

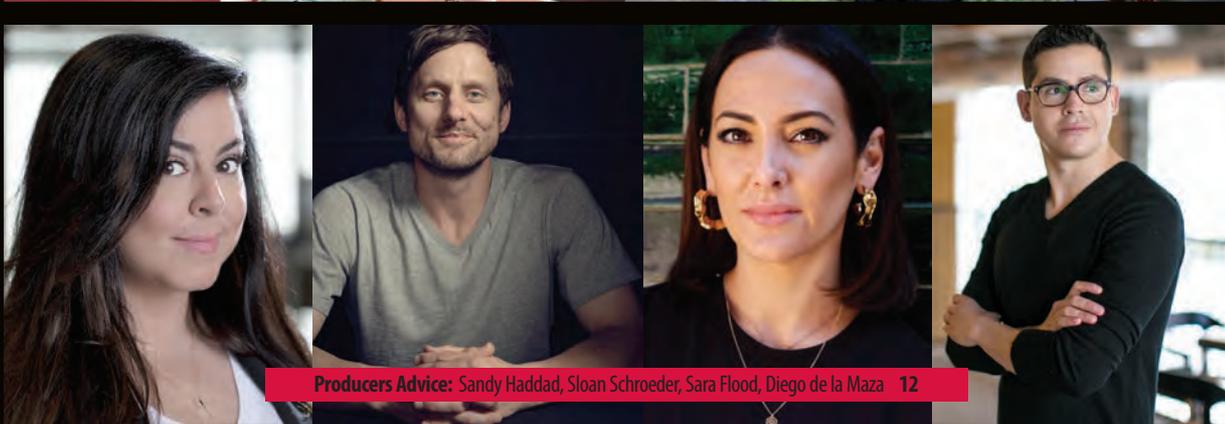
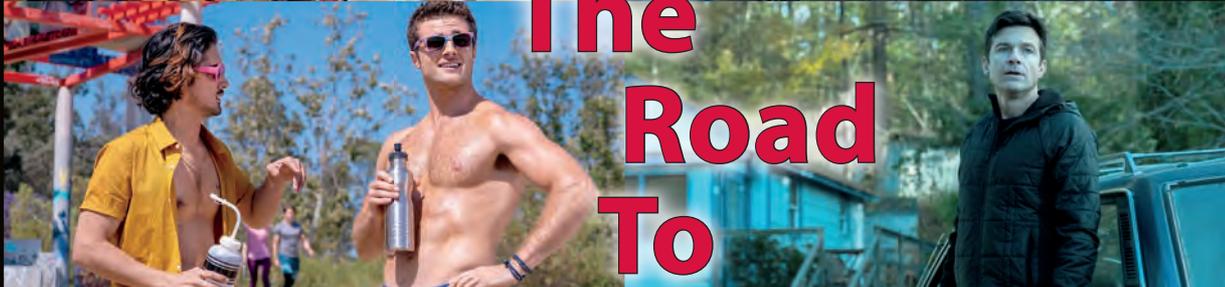
17th Annual
NEW DIRECTORS SHOWCASE
Meet The Class of 2019

32 Individual Filmmakers
and 2 duos Make Final Cut...

- Jess Coulter
- Caitlin Cronenberg
- Lisa D'Apolito
- Mary Dauterman
- Bernd Faass
- David Findlay
- Jonny Gentry
- Zack Grant
- Brian Hall
- Rachel Annette Helson
- Alexandra Henry
- Mackenzie Hilton
- Jose Ho-Guanipa
- Crystal Kayiza
- Emmett Kerr-Perkinson
- Ji Hyun Kim
- Nadav Kurtz
- Monty Marsh
- Jonny Mass
- Michael Medoway
- Tamika Miller
- Andre Muir
- Jamieson Mulholland
- Katie O'Grady
- Jane Qian
- Ray Sisters
(Austin and Westin Ray)
- Charlotte Regan
- Alfredo Rodriguez-Allen
- Samantha Scaffidi
- Cuba Tornado Scott
- Dylan Trussell & David Dinetz
- Dimitri Tsvetkov
- Mikael Tyrsen
- Jake Zalutsky

New Directors Profiles 14

SHOOT



The Road To Emmy

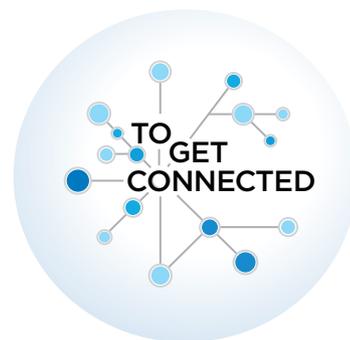
Series Part 3 Page 4 Shown from top left, clockwise: Scene from *True Detective*; Jennifer Lynch (center) directs 9-1-1; *Ozark*; Ken Olin (center) directs *This Is Us*; Scene from *The Marvelous Mrs. Maisel*; Scene from *Now Apocalypse*

Producers Advice: Sandy Haddad, Sloan Schroeder, Sara Flood, Diego de la Maza 12



REPRESENTING PRODUCTION SERVICE COMPANIES GLOBALLY

www.globalproductionnetwork.com



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

OUTSTANDING LIMITED SERIES

FROM DIRECTOR AVA DUVERNAY

WHEN THEY SEE US



FYC.NETFLIX.COM

EDITORIAL

Publisher & Editorial Director

Roberta Grier

203.227.1699 ext. 701 rgrier@shootonline.com

Editor

Robert Goldrich

203.227.1699 ext. 702 rgoldrich@shootonline.com

ADVERTISING

Digital & Print Rates & Information

marketing@shootonline.com

203.227.1699 ext. 701

www.shootonline.com/go/advertise

Advertising Production

Gerald Giannone

ads@shootonline.com

203.227.1699 ext. 6

OFFICES

Main Office

606 Post Road East #650

Westport, CT 06880 USA

203.227.1699 Fax: 203.571.3355

West

203.227.1699 ext. 702

Print Production

Jim Theodorou

jtheodorou@shootonline.com

Circulation

203.227.1699 ext. 4 circulation@shootonline.com

SHOOT Publicity Wire

203.227.1699 ext. 3 publicitywire@shootonline.com

© 2019 DCA Business Media LLC. All rights reserved.

SHOOT and SHOOTonline are registered U.S. trademarks.

No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Print Issues Subscription Service

circulation@shootonline.com

Find PDF Versions

and order issues

backissues.SHOOTonline.com

SHOOT (ISSN# 1055-9825) printed edition is published bimonthly for members by DCA Business Media LLC, 606 Post Road East, #650, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 184, Lowell, MA 01853

USPS (06-234)

SHOOT ePubs

The SHOOT > edition weekly ePub is published on Friday. The SHOOT Dailies are published daily Mon.-Fri. Brand New[s] weekly ePub is published Wednesdays.

SHOOT Screenwork published Mondays.

www.shootonline.com/subscribe

SHOOTmobile

Get the SHOOTonline Mobile app

App Store: [iPhone.SHOOTonline.com](https://itunes.apple.com/us/app/shoot-online/id10559825)

Google Play: [Android.SHOOTonline.com](https://play.google.com/store/apps/details?id=com.shootonline)

Mobile Web Version: m.SHOOTonline.com

SHOOT is printed in the U.S.A.



SHOOT is a member of:



afci affiliate member

Follow SHOOT via hashtag #SHOOTONLINE at:



Cover photo credits (from top left, clockwise) for The Road To Emmy, Part 3: True Detective (photo by Warrick Page/courtesy of HBO); Jennifer Lynch (center) directs an episode of 9-1-1 (photo courtesy of Fox); Ozark (photo by Jessica Miglio/courtesy of Netflix); Ken Olin (center) directs This Is Us (photo courtesy of NBCUniversal); The Marvelous Mrs. Maisel (photo by Nicole Rivelli/courtesy of Amazon); Now Apocalypse (photo courtesy of Starz).

By Robert Goldrich

spot.com.mentary



Showcase Tally

At the recently wrapped Cannes Film Festival, actress Julianne Moore said that quotas would be a viable option in order for the American movie industry to attain gender parity.

Gender quotas are more common in Europe where filmmaking is often partly subsidized by public money. Sweden, Norway and Ireland have instituted 50-50 quotas in allocating public funds for male and female filmmakers.

“We will not have gender parity unless everybody is cooperating. Women are not a special interest group. We’re 52 percent of the global population,” Moore said during an event at the Cannes Film Festival, as reported by Associated Press (AP). “In order to restore the balance, I do think that there will be, that we will need some measures to change our culture.”

Moore makes a strong case for quotas, particularly in light of the fact that women made up 8% of directors on the top 250 films at the U.S. box office last year.

However, at the same time, action short of quotas is making a positive impact at grass-roots levels. At last year’s SHOOT Directors/Producers Forum, panelist Emma Reeves, executive director of

Also sans quotas and strictly on the merits, SHOOT’s New Directors Showcase has seen its percentage of women filmmakers steadily grow. This year’s tally of 17 women is the highest ever, accounting for nearly half of the 36 directors filling 34 Showcase slots (32 individual helmers and a pair of duos).

The Showcase, which will be formally

Seventeen women made SHOOT’s New Directors Showcase cut this year, accounting for nearly half of the 36 directors.

Free The Bid, noted that the nonprofit has picked up widespread industry momentum, asking ad agencies to include a female filmmaker on every triple-bid project, production companies to sign more woman directors, and marketers to seek one woman’s bid on each of their commercial productions. And now Free the Bid has expanded to open up more opportunities for other women artists, including DPs, editors and colorists.

unveiled at the DGA Theatre in NYC on the evening of May 30 (see NDS profiles in this issue of SHOOT), includes the following 17 women directors: Jess Coulter, Caitlin Cronenweth, Lisa D’Apolito, Mary Dauterman, Rachel Annette Helson, Alexandra Henry, Mackenzie Hilton, Crystal Kayiza, Ji Hyun Kim, Tamika Miller, Katie O’Grady, Jane Qian, the Ray Sisters (Austin and Westin Ray), Charlotte Regan, Samantha Scaffidi, and Cuba Tornado Scott.

POV

By Terry Rietta



Spot Casting Is Paramount In A Hard Sales Era

In the world of 30-second storytelling, there are days of location scouting, disputes over wardrobe choices and heated exchanges over which couch the spokesperson will sit on. At these times, I remind myself of the simple truth of commercials: performance is everything. Audiences love characters. Show me an iconic spot, and I’ll show you an outstanding performance.

I find when I line up with my clients and ad agencies on casting, we tend to line up taste-wise on most other elements as well.

I am enormously in favor of ethnically diverse casting, but let’s try to bake it into the brief, instead of trying to cast a super wide net and “letting the best performance rise to the top.” First of all, who has those kinds of casting budgets? Commit to an ethnic choice and turn your talented (and often unsung hero) casting

director loose.

I applaud my recent Lending Tree clients, because in the brief, they committed to casting an under-represented ethnic minority. We found a wealth of choices within the brief, but one guy indeed rose to the top.

In the current climate, much of language in scripts is “hard-hitting” in terms of retail sales messaging. That means actors and casting directors have to be on top of their game to mine the nuggets of humanity that create memorable work and move the needle for the client. The Lending Tree campaign is no exception. I needed actors who could make retail personal. In comedy, authentic characters make the message stick. The second they become skills, you lose the audience.

I like having the agency in the room for callbacks. When clients see firsthand how well the actor takes notes, how quick they are with their improv and how well

I click with them, the conversation at the end of the session becomes much more informed. These things aren’t apparent on the tape. Casting is a subtle science and at some point, it’s just taste. But I find when we’re all in the room together, there aren’t a lot of arguments about casting.

There’s one additional piece of advice I’d like to share. Many times we hold an idea in our head what the perfect “look” is for a role. Don’t fall into that trap thinking the director can conjure a perfect performance. Directors can shape and sharpen, but they can’t make a performance. If you find yourself falling in love with a look, check that impulse. Go for performance first; in the end that’s what makes for the most memorable, effective spots.

Terry Rietta is a director at Free Market Films. He is known for cinematically-styled, character-driven comedy for Mercedes, Starbucks, MeUndies, Lending Tree, Walmart and Orange.

Series Creator, Showrunner, Director, EP and DP POVs

Insights into *True Detective*, *This Is Us*, *Ozark*, *9-1-1*, *American Horror Story: Apocalypse*, *Now Apocalypse*, *The Marvelous Mrs. Maisel*

by Robert Goldrich

The Road To Emmy Series,

Part 3



From top left, clockwise: *True Detective* series creator Nic Pizzolatto (r) directs Mahershala Ali; *This Is Us* EP/director Ken Olin; *Ozark* showrunner Chris Mundy; *American Horror Story: Apocalypse* and *9-1-1* director Jennifer Lynch; a scene from *Ozark*; *The Marvelous Mrs. Maisel* DP M. David Mullen, ASC; *Now Apocalypse* creator/showrunner Gregg Araki.

Nic Pizzolatto has presided over *True Detective* (HBO) from its inception. As series creator, lead writer, executive producer and a director of the anthology drama crime series, he's shaped each season's distinctively different narrative set in a distinctly different locale. The show won five primetime Emmys the first year—for Outstanding Director (Cary Fukunaga), Cinematography (Adam Arkapaw), Casting, Makeup and Main Title Design. Season one scored seven additional Emmy nominations in 2014, including two for Pizzolatto—in the Outstanding Drama and Dramatic Series Writing categories.

A totally new story, cast of characters and sense of place took hold in season two to less acclaim but still yielding another Emmy nom in 2016, for Sound Mixing. And now season three is very much in the awards conversation with new protagonists, the backdrop of the Ozarks, and sporting arguably the most ambitious, certainly most expansive story arc yet. Characters' lives are seen over some 35 years, with a particular focus on Wayne

Hays, an Arkansas state police detective (portrayed by two-time Oscar winner Mahershala Ali) who's haunted by a macabre case centered on the disappearance of a young brother and sister in Arkansas. Directors on season three were Pizzolatto, Jeremy Saulnier, and Daniel Sackheim.

Pizzolatto is in awe of Ali's performance, citing its daunting degree of difficulty. "I cannot imagine a harder challenge. He's portraying the same character in three different time periods, dramatically different in each in terms of nuance and in behavioral ways. He's not just an old man at the end with an affliction. The subtleties he brings out are remarkable. In 1980, he's very much an island, very interiorized and controlled. In 1990, he's been living with his wife and children. He's at a desk, more emotive, not interiorized, less sure of himself. And when he reaches 2015 and he's 70, he's lost all sense of self-security, having to perhaps examine himself in a way he never has before. It was extraordinary to watch this performance."

As an older man suffering memory loss, Hays has his lucid moments when he's aware of his condition. But he is lost and confused when in the throes of his malady. Pizzolatto observed "how elusive" memory can be, as Ali's performance not only delves into the mystery at this later stage of his life but also "uncovers the mystery within, in terms of what he remembers, how he remembers it. Is it true or is his memory betraying what really happened?"

