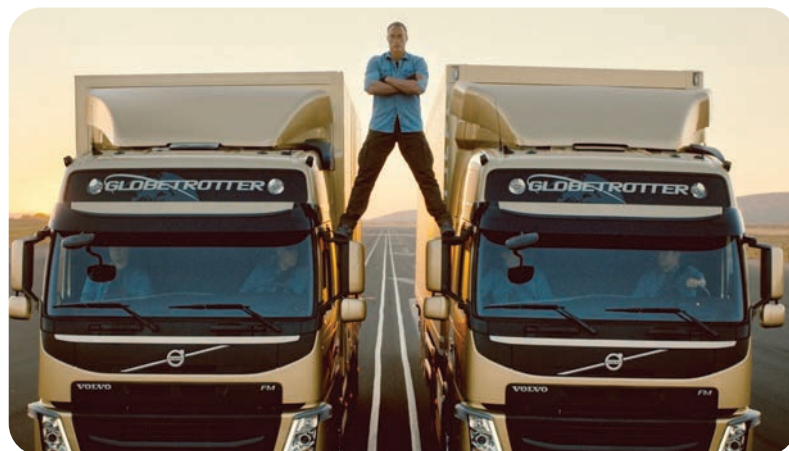
Hirsch hopes to lay a solid foundation for the Creative B2B Lions, showcasing great work as well as the fact that great creative can be an economic multiplier—which in turn will prompt marketers, agencies and creatives to more deeply explore the promise of the B2B space.

Hirsch also welcomes the element

of surprise which may prove to inherently be part of the B2B category. "B2B doesn't get a lot of press. It's not the bright shiny object. It's not the lat-

ing—from agency Forsman & Bodenfors in Sweden—that became a mainstream phenomenon.

"The Epic Split" was one of two



**Volvo Trucks' "The Epic Split," a shining B2B example from the past**

est Burger King film which everybody knows about going into an awards show. You kind of know going in what will be in the running for a Film Lion—a special film from Nike, Burger King, that piece from R/GA. But you don't know what could surface for the B2B Lions. Having judged some B2B shows in the past, I often saw work that I hadn't seen before. For a jury, that rules out a lot of bias and preconceived notions."

The mix of judges on the inaugural Creative B2B Lions jury also appeals to Hirsch. There are B2B creative vets, clients who will provide a valuable perspective. But it's incumbent upon all, observed Hirsch, to remember that there's "a standard for Cannes that the work has to live up to, a level of excellence and craft."

Hirsch said it will be interesting to see how far along B2B has come based on the submitted work. He expects to gain "a global perspective on what we do and our place in the world, how much work we have to do or not." He's hopeful that the awarded entries will motivate more marketers and agencies to pursue creative opportunities in B2B.

Hirsch affirmed that there are landmark examples attesting to the creative mettle of B2B. He cited Volvo Trucks' "The Epic Split," an acclaimed commercial starring Jean-Claude Van Damme as an unconventional piece of B2B market-

Cannes Film Grand Prix winners in 2014, on the heels of taking Best of Show honors across the Advertising, Interactive and Branded Entertainment disciplines at The One Show. That same year, "The Epic Split" won Best in Show distinction in the Advertising Excellence/Single Commercial category at the AICP Show.

In "The Epic Split," action movie star Van Damme carried out his famous stunt, a split between two Volvo semi trucks moving in reverse. The test il-



**Lions VP Susie Walker**

an often-overlooked part of the industry landscape. But now, with a dedicated award at Cannes Lions, I'm looking forward to flipping that script and giving the talented people and creative companies that create groundbreaking work their due. As jury president, my hope



**Lions chairman Philip Thomas**

lustrates Volvo Trucks' dynamic steering system in a spectacular and entertaining manner.

"There is and has been great work out there for B2B," affirmed Hirsch. "I'm glad we now have a [Lions] category to celebrate it."





**M. David Mullen, ASC**



**Patrick Capone**



**Florian Hoffmeister, BSC**



**Eric Steelberg, ASC**

## Lensing *Mrs. Maisel*, *Succession*, *Pachinko* and *Hawkeye*

DPs M. David Mullen, ASC, Patrick Capone, Florian Hoffmeister, BSC and Eric Steelberg, ASC

### By Robert Goldrich

One DP has been nominated for the Outstanding Cinematography for a Single-Camera One-Hour Series Emmy three times for the same show, winning twice.

Another has put his stamp on one of the most acclaimed dramatic series of all time.

Our next cinematographer—an Emmy, BAFTA and ASC Award winner—broke new ground on a U.S. series featuring a predominantly Asian cast, with characters speaking mostly Korean and Japanese.

And our fourth DP—who shot a pair of Best Picture Oscar nominees—made his first foray into the Marvel Cinematic Universe.

Here are insights from: M. David Mullen, ASC on *The Marvelous Mrs. Maisel* (Amazon Prime Video); Patrick Capone on *Succession* (HBO); Florian Hoffmeister, BSC on *Pachinko* (Apple TV+); and Eric Steelberg, ASC on *Hawkeye* (Disney+).

### M. David Mullen, ASC

Mullen got his start in independent film, making a major mark for his work with director Michael Polish. In fact, Mullen earned two Independent Spirit Award nominations for Best Cinematography on the strength of two Polish-directed films—*Twin Falls Idaho* in 2000 and *Northfork* in 2004.

Mullen went on to diversify into television with HBO's *Big Love*, noting that the door opened for him because the show was specifically looking for an indie feature cinematographer. This led to Mullen

eventually taking on more episodic work for the likes of *The Good Wife* (the pilot), *United States of Tara*, *Smash*, *Ascension*, *Hindsight* (the pilot) and *Westworld*. But awards recognition didn't come in the TV arena until Mullen garnered what has proven to be an ongoing plum assignment, *The Marvelous Mrs. Maisel*.

Mullen has earned three ASC Award nominations for *Mrs. Maisel* over the past three years (2019-'21). He's also a three-time Emmy nominee in the Outstanding Cinematography for a Single-Camera, One-Hour Series category (in 2018, '19 and '20) for *Mrs. Maisel*. He won the Emmy each of those last two years for the episodes "Simone" and "It's Comedy or Cabbage," respectively.

new environ into the mix as production designer Bill Groom headed up the creation of a decaying Wolford strip club. It's there that Midge Maisel (portrayed by Rachel Brosnahan) takes on emcee duties for a burlesque show which starts out with crude bare-bones acts that over time become more elaborate and choreographed. And over time the burlesque theater itself shapes up as a venue—with ambitious productions done on stage—at the behest of Maisel.

While the visual style and approach to the show has remained largely constant, season four brought some other new wrinkles. There was less location work than usual due to COVID concerns and restrictions though eventually they

sodes where shot during the initial weeks of production, buying time to later go outdoors to shoot larger crowd sequences when COVID restrictions eased.

What has remained steady throughout for Mullen has been the authenticity of the time period for *Mrs. Maisel*, which opened in New York in the 1950s and has taken us in season four into the '60s. Capturing the truth of an era meant having to grapple with properly lighting elaborate musical numbers on stage at the burlesque theater, for example. So-called intelligent lighting didn't exist then. So Mullen had to work with a Broadway lighting designer to accurately represent what was available in terms of lighting at the time, giving the show a look that would be accurate while still doing justice to the choreographed on-stage performances.

In addition to the Wolford Theater, among the other special season 4 environs was a '60s game show set replete with studio audience—work firmly rooted in the script and extensive research.

At the same time, Mullen, Groom and their compatriots could not fall into a chronological trap. In 1950s' NYC, for example, many New Yorkers were living in buildings constructed back during the turn of the century. These old upper Westside buildings had their own distinct character. If you were too literal in terms of what 1950s' architecture was, you would be missing the reality of the setting. You had to depict how streets, buildings and interiors that were much older than the 1950s looked in the 1950s. And ironically



Photo by Chris Saunders/courtesy of Amazon Prime Video

### *The Marvelous Mrs. Maisel*

Now Mullen is again in the awards season running for *Mrs. Maisel*, this time for season 4 which had to adapt to the COVID pandemic while bringing a major

lensed outdoors in New York during the summer. Also season 4 shot more work out of chronological story order than usual. Dialogue scenes from three or four epi-



# CINEMATOGRAPHERS & CAMERAS

you might similarly have more '50s style in later episodes' environs when the show is set in the early '60s.

