

# SHOOT®



**POV:**  
**Bob Farnsworth** 5



**Mid-year  
Report  
Card** 6



**Hot Locations** 19



## The Road To Emmy, Part VII

 15

Shown inset from the top right, clockwise, Director Adam Bernstein, *Fargo*; Cinematographer Danny Moder, *The Normal Heart*; Editor Shannon Mitchell, *Orange Is the New Black*; Director Alfonso Gomez-Rejon, *American Horror Story: Coven*

Photo by Michele K. Short/FX



Photo by Chris Large/FX



Photo by Jojo Whilden/HBO



Photo by Jessica Miglio/Netflix



**Commercial  
Emmy  
Nominees**

17



**Agency  
Music Producers** 20



**Top Ten  
Tracks Chart**

22



**Top Spots of the Month**

28



**Chat Room: Shawn Levy** 25



# FX CONGRATULATES

## AMERICAN HORROR STORY

# C O V E N

# 17 PRIMETIME EMMY® NOMINATIONS

**OUTSTANDING MINISERIES**  
**AMERICAN HORROR  
STORY: COVEN**

**OUTSTANDING LEAD ACTRESS  
IN A MINISERIES OR A MOVIE**  
**JESSICA LANGE**  
AS FIONA GOODE

**OUTSTANDING LEAD ACTRESS  
IN A MINISERIES OR A MOVIE**  
**SARAH PAULSON**  
AS CORDELIA GOODE FOX

**OUTSTANDING SUPPORTING  
ACTRESS IN A MINISERIES  
OR A MOVIE**  
**ANGELA BASSETT**  
AS MARIE LAVEAU

**OUTSTANDING SUPPORTING  
ACTRESS IN A MINISERIES  
OR A MOVIE**  
**KATHY BATES**  
AS MADAME DELPHINE L'LAURIE

**OUTSTANDING SUPPORTING  
ACTRESS IN A MINISERIES  
OR A MOVIE**  
**FRANCES CONROY**  
AS MYRTLE SNOW

**OUTSTANDING WRITING  
FOR A MINISERIES, MOVIE  
OR A DRAMATIC SPECIAL**

**OUTSTANDING DIRECTING  
FOR A MINISERIES, MOVIE  
OR A DRAMATIC SPECIAL**

**OUTSTANDING ART DIRECTION  
FOR A PERIOD SERIES,  
MINISERIES OR A MOVIE  
(SINGLE-CAMERA)**

**OUTSTANDING COSTUMES  
FOR A MINISERIES, MOVIE  
OR A SPECIAL**

**OUTSTANDING CASTING  
FOR A MINISERIES, MOVIE  
OR A SPECIAL**

**OUTSTANDING HAIRSTYLING  
FOR A MINISERIES OR A MOVIE**

**OUTSTANDING MAKEUP  
FOR A MINISERIES OR A  
MOVIE (NON-PROSTHETIC)**

**OUTSTANDING PROSTHETIC  
MAKEUP FOR A SERIES,  
MINISERIES, MOVIE OR  
A SPECIAL**

**OUTSTANDING MUSIC  
COMPOSITION FOR A  
MINISERIES, MOVIE OR  
A SPECIAL (ORIGINAL  
DRAMATIC SCORE)**

**OUTSTANDING SOUND  
EDITING FOR A MINISERIES,  
MOVIE OR A SPECIAL**

**OUTSTANDING SOUND  
MIXING FOR A MINISERIES  
OR A MOVIE**

FOR YOUR EMMY® CONSIDERATION





**FX CONGRATULATES**

*Fargo*

**18 PRIMETIME  
EMMY® NOMINATIONS**

**OUTSTANDING MINISERIES  
FARGO**

**OUTSTANDING LEAD ACTOR  
IN A MINISERIES OR A MOVIE  
MARTIN FREEMAN  
AS LESTER NYGAARD**

**OUTSTANDING LEAD ACTOR  
IN A MINISERIES OR A MOVIE  
BILLY BOB THORNTON  
AS LORNE MALVO**

**OUTSTANDING SUPPORTING  
ACTOR IN A MINISERIES  
OR A MOVIE**

**COLIN HANKS  
AS DEPUTY GUS GRIMLY**

**OUTSTANDING SUPPORTING  
ACTRESS IN A MINISERIES  
OR A MOVIE**

**ALLISON TOLMAN  
AS MOLLY SOLVERSON**

**OUTSTANDING DIRECTING  
FOR A MINISERIES, MOVIE,  
OR A SPECIAL  
BURIDAN'S ASS  
THE CROCODILE'S DILEMMA**

**OUTSTANDING WRITING  
FOR A MINISERIES, MOVIE  
OR A DRAMATIC SPECIAL**

**OUTSTANDING SOUND  
EDITING FOR A MINISERIES,  
MOVIE OR A SPECIAL**

**OUTSTANDING SOUND  
MIXING FOR A MINISERIES  
OR A MOVIE**

**OUTSTANDING CASTING  
FOR A MINISERIES,  
MOVIE OR A SPECIAL**

**OUTSTANDING  
CINEMATOGRAPHY FOR  
A MINISERIES OR MOVIE  
BURIDAN'S ASS  
THE CROCODILE'S DILEMMA**

**OUTSTANDING SINGLE-  
CAMERA PICTURE EDITING  
FOR A MINISERIES OR  
A MOVIE  
THE CROCODILE'S DILEMMA  
THE ROOSTER PRINCE  
BURIDAN'S ASS**

**OUTSTANDING MAKEUP  
FOR A MINISERIES OR A  
MOVIE (NON-PROSTHETIC)**

**OUTSTANDING MUSIC  
COMPOSITION FOR A  
MINISERIES, MOVIE OR  
A SPECIAL (ORIGINAL  
DRAMATIC SCORE)**

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COMEDY SERIES**

**AND**

**OUTSTANDING LEAD ACTOR  
IN A COMEDY SERIES**

**LOUIS C.K.  
AS LOUIE**

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FOR A COMEDY SERIES**

**OUTSTANDING DIRECTING  
FOR A COMEDY SERIES**

**OUTSTANDING CASTING  
FOR A COMEDY SERIES**

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CONSIDERATION**

**FXP FX**

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By Robert Goldrich

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### Calling The Shots

In a Los Angeles Film Festival session titled “Women Who Call The Shots,” panelists including showrunner Marta Kauffman (co-creator/executive producer of *Friends*), writers/directors Debra Granik (*Winter’s Bone*), Gina Prince-Bythewood (*Love & Basketball*) and Nicole Holofcener (*Enough Said, Lovely & Amazing*), reflected on various topics, perhaps most

notably the lack of women filmmakers who are indeed calling the shots. In fact, prominent industry studies have actually found a decreasing number of female directors and execs in positions of power.

Kauffman—who is currently working on the new Netflix series *Grace & Frankie* starring Jane Fonda and Lily Tomlin—thinks on one hand that the situation isn’t necessarily as grim as research suggests, noting that her writers’ room primarily

consists of women and “my company is all women.” But Kauffman clearly sees a double standard, recalling a female costume designer who took time off to raise her children. When she decided to return to the workforce, she was asked, “What have you done lately?” Kauffman affirmed, “We have to stop that shit.”

Indeed an attitudinal adjustment is

wrapped her first documentary as director/writer, *Stray Dog*, which screened at the L.A. Film Fest.

Prince-Bythewood related that the lack of opportunities for women filmmakers and execs “makes no sense.” She affirmed, “Talent has no gender.”

And Holofcener said when she reads the entertainment trade press, she sees

**The lack of opportunities for women filmmakers and execs “makes no sense...Talent has no gender.”**

needed in some cases, continued Kauffman who recollected a male director who whenever he wanted a rewrite on a scene in *Friends* and even when standing right next to Kauffman would call out for her partner/series co-creator David Crane.

Granik meanwhile noted that she is seeing more women getting opportunities in the documentary discipline. Granik, an Oscar nominee in 2011 for *Winter’s Bone* (Best Adapted Screenplay), has

“a white male” industry, which she finds “sad and upsetting.” Describing herself and her fellow panelists as being among “the lucky ones,” Holofcener said she was honored to be part of the festival session. At the same time, her participation is a double-edged sword. While the panel celebrates women directors, “we’re being segregated” with this type of event. Part of her, she noted, bemoans that she’s on another “f-ing women’s panel.”

## POV

By Bob Farnsworth



### “Hearing is Believing”

On May 22, I was fortunate enough to deliver a TedxFrontRange Talk in Loveland, Colorado, entitled: “Hearing is Believing.”

Normally people say “Seeing is Believing,” but I would like to present the theory that “Hearing is Believing.” I’ve discovered, as a musician and composer, that we as human beings generally trust our ears more intently than we trust even our own eyes. Perhaps it’s because our ears are always open, even when we sleep.

In the world of advertising, the sound of the music that can be heard underneath the announcer’s words is remarkably powerful. This is vitally important when conceiving the music that will accompany an important new advertising campaign. If I play a snappy, funny little tune on the piano while I say the words -- “I really felt sort of melancholy when I woke up this morning”-- the music heard

behind my words would make me sound like a liar.

On the other hand, if I was playing a somber tune on my piano while saying the words -- “When I woke up today, the birds were chirping and the sun was shining” -- people listening to me would, once again, think I was a liar. I’m not happy, I’m sad, because the dirge-like music they can hear elicits a more powerful human response than the words I’m saying.

A great deal of thought must go into the design and implementation of music for advertising. Another topic I’d like to discuss here is digitally created music. No matter how closely we think today’s synthetic sounds can replicate real instruments, it always blows us away when we are allowed the opportunity to compose original music for ad campaigns employing an entire orchestra. When recording tracks using just electronics and digital instruments, the music tends to “stair-step”-

-that is, the emotion within the piece of music isn’t properly conveyed.

Due to the human element involved when a human being actually plays an instrument in real life, the music can rise and fall naturally and organically -- like an ocean wave. A human musical performance always allows much more subtlety, nuance, and flavor to be expressed.

We also enjoy the opportunity to create a remix for a brand’s existing theme music. This is a great way to infuse a successful campaign with new energy.

I believe in the motto: “Music is the international language.” No matter what words are integrated into a TV campaign, the music behind the voice is the language that people will best understand.

With great creative direction, anything is possible. And always remember, “Hearing is Believing.”

(Bob Farnsworth is founder/composer of Hummingbird Productions in Nashville.)

# Insights & Predictions

## Respondents share food for thought, discussion and reflection

A SHOOT Staff Report

The recently announced field of primetime Emmy nominations finds two outlets with both Outstanding Drama and Comedy series nominees--predictably, one is HBO which has *Silicon Valley* and *Veep* up for the top comedy honor, and *Game of Thrones* and *True Detective* on the drama side. The other preeminent outlet is one that wouldn't even have been considered in the running a few years ago--online's Netflix with *House of Cards* nominated for best drama and *Orange is The New Black* breaking through in the comedy category.

So what's referred to as the new golden age of television--in which creative and content development opportunities are attracting feature filmmakers, writers, producers and actors to the small screen--encompasses much more than TV. Beyond Netflix's emergence over the past two years, so too has so-called broadcast/cable content found its way to even smaller screens as viewers elect to catch up on their favorite programs via laptops, tablets and cell phones, which in turn carries mobile and other implications for the advertising community.

This fall Facebook will start scanning its databases to track its users who watch TV shows on mobile devices. Facebook will then send the age and gender of each viewer to TV ratings measurement firm Nielsen to help advertisers learn more about those who are watching programs online.

The Facebook-Nielsen pairing is part of an initiative to bring audience measurement into the digital age, providing a better handle as to how people are using mobile devices and computers for entertainment. Additionally, Nielsen has tapped into Experian Marketing Services to learn more about the composition and demographics of the online audience. While these and other developments raise questions and concerns about privacy issues, they could help evolve and inform marketers' efforts to better target their advertising and reach prospective consumers.

In this vein, Facebook is reportedly buying LiveRail, a startup firm specializing in the delivery of online video ads to targeted demographics. Assorted other related developments, partnerships and alliances are emerging as industry sectors are on the move, trying to position themselves in a new, evolving era of entertainment and content creation which includes branded fare and targeted marketing.

Much of this is reflected in SHOOT's 2014 rendition of its annual Mid-year Report Card in which a cross-section of industry folk, including agency creatives, share their thoughts on the present and future, and the implications of what's transpired during the first half of the year. For example, when asked what trends or developments he would point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond, Tor Myhren, worldwide chief creative officer of Grey and president of Grey New York, simply responded, "Mobile. Mobile. Mobile." Asked to predict what may be in store relative to the creative and/or business climate for the

second half of 2014 and beyond, Myhren observed, "The convergence of different creative industries will continue at a rapid pace. Advertising sits at the nexus of Hollywood, music, Silicon Valley, fashion and gaming. How we choose to play with these industries, and what that collaboration looks like, will have a massive influence over the future relevance of our business."

### Fluid situations

While future prospects are exciting, they are not without their detours and pitfalls. Back in April, Xbox Entertainment Studios presented assorted shows--either given the go-ahead or in various stages of development--at the NewFronts, the event where online networks and digital programmers give Madison Avenue a taste of their offerings to stimulate ad revenue support. Fast forward just three months and Microsoft has announced that it plans to close Xbox Entertainment Studios, curtailing its development of original series for the Xbox gaming platform.

This sea change came to light when Microsoft laid off some 18,000 employees after its recent \$7.2 billion acquisition of Nokia's phone business. Microsoft has decided to focus on its core software, Internet and videogame sectors.

Still, several of the core Xbox Entertainment Studios team members will remain with the company to see through the completion of those shows already in production, including a live-action series based on the Halo game phenomenon, and a Halo prequel story executive produced by Ridley Scott. But the ambitious slate of Xbox Entertainment programming that was seemingly on the fast track just a few months ago has otherwise come to an abrupt halt.

Changes in plans and change in general can indeed come quickly. For example, today some 42 percent of American adults own tablet computers. Back in 2010, nearly none did according to a Pew Research Center report.

On the flip side, though, some change comes slowly--one the jury is still out on is the inclusion of more women in high-level, top drawer industry creative and exec capacities. *Orange is the New Black* shows how women, both as characters and a creative force, can impact drama, comedy and television. The show centers on a predominantly female cast and was created by a woman, Jenji Kohan whose content creation prowess entails such past successes as *Weeds*. In this week's installment of SHOOT's The Road To Emmy, editor Michael Turro, who is nominated for an Outstanding Single-Camera Picture Editing for a Comedy Series Emmy on the basis of the "Tit Punch" episode of *Orange is the New Black*, talked of Kohan's influence on his career. Turro has three best editing Emmy nominations, the first two coming in 2007 and 2008 for episodes of *Weeds*. "All the Emmy nominations I've received," said Turro, "have been for shows she's [Kohan] created. These have been the best jobs I've ever had."

Yet while *Orange is the New Black* is heralded as part of this

# MID-YEAR REPORT CARD

new golden age of TV, will it help open up a new era of opportunities for and hiring of female talent? Clearly, there's much room for growth as underscored in this week's *SHOOT* spot.com.mentary column which covers a recent Los Angeles Film Festival session titled "Women Who Call The Shots" in which panelists—including showrunner Marta Kauffman (co-creator/executive producer of *Friends*), writers/directors Debra Granik (*Winter's Bone*), Gina Prince-Bythewood (*Love & Basketball*) and Nicole Holofcener (*Enough Said*)—reflected on various topics,

perhaps most notably the lack of women filmmakers who are indeed calling the shots. In fact, prominent industry studies have actually found a decreasing number of female directors and execs in positions of power in recent years.