Thankfully Pizzolatto had a clear mind—one open to change—when casting season three. He had originally envisioned Ali in the supporting role of Hays' partner Roland West, a police detective (ultimately portrayed by Stephen Dorff) who at first was written as a person of color. However, after reading the first couple of scripts, Ali found himself more drawn to the role of Hays, initially written as a white man. Pizzolatto recalled, "He (Ali) talked to me about the possibility of his playing Wayne. I at first felt the insecurity

Continued on page 6

ROLLING HILLS



SCENIC
LANDSCAPES



RUINS



TROPICAL BEACHES



INDUSTRIAL



ROCKY SHORES



EUROPEAN
ARCHITECTURE

CAMERA-READY



Locations, Infrastructure & Incentives.
It's all available at www.filmusvi.com



st CROIX st JOHN st THOMAS

True Detective; This Is Us

Continued from page 4

that if we did that, would the story that we planned then become about race? Would the theme of race subsume the other themes—time, love, memory, partnership? I listened to Mahershala. He didn't want that to happen. He pointed out that Wayne was a fully formed dimensional leading man. He got me to understand that the roles offered to actors of color are often defined by race. He wanted to take on this fully formed character. So I said, 'Let me rewrite the first three scripts, and twist the roles around. While at the same time we didn't want to ignore race, we also wanted to make sure we weren't doing *In The Heat of the Night*. As it turned out, I was thrilled and lucky to have an artist of his caliber in the lead. He was a gift to me and the work, opening up the story in ways I may have been shy about.'

Pizzolatto said that he felt especially grateful to have Ali as a collaborator in light of the inherent challenge of what season three entailed. "I had never done anything as complicated as telling a mystery in three different timelines, without ever gaming the audience or playing any tricks on them, to have the story moving at the same time in all three time periods while retaining the mystery, not using any sorts of cheats—those typical television tropes like where the character had information we aren't giving the audience. It was about the most challenging thing I had ever conceived and written, how to do all this without falling back on any of those tropes."

Pizzolatto had a couple of cinematographers he could fall back on during season three—Nigel Bluck and Germain McMicking. "Both do extraordinary work," assessed Pizzolatto. "Germain brought a real palpable sense of atmosphere to the show, this kind of very beautiful burnished lighting scheme which helped us to define the three separate eras the way we wanted to—such as a burnished gold and brown in 1980, a little heavier, as compared for instance to 1990 which was a little bit stark and colder."

As for colleague Bluck, Pizzolatto cited his "fantastic work on season two," adding that he and the DP "had a very good working relationship and shorthand already" in place going into this eventful season three.

Ken Olin

Though some still know him for his high-profile work as an actor on *thirty-something* many moons ago, Ken Olin has since built a longstanding career as a director and executive producer, a hybrid role he serves in for *This Is Us* (NBC), landing along the way two Outstanding Drama Series Emmy nominations (in 2017 and '18). In some respects, he is indebted to the mom of series creator Dan Fogelman. She was a big fan of *Brothers & Sisters*, a show for which Olin served as EP and director. "I was told she'd make him (Fogelman) sit and watch it," laughed Olin.

That mandatory viewing translated into Fogelman reaching out to Olin for *This Is Us*. At that juncture, the show's pilot had been completed but the pair of original directors on that very first episode—Glenn Ficarra and John Requa—couldn't continue on a permanent basis, putting Fogelman in the market for someone like Olin.

"He sent me the pilot," recalled Olin. "I was living in New York, planning to maybe freelance for a while. I didn't know I'd be going back to L.A. all over again."

But the pilot was persuasive. "I hadn't seen anything that moved me like that for awhile," noted Olin. "I told my wife, 'This pilot is really good.' She said, 'You're kidding, right?' To my mind, it was the best pilot I had seen since *Alias* (for which he was an EP/director). "The script, the direction, the acting were so well done. I loved it. I got on the phone, Dan and I talked. He hired me and I was on my way back to L.A."

For the current Emmy-eligible season, Olin noted that much of the work on *This Is Us* represented a dramatic departure from what had been the series norm. "We spent the first two full seasons and the first several episodes of our third season taking a deep dive into the domestic lives of our characters," Olin related. "Then we went so outside the family's domestic life, going back to Jack's (Milo Ventimiglia) past in Vietnam."

Harkening back to the Vietnam War entailed a couple of trips to that Southeast Asian country, building up a war story infrastructure spanning sets and locations, and dovetailing with a Vietnamese crew. "You have a real shorthand for two-and-a-half years with your crew, then you start to work for the first time with others

Slow Start To L.A. Lensing In 2019

On-location filming in Greater Los Angeles declined 9.1 percent in the first quarter of 2019, due to a simultaneous slowdown in feature, TV and commercial production. In all, area filmmakers logged 8,843 shoot days (SD) from January through the end of March. Despite the drop, FilmLA's Research group expects local filming levels—which last year attained near-record highs—to ramp up as the year progresses.



Paul Audley

"We've identified several factors contributing to the slowdown, and in our view, they are not a cause for alarm," said FilmLA's Paul Audley. "Despite 2019's slower start, we continue to expect that this will be among the most productive-ever years for on-location filming in Los Angeles."

According to FilmLA data, feature film production decreased 13 percent in the first quarter, to 708 SD. Timing appears to have played a role in the decline. In an unusual twist, only one project brought to Los Angeles by the California Film & Television Tax Credit Program has filmed on-location since January, after other incentivized projects wrapped by year's end. According to the California Film Commission (CFC), there are many new feature films poised to begin production in the state, including 18 projects (10 studio projects and 8 independent projects) announced for the tax credit program in April. FilmLA predicts local feature activity will increase once some of those films begin production.

Television production decreased 13.4 percent to 3,139 SD in the first quarter. Scripted series activity was brisk, bringing increases for TV drama (up 4.6 percent to 1,197 SD) and TV comedy production (up 36.8 percent to 544 SD). Losses stemmed from substantial drops in TV pilot (down 60.3 percent to 108 SD), web-based TV (down 28.5 percent to 259 SD), and TV reality production (down 25.2 percent to 690 SD).

On the positive side, the California Film & Television Tax Credit continues to be a major catalyst. According to FilmLA data, nearly one-third (31.6 percent, or 379 SD) of all production in the TV drama category is incentive-driven.

Some of the larger drama projects shooting in Los Angeles last quarter include *Animal Kingdom*, *Euphoria*, *Good Girls*, *Legion*, *Snowfall*, *Strange Angel*, *SWAT*, *The Affair*, *The Orville*, *The Rookie*, and *This Is Us*.

On-location commercial production declined 15.1 percent in the first quarter, to 1,387 SD. Historically, commercials has been a very strong category in Los Angeles. Contract talks between SAG-AFTRA and commercial producers may have played a role in the Q1 slowdown.



Better Call Saul

Saul Calls On New Mexico

The television series *Better Call Saul* began principal photography on season five last month.

"The fact that Sony Pictures and *Better Call Saul* are filming for a fifth season in New Mexico is a tribute to our professional crews, our climate, and our new package of incentives which make New Mexico the best in the country for this industry," said New Mexico Economic Development cabinet secretary Alicia J. Keyes.

"Albuquerque itself is one of characters in *Better Call Saul* and we welcome the show back for season five," said Albuquerque Mayor Tim Keller. "Productions like these give our city a boost and employ hundreds of talented Burqueños." The production will employ approximately 375 New Mexico crew members, 200 New Mexico actors and 500 New Mexico background talent.

Better Call Saul is executive produced by Peter Gould, Vince Gilligan, Mark Johnson, Melissa Bernstein, and Thomas Schnauz. A Sony Pictures Television production and created by Gilligan and Gould, the series stars Bob Odenkirk, Jonathan Banks, Rhea Seehorn, Patrick Fabian, Michael Mando and Giancarlo Esposito.

Insights From Director/EP Ken Olin; Showrunner Chris Mundy

who don't speak your language. This was among the many challenges we faced," Olin recalled.

Those challenges, though, were creatively invigorating and helping to meet them were the continuing longstanding collaborative relationships on the show, a prime example being that between Olin and cinematographer Yasu Tanida who's some 25 years the EP/director's junior. Despite the age difference, the two have formed a deep bond. "We have a real shorthand," shared Olin. "I never worked with a cinematographer whom I lean on as much. We collaborate in a true partnership. We know each other's needs and likes, and he respects the things that are important to me such as how I like to tell a story emotionally. He's amazing. I never worked with a DP who is so intuitive, hardworking and fast. He creates the opportunity for the actors, for myself and the other directors to come in and try different things, to explore options and realize remarkable stuff."

Olin and Tanida both came to *This Is Us* at the same time, after the pilot was done. Tanida was shooting the pilot for *Pitch*, another Fogelman series which got picked up, and then moved over to *This Is Us*. Olin found himself simpatico with Tanida in terms of prioritizing story and characters. "You never feel that the camera, what he's doing stylistically ever supersedes the writing or the acting--yet the show is beautiful," assessed Olin. "You could not experience the acting and writing in the same way if Yasu's cinematography wasn't brilliant. You could not evoke those feelings otherwise."

And while the Vietnam War was a turn away from what *This Is Us* had conventionally delved into, there was still a constant to the approach. "It was the same in that our show is still about character, and the exploration of character, and how that experience defined Milo's character," observed Olin. Adding to that character study was a reason Olin could be grateful being a generation older than Tanida. "I

was in high school around that period (of the Vietnam War). It was a period that so defined a young person, and even though I was way too young to tell that story, I knew how things felt back then. It felt a certain way, and I could impart that to the young actors on the show so we could invoke all that somehow. We want our audience to experience story in an immediate way as opposed to looking through the prism of reminiscence. We want the experience to be seamless and immediate."

This Is Us received eight Emmy Award nominations last year, including a win for Ron Cephas Jones (portraying William H. Hill) as Outstanding Guest Actor in a Drama Series.

Chris Mundy

From season one to season two of the critically acclaimed *Ozark* (Netflix), showrunner Chris Mundy said he's experienced "an equal/opposite challenge."

"For season one we had this built-in storyline," he related. "We had this story en-

gine where you have to launder millions of dollars by the end of summer or you die--but we didn't yet have the characters you knew or cared about. We developed those characters around that engine.

"Going into season two," he continued, "we had no such story engine but characters we loved. That's the equal/opposite nature of the challenges we encountered."

Whereas season one had a story cliffhanger in terms of what would happen next, season two ended with what Mundy described as being "more of an emotional cliffhanger--between Marty (Jason Bateman) and Wendy (Laura Linney)." Without divulging any details of season three, Mundy noted, "That's where we start, getting into both of their head spaces, what they want out of their lives, their marriage, and what that means to the crime enterprise."

For Mundy, the cast has been a blessing, no matter what the nature of the challenge from season to season. He cited

Continued on page 8

UNIVERSAL STUDIOS BOOK NOW!

Six New
Sound Stages!



More than 30 Backlot Locations

NBCUniversal LightBlade LED
Production Lighting

Property, Costume, Set Lighting,
Grip, Transportation & more

818.777.3000
universalstudioslot.com



Facebook Twitter Instagram @UniversalStudiosLot

Jennifer Lynch Discusses American Horror Story; 9-1-1

Continued from page 7

specifically Bateman and Linney. “They are both so good, awesome people to have on set, both so professional.”

And of course, Bateman also directorially set the tone for the series, helming the first two episodes. Last year, season one garnered five Emmy nominations, including two for Bateman as both lead actor and director. Among accolades received by Mundy himself were a Producers Guild Award nomination this year in the Episodic TV, Drama category, and a Writers Guild nom in 2018.

Remarkably, Mundy had initially not planned on coming aboard *Ozark*. When he was approached about the show which was prepping for its first season, he was working on season two of *Bloodline*. “They literally wanted someone ASAP in September/October and I was going to be working on *Bloodline* until February or March,” recalled Mundy. “I thought *Ozark* was really great but I couldn’t do it. It was an awesome script, a show I’d be a fan of, but there was no way in terms of scheduling. But they kept coming back and the timing evolved. I talked with the Netflix people, then sat down with Jason Bateman and slowly over time realized we could make the scheduling work. I was drawn to everything it was about. Having not written the pilot but having worked on the show after that, I’ve found that it holds so many different emotions and moods, subjects like family, marriage, class. It can be darkly funny. It can be violent and scary. The chance to write something that has all that in it is what primarily attracted me. It was not only one thing or one genre, which was very seductive.”

Making those different genres manageable and doable, observed Mundy, is the esprit de corps among the cast and crew

working on the show. “What I’ve learned and confirmed from season two is that the more we all own it together, the better the show becomes. The actors, writers, directors, all the artists have bought in, have taken ownership and worked well with each other.”

Also viewers have found the story relatable, in part due to how *Ozark* deals with the state of marriage. “The scripts follow as we track and stay true to Wendy and Marty emotionally,” noted Mundy.

The basic premise was inherently engaging as we see a marriage and family coming apart—only to be in a sense brought closer together by the crisis of criminal activity.

The *Ozark* environs have additionally played a role. “The look and tone feels like it’s coming out of the earth there,” observed Mundy, noting that this amplifies the experience of “people from Chicago having to come to this ‘foreign land.’ We see the nature of the Ozarks as the art of it. Jason gets credit for having a real picture of this in his mind before directing the very first two episodes.”

Mundy cited DPs Ben Kutchins and Armando Salas for furthering this dynamic throughout the first two seasons. “Ben and Armando just did it every week. They are both so talented.”

Jennifer Lynch

Earning a slew of Emmy nominations year after year beginning in 2012—with multiple wins during that span—*American Horror Story* (FX) now has its *American Horror Story: Apocalypse* iteration in the running for Academy recognition. Director Jennifer Lynch is among those who’ve contributed to this latest Emmy-eligible season but her collaborations with Ryan Murphy and colleagues go beyond that,

also extending to *9-1-1* (Fox). Murphy and Brad Falchuk created *American Horror Story*, and teamed with Tim Minear to bring *9-1-1* to life.

“I’m in my second year contractually with the world of Ryan, Brad, Tim, FX and Fox,” said Lynch. “I’m happy to land in that world while working on my own stories.” Lynch observed that among her challenges is to be true to Murphy’s world while at the same time addressing “how do I not do Ryan Murphy and be myself. How do I sing along with him, be the same but different. It was a little problematic for me when other people started directing *Twin Peaks* back in the day. I felt people were trying to do David Lynch (the famed director who’s her father). But the way we all tell a joke, make love, create is different, slightly nuanced, the same but different. So I don’t do exactly what Ryan would do but am glad he trusts my voice. I like to think that Tim, Brad and Ryan view me as someone to whom they can hand an idea and feel secure it will be interpreted with as much affection as possible.”

What she values about “Ryan Murphy camp” is that there’s the need to “enjoy joy, beauty and horror in this world we live in.” And at times the horror can be beauty. Sometimes, she said, it’s incumbent upon us to understand the monsters. Maybe they’ve been hurt and had to grow armor. Through storytelling, affirmed Lynch, “We can humanize people we think are different....That’s the opportunity that entertainment provides us, to invite people into lives they would otherwise not know, to show us different things and come back to what we have in common, whether the characters are human or monsters.”

Among her human collaborators as of late are DPs Joaquin Sedillo on *9-1-1* and Gavin Kelly on *American Horror Story: Apocalypse*. With Sedillo, Lynch said, “The challenge is not just to blow buildings up though I love stunts and explosions more than I can express. But something that’s also important (on *9-1-1*) is to feel explosiveness with just two people at the dinner table. It’s important to sometimes do the opposite of what’s expected. It’s what said quietly during an emergency that stays with us.” She described Sedillo as a great compatriot in capturing the overt as well as the subtle explosions.

As for Kelly, Lynch assessed, “He brings

an incredible, clean objectivity” to *American Horror Story: Apocalypse*, and “an effortlessness” in creating the right mood. “I love to say to Gavin, ‘I want to feel this or something else and he can run with that.’ Lynch said that Kelly has been an ally in helping to attain what she’d like the audience to feel.