Mullen landed the *Mrs. Maisel* gig thanks in part to director Jamie Babbitt. Mullen initially connected with *Mrs. Maisel* creator/director/writer Amy Sherman-Palladino through Babbitt, a mutual collaborator. Babbitt teamed with *Gilmore Girls* creator Sherman-Palladino on numerous episodes of that series. Meanwhile Mullen had lensed a short film, a feature and episodic TV—including *United States of Tara* and *Smash*—for Babbitt.

Mullen was drawn to *Mrs. Maisel* which stars Brosnahan in the title role



**Tony Shalhoub (I) and Rachel Brosnahan in *The Marvelous Mrs. Maisel*** International Film Festival.



**Rachel Brosnahan on stage in *The Marvelous Mrs. Maisel***

as a New York Jewish wife and mother who pursues stand-up comedy following the breakup of her marriage. Back in the '50s and early '60s, comedy was hardly a woman's province. Mullen explained that he was particularly attracted to the challenges of lensing a period show in New York. Subsequent season work added the dimension, for example, of shooting in such locales as Paris and upper New York State's Catskills region.

Mullen's choice of camera was the ARRI Alexa for what he first described to *SHOOT* during an interview after the first season as "its pleasant dynamic range, which feels more like film to me. We tested extensively and found that the Alexa—with Panavision Primo lenses—gave us a look not ridiculously sharp but pleasantly sharp." Mullen assessed that Alexa provides "film-like image quality, particularly in the highlights. It was important to me that the show have a traditional film look to it in terms of dynamic

range and colors."

Mullen stressed that ultimately the cinematography has to do justice to the writing, story and actor performances which are stellar on *Mrs. Maisel*.

At press time, Mullen was lensing season five of *Mrs. Maisel*, with production scheduled to run through October.

In addition to the two Emmy wins along with a nomination—and three ASC Award nods—for *Mrs. Maisel*, and the two Spirit Award noms for *Northfork* and *Twin Falls Idaho*, Mullen won the Dublin Film Critics' Circle Award for Best Feature Cinematography in 2017 for *The Love Witch*, which screened at many film festivals worldwide. Other Mullen-lensed features have hit the festival circuit over the years. *Twin Falls Idaho*, *Northfork*, *Two Brothers & A Bride*, *Assassination of a High School President*, *Manure* and *Big Sur* were shown at the Sundance Film Festival. *Stay Cool* played at the Tribeca Film Festival, and *Jennifer's Body* at the Toronto

scenes captured from the first to the last word. Characters react to one another, with DPs also reacting—to little moments that add dimension to the story.

The overriding emphasis is cinematography that doesn't draw attention to itself, related Capone who noted that the lighting has to be natural to coincide with the vibe of the show. "Our billionaires don't know how well they have it," said Capone, explaining they thus don't notice their posh surroundings and trappings, taking them for granted in a sense. "We try to do that with the cinematography," related Capone. "We don't hit the audience over the head showing the wardrobe, the food, the luxury. It's all in the context of the script, with everything as natural [and everyday] as possible."

Capone noted that during season two he started studying the work of White House photographers, including images of the Oval Office. He observed that they made images that looked "photojournalistic" and real as people go about their business. In that same spirit, said Capone, "We try not to be very cinema-like [in *Succession*] and yet we want it to still have a beautiful look."

*Succession* is shot on film, marked with a unique softness and texture that's a departure from today's digital norm. The Arricam LT, a handheld film camera, is

## Patrick Capone

Cinematographer Capone became involved in *Succession* in the very first season, as did fellow DP Chris Knorr. They succeeded Andrij Parekh—now one of the series' directors—who shot the first three episodes.

Asked how the show has taken shape from the first season to today, Capone observed, "It has evolved technically a little more than it has philosophically." The biggest logistical change came in season three. "The pandemic challenged all of us. It restricted our ability to travel, to have a lot of extras."



**A scene from the "Chiantishire" episode of *Succession***

But in the big picture, continued Capone, the foundational orientation has remained steadfast. "It's still very much the fly on the wall. The photojournalism aspect of *Succession* has not changed that much," keeping the engaging, multi-layered characters in the spotlight with

deployed with Leica Summilux primes and Angenieux Optimo zooms. The series is shot in 3-perf to attain a 1.78:1 frame.

Capone's work on the *Succession* season three episode "Chiantishire" has

*Continued on page 22*



## Shooting Succession

Continued from page 21

been submitted for Emmy consideration in the Outstanding Cinematography for a Single-Camera Series (One-Hour) category. “Chiantishire” is one of a couple season 3 episodes for which Capone was brought to picturesque Tuscany. The storyline has the Roys visiting Tuscany to attend the wedding of Logan’s second wife, Lady Caroline Collingwood, while negotiating to finalize Waystar’s mega-

unit director for Tate Taylor on *Girl on a Train*.

Capone has collaborated as a second unit DP of choice with such directors as Adam McKay (on *The Big Short*), Bong Joon-Ho (*OKJA*), Oliver Stone (*Wall Street: Money Never Sleeps*), John Wells (*August: Osage County*), Paul Feig (*Ghostbusters*), M. Night Shyamalan (*The Village* and *Signs*), John Patrick Stanley (*Doubt*) and Sam Mendes (*Away We Go*).



Photo by Gaetano Hunter/courtesy of HBO

### A scene from the “Chiantishire” episode of *Succession*

acquisition of streamer GoJo.

Capone recalled getting the instruction that this chapter in Tuscany “not look like a Merchant Ivory film.” In other words places that seem like paradise shouldn’t be played up as such. While the locations have the potential to be gorgeous backdrops as in a Merchant Ivory movie, *Succession* instead keeps the look a bit “off center,” said Capone who cited the priority as always staying true to the series tone even in the most lavish environs.

The “Chiantishire” title is a nickname used for a region of Tuscany in which affluent folks either reside or spend their holidays. This particular episode was written by *Succession* creator and showrunner Jesse Armstrong and directed by Mark Mylod, a series EP who earlier this year won the DGA Award in the dramatic series category for the “All The Bells Say” episode.

Beyond *Succession*, Capone has a body of work that includes shooting the opening season of Sara Bareille’s *Little Voice* for Apple TV and two seasons of Garry Trudeau’s *Alpha House*, a political satire streaming series produced by Amazon Studios. Capone also served as the second

unit director for Tate Taylor on *Girl on a Train*. Capone, who attended the NYU graduate film program, assisted, operated for and learned in his early career from such lensing luminaries as Nestor Almendros, Laszlo Kovacs, Michael Chapman, Tak Fujimoto, Andrew Dunn and Emmanuel “Chivo” Lubezki.

### Florian Hoffmeister, BSC

Emmy, BAFTA and ASC Award winner Hoffmeister is again in the awards season conversation—this time for his work on *Pachinko*, a series which chronicles the hopes, dreams and experiences of a Korean immigrant family across four generations. Based on the epic novel, a *New York Times* bestseller, by Min Jin Lee, *Pachinko* spans multiple continents and nearly eight decades, exploring the meanings of heritage, identity and responsibility for future generations. Starring Yuh-Jung Yoon (a Best Supporting Actress Oscar winner for *Minari*), Lee Min-Ho, Jon Ho and introducing Minha Kim, *Pachinko* has a 95 percent Asian cast and breaks new ground as a U.S. show whose characters speak almost exclusively in Korean and Japanese (with

Continued on page 23

## DP Keenan Cooks Up A New *Star Trek* Look

Using three sets of Cooke Optics Anamorphic/i Full Frame Plus Special Flare



Glen Keenan, CSC

lenses, cinematographer Glen Keenan, CSC, achieved his desire for the most organic, non-studio look to convince the audience they were seeing a real location in *Star Trek: Strange New Worlds* (Paramount+).

A spin-off from *Star Trek: Discovery* and a prequel to *Star Trek: The Original Series*, *Strange New Worlds* follows Captain Christopher Pike and the crew of the USS Enterprise. The *Star Trek* Universe’s journey for its streaming series to get to anamorphic full frame with special flare started with *Star Trek: Discovery* Disco, for which Keenan served as cinematographer for seasons one through three.