## Survey

For our Mid-year Report Card, *SHOOT* surveyed varied creative, production and post artisans and execs to gain their observations and assessments of 2014 thus far. Many also shared their views on what the future may hold. *SHOOT* posed the fol-

lowing questions:

1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?

2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?

3) What work—your own or others'—has struck a responsive chord with you this year and why?

4) Though gazing into the crystal ball is a tricky proposition, we nonetheless ask

you for any forecast you have relative to the creative and/or business climate for the second half of 2014 and beyond.

5) Tell us about one killer App, website, social media platform, user-generated site, e-learning site you discovered this year & how it brought something to your attention/taught you something so that now you can't do without the resource?

Respondents answered several or all of the above questions. Here's just a sampling of their feedback. Full responses can be found at *SHOOT*online and in the 7/25 *SHOOT*>e.dition.



**Matt Abramson**

**Executive Producer, Cap Gun Collective**

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

Cap Gun produced a web series, "Teachers," which got ordered to pilot by TV Land this year. It was created by one of our directors, Matt Miller, and a 6-person comedy group called the Katyids...it feels great to have a pure content project be recognized and get results.



**Joe Alexander**

**Chief Creative Officer, The Martin Agency**

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

I just returned from serving on the Cyber Jury at Cannes. Worldwide, it's been a pretty strong year creatively...I think my favorite thing so far has been Droga5's Newcastle Super Bowl effort....But the most powerful single piece has been "Sweetie" from Dutch agency Lemz. Using a 3-D avatar to catch online sex offenders is an idea that leaves me in awe.

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**Allison Amon**  
Partner, Chelsea Pictures

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

2014 has been an amazingly creative year for Chelsea and it's directors. Maserati for Wieden + Kennedy, COD with 72 and Sunny, and the viral #LikeAGirl with Leo Burnett and Always, the first half of the year is full of work that we are very proud of. Although budgets are challenging we are finding the multi-platform approach to advertising is in line with our directors' interests and skills.



**Angel Anderson**  
VP/Experience Director, CP+B

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

We are past The Information Age. We've moved into The Experience Age, which is about sight and sound and connectedness. This changes the way we live together and how we interact with systems. Great work leverages how people move fluidly between physical and digital contexts when interacting with a brand. Chipotle's "Scarecrow" campaign showed how a brand can get people to see a hard reality be moved to not only get more information but turn play into activism and a journey towards becoming conscious consumers in social media and in real life. Entertainment that leads to a conversation, that leads to action, and ultimately to positive change. Holistic thinking to solve real problems is valuable beyond just a brand's bottom line. It's valuable to humankind.



**Brent Anderson**  
Executive Creative Director, TBWA/Chiat/Day, Los Angeles

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

The expectation and pressure for brands to be relevant in more ways for less money and in less time continues to increase. It becomes ever more challenging to find and meaningfully craft articulations of a brand's soul. Scrapy and nimble become the benchmark. Marketing strategies are continually being molded and re-shaped by technology innovations. The most exciting moments of the year have happened as brands found the cross section of brand soul + tech innovation.



**Nathy Aviram**  
Chief Production Officer, McCann New York

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

My assessment of the first half of the year creatively is that there are fewer "I wish I had done that" projects out there. And yet, there are some that completely blew me away.

Creative highlights of 2014 thus far are: Project Daniel – printing 3D prosthetic arms for amputees in war torn Sudan; Water is life campaign; I'm a sucker for the P&G Olympics stuff; The Nike 5 minute World Cup animation; Sochi Olympics 3D Selfie-Installation; John Oliver's HBO Show "Last Week Tonight."

Not sure, this may be 2013, but I really like The U.S. Air Force Collaboratory site.

## Short Takes

### IKEA, VAN WYK BRING "THE TERRACE" TO LIFE

Erik Van Wyk, whose U.S. roost is BRW FILMLAND, directed via Italian shop Mercurio Production this charming IKEA spot featuring a little boy determined to winning the affections of a young girl in the terrace below him. He waves at her but she does not respond. He later lowers down to her terrace a potted plant, again to no avail. However, the gal's grandmother takes notice.



One day he looks down to see the girl's afternoon tea setting with an array of furniture and accessories, the highlight being three plates, each containing a piece of pie. The lad is invited down to the terrace by the girl. Though an encounter of limited interaction, the boy leaves with fulfillment in his heart and belly. A super reads, "Bringing space to life," followed by the IKEA logo.

Van Wyk's :60, which is titled "The Terrace," seems a stylish homage to Francois Truffaut's *Small Change* and in a small way *The 400 Blows*, as benign mischief and adorable courtship take center stage—or more accurately, center apartment complex.

IKEA's agency on the spot was Auge Headquarter, Milan.

### NISSAN IN CONCERT; CONCERT IN NISSAN

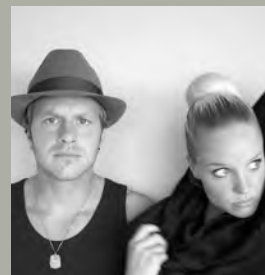
Nissan USA has rolled out #OffTheStage which features an eclectic lineup of artists performing intimate and innovative versions of their songs. The unique part? All the bands perform inside of a Nissan, reinterpreting one of their own songs. "#OffTheStage promotes one of the best parts of driving - listening to music," said Erich Marx, director, Interactive & Social Media Marketing, Nissan North America, Inc. "Through this new series on iTunes radio, we are able to create an innovative music showcase featuring hot new acts and the versatility of Nissan products at the same time."

The #OffTheStage series kicked off in May on iTunes Radio and with a music video featuring LA-based rock group PAPA. Fresh off a world tour that included a critically acclaimed stop at SXSW, PAPA jumped into a Nissan Pathfinder with an amp to perform their stadium rock single "Put Me To Work," yielding surprisingly intimate results.

The music/music video series will continue through early fall with a new video releasing each month. Future acts include Swedish trio NONONO, indie rock darlings Local Natives, and synth-heavy funk ensemble Tuxedo.

### PEOPLE IN THE NEWS...

Design-focused production company Strange Beast has signed creative/filmmaking duo MUSUTA, comprised of Jopsu Ramu and Timo Ramu, for exclusive representation in the U.K. The pair began working together in their native Finland in 2003 and MUSUTA was officially formed in 2007. Their



MUSUTA

commercial and personal work, which spans all media, has been honoured by D&AD, The European Design Awards and Cannes Lions (Gold), and featured in numerous exhibitions and festivals....Keith Anderson has joined Ogilvy & Mather NY as executive creative director, head of art. In this role, he will focus on IBM, BlackRock and new business and report directly to Steve Simpson, chief creative officer, Ogilvy & Mather, North America. Prior to joining Ogilvy, Anderson led BlackBerry at AMV BBDO. Previously Anderson spent nearly two decades at Goodby Silverstein & Partners (GSP), San Francisco, where he rose to become associate partner and director of design....

# MID-YEAR REPORT CARD



**Carissa Buffel**  
CEO, The Traveling Picture Show Company

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

We have found smart and compelling creative coming from the smaller markets in which the production is also taking place. We are shooting a lot more in these smaller markets across the U.S. that have grown it seems not only creatively with our agency partners but also with the quality of production personnel and infrastructure available to us.

**4) Though gazing into the crystal ball is a tricky proposition, we nonetheless ask you for any forecast you have relative to the creative and/or business climate for the second half of 2014 and beyond.**

I wish I had a crystal ball! However in its absence, we have seen an ever growing trend of production staying in the U.S., albeit in a variety of markets around the country. We also find our efforts to secure strategic alliances (editorial/visual effects/sound/music, etc.) in order to create a more rounded production approach that covers the specific needs of clients will continue as it has provided very positive results.



**Joe Calabrese**  
Executive VP, Director of Integrated Production, Deutsch NY

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

Gutsy brands continue to challenge themselves, taking risks with bold executions. The highlight this year was New Castle. A very witty, humorous and clever campaign, which stole the Super Bowl without airing on the Super Bowl. How many times has a brand done that?



**Rossi Cannon**  
Executive Producer, ModOp Films

**3) What work—your own or others'—has struck a responsive chord with you this year and why?**

The rebranding of a major product (still top secret) that went in a new fresh direction with one of the best agency creative teams around. They had a vision we executed and now we are discussing the other media opportunities. There's a lot out there to admire, including Mick Ebeling's "Project Daniel" which brings 3D printed limbs into war-torn Sudan.



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**Barb Condit**  
Partner, Splice

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

Splice is seeing a nice trend of being invited to the table even earlier in the process of a project for our creative input, on-set VFX supervision, as well as our input on workflow and data management. The line between production and post is pretty blurry, and has made our involvement critical to getting projects done efficiently and on budget. If we can save hours of production with a simple effect done “in the box,” we can explore and make that recommendation. Or if there is a simple, in-camera trick to get a shot and save days of visual effects, then let’s solve that! We appreciate the level of trust and creative partnership we have with our clients.



**Jules Daly**  
President, RSA Films

**1) What’s your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

There’s some truly great creative work now and it exists in a variety of formats. I feel agencies and creatives are taking risks again and pushing boundaries with stronger ideas within the wider formats. From big star driven stories, to beauty, to more emotional documentary work. The best work comes from a close collaboration between the Agency/Client/RSA. It’s really as simple as trusting the material and the team to bring it to life. For us, some of the highlights have been Johnnie Walker Blue Label with Anomaly, starring Jude Law and Giancarlo Giannini, directed by Jake Scott; Armani Code starring Chris Pine from Andrew Dominik; Stunning conceptual Mercedes with Henrik Hansen for Merkle and some strong and beautiful documentary work from Antony Crook for Johnson&Johnson for TBWA Chiat Day LA. And also coming more unprecedented work from the ever prolific Opperman Weiss team.

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

It’s not a new trend or development, but as there are more and more outlets for all of us to view content, the importance of the individual creative talent becomes more crucial and apparent. RSA is a company of storytellers, filmmakers and creatives who understand the power and potential of entertainment. Whether it’s for a piece viewed on a smart phone, a gaming device or 3D theater, our audiences want to be entertained and have an emotional connection. The various platforms have opened up a new world for us to share and create innovative storytelling and entertainment.



**Craig Duncan**  
Executive Producer, Cutters Studios

**1) What’s your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

I feel like there has been a renaissance of sorts in television programming over the last several years, with shows like *Breaking Bad*, *Homeland* and *Game of Thrones* just to name a few. In turn I also feel like our clients in the commercial world are striving to make their work just as compelling. I thought the spot for Hennessy “The Man Who Couldn’t Slow Down” from late last year was some of the best filmmaking for a commercial that I have seen in many, many years. A beautiful story flawlessly executed. I also thought the PSA for driving responsibly out of Australia called “Mistakes” was just incredible. I physically jumped the first time I saw it. So moving.

**3) What work—your own or others’—has struck a responsive chord with you this year and why?**

We did a campaign for Always this year out of Leo Burnett called “Like a Girl” which broke on the web a few weeks back. The response to the message has been unbelievable. It has had well over 30 million views and counting. The piece speaks to the misconceptions and stereotypes about the way people perceive women... specifically the term “like a girl.” I love the fact that I work in an industry that has the power to reach so many people with such a positive message. It was brilliantly shot by Lauren Greenfield of Chelsea and edited by Kathryn Hempel at Cutters.



**Jim Elliott**  
Chief Creative Officer, Y&R New York

**1) What’s your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

It’s been a pretty lean year so far, creatively speaking, but some highlights for me thus far suggest a trend towards interesting mash-ups between mediums, platforms and technologies. A few of these managed to sneak into this year’s Cannes Lion festival just in time to win big. The Social Swipe Charity Donation Billboard features a dual-screen billboard with a credit card swipe reader in between the screens, which instantly turns swipes into \$2 donations while activating the synched video on the screens. It’s a perfect merger of concept, technology, physicality and do-good purpose. The Mobile Grand Prix-winning Nivea Kid-Tracker is a print-meets-mobile idea that lets you monitor your child’s whereabouts via a bracelet that you remove from a print ad, synched with a downloadable app.

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

As evidenced by the Social Swipe and Kid-Tracker ideas referenced above – not to mention a whole slew of other 2014 Cannes Lion winners – now more than ever, it’s no longer about passive advertising. It’s about ideas that provide utility and value. Ideas that are purpose-driven. That DO something good, that enlighten and celebrate humanity, that make the world a little better for people. Ideas that matter. Ideas that somehow invite participation in that effort. Consider, for example, what’s being accomplished by Mick Ebling’s Not Impossible Labs – From their Project Daniel: 3D Printing Prosthetic Arms for Children of War-torn Sudan, to their most recent Brainwriter – an open source, do-it-yourself device that pairs with ocular recognition technology to enable the fully paralyzed to draw and communicate.

# MID-YEAR REPORT CARD



**Diane Jackson**

**EVP, Director of Integrated Production, DDB Chicago**

**3) What work—your own or others’—has struck a responsive chord with you this year and why?**

It would be remiss not to review the FIFA World Cup work. Nike came out guns a blazing with “Risk Everything,” with Brazil and Neymar and a host of soccer giants on their team (Rooney really!) Adidas however, will ultimately win, given they sponsor both the German and Argentine team in the final, which lends beautifully to their line “All in or Nothing”.

Beats By Dre “The Game Before the Game” was epic and Hyundai should also get an honorable mention. However, the McDonald’s short film “GOL” and the AR game it supports are the true winners for me (yes I am biased but over 10 million people agree). No Mega stars but “trick shot stars”...all captured in camera. The film embraces the purity of the game.



**Loretta Jeneski**

**Executive Producer, Nonfiction Unlimited**

**1) What’s your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

Full disclosure: I sleep, eat and breathe non-fiction. No surprise there. And I’m biased toward good storytelling, which goes hand in hand with non-fiction work. That said, work for the first half of the year? Inconsistent. There’s been some amazing advertising, like the storytelling of “The Long Glass” for Tullamore Dew or the chutzpah of Volvo’s “Epic Split,” but there just hasn’t been enough of it, especially with so much potential for creativity in constantly expanding venues – from straight up TV to experiential. Some brands seem to be a little ADD with all of the possibilities out there and are in too many places with watered down or derivative creative.



**Margaret Johnson**

**Executive Creative Director and Partner, Goodby Silverstein & Partners**

**1) What’s your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

In 2013, Dove’s “Sketches” and the “Dumb Ways to Die” PSA took Cannes by storm and kicked off a big shift toward more philanthropic campaigns focused on making the world a better, kinder and more nutritious healthier place. This year we’ve seen that trend continue with world-improving things like Not Impossible’s “Project Daniel” and Chipotle’s new round of work—basically, things that make you cry or throw out everything in your refrigerator and start an organic garden.

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

Effectiveness and analytics continued to take their place at the awards podium, as they have for the past few years. But I’m seeing some data emerging that’s very encouraging. For me the bombshell at Cannes this year was definitive analytical proof revealed by a report commissioned by McDonald’s showing that creatively innovative, award-winning advertising generates more revenue for brands than safe advertising does. Proof, right there in the spreadsheet, all you CMOs!

So I think we’re going to see a renewed commitment by brands to push for more creative campaigns, which is going to be great for everyone.

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# MID-YEAR REPORT CARD



**Julian Katz**  
SVP, Group Executive Producer, BBDO New York

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

I see more and more brands trying to branch out into non-traditional areas in order to engage with consumers. Creating experiences, entertainment, direct responses via social media. Entertaining via games, interactive video, personalized content, even informing by publishing commentary and producing documentary work.