Lynch said of Kelly and Sedillo, “I love them both,” but noted that she was assigned the two DPs and didn’t personally select them. Similarly Lynch added that she had “no voice” in what episodes she’d get to direct. “My job not just on set but in life in general is to find a way to get along and work with anybody I’m around” and in the process doing justice to the material, telling a story “the best way possible.”

“I consider myself one of the many colors on the palette at Ryan Murphy Television. As a brush or part of a palette, we all matter,” affirmed Lynch, noting that what echoes within her is much like “a cave painting” on which is “carved many a memory and images.” She continues to add to that painting through working with others, observing that her biggest takeaway from *American Horror Story: Apocalypse* and *9-1-1* is that for storytelling “more than ever, compassion and bravery are what’s most needed in the recipe for life in television.”

Gregg Araki

For indie filmmaker (*Nowhere, Mysterious Skin, The Doom Generation*) and now writer-director-showrunner of the decidedly atypical comedy series *Now Apocalypse* (Starz), Gregg Araki—at one time described as a leader of New Queer Cinema—recalled one of his key early inspirations being David Lynch’s *Twin Peaks*. Araki described the show as “a giant influence,” explaining that it showed that “a visionary, groundbreaking piece of cinema could be on TV and broadcast into everybody’s homes.”

Still, Araki at best dabbled in TV, focused more on independent films, though *Nowhere*, he said, was “structured like an episodic show” and at one time he had a deal to develop it for television. Back around 2000, he recalled a pilot he made for MTV, a “*Twin Peaks*-kind of show.” But it wasn’t until 2015 that Araki started to get meaningfully into TV. “John Ridley

Continued on page 29

The Best Place To Put Your Work To Work To Find You New Work.

My SHOOT

My.SHOOTonline.com

FOR YOUR EMMY® CONSIDERATION

OUTSTANDING SHORT FORM ANIMATED PROGRAM

OUTSTANDING ORIGINAL MUSIC AND LYRICS

OUTSTANDING CHARACTER VOICE-OVER PERFORMANCE

OUTSTANDING MOTION DESIGN



HOLLYWOODLAND PRODUCTIONS, INC.
PRESENTS

ALONE IN AMERICA

AN IMMIGRANT STORY

CREATIVE PRODUCER, STORY & SCREENPLAY BY FRANCESCA DI GIOSA

LYRICS BY FRANCESCA DI GIOSA & CHARLES MANDRACCHIA

CREATED & PRODUCED BY FRANCESCA DI GIOSA & CHARLES MANDRACCHIA

COMPOSED, ANIMATED & DIRECTED BY

CHARLES MANDRACCHIA

[HTTPS://VIMEO.COM/318584672](https://vimeo.com/318584672)
passcode: dolfo

EXPIRES: 08/31/2019
BROOKLYN FREE SPEECH TV

Nicholas Britell

Composer makes 1st foray into series television

By Robert Goldrich

Composer Nicholas Britell is a two-time Oscar nominee for Best Original Score, both for films directed by Barry Jenkins: Best Picture Academy Award winner *Moonlight* in 2017, and *If Beale Street Could Talk* this year. Britell's feature filmography also includes a couple of notable features for director Adam McKay—*The Big Short* and *Vice*.

The collaborative relationship with McKay additionally yielded the composer's first foray into series television: HBO's *Succession* which introduces us to the Roy family—Logan Roy and his four children—who control an enormous media and entertainment conglomer-

ate. He produced the short film *Whiplash*, directed by Damien Chazelle, which won the Jury Award for Best U.S. Fiction Short at the 2013 Sundance Film Festival. Britell subsequently served as co-producer on the feature *Whiplash* which won Sundance's Jury Prize and its Audience Award in 2014. *Whiplash* went on to earn three Oscars: Best Supporting Actor (J.K. Simmons), Best Achievement in Film Editing (Tom Cross) and Sound Mixing (Craig Mann, Ben Wilkins, Thomas Curley).

SHOOT connected with Britell to discuss *Succession* and his collaborative bond with McKay.



“There's a gravitas with this story (*Succession*). At the same time, there's comedy and absurdity.”

ate. *Succession* tracks their lives as they contemplate and grapple with what the future may hold for them once the aging patriarch steps down from the company. McKay directed the pilot episode, “Celebration,” which back in February earned him the DGA Award for Outstanding Directorial Achievement in Dramatic Series Television. Oscar-winning writer Jesse Armstrong (*In The Loop*) created *Succession* and penned “Celebration.” The fictional Roy family conjures up thoughts of other power-wielding mass media families from the Murdochs to the Maxwells and the Redstones. McKay said that Armstrong's original script for *Succession* was “fabulous,” prompting his desire to direct the pilot.

McKay brought his feature colleague, Britell, onto *Succession*. The director said of Britell, “He's one of the most collaborative talents I've ever met. He can do anything. He's classically trained but has done hip-hop. He has the ability to create the sounds necessary for the project in front of him. He doesn't impose himself on it but there's always a flavor of Nicholas in what he does. I told Jesse he would love Nicholas. They met and in a couple hours banged out the theme which helped bring a Shakespearean tone to the show, depicting a power family, with a rock music feel hinting at inherited wealth. It had a swing and a groove to it. He got the show immediately.”

Britell has also successfully donned the hat

SHOOT: Would you tell us about the nature of your collaborative relationship with Adam McKay and how it applied to *Succession*?

Britell: Adam is a collaborative mind and a friend. I first met Adam just as he was beginning to shoot *The Big Short* in 2015. The producers of *The Big Short*, Dede (Gardner) and Jeremy (Kleiner), brought us together. I went out to L.A. (from New York) and lived with the McKay family, in a poolhouse at their property. This started a very deep collaboration which on *The Big Short* included the incredible editor, Hank Corwin. The experience changed the way I approached film work and by extension in TV with *Succession*. For *The Big Short*, Adam and Hank invited me into the edit room. I never had that experience before. I was moment to moment writing music while Hank cut sequences together. We would try out ideas, iterate on a quick level. Hank likened it to us playing jazz together. We would play something right there after they threw out an idea. It was an exhilarating creative process.

Adam and I later worked on the *Succession* pilot. I started talking to Adam about the show before the pilot got under-

Continued on page 30

DIRECTOR STETT BREAKS GLASS CEILING FOR FORD

Carrie Stett, who's repped by Washington Square Films, directed this brand film, *Breaking the Glass Ceiling*, for Ford that proves it's never too late to realize your dreams. Hosted by actress and activist Gina Rodriguez, the digital platform short from media and content company Shareability features three ambitious women—Mary Lou, Gale and Josie—whose long time aspirations of becoming astronauts had been halted when they were girls by the gender bias of the baby boom era.



Now they make up for lost opportunity and lost time by connecting with Rodriguez's *Breaking the Glass Ceiling* program that helps them reach for the stars and check off a lifetime bucket list item. Stett—who back in 2017 earned inclusion into SHOOT's New Directors Showcase—chronicles the trio's experience as they embark on a special adventure at Space Camp in Huntsville, Alabama.

We see the women being put through the paces of space simulations, zero gravity and the like, taking time out to chat with Rodriguez about their aspirations and what this chance later in life means to them.

MATSOUKAS TO RECEIVE AFI'S SCHAFFNER MEDAL

Multitalented film, television and music video artist Melina Matsoukas will receive the American Film Institute's 2019 Franklin J. Schaffner Alumni Medal. This honor recognizes the extraordinary creative talents of AFI Conservatory alumni (Matsoukas is from the class of 2005) who embody the qualities of filmmaker Schaffner: talent, taste, dedication and commitment to quality storytelling in film and television. The presentation of the Schaffner Medal will take place at the AFI Life Achievement Award Tribute to Denzel Washington in Hollywood on June 6.

Matsoukas' innovative aesthetic has shaped some of contemporary pop culture's most iconic moments—from the groundbreaking “Lemonade” visual album for Beyoncé to the revelatory “Thanksgiving” episode of *Master Of None*. With credits spanning a variety of genres and mediums, and collaborations with renowned artists such as Rihanna, Lady Gaga, Whitney Houston and Jennifer Lopez, Matsoukas is a master of crafting modern-day, visual paens to social justice and female empowerment.

Matsoukas won Grammy Awards for Rihanna's “We Found Love” and Beyoncé's “Formation,” a feminist anthem and powerfully evocative statement on the black experience in America today. She champions diverse voices and challenges the status quo in television, directing and executive-producing HBO's sharp portrait of black millennial life, *Insecure*, and Netflix's *Master Of None*. This year, Matsoukas makes her feature directorial debut with the sociopolitical thriller *Queen & Slim*, written by Lena Waithe.

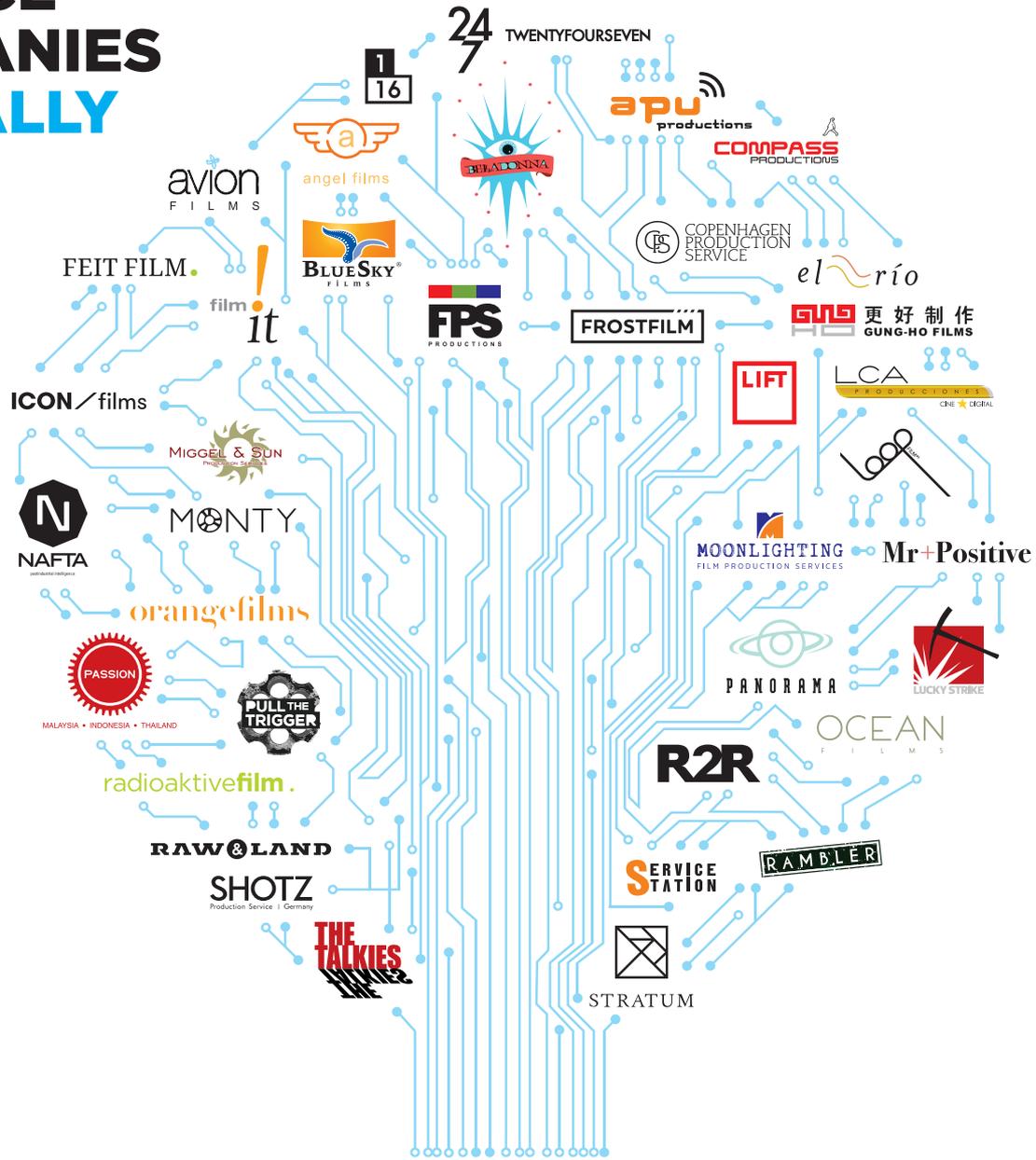


Domenic Rom

PEOPLE ON THE MOVE....

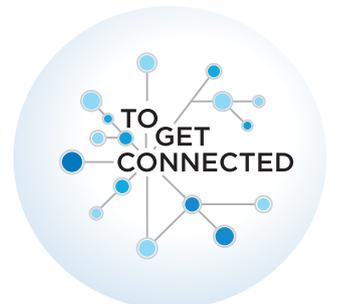
Domenic Rom, a NY industry fixture, has joined Goldcrest Post as managing director. Rom will oversee operations, drive sales and pursue growth strategies for Goldcrest, a leading indie provider of post services for film and TV on the East Coast. He previously served as president and GM of Deluxe TV Post Production Services. Rom led Deluxe's global services for TV, including its subsidiaries Encore and Level 3. Prior to that, he was managing director of Deluxe's NY studio, which included East Coast operations for Encore, Company 3 and Method. He served as SVP at Technicolor Creative Services for three years, and was an executive at PostWorks for 11 years....

REPRESENTING PRODUCTION SERVICE COMPANIES GLOBALLY



GPN
Global Production Network
A World of Possibilities

North America: Harry Tracosas
harry@globalproductionnetwork.com
Europe: Julia Weichinger
julia@globalproductionnetwork.com
www.globalproductionnetwork.com



Words To Inspire Those Who Aspire

Ad agency, production house pros offer advice to new directors, producers

Getting your foot in the door, then opening the door and crossing the threshold are figuratively speaking the first steps to embarking on a career. As for how to best go about accomplishing this—or at least to make the process a little easier—for the aspiring producer or director, *SHOOT* sought advice from professionals on the production house and ad agency sides of the business.

To help those looking to gain a meaningful foothold in the industry—and in the spirit of *SHOOT*'s 17th New Directors Showcase event set for Thursday evening, May 30, at the DGA Theatre in NYC—we invited a mix of production company founders, partners and producers as well as ad agency EPs to offer counsel regarding the art of getting an opportunity and making the most of it.

To elicit prudent career-building advice, *SHOOT* posed the following four questions to a cross-section of the industry:

1) What advice do you have for new directors?

2) What advice can you offer to up-and-coming producers?

3) Learning is an ongoing process even for the most seasoned producer. Would you share a recent lesson learned on the job, perhaps related to a project involving new technology (i.e., VR, AR, AI, etc.) or another experience?

4) What recent project are you particularly proud of—and why? You can include a direct link to it.

Here's some of the feedback we received. You can read the full responses on *SHOOT*online and in the *SHOOT*>e.dition on May 24.

A SHOOT Staff Report



Greg Beauchamp
Founder
Bindery

1) Don't make a spec commercial; make a short film. The 30-second commercial is a very small segment of the content that is being created. We're seeing a trend where agencies and brands are looking to directors who are adept at crafting longer-form content, and who really understand the intersection of entertainment and advertising. Often, a director can use longer-form work to garner recognition and awards on the festival circuit or content platforms (Vimeo Staff Pick, Short of the Week). All of this helps to fill in their story during a pitch.

2) This business is comprised of two things: people and ideas. It's important to find the collaborators who you love working with, and who have a vision that you really want to help bring to life. The good days will be even more rewarding, and it's amazing how much more energy and perspective you will have for the tough days when those elements are in place.