“Season two of *Disco* was our move to anamorphic primes [for 2.39:1 for streaming], and that won me over,” said Keenan. “For *Star Trek*, there’s a studio, but no reality. I want to convince the audience that we are in a real space with a lens that would add more organic qualities to the image. The Cooke anamorphic special flares have the right amount of aberrations and flare for the signature *Star Trek* blue streak flare. Two things really help with reality: the expected inconsistencies between lenses help to ground the story like we were really there and the anamorphic falloff. Both of those features help to deliberately frame the action to where I want the audience to focus on.”

The offer for Keenan to move to *Star Trek: Strange New Worlds* and develop the look came from Alex Kurtzman, creator and EP of *Star Trek: Discovery*.

“There was a moment when shooting *Disco* in anamorphic that I knew I really wanted full frame special flare for 4K for *Strange New Worlds*. My supplier got on the horn with Cooke. And Cooke built a custom set for *Strange New Worlds*, delivering two sets before episode one, then the third set once they were made. Cooke stepped up with full frame anamorphic special flare for day one. It was remarkable. Three sets in two months.”

## Resolve Needed For *Writing With Fire*

*Writing With Fire*, nominated for this year’s Best Documentary Feature Oscar, completed postproduction using DaVinci Resolve Studio editing, color grading, visual effects (VFX) and audio postproduction software and DaVinci Resolve Advanced Panels. This included color correction, online editing and managing the films’ various delivery needs.

Directed by Sushmit Ghosh and Rintu Thomas, *Writing With Fire* tells the story of Khabar Lahariya, India’s only newspaper run by Dalit women. The film shows how, in a cluttered news landscape dominated by men, Khabar Lahariya’s chief reporter and her two fellow journalists broke traditions and redefined what it means to be powerful.

Mumbai-based Bridge PostWorks provided postproduction for the film. Industry vet Sidharth Meer graded and provided online editing and conforming.

The film was primarily shot over four years in Uttar Pradesh, an Indian region that has extreme climates and incredibly colorful paints for the interior and exterior of homes. Shots for the film were a mix of talking head interviews and footage of the three reporters in action. DaVinci Resolve Studio was able to adjust each shot to maintain a look that focused on the subjects and not the intense color and lighting of the backgrounds.



Writing With Fire

Beyond color correction, Meer relied heavily on DaVinci Resolve Studio’s editing and delivery tools. The film had a lot of conform work, which included instances of super imposed titles and graphics, separate looks for material that had originated on smartphones, and clips that had to look like webpages from YouTube with video playing within them, which had their own subtitles.

*Writing With Fire* was shown in theaters and at dozens of online film festivals, on top of having to be delivered to the Motion Picture Academy for Oscar consideration. Resolve accommodated delivery of all these versions.

## Florian Hoffmeister Sheds Light On Lensing *Pachinko*



Lee Min Ho in a scene from *Pachinko*

Continued from page 22

English subtitles). The story's primary protagonists are Koreans who came to Japan during Japanese colonial rule of Korea. They and their descendants had to cope with discrimination and marginalization yet led lives that speak to the resilience of the human spirit and our capacity for love and joy.

To chronicle such family bonds and the impact from one generation to the next, Hoffmeister had to bond with his *Pachinko* colleagues, most notably monomaniacal director Kogonada. The DP lensed the four Kogonada-helmed installments (episodes 1, 2, 3 and 7) of *Pachinko*. (Episodes 4, 5, 6 and 8 were lensed by Ante Cheng for director Justin Chon).

The beginnings of a bond between Hoffmeister and Kogonada existed even before the two actually worked together. Kogonada, noted Hoffmeister, "cherishes" the work of writer-director Terence Davis. Hoffmeister had shot two features for Davies--*The Deep Blue Sea* starring

Rachel Weisz, Tom Hiddleston and Simon Russell-Beale, as well as Davies' Emily Dickinson project *A Quiet Passion* starring Cynthia Nixon and Jennifer Ehle.

Conversely, Hoffmeister had become a fan of Kogonada's work, discovering his visual essays on Vimeo, including a British Film Institute piece on neo-realism, and a short sharing a "one-point perspective" on Stanley Kubrick's work. Hoffmeister was also enamored with writer-director Kogonada's feature film *Columbus* about a Korean man who finds himself stuck in Columbus, Indiana, where his father is in a coma.

Hoffmeister found himself drawn to the *Pachinko* scripts yet a bit "overwhelmed by all the cultural insights." He questioned whether he was the right person to take on the project. But ultimately Hoffmeister felt the need to shoot *Pachinko*, moved in particular by part of the storyline in which "very young people are in an existential crisis yet manage to navigate through it with such grace.

When I read that scene, I realized how I so much wanted to do this."

That feeling was reinforced when he came together with Kogonada. "We connected in a holistic way as hard-working cinephiles," recalled Hoffmeister, describing it as "love at first sight."

Hoffmeister also had the benefit of reuniting with *Pachinko* showrunner/creator/writer Soo Hugh. The two had collaborated earlier on the anthology series *The Terror* and built a mutual creative trust. Hugh sent *Pachinko* scripts to Hoffmeister and suggested he meet Kogonada. Hoffmeister also credited Hugh with bringing a new, moving dimension to *Pachinko* specifically with her writing of episode 7--which was not in the original novel. This added a character backstory and further cultural and emotional insights to the series.

Hoffmeister felt privileged to have

for Kogonada. "I was able to soak things in when not shooting," recalled Hoffmeister, which added to the overall experience for him personally.

That personal gain also informed him professionally--on *Pachinko* and looking toward the future. "I base a lot of my work on a form of emotional resonance along with curiosity and intuition," shared Hoffmeister, observing that his experiences when not behind the camera in Korea helped him when he was DP'ing the series. And the digital camera he and Cheng got behind for *Pachinko* was the Sony VENICE, coupled with large format Panavision lenses.

Hoffmeister has an awards pedigree. In 2012-'13, he became the first cinematographer to win an Emmy, a BAFTA and an ASC Award for the same program--the miniseries *Great Expectations*. Hoffmeister's first Emmy nomination came in 2010



A scene from *Pachinko*

been involved in such a rich "contemplation about different generations who have left Korea," seeing how one generation has impacted the next spanning the globe. The cast itself, he observed, included Koreans of different backgrounds who all found themselves "contemplating what it meant to be Korean."

"To be a foreigner in that cultural environment--with such a rich history, a rich visual history--and to be able to contribute to their process was a remarkable experience," related Hoffmeister who spent the better part of 2021 in South Korea, including Seoul and Busan. A typical week, he shared, would be divided up into certain days for DP Cheng to shoot director Chon's episodes, and Hoffmeister to lens

for his work on the "Checkmate" episode of *The Prisoner* miniseries. The DP's first BAFTA nod came in 2009 for *House of Saddam*. And in 2019, Hoffmeister was again an ASC Award nominee--this time for the "Go For Broke" episode of the aforementioned miniseries *The Terror*.

### Eric Steelberg, ASC

Director Rhys Thomas' vision for *Hawkeye* drew cinematographer Steelberg into the fold. Steelberg was attracted to chronicling a Marvel hero with extraordinary ability as an archer--but not with superhuman powers.

Portrayed by Jeremy Renner (repris-



Kin Min Ha (l) and Lee Min Ho in *Pachinko*

Continued on page 24





### An Absolute Arrival: Mark Pinheiro

Mark Pinheiro has joined Absolute Post, London, as VFX supervisor. He will oversee the VFX pipeline for Absolute's client base while stepping into the new frontiers of virtual production.

Across his 30 years in the industry, Pinheiro has worked at studios including MPC, The Mill, Goldcrest Post, Aardman Animations, Screen Scene, Molinare and most recently, Framestore. His portfolio boasts award-winning work: Christopher Nolan's *Tenet* and Martin Scorsese's *Hugo* which each scored an Oscar and a BAFTA for VFX; and season two of *The Witcher*, also a BAFTA winner for VFX.

Pinheiro's work on season six of *Game of Thrones* scored a VFX Emmy, as did BBC's miniseries, *Man In An Orange Shirt*. In music, Coldplay's "Daddy" won at the British Animation Awards while Klaxons' "Twin Flames" scored best VFX at the UK MVAs.