But at the same time, some of the most impactful work this year has been fairly traditional, like all of the big "event" TV spots around the World Cup (well exemplified by the epic Beats By Dre "The Game Before The Game" spot). The TV commercial is far from dead; it just gets to play longer now, and to reach a wider audience online.



**Jennifer Lederman**  
VP/Managing Director, BlueRock

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

Relative to postproduction, the trends of digital uploads and accelerated time frames are significant. We're on the cusp of the final transition to an all-digital workflow. Now that the virtual rubber has hit the road, we need to work on spreading the understanding of the cost and time implications of this trend. Post companies have made significant infrastructure upgrades to accommodate the management of this media and digital workflows. The perception is that it should be less expensive because there is no longer tangible tape. But the reality of the additional footage shot, the uploading time of high-resolution digital elements, and the handling and archiving of that media has led to new costs and requirements of expertise.

**4) Though gazing into the crystal ball is a tricky proposition, we nonetheless ask you for any forecast you have relative to the creative and/or business climate for the second half of 2014 and beyond.**

For BlueRock and Lively Group there has been a distinctive trend toward utilizing our multitude of creative resources in various configurations. We go from edit, to finishing, design, effects, and audio...and often back to edit again all in one day. Or one hour. This has become the new norm and I expect it to be requested even more to accommodate the changing landscape of agency schedules, budgeting, and client approvals.



**Nick Litwinko**  
Managing Director, ShootersNYC, DIVE, BIGSMACK

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

I'm glad to see the continued trend toward storytelling and non-traditional advertising. I can name-check Netflix, Amazon, Google, and others that are entering not only the commercial space but also the entertainment arena. They are pushing the storytelling envelope in non-traditional ways. This has created what looks and feels like a great equalizer amongst all the different brands getting their message out. (This has leveled the playing field and pushed the accepted messaging models to grow beyond the typical :30 spot) And beyond that, it has opened up access to companies, brands and voices that might have been prohibited by cost or typical channels of access, so that many more of them can gain an audience.

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

Creative-savvy clients and brands are becoming more involved with all aspects of creative and production development — choosing the director and production company, which allows them to take a leading role in the messaging. This is opening up new avenues for promoting brand loyalty and consumer connections. The tax incentives being offered by New York State and Pennsylvania are changing the paradigm of TV/Film and Commercial production and post. NYC has seen a huge surge in Postproduction and VFX with networks, studios and production companies taking advantage.



**Kevin McAuliffe**  
Managing Director/New York (and Founder, Haveit.me), Brand Arc

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

GE continues to do amazing work that is humanizing a company that formerly was anything but to consumers. Brands should pay attention to how SVP/CMO Beth Comstock and her team are creating a model where content and advertising amplify each other on many levels. At the other end of the spectrum, Chipotle is creating a solid portfolio of work. Components include "The Scarecrow," a brand-smart animated short story, and the original series "Farmed and Dangerous," a live-action comedy that sends up the dubious practices of Big Ag and Big Food. Both are great examples of a "content as marketing" strategy, and each brings a different lens to the work.

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

Companies are re-allocating their marketing budgets to the consumer digital experience and increasingly using content as story. This year, pure play digital properties such as Facebook, Twitter, Pinterest and Maker closed deals with budgets reaching nine figures as marketers committed significantly in this area. This hit goes directly to the jaw of "traditional" platforms, though at this point, it's only a bruise. If there is any level of success in these deals in terms of ROI, 2014 could be a harbinger of things to come in the foreseeable future.

# MID-YEAR REPORT CARD



**Justin Moore-Lewy**  
Partner/EP, HeLo

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

For us, the first half of this year has been hard but great, we had the most amazing of starts with the Bud Light Super Bowl campaign and following that some really amazing creative has come in globally, particularly from Sweden, Italy and England. This is on top of the regular interesting work from the big and medium sized networks in the US. Our experiential division has been growing fast, thanks in a great part, to the Gold Lion in Cannes and the AICP production award. It was also a proud moment for us all to premier our Lego documentary at Tribeca film festival and to make a significant seven-figure sale to Radius, The Weinstein Co's boutique label.

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

Again the fact that brands via their agencies are looking to do something different, more than just a 30 second broadcast spot. Every week we see something interesting and highly creative outside of the standard boards. I feel that this business will only grow in the coming year or years. This is the trend we are setting our company up for.



**Tor Myhren**  
Worldwide Chief Creative Officer, Grey; President, Grey New York

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

One big trend is the desire clients have for the big, viral film. They are spending money and easing up on some creative guardrails to produce what they hope will stick in pop culture. These tend to be longer form (2-3 minutes) so agencies really get to flex different skills as storytellers. This opens up huge opportunities for the film lovers in our business. It's fantastic—and when it hits, it really helps the brand.

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

Mobile. Mobile. Mobile.



**Darcy Parsons**  
Founder and Executive Producer, Brewster Parsons, Inc.

**3) What work—your own or others'—has struck a responsive chord with you this year and why?**

We enjoyed working on Radio Shack for the Super Bowl and Beats by Dre for the World Cup, along with some nice work we have done for Chevrolet.



**Bryan Rheude**  
Co-Founder/Creative Director/Composer, Comma

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

I'm always partial to pieces that either tap into a true emotion or address a true need or situation.

The recent Always "Like a Girl" work would be a good example of the former, and the Samsung spot poking fun at the iPhone's pitiful battery performance would fit the latter.

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

The continuation of the trend towards longer form pieces; either in conjunction with a traditional TV campaign, or as stand-alone web efforts. Then alongside that, the increased targeting of ads and new ways to measure their effectiveness.

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# MID-YEAR REPORT CARD



**Jay Russell**  
Chief Creative Officer, GSD&M

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

I'm a big fan of any work that can actually change my behavior. Chipotle has actually done this with "Scarecrow." They have changed the way I think about food and have made it quickly accessible without the guilt.

I was expecting more exciting work to be born out of the World Cup. The Beats work was great, but nothing else has really made me jealous during the games.

And of course who doesn't want to see Van Damme doing the splits to Enya music?

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

The trend of work that answers to a greater good and purpose is continuing to grow—that was clear at Cannes this year. It's great—consumers are demanding more out of brands, and if that "more" is goodness and purpose, then I'm all for it.



**Paul Sutton**  
Director of Digital Production, JWT New York

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

I've been amazed at the embrace of both first and second tier social media networks. Facebook and Twitter continue to see the most attention from marketers—embraced especially during the Super Bowl (Tide and Esurance) and the World Cup (Coke and Adidas) this year.

Also interesting to see the pairing up that's happening across the industry amongst holding companies eager to embrace and develop new social platforms. Once-revenue-free networks are now seeking to generate revenue from their user base. Since January, Omnicom has signed a deal with Instagram, and Dentsu is working with Pinterest in Japan to further develop that platform.

**4) Though gazing into the crystal ball is a tricky proposition, we nonetheless ask you for any forecast you have relative to the creative and/or business climate for the second half of 2014 and beyond.**

Social will continue to be a rapid growth opportunity for brands reaching their consumers in new places. Brands will continue to try and outdo one another with relevant Twitter campaigns that push the envelope (sometimes with the potential for backlash, as with KLM's tweet after Mexico's World Cup loss). Many brands have set up social media war rooms; Wendy Clark's #AnyGivenTuesday speech at Cannes is a good example of staffing toward a culture of constant communication. Brands will also continue to work on building a base beyond just Facebook and Twitter and work toward more campaigns on Snapchat, Vine, Instagram and Pinterest.



**Erin Tauscher**  
Partner/Executive Producer, Splendid & Co. (formerly trio films)

**1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights of 2014 thus far?**

We started off the year with a very creative campaign for Southwest Airlines out of GSD&M. The creatives really trusted Ramaa Mosley's vision and let her run with the creative. The same scenario happened on an Always spot we did for Leo Burnett last month. It's incredibly rewarding when the creatives and the director get to riff creatively—it's like watching a jam session with talented musicians.

**2) What trends or developments would you point to so far in 2014 as being most significant, perhaps carrying implications for the rest of the year and beyond?**

We have had a handful of bids this year where a non-union company is in the mix. These companies can cut a budget by avoiding union crew rates and P&W and it's a worrisome trend. It makes the playing field lopsided and discounts what seasoned talent can bring versus simply being the lowest bid.



**Marc Weigert**  
President, Method Studios

**3) What work—your own or others'—has struck a responsive chord with you this year and why?**

I love General Electric's "Childlike Imagination" spot. It strikes a wonderful note that is part adventure, part fantasy, and part hope for the future. On the feature film side, I love "The Grand Budapest Hotel". A very creative way of storytelling, both narratively and visually. On the TV side, "Cosmos" was a highlight for me. A visually stunning way to present scientific facts.

**4) Though gazing into the crystal ball is a tricky proposition, we nonetheless ask you for any forecast you have relative to the creative and/or business climate for the second half of 2014 and beyond.**

The business climate remains tricky. In my business—visual effects and postproduction—there is still a consolidation happening right now, and it will keep going. We're all trying to find better ways to deal with the realities of doing business in a creative environment, and competing on a global scale. We want to deliver the best quality creatively, but have to do it on ever diminishing budgets. It's easy to say that everything boils down to talent. But talent can't exist in a vacuum and needs to be supported as well, by management, technology and strategic planning. So in order to thrive, we have to find ways to be smarter and more efficient, while achieving the highest level of quality.

# Director, DP, Editor POVs



Photo by Michael K. Short/FX



Photo by Jito White/OHIO



Photo by Nathaniel Bell/Netflix



Photo by Chris Lange/FX



Photo by Jessica Minton/Netflix



Photo by Paul Schnabel/HBO



Nominees from *American Horror Story: Coven*, *House of Cards*, *Boardwalk Empire*, *Fargo*, *The Normal Heart*, *Orange is the New Black*

By Robert Goldrich

With a slew of primetime Emmy nominations over the past three years, including 17 this time around, *American Horror Story* (FX Networks) didn't score its first nomination for a director until now—the honoree being Alfonso Gomez-Rejon for the “Bitchcraft” episode of *American Horror Story: Coven*.

This also marks the first career primetime Emmy nomination for Gomez-Rejon, coming in the Outstanding Directing for a Miniseries, Movie or a Dramatic Special category. For Gomez-Rejon, the nomination “is representative of the work of the entire cast and crew. This is especially humbling in that there have been so many directors who have done beautiful work on *American Horror Story*—to be the first to get an Emmy nomination is an enormous honor.”

Gomez-Rejon also credits Ryan Murphy, *American Horror Story* writer/executive producer/showrunner/co-creator whom he described as “an incredible mentor and nurturer. Ryan gives you total freedom to do your best and to create

something that is unique to the show. This is a baroque show, one that pushes the boundaries. There's nothing safe in it in terms of composition. Ryan encourages us to be bold and expressive.

Murphy and Gomez-Rejon have a collaborative track record. Their working relationship began with the Murphy-directed theatrical feature *Eat Pray Love*, for which Gomez-Rejon directed second unit. “He hired me, saw the footage and then offered me an episode of *Glee* to direct,” recalled Gomez-Rejon who went on to helm seven more episodes of the series which Murphy co-created.

“I remember that I storyboarded my first episode of *Glee* from beginning to end,” said Gomez-Rejon. “I was very much a formalist. But Ryan told me, ‘Do whatever you want, don't be afraid to shake things up. If they say you can't shoot it a certain way, tell them that's how I wanted it.’ From that day on, Ryan never looked over my shoulder. He only supported and pushed me. He expects the best from his team. It's the kind of men-

torship one dreams of. And I felt that freedom and trust when he brought me on to *American Horror Story*, including for this [Emmy-nominated] episode.”

Gomez-Rejon has thus far directed 11 episodes of *American Horror Story*. Of “Bitchcraft,” he said, “The challenge was how do I realize those beautiful words from the script into a cinematic experience that had its own style representative of this show—and only this show. Even though time is compressed, you have to accomplish this. We also have an enormous cast this season spanning two different centuries. Still you have to make sure that every actor has the opportunity to question and develop their parts—despite the time crunch we face in television.”

At press time, Gomez-Rejon was further extending his creative reach from TV into features. He was in production on the theatrical movie *Me & Earl and the Dying Girl*, which centers on the story of a teenage filmmaker who befriends a classmate with cancer. The cast includes Nick Of-

*Continued on page 16*

From top left, clockwise: *American Horror Story: Coven*; *The Normal Heart*; *House of Cards*; Director Carl Franklin; Director Tim Van Patten; *Orange is the New Black*; *Fargo*

## Reflections From Directors Carl Franklin, Tim Van Patten,

Continued from page 15

ferman, Jon Bernthal and Olivia Cooke.

### Carl Franklin

Also enjoying his first career Emmy nomination is Carl Franklin whose work on the “Chapter 14” episode of *House of Cards* (Netflix) scored in the Outstanding Directing for a Drama Series category. His is one of 13 nominations *House of Cards* has garnered this year.

Franklin’s directorial roots are in feature filmmaking as reflected in such credits as *One False Move* and *Devil in a Blue Dress*. The former earned Franklin an Independent Spirit Award for Best Director in 1993.

Franklin diversified over the years into television, helming episodes of, among other notable shows, *Rome* (HBO), *The Pacific* miniseries (HBO), *Falling Skies* (TNT), *The Newsroom* (HBO), *Homeland* (Showtime) and most recently *The Leftovers* (HBO). At press time he was in New York City to direct two episodes of *The Affair* (Showtime).

Over 2013-’14, Franklin directed four installments of *House of Cards*, including “Chapter 14” which garnered him not only the Emmy nomination but also created a stir with the killing off of character Zoe Barnes (portrayed by Kate Mara)

The murder of Zoe was one of the creative challenges of “Chapter 14” (the season two opener) for Franklin. “The mandate was to make sure the audience was stunned by this development, that we didn’t telegraph it,” he related. “We had to shoot it in such a way that it had suspense and tension while not creating the expectation that she was going to die.”

Additionally there’s the inherent creative challenge posed by *House of Cards*. “The expectations are high on Netflix and cable,” said Franklin. “They want a feature film feel—and we do that for *House of Cards*, but not on a feature film schedule. Instead we have to work on a tight television schedule.”

Franklin, though, is hardly complaining about time constraints. “Television is in a better place than it’s ever been. It’s an exciting place and a lot of feature people are turning to it because of the content and creative opportunities.”

The opportunity to direct *House of Cards* was sparked by John Melfi who

was an executive producer on season one. Melfi was production coordinator on the aforementioned Franklin-directed feature *One False Move*. They later collaborated on HBO’s first miniseries, *Laurel Avenue* (Franklin as director; Melfi as associate producer). Executive producer Melfi then brought Franklin onto the HBO series *Rome*. “John and I became friends over the years and as an executive producer on *House of Cards*, he opened the door by introducing me to David Fincher,” recalled Franklin. “It’s led to a very cool kind of marriage where David has been nothing but supportive.”



(L-r) Director Tim Van Patten, actor Jack Huston, 1st AD Jude Gorjanc

That supportive collaboration for Franklin is extending to an upcoming Fincher project for HBO exploring the rise and fall of the Black Panther Party.

### Tim Van Patten

Nominated in the same category as Franklin is director Tim Van Patten for the “Farewell Daddy Blues” episode of *Boardwalk Empire* (HBO). But unlike Franklin, Van Patten is an Emmy veteran, having been nominated 11 times and winning twice—in 2012 for directing the “To The Lost” episode of *Boardwalk Empire*, and in 2010 as supervising producer on *The Pacific* (HBO) which earned Outstanding Miniseries distinction.