Sara Flood
Executive Producer
Smuggler

1) Be true to yourself.
Only you have your unique perspective of the world, be brave enough to tell that story.

2) The best producers are creatives.

As a producer it's important that you care about the work, every practical decision made should be lead by the creative ambition.

4) We recently created a Broadway show for Skittles.
"Skittles Commercial: The Broadway Musical!" Yes, it was every bit as crazy as it sounds.



Leila Gage
Executive Producer
Goodby Silverstein & Partners

1) Purpose is everything. Understand the core tenets of the idea. Once you have that down you'll know where you can take risks. Know your voice. Your insight is important so nurture your instincts. Stay acutely aware of your team and what they do. For example, talk to your actors and understand their process. In learning what makes each group efficient you will be a better leader.

4) That's a tough one. I couldn't be prouder of the level of craft in my last two projects. I was fortunate to work with amazing agency folk, production partners and clients. With Credit Karma the stories and execution are magical, the details are purposeful and they were a great exercise in cadence. Liberty Mutual was just pure fun to make. The comedic tone and look make it a stand out in the its category.

PRODUCERS SURVEY



Sandy Haddad
Partner/Executive Producer
CHROMISTA

3) I am currently on a VR project with director Eliza McNitt. The technology of capture has been quite the learning experience for all crew involved. That's the nature of working in an industry so integrated with emerging technology -- it evolves so rapidly that we're all learning together, all of the time. As a producer, it's important to keep up with new approaches, to be game to learn. That's what I love most about being a producer, the collaboration and learning is constant. We're always all making something together.



Diego de la Maza
EVP, Head of Production
Deutsch

1) Now's the time to take all the risks. Get experimental; get weird. There's nothing more exciting than seeing disruption in a creative space.

2) Having a mentor is invaluable in such a competitive and dynamic industry. Find someone you admire and respect and ask them tons of questions. Don't assume someone is too busy to carve out some time for you.



Fran McGivern
Executive Producer
Stink Films

3) Technology can be overwhelming for anyone. I will never forget one of my first interactive projects when running Acne US. It was Yahoo Games out of Goodby San Francisco. An Interactive/Gaming Bus Stop Billboard. The games were magically playing themselves after they went live. After 48 hours and much drama, in the end we worked out it was the wind on the touch screens. Major relief.



Rebecca Niles
Executive Producer
Derby

2) Find the right work/life balance. Realize that this is a myth, and don't be too hard on yourself when one takes precedence over the other. Life is short, but it's also long. 6 months of keeping your head down to grind and missing social engagements can most definitely pay off. On the reverse, skipping out on a work opportunity to catch an important life event is also something you'll need to be prepared to do. Ask some of your closest friends to keep you accountable, but do realize that your lifestyle may not be pleasing to everyone in your life--and that's okay. Make friends in the community, as well, and blend your groups together. Go easy on yourself.



Curt O'Brien
Executive Producer
David&Goliath

3) Rarely do I encounter the same challenge twice. It seems every job presents something new that I never anticipated. Thus I learn something new on every job. One area that I always have to remind myself that I'm not an expert on is in the area of visual effects. I worked in visual effects many years ago, and technology has changed tremendously since then. It's gotten so good and so fast, it seems almost every difficult situation is solvable with the right effects team. So, as a general rule, when I'm on set and a creative asks me if we can "do something in post", I never say it can't be done. I always say, "let me check" and I find the visual effects supervisor and ask him before I answer. I've been burned by saying something "can't be done" a couple times, and then humbly had to let the creative know, usually in front of everyone, that we can actually do what they've asked. I now know to keep my mouth shut and check before I assume something is not possible.



Sloan Schroeder
VP/Director of Content Production
Crispin Porter Bogusky

1) Think lean/scrappy, but not cheap. Make your own stuff as much as possible. Know lenses and DP language. Which means collaborate, but always have an opinion. Lean on your producer for creative advice because you might be surprised. Know who is paying the bills. Always be on time. In closing, the best way to get attention is to relentlessly pursue the right people, mixed with a bit of luck.

2) Know how to do something other than coordinate. Play music, shoot photography, cut some videos, etc. Play around and be your own artist. Make your own stuff. Or at least treat each project that way. Stay hungry too. The world of content and the definition of producer has changed. No longer are you acting as 1 type of producer. Wear as many hats as you're allowed. Always ask for help, no matter the size of the question.

32 Individual Directors, 2 Duos Earn Slots In Showcase

Lineup includes 17 women, 18 freelancers; artisans come from varied ad and film disciplines

A SHOOT Staff Report

SHOOT's 17th annual New Directors Showcase—which will be celebrated with an evening screening and panel discussion at the DGA Theatre in NYC, followed by an industry party—offers a total of 36 up-and-coming directors filling 34 shots (32 individual directors, and two duos). The field includes 18 freelancers, 17 women and a number of filmmakers with ad agency pedigrees.

On the latter score, a prime example is Jess Coulter who joined production house O Positive late last year, coming over from BBDO New York where she served as a creative director, helping to realize popular campaigns for Foot Locker, HBO, Snickers, Lowe's, Twix, AT&T and FedEx that took home awards including Cannes Lions, One Show Pencils, Clios, Effies and AICP Show honors. Prior to her tenure at BBDO which began in 2010, Coulter was a sr. copywriter at Saatchi & Saatchi New York. Coulter earned inclusion into SHOOT's Showcase on the strength of "Drag," her O Positive-produced spot for Dunkin' from BBDO New York.

Also sporting an advertising agency background is Lisa D'Apolito, a Showcase director for her documentary *Love, Gilda*. An intimate profile of the late, beloved comedian and former *Saturday Night Live* star Gilda Radner, *Love, Gilda* opened last year's Tribeca Film Festival. As for D'Apolito's agency roots, she was a producer for 17 years at FCB Healthcare. D'Apolito is currently unaffiliated with a production house.

Zack Grant too is unaffiliated, garnering a Showcase slot for his documentary short *Shake With Me*, which is about his mother, Debra Magid, who's an artist dealing with Parkinson's disease. Last year Grant served as a producer for Droga5 on a couple of SHOOT ScreenWork entries—a comedic IHOP spot directed by Eric Wareheim of PRETTYBIRD, and a poignantly serious PSA from the Brady Center to Prevent Gun Violence directed by Jim Cummings of Here Be Dragons.

Brian Hall, who's with Finch Pharaoh Films, made the Showcase cut for his Mercedes-Benz spec commercial "Stuntman." His experience includes years of working for major ad agencies across

the U.S. (including Merkley+Partners), turning out much work in the luxury automobile space.

And unaffiliated Showcase director Mary Dauterman had earlier in her career been an art director at such advertising agencies as Crispin Porter+Bogusky, Droga5 and Wieden+Kennedy. She then freelanced as a hybrid creative/director. Dauterman is recognized in the Showcase for her short film *OMW*.

Directorial DNA

This year's Showcase also includes a pair of directors with notable directorial DNA: Cuba Tornado Scott of RSA Films, and Caitlin Cronenberg who's with Untitled Films, Toronto.

Scott, who earned inclusion on the strength of her Accor/Fairmont Hotels' short film *9 1/2*, is the daughter of director Jake Scott, granddaughter of the legendary filmmaker Sir Ridley Scott, and the great niece of the late, revered director Tony Scott. Her mother is Rhea Scott, principal and executive producer at production house Little Minx. *9 1/2* marks Cuba Tornado Scott's directorial debut.

Cronenberg's directorial lineage is comprised of her father, David Cronenberg, and brother, Brandon Cronenberg. Her showcase piece is the PSA titled "Oxygen" for The Centre for Addiction and Mental Health (CAMH), out of Toronto agency Zulu Alpha Kilo.

Earning inclusion into SHOOT's "The Best Work You May Never See" gallery last year, "Oxygen" shows a woman who's seemingly in a hospital bed speaking about her affliction.

Gradually, though, it's revealed that she's not in the hospital receiving treatment but rather at home alone dealing with her mental illness.

Caitlin Cronenberg first established herself as a still photographer with work featured in such publications as *Vogue*, *Vanity Fair*, *French Elle*, *Marie Claire*, *W*



magazine, *Chatelaine*, *Hello! Canada*, *The New York Times* and assorted Canadian newspapers. One of her still assignments was to shoot a Cannes photo diary for *The New York Times* in 2010, following her dad and brother who both had films at the festival. She has also shot campaigns for high-end fashion labels including Mackage, Jaeger-LeCoultre, Samuelsohn, and Hickey Freeman.

Unaffiliated talent

Half of the Showcase directors this year are as of yet unaffiliated with a production company.

In addition to the aforementioned D'Apolito, Dauterman and Grant, the unaffiliated crop of up-and-coming filmmaking talent consists of: David Findlay for his short film *Laura Lemerveil*; Jonny Gentry for GEICO's "Unexpected" spec commercial; Jose Ho-Guanipa for "My Beauty, My Say," a piece of spec branded content for Dove; Ji Hyun Kim for the short film *HELEN*; Tamika Miller for the Amazon Echo spec commercial "Get Answers NOW"; Andre Muir for the short film *4 Corners*; Katie O'Grady for Nike's "Behind The Design," a promo tied into the LAIKA theatrical feature film *The Missing Link*; Jane Qian for her public service short film *Phoenix*; the Ray Sisters (Austin and Westin Ray) for their "We Are The Daughters" spec public service spot; Alfredo Rodriguez-Allen for SimpliSafe's "The Perfect Security System" spec commercial; Samantha Scaffidi for Oh Pep!'s "Tea, Milk and Honey" music video; Dylan Trussell & David Dinetz for their Wolf & Shepherd commercial "Dress Shoes Like Sneakers"; and Dimitri Tsvetkov for "Panarea," a piece of branded content for American Apparel.

Company ties

Besides Cronenberg, Coulter, Hall and Scott, the Showcase directors affiliated with production companies are: Bernd

Faass—who's handled by Park Pictures in the U.S. and U.K., and Element E/Anorak in Germany—for Tears Dry Gin's branded content piece, "Tears In Heaven"; Rachel Annette Helson of Kass Management for her short film *Hatched*; Alexandra Henry of Valiant Pictures for her documentary feature *Street Heroines*; Mackenzie Hilton of Thinking Machine for Semester At Sea's short film, *Learning to Swim*; Crystal Kayiza of Little Minx for her documentary short *Edgcombe*; Emmett Kerr-Perkinson of Pan Up Productions for Tinder's "Our Story" spec commercial; Nadav Kurtz of Dictionary Films for "Ana," branded content for LIFEWTR; Monty Marsh—who's handled by The Directors Network, Lightswitch Content and Invisible Collective—for Adidas Originals' "Original Is Never Finished" spec commercial; Jonny Mass of m s s n g p e c e s for "The Journey," a piece of branded content for BMW; Michael Medoway of The Lodge for the Lexus branded short, *The Art of the Dunk*; Jamieson Mulholland of ONE at Optimus for an "Illegal Mezcal" commercial showcasing his food/drink/tabletop prowess; Charlotte Regan of Knucklehead for Wretch 32's music video, "His & Hers (Perspectives)"; Mikael Tyrsen of NUCONTEXT for the *Pretty Little Liars: The Perfectionists* Freeform network television series promo spot; and Jake Zalutsky of Picture North for "Who We Are," a commercial for USA National Hockey.

While past Showcases have included strong showings by women, this year's tally of 17 females (nearly half the field) is the highest ever.

The 17 women making the 17th annual Showcase cut consist of 15 individual directors and one duo.

The following pages contain thumbnail sketches of the 2019 SHOOT Showcase directors with their responses to select questions, Additional Q&As with each director will appear on <https://nds.shootonline.com> on 5/31 and a special NDS SHOOT>e.dition on 6/3. (More detailed coverage of the New Directors Showcase panel discussion and related developments will appear in the coming weeks on SHOOTonline and the SHOOT>e.dition.)

17th ANNUAL NDS 2019



Jess Coulter
O Positive
Dunkin's "Drag"
(commercial)

1) What was your first professionally directed work and when was it?

The first spot I directed was for a little-known brand called Federal Express or "FedEx" as the kids call it. At the end of the shoot the entire crew stood up and cheered for my first spot. It was a moment I won't forget.

2) How did you get into directing?

After many years as an advertising creative, it was my great luck to be working at BBDO NY on famously funny comedic brands for people who completely championed my dream to direct (people like David Lubars! Greg Hahn! Peter Kain! Gianfranco Arena! Eli Terry! To name a few!) The moment I expressed my desire they helped create opportunities where I could write to direct.



Caitlin Cronenberg
Untitled Films, Toronto
CAMH Foundation's "Oxygen"
(PSA)

1) What was your first professionally directed work and when was it?

The first piece I directed professionally was the PSA for CAMH called "Oxygen." It depicts a young woman having a panic attack and discussing mental health issues. It was filmed in early 2018.

2) How did you get into directing?

I come from a family of directors so it felt like a natural next step for me. I have been a photographer for the past 15 years, which shares a lot of similarities with directing. It was time to try motion.

3) What is your most recent project?

I recently directed a commercial for First Response pregnancy tests and I am in development to direct my first feature.



Continued on page 16

the
DIRECTORS
NETWORK

REPRESENTING FREELANCE DIRECTORS
AND CINEMATOGRAPHERS

CONGRATULATIONS
MONTY MARSH
ON BEING SELECTED
FOR THE SHOOT
2019 NEW DIRECTORS
SHOWCASE!!!

theDIRECTORSNETWORK.com
PHONE 818.906.0006

Filmmakers D'Apolito, Dauterman and Faass

Continued from page 15



Lisa D'Apolito
unaffiliated
Love, Gilda
(trailer for her documentary)

3) What is your most recent project?

I recently directed and produced videos for Gilda's Club, a cancer support organization founded by Gene Wilder and friends after Gilda Radner lost her own battle with cancer. These videos series portray several New Yorkers living with cancer. I have several projects in development. A docudrama about Coco Chanel and a television series I am directing on the real life Peggy Olsens of Advertising. I also am working with the Gilda Radner estate in developing several projects including a biopic on her life and several short stories and a screenplay Gilda Radner wrote.

5) What is the worst part of being a director?

I think it depends on the project. When I interview people who have gone through bad situations, I stay calm but after the shoot I think about the person and what they went through. It can have a lasting effect on me emotionally. In terms of logistics, planning on shooting outside to find it rainy that day is difficult without a back-up plan.



Mary Dauterman
unaffiliated
OMW
(short film)

1) What was your first professionally directed work and when was it?

A 15 second ad I wrote/directed for Zulily while freelancing with their ad agency, Office of Baby. Previously I had been self funding shorts... unprofessionally.

6) What is your current career focus: commercials and branded content, TV movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

I want to make things that are hilarious but still beautiful, graphic, and composed. I feel too often the joke is more important than the look and feel of something deemed "comedy" when that's another vital tool you have to work with—something I learned from amazing creative directors I worked under who really pushed art direction as integral to the concept. I specifically want to work in the commercial/branded and short film space. I've been working my entire career on pieces under a minute so I feel like that's where my strength lies right now.



Bernd Faass
Park Pictures (US & UK)
Element E/Anorak (Germany)
Tears Dry Girls' "Tears In Heaven"
(branded content)

2) How did you get into directing?

I was raised in the countryside. A place where every day is groundhog day. I always wanted to make things different and unseen. On my way to peculiar i somehow ended up in filmmaking.