### Assembly Hires Zeevalk, Garrido



Zeevalk (l) and Garrido

New York-based post company Assembly has made two senior hires to develop its feature film, episodic and advertising VFX arm. David Zeevalk joins the studio as SVP of VFX and co-founder of the VFX division, where he will be charged with developing the studio's VFX offering to major film studios, streaming brands and advertising agencies. Zeevalk joins from Nice Shoes (Break + Enter), where he was creative director of VFX. Prior to that he also held senior VFX creative and leadership positions at Alkemy X, Look FX and Zoic Studios. With nearly two decades of experience in the VFX industry, Zeevalk has among his career creative highlights *The Many Saints of Newark*, *In The Heights*, *The Marvelous Mrs Maisel* and *Game of Thrones*.

Luiz Garrido joins Assembly as VP of VFX technology and co-founder of VFX. Garrido is an accomplished developer with over 20 years of experience within the digital arts field, specializing in computer graphics and cloud-based computing. Garrido joins from Nice Shoes, where he was head of pipeline. Previous to that he was head of technology at Alkemy X and head of research & development at O2 Filmes in Sao Paulo, Brazil. Garrido has a rich history of working with artists to develop technology and tools that enhance the creative process. He will be working with Assembly's leadership team and clients to develop the studio's cloud-based capabilities, a core function of which the studio is built on to allow for flexibility for both clients and staff.

The two new hires join industry veterans who have invested in the growing startup, including president/founder Art Williams along with Colin Money-maker, Tara Holmes and David Goodman.

Launched in 2021, the company has a hybrid cloud and location-based series of studios offering VFX, color grading and dailies across advertising and entertainment work. The studio's creative highlights include work for brands such as Hershey's, Google and ESPN, in addition to longform entertainment work for Hulu, A24 and Showtime.

### Annie Awards To Return To Live Ceremony

ASIFA-Hollywood's 50th Annual Annie Awards recognizing the year's best in the field of animation will return to a live ceremony on Saturday, February 25, 2023 at UCLA's Royce Hall in Los Angeles.

The Annie Awards covers 37 categories and include Best Animated Feature, Best Animated Feature-Independent, Special Productions, Sponsored Films, Short Subjects, Student Films and Outstanding Individual Achievements, as well as the honorary Juried Awards. Categories span such disciplines as character animation, effects animation, production design, storyboarding, writing, music, editing and voice acting. The Annie Awards competition has often been a predictor of the annual Academy Award for Best Animated Feature.



## Rhys Thomas, Eric Steelberg

Continued from page 23

ing his role from the *Avengers* movies), Hawkeye--aka Clint Barton--is a regular guy with a family. The character, said Steelberg, was "more grounded in reality than anything else. He might provide a new opportunity to do something in a way that hadn't been explored before" in

directed by Thomas--the pilot, "Never Meet Your Heroes," the second episode and the finale. The other three episodes in the miniseries were directed by the team of Amber Templemore and Katie Ellwood, aka Bert and Bertie, with cinematography by James Whitaker, ASC.

Steelberg and Whitaker wound up



Photo courtesy of Marvel Studios and Disney+

### Hailee Steinfeld as Kate Bishop in *Hawkeye*

a superhero vehicle. Then there's Hawkeye's protegee, Kate Bishop (portrayed by Hailee Steinfeld), trained to take over the Hawkeye mantle. She too is a master archer, another Hawkeye who is also all too human, complicating Barton's life. Barton is a complex character with an inner strength. He is an imperfect hero, yet idolized by Bishop.

Steelberg said Thomas, who's also an executive producer on *Hawkeye*, had a character study orientation that served to "elevate the idea of what a Marvel series could be. We had a couple of meetings. But I was sold after the first meeting."

Steelberg lensed all three episodes

teaming to develop the look and feel of the show which has visual elements of noir and fun, which aligns with the narrative. Steelberg took the lead in that he came on board before Whitaker. And with the pilot slated first, Steelberg handled the lion's share of crew hiring and setting the themes that were to be focused on. But then Whitaker became involved with Steelberg in contributing to the visual gist of the show when Steinfeld's schedule changed, necessitating that all her scenes had to be shot first. (Steinfeld had to move on to her role as Emily Dickinson in the *Dickinson* series.) This meant that Steelberg and Whitaker



Photo by Chuck Zlotnick/courtesy of Marvel Studios

A scene from *Hawkeye*

## Team To Capture Hawkeye

were shooting for *Hawkeye* at the same time, a departure from the original plan which had Steelberg lensing the pilot and then the second episode, laying the visual foundation for the subsequent installments of the show.

Shooting out of chronological order meant that the DPs had to know exactly

done. During a later round of *Hawkeye* shooting in New York, the city hadn't quite emerged from lockdown. Thankfully Rockefeller Center was somewhat decorated in December 2020, the Xmas tree was up, but the activity wasn't what you would expect during that festive time. *Hawkeye* was in New York for that big



Hailee Steinfeld (l) and Jeremy Renner in *Hawkeye*

where they were headed in the big picture so that the visual grammar for the show would work properly spanning the beginning, middle and end.

Another prime challenge, said Steelberg, involved the expectations from studios and viewers. "Whether a TV show or a summer feature, there's something people want from a Marvel product." With *Hawkeye*, though, those expectations had to be met over the course of six hours on TV instead of two hours in a feature—for a fraction of the time and budget normally reserved for a marquee motion picture. "The taste level remains very high but it has to be spread out over a bigger time period and television canvas."

The COVID pandemic also impacted the production. Steelberg noted that the timetable had lensing getting underway just as the lockdown was easing up. "We were the first project back for a lot of the crew. It was difficult to get people to sign onto it. People were unsure, How are we doing to do this, dealing with COVID and protocols?"

Steelberg recalled reaching out to DP John Schwartzman, ASC who was doing the *Jurassic Park* movie in England. Schwartzman offered some helpful counsel, said Steelberg as protocols were put in place, adhered to and the work got

city, full-of-people setting but it still had a bit of a ghost town vibe. A crowd dynamic was created via visual effects. At eight or nine in the evening, recalled Steelberg, "normally vibrant New York" was "completely empty."

Steelberg noted that he and director/EP Thomas were drawn to the look of anamorphic lenses in movies from the mid and late 1970s. "New York is a vertical city but there something about that wide aspect ratio that gives this texture, a memorable visual style we grew up watching," related Steelberg who ultimately went with the ARRI Alexa LF digital camera coupled with Panavision anamorphic lenses.

Steelberg's body of work spans features and television. On the former score, he broke in with *Quinceañera*, an indie feature which earned both the Audience Award and Grand Jury Prizes at the Sundance Film Festival. The DP has been a frequent collaborator with director Jason Reitman on films including *Juno*, *Up in the Air*, *The Front Runner* and *Ghostbusters: Afterlife*. *Juno* and *Up in the Air* both earned Best Picture Oscar nominations. Steelberg also lensed the Spirit Award-nominated (500) *Days of Summer*. His television credits include *Billions*, *The Good Doctor* and *Eastbound & Down*.



Cecil Coleman

## Squeak E. Clean Adds Cecil Coleman As Music Licensing Manager

Global creative audio network Squeak E. Clean Studios has hired Cecil Coleman as music licensing manager, Australia.

Coleman will leverage her experience working across some of the most extensive music catalogs in the industry. As a touring musician and licensing specialist she joins Squeak E. Clean Studios Australia to curate tracks and oversee artist collaborations for brands and creative campaigns.

A Perth, Australia, native Coleman began her career in government, where she worked as a Communications Officer for the Department of Human Services. Classically trained in piano and flute, with additional training in guitar and bass, she landed two internships in music supervision at Mana Music and music publishing at Native Tongue Music Publishing.

She spent two years at Universal Music Publishing Group, working with an extensive library to partner with clients on the creative side of the company. Returning to Native Tongue as a full time employee in 2016, Coleman spent nearly three years with the company working in a creative client relations role, partnering with the extensive roster of independent artists on the company's roster.

## MAS Names McGuire Sr. Producer and Music Supervisor

Creative music company MAS (Music & Strategy) has appointed Lisa McGuire to serve as sr. producer and music supervisor.

A lifelong musician, McGuire grew up in theatre, naturally drawn to music and production. While in college, she made her start in the industry by interning at a small music house and running live sound at a music venue. From there, she graduated and moved to work at Egg Music in Minneapolis and L.A., where she learned all things bespoke music, music supervision, and advertising—and even some film and television.