What struck Van Patten regarding his latest nomination is the fact that “Farewell Daddy Blues” was a season finale. “They are always the most challenging episodes to direct—especially for an ensemble show with such a huge scope and intricate plotlines. At the end of the season, time becomes more compressed. There’s more

pressure and stress. And to get nominated for a finale really hits home for me. When I heard about the nomination, I just felt thankful to be surrounded by such a talented cast and crew. You never do any of this on your own. That’s a given. It’s a collaborative effort. For some reason, the last episode was incredibly demanding, more so than any other. It took every ounce of my spirit and energy. I couldn’t have done it unless I was lifted up by the people around me—everyone, production, design, electric, wardrobe, grip, craft service, producers, writers. To me, the Emmy nominations [*Boardwalk Empire*

Van Patten has some 50 episodes under his belt as an exec producer and 16 as a director on *Boardwalk Empire*. He noted that there were many people involved in the show prior to his involvement. Exec producers Mark Wahlberg and Stephen Levinson brought *Boardwalk Empire* to HBO which in turn brought it to Martin Scorsese [also an EP on the show]. The series then progressed over to exec producer/producer/writer Terence Winter who’s a friend of and long-time collaborator with Van Patten. The two had come together famously on *The Sopranos* with Van Patten directing and Winter writing some 20 episodes apiece. Winter, who also served as an exec producer on *The Sopranos*, won three Emmys in the process. Earlier this year Winter received his first Oscar nomination—for Best Adapted Screenplay on the strength of *The Wolf of Wall Street*.

### Fargo

FX Networks accounted for three of the six nominees for Outstanding Directing for a Miniseries, Movie or a Dramatic Special: the aforementioned Gomez-Rejon for *American Horror Story: Coven*; Adam Bernstein for “The Crocodile’s Dilemma” episode of *Fargo*; and Colin Bucksey for another episode of *Fargo*, “Buridan’s Ass.”

While *Fargo* scored 18 nominations this year, this is the first time that Bucksey has been an Emmy nominee. Meanwhile, Bernstein earned his second career nom, the first coming in 2007 when as supervising producer he was part of the contingent that won the Outstanding Comedy Series Emmy for *30 Rock*.

Bucksey quipped that his nomination is part of “a late career flourish.” But there’s some truth in his self-deprecating jest as in recent years he has directed four episodes of the lauded *Breaking Bad* (AMC) and two for *Fargo*, also a critically acclaimed show. And at press time Bucksey was in Albuquerque to direct two episodes of the eagerly anticipated *Better Call Saul* (AMC), the prequel to *Breaking Bad*. *Better Call Saul* takes place in 2002, some five years prior to the starting point of *Breaking Bad*. The prequel elevates supporting player, lawyer Saul Goodman (portrayed by Bob Odenkirk), to star billing. In *Breaking Bad*, Goodman

received seven this year] are representative of the team.”

Van Patten’s collaborators over the years have also contributed to eight career DGA Award nominations, including a pair of wins for *Sex and the City* in 2004 (“Boy Interrupted” episode) and in 2005 (“An American Girl in Paris: Part Deux”). Van Patten’s other DGA noms span such shows as *Game of Thrones*, *The Pacific* and *The Sopranos*.

As not only a director but also an executive producer on *Boardwalk Empire*, Van Patten said for him it’s “all about servicing the characters, allowing actors to grow and develop them while executing the show with style and grace, adhering to the overall themes of the series and the season. And you have to be mindful of executing things we do all the time in a different manner—such as violence, which each time we try to approach in a unique way that we hopefully haven’t done before. On a personal level, saying goodbye to characters is difficult.”

### Adam Bernstein, Colin Bucksey

served as legal counsel for meth dealers Walter White and Jesse Pinkman (played by Bryan Cranston and Aaron Paul). In *Better Call Saul*, lawyer Goodman goes by another name as a small-time hustler looking to make ends meet.

“Terrific writing, a terrific cast—that’s

several Coen brothers’ films, including *Fargo*, *Intolerable Cruelty*, *The Big Lebowski*, *O Brother, Where Art Thou*, and *The Man Who Wasn’t There*. “John was a great resource to ask, is it ‘Coen-y’ enough?” shared Bucksey.

Coming over from the U.K. where he



*Fargo*

what *Fargo*, *Better Call Saul* and *Breaking Bad* have in common. For a director to have those two components is a blessing,” affirmed Bucksey.

That blessing was evident in the “Buridan’s Ass” episode of *Fargo*. With a great script and cast, Bucksey was able to turn some measure of attention to the inclement surroundings called for in the story. “The biggest challenge in some respects was creating that snow state. Everything was somehow framed in snow—advancing from snowfall to a blizzard to a whiteout.”

As for how he got the opportunity to direct *Fargo*, Bucksey conjectured, “My feeling is that my work on *Breaking Bad* opened the door for *Fargo*. There are certain similarities of style between the two shows, although I hope I have brought to *Fargo* a style it can call its own by adding some ‘Colin-esque’ stylistic touches.”

Examples of those “Colin-esque” touches, said Bucksey, entailed “an overall shooting style of wider angle lenses, of dolly shots, of framing, of not using the Steadicam unless you really have to. I’m a Coen brothers’ fan. I know their movies well, including *Fargo* on which the TV series is based. I tried to preserve some of that feel for the show.”

Helping him in that regard was John Cameron, a co-executive producer on the TV show *Fargo*, who earlier produced

established himself in TV and features, Bucksey made his first stateside mark years back with *Miami Vice*, which was a hit NBC series and cultural phenomenon. Among his many other notable credits are *Wiseguy*, *Numb3rs*, *NCIS*, *House M.D.*, and *Damages*.

Meanwhile *Fargo* director Bernstein parallels Bucksey not only in terms of being nominated in the same primetime Emmy category for the same series but also in that he too has multiple episodes of *Breaking Bad* under his directorial belt. Bernstein worked for several years on *Breaking Bad*, a show, he observed, that has a similar tonal mix and feel to *Fargo*. “There’s a mesh of comedy and drama that’s in my wheelhouse.”

Still, though, *Fargo* presented creative challenges that aren’t in anyone’s proverbial wheelhouse. “One challenge was to evoke the feeling of this Coen brothers universe but also make the show its own thing. I spent a lot of time looking at the original movie *Fargo*—the color palette, the shots. I looked at all the Coen brothers movies and started to zero in most on *No Country For Old Men*. That film is Coen brothers 2.0 with them operating with more experience, time and money. The script for the *Fargo* series pilot had a lot of *No Country For Old Men* in it. We

*Continued on page 18*

### Nominee feedback

There’s recent and deeper historical perspective to be had regarding the primetime commercial Emmy Award compliments of, respectively, director Nicolai Fuglsig of MJZ, and David Lubars who’s chief creative officer of BBDO Worldwide and chairman of BBDO North America. Both Lubars and Fuglsig are in the running for this year’s spot Emmy—Lubars and his BBDO colleagues for GE’s “Childlike Imagination” directed by Dante Ariola of MJZ, and Fuglsig for helming Nike’s “Possibilities” out of Wieden+Kennedy, Portland, Ore..

The 2014 field of nominated spots also consists of: Apple’s “Misunderstood” directed by Lance Acord of Park Pictures for TBWA\Media Arts Lab, Los Angeles; and a pair of Budweiser spots from Anomaly, New York—“Puppy Love” directed by Jake Scott of RSA, and “Hero’s Welcome” directed by The Malloys of HSI.



David Lubars

In terms of history, BBDO NY won the very first primetime commercial Emmy in 1997 for HBO’s “Chimps.” While Lubars wasn’t with BBDO at the time, he later had a hand in the agency’s work on FedEx’s “Stick” which won the 2006 Emmy (tying with Hallmark’s “Required Reading” from Leo Burnett, Chicago). Before his current tenure at BBDO, Lubars was at Fallon Minneapolis where he was thrice part of an Emmy-winning team—in 2001 for PBS’ “Photo Booth”; in ‘03 for PBS’ “Fish”; and in ‘04 for Citibank’s “Outfit.”

“It’s been an honor to be involved in four Emmy-winning commercials,” affirmed Lubars who has seen the ad industry view of TV Academy recognition evolve over the years. “Early on, it was regarded as a nice award to get but now it carries much more weight because of how the lines have become blurred between advertising and entertainment. It’s a very important competition to us. The judges have a Hollywood take on what we do—and Hollywood’s take is more relevant than ever. The Emmy Awards is a different kind of show than the usual ad competitions judged by your peers. Emmy recognition means you’re playing in a world that understands entertainment, and that’s vital in the new world of branding.”

### Fresh take



Nicolai Fuglsig

Offering a recent winning perspective is director Fuglsig whose “Inspired” for Canon and Grey NY earned last year’s Emmy. “Inspired” broke a string of four straight years that Wieden+Kennedy had won the Emmy. Ironically Wieden is now looking to start another streak with a spot directed by Fuglsig—“Possibilities” for Nike. This marks the third time a Fuglsig-helmed spot has received an Emmy nomination, the first coming in 2008 for Coca-Cola’s Super Bowl spot titled “It’s Mine,” also from Wieden+Kennedy.

Fuglsig observed that an Emmy nomination has arguably never been more prized. “TV is better than it’s ever been so an Emmy in today’s golden era is a tremendous honor.” Nike’s “Possibilities” has already received its fair share of recognition as evidenced at Cannes where it won a Gold Lion (Clothing, Footwear & Accessories), Silver Lions for Direction and Editing, and Bronze Lions for Achievement In Production and Cinematography.

“The main stars in ‘Possibilities’ are normal people off the street, the amateur athletes,” said Fuglsig. “We wanted to create a human story that will connect with everyday people, conveying to them that nothing is impossible as they take on personal challenges. People seem to relate to the piece. It had over 10 million views on YouTube in the first few weeks.”

“Possibilities” is Fuglsig’s first Nike spot. It garnered an Emmy nomination right around the time that the director was getting back into the ad loop. He recently wrapped his first theatrical feature, a sci-fi thriller called *Gundog*. His return to the ad arena already includes jobs for Acura, U.S. Marines, and FEMA.

## DP, Editors On The Normal Heart, Orange is the New Black

Continued from page 17

took the color palettes from both movies—they both depended on a lot of neutrals, reds, blues. *No Country For Old Men* added yellows...But once we got into the story of the TV show, once we armed ourselves with the lens choice, depth-of-field choices, color choices, shooting *Fargo* the miniseries evolved into its own thing. The

*Street* and *Oz*. Bernstein then linked with Amy Sedaris and directed her cult comedy *Strangers with Candy*. This set into motion a TV career that has seen Bernstein direct drama, comedy and shows that combined both. His episodic directing credits include *Scrubs*, *Weeds*, *Nurse Jackie*, *Parenthood*, *United States of Tara*, *The Big C*, *House of Lies*, *Alpha House*,

impetus for lensing on film came from Murphy. Moder deployed ARRICAMs, a choice that in part was made due to the camera's option of high definition video taps, enabling folks to keep tabs on the project. Still, though, the taps don't do full justice to the footage being captured. "You have to realize that what the cinematographer sees can be different from what others find on the video tap. It's not like it is with a digital camera. So you're back to convincing people that the highlights will be fine and so on. It's a throwback where the cinematographer is in the wizard role, ensuring people that the magic is there. You may know you got what's needed but you have to let others know that you got it. That's the film and the photochemical process. It has its benefits and drawbacks. You give up some convenience. At the same time, the way that film renders light can be such a beautiful thing."

There was also a scheduled hiatus for the production. "We shot in June and July of last year, doing the majority of the movie before taking off four to five months so actor Matt Bomer could lose 40 pounds," related Moder. This was to dramatically show how Bomer's character, closeted New York Times reporter Felix Turner, was being ravaged by AIDS. Turner is in love with vocal gay activist Ned Weeks (portrayed by Mark Ruffalo)

"On one hand, it's a luxury to take a break," observed Moder. "We see the weight loss, the changing of the seasons, the leaves off the trees. But at the same time that kind of layoff can be difficult, getting back into the rhythm of the project after you've taken off to do other jobs. You have to make sure you have the proper continuity. We were checking each other's notes to make sure that what we were doing all made sense. You have to get the flow and momentum going again."

As for how he got the opportunity to work on *The Normal Heart*, it came during the production of *Eat Pray Love*, directed by Murphy. The film starred Julia Roberts, Moder's wife. "I was just there as a husband hanging out and being supportive. Ryan was on the tail-end of making this big movie which shot all over the world. He got to talking to me and said he saw some of my work, including [the feature] *Fireflies in the Garden*. He said he had a little project upcoming—a

gritty New York period piece and that he thought my handheld style would be great for the film."

Sure enough Murphy wound up sending the script to Moder who was drawn to the story. "This kind of project comes along maybe once in a lifetime. Everything kind of lined up. While making the movie, we felt such a unified effort. There was a sense of purpose to telling this story, to being involved in something of such historical significance, to touch people, promote understanding and help to bring about change for the better."

Moder noted that production designer Shane Valentino was a key collaborator. "He created this bible for us, capturing the looks, colors, textures. His look books gave us a map towards navigating through the movie. I regret that he was not nominated for an Emmy. His work was so good and so subtle."

### Orange category

Three of the five nominees for Outstanding Single-Camera Picture Editing for a Comedy Series are from *Orange is the New Black* (Netflix): Michael S. Stern for the episode titled "Can't Fix Crazy"; William Turro for the "Tit Punch" episode; and Shannon Mitchell, ACE, for "Tall Men With Feelings."

*SHOOT* caught up with Mitchell and Turro and each cited the esprit de corps among the three nominees. The *Orange* editors compare notes and discuss the show, all part of a helpful, forthcoming orientation. Mitchell and Turro in particular have a longstanding rapport as the two worked on the Showtime series *United States of Tara* years earlier. "We had to park behind each other so one would have to move their car when the other had to get out," recalled Mitchell. "We're all happy over the fact that *Orange is the New Black* got three editing nominations this year" [and 12 nominations, overall].

For Mitchell, a highlight of her nominated "Tall Men With Feelings" episode was "the 'montage-y' part at the end where Larry [Jason Biggs] goes on the radio and kind of gets even with Piper [Taylor Schilling]. It didn't start out as a montage. It was supposed to be two separate scenes. It wasn't supposed to be intercut with women in prison listening on the radio. But the director let us roll with this



*Fargo*

scripts were their own thing as was the visual style."

Another challenge cited by Bernstein was the dependency on locations. The City of Calgary was selected because of the snow and access via direct flights. The downside, though, related Bernstein, was that Calgary "has become such a prosperous city. All those charmingly banal locations we wanted to represent small town Minnesota were vanishing rapidly."

And of course weather was always a concern. "We needed snow for everything and we were very lucky with the snow for the most part," said Bernstein. "But towards the end of the schedule, our luck ran out. Snow melted because a warm front moved over the mountains. Then we cheered when informed that a blizzard was coming—the problem was that it was minus 38-degree weather. Everything froze—propane tanks, toilets wouldn't work so we had to wait."

Bernstein's directorial career began some 18 years ago with music videos, then reenacting crimes on *America's Most Wanted*. Then came a couple of independent movies and a bunch of commercials. He fortuitously connected with series creator Tom Fontana and drew dramatic fare such as *Homicide: Life on the*

*Law & Order: Special Victims Unit*, *Californication* and *Masters of Sex*.