3) What is your most recent project?

Actually there are two projects. A very visual and metaphorical film for Porsche. And a very political project for an online book store named Thalia. Both very different.

4) What is the best part of being a director?

The best thing is that rare and magical moment in which what happens in front of the camera becomes a new reality.



Continued on page 18



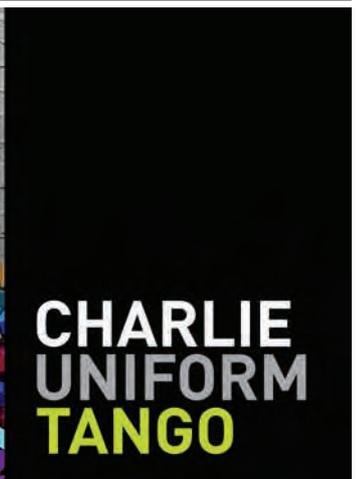
**DIRECT
PRODUCE
SHOOT**



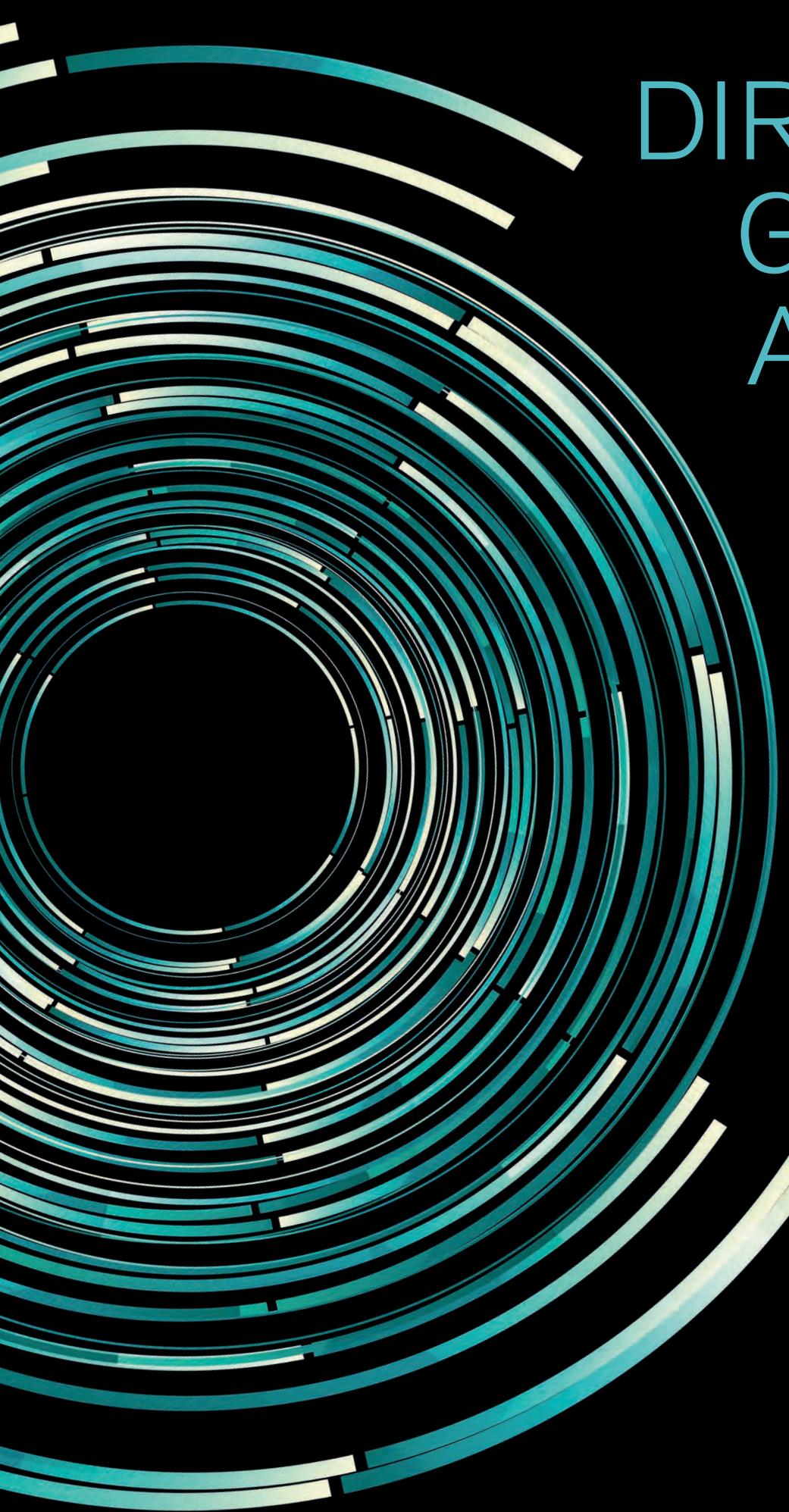
**EDIT
MIX
SCORE**



**DESIGN
ANIMATE
FINISH**



**CHARLIE
UNIFORM
TANGO**



DIRECTORS GUILD OF AMERICA

**From 30 second spots
to feature length films,
the DGA protects the
rights of the world's
finest directors and
their teams.**

For more information
about DGA Commercial
Director Contracts,
please contact:

West Coast:

Jack Nobel
(310) 289-5390

East Coast:

Michael Mintz
(212) 258-0827



Directors David Findlay, Jonny Gentry and Zack Grant

Continued from page 16



David Findlay
unaffiliated
Laura Lémervel
(excerpt from his short film)

1) What was your first professionally directed work and when was it?

My first commissioned work was my short film for Laura Lémervel, my NDS entry. The short is a tender and human account of Victor and his non-verbal, wheelchair-bound daughter Annie, and the profound effect her arrival in the world has had on him, as well as how the Laura Lémervel organization was able to help him not just manage the enormous task, but come to find the beauty in it. It was shot in September of 2018 and came out in January 2019.



6) What is your current career focus: commercials and branded content, TV movies? Do you plan to specialize in a particular genre--comedy, drama, visual effects, etc.?

After spending several years on my first feature film right out of university, I do crave at the moment smaller projects that I can see completed and out into the world in a shorter timespan. I've spent the last year doing just that, orienting myself towards commercial work and short films. I've slowly begun writing a new longer project though.



Jonny Gentry
unaffiliated
GEICO's "Unexpected"
(spec commercial)

1) What was your first professionally directed work and when was it?

A series of cooking themed webisodes featuring famed chefs Dracula, Frankenstein, and the Wolfman, wherein Dracula could not prepare any recipes with garlic, Frankenstein wouldn't cook with an open flame and Wolfman refused to wear a hair net.



2) How did you get into directing?

I've worked as a writer as well as worn a few different hats within the world of production. Those collective experiences burgeoned the desire to direct and so I dove in, head first, and made some specs.

3) What is your most recent project?

I'm working on some branded content for an ophthalmology company, and am in pre-production on a short, *I've Come to Block Your Sun*. I'm also working to get a feature film, set in the world of competitive Race Walking, off the ground.



Zack Grant
unaffiliated
Shake With Me
(trailer for his documentary short)

3) What is your most recent project?

My most recent project, and the project behind my NDS submission, is *Shake With Me*; a documentary short about my mother, Debra Magid, who is an artist living with Parkinson's disease (PD). What started in 2016 as an exploration of her growth as an artist in the face of PD transformed into a larger story of art, health, family, and the will to cope. The film has been making its way through the festival circuit and will continue to do so throughout the rest of 2019. We've also partnered with the Michael J. Fox Foundation for Parkinson's Research. My hope is to not only spread my mom's story, but also use the film as a tool for fundraising and awareness in the PD community.



4) What is the best part of being a director?

I love putting work out into the world and getting feedback. As a director you spend so much time in your own head obsessing about the most minor of details. Releasing a film or ad out into the world frees you from that obsession, and I'm routinely-- and pleasantly--surprised by how audiences react to my work.

Continued on page 20

join
UNAFFILIATED^{io}

where brands & agencies
meet
independent directors

www.unaffiliated.io

Voices Of Experience

Sounding out *SHOOT* New Directors Showcase alumni to give advice to the next generation of up-and-coming talent has been a mini-tradition of sorts. But this year, a new dimension takes hold as not only are the alumni we sought out now principals in their own production houses but they also have directors on those company rosters who made the cut for the 2019 Showcase.

The Docter Twins, Jason and Matt Docter, earned a Showcase slot in 2008. Fast forward to today and Mackenzie Hilton of Thinking Machine, the Docter Twins' shop, has been selected for the 17th annual Showcase.

In a parallel universe with the Docter Twins is Martin Rodahl, a 2012 Showcase director who heads production company Picture North where Jake Zatlusky has now made the grade for this year's Showcase.



Docter Twins

The Docter Twins

Since that night they were included in the 6th annual NDS in 2008, the Docters have been directing spots for major brands and agencies. The brothers started their company three years ago to have more hands-on control over their careers. "We believe work begets work, and we wanted to be available for creatively fulfilling projects, no matter the budget. Having our own company allows us a lot more freedom and flexibility," they jointly stated. "We are just now bringing on directors who we believe in and share like-minded creative interests. We're taking a very slow approach to building out the roster as we want to make sure we're able to give any director we bring on 100% commitment and support."

As for advice they would offer new talent, the Docters shared, "Don't listen to anyone else except yourself—believe in your instincts and your vision. Study the business. Read *SHOOT* and get to know the landscape so you can decide where you want to fit within it. Always be making new work. Push yourself to find moments you're proud of—even when they're not on the page. And knock on doors—until one opens."

As for advice they would offer new talent, the Docters shared, "Don't listen to anyone else except yourself—believe in your instincts and your vision. Study the business. Read *SHOOT* and get to know the landscape so you can decide where you want to fit within it. Always be making new work. Push yourself to find moments you're proud of—even when they're not on the page. And knock on doors—until one opens."



Martin Rodahl

Martin Rodahl

Rodahl noted that since making the NDS grade in 2012, he's directed spots for such brands as Google, American Express, and Chevrolet, "but also enjoyed tiny projects in weird corners of the U.S. that have been just as valuable for the reel." Picture North has also shot in places like Kenya, Egypt, Norway, and Austria in the past year. Rodahl said he started Picture North in 2008 because no one was signing directors during the recession! "After graduating from Northwestern University with a reel consisting of spec spots and a few legit productions, I met with a bunch of production companies about representation. They told me to come back when the economy had stabilized. But I didn't want to wait, so I started my own production company instead. Today we roster six directors and we're excited about expanding!"

Relative to advice for aspiring directors, Rodahl said, "For me it's all about identity and access. The number one thing you have that no one else has is your identity. So, what's a story that only you can tell? Or a story that would be told in a completely different way because of who you are? This usually feeds into my next point, which is access! If you think about all great up-and-coming work, it always exploits a resource to which the director has unique access—because you have to be scrappy. It can be literally anything—a location, prop, person, or story. Take a look at yourself and what you have exclusive access to and incorporate that into the kind of work you want to be doing. You'll end up with cuts that ooze production value and have a strong voice because no one else has your identity and access. And that work gets noticed, sooner or later!"

Relative to advice for aspiring directors, Rodahl said, "For me it's all about identity and access. The number one thing you have that no one else has is your identity. So, what's a story that only you can tell? Or a story that would be told in a completely different way because of who you are? This usually feeds into my next point, which is access! If you think about all great up-and-coming work, it always exploits a resource to which the director has unique access—because you have to be scrappy. It can be literally anything—a location, prop, person, or story. Take a look at yourself and what you have exclusive access to and incorporate that into the kind of work you want to be doing. You'll end up with cuts that ooze production value and have a strong voice because no one else has your identity and access. And that work gets noticed, sooner or later!"



Photos from the pages of SHOOT Magazine and SHOOTonline.com

Invest In Your Future Success With A SHOOT Membership!

Utilize Member-Only Digital Tools Promote Your Talent & Work + Get SHOOT Archives Access & More!

Starting at only \$14.95 a month, SHOOT Membership provides unlimited access to SHOOTonline Databases & SHOOT Print PDF issue archives, a link to your website in all past & future SHOOTonline articles in which you or your company is mentioned and, most importantly, you can set up a **MySHOOT** Company and / or Talent Profile(s) and **MyNewsroom** & more.

Member Benefits.... with more features added regularly

- **Individual "Plus" & "Premier" Members get:** MySHOOT Talent profile & Reel.
- **"Business" Members get:** MySHOOT Company profile & Reel + up to 10 Talent Profiles each with Reel.
- **"Enterprise" Members get:** MySHOOT Company profile & Reel + up to 30 Talent profiles each with Reel. SHOOT promotes MySHOOT profiles with online & email newsletter marketing.
- **MyNewsRoom:** Curate a personal or company news page on your website & in your MySHOOT profile with ANY web content from SHOOT, SPW & external news and features.
- Copies of **SHOOT Magazine** print issues & access to *all SHOOT archives*
- Can post multiple **Classified Ads**
- **Smart hyperlink** added to name in ALL past & future SHOOT & SPW Content
- PDF of Annual **NDS Event Registration/Attendee Directory** + **Guaranteed seating** at event.

Why do I want a MySHOOT profile? To get more work by positioning your profile & work where commercial & entertainment production/post decision-makers will see it. **MySHOOT** is a dynamic commercial, movie, TV & Video production and post talent database for production/post/VFX/music/sound artisans & the companies, rep firms & agents that represent them, to share their profiles and work with potential clients who visit SHOOTonline every day for the latest industry information, news, trends, ideas and work.

Whatever segment of the industry you're in and whether your work is :15, :60, or 2:00 hours a SHOOT Membership will make you smarter, more visible, and more connected.

SIGN UP: MEMBERS.SHOOTONLINE.COM

SHOOT

Feedback From Directors Hall, Helson, Henry, Hilton

Continued from page 18



Brian Hall
Finch Pharaoh Films
Mercedes-Benz's "Stuntman"
(spec commercial)

1) What was your first professionally directed work and when was it?

My first professional job was a product video brochure for the Mercedes-Benz CLS in 2018. I was working as a creative director for their AOR and I had a good rapport with the production company that was handling the job. It was the perfect opportunity to step into and get a taste for fast-paced production. A few months later I was entrenched into my own production for "Stuntman."

2) How did you get into directing?

It all started with 3 siblings, a stack of Blockbuster videos and a never-ending pile of clean laundry to fold on the weekends. My fascination for film took hold and set me on a life long quest. A week after receiving my degree in Film Production I was off to Hollywood chasing my dream of acting. A year after that, I was looking for a job that could pay my bills. Voilà! I found myself in the world of advertising. I returned to school in Minneapolis receiving a degree in Art Direction, before packing my bags for my first advertising job in Miami. Over the course of the next 15 years I worked for major agencies across the US while creating a name for myself in the luxury auto space. The more I saw my ideas come to life, the more I realized where I really wanted to be.

3) What is your most recent project?

"Stuntman" is the latest and greatest for me. I'm currently working on a new spec spot for a whiskey brand which will go into production next month.



Rachel Annette Helson
Kass Management
Hatched
(excerpt from her short film)

1) What was your first professionally directed work and when was it?

My film *Hatched* was my first professionally directed work, and we shot at Milo McIver State Park near Portland, Oregon in October of 2018. The film tells the story of Kay, who has recently suffered a loss in her life. When her grief manifests itself as an obsession with why 41 children have gone missing in a National Park, Kay desperately searches for answers to uncover the cause.