Working freelance since then, McGuire has been a music producer, voice talent, songwriter, 2nd AD, prop master, postproduction supervisor, and agency producer. This eventually led to her producing content and broadcast for Walmart and Google, as well as creating a web series from the ground up



Lisa McGuire

with friend and director Maribeth Romslo for Hello Sunshine. Other highlights include working as a music producer on high-profile projects such as Old Navy's "Imagine Mission" commercial starring Kristen Wiig, and Ford's "The Perfect Union" starring Gabrielle Union.

As a singer/songwriter, McGuire has created music for and sang on content for brands such as Target, Facebook, and Subaru. Recently, she sang the theme for a parody spot promoting *The Office* on NBCUniversal's streaming service Peacock.

Gabe McDonough, partner, EP and music supervisor at MAS, added, "We've appreciated Lisa's work for years, so it's great to finally be together on team MAS. Her broad experience in music, advertising and beyond will give our clients even more expertise, and another creative point of view to draw on as our projects get ever more complex and unconventional."

## Position Gets In Synch With Caitlin Haurie

Position Music has hired Caitlin Haurie as its sr. director, creative synch—ads & brands. Prior to joining Position Music, Haurie was the sr. director, synch at MNRK Music Group as well as sr. manager of synch at Downtown Music Holdings. In her career, Haurie has worked on high-profile projects and campaigns for Disney+, NordicTrack, Applebee's, Panera, Apple, Google, and more. Haurie will report to Emily Weber, Position's VP, head of synch. With Haurie aboard, the synch team at Position Music now has 11 full-time employees working solely on synchronization and music licensing. Position Music is under the aegis of Tyler Bacon, president and CEO.



Caitlin Haurie



## Crise Cuts Dopesick, The Survivor For Director Levinson

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

*Dopesick* was a learning experience for Crise—in terms of subject matter and further honing his collaborative relationship with Levinson. On the former score, Crise said he discovered much about the opioid crisis. “You learn about how much corporate greed overtook everything. They didn’t care about what they did to the country or to people.”

As for his working dynamic with Levinson, Crise noted that they developed a strong creative bond over the course of *The Survivor* and *Dopesick*—even though their interaction on *Dopesick* was largely remote due to the pandemic. Crise and Levinson developed a free and easy give-and-take dialogue as reflected at the juncture when they thought they had a good assembly of the first *Dopesick* episode (“First Bottle”). There was a scene in act four of that episode in a bathroom where Betsy kisses her girlfriend. Levinson asked why the scene was there to begin with. It didn’t add anything to the story. The scene was taken out. A couple days later Levinson and Crise revisited the scene, realizing that it would be relevant if instead placed in act one, revealing that Betsy was gay. In act four, we already knew her sexual orientation. That’s the kind of open-mindedness and spirit of ongoing discussion that results in restructuring and different placement of a scene for the benefit of the story.

In a recent *SHOOT* Chat Room interview, Levinson talked about the connection he made with Crise on *The Survivor*,



Kaitlyn Dever in a scene from *Dopesick*



Ben Foster (l) and Billy Magnussen in *The Survivor*

sharing, “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.”

Based on the book “Harry Haft: Survivor of Auschwitz, Challenger of Rocky Marciano” by Alan Haft, *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



Douglas Crise, ACE

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.

Crise recalled being emotionally moved by a story Levinson told him about his great uncle. “When Barry was a little boy, his uncle stayed with him

and would wake up in the middle of the night screaming.” After a stretch, the uncle moved out of the Levinson family’s house. Barry Levinson later learned that his uncle was a Holocaust survivor and had problems for much of his life dealing with what had happened. Back then there was no diagnosis of post-traumatic stress syndrome. You were told to get on with your life—but it’s not that simple. “To survive is one thing,” Levinson told *SHOOT* in the Chat Room interview. “To live is quite another.”

The emotional dynamic looms large for Levinson, particularly in a story like *The Survivor*, related Crise. “You never want to lose that sense of what you feel for the first time,” said the editor, explaining one of the big takeaways he had from working with Levinson on *The Survivor*. “You’ll cut a scene together. It will have an emotional impact. As you rework and retry it, you want to hold onto that. You don’t want to lose that in all your iterations of the film.”

Crise added that Levinson very much wants “the characters to shine through.” However, there were some shining moments that ended up on the cutting room floor because they didn’t serve *The Survivor* plot and/or ultimately its characters. Levinson and Crise worked together to make those hard decisions.

The Eddie nomination for *Dopesick* was the third of Crise’s career. He was first nominated for and won the Eddie in 2007 along with Stephen Mirrione, ACE for their editing of Alejandro G. Iñárritu’s *Babel*. Crise and Mirrione were again nominees in 2015 for the Iñárritu-directed *Birdman or (The Unexpected Virtue of Ignorance)*. Crise and Mirrione’s work on *Babel* also scored a Best Editing Oscar nomination in 2007.

*This is the fifth installment of a 16-part weekly The Road To Emmy Series of feature stories which will explore the field of Emmy contenders and then nominees spanning such disciplines as directing, writing, producing, showrunning, cinematography, editing, production design, costume design, music, sound and visual effects. The Road To Emmy Series will then be followed by coverage of the Creative Arts Emmy winners in September, and then the Primetime Emmy Awards ceremony that month.*

# Lifting *The Green Veil*



TV and NOW lineups showcase current as well as potential future favorites

A SHOOT Staff Report

The small screen doesn't have the numbers of its big screen counterpart at the Tribeca Film Festival, which got underway earlier this week and runs through June 19. But the television and NOW entrants that made the festival cut also represent select company.

For a quick overview by comparison, the 2022 feature lineup for Tribeca spans 111 films and 16 online premieres from 151 filmmakers across 40 countries.

Meanwhile Tribeca also brings the fest experience to the world of TV. This year's lineup has nine series premieres and two first looks at returning favorites, including ESPN's *The Captain*; Amazon Prime Video's *A League of Their Own*; Hulu's *Victoria's Secret: Angels and Demons*; HBO Max's *Menudo: Forever Young*; FX's *The Bear*; A&E Network's *Right to Offend* docuseries; EPIX's *Bridge and Tunnel*; and the mid-season premiere of the final season of AMC's *Better Call Saul*.

And Tribeca's NOW program unearths breakthrough independent episodic work, including short and long-form pi-

lots and series. The 2022 NOW showcase focuses on six standout selections, including *The Green Veil*, a scripted anthology series about oppression in America from John Leguizamo and Aram Rappaport, and *Cannabis Buyers Club*, a dive into the little known story of the legalization of marijuana in the U.S. and a vital LGBTQ+ rights struggle.

"This year's TV selections and NOW indie episodic pilots are an impressive array of both short- and long-form narrative and documentary projects. Our diverse network selections will excite everyone from sports fans to TV buffs awaiting premieres of highly-anticipated new series to sci-fi animation lovers," said Tribeca sr. programmer Liza Domnitz. "The festival will also give audiences an early glimpse at-what will hopefully become-their next favorite series, with indie projects that include collaborators like John Leguizamo, Kathryn Bigelow, John Early, and Philip Glass."

Actor/producer Leguizamo and legendary composer Glass are connected to

*The Green Veil*, which continues a collaborative relationship between Rappaport and Leguizamo. Rappaport wrote and directed the feature *The Crash*, a 2017 release starring Leguizamo. Then Rappaport directed a Netflix special, *John Leguizamo's Latin History for Morons*, based on the performer's hit one-man Broadway show which examines the repression of Hispanic culture throughout American history.

Leguizamo and Rappaport are EPs on *The Green Veil*, a series which Rappaport created, wrote and directed. Leguizamo stars as Gordon Rogers, a federal agent on a secretive mission as he also tries to hold his fracturing family together in picture perfect post-World War II suburbia.

While shooting *Latin History For Morons*, Rappaport and Leguizamo started exploring a notion which ultimately yielded *The Green Veil*. "He [Leguizamo] wanted to play a self-hating Latin persona," recalled Rappaport who explained that Leguizamo was fascinated by Latin

*Continued on page 29*

From top left, clockwise: John Leguizamo in *The Green Veil*; a scene from *Inner Wound Real*; a scene from *Katrina Babies*; a scene from *My Love Affair with Marriage*; a scene from *My Name is Andrea*; a scene from *Dreaming Walls*; a scene from *Hazing*.



