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Chat Room: Doug Pray 3



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**The Road To  
Emmy, Part  
11: Creative  
Arts Awards**

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Claudette Barus/HBO.

**Midwest Report 23**

**6 DEGREES OF KEVIN BACON**

2013 **AWARDS**



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## Director Doug Pray

*Reflections on Levitated Mass, Spotmaking*

**By Robert Goldrich**

What is art? Director Doug Pray has provided different, thought-provoking answers to that question over the years as reflected, for example, in his Grand Jury Prize-nominated feature documentaries at the Sundance Film Festival—first in 1996 for *Hype* which chronicled Seattle’s grunge music scene; in 2006 for *Scratch* which took us into the world of hip-hop DJ’ing; and in 2009 for *Art & Copy* which focused on advertising’s creative luminaries (from Phyllis Robinson to George Lois, Mary Wells and Hal Riney, et al) and the profound impact of their

had been a dirty urban environment—San Francisco’s Broadway Tunnel—Curtis created a greenscape mural. The film showed him creating this art, triggering an overwhelming positive buzz and hundreds of thousands of online hits. *The Reverse Graffiti Project* initiative for GreenWorks, an environmentally safe line of cleaning products from Clorox, went on to earn DDB a Media Gold Lion and an Outdoor Silver Lion at Cannes in 2009.

Fast forward to today and Pray is again exploring another artform, the artist behind it, its place in the art world



“My documentary experience informs and enables me to bring something more to commercials and to branded content.”

work on our culture. *Art & Copy* went on to win a News & Documentary Emmy in the Outstanding Arts & Culture Programming category in 2011.

Produced by The One Club, *Art & Copy* aired on PBS’ *Independent Lens* series and was an official selection at the Sundance Film Festival in ‘09.

*Art & Copy* captures the magic of creative thinkers and their impact on American culture and lifestyle,” said Mary Wärlück, CEO of The One Club and executive producer of the film. “From the time we were given permission to ‘Think Small’ in the ‘60s to being told to get off the couch and ‘Just Do It’ in the ‘90s, it is an exciting look at how ideas and advertising affect all of us.”

Pray’s filmography also includes *Infamy*, a documentary about graffiti culture as told through the experiences of six well-known graffiti artists and a graffiti buffer.

This 2005 film later led DDB San Francisco to director Pray for *The Reverse Graffiti Project*, a three-and-a-half-minute documentary centered on Paul “Moose” Curtis, a pioneer of the art form known as “clean tagging” whereby dirt is cleaned off surfaces in public places to create shapes, designs, collages and words (through the use of letter stencils) that convey positive messages. In what

and the effect on society at large.

Pray’s feature documentary *Levitated Mass: The Story of Michael Heizer’s Monolithic Sculpture* chronicles a massive piece of art that became part of pop culture before it was ever on official exhibit—a 340-ton rock sculpture that reclusive land artist Michael Heizer and the Los Angeles County Museum of Art (LACMA) arranged to have transported across Southern California.

The 10-day journey, which had the granite boulder on a 294-foot-long, 206-wheeled trailer, drew camera crews and tens of thousands of people along a route that ended at LACMA. This in turn generated public discussion about the sculpture—whether or not it is art, and what exactly is modern art?

*Levitated Mass* made its world premiere at a special Los Angeles Film Festival screening in June at LACMA. Pray’s film will continue on the festival circuit, likely play at different museums and gain exposure on other platforms still to be finalized at press time.

The backstory of the art, the artist Heizer, LACMA’s interest in the sculpture and its rise in the public consciousness are all a part of *Levitated Mass*. *SHOOT* caught up with the director—

*Continued on page 10*

## DOUG LIMAN DIRECTS “CATCH ME IF YOU CAN”

Director Doug Liman (*Mr. and Mrs. Smith, The Bourne Identity*) via Independent Media, and Lost Planet editor Hank Corwin teamed up with VFX/post house Method and Sonic Union mixer Paul Weiss to make a lost phone search a death-defying adventure in the new :60 “Catch Me If You Can” for Verizon Wireless out of mcgarrybowen.