Starring Melissa Ponzio (Series Regular: *Teen Wolf*, Recurring: *Chicago Fire*, *The Walking Dead*) *Hatched* is a meditation on grief, hope and making sense of tragedy.

2) How did you get into directing?

I have worked as a theatre actor for most of my life—specifically, since age six when I was cast as a bird in "Cinderella!" But, after I graduated from NYU Tisch, I started working more in front of a camera rather than on stage. On-set, I found myself sitting near video village as often as I could watching how the director was taking the story from script to screen, and the more I watched, the more I wanted to learn.

I picked up Robert Rodriguez's book "Rebel Without a Crew," and started to learn the technical aspects of filmmaking by doing what I could with the tools that I had. I tested out sequences on my DSLR and taught myself how to edit. After five years of experimentation and study, I felt confident that I had the tools to begin directing, and I loved every minute.



Alexandra Henry
Valiant Pictures
Street Heroines
(trailer for her documentary feature)

1) What was your first professionally directed work and when was it?

Street Heroines, a feature length documentary on the courage and creativity of female graffiti and street artists, is my first professionally directed work. I started working on the film several years ago and it is currently in post production.

2) How did you get into directing?

I began my creative career through photography and producing music videos, TV commercials, documentary series, and branded content. Having studied photography as a teenager, I picked it back up after moving to New York City where I took courses at the International Center of Photography. There I found inspiration to focus on photographing the urban environment. Combining my artistic inclinations with my professional producing skills, I decided to try my hand at making a short series of films that featured female artists who chose the street as canvas, as there was very little content around these subjects in the graffiti subculture. This was the beginning of *Street Heroines*.

4) What is the best part of being a director?

For me, I think the best part of being a director is the having the chance to tell stories that have not been told. We get to rewrite history from a new perspective and give a voice to underrepresented people. My absolute favorite part of filmmaking is traveling to foreign places and seeing different approaches to life that can serve to connect and teach us all important lessons about the human experience.



Mackenzie Hilton
Thinking Machine
Semester At Sea's Learning to Swim
(excerpt from her short film)

1) What was your first professionally directed work and when was it?

My first professional work was an ad I did for the CycleBar in my hometown at the end of 2017. I had done videography before then, mainly personal travel videos and a few ads for family friends' companies, but the CycleBar gig was my first job in branding with complete strangers and it kicked me into gear big time and made me fall in love with filmmaking in a new way.

4) What is the best part of being a director?

I'm a student, a traveler, an environmentalist, a visual storyteller, and not until recently would I have even considered myself a director (it still sounds kind of weird calling myself that). As for filmmaking in general, I absolutely LOVE working with clients to bring their vision to life - there's so much creative freedom in promotional work, especially if it's with a company that I'm are truly passionate about. I get to do what I love and it doesn't often feel like tedious work.

6) What is your current career focus: commercials and branded content, TV movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

Currently, I'm a student at UC Santa Barbara getting a degree in Environmental Studies. I do promotional brand work for local businesses, wedding films, interviews, travel work and such. My dream goal is to do environmental and humanitarian documentary work.



Filmmakers Ho-Guanipa, Kayiza, Kerr-Perkinson



Jose Ho-Guanipa
unaffiliated
Dove's "My Beauty, My Say"
(spec branded content)

1) What was your first professionally directed work and when was it?

My first professionally directed work was a music video for the record label Nettwerk Music Group a couple years ago. I didn't take a salary on the job and actually ended up putting most of the budget for production, but it was first time I worked with a major label and had a full production crew supporting me.

2) How did you get into directing?

As a teenager, I always hung around musicians and skateboarders and grew up heavily watching MTV. One day one of my favorite bands, AFI, had a fan music video contest and my friends and I decided to shoot a music video to enter in hopes of winning. The band never did choose a winning video, but I was hooked after that. I shot a ton of music videos in the San Diego music scene, though never seriously considered a career in film. After going to college and reevaluating the path I was on, I decided to move out to LA and pursue a directing career.



Crystal Kayiza
Little Minx
Edgecombe (excerpt from her
documentary short)

1) What was your first professionally directed work and when was it?

My first professionally directed work was, *Edgecombe*, which premiered in 2018. *Edgecombe* is set in Edgecombe County, North Carolina and is an intergenerational story about the ways trauma repeats and reinvents itself in rural Black communities. It screened at the 2019 Sundance Film Festival and won the Gold Plaque at Chicago International Film Festival.

2) How did you get into directing?

I was introduced to non-fiction storytelling as a high school student. I was very fortunate to be a part of a program that empowered me to create my own short form projects and take creative ownership of that work. After that, I spent four years studying documentary as an undergrad. Because of these experiences, I've seen directing as part of my identity as a storyteller, before it was something I could even articulate or consciously knew about myself.



Emmett Kerr-Perkinson
Pan Up Productions
Tinder's "Our Story"
(spec commercial)

2) How did you get into directing?

I co-own Pan Up Productions with two other people and a few years ago we moved from Austin to New York. Getting noticed in a city like this can be a challenge, so we each committed to writing and directing one commercial on spec. Mine was the Tinder commercial playing here, and it was my first time helming a project from script to screen.

10) Tell us about your background (i.e., where did you grow up? Past jobs?)

I grew up in Texas and lived there until a few years ago when, at 29, I decided to give New York City a shot. While in Texas I started Pan Up Productions, which is now based here, with two friends and collaborators, Taylor Washington and Robert Ravenscroft. I've also spent years as a gaffer and cinematographer, which has given me the opportunity to observe directors and take note of what to do—and not do—on a lot of projects. I love shooting as well as directing, and on this project I was able to do both.



Continued on page 22



CONGRATULATIONS
EMMETT KERR-PERKINSON

2019 NEW DIRECTORS SHOWCASE

panup.tv

Directors Ji Hyun Kim, Nadav Kurtz and Monty Marsh

Continued from page 21



Ji Hyun Kim
unaffiliated
HELEN
(trailer for her short film)

1) What was your first professionally directed work and when was it?

It was the short film *TESS*, which I directed in 2017. *TESS* portrays the near future where highly advanced humanoid AIs are present. It digs into one of our fundamental emotions, loneliness or isolation, through characters interacting with an AI. This project received an alumni scholarship from SVA, where I earned a master's degree in directing, and it was partially financed by a Korean production company. *TESS* was screened at numerous US and international film festivals in 2017 and 2018.



6) What is your current career focus: commercials and branded content, TV movies? Do you plan to specialize in a particular genre--comedy, drama, visual effects, etc.?

I am focused on movies, such as the full-length feature script I am currently working on. My previous two short films are the proofs of concept for this feature work. On top of my current feature script projects, I am also looking for opportunities in commercials.



Nadav Kurtz
Dictionary Films
LIFEWTR's "Ana"
(branded content)

1) What was your first professionally directed work and when was it?

The One Chicago campaign for Ogilvy in 2017. I interviewed and directed 40 stories of immigration over four days—part of the City of Chicago's efforts to unify the city and celebrate and protect its immigrants and refugees. We captured a wide range of emotional stories—from teenage Syrian refugees to undocumented people to the world's tallest male ballet dancer who came to Chicago from France. I worked with nine editors across four cities to deliver these stories in a month. It won three Gold Pencils at the One Show.



10) Tell us about your background (i.e., where did you grow up? Past jobs?)

I was born in Israel to a Jewish mother and Japanese father and spent some of my childhood in the U.K. and Switzerland before moving to the United States. During those early years, I lived in several artistic communities and was surrounded by the visual arts from a young age. In the US, I've lived in Chicago, NY, SF and some short stints in LA. I studied English Lit at the University of Chicago and have worked in film since.



Monty Marsh
Directors Network, Lightswitch,
Invisible Collective; Adidas' "Originals Never Finished" (spec ad)

1) What was your first professionally directed work and when was it?

My first professionally directed work was actually two projects happening simultaneously for the same indie pop artist (Dawn Richard). The first project was a VR experience that premiered with *WIRED Magazine*, and went on to be featured at VR Days Europe 2016 as well as make VR Scout's Essential VR Music Videos 2016' list. While this was happening, I also directed YouTube's first ever live 360 performance featuring Dawn in collaboration with The Verge. There was a learning curve, but the vision held up and we were able to make history in the process.



4) What is the best part of being a director?

Connecting with the audience. My process begins and ends with them. Part of it is my affinity for data and analytics combined with the desire to get in the audience's head, and take them on an unexpected journey that provokes unexpected emotional responses. In a time where society is upside down in many ways, I especially enjoy when the work makes people think (and feel).

SHOOT

Connecting Buyers & Sellers of Creative, Production & Post Services since 1960

Production Industry pros turn to SHOOT Magazine, SHOOTonline.com, The SHOOT>e.dition, The SHOOT Dailies & The SHOOT Publicity Wire to keep abreast of the latest commercial and entertainment production and post industry news, new work, talent, techniques, tools, applications, locations, award shows, festivals & events.

Market your company via SHOOT's digital and print platforms to let decision-makers at Production, Editorial, Post, VFX, Animation, Music & Sound companies; Ad Agencies & Brands; TV, Cable & Online Networks; Movie Studios and Independent Filmmakers know why they should connect with your company's talent, services and products.

For more info on Digital & Print Marketing, please visit <https://shootonline.com/go/advertise>

For info on the next Print Issue, please visit <https://shootonline.com/go/upcomingissues>

For more info, rates & space reservations, please contact marketing@SHOOTonline.com



Receive SHOOT e-Pubs (free)
<https://shootonline.com/subscribe>

Info on The SHOOT Publicity Wire
<http://pr.shootonline.com>

Become a SHOOT Member
<https://members.shootonline.com>

Post MySHOOT Co. & Talent Profiles
<https://my.shootonline.com>

Emmy FYC Marketing
<https://shootonline.com/emmyfyc>

Academy FYC Marketing
<https://shootonline.com/fyc>

Showcase Filmmakers Jonny Mass and Michael Medoway



Jonny Mass
messaging pieces
BMW's "The Journey"
(branded content)

3) What is your most recent project?

I recently directed a national broadcast campaign for BMW to launch their new X5 with Goodby Silverstein and Partners. It was a wild 10 day shoot across the country with over 20 scenes, loads of talent, every type of animal, demolition derbies...and much more. We traveled with a crew of 40 people and in each location we'd have more crew showing up to help execute this wild vision. The highlight of the shoot for me was when we drove the X5 through a demolition derby with cars crashing around it and a massive crowd cheering at the top of their lungs with pyro going off in the background. Fun times!

6) What is your current career focus: spots, branded content, TV movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects?

My current career focus is commercials. I direct quite a lot of car commercials however I don't think that defines my body of work in totality. I'm obsessed with creating worlds that have a sheer sense of scope and scale and then moving an audience through that space in a visceral way. Whether or not it's a commercial or a feature film, it's rooted in my directorial style to create stories larger than life and charged with adrenaline.



Michael Medoway
The Lodge
Lexus "The Art of the Dunk"
(branded content/short film)

1) What was your first professionally directed work and when was it?

I had been doing a bunch of video competitions in between producing jobs, but landed my first professional work in 2016. It was a cosmetics commercial for Japan. One of the producers I work with took a leap of faith and hired me to do the shoot.

2) How did you get into directing?

Like a lot of kids in the '90s I got into filmmaking with a miniDV camera and one of those bubbly iMacs. First it was skate videos, then some really bad short films—but I got the bug early.

9) What is your favorite movie? Your favorite television/online program? Your favorite commercial or branded content?

Hiroshi Teshigahara's *Woman in the Dunes*, Vittorio De Sica's *Bicycle Thieves*, and Alfonso Cuarón's *Children of Men* are some of my favorite narrative features. For TV, my favorite series is probably *The Wire* but I also loved *True Detective* (1st and 3rd seasons), *Black Mirror*, and *Breaking Bad*.



Continued on page 24

dic·tion·ar·y films

Congratulates

NADAV KURTZ

SHOOT 2019 New Directors Showcase



dictionaryfilms.com

Reflections From Miller, Muir, Mulholland, O'Grady

Continued from page 23



Tamika Miller

unaffiliated

Amazon Echo's "Get Answers NOW"
(spec commercial)

1) What was your first professionally directed work and when was it

I directed my first television commercial(s) for broadcast for Lifetime TV in January 2018, as part of their #BeyondFirsts campaign. The campaign highlighted African American pioneers in politics, sports and aviation. I wrote and directed two commercials. One commercial highlighted tennis legend Althea Gibson—the first African American to win a Grand Slam tennis tournament, including the French Open, Wimbledon and US Open. My second commercial highlighted Shirley Chisholm—the first African American to run for the United States presidency, and Yvonne Brathwaite Burke—the first member of Congress to give birth while in office and the first to be granted maternity leave by the Speaker of the House. I was thrilled to put a spotlight on three women I admire. And, both commercials were fun to shoot!



8) Who is your favorite director and why?

This is a tough question for me to answer!

Quite simply, I don't have a "favorite" director, although there are directors who I consider masters at their craft. I suppose some of my favorite films point to them.



Andre Muir

unaffiliated

4 Corners
(excerpt from his short film)

3) What is your most recent project?

My most recent project I directed was a small social spot for Nissan's Woven into Tech campaign. The original concept for the video was to create a quick lifestyle/documentary spot where we check-in with clothing designer Sheila Rashid on her design process for a capsule collection she is designing for the Wearable Art Gala in Chicago. However, I had a few conversations with the creative director and we were able to turn it into a much more creative endeavor and its own full-blown spot.



4) What is the best part of being a director?

The best part of being a director is seeing something that I dreamed up in my head come to life. I originally wanted to be a journalist or lawyer, so when I direct I often times find myself treating it as an argument. I'm often times trying to convince or persuade my audience into believing something. Even with music video, I find myself trying to convey a message or idea to the audience. I'm always in argument or trying persuade someone and I think being a director really gives me a unique avenue to relay my thoughts and ideas.



Jamieson Mulholland

ONE at Optimus
"Illegal Mezcal"
(commercial)

1) What was your first professionally directed work and when was it?

About 2 years ago I directed a piece for a United Nations initiative. It was a project where all of the impact and meaning came directly from the framing, so it was a really good fit for a first directing project. The experience really helped me to see how my cinematography background could translate into directing.



4) What is the best part of being a director?

As a tabletop director, I get to create all kinds of fun visual worlds in front of the lens. A lot of people think that tabletop is boring but I think it's exactly the opposite. Ours is the business of creating extraordinary images from everyday objects and that can be a whole lot of fun for a visual human like myself.



Katie O'Grady

unaffiliated

Nike's "Behind the Design"
(promo tie-in with LAIKA film *The Missing Link*)

3) What is your most recent project?

I recently directed a promo for Nike in conjunction with LAIKA studio. LAIKA has a new film coming out called *The Missing Link* and Nike teamed up with some of their athletes to do a mock "Behind the Design" video for the animated Big Foot character in the film. I had a blast working with some of the biggest names in sports and finding ways to communicate acting technique.



4) What is the best part of being a director?

The best part about being a director is collaborating with the actors, crew, writers, and client, to bring a vision to life. I get very excited behind the camera when we get the moment we have all been talking about for weeks and it's based in truth. I love truth-telling in front of the camera and helping everyone around the camera find that is powerful stuff.

Jane Qian, The Ray Sisters Make Earn Showcase Slots



Jane Qian
unaffiliated
Phoenix
(excerpt from her public service film)

1) What was your first professionally directed work and when was it?

The first job I did as a director was a branded content piece for Buzzfeed three years ago, in collaboration with Aflac.

3) What is your most recent project?