**Boris FX Ships A Major New Version of Silhouette's Award-Winning Roto, Paint, and Visual Effects Application** The world's top film and visual effects studios rely on Boris FX Silhouette to create stunning imagery, behind-the-scenes matte paintings, and invisible touch-ups. Silhouette 2022 is packed with 400+ effect nodes and now includes high-end compositing and finishing plugins Sapphire, Mocha Pro, and Particle Illusion.

**Radioactive Film & Shelter.Film Launch A Joint Operation in Georgia** The war in Ukraine has led to some remarkable demonstrations of humanitarian support and a few previously unimaginable shows of solidarity. One of these developments is the announcement of a new production service collaboration between specialists Radioactive Film and Shelter.Film in Georgia, to further strengthen their own longstanding positions within the market.

**Colonie Expands With Former Leo Burnett Sr. Producer Zach Day** Production studio The Colonie has hired Zach Day as Producer/New Business. Day brings more than fifteen years of ad agency experience, most recently as a Senior Producer at Leo Burnett.

**AICP Names Sheila R. Brown as VP, Equity & Inclusion** Matt Miller, President and CEO of AICP, announced the appointment of Sheila R. Brown as the association's first-ever VP, Equity & Inclusion.

**Sound Lounge Promotes Ashley Simmons To Mixer** Sound Lounge, the artist-owned and operated audio post production studio, has announced the promotion of Ashley Simmons to mixer.

**NEED Names Three New Partners Ahead of Its 20 Year Anniversary** NEED, a woman-and-minority-owned financial services company celebrates the 20-year anniversary of its Los Angeles launch and the 10-year anniversary of its New York launch, with the addition of three new partners.

**RSP Brings Its Visual Effects Training Program To Brisbane** Film and television production has made a stunning comeback in the wake of the pandemic as producers worldwide seek to meet the public's insatiable hunger for new entertainment.

**Todd Masters Receives Special Award For Lifetime Achievement** June 4th, 2022 Three-time Emmy Award winning Character FX Artist Todd Masters has received the 2022 "Fright-Time" Award for Lifetime Achievement – as one of Hollywood's premiere Monster Makers.

**50th Annie Awards Celebration Set For Saturday, February 25, 2023** The Board of Directors for ASIFA-Hollywood announced that its 50th Annual Annie Awards™ recognizing the year's best in the field of animation will return to a live ceremony on Saturday, February 25, 2023 at UCLA's Royce Hall, Los Angeles.

**Hula Post Creates Hybrid Workflow For "The Valet"** Hula Post supported a hybrid workflow with remote and local systems for the streaming feature, *The Valet*. Starring Eugenio Derbez and Samara Weaving, it premiered on Hulu on May 20, 2022. The movie is a remake of the 2006 French film *The Valet*.

**The 90s Los Angeles Post Production Veterans Come Together To Celebrate a Decade Like No Other** More than 350 post-production professionals assembled at The Sunset Room in Hollywood on May 19th to reconnect with former colleagues and celebrate the 1990s, a decade in which the industry they love changed forever.

**Goldcrest Post Mixes a Rich Soundtrack for Showtime's "Billions"** Goldcrest Post is currently providing sound editorial and mixing for the sixth season of *Billions*, Showtime's critically-acclaimed and popularly-received drama.

**BREAK+ENTER Multiplies Mike Myers For Netflix Comedy "The Pentaverse"** BREAK+ENTER served as principal visual effects provider for *The Pentaverse*, the new Netflix comedy series created by and starring Mike Myers.

**Matter Unlimited Celebrates Gildan's Longtime ESG Commitments with Launch of "Gildan Made with Respect"** As a longtime innovator in sustainability, Gildan stands out as a force for progress in an apparel industry that has come under scrutiny for making sustainability claims that don't always stack up. Gildan tapped strategic and creative consultancy Matter Unlimited to create "Gildan Made with Respect" – a global ESG campaign highlighting more than two decades of the firm's responsible apparel manufacturing practices.

**Dazzling Glass-House Treatment Intrigues In Pensive Main Titles For HBO Max's "The Staircase"** From Sarofsky The eight-episode Max Original limited series "The Staircase" debuted Thursday, May 5 on HBO Max. Created by Antonio Campos who also directs six episodes, "The Staircase" is co-produced by Annapurna Television, and written and executive produced by co-showrunners Campos and Maggie Cohn. For the series' captivating main title sequence, Campos, Cohn, and their colleagues turned to one-stop cross-media production company Sarofsky.



**Badger Agency Re-launches Beautyrest Brand With Oscar-Winning Cinematographer Janusz Kaminski** The Badger Agency is launching a new, integrated campaign for Serta Simmons' relaunch of its Beautyrest Black Collection. Directed and shot by Oscar®-winning cinematographer Janusz Kaminski, the work leverages Kaminski's trademark style and approach, including storytelling that merges the technical with the emotional.

**Katharina Baron Frames Peter Cohen 2022 Winter Collection Alongside Contemporary Art At The SEIS Gallery** Director Katharina Baron recently helmed the 2022 winter campaign for luxury clothing brand Peter Cohen. The campaign marks the second collaboration between Baron and Peter Cohen.

**"The Alpinist" Producer Mike Negri Joins 11 Dollar Bill** Mike Negri, producer of the Emmy® Award-winning documentary *The Alpinist* and the SXSW Audience Award-winning documentary *The Dawn Wall*, has joined 11 Dollar Bill as Senior Producer.

**Valiant Pictures Sweeps Telly Awards with 22 Total Wins** Bicoastal production company Valiant Pictures landed a whopping grand total of 22 Telly Awards for the 2022 event honoring excellence in video and television across all screens.

**ArsenalFX Color Announces Expansion** ArsenalFX Color is celebrating its tenth anniversary with an ambitious effort to grow and extend its reach. In marking its 10th anniversary, boutique post house plans new Santa Monica facility and satellite locations in Albuquerque and elsewhere.

**People's Television Hires Nicole Cosgrove As Head Of Production** Former Head of Production for Vice Media, Nicole Cosgrove, has been hired as Head of Production at People's Television.

**Heavy Duty Projects' "Keep Walking" For Johnnie Walker Wins Ryan Barkan Award for Best in Show at 2022 AMP Awards** Heavy Duty Projects, the New York and Los Angeles-based music for picture studio, took home the Ryan Barkan Award for Best in Show at the ninth annual AMP Awards for Music & Sound.

**Badger Agency Re-launches Beautyrest Brand With Oscar-Winning Cinematographer Janusz Kaminski** The Badger Agency is launching a new, integrated campaign for Serta Simmons' relaunch of its Beautyrest Black Collection. Directed and shot by Oscar®-winning cinematographer Janusz Kaminski, the work leverages Kaminski's trademark style and approach, including storytelling that merges the technical with the emotional.

**Cinematographer on ABC's "The Rookie" Showcases Professional Insight & Creative Expertise** We had the opportunity to speak with talented cinematographer, Johanna Coelho. Most recently Coelho brought her insight and professional experience to ABC's *The Rookie*, which follows a man as he starts over as LAPD's oldest 'rookie'.

**Sam Smith Strips Down "Love Me More" in New Acoustic Version** Sam Smith's astounding vocal range is on full display in the acoustic release of their anthem of self-worth "Love Me More." The accompanying music video directed by Jordan Bahat of Golden LA is compelling in its simplicity, allowing for Smith's powerful vocal to take center stage. Shot at Capitol Records' legendary Studio A, Bahat captures Smith belting a starkly real rendition of the track, with assist from their pianist, bassist and trio of backup singers.

**ALIBI Music Drops 'Epic Hip Hop 4'** Continuing to deliver on one of its most sought-after album series, ALIBI Music has announced the release of "Epic Hip Hop 4," which is now available for license from the production music company.

**Tracie Norfleet Named Managing Director/Executive Producer at Invisible Collective** Tracie Norfleet steps into the Managing Director/Executive Producer role at Invisible Collective, a production company and creative studio built for the future.