The spot features a man losing his Google Now-enabled Droid in the back of a nightmarishly erratic taxicab, and having to chase it down in action-film-star fashion. Stephen Dewey of Machine Head provided the dynamic sound design, creating a realistic urban environment.

“Catch Me If You Can” opens on a man riding in a taxicab piloted by a distracted and impatient driver. “Three blocks up,” requests the man as the driver yaks on his phone, narrowly avoids accidents and almost misses the destination completely. A title card appears, “Episode I: Rough Ride.” The man gets out of the cab and quickly realizes he left his phone inside, but it’s too late. The cab and phone speed away, sending the man sprinting after. He races through parks and down sidewalks until he’s lost sight of the cab. The ride in the racing cab bounces the phone off the ceiling and slams it against its car doors as a voiceover begins, “Reinforced with scratch-resistant glass and a uni-body made Kevlar strong.” Standing in the street, the man calls out, “OK, Google Now, call my Droid.” Voice activated, the phone rings, allowing him to retrieve it as the voiceover concludes, “The new Droid Ultra by Motorola. When strength matters, Droid does.”

## HUNTER WILLIAMS NAMED PMI’S EXEC DIRECTOR

The Production Music Association, which promotes and protects the rights and interests of publishers and composers of production music for use in film, TV, radio and new media, has appointed Hunter Williams as its executive director. Williams, who will be based in Nashville, replaces Debra Young Krizman who continues with the PMA in her new role as VP, operations.

Prior to joining the PMA, Williams spent 20 years at SESAC, most recently as sr. VP, strategic development/distribution and research operations. During this time, Williams made great strides within the organization overseeing all royalty distribution operations, including the development of distribution and survey methodologies, performance tracking across all applicable media, and the maintenance of the company’s repertory and performance databases. He also oversaw the company’s research and analysis division, which helped drive strategic development by identifying new business opportunities. Under Williams’ leadership, SESAC pioneered the use of digital fingerprint and watermark technologies to track and pay royalties for performances on radio, TV and new media.



Paul Abatemarco

## PEOPLE IN THE NEWS...

Paul Abatemarco has joined Brand New School as exec producer of its L.A. office. He hails from past EP positions at MPC Creative and Stardust, and has worked with agencies including TBWA/Chiat/Day, Deutsch, Goodby Silverstein & Partners and Leo Burnett on campaigns for brands such as Nissan, Google, Adidas, American Airlines, and the Grammys....Bicoastal music/sound house Amber has brought Joey Reyes on board as sr. producer. Formerly at music shops Nylon and stimung, Reyes has produced music on spots for Gap, Puma, Levi’s and DirecTV, among others...

**EDITORIAL**

Publisher & Editorial Director

**Roberta Griefer**

203.227.1699 ext. 13 rgriefer@shootonline.com

**Editor**

**Robert Goldrich**

323.445.6818 rgoldrich@shootonline.com

**Contributor**

**Christine Champagne**

**ADVERTISING**

Display Advertising Inquiries

marketing@shootonline.com

203.227.1699 ext. 13

Advertising Production

**Gerald Giannone**

203.227.1699 ext. 12 ads@shootonline.com

**OFFICES**

**Main Office**

256 Post Road East #206

Westport, CT 06880 USA

203.227.1699 Fax: 203.227.2787

**West**

323.445.6818

**Circulation**

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Custom Reprints

**Michael Morgera**

203.227.1699 ext. 11 mmorgera@shootonline.com

**SHOOT Publicity Wire**

203.227.1699 ext. 12 publicitywire@shootonline.com

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By Robert Goldrich

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### “Day To Remember”

Bill Weems.

I never met Bill. I talked to him once on the phone. Otherwise I only knew him by reputation. But he comes to mind frequently, most recently during last week’s 12-year anniversary of the 9/11 attacks.

Bill was a commercial producer who was among the victims of hijacked United Airlines flight 175 which crashed into the World Trade Center in New York on Sept. 11, 2001. He lost his life at the age of 46.