### Danny Moder

Earning his first career primetime Emmy nomination is Danny Moder for Outstanding Cinematography for a Miniseries or Movie on the basis of the telefilm *The Normal Heart* (HBO). Based on the largely autobiographical play by Larry Kramer (which he adapted for HBO), the drama focuses on the rise of the HIV-AIDS crisis in NYC in the early 1980s as gay activists and their allies in the medical community fight to expose the truth about the epidemic to a nation in denial.

Directed by Ryan Murphy, *The Normal Heart* earned 16 Emmy nominations. This TV awards season has been an embarrassment of riches for Murphy—with the 17 earned by *American Horror Story: Coven*, and one more for *Glee*. Murphy's creative touch thus garnered a collective 34 Emmy nominations in 2014.

Cinematographer Moder said that the decision was made to shoot *The Normal Heart* on film in order to best depict the 1980s. "It's a period piece and we wanted to go as authentic as we could to make people feel it was made during that time," explained Moder, noting that the initial

# ROAD TO EMMY, PART VII



Photo by Byron, Jessica Miglio, Netflix

## Orange is the New Black

and it was incorporated into a montage. We had the creative freedom to develop it into something different.”

Mitchell also derives a degree of creative freedom from people being able to binge watch or merely see episodes of *Orange is the New Black* whenever they want. “As an editor, I don’t have to do recaps of the prior episode,” noted Mitchell. “You generally don’t need to spell everything out nearly as much as you would with a traditional weekly TV show.”

The opportunity to balance comedy and drama in *Orange is the New Black* carries particular appeal for Mitchell. “That’s what makes it so interesting. You have to play comedy just right, not too broad. We have such great actors who can bring out comedy and drama at the same time, in the same scene. You never get tired of going from one scene to another.”

Among Mitchell’s other notable credits are the TV series *Shameless*, *Emily Owens M.D.* and *Californication*. For the latter show’s episode titled “Hell-A Woman,” Mitchell in 2008 earned a Best Edited Half-Hour Series for Television ACE Eddie Award nomination. “It’s a validation of your work,” said Mitchell of her Emmy and Eddie nominations.

Meanwhile Turro now has three Editing For a Comedy Series Emmy nominations, the first two coming in 2007 and 2008 for episodes of *Weeds*. He regards the nominations as “an accolade to the series you’re working on—all the writers, actors, directors, cinematographers and so on. This is a collaborative medium. And in the case of *Orange is the New Black*, the recognition extends this year to three separate editors for three different episodes. I remember when the nominations

were announced, Mark Burley, one of our producers, emailed, ‘It’s an editing trifecta.’ The writers room for *Orange is the New Black* is right next to my office. It’s exciting to see what they come up with. We are as excited as the audience is when we get the scripts.

“For me, continued Turro, “it has meant so much to be associated with shows like *Weeds* and *Orange is the New Black*. Turro noted that writer/producer Jenji Kohan is a common bond linking *Weeds* and *Orange is the New Black*. “All the Emmy nominations I’ve received have been for shows she’s created. These have been the best jobs I’ve ever had.”

A relatively obscure TV series, *Hidden Hills*, that didn’t get picked up, was cited by Turro as pivotal in his career. “Until *Hidden Hills* in 2002, a fun series, I hadn’t cut comedy. I remember being interviewed for the show and being told, ‘You haven’t done comedy and that’s what this is.’ My response was I’ve done drama and I don’t think you have comedy without drama—or drama without comedy. I somehow got the job. And ever since I’ve had the chance to cut both comedy and drama—in the same and in different shows. Not everyone gets that chance. The two co-exist beautifully in *Orange is the New Black*.”

\*\*\*\*\*

This is the seventh installment in a 12-part series that explores the field of Emmy nominees and winners spanning such disciplines as directing, cinematography, editing, animation and visual effects. The series will run right through the Creative Arts Emmys ceremony and the following week’s primetime Emmy Awards live telecast on Aug. 25.

## Hot Locations

### California Picks 26

The California Lottery isn’t the only lotto game in town. Nearly 500 projects applied last month to be considered for \$100 million in state film tax credits. Of those applicants, there were but 26 winners—11 feature films, two made-for-TV movies and 13 television series.

While legislation is in the works which could expand the scope and number of productions that could tap into California’s incentives program, for now most



Being Mary Jane

of the applicants are on the outside looking in. This year’s 497 project applications represented a 30% increase over the entries tally in 2013.

Those qualifying for the incentives, though, have collectively yielded promising results. This is the sixth year the tax credits have been in effect, resulting in \$5.39 billion in direct spend-

ing in California, including \$1.7 billion in below-the-line wages, according to estimates from the California Film Commission (CFC), which administers the program. California offers tax credits of 20 to 25 percent toward qualified production expenditures such as the cost of set building, certain equipment and crew member salaries.

This year, the biggest tax credits awarded were to TV series: \$11.5 million to *Teen Wolf* on MTV, \$8.9 million to *Rizzoli and Isles* on TNT, and \$8.4 million to *Pretty Little Liars* on ABC Family.

BET’s series *Being Mary Jane*, slated for its third year, garnered an estimated \$5.2 million credit. This will enable the show to relocate its production headquarters from Atlanta to Los Angeles. T

Among the other TV series selected for California’s incentives this time around were: Sony Pictures Television’s *Franklin & Bash*, a show on TNT; Warner Bros. Television’s *Major Crimes*, also on TNT; Sony Pictures TV’s *Justified*, an FX show; FTP Productions’ *Perception*, another TNT program; and Turner North Center Productions’ *Murder In The First* on TNT.

Planned feature films included a *Scarface* reboot from Universal Pictures, and *All Summer Long—A Beach Boys Musical* from 20th Century Fox.

The 26 projects selected are expected to generate \$802 million in direct spending in California, including \$230 million in wages for below-the-line crew members. “California’s tax credit program has proven to be our most effective economic development tool for retaining and attracting production jobs, spending and tax revenues,” stated Amy Lemisch, executive director of the CFC.

### Deliver Us From Evil Delivers For NY

Filming for the movie *Deliver Us From Evil* was a financial boon for New York State. Lensing began on June 23, 2013, with 34 days spent filming on Long Island and in NYC. According to Sony Screen Gems, the production hired more than 700 cast and crew members and 420 extras, and provided a big boost to local vendors during filming, spending more than \$1 million at area businesses for a variety of services, including catering and site fees while spending nearly \$400,000 on hotel rooms alone. Some \$7 million in wages were paid to NY residents. \$525,000 in taxes were generated for NY State. In total, *Deliver Us From Evil* spent more than \$19 million during production throughout NY State.

Kenneth Adams, president, CEO and commissioner of Empire State Development, said, “The New York State Film Production Tax Credit Program is attracting a growing number of productions to the Empire State, and movies like *Deliver Us From Evil* create hundreds of jobs, boost local businesses and generate revenue for our local communities.”

“Filming in New York fulfilled every one of our expectations,” said Jerry Bruckheimer, producer of *Deliver Us From Evil*. “New York provided a great base with its expert, talented and incredibly hard-working crews, a pool of fine local actors, and some of the most interesting and atmospheric locations imaginable. We also received tremendous assistance from the city and state authorities.”

## Making Beautiful Music

Agency music producers discuss their most creatively challenging jobs so far this year

A SHOOT Staff Report

Creative challenges are inherent in the music and sound arena and now they span more platforms than ever as the broadcast 30 is no longer the only game in town. Advertising agency music producers now navigate varied music and sound resources to score commercials and assorted forms of short and long-form branded content encompassing varied platforms—from broadcast to online, big-screen television sets to hand-held mobile devices.

SHOOT asked several advertising agency music producers to sift through their relatively recent projects and identify what stands out for them thus far this year. What emerged was a collage of different, far-reaching endeavors that underscored the creative staying power of music and sound.

Among the projects cited were: one that created a sonic identity for a major client; a breakthrough short film which has helped an insurance company meaningfully reach out to the LGBT community; a campaign necessitating tailor-made commercial cuts for audiences in specific countries, making for a complex music supervision puzzle; an American factory-themed campaign spanning original music production as well as licensing; and the discovery of a song by a New York band which has proven to be a big hit for a well-known brand.

Among another respondent's most gratifying "projects" so far in 2014 were the development and maturation of his agency music team, and his involvement in the 2nd Annual AMP Music and Sound Awards, which play an important role by raising awareness of the artistry and value of music and sound in successful advertis-

ing, entertainment and branded content.

While the responses from our survey participants were varied and diverse, all the cited "projects" share the common bond of being creatively driven in large part by music and sound. Indeed music and sound have played an integral role in their success.

SHOOT connected with advertising agency music producers, executive producers and heads of music and sound departments for this mid-year survey, posing the following question:

What has been your most gratifying or creatively challenging project thus far in 2014? Provide a brief description and explain why the job was noteworthy.

Here's some of the feedback we received from advertising agency music production professionals:



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Chris Clark, sr. music producer,  
Leo Burnett Chicago

The most creatively gratifying project I've worked on this year is fortunately also the most collaborative: the Allstate short film "Safe In My Hands" and the original song of the same name by emerging singer/songwriter, Eli Lieb. The short film and song are the centerpiece of Allstate's "Out Holding Hands" campaign, which encourages members of the LGBT community to share their special and everyday moments, out holding hands together.

During the course of several months, I worked with our music savvy client and Allstate creative team to determine exactly what we needed from an original song to perfectly score the beautiful animated film they were creating. We were lucky to find an artist with the pop songwriting prowess of Eli Lieb, but even more importantly, we were lucky to find an artist so willing to write an original song from a deeply personal and emotional perspective.

I had the pleasure of working directly with Eli and his manager, Pablo Mathiason, to mix up ideas on the ideal instrumentation, structure and general feeling we wanted people to take away from the music and lyrics. I was pretty amazed when Eli wrote the music and hook-heavy vocal melodies early on in the process—the song structure felt like a big emotional pop song immediately. Our creative team wrote a very inspirational concept and story that really helped Eli focus in on the message of rising above and being proud of yourself and your relationships. I think the resulting original song is something we can all immediately relate to, and I especially hope it becomes a resounding rally cry for the LGBT community for whom it was written.

The spirit of collaboration I found working directly with Eli were analogous to the total collaboration between our teams at Leo Burnett and Allstate. Its really refreshing to work on a project with an incredible social purpose that only came to life because of the dedication and passion shared by an artist, an agency and a client.

# AGENCY MUSIC PRODUCERS



## **Peter Gannon, sr. VP, executive music producer, McCann New York**

One of the first projects of 2014 was one of the most interesting music challenges. It was for a Chevy Cruze commercial, “The New World,” that spans seven countries, including specific cuts for Brazil and French Canada, and tackles the universal debate of what music will please everyone. The challenge was to find music from each market that would be authentic, humorous, show a level of local knowledge, and work with the film.

This was a complex music supervision puzzle. I had to reach deep into networks and resources to provide a level of accurate music whether it was for markets I was familiar with or not. The result is a fun spot that an American audience can appreciate as a tour around the world, and that someone from Moscow, Shanghai, Mumbai, Montreal, or Rio, would recognize as, “hey, that’s what I would hear back home!”

It was a great team effort between colleagues at Commonwealth//McCann—the global Chevrolet agency—production, business affairs and vendors. We had choices to choose from, versus having a scramble.

This project was creatively, strategically, and from a process point of view, very gratifying.



## **Paul Greco, director of music & radio, JWT New York**

Projects for two clients come to mind. Both are very near completion.

First, Nestlé asked us to launch Outshine Fruit Bars, a relatively new product for them. JWT creatives and the client were looking for a new song from a new band to help launch the campaign. We found a song called “Greenlight Burn Bright” by a NY band called Romans Are Alive that has been a big hit for the brand and response has been very positive. The client is partnering with the band for promotional events and downloads of the song as well. It’s been a great collaboration.

Another Nestlé brand, Stouffer’s, asked us to help them create a “sonic identity” for the brand. After months of hard work we have been able to create a brand theme and sonic logo for Stouffer’s that will be their identifying sonic persona. Lots of great effort from concept creation right through the final music recording achieved a great outcome.



## **Eric Korte, VP, music producer, Saatchi & Saatchi New York**

One of the most recent compelling projects from a music production and licensing standpoint was the campaign we created for Walmart, focusing on the rebirth and renewal of the American Factory. Walmart was a relatively new client for us at the time and it was critical that the message of the ads—that Walmart is investing billions of dollars in American factories—connect in a dramatic and impactful way. Music was a high priority (two of the three spots have no narration) and we explored multiple ways of finding and developing the right tracks.

Ultimately, for two of the three spots, we worked with composers Robert Miller out of Stimmung (“Lights On”) and Adam Taylor out of Future Perfect (“I Am a Factory”) to develop emotional, cinematic orchestral scores (Adam also scored our recent Duracell campaign).

For the third spot we explored creating unique covers of well-known songs and actually had two celebrity singers from the country world record demos. It was a fascinating creative experience and I’m very proud of the work.



## **Josh Rabinowitz, executive VP, director of music, Grey New York**

My most gratifying project over the past six months has been to develop, manage and guide a stealth music team that can now handle each and every aspect of the process of music for Grey. The creative demands and reputation of our agency in the communication space has necessitated that we raise our game up a notch and we have been able to do so. The team—music producers Zach Pollakoff, Ben Dorenfeld, David Steinberg, business manager Kirsten Messier and our director of licensing Amy Rose—has

worked diligently to create a reputable, respectful and powerful team of solid ad music professionals.

Additionally, being part and parcel of the 2nd Annual AMP Music and Sound Awards Board this past May has been most gratifying and quite challenging, to say the least—a great turnout, a credible Awards program, and, a fantastic show are certainly something I’ve been proud to be a part of and find very easy to brag about anywhere and anytime.