**Cult Horror Film "Psycho Goreman" Wins Two 2022 Fangoria "Chainsaw" Awards** Horror genre director/writer/makeup FX artist Steve Kostanski and Emmy Award winning makeup FX artist Todd Masters, founder of MASTERSFX, proudly announce the win of two 2022 FANGORIA MAGAZINE "Chainsaw" Awards for their 2021 feature film project, *Psycho Goreman* (PG). PG won 2022 "Chainsaw" Awards in the categories "Best Creature FX" and "Best Limited Release Movie."

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## Lineup Includes 30 Projects From 32 NYWIFT Members

Continued from page 27

Trump supporters whom he would describe as a “self-hating, self-loathing subset of America. He wanted to figure out a way to play one of those roles.”

Rappaport in turn came up with the story of a Latin FBI agent tasked with eliminating Native Americans in the 1950s—a situational context based on true events in which assimilation was forced upon Indigenous people. Rappaport saw Leguizamo’s character as reflecting “a real sense of oppression,” delving into the dark side of “the things you do to become American.” This oppressed world is thinly veiled within elements of a sci-fi narrative—not exactly, quipped Rappaport, the makings of a commercially marketable show as judged by conventional network television. So instead of waiting for someone else to give them a green light, Rappaport and Leguizamo gave themselves the go-ahead to bring the series to fruition. Funding for the eight episodes was generated by The Boathouse, Rappaport’s hybrid ad agency/production studio active in branding and commercialmaking for varied clients. *The Green Veil* marks The Boathouse’s first foray into episodic television.

*The Green Veil* making the Tribeca cut means a great deal to Rappaport who’s lived in New York for the past 10-plus years and is a major fan of the festival. But beyond the personal kick of getting into Tribeca, Rappaport and Leguizamo saw the professional benefits. Being selected by Tribeca carries a cachet which could prove helpful in getting a buyer for the series—if not directly connecting them with prospective partners in attendance.

Also lending a special cachet to *The Green Veil* is Glass, widely regarded as among the most influential modern com-

posers. He has written operas and musical theater works, assorted symphonies and concertos, chamber music and several film scores, three of which (*Kundun*, *The Hours*, *Notes on a Scandal*) have been nominated for Oscars.

The first two episodes of *The Green Veil* are being screened at Tribeca’s NOW showcase. Eight 30-minute episodes have been produced thus far.

### Finding voices

While *The Green Veil* delves into oppression in America, many of Tribeca’s other entries also give voice to the underrepresented. The alluded to feature lineup at Tribeca this year finds that more than 64 percent of the films are directed by female, BIPOC and LGBTQ+ filmmakers—46 percent (58) women directors, 34 percent (43) BIPOC directors, and eight percent (10) LGBTQ+ directors.

In that vein New York Women in Film & Television (NYWIFT) announced that 30 projects from 32 members have been selected for the 2022 Tribeca Festival.

The full listing of NYWIFT member projects by category includes—Audio Storytelling: *Day by Day* (producer Sue Zizza) and *I Was Never There* (creator, host, and EP Jamie Zelermeyer); Tribeca TV: *The Captain* (producer Alex Cirillo); NOW Showcase (Narrative Episodic): *The Green Veil* (line producer Alessia Gatti); Tribeca Online Premieres/Narrative Features: *The Courtroom* (EPs Anne Carey and Gena Konstantinakis); U.S. Narrative: *God’s Time* (additional 1st assistant director Katherine Filaseta); Spotlight Documentary: *American Pain* (EP Amy Entelis and producer Carolyn Hepburn), *The Big Payback* (EP Marco Williams), *Body Parts* (EP Ruth Ann Harnisch), *Endangered* (directors Heidi Ewing and

Rachel Grady), *Leave No Trace* (producer Sara Bernstein), and *The YouTube Effect* (producer Gale Ann Hurd); Documentary Competition: *Battleground* (EP Ruth Ann Harnisch and co-producer Steffie Van Rhee), *Hidden Letters* (EP Lois Vossen), *Katrina Babies* (producer Audrey Rosenberg and EPs Eileen Tavarez and Jess Jacobs), and *My Name is Andrea* (EP Ruth Ann Harnisch); Spotlight Narrative: *Somewhere in Queens* (casting director Stephanie Holbrook); International Narrative: *My Love Affair with Marriage* (director, producer, screenwriter, and animator Signe Baumann); Viewpoints: *Dreaming Walls: Inside the Chelsea Hotel* (EP Lori Cheadle), *Land of Gold* (co-producer Rose Harwood), and *Sansón and Me (Sansón y Yo)* (EP Lois Vossen); Midnight: TRIBECXPLOITATION!: *Ten-*

*ement* (director Roberta Findlay); Special Screening LGBTQIA+ Shorts: *See Me, Feel Me: Inner Wound Real* (BPM exec director Leslie Fields-Cruz and editor Veronique Doumbe); Shorts: *Let Me Go (The Right Way)* (EP/production counsel Diane Krausz, producer Gilana Lobel, and co-producer/production counsel Rosemarie Tully), *Paint & Pitchfork* (director Christine Turner), *Vodka* (producer Sophia Loren Heriveaux), and *Chicken* (1st assistant director Sophia Loren Heriveaux); Tribeca Critics’ Week: *After Sherman* (BPM executive director Leslie Fields-Cruz); Feature Documentaries: *Hazing* (EP Lois Vossen and BPM executive director Leslie Fields-Cruz); and *Immersive: New Voices: Black Movement Library—Movement Portraits* (BPM executive director Leslie Fields-Cruz).

## Flash Back

**June 15, 2017** Saville Productions has signed feature director John Waters for commercial and branded entertainment representation. The writer/director/actor helmed such cult films as Independent Spirit Awards winner *Hairspray*, *Pecker* and his debut feature *Pink Flamingos*, the first of a series of low-budget shock films made with his Dreamland repertory company including the actor known as Divine.... McCann NY has appointed Pierre Lipton to serve as a global executive creative director. Lipton joins McCann from 360i where he served as chief creative officer.... Durable Good has signed director Neil Tardio for U.S. commercial representation. Tardio’s comedic storytelling for brands such as AT&T, Budweiser, Coca-Cola, ESPN, Ford, McDonald’s, Nike, Verizon and VW has earned him numerous industry accolades, including Cannes Lions, Clios, Addys, Tellys, and London Art Director Awards. Tardio grew up in the midst of the advertising industry, with his father owning a powerhouse commercial production company in New York in the ‘80s.... Olly Chapman has been named managing director of U.K. operations for production house Furlined, which also maintains offices in Los Angeles and New York. Chapman previously served as head of TV production at London ad agency AMV BBDO....

**June 17, 2012** Director Andreas Nilsson has joined Biscuit Filmworks for commercial representation in the U.S. He had previously been repped in the American ad market by Furlined.... Winning the inaugural Mobile Lions Grand Prix was Grow Interactive Norfolk and Johannes Leonardo New York for their Google Re: Brief entry “Hilltop Re-imagined for Coca-Cola,” which modernized iconic ad campaigns from yesteryear, working in tandem with some of the original creators. Among the time-honored spots brought into the contemporary digital realm was Coke’s classic “Hilltop” from 1971 which aspired to teach the world to sing in perfect harmony.... RSA Films has signed Finnish director Pekka Hara for exclusive representation in the U.S. He was previously handled stateside by Skunk. Hara continues to be available in the U.K. via Stink.... Jorge Calleja has joined The Martin Agency as sr. VP, group creative director. He most recently served as ECD for Sid Lee in Amsterdam where he was responsible for all creative output from the office, including Red Bull, Oggu, Havana Club and global work for the Adidas brand....

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# Sharmeen Obaid-Chinoy

*Two-time Oscar-winning documentarian makes first foray into series television with Ms. Marvel*

**By Robert Goldrich**

Sharmeen Obaid-Chinoy, a two-time Best Short Subject Documentary Oscar winner, makes her directorial debut in narrative live-action fiction with two episodes of *Ms. Marvel*, a series from Marvel Studios which launched this week on Disney+.

A journalist, filmmaker and humanitarian, Obaid-Chinoy gained a high profile globally with *Saving Face*, a documentary short she directed with Daniel Junge and which went on to win an Academy Award in 2012. *Saving Face*, which gave Pakistan its first Oscar, introduced us to acid attack victims in that country—women whose faces were disfigured by acid thrown at them by men they had spurned or turned down for marriage.