Bill was en route from Boston to Los Angeles for the posting of a campaign for the Environmental Protection Agency’s Energy Star products directed by Danny Duconvy for advertising agency Mullen. Bill freelanced for both ad agencies and production houses.

Professionally, he was highly regarded.

Personally even more so as a dedicated husband and father.

Bill and so many and so much more needs to be remembered—not just one day a year. A perspective that inspires and haunts me is what I naively thought in the immediate aftermath of 9/11.

I thought, for example, that we’d come together more than ever before

tabloid nonsense share a common bond—they’re generators of profit, with little or no regard for what the cost is to society at large.

That’s why BBDO New York’s campaign—print, media, outdoor, digital and video advertising—for The National September 11 Memorial & Museum struck a responsive chord for me.

### Bill Weems and so many and so much more needs to be remembered—not just for one day a year.

as a country. I thought that serious journalism would make a major comeback. How could it not in light of what had just happened?

Fast forward to today and polarization rather than thoughtful, civil debate seems to be the norm in the court of public opinion.

As for the Fourth Estate, tabloid journalism has become mainstream.

By no coincidence, polarization and

In BBDO’s public service television spot produced by Brand New School and titled “Day To Remember,” which broke last week, a Robert De Niro voiceover relates:

“Take a day to reflect. To explore. To learn. To honor the best in humanity that overcame the worst. To remember compassion, kindness, courage. Take a day to remember the day that changed us forever.”

## Reflections

By Robert Goldrich



### Passing The Baton

Jonathan Elias

“I’ve written more spots in the last two months than I had in the year and a half prior to that,” said an enthused Jonathan Elias, co-founder of the venerable music and sound house Elias. This recent prolific stretch is a direct result of his passing the studio’s executive creative director mantle to Brent Nichols who comes over after some 10 years at Squeak E. Clean Productions where he last served as creative director/composer.

Right out of the gate upon joining Elias, Nichols was creative director and a composer on Intel/Toshiba’s *The Power Inside*, a six-episode online social film which tops SHOOT’s current quarterly Top Ten Tracks Chart (see separate coverage in this issue). Jonathan Elias also was a composer on the film. Of Nichols, Elias said, “He’s freed me to do what I do best, which is to write. Brent

has taken over the heart of the company, interfacing with the composers, providing his direction on projects. He’s already been a breath of fresh air here, inspiring everyone around him, including me.”

Elias noted that for many years he had hoped to find a successor to himself as executive creative director but the right candidate never came to the fore. “I’ve always been interested in the concept of someone taking over more of the creative direction here so I could really focus more on writing for spots, documentaries, feature films, whatever. By chance I finally met Brent and things clicked. I love his creative body of work, his leadership. He’s a real positive energy source. Brent has helped make things fun again. He’s an artist who can relate to other artists.”

In addition to *The Power Inside*, Jonathan Elias has most recently written commercials for Toyota, Delta and Southwest.

“I’ve always enjoyed writing and now

I’m enjoying being a full-time writer,” affirmed Elias whose career spans varied disciplines from iconic commercials (music for Nike’s “Frozen Moment” and “Move”) to theatrical feature soundtracks (such as working with John Barry of James Bond fame on *A View to a Kill*) and record albums (*American River*, combining piano and string quartet compositions with spoken word performances by Emmylou Harris, Kris Kristofferson, Marty Stuart, Rosanne Cash and Johnny Cash—in one of the latter’s last recorded works). *American River* earned a Grammy Award nomination in 2004 for Best New Age Album.

As for what’s next, Elias plans to continue exercising his writing chops on spots and branded content for the studio bearing his name. He added that he still has a couple of pieces he recorded with Johnny Cash which could surface as part of a new CD.

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# The Road To Emmy, Part 11: Reflections

Insights into the work honored at Creative Arts Emmy ceremony

By Robert Goldrich

Claudette Barius/HBO



Claudette Barius/HBO



Melinda Sue Gordon for Netflix

LOS ANGELES—Now that the road to the Creative Arts Emmy Awards is in the industry’s proverbial rearview mirror, a number of insights into what turned out to be winning work can be mined from *SHOOT*’s The Road To Emmy series of features which will culminate next week with Part 12’s coverage of the primetime Emmy Awards ceremony.