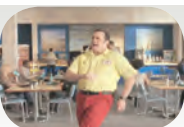
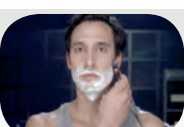




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# MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <p><b>Against Malaria Foundation's "Nightmare: Malaria"</b> (See story Page 30)</p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	Q Department, New York (Music & sound design)	Q Department, New York Color, New York Josh Abbey, voiceover mixer.	mccarrybowen, Chicago Marisa Wasser, music producer	Anonymous Content, bicoastal Brian Billow, director
2	 <p><b>Burger King's "Big Chicken" (short)</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	Beacon Street Studios, Venice, Calif. Adrea Lavezzoli, exec producer. Andrew Feltenstein, John Nau, composers. Mike Franklin, sound designer.	Beacon Street Studios, Venice, Calif. Mike Franklin, mixer; Dewey Thomas, assistant mixer; Kate Vadnais, producer.	David, Sao Paulo, Brazil	Hungry Man, bicoastal/international Bryan Buckley, director.
3	 <p><b>Nike's "Risk Everything"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	Machine Head, Los Angeles Johnnie Burn, Stephen Dewey, sound designers. Squeak E. Clean, Los Angeles Justin Hori, creative director; Carol Dunn, producer.	Barking Owl, Los Angeles Brock Babcock, mixer; Whitney Fromholtz, producer.	Wieden+Kennedy, Portland, Ore.	Reset and Academy Films Jonathan Glazer, director.
4	 <p><b>Intel's "Conflict-Free"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	Elias Arts, bicoastal Brent Nichols, executive creative director; Dave Gold, creative director; Ann Haugen, exec producer; Katie Overcash, producer; Jay Nierenberg, sound designer.	One Union Recording, San Francisco Eben Carr, mixer.	Venables, Bell & Partners, San Francisco	Untitled, Los Angeles Paul Freedman, director.
5	 <p><b>Lipton Peach Iced Tea's "Swagger"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	JSM Music, Inc. New York Joel Simon, creative director/composer/exec producer; Ari Hest, composer; Ross Hopman, exec producer.	Heard City, New York Keith Reynaud, mixer.	DDB New York	Smuggler, bicoastal Renny Maslow, director.
6	 <p><b>Gillette Fusion ProGlide with Flexball Technology's "One Stroke Shave"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	Song: "Shave Your Beard," Ros Sereysothea	Heard City, New York Philip Loeb, mixer.	Grey New York Zach Pollakoff, sr. music producer; Josh Rabinowitz, director of music.	1st Ave Machine, New York Asif Mian, director.
7	 <p><b>Coca-Cola's "This Is Aah"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	Yessian Music, Detroit and Los Angeles Brian Yessian, partner/chief creative officer; Michael Yessian, partner/head of production. Song: "Les Filles Francaises" The Jude	Lime Studios, Santa Monica, Calif. Zac Fisher, mixer. New North Sound, Portland, Ore. Noah Woodburn, mixer.	Wieden+Kennedy, Portland, Ore.	In-house at Wieden+Kennedy (deploying consumer-generated footage submitted to W+K)
8	 <p><b>Loctite's "Dance"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	tonefarmer, New York Sam Skarstad, music/sound design; Jimmy Hamed, music.	Lime Studios, Santa Monica, Calif. Loren Silber, mixer	Fallon Minneapolis	O Positive, bicoastal David Shane, director
9	 <p><b>Stuart Weitzman's "Feel So Good" (web fashion video)</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	BANG, New York Brian Jones, music supervisor. Song: "Feel So Good," Jamiroquai. Publisher Sony/ATV. Label: Sony Music Entertainment	Jeffrey Elmont	Lipman, New York	Rabbit Bandini, Burbank, Calif. Nino Muñoz, director.
10	 <p><b>Ford's "Move it, Make It, Work It, Transit"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	Hush Music, London (music) Unit, London (sound design)	Unit, London Jamie Thomas, audio engineer.	Blue Hive, London	Joyrider, London Jan Wentz, director

### View From The Other Side

A year ago, Eric David Johnson, aka DJ Bunny Ears, joined Search Party Music as EP, ending a 13-and-a-half-year run on the agency side of the business, having most recently served as exec producer of music and creative integration at DDB Chicago. Johnson made the jump to the vendor side because he felt Search Party, founded by Randall Poster, was the right fit and opportunity. Two major dynamics come to mind when Johnson reflects on the past year. "One is the ongoing perception of our company—how it is seen from the outside looking in. Possibly one of biggest challenges I've attempted to change is that Search Party had often been seen primarily as music supervision, rather than a full-service music company." That misnomer has been rectified in part by Search Party taking a 2013 Best Original Music honor at the AICP Show for Nike's "Greatness."



Eric David Johnson

in the industry, in which we need to do more for less."

"The second thing I see is the ongoing pressures that our agency partners are dealing with, in ever-expanding demands—whether it be tight or small budgets, the need to triple-bid, or even competitive demo—and so I try to be particularly sensitive to these realities they're faced with and try to do the best we can, while making sure our bottom line makes sense. And that second challenge is probably the biggest insight that I've had in my time here at Search Party Music—this burden that we're all facing

### HiFi Wins High Honor

On the strength of its work on the Boston Bruins' *Behind the B* show intro, music/sound house HiFi scored an Emmy in the Musical Composition and Arrangement category from the Boston/New England chapter of the National Academy of Television Arts & Sciences. Produced by Travis Robertson and Greg Almeida of Arnold Worldwide and the Bruins Digital Entertainment Network (DEN), the *Behind the B* show intro was created using only still photography and then converted to a grainy/gray scale in order to create a raw, evocative look. Each photograph was treated with a combination of 2D, 3D, and After Effects Parallax to create moments seemingly frozen in time. The music is an original composition by HiFi Music's Paul Robb, and Jack Bradley.



Boston Bruins' *Behind the B*

For the Emmy-winning piece, HiFi creative director Robb recorded a string quartet performing a minimalist-style composition of intertwining parts, which the HiFi team then deconstructed and used as the basis for a 90-second score. Additional electronic parts, rock bass, and live drums were added during the remix process. Thirteen total episodes of *Behind the B* aired during the regular season and two episodes aired during the Bruins 2014 Stanley Cup Playoff run. The Bruins partnered with Charlie Moore and Mad Fish Productions to produce the show.

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## Technicolor-PostWorks, New York, Salutes 2014 Emmy Nominees

NEW YORK - Technicolor-PostWorks, New York, provides post production services to six television programs nominated for 2014 Primetime Emmy Awards, *True Detective* (HBO), *Boardwalk Empire* (HBO), *Vice* (HBO), *Nurse Jackie* (Showtime), *Years of Living Dangerously* (Showtime) and *The 67th Annual Tony Awards* (CBS).

## Origin Digital Studios Opens as New Collective of Veteran VFX Artists

Burbank, CA - Origin Digital Studios has been launched in Burbank as a new collective of veteran visual effects artists, producers and supervisors. The company has been designed to service the needs of high-profile television programs, commercials, feature films, and special venue presentations. Miami-based Lincoln Road Advisors, headed by Eric J. Bertrand, is the primary investment company behind Origin.

## Runway Appoints Post Production Veteran Jeff Buchignani as President

Culver City, CA - Runway has appointed Jeff Buchignani as President. An 18-year veteran of the post-production industry, Buchignani arrives from a similar position with Pivotal Post, and brings strong credentials as a manager, business strategist and industry leader. In his new role, he will oversee operations, direct strategy, and orchestrate an ambitious expansion effort.

## Blackmagic Design Announces Pocket Cinema Camera for US\$495

Fremont, CA - Blackmagic Design announced an exciting Summer Special discount for the Blackmagic Pocket Cinema Camera for the low price of US\$495. With a normal recommended retail price of US\$995, this Summer Special represents incredible value and is available for a limited time and will end on the 31st of August 2014.

## Frame.io To Launch New Cloud-Based Creative Platform For Video Transcoding, Review, Versioning and Collaborative Task Management

NEW YORK - Frame.io is launching a new cloud-based video review, storage, transcoding, versioning and task management platform for creative media teams. Developed by a team of developers and post production experts with input from renowned filmmakers, Frame.io combines the best attributes of Vimeo, Dropbox, Gmail and collaborative review and approval apps into a singular home base application for video projects.

## Alberto Belli Goes to Cannes

LOS ANGELES - Last month, Accomplice Media director Alberto Belli made his first trip to the Cannes Lions International Festival of Creativity. Belli was one of 18 directors worldwide chosen to take part in Saatchi & Saatchi's New Directors Showcase. He was selected on the basis of his hilarious viral film *It's Not Porn, It's HBO*, which has attracted nearly 5 million views on YouTube. Here Belli reflects...

## The Colonie Continues to Grow, Promotes Brian Salazar to Editor

CHICAGO - The Colonie has promoted Brian Salazar to editor. The latest example of The Colonie's penchant for developing creative talent from within, Salazar began his career as an intern with the company in 2008. Having honed his skills as an asst to editor and partner Bob Ackerman, he began making the transition in 2010, cutting spots and other media...

## Pereira & O'Dell New York Hires Head of Production

NEW YORK - Tennille Teague has joined Pereira & O'Dell New York as Head of Production. The hire is the latest move by Pereira & O'Dell's New York office to expand its roster of services. Teague will oversee production for East Coast clients including Memorial Sloan Kettering, Fox Sports 1, Realtor and New Era. Teague will report to Pereira & O'Dell's VP of Production, Jeff Ferro, in San Francisco.

## ArsenalFX Color Names Randy Starnes as Colorist

Santa Monica, CA - ArsenalFX Color welcomes Colorist Randy Starnes. The announcement was made by ArsenalFX Color Co-Founders Mark Leiss and Larry Field. Most recently, Starnes had been a Colorist with Sony Pictures Studios' Colorworks Division, where he worked in their 4k television facility on dozens of 4k finishing projects since 2012.

## MASTERSFX Pioneers "Digital Makeup Effects" Technologies with Season Four of "Falling Skies"

LOS ANGELES and Vancouver, BC - Award-winning character effects company MASTERSFX unveiled its "dMFx" ("Digital MakeUp") Division in conjunction with Season Four of the hit Amblin Television/TNT series "Falling Skies," which premiered in late June. MASTERSFX, the show's producer of practical creature FX since the series launch in 2011, has continuously evolved the company's skill set for this series.

## Cosmos: A Spacetime Odyssey Scores Emmy Nomination

Santa Monica, CA - The creative team at Big Block Design Group/BBDG were recognized for their main title design for *Cosmos: A Spacetime Odyssey* with a Primetime Emmy® Award nomination in the category of Outstanding Main Title Design.

## "Ron And Laura Take Back America" Wins Best Comedy At NYC Fest

HOLLYWOOD - The executive producers of *Ron and Laura Take Back America* announced that their feature won Best Comedy during the New York City International Film Festival. The film also earned Best USA Narrative Feature and Best Actor (Mel England) nominations. Written and directed by its co-stars, the comedy team of Mel England (*Little Big Top*) and Janice Markham (*Grandma Sylvia's Funeral*), the film also stars Golden Globe Best Actress Nominee Irene Bedard (*Into the West*), Jim J. Bullock...

## Cogswell College Launches "The Silicon Valley Immersion Experience" Program for Entrepreneurs and Students

Sunnyvale, CA - Cogswell College has launched a brand new program entitled "The Silicon Valley Immersion Experience." Now available to entrepreneurs and students on a global scale, Cogswell's Silicon Valley Immersion Experience program just hosted its first group of participants - a team of entrepreneurs from Turkey. The announcement was made by Dr. Deborah Snyder, president and Chief..

## Electric Pictures Restores Rare Motorcycle Media for Pipeline Digital Media's "PENTON: The John Penton Story"

Lake Forest, CA - Electric Pictures recently provided telecine and film restoration services for *PENTON: The John Penton Story*, a feature-length documentary about the American icon and motorcycling pioneer who revolutionized the motorcycle industry in the 1960s and '70s. The company transferred and restored dozens of hours of Super 8mm and 16mm film including rare racing and test footage, interviews and home movies, dating back more than 50 years.

## The Napoleon Group Teams With Knock Twice on 2D Animated Digital Short for Google and Make Magazine's Maker Camp 2014

NEW YORK - What's summer camp without sleeping bags, smores and sing-alongs? Maker Camp, that's what. And to promote the 2014 edition of the popular online summer camp sponsored by Google and DIY magazine Make, The Napoleon Group teamed with Knock Twice to produce a 2D animated digital short.

## STATE Design Launches

Santa Monica, CA - STATE Design, a boutique design and animation studio, has opened its doors in Santa Monica, California. Founded by Creative Director Marcel Ziul and Executive Producer Joe Nash, the studio had already embarked on an animated graphics package for the NFL Network's 2014 NFL Draft coverage, and an animated Brazilian-market spot for Ecological Corridor to coincide with the 2014 FIFA World Cup.

## Filmworkers Appoints Derek de Board to Executive Producer

CHICAGO - Filmworkers has promoted Derek de Board to Executive Producer. De Board, who marks his tenth anniversary with the company this month, will oversee production activities, lead a team of producers and schedulers, direct sales and coordinate joint projects with Filmworkers' Dallas and Nashville facilities, as well as other members of the Filmworkers Group (which include Vitamin, Giannini Creative and Tree House Edit).

## Oishii Looks to #WTFuture With Dynamic Branding Package For PromaxBDA: The Conference 2014

LOS ANGELES - When PromaxBDA needed an agency to create the branding and video opens for this year's conference and awards show in New York, they turned to long-time members and creative agency Oishii Creative. Armed with the tagline #WTFuture, Oishii Creative set out to make a package that captured the energy and essence of an industry in constant change.

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# Shawn Levy

Filmmaker to make his R-rated debut with *This Is Where I Leave You*



**By Robert Goldrich**

Director Shawn Levy will soon have two of his feature films released within a mere few months of each other—the first being *This Is Where I Leave You* which is scheduled to go wide via Warner Bros. Pictures in mid-September; and the second being the third installment of the popular *Night at the Museum* franchise, slated for release by 20th Century Fox in mid-December.

Levy both produced and directed all three *Night at the Museum* films: the original blockbuster in 2006 which starred Ben Stiller, Robin Williams, Owen Wilson, Ricky Gervais, Amy Adams, Jonah Hill and Dick Van Dyke; then the '09 release *Night at the Museum: Battle of the Smithsonian*; and the upcoming *Night at the Museum: Secret of the Tomb* which adds a lineup of new cast members, including Sir Ben Kingsley and Rebel Wilson, to such franchise holdovers as Stiller, Williams, Wilson and Gervais.

The *Night at the Museum* fare has reinforced Levy's reputation in tentpole family comedy. His filmography in this vein also includes *Cheaper By The Dozen* starring Steve Martin, Bonnie Hunt, Ashton Kutcher and Hillary Duff. Levy also helmed the Martin-starring *Pink Panther*. The di-

rector's comedy chops have additionally been exhibited in *Date Night* starring Steve Carell and Tina Fey, and *The Internship* in which Wilson and Vince Vaughan play slackers who earn positions with Google.

Levy departed from the comedy discipline but not the family theme with *Real Steel*, a futuristic father-son boxing drama starring Hugh Jackman, for DreamWorks.

But now Levy makes his most significant departure with *This Is Where I Leave You*, a blend of comedy and drama centering on an at times dysfunctional yet somehow endearing family based on Jonathan Topper's best-selling novel of the same title. The cast includes Jason Bateman, Tina Fey, Jane Fonda, Rose Byrne, Corey Stoll, Kathryn Hahn, Connie Britton, Adam Driver, Timothy Olyphant and Abigail Spencer. *This Is Where I Leave You* marks Levy's first R-rated picture.

Levy's road to feature filmmaking was paved through TV. He directed 20 episodes of various series before landing his first theatrical movie. His very first TV directorial gig, the "Lies and Secrets" episode of Nickelodeon's *The Secret World of Alex Mack* earned him a 1998 DGA Award nomination for Outstanding Achievement in Children's Programs.

**SHOOT:** Typically a single film takes a year or years from a filmmaker's life. You have two major studio movies being released in a matter of months. How did this come about?

**Levy:** It's an anomaly and a little deceptive. There was overlap in that I was doing pre-pro on *Night at the Museum* along with the end of postproduction on *This Is Where I Leave You*—the two were unusually close to one another. But the real factor in the release times was that Warner Brothers felt that *This Is Where I Leave You* was a fall, fourth quarter kind of movie. I had finished the movie almost a year ago but they wanted to release it in the proper way and time.

The other piece to this is that Ben Stiller and I have felt very strongly for years that *Night at the Museum* is in its DNA a holiday film franchise. We were very clear with Fox that if we were ever

able to make a third film, it was going to release during the holiday season.

**SHOOT:** The two movies are distinctly different. What were the biggest creative challenges these films posed to you?

**Levy:** The difference between the two movies was the point. The careers that I admire are fairly eclectic. That's why following the success of the *Night at the Museum* movies, I tried very hard to challenge myself in diverse ways, rather than just continuing to do tentpole family comedy. It's why I did *Date Night* and *Real Steel*.