Obaid-Chinoy won her second Oscar in 2016 for directing *A Girl in the River: The Price of Forgiveness*, which delved into “honor killings,” a practice that claims the lives on average of 1,000 women annually in Pakistan, according to human rights groups there. Fathers, husbands and brothers kill their daughters, wives or sisters for shaming them. *A Girl in the River* introduces us to Saba Kaiser who was 19 years old when

her father and uncle shot her in the head, stuffed her in a bag and threw her into a river to die. Saba committed the “sin” of choosing the boy she wanted to marry.

Saba survived the attack and is the hero of the film which shows us that such killings and attempted murders are often not prosecuted because Pakistani law allows perpetrators to go unpunished if relatives of the victim forgive the killer.

Both *Saving Face* and *A Girl in the River: The Price of Forgiveness* also received News & Documentary Emmy Awards.

Now Obaid-Chinoy extends her directorial reach with *Ms. Marvel*, a show featuring Marvel’s first primarily south Asian cast, including newcomer Iman Vellani in the title role, notably the first lead Muslim character in the Marvel Cinematic Universe. As a Pakistani-Canadian herself, Obaid-Chinoy brings great authenticity to *Ms. Marvel* which is the story of Kamala Khan, a Pakistani-American teenager who acquires superpowers similar to that of her hero, Captain Marvel. Obaid-Chinoy directed the fourth and fifth episodes of the six-episode first season.

SHOOT has edited Obaid-Chinoy’s remarks for clarity and brevity.



Photo by Bina Khan

**SHOOT:** What attracted you to *Ms. Marvel* as the project for your directorial debut in narrative live-action fiction?

**Obaid-Chinoy:** I’ve been a champion of telling stories about women around the world for the better part of my career. I had been thinking about narrative filmmaking and *Ms. Marvel* spoke to me as an extension of my documentary work in so many ways. It was an opportunity to be part of something historic—the first brown Muslim superhero in the Marvel Universe. She was going to mean so much to so many young people growing up in the world who see a reflection of themselves in her. They too are special. It adds to a greater conversation in Hollywood about different cultures, language, food, traditions. It’s not often that we see that reflected and woven into the discourse of popular culture.

**SHOOT:** Would you effect a bit on the adjustments you had to make from documentary filmmaking to telling the story of *Ms. Marvel*.

**Obaid-Chinoy:** When you make documentary films, you’re always trying to figure out what the story is, how the story is going to end. It’s almost like a mystery in some ways.

In narrative filmmaking, you’re handed a script. You know how the film ends. I’ve always thought of myself as a storyteller. When you’re a storyteller, you bring elements together to tell that story—actors, visual effects, stunts, sets larger than life in the case of *Ms. Marvel*. Initially I had to do a lot of homework. How do we work with stunts, with visual effects to tell this story that has a large cast of characters? Marvel did a wonderful job of orientation, bringing me in to meet with differ-

ent teams even before I began filming. I gained an understanding of what technology was being used in visual effects, Marvel being the gold standards of effects; an understanding of working with stunts, how the fights would be choreographed. We did a lot of preproduction, spending time with different teams and when the call to action came, I was ready to go.

**SHOOT:** What was (were) the biggest challenge(s) that *Ms. Marvel* posed to you as a director?

**Obaid-Chinoy:** My episodes are rooted in emotion, have a lot of drama in them. We had actors coming from around the world, dealing with COVID, multiple time zones, table readings. We had to find times where actors could spend time with each other and form a chemistry. We filmed mostly during COVID, working with face masks and face shields. There were restrictions when as a director you want to spend as much time as possible with actors. With restrictions and face masks it was harder for us to connect. When you make a film, you go out a lot with the actors, get to do things outside of the set which build chemistry and camaraderie that translate

onto set later. We could do none of that.

**SHOOT:** What’s your biggest takeaway or lessons learned from your experience on *Ms. Marvel*?

**Obaid-Chinoy:** It’s important to rely and lean on people with experience. Explain your vision to them and allow them to use their experience to help you tell that story.

One experience informs another. When I delve back into documentary films, that thing I’ve learned to do (from narrative filmmaking) is how to keep the story at the heart of what you do but then bring with it those big shots that encapsulate a moment. When telling a documentary film story, you are following a protagonist. You have a verité sequence. Stepping back from it, how do I become an observatory camera just watching everything? How do I take in the entire area? Are there some sweeping shots that augment the beauty of it? I’m not just thinking about the moment where I have the story. How will I make the city come alive? Are there shots that will make the city as much a part of the story as the drama taking place? How do I make this beautiful when I already have the drama?



Photo courtesy of Marvel Studios and Disney+

“I’ve been a champion of telling stories about women around the world... *Ms. Marvel* spoke to me as an extension of my documentary work.”

# street talk

Ingenuity Studios—a Los Angeles-headquartered VFX studio with bases of operation in New York, Vancouver and Atlanta—has appointed Joyce Boll as EVP of features & episodics in its NY office. Boll is responsible for business development in New York and throughout the eastern coast of the U.S., as well as leveraging her leadership skills and vast experience to further grow and scale the studio's New York presence. Over the years, Boll has helmed animation and VFX studios and has launched entertainment ventures throughout the world within the film, television, music, advertising, gaming, VR/AR, and immersive experiential venue arenas. She has led VFX studio teams that were integral to such projects as *Russian Doll*, *Outer Range*, *Dexter*, *Black Swan*, *Limitless*, *Life of Pi*, *Captain America*, *Moonrise Kingdom*

and *Little Women*, among many others. Boll is dedicated to growing future artists by teaching, lecturing, and advising at various design and technology schools, including the School of Visual Arts (NYC), Bezalel School of Design (Jerusalem), and New York University. She is a member of VES New York (and former board member), as well as the New York Post Alliance....Shutterstock, Inc. (NYSE: SSTK) has acquired Splash News, a leading source for image and video content across celebrity, red carpet and live events for over three decades, Terms of the deal were not disclosed. Splash News customers include E! News, People, Daily Mail, TMZ, Dow Jones, Reach and News UK. Splash's collection includes an archive of over 27 million images, and a contributor network of more than 4,000 photographers. This acquisition solidifies Shutterstock Editorial's Newsroom offering. The Newsroom will now host an archive of over 30 million images, with a live feed of 40,000 images uploaded per day from the aforementioned 4,000+ photographers. This is combined with The Vault, Shutterstock's archive of over 60 million photo and video assets. Contributors will now have their work showcased to Shutterstock's millions of customers worldwide....

# rep report

Afterhrs., the recently launched L.A.-based content studio under the aegis of producer Thelonious Brooks and director Kai Regan, has secured Devine Reps to handle representation on both coasts for advertising and branded content projects. Regan was a founding partner of Alldayeveryday and has directed projects for many brands and agencies; Brooks was sr. producer for Gloria Content and EP of his service company, Behemoth Production. He has also been a line

producer for such directors as Jeremy Saulnier, Diego Luna and Rodrigo Valdes. Over the years, Brooks and Regan found a calling in the curation of artist development; inclusive and diverse storytelling talent. Among the many artists with whom Afterhrs. is collaborating with on a nonexclusive basis (affording the studio with the flexibility to match the right storyteller to select narrative projects) are Sunbeam (aka Dean Fleischer-Camp and Nick Paley, whose upcoming live action and animated film *Marcel the Shell with Shoes On* is being released via A24), writer/director Maegan Houang (*Three Busy Debras*), writer/director Harry Israelson, photographer, curator and filmmaker Manon Macasaet, Australian documentary and spot director Selina Miles, photographer Jason Al Taan, directors Petra Collins, Hans Emanuel and Nick Cammilleri....Sideshow and Janus Films have acquired North American rights for Jerzy Skolimowski's *EO*, a vision of modern Europe as seen through the eyes of a donkey, which has been one of the most discussed films of this year's Cannes Film Festival, where it premiered in competition and won the Jury Prize. *EO* is presented by Skopia Film and Jeremy Thomas and stars Sandra Drzymalska, Lorenzo Zurzolo, Mateusz Kosciukiewicz and Isabelle Huppert. It was produced and the screenplay written by Ewa Piaskowska and Skolimowski. Eileen Tasca is co-producer. Jeremy Thomas is EP. Sideshow and Janus Films are planning a fall 2022 theatrical release....



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