Looking back, though, on the first 10 installments of The Road To Emmy provides context and backstory relative to the nature of the honored work and the collaborative relationships that went into it. Consider, for example, Sloane Klevin, who earned her first career primetime Emmy nomination and this past Sunday her first Emmy win for Outstanding Picture Editing for Nonfiction Programming on the basis of director/writer Alex Gibney’s documentary *Mea Maxima Culpa: Silence In The House of God* (HBO), which exposes the abuse of power in the Catholic Church and a cover-up of clerical molestation of children that winds its way from the row houses of Milwaukee

through the choirs of Ireland’s churches all the way to the highest office of the Vatican. By investigating the secret crimes of a charismatic priest who abused over 200 deaf children in a school under his control, the film shows the face of evil that lurks behind the smiles and denials of authority figures and institutions who believe that because they stand for good they can do no wrong.

“To be nominated for editing such a powerful film is kind of huge for me,” said Klevin back when she found out she was an Emmy nominee (The Road To Emmy, Part 4). “I have never been nominated as an editor for anything before. I do a lot of stuff where the content is so important and the story is really powerful. Sometimes reviewers have mentioned my name and how well the film is structured or how well the story is told. They recognize that a documentary is written in the edit room and the editor is kind of a co-writer on the film. When I go into a documentary, I’m not thinking about doing flashy editing. The focus is on how to

take 300 hours of material and distill it down to tell a story, to make it cohesive, to make it flow and to make it understandable. You take something unscripted, with no outline, and construct a story out of it. I’m thrilled with this Emmy nomination because it’s recognizing all that an editor puts into a documentary.”

*Mea Maxima Culpa* presented its own unique set of challenges. Although Klevin is a frequent collaborator with Gibney, one challenge remains constant throughout all the projects they have teamed on. “He’s always an investigative journalist,” said Klevin of Gibney. “That’s what drives him. He uncovers so much information through research and drawing on other journalists. He gets his hands on legal documents and so much information and we need to include as much that’s relevant as possible. This starts out as a personal film about a small group of guys in Wisconsin, which leads to an overview of the entire priest pedophile crisis. Alex always has so much information that he would like to

From top left, clockwise: *Behind the Candelabra*; Sloane Klevin; Eigil Bryld; *House Of Cards*; Sven Martin; Howard Cummings; Tor Myhren.

## ROAD TO EMMY

include in his work. The trick is how do you structure the film to include as much as you can without overwhelming and exhausting the audience. The information has to come in the right place and at the right time so the audience can digest it. We work on that until the day we lock picture—what’s too much information? What’s too little? It’s a balancing act.”

Add to this the fact that five of the film’s most important interview subjects are deaf and do not speak. They communicate via sign language. “Figuring out how to shoot them was a challenge. Alex and the sign language interpreter were in another room that was away from the camera and soundproofed. Alex thus could hear the answers without the voice of the interpreter being on the soundtrack. We wanted to hear the sounds made by the deaf people while they were signing. We didn’t want subtitles. We wanted our audience to watch their hands and performance. They act out with their faces. Cutting the sign language was really tricky. If I’m editing

French, I know French and can make cuts that still make sense and retain what is being communicated. Sign language is a whole other thing. I constantly had people checking that our translations were correct.”

Klevin noted that Gibney “reached out to famous actors whose voices we liked and asked them if they would lend their voices to these deaf victims. Pretty much everyone we asked immediately said yes.” Those actors included John Slattery, Jamey Sheridan, Ethan Hawke and Chris Cooper.