I waited 10 movies to make *This Is Where I Leave You*, a character-centric, smaller-scale film enabling me to place performance and character as the true north priority of the filmmaking—not gags, not camerawork. It all comes down to the authenticity of the relationships.

For *Night at the Museum 3*, the challenge is the general cultural skepticism of sequels. We didn't commit to making it until I felt that both spectacle and theme would be worthy next levels for the franchise. I'm old enough and experienced enough to know that a franchise like this is a gift in your life. For the third movie we worked for five years until we felt we had it right.

**SHOOT:** What drew you to *This Is Where I Leave You*?

**Levy:** This is a book I read five years ago and I adored it. It was funny and sad in equal measure. I wanted a movie that was hard to categorize.

Perceptions of us kind of get fermented at a certain point—because of the *Night at the Museum* movies and *Cheaper By The Dozen*, I became the family comedy guy. I love that but I also want to branch out. The movies I love most are from Jim Burrows, Cameron Crowe, Peter Weir, Ron Howard—strong character movies.

**SHOOT:** While *This Is Where I Leave You* breaks new ground for you, at the same time it carries a strong family theme which you're known for. So is this film as

much of a departure for you as it seems?

**Levy:** When I directed *Real Steel*, I thought that I was doing something wildly different than anything I had done before. But what seemed like a testosterone-laden robot fight movie turned out deep down to be a movie about a father and son. So I have come to realize that our movies reflect what's in us as filmmakers. Clearly, family thematics are part of my world and what's interesting to me.

Still, though, *This Is Where I Leave You* is different. It's my first R-rated movie, my first movie with a decidedly complicated ending. But at the same time, it's connected to my prior work about family, the ties that bind—both the absurd and the life-saving aspects of family. The challenge for me on *This Is Where I Leave You* was to resist the expected. When you think something is going to be resolved in a neat happy way, it's not....You let the audience do the work in a different kind of way than you would in a big-budget family film. It's why I kept the budget very much lower than my other movies....We wanted to make this exactly how it felt right. We weren't chasing a big market audience. This is a movie for grown-ups and had me exercising different muscles.



“The challenge for me on *This Is Where I Leave You* was to resist the expected. When you think something is going to be resolved in a neat happy way, it's not.”

## Top Spots of the Month

### MPC, MJZ Director Juan Cabral, Mother Make “Beds” for Ikea

Director Juan Cabral of MJZ, VFX house MPC and ad agency Mother teamed on this ethereal journey to the perfect bed for Ikea.

Titled “Beds,” this piece showcases Ikea beds suspended miles and miles above the earth and a girl tumbling through them on her dreamlike journey to the perfect bed—which ultimately proves there’s no more restful place than home.

Cabral’s storytelling approach saw the protagonist and many of the beds hung from cranes and suspended over buildings during a three-day shoot in Johannesburg. MPC created detailed matte paintings, adding CG beds and embellishments and compositing elements including the NASA rocket and plume.

MPC’s team utilized innovative filming techniques—which captured a great deal of the action in-camera—

to then create the VFX and enhance the shots. In order to build the bed staircase, Ikea beds were filmed against green screen on the ground.

The following sequence used an 80-foot weighted crane and controlled drop to allow the actress to literally plummet from the sky—thereby perfectly capturing her emotion as she falls.

#### CLIENT

Ikea

#### AGENCY

Mother

#### PRODUCTION

MJZ

Juan Cabral, director; Stephen Johnson, executive producer; Eric Gautier, DP

#### EDITORIAL



[CLICK HERE TO VIEW SPOT](#)

#### Work Post

Neil Smith, editor.

#### VISUAL EFFECTS/POST

MPC

Julie Evans, VFX producer; Bill McNamara, 2D creative director; Jim Radford, VFX shoot supervisor; Jean-Clément Soret, colorist.

### Harvest’s Matthias Zentner Finds “Moments” for Nikon, McCann NY

Matthias Zentner of harvest Films directed this spot which captures the moments captured by the Nikon camera. Agency behind the appropriately titled “Moments” is McCann New York.

#### CLIENT

Nikon

#### AGENCY

McCann New York

Larry Platt, sr. VP, executive creative director; Tom Sullivan, sr. VP, group creative director; Jorge Bache, sr. art director; Cameron Fleming, sr. copywriter; Kathy Love, sr. VP, executive producer; Kevin Scher, executive VP, group managing director.

#### PRODUCTION

harvest Films

Matthias Zentner, director, photographer; Stefan Von Borbely, DP; Bonnie Goldfarb, Rob Sexton, exec producers; Niko Whelan, head of production; Matt MacLennan, line producer; Gus Ward, production designer.

#### EDITORIAL

Velvet Mediendesign GMBH, Munich

Jochen Kraus, editor; Bianca Rudolph, colorist; Sylvia Roessler, Flame.

#### MUSIC

Ring the Alarm

Daron Holowell, creative director; Jenny Hollowell, exec



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producer; Matthew Compton, composer.

#### AUDIO

Lime Studios

Joel Waters, mixer; Jessica Locke, exec producer.

### Director Noam Murro Fills “Empty Chair” for Guinness, BBDO NY

Noam Murro of Biscuit Filmworks directed this :90, “Empty Chair,” which tells the inspiring tale of people who through a simple daily ritual at a pub await the eventual return home of a U.S. soldier.

This poignant, uplifting slice of life from BBDO New York celebrates a community’s patriotism and appreciation of those in military service.

#### CLIENT

Guinness

#### AGENCY

BBDO New York

David Lubars, chief creative officer, worldwide; Greg Hahn, chief creative officer, NY; Dan Lucey, Jens Waernes, creative directors/art directors; Chris Beresford-Hill, Tom Kraemer, creative directors/copywriters; David Rolfe, director of integrated

production; Amy Wertheimer, group executive producer; Rani Vaz, executive music producer; Gordon McLean, group behavioral planning director.

#### PRODUCTION

Biscuit Filmworks

Noam Murro, director; Eric Schmidt, DP; Shawn Lacy, managing director; Jay Veal, line producer; Colleen O’Donnell, exec producer; Rachel Glaub, head of production; Jennifer Berry, production supervisor; Bruce McCloskey, production designer.

#### EDITORIAL

Work Editorial

Neil Smith, editor; Adam Witten, assistant editor.

#### SOUND DESIGN

Henryboy

#### MUSIC

Human



[CLICK HERE TO VIEW SPOT](#)

#### AUDIO POST

Sound Lounge

Tom Jucarone, mixer.

#### POST

Company 3 Tim Masick, colorist.

#### VISUAL EFFECTS

Absolute Post

The Best Work You May Never See

# “Playthings” Carries Serious Message

A gun safety message from Evolve uses a bit of risqué humor to make its point. Two young mothers talk about their sons who have gotten together for a play day. They are dueling with space swords—at least that’s what we assume until it’s revealed that both have sex toys in their hands.

We’re than reminded that if youngsters “find it, they will play with it.”

A supered message then reads, “Always lock up your guns.”

David Kerr of Private School Entertainment directed this tongue-in-cheek PSA which was created pro bono by McCann Erickson New York.

## Safety first

“Adults keep all kinds of things around the house they wouldn’t want kids playing with. We’re saying responsible adults store these things so kids can’t get their hands on them,” said Jon Bond, co-founder of Evolve, a group of gun owners and non-gun owners whose focus is on firearms safety and reduction of violence through personal behavior and education.

According to statistics from the Centers for Disease Control, approximately 1.4 million homes have firearms stored in a way that makes them accessible to the wrong hands—children, at-risk youth, potential thieves, and those who intend to harm themselves or others.

“Our PSA is humorous, but the message is serious. Parents need to take ownership of safety in the house. If you don’t want kids to play with it, put it away—it’s up to you to keep your stuff locked up. We’re using humor to cut through political correctness and deliver



*If youngsters find it, they will play with it.*

a simple message. Americans can have a serious conversation about firearm safety that doesn’t devolve into a political abyss,” said Rebecca Bond, co-founder of Evolve.

Sean Bryan, chief creative officer at McCann Erickson New York, related, “The idea is designed to make people laugh, and then think. Thoughtful conversations about gun safety are too rare, and we’re hoping a little humor will break through that impasse.”

Evolve’s Rebecca Bond has worked for large Fortune 500 companies, international consultancy, agencies and start-ups with an expertise in marketing, branding, business development and strategy. She has an extensive background in sports and entertainment marketing, working for Miller Brewing, NASCAR brands and Cablevision Systems, among others.

Evolve’s Jon Bond co-founded Kirshenbaum Bond + Partners, a New York City advertising agency that pioneered guerilla marketing techniques including sidewalk advertising, popup stores, and other forms of what would eventually come to be known as viral marketing. The firm became the largest independently held agency in the United States, with clients including BMW, Target, Citi, Capital One, Tommy Hilfiger, Victoria’s Secret, Verizon, AT&T, Snapple, and Delta Airlines.

Evolve as an organization is not taking on laws, but rather behavior through safety messaging. “Playthings” is the second safety and responsibility public service piece from Evolve. The first, “The Bill of Rights for Dumbasses,” came earlier this year, was directed by Seth Gordon via Community Films and created pro bono by Saatchi NY.

## credits

**Client** Evolve Agency McCann New York Rob Reilly, global creative chairman; Sean Bryan, Tom Murphy, chief creative officers; Zach Holliday, Josh Greenspan, group creative directors; Ferdinand Daniele, associate creative director/art director; Tom Weingard, associate creative director/copywriter; Bridget Pierce, producer; Michael Ladman, music producer. **Production** Private School Entertainment David Kerr, director; Julian Whatley, DP. Editorial Final Cut Michael Dart Wadsworth, editor.

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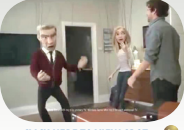






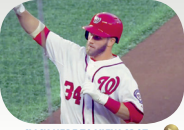


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# VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 DirecTV's "Dad Fight"	<b>The Mill New York</b> Sue Troyan, sr. EP; Anastasia von Rahl, producer; Phil Crowe, creative director/shoot supervisor; Robert Sethi, creative director; Chris Bayol, shoot supervisor/3D lead artist; Jacob Bergman 3D lead artist; Becky Porter, 2D lead artist; Daniel Thuresson, Remedy Huynh, Asif Haque, Joy Tieman, Robert Murdock, Patrick Heinen, Ashley Forbito, Scott Johnson, 2D artists; Carl Harders, Krystal Sae Eua, Danny Yoon, Edwin Fong, Kevin Culhane, Ashraf Ghoniem, Andy Romine, Susan Little, Mike Di Nocco, Katie Yancey, Alaina Hower, Alfonso Alpuerto, Bridget Warrington, Jeffrey Lee, Ruel Smith, Jesse Flores, Robert Chapman, George Liu, 3D artists; Jeff Langlois, support. ( <b>Toolbox:</b> Nuke, Hero, Maya, Arnold, PFTrack)	Grey New York	Hungry Man, bicoastal Bryan Buckley, director.
2	 Samsung's "Galaxy 11: The Match, Part 1" (episode)	<b>Psyop NY</b> Neysa Horsburgh, managing dir; Luisa Murray, EP; Drew Bourneuf, prod.; Kyle Cassidy, VFX sup./lead TD; Erik LaPlant, digital prodn mgr; Andrew Park, Adam Kuczek, Al Crutchley, Jan Urschel, Janice Ahn, Ke Swaab, Marc Gabbana, Ming Pan, Oscar Cafaro, Paul Kim, Vaughan Ling, Georgia Tinbuani, Liit Hayrapetyan, Velwyn Yossy, Sean Martin, designers; Andy Wilkoff, CG sup.; Randy Sharp, modeling lead; Sean Kealey, rigging lead; Erik Garmache, lead CG animator; Tim Ranck, Dan Patterson, Chris Barsamian, Adam Floeck, Jeremy Butler, Tom Gurney, Doug Wolf, Chris Smith, Bernd Angerer, Christopher Bishop, Kelly Perez, Brooke Shay, Matt Connolly, Chris Meek, Dan Vislocky, animators; Matt Rotman, CG FX lead; Enoch Ihde, Kiel Gnebbba, Raymond Popka, Richard Tepavchevich, Victor Grant, FX artists; Matt Lavoy, lead compositor; Maxx Burman, Zach Christian, matte painting; Sarah Blank, Greg Doyle, 2D animators; Andy Jones, head of CG. ( <b>Toolbox:</b> Photoshop, Illustrator, Maya, Nuke, Z-Brush, Houdini, Arnold, Cube)	Cheil Worldwide, Seoul, Korea	Psyop Todd Mueller & Laurent Ledru, directors
3	 Amnesty International's "Pens"	<b>Troublemakers.tv, Paris</b> Onur Senturk, director; James Hagger, producer; Aurelie Chevalier, Cecile Alvarez, production managers; Charles-Philippe Bowles, production assistant; Thomas Bidart, 1st AD. <b>One More, Paris</b> Benjamin Darras, post producer; Johnny Alves, art director; John Meunier, postproduction coordinator; Eddy Richard, VFX supervisor; Francois-Xavier Gonnet, 3D artist. Gwenhael Glon, modeling setup; Romain Durr, layout; Jeremie Vidal, animation; Jerome Rouvelet, Thomas Rodriguez, tim Lebon, Victor Besse, layout, lighting, renders, compositing; Alain Xerri, R&D supervisor; Nicolas Larrouquere, editor; Romain Bouleau, additional editing; Herve Thouement Flame operator. ( <b>Toolbox:</b> Maya, Mudbox, Vray, Nuke, Flame) <b>Mocaplab, Paris</b> Remi Brun, motion capture shoot director; Frank Vayssettes, mo cap supervisor; Charles Fourgeront, mo cap editor.	TBWA Paris	Troublemakers, Paris Onur Senturk, director One More, Paris
4	 Nike Football's "The Last Game" (short)	<b>Passion, London</b> Pete Candeland, development creative director; Mark Waring, animation director; Brendan Houghton, storyboard artist; Neil Riley, VFX supervisor; Cesar Nunes, CG supervisor/art direction; Dan May (via Painting Practice); Xavier Zahra, previz lead; Alex Huguet, character supervisor; Ian Brown, environments modeling supervisor; Conor Ryan, animation lead; Jamie Franks, FX supervisor; Christian Mills, Arnoud Machtou, L&R lead; Rafael Martin Coronel (via Painting Practice), matte painting lead ( <b>Toolbox:</b> Maya, Softimage XSI, Modo, Mari, Photoshop, Marvelous Designer, Houdini, crowdfx, Arnold, Nuke)	Wieden+Kennedy, Portland, Ore.	Passion, London Jon Saunders, director
5	 Kellogg Europe's "Storybook"	<b>Hornet Inc., New York</b> Yves Geleyn, director; Jan Stebbins, exec producer; Cathy Kwan, producer; Joel Kretschman, live-action producer; Ivan Abel, DP; Carlos Ancalmo, storyboard artist; Mandy Smith, art director; Kim Dulaney, Andres Gutierrez Torres, Sarah Orenstein, Diana Park, designers; Michelle Higa, Harry Iteitlman, animatic animators; Lee Gingold, lead compositor; David Hill, Joanna Newman, compositors; Tiffany Chung, Ted Wiggin, roto artists; Nathan Aquith, Melissa Chow, Eric Duke, Peter Erickson, Ben Kress, Tim McDonald, Hayley Morris, fabricators; Angela Stempel, fabrication & compositing intern; David Hawcock Books, paper engineer; Nate Spengler, 1st AC; Don Ganfield, motion control operator; Roman France, DIT; R.J. Glass, editor ( <b>Toolbox:</b> After Effects)	Leo Burnett, London	Hornet Inc., New York Yves Geleyn, director
6	 Samsung's "Coliseum"	<b>MPC London</b> Philip Whalley, VFX producer; Tim Phillips, VFX EP; Franck Lambertz, VFX supervisor; Garsten Keller, CG supervisor; Jean-Clement Soret, colorist. ( <b>Toolbox:</b> Nuke, Maya, Hero, Arnold render Engine, ALICE proprietary crowd tool)	CHI&Partners, London	Park Pictures, bicoastal, London Nathan Price, director Ruskin Films, Auckland, New Zealand
7	 Allstate's "Safe In My Hands" (short)	<b>Blacklist, New York</b> Holbrooks (Tom Brown & Daniel Gray), director; Adina Sales, exec producer; Alexander Unick, producer; Leland Goodman, animation/design; Angelica Alzona, design; Marika Cowan, Chris Carboni, animation; Andrew Zimbelman, Aaron Kernitzer, compositing. ( <b>Toolbox:</b> After Effects, Photoshop)	Leo Burnett, Chicago	Blacklist, New York Holbrooks (Tom Brown & Daniel Gray), directors
8	 MLB's "Timeless"	<b>Light of Day, New York</b> Colin Stackpole, lead Flame artist; Leo Nguyen, Mike Wharton, graphics; Jen Milano, VFX executive producer. ( <b>Toolbox:</b> Smoke, Flame, Lustre, After Effects, Maya)	BBDO New York	HSI, bicoastal The Malloys, directors
9	 SeePolitical's "Prop 41" (short)	<b>Imaginary Forces, bicoastal</b> Michelle Dougherty, creative director; Kris Fortin, designer/animator; Ryan Summers, lead animator; Andrew Dowis, Thomas Home, Jeff Jankens, Juan Monasterio, animators. ( <b>Toolbox:</b> Boom Harmony, After Effects, AE Puppet Tools)	Guru Media Solutions, San Francisco	Imaginary Forces, bicoastal
10	 TED's "The Vine Effect" (short)	<b>TOPIX, Toronto</b> Sylvain Taillon, VFX exec producer; Christina Lord, VFX sr. producer; Andrew Nguyen, VFX & matte painting supervisor; Ronak Shah, modeler/CG artist. ( <b>Toolbox:</b> Photoshop, After Effects)	Capital C, Toronto	Someplace Nice, Toronto Sean McBride, director