I recently directed a branded doc piece for Google, celebrating an Asian-American small business for Asian American Pacific Islander Heritage Month.

7) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?

I was recently chosen as one of five fellows in the 2019 Commercial Directors Diversity Program that the AICP and DGA created. One major perk of being a fellow is getting the opportunity to be mentored by an AICP production company. I was lucky enough to be partnered with the amazing knuckleheads over at Knucklehead. One major learning lesson from managing director Cathleen Kisich and EP Lauren Small is to be authentically and unapologetically myself and keep doing and creating what excites me because it is my background and my unique experiences that make me, me.



Ray Sisters (Austin and Westin Ray)
unaffiliated

"We Are The Daughters"
(spec PSA)

"We always knew we wanted to go into the creative fields with backgrounds in photography and writing, so initially we both entered college together as advertising majors. In our first year, we took a prerequisite Visual Storytelling class and long story short—we were way too enthusiastic and went overboard on all the class projects, causing the film professor to insist we belonged in directing. He literally banged on doors to facilitate our transfer into the television & film programs. We didn't realize in the moment, he'd just banished us to a life of free-lance—haha! Also, there are a ton of brother duos in this industry, but where are the sister duos with weird matching boys' names?"

1) What was your first professionally directed work and when was it?

Back in Fall 2017, we directed and shot a branded content series for Jo Loves, a fragrance brand created by Jo Malone CBE and a documentary about the company's journey for Sephora. Perfume is so evocative and sensorial; it immediately inspired visual stories. We shot across New York's iconic Central Park, the bustling London Tube, and California's sun-drenched coastline.

2) How did you get into directing?

We always knew we wanted to go into the creative fields with backgrounds in photography and writing, so initially we both entered college together as advertising majors. In our first year, we took a prerequisite Visual Storytelling class and long story short—we were way too enthusiastic and went overboard on all the class projects, causing the film professor to insist we belonged in directing.



Continued on page 26

One at Optimus Congratulates Jamieson Mulholland

Tabletop Director

2019 New Directors Showcase



Regan, Rodriguez-Allen, Scaffidi, Scott Share Backstories

Continued from page 25



Charlotte Regan
Knucklehead
Wretch 32's "His and Hers
(Perspectives)"
(music video)

1) What was your first professionally directed work and when was it?

Standby was my first short film which I made about two years ago, though me and the producer made it with about 2k of our own savings so I'm not sure it counts as professional. The Wretch 32 video I did with Knucklehead was probably the first project with I don't know...real invoices and all of that? Before that the music videos I did were mostly for no money and had no budgets.

2) How did you get into directing?

I started doing the no budget rap videos for mates and kind of went from there. If I had any musical ability or I looked a bit cooler I probably would've got into rapping instead. I've never been mad film obsessed. . . I didn't make super 8 films during my summer holidays or spend every waking moment watching black and white films. I just liked the rap and grime culture that was around at the time and wanted to somehow be a part of that and like I said my absolute lack of any musical talent meant holding a camera for rap freestyles was probably the only option!



Alfredo Rodriguez-Allen
unaffiliated
SimpliSafe's "The Perfect Security System"
(spec commercial)

1) What was your first professionally directed work and when was it?

A former colleague and close friend of mine hired me last fall to do a small series of interviews for a non-profit. It was a small job but I cherish the memory because it was an important step in my early career. Earning a paycheck by performing the activity that you love most is truly a wonderful feeling.

2) How did you get into directing?

I knew I wanted to get into directing the day I learned that filmmaking was a career that anybody could actually pursue. Coming from Guatemala, a country with a small but growing motion picture culture, making movies always seemed like something foreign, a job reserved to people who were born into it. Fortunately, I fell in love with the art form and watched enough films to realize that it was something that I could do as well. I picked up a camera and started having fun with my friends.



Samantha Scaffidi
unaffiliated
Oh Pep's "Tea, Milk and Honey"
(music video)

1) What was your first professionally directed work and when was it?

The first piece I directed professionally was the PSA "Bound" for Healing TREE Nonprofit in 2018. It was a piece shedding light on trauma bonding in a domestically abusive relationship.

4) What is the best part of being a director?

I was recently at a Q&A where director Yorgos Lanthimos was addressing his most recent film *The Favourite* and he said that the process of being a director and making a film is grueling. I agree wholeheartedly. But, for me, it's also one of the most fulfilling art forms, making it all worthwhile. My favorite part of the process of being a writer/director is definitely the inception of an idea and then finding it in the writing. I also love the process of working with other artists that are brought onto a production and seeing how they elevate the project far beyond what you could have ever imagined. From the cinematographer to the production designer to the makeup artists to the actors, seeing how their contributions inform a story is always incredibly rewarding.



Cuba Tornado Scott
RSA Films
Accor/Fairmont Hotels' 91/2
(short film)

1) What was your first professionally directed work and when was it?

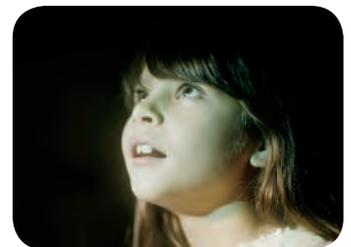
The first project I directed was a branded short film titled *9 1/2* for Fairmont Hotels. We shot last August in San Francisco and it was premiered at TIFF later in 2018.

2) How did you get into directing?

Up until the point of Fairmont, I had never wanted to direct or become involved in film. However the opportunity revealed a big part of myself I suppose I had always been in denial of. My formative years were driven by my family's passion for film, there's no doubt that this has had seminal influence on my instincts now as a director.

3) What is your most recent project?

I thought directors weren't supposed to tell!



Directors Trussell & Dinetz, Tsvetkov, Tyrsen, Zalutsky



Dylan Trussell & David Dinetz

unaffiliated
Wolf & Shepherd's "Dress Shoes Like Sneakers"
(commercial)

3) What is your most recent project?

A car commercial for Mercedes, which we shot over the course of ten days in seven states at the most bizarre roadside attractions America has to offer.

4) What is the best part of being a director?

Having a hundred people on set all playing "make-believe" together and getting paid for it.

5) What is the worst part of being a director?

Seeing a commercial you worked really hard on get butchered when the client changes the music at the last minute.

1) What was your first professionally directed work and when was it?

"Anthem" for Tinder in November 2016

2) How did you get into directing?

In our freshman psychology class, we had the option to do an essay, create a powerpoint, or make a short video, and we jumped at the challenge of the video. We shot a hilarious R-rated mockumentary and got a standing ovation in class...from the students, the teacher was horrified by the subject matter and recommended we switch our majors to film. We took his advice and haven't looked back since.



Dimitri Tsvetkov

unaffiliated
American Apparel's "Panarea"
(branded content)

3) What is your most recent project?

Ost Boys. YouTube channel.

4) What is the best part of being a director?

I love directing because you can bring the pictures from your head to the screen.

5) What is the worst part of being a director?

Stress and uncertainty

6) What is your current career focus: commercials and branded content, TV movies? Do you plan to specialize in a particular genre--comedy, drama, visual effects, etc.?

My current career focus is my new YouTube Channel Berlin Psycho.

1) What was your first professionally directed work and when was it?

My first professional work was my own project Ost Boys. It is a web series which is rather popular in Germany and has now 1 million subscribers on Instagram and 800.000k on YouTube.

2) How did you get into directing?

A friend of mine bought a camera and we just started to film our funny stories.



Mikael Tyrsen

NUCONTEXT
Pretty Little Liars: The Perfectionists
(promo)

3) What is your most recent project?

Most recent project that has aired would be *Pretty Little Liars: The Perfectionists*. We just wrapped three jobs that are currently in post.

9) What is your favorite movie? Your favorite television/online program? Your favorite commercial or branded content?

My favorite scene ever directed is the opening scene of *Saving Private Ryan* and therefore tops the list of my favorite movie. My favorite TV show is *Band of Brothers* hands down, most well made TV show of all times.



1) What was your first professionally directed work and when was it?

Nickelodeon On Air Rebrand campaign, December 2017

2) How did you get into directing?

I always loved movies and making movies with my friends when I was a kid. Having enjoyed a successful career as a graphic designer and mobile game developer, it wasn't until I met my wife that I considered directing as a full-time gig. Her company, NUCONTEXT was already an established and award-winning production company, so when clients started requesting treatments for projects, I began throwing my ideas in the mix for consideration. After creative directing a few projects and watching other Directors at the helm, it was a natural progression to give it a go solo, and haven't looked back since.



Jake Zalutsky

Picture North
USA National Hockey's "Who We Are"
(commercial)

8) Who is your favorite director and why?

Most anyone making work that expresses a strong voice inspires me, those who challenge conventions and bring new ideas. Any director who can make you feel something that you haven't felt before is worth admiring.

9) What is your favorite movie? Your favorite television/online program? Your favorite commercial or branded content?

Koreeda Hirokazu's *Shoplifters*, Josephine Decker's *Madeline's Madeline*, and Chloe Zhao's *The Rider* are a few films from just this past year that really resonated with me. *The Rider* applied narrative film techniques to a real story with non-actors and was very beautiful.



AICP Post Awards Announced 2019 Winners Editor Jim Helton of Final Cut won the Best in Show at the AICP Post Awards gala celebration held this evening at Navy Pier in Chicago. Helton took the honor for his moving, dynamic editorial approach to a campaign for... **Union's Christjan Jordan Wins at 2019 AICP Post Awards**

Union partner/editor Christjan Jordan was honored at this year's AICP Post Awards, in a ceremony held on May 16 at Navy Pier in Chicago. Jordan was the winner in the Comedy: Editorial category, for his work on Amazon's "Not Everything Makes the Cut"

Editorial Powerhouses Cut+Run and The Quarry Are Teaming Up in US Cut+Run is joining forces with The Quarry in the UK. This transformational partnership will see the editors of London-based The Quarry continue to expand their presence stateside while editing projects through Cut+Run.

Cinematic Media Teams with Sound Editor Martín Hernández Cinematic Media, Mexico City's largest, full-service post-production facility focused on television and cinema content, is teaming with two-time Academy Award-nominated supervising sound editor Martín Hernández to bring Hollywood-caliber sound services to Mexico.

Killer Tracks Launches New Production Music Series 'In Reality' Killer Tracks, a Universal Publishing Production Music company, announced the launch of *In Reality*, a new production music label focused on songs for unscripted television.

Territory Studio Reprises Cinema 4D Workflow in Avengers: Endgame The latest feature film from Marvel Studios, *Avengers: Endgame*, features more than 40 3D data screen graphics visualizations created by the Territory Studio.

2019 New York Festivals Advertising Awards Announced Winners New York Festivals® Advertising Awards announced the 2019 Award Winners.

"Aladdin" Music Video Cut by Union's Eric Argiro Delivers In the latest music video cut by Union's Eric Argiro, recording artists ZAYN and Zhavia Ward perform a duet of "A Whole New World," for the end title track of Disney's live action 'Aladdin'.

Cutters Studios Promotes Two in Chicago Cutters Studios announced the promotion of Heather Richardson to EP and the promotion of Patrick Casey to Head of Production.

2C Earns 24 Finalist Nods in The 2019 Promax Awards Marking a record-breaking year, 2C Creative ("2C") earned 24 finalist nods in the 2019 Promax Awards. The creative agency has 7 nominations in the Promax Global Excellence Awards and 17 nominations in the Promax North America Awards.

Trifecta Creative Collective Scores Three Communicator Awards A South Florida video marketing and production agency Trifecta Creative Collective has been awarded three Communicator Awards, one for excellence and two for distinction at the 25th Annual Communicator Awards ceremonies.

VFX Veteran Rebecca Manning Joins Alkemy X Alkemy X has hired Rebecca Manning as Compositing Supervisor for its Visual Effects division. Manning brings 16 years of experience and more than 40 major feature film and television credits, including *Ghostbusters*, *The Jungle Book*, *X-Men: Days of Future Past* and *Avatar*.

The Shipyard Lights Up New 'Future of Energy' Campaign for AEP How does a company with a 112-year-old past talk about the future? That was the task put to The Shipyard when American Electric Power, one of the nation's largest energy companies based in Columbus, Ohio, chose the marketing engineering firm to tell the story of its investment in cleaner energy.

Post Asylum / Element X Flips Pancakes for Young Hellboy Post Asylum/Element X recently released an animated fan film from the Hellboy comic universe. The short was an adaptation of the popular "Pancakes" comic created by Mike Mignola.

London-Based Resource Director Oli Goodwin Helps Splash Worldwide Expand Global Offerings Creative technology company Splash Worldwide announced the immediate addition of Oli Goodwin as Resource Director for the company's office in London.

Nominees Revealed For 20th Annual Golden Trailer Awards The Golden Trailer Awards, the most anticipated, fun and prestigious event honoring marketing executives and companies that create movie trailers, commercials and posters...

adam&eveDDB, Droga5 and McCann New York Are Top Gold Winners at the First Night of The One Show 2019 adam&eveDDB, Droga5 New York and McCann New York were the leading Gold Pencil winners on the first night of The One Show 2019, the prestigious global awards program from The One Club for Creativity celebrating excellence in creativity of ideas and quality of execution.

Pip Joins The "Best of the Best" Winners at the 4th Annual Brand Film Festival in New York Five high-profile films were awarded Best of the Best honors at the 2019 Brand Film Festival in New York recently, including the four-minute animated short *Pip*, created for Southeastern Guide Dogs in Palmetto. Produced with Tongal...

Timber Elevates Visuals In "2 Dolla Bill" By 2 Chainz, Featuring E-40 & Lil Wayne Known for their VMA-winning work in the music video realm, Timber applies their visual effects and postproduction magic once again to "2 Dolla Bill," the latest music video from 2 Chainz, featuring E-40 & Lil Wayne.

Amerant Launches First Advertising Campaign as Community Bank Amerant, community bank, headquartered in Coral Gables, Florida, launched its first advertising campaign, a collaboration with Nobox, the next-generation indie agency, which won the assignment in a competitive review last year.

Unicorns & Instagram: 14 Hands Invites You To "Chillhang" The unbridled spirit of Washington, winery 14 Hands comes alive in a new campaign created by full-service production company The New Blank for agency Copacino + Fujikado. 14 Hands' origin is rooted in a love of horses and, as the preferred wine of the Kentucky Derby.

Director Alejandro Márquez Joins Altered.LA After collaborating in multiple capacities on a variety of campaigns for Altered.LA, Alejandro Márquez has joined its talented roster of Altered.LA.

Neko Productions Adds Emotional Animation To "Ask Dr. Ruth" Doc Neko Productions, a leading animation studio, has spent the last year creating the emotion-filled animated scenes for the documentary feature film "Ask Dr. Ruth," illustrating Dr. Ruth Westheimer's life as a young girl and that of her family in Nazi Germany who died in the Holocaust...

Nomad Films, Director Kiran Koshy Launch Hyundai Blue Link in India. Hyundai Motor India's agency, Innocean Worldwide India, opted for a creative solution rather than the usual demo video to introduce a sophisticated piece of technology—Hyundai's Blue Link connectivity—to the Indian masses.

LifeBridge Health Launches Its Care Bravely Movement LifeBridge Health has unveiled an innovative and bold new effort to break through the status quo for healthcare systems and reawaken the organization's purpose.

Wondros Director Sean Thonson Explores The Heart Of Maine In New Poland Spring Campaign Wondros Director Sean Thonson celebrates the renowned purity of Maine's waters in a new campaign for Poland Spring. The spot highlights the rich topography within the region and the streams.