An editor/partner at Union Editorial, Klevin has a body of work which spans features, documentaries and commercials. Her recent activity in the latter discipline includes Diet Coke’s “Stay Extraordinary” (co-edited with Tim Thornton-Allan of Marshall Street) featuring Taylor Swift and directed by Fredrik Bond of MJZ for agency Droga5; a three-spot Trojan Lubricants campaign directed by Petty Sirota of Prettybird for The Joey Company; Reebok’s “One Epic

Day” directed by Jonathan Hyde of Boxer Films for mcgarrybowen; and a package of six commercials for Kohler directed by Raymond Bark of GARTNER for Arnold New York.

Amazingly, Klevin didn’t edit a documentary until Gibney called upon her to cut the acclaimed *Taxi to the Dark Side*. (She later cut Gibney’s portion of the documentary *Freakonomics*.) Gibney entrusted Klevin with *Taxi to The Dark Side* based on the work she did for his company cutting trailers, promos and the opening titles—as well as additional editing on the Mike Figgis-directed portion—for the PBS series *The Blues* (exec produced by Martin Scorsese).

“Alex met me as a commercials and trailers editor,” said Klevin. “He knew I cut features and that I hadn’t done a documentary.” Still, based on what he saw of her as an editor and the creative rapport they developed, he asked her to cut a documentary but her scheduling and commitments got in the way. Such was the case, she recalled with *Enron: The*

*Smartest Guys in the Room*.

Finally the fifth time over the years he asked her to cut a documentary, Klevin said yes, thinking “I can’t say no. He’ll never ask me again.” But it was more than that which prompted her to take on *Taxi to the Dark Side*. “I got chills when Alex told me the story. I remember thinking that if we don’t screw this up, this will win the Oscar [which it did for Best Feature Documentary].”

For Klevin, the learning experience of working with Gibney (who is represented by Chelsea as a director for commercials and branded content) was profound. “He’s making multiple films so he’s not around much in the edit room. After long conversations about what he’s trying to achieve, parts he would like to include, he disappears for a long stretch to work on his next project. You have a lot of creative freedom. You’re thrown into a room with 200 to 300 hours of footage and six months later you have the first assembly of a movie. He comes in and out and when

*Continued on page 8*

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## Emmy Winners: DP Eigil Bryld, Production Designer

Continued from page 7

you need his help, you have his notes and he's responsive through the whole process. He has a great sense of humor and is incredibly smart. But the bottom line is that his editors get to spread their wings. It's scary and exciting. Luckily I had done a lot of narrative films and had strong narrative instincts. Because he threw me into that film and sort of left town, I learned how to edit a documentary."

*Mea Maxima Culpa* won three Emmys at the Creative Arts ceremony—the other two being Gibney for Outstanding Writing for Nonfiction Programming, and an Exceptional Merit in Documentary Film-making juried award.

### House of Cards

*House of Cards*, which helped to establish Netflix as a force in original programming, won two Creative Arts Emmys—Outstanding Casting for a Drama Series and Outstanding Cinematography for a Single Camera Series. The latter winner was DP Eigil Bryld for "Chapter 1" of the series which was directed by David Fincher. Beau Willimon, showrunner/executive producer/ writer-creator of *House of Cards*, provided some perspective on Bryld (The Road To Emmy, Part 1).

Willimon related that Bryld "mostly worked with the directors using a visual language he created with Fincher that was consistent throughout the series. Our interaction was about discussing the feeling of given scenes, and sometimes practical problem-solving if we were short on time or had to switch a location unex-



Melinda Sue Gordon for Netflix

### House of Cards

pectedly. Or talking about ways to shoot a recurring location or set differently to keep it fresh."

In terms of Bryld's impact on him as a writer, Willimon said, "At a certain point you start to see the way Eigil would light it and shoot it as you write. You get a sense of his frame, his mood. It informs the writing because you start to think cinematically...Eigil has a deep, expert sense of craft but more importantly, he brings a creative vision to it that elevates the drama. He is nimble and adaptable when necessary. He never thought of this as a 'TV show.' He thought about it in terms of cinema."

That cinematic approach dovetailed perfectly with that of Fincher. Bryld told *SHOOT*, "David Fincher and Beau Willimon are great collaborators. David has very strong ideas. I