## Chart Topper: "Dad Fight"

*The Mill teams with Bryan Buckley, Grey NY*

### A SHOOT Staff Report

The Mill, Grey New York and director Bryan Buckley of *Hungry Man* collaborated to create the "Marionettes" campaign promoting DirecTV's new wire-free boxes. The latest spot, "Dad Fight," earned the number one slot on SHOOT's quarterly VFX/Animation Chart. The commercial features 100 percent CG dolls on strings.

Chris Bayol, shoot supervisor and 3D lead artist, explained: "The most important decision was choosing to shoot real actors in full wardrobe in place of the marionettes. This gave us a live set in which Bryan could direct and the actors could engage with real characters in their performances."

Bayol and his Mill compatriots "studied the animation language of how marionettes move in great depth...There were times where we heightened the clumsiness to add to the comedy value and other moments where we toned down the exaggeration to convey the emotional connection between characters."

Robert Sethi, creative director for The Mill, commented: "By basing it on live-action performance, we had an idea of what the shots would look like which was reassuring for everyone."

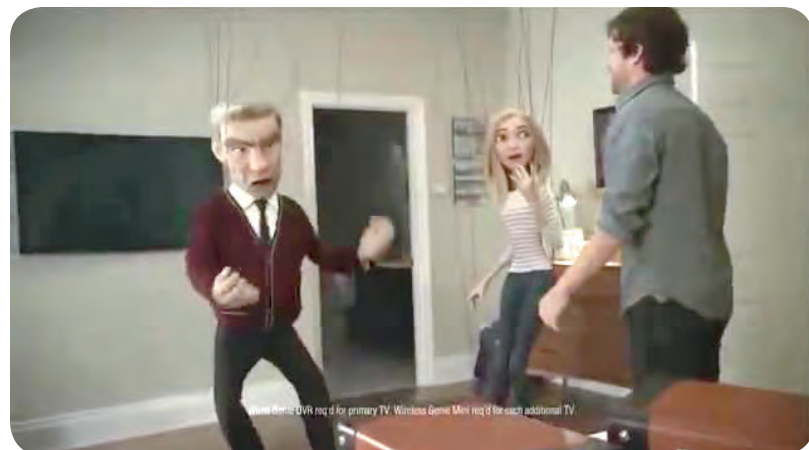
Phil Crowe, shoot supervisor/creative director at The Mill, said "live performance direction meant we could establish comic pace, ground the animations in reality and recognize the visual direction we were heading in from the start."

In "Dad Fight," a regular guy and his marionette wife welcome her dad, also a stringed puppet, to their home. The house

guest is informed he can watch whatever he likes on TV. But the father-in-law is a bit skeptical as there are no wires coming out of the television. His son-in-law explains that those nasty wires aren't necessary since they have DirecTV. These are fighting words as the senior citizen guest pulls off his sweater, stomps his feet and asks his son-in-law if he wants to "dance," meaning mix it up with some fisticuffs.

Bayol said that among the biggest challenges that "Dad Fight" posed were, technically speaking, the "tricky moments like him [the father-in-law] taking off his cardigan and throwing his tie around as there were multiple layers of clothes which all had to simulate against and collide with each other. And the puppets don't have fingers that can squeeze on the material when they're removing them—they're just rigid hands. It was a complicated simulation but with Maya's nCloth it was really successful.

For Sethi, the biggest creative challenge "was the performance animation. We had lots of iterations and internal discussions on how to make sure the stomping feet conveyed the right emotion...The goal was to get a bit of anger and make sure he read like he was angry whilst keeping it light and comic. There were also incredibly limited facial expressions so we had to focus in on the body language. It was fun and came down to what performance is all about—like in the theatre when an actor has to project and their movement has to be that big bigger for it to be read, without the subtle controls of the face.



DirecTV's "Dad Fight"

**July 24, 2009** Now, five months from its release, James Cameron's *Avatar*, the first feature film he has directed since *Titanic* (1997), promises to take 3-D cinematography to an unrivaled level, using a 3-D camera system that he helped invent. Cameron's heavily hyped return also marks Hollywood's biggest bet yet that 3-D can bolster box office returns. News Corp.'s 20th Century Fox has budgeted \$237 million for the production alone of *Avatar*.... Goodby, Silverstein & Partners, San Francisco, has hired Gareth Kay—formerly head of planning at Modernista! in Boston—as its new director of digital strategy, working closely with Goodby's chief digital officer Mike Geiger.... Comedy film director Steve Carr—whose body of work spans features (the recent box office hit *Paul Blart: Mall Cop*), commercials, music videos and web fare—has joined The Institute for the Development of Enhanced Perceptual Awareness, the production company founded in 2001 by CEO/executive producer Scott Gardenhour and director/producer Michael Bay....

**July 19, 2004** Executive producer Jonathon Ker has teamed with Don Block and Rich Carter, exec producers at the longstanding GARTNER, to launch production company Tight. The new venture is a sister shop to GARTNER and opens with director Iain Mackenzie. At press time, Tight was moving into its own newly built space adjacent to GARTNER's Santa Monica headquarters.... Hollywood-based Kodak company Cinesite merged into LaserPacific, Hollywood, a postproduction company that was acquired by Kodak this past year. The move combined two of Los Angeles' most experienced post houses, as well as two pioneers of emerging digital film postproduction processes. The news did not come as a total surprise, as there had been speculation that this would occur since the LaserPacific deal was first announced. The synergies are not difficult to spot. Cinesite's L.A. office has two fully equipped suites for DI work, and was one of the first to offer the service; LaserPacific's second DI suite is under construction, and it is also developing processes for digital dailies and digital previews. Across the pond, Cinesite's London facility, which is primarily focused on feature effects, continues to operate as the sole Cinesite base. It was recently awarded visual effects and model contracts for upcoming features *Charlie and the Chocolate Factory*, *Harry Potter and the Goblet of Fire*, *Alfie* and *Sahara*....

# bulletin board

August 5-10/Providence, RI: Rhode Island Film Festival:

<http://www.film-festival.org/2014Festival.php>

August 14-23/Los Angeles, CA: Holly Shorts Film Festival:

<http://hollyshorts.com>

August 16/Los Angeles, CA: Primetime Creative Arts Emmy Awards

& Aug. 25/Los Angeles, CA & NBC 5pm PT: Primetime Emmy Awards:

<http://www.emmys.com/awards/primetime-emmys/2014>

August 27-Sept. 6/Venice, IT: Venice Film Festival:

<http://labiennale.org/en/cinema/71st-festival>

August 29-September 1/Telluride, CO: Telluride Film Festival:

<http://telluridefilmfestival.org>

Sept. 4-7/Martha's Vineyard, MA: Martha's Vineyard Intl Film Fest:

<http://www.mvfilmfest.com>

Sept. 4-14/Toronto, Canada: Toronto Intl Film Festival:

<http://tiff.net/festivals/theFestival>

September 9/San Francisco, CA: AICP Show:

<https://store.aicp.com/event/tour/2014-aicp-tour-pass>

September 11-16/Amsterdam, NL: IBC

<http://www.ibc.org>

September 14-18/New York, NY: Independent Film Week:

<http://www.ifp.org/programs/independent-film-week/#.U8gA3PIdU98>

## “Malaria” Nets Chart’s #1 Slot

### A SHOOT Staff Report

When approached by animation/VFX house Psyop and its in-house agency Establishment for the Greater Good (EGG) to score a piece on malaria prevention in disadvantaged countries, composer/sound designer Drazen Bosnjak of Q Department said he and his team were immediately on board.

“If you’re a composer and sound designer, it can be magical and beautiful to work with animation as an art form,” said Bosnjak of the piece for the Against Ma-

threat. Happily, though, it can be solved with a \$3 net. Netting around the bed keeps mosquitoes away. A narrator relates, “It’s such a small thing to buy so millions like the princess will not die.”

Bosnjak said that Psyop’s co-director Marie Hyon “had a great suggestion as to how to look at the structure of the piece. She advised that we break down the piece of music in the middle and destroy it. The score becomes an ominous slab of sound transitioning from the outside world to the virus getting inside your body and attacking internal organs.”

The score for the film was in a sense just a starting point for Bosnjak and his compatriots at Q Department. “We were able to take our work and adapt it for another medium,” he said, explaining that the sound elements were then incorporated into a Psyop video game for the Against Malaria Foundation.

“The sound in the video game was produced out of the material done as the score for the film—both the music and sound design,” related Bosnjak. “We approached the original public service project as simply a short film. Then to be able to turn that into another medium was what made this project especially interesting. Our music and sound design became part of and contributed to the immersive experience of the video game. We refined elements in the film and brought them to the game. We came up with deep guttural sounds of internal organs which are being destroyed—just as we intentionally destroyed our music when the malaria virus attacks the girl’s body. The sound design of our film score was used in the video game.”



“Nightmare: Malaria”

laria Foundation. “By contrast, when you get rough cuts from live-action directors, it is rich with sonic elements—cars screeching, bees buzzing, something going on. Animation is totally different. It’s mute which is basically kind of freaky. There’s nothing in terms of audio which makes for a great creative challenge—to invent a world of sound to accompany the visuals.”

“Nightmare: Malaria” opens on a little girl who’s tucked into bed and proceeds to have a lovely dream replete with wondrous creatures. However one creature, a mosquito, takes the dream into a dark world. The child becomes the insect’s prey; the environment turns from a wonderland to a journey through the girl’s bloodstream which becomes “a deadly river” spreading fever and convulsions.

Sadly this nightmare is a worldwide

# street talk

Director Shaun Higon has joined the roster of mixed-media production company Passion Paris. The young filmmaker recently scored a viral hit with his short film *What’s on your mind?* The film is a stark portrayal of social media use that asks whether we, or our virtual friends, are actually being honest online. It racked up over 8 million YouTube views in just a few weeks. Previously Higon has helmed commercials for brands including Pepsi, Heinz, Skandiabanken and Intersport....Therapy Studios has added sr. colorist Robert Curreri. His spot credits span such brands as Honda, Ford, VW, DirecTV, Budweiser and Target. He has also color graded music videos for, among other artists, Lady Gaga, Beyonce, Lil Wayne and Arcade Fire. Curreri began his career in Manhattan as a

music video colorist. After working as a DP and then music video director, Curreri returned to color grading upon relocating to L.A. in 2003 to join The Syndicate. In 2008, Curreri made a move over to R!OT, and then to Company 3 Santa Monica, before eventually going independent....Jie Chen and Shelley Russell have joined Click 3X as sr. digital producers. Previously, Chen was a digital producer at Firstborn Multimedia, working on projects such as developing iOS and Android apps for Kraft Foods and multi-language responsive site design and development for Walt Disney Parks and Resorts. She has also held positions at Design Royale, Whybin\TBWA and TBWA\Tequila. Prior to coming to Click 3X, Russell worked as a digital producer at Tiffany & Co....Gannon Mooney has come aboard global digital agency Essence. He will be responsible for elevating and growing the creative offering of Essence’s North American offices in NY, San Francisco and Seattle on behalf of brands such as Method Home, eBay and Google. Mooney will join the Seattle office and report to global CEO Christian Juhl. Mooney was most recently a creative director at Seattle Wunderman Network....

# report

Cinematographer Ben Seresin is now represented by UTA across the board....The Skouras Agency has signed cinematographer Corey Walter for exclusive representation. Walter most recently shot *Goodbye To All That* (a Tribeca nomination for Best Narrative Film) directed by Angus MacLachlan. Walter’s latest spot work includes Nike Brand Jordan (directed by Matt Aselton of Arts & Sciences) and ESPN World Cup (directed by Stacy Wall of Imperial Woodpecker)...

Sheldon Prosnit Agency has changed its name to Artistry. Robin Sheldon, along with agency principals and co-owners Jane Prosnit and Gregg Dallesandro, felt the time was right to move away from using last names and to rebrand the shop which has represented below-the-line talent since the 1980s. Artistry is comprised of six agents: Sheldon, Prosnit, Dallesandro, Lynn Richardson, Pegi Murray and Julie Kole. Richardson is a former agent at New York Office. Murray repped Massive Music and worked for Chelsea Pictures and Believe Media. And Kole was partner in the Jacob and Kole agency. Artistry’s talent roster includes cinematographers, editors, production designers and costume designers. Among the DPs are Luca Bigazzi (winner of the Italian Academy Award for *The Great Beauty* and *Il Divo*); Chris Blauvelt (Sundance Best Cinematography Award in 2014 for *Low Down*); Nicolas Bolduc (Canadian Screen Awards Best Cinematography winner in 2014 for *Enemy*); Stephane Fontaine (Cesar award winner for *A Prophet* and *The Beat That My Heart Skipped*); Chayse Irvin (2014 winner of Best Cinematography Debut at Camerimage for *Medeas*); Nicolas Loir (2014 winner for Best Cinematography in a Music Video at Camerimage for Ghostpoet’s “Cold Win”); Chris Manley (four time Emmy nominee for *Mad Men*); and Declan Quinn (three time winner of the Independent Spirit Award for *In America*, *Kama Sutra* and *Leaving Las Vegas*....

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