Spittn Image Produces Print Campaign For FX

Networks' The multifaceted production company recently collaborated on the print campaign for the much-anticipated FX Networks' limited series "Fosse/Verdon."

Whitehouse Post Promotes Sam Perkins To Editor Continuing their tradition of developing outstanding editorial talent, Whitehouse Post proudly promotes ...

Superlounge Diversity Award-winner Mario Garza To Attend Commercial Directing Bootcamp Filmmaker and copywriter Mario Garza is the latest recipient of the Superlounge Diversity Award. Garza receives a scholarship to attend Commercial Directing Bootcamp, which he will do June 15, 2019, in Los Angeles.

Sound Lounge Promotes Becca Falborn To Executive Producer Sound Lounge has promoted Becca Falborn to Executive Producer.

Whitehouse Post London Welcomes Editor Joe Walton Whitehouse Post has bolstered its London roster with the signing of editor Joe Walton.

SAG-AFTRA Members Ratify New 3-Year Commercials Contracts SAG-AFTRA members overwhelmingly voted to ratify the 2019 SAG-AFTRA Commercials Contract and the 2019 SAG-AFTRA Audio Commercials Contract.

Senior 3D Designer/Animator Jake Allen Opens New Design Dimensions for Sarofsky Continuing its growth and its investments into excellence, design-driven production company Sarofsky is adding Senior 3D Designer/Animator Jake Allen to its full-time staff.

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



Araki Reflects On *Now Apocalypse*, Mullen On *Mrs. Maisel*

Continued from page 8

called me up and asked if I would be interested in directing an episode of *American Crime*. He was interested in having ‘Sundance’ directors do that show. I had never done anyone else’s episodic show before. He is so smart, has such great ideas. It was an awesome learning experience for me on how a show is done, what a showrunner does.”

For some three years, Araki directed episodic fare for others (*American Crime*, *Riverdale*, *13 Reasons Why*, *Red Oaks*), likening the experience to his “TV school.” Among the lessons he learned, though, was that being a showrunner was like working 24 hours a day. “The only way it would be worth it is if I could do my ultimate dream show. I sat down with my friend Karley (writer Sciortino) and we started to define what that show would be—set in L.A., young confused people, sexual misadventures. It started to gel in my head. I wrote a spec script with no idea what would become of it. I showed it to Greg Jacobs over lunch one day. We had become friends on *Red Oaks* (for which Jacobs was the showrunner). He was a friend reading a friend’s script. He loved it and asked what he could do to help get this made. He works with Steve Soderbergh who has a deal at Starz (*The Girlfriend Experience*). My show got greenlit. TV isn’t supposed to be so fast. I sat down with Karley, we wrote these 10 episodes and we shot them last summer.” (Soderbergh and Jacobs are exec producers on *Now Apocalypse*.)

Now Apocalypse introduces us to Ulysses (portrayed by Avan Jogia) and his friends Carly (Kelli Berghund), Ford (Beau Mirchoff) and Severine (Roxanne Mesquida) who pursue fame, love and pleasure—exploring identity, sexuality and artistry—in the at times surreal and bewildering city of Los Angeles. Ulysses is bisexual and straddles the world of reality and fantasy, stricken with dreams that suggest that he’s in the midst of some kind of monstrous conspiracy replete with alien abductions. He wonders if he’s having a premonition about the imminent demise of the world or if he’s merely suffering from marijuana-sparked delusions.

While logistically the show was challenging, working on what he characterized as “a tight indie schedule and indie budget, shooting the whole season in

about 40 days,” Araki—who directed all 10 episodes—said that he had a major advantage: “the most amazing cast I had ever worked with.” And in turn, that cast too had a significant advantage. “They were able to read all 10 scripts before we started,” noted Araki. “Everybody knew what their character arcs, their journey, would be. For the actors, this was really helpful. They could figure out where they were going, knew what would happen next, so we all joined in on a race to get the show done. It was kind of magical—hard work but super fun.”

Making it all attainable was Araki’s team of artists whom he’s worked with before spanning much of his indie film work, including cinematographer Sandra Valde-Hansen, editor Alex Blatt, production designer Todd Fjelsted (an Emmy winner last year for *GLOW*) and costume designer Trayce Field. “My films tend to be quite stylized and have a certain visual technique and style to them,” related Araki. “I told my crew that I wanted to take it another level with *Now Apocalypse*. There are so many TV shows out there. I needed the look, style and feel of this to be very different than any other show, to stand out from the pack. I wanted it to pop out with a hyper colorful subjective style, making it visually beautiful and easy to watch. I wanted it to be an incredibly visceral and pleasurable aesthetic experience to watch this show.”

For Araki, *Now Apocalypse* has been “an ideal creative experience,” one he hopes will continue on season two. At press time Starz had commissioned the writing of a second season. “My fingers are crossed that we’ll get to shoot those scripts,” said Araki. “I told Greg (Jacobs) that I want season two to be on a whole other level. I don’t want to repeat season one. I want to take all the characters to new places.”

M. David Mullen

The Marvelous Mrs. Maisel (Amazon Prime) scored 14 Emmy nominations—and eight wins (including Outstanding Comedy Series)—last year. Amidst that tally was the first career Emmy nod for M. David Mullen, ASC in the Outstanding Cinematography For A Single-Camera Series (One Hour) category. The show’s pilot also earlier this year landed Mullen

his first ASC Award nomination.

Mullen is now again in awards season banter for his ongoing work on *Mrs. Maisel*, which adds to TV credits that include such shows as *Westworld*, *Get Shorty*, *Smash*, *Mad Men*, *Big Love*, and the pilot for *The Good Wife*.

Mullen made his first mark in the indie feature arena, in which he continues to be active. He was nominated for two Best Cinematography Independent Spirit Awards—for *Twin Falls Idaho* in 2000 and *Northfork* in 2004, both directed by Michael Polish.

Mullen initially connected with *Mrs. Maisel* creator/director/writer Amy Sherman-Palladino through a mutual collaborator—director Jamie Babbitt who teamed with *Gilmore Girls* creator Sherman-Palladino on numerous episodes of that series. 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 Rachel Brosnahan in the title role as a 1950s’ New York Jewish wife and mother who pursues stand-up comedy—back then, hardly a woman’s province—following the breakup of her marriage. Mullen explained that he was particularly attracted to the challenges of lensing a period show, capturing 1950s’ New York. This most recent season added the dimension of two episodes shot partly in Paris, and three in the Catskills region of upper New York State. Mullen wound up lensing seven of the 10 episodes this past season. The other three were shot by Eric Moynier whom Mullen also shared duties with on season one.

Mullen noted that he and Moynier visit each other on set and talk to each other extensively in prep. “We cover all the bases, including what we want in new sets that are going to appear in both our episodes—how we’d like them rigged, practicals and other lights,” related Mullen.

In terms of recreating 1950s New York, Mullen credited the talent of several artisans, including fellow first season Emmy nominees on the show, production designer Bill Groom and costume designer Donna Zakowska. “We sort of referenced 1950s advertisements and movies—the costume and production design were spot on. Our approach was what I’d describe as ‘aggressively pastel,’ offset against neutral backgrounds, which tends to get those colors subtly noticed. This also helped to make the look a little more romantic, taking the sharpness off the digital camera.”

Mullen’s choice of camera was the ARRI Alexa for “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*. “From my end the job is to keep the energy level and camera movement that drives the show forward. In some respects, the approach is one shot like a theatrical play except we are moving the camera quite a bit as actors have to perform the whole scene from top to bottom.”

This is the third installment in a 16-part series that explores the field of Emmy contenders, and then nominees spanning such disciplines as directing, cinematography, producing, editing, music, production design and visual effects. The series will then be followed up by coverage of the Creative Arts Emmy winners on September 14 and 15, and the Primetime Emmy Awards ceremony on September 22.

For Event Dates & Deadlines
See **SHOOT** Industry Events Calendar
at IndustryEvents.SHOOTonline.com and
Awards Shows Timelines Organizer
at Timelines.SHOOTonline.com

Composer Nicholas Brittel

Continued from page 10

way. We brainstormed, I was able to come to set during shooting. Adam brought me into the whole production of it in a lot of ways. The time spent where you can digest ideas, brainstorm and experiment I found to be very useful. Now I've found it to be essential. *Vice* and *Succession* overlapped a bit. I was living in the poolhouse again last year (for *Vice*). I'm based in New York where *Succession* was done—but I wasn't working directly with the editors (like with Corwin on *The Big Short* and *Vice*). In New York I worked closely with Jesse (Armstrong) around the time of the pilot, experimenting with different ideas. To be in the same room, to see and hear the same things, to have a dialogue was invaluable. We were on the same page not just about sound but about the feelings and emotional landscapes we want to explore.

Succession was my first TV series. As a kid I loved TV music and themes. The only TV I had done prior was a documentary (*Haiti: Where Did the Money Go*).

SHOOT: What was (were) the biggest creative challenge(s) that *Succession* posed to you?

Brittel: For me the most exciting challenge was the question of music tonality. I'm fascinated by it. Every project, TV or film, should feel completely its own entity. You try to find a sound that on one hand feels like it's linked with the material but you also want a sound that hopefully is a bit unexpected to tap into the way in which music can transform your perspective at times. With *Succession*, the tone was fascinating. One one hand, it's very serious material, about the concentration of power held by a small number of people, powerful families in the world today. There's a gravitas with this story. At the same time, there's comedy and absurdity.

You have two directions—serious yet also darkly funny and even absurdly funny at times. I would actively talk to Adam and Jesse to make sure I was thinking the right way—what was the story I was trying to tell musically and how would it play with what we were watching. We found that the serious stuff had to be dealt with seriously. But for the absurd moments, by leaving in the gravitas, we found them to be funnier,

by playing it even more dark. Sometimes playing funny music makes scenes less funny.

SHOOT: In an earlier interview with *SHOOT*, Adam McKay referred to the mix of music you used, ranging from a Shakespearean tone to rock and roll. How would you characterize the different music you deployed on *Succession*?

Brittel: There was almost a dark courtly old classical tone to some of the music. But there were different sounds I tried to weave together along with that—other elements like very large hip-hop beats combined with classical elements and a variety of subtle off-putting, strange sounds like out-of-tune bells and weird music. It all added to this complex atmosphere that the show has. What I love about the show is that it is complex—gravitas, humor, absurdity. It's always doing a bit of a dance between all these different tones, which is why at times I went for a kind of out-of-tune piano occurrence.

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

Brittel: The musical architecture of a score has certain ideas introduced and then they are developed and culminate in a film over 90 or 120 minutes on average. On a TV show you have to figure out how that all works over the course of 10 hours of material. What is the nature of that? You have ideas introduced in hour one. How do they exist when you come back in hour nine or ten? While there are a lot of similarities between film and TV scoring, the way in which the ideas are developed are different. The difference in length makes for a different structure. In TV it's harder to grapple with such a large amount of real estate. The only way is to watch and put yourself in the mindset of the audience as much as possible. Something that works on a micro level is not the same as working in a macro level. With TV it's more important to think about that varied big picture.

SHOOT: What's next for you?

Brittel: The second season of *Succession*.

street talk

L.A.-based production company HOUND has added Marc Klasfeld and Mark Pellington to its directorial roster. HOUND will rep Klasfeld for exclusive commercial and music video representation in the U.S. and Pellington for exclusive music video representation in the U.S. Klasfeld's groundbreaking music videos for artists including Katy Perry, Jay-Z, Britney Spear, Sia, and Aerosmith have been viewed by billions. His video for Wiz Khalifa and Charlie Puth's "See You Again" is currently the third most-watched music video on YouTube. Klasfeld's commercial work spans clients including Target, Nike, NFL and Reebok. Pellington is a filmmaker who started his career working at MTV's award-winning on-air promotions department, creating the landmark show *Buzz*. His extensive videography includes music videos for artists including U2, Pearl Jam, Michael Jackson, Bruce Springsteen, The Dave Matthews Band, Demi Lovato, and Imagine Dragons. He has also directed documentaries and TV programs including *Cold Case*, *Blindspot*, and *The Enemy Within*, and has several notable feature films, including *The Mothman Prophecies*, *Arlington Road*, *U2 3D*, and *Nostalgia*. He is currently in production on several projects, including two shorts for the *Star Trek* franchise, and a short sci-fi music film, *Nightwalkers.....TiltShift*. Publicis Groupe's CG/VFX production studio and XR experience factory, based at Team One Los Angeles, has hired industry veteran Felix E. Urquiza as VFX supervisor. Urquiza will lead the team responsible for creating everything from traditional VFX assets to industry-first VR and AR executions. Urquiza was most recently at Digital Giant, where he was a partner/VFX supervisor. Prior to Digital Giant, he led teams at The Mill, Hydraulx VFX, and Method, among others. Urquiza has worked on commercial projects for Lexus, Nike, Sony, Activision, Coca-Cola, Apple and many more. He has also contributed to feature films such as *Pirates of the Caribbean*, *A-Team*, *Knight and Day* and *Jonah Hex*....

rep report

Music/sound house Shindig in Play Del Rey, Calif., has secured new representation on the West Coast and in the Midwest. Handling the latter market will be Maureen Butler of Mo Butler Reps. Meanwhile on the West Coast, Shindig will be working with Deirdre Rymer at Blush Creative and Lisa Gimenez at Lisa G. & Co. Scott Glenn is creative director and Debbi Landon serves as EP at Shindig....Dattner Disputo and Associates (DDA) has signed DPs Michael Bonvillain and

Richard Henkels, production designer Anastasia Masaro and editor Hugh Ross for representation. On the feature front, DDA has booked DP Jayson Crothers on *Axis Sally*, production designer Deana Sidney on *Trick*, and costume designer Nadine Haders on *Run Sweetheart Run* and *The Water Man*. On the TV side, DDA has booked DP Niels Alpert on *Wu Tang: An American Saga*, and both DP Magni Agustsson and production designer Toni Barton on the pilot for *Stumptown*....Broadcast Pix has brought Rhett Mappin on board as a regional sales manager, overseeing the Southeast and Central U.S., as well as the Caribbean, Mexico and Central Canada. Mappin is based out of the greater Atlanta metropolitan area. As a technology sales professional, Mappin has more than 30 years of experience in the media and entertainment industry. He has served as a regional sales manager for Telestream, Vizrt, Discreet, and Pinnacle Systems, and most recently was VP of sales for ONE CONNXT....Riedel Communications has appointed industry vet Rich Zabel as VP of sales for North America. Zabel will take the helm of the entire sales organization and also focus on expanding Riedel's presence in key vertical markets. Zabel joins Riedel from Evertz Microsystems, where he was director of sales, Northeast and strategic accounts. He also previously served as director of sales, Eastern region, for Grass Valley, and as VP, sports and live events, for Imagine Communications....

NEWYORKFESTIVALS®

WINNERS ANNOUNCED

CONGRATULATIONS TO THE
2019 AWARD WINNERS

ALL OF THE AMAZING
CAMPAIGNS ARE ON
NEWYORKFESTIVALS.COM

INCLUDING
21 FIRST PRIZE AWARDS
FOR FILM CRAFT

FILM PRODUCTION
COMPANY OF THE YEAR
STINK FILMS



2 0 1 9

ADVERTISING AWARDS

FOR YOUR EMMY® CONSIDERATION

"GORGEOUS.
JASON BATEMAN'S
DIRECTING IS STELLAR."

THE DAILY DOT

OZARK



FYC.NETFLIX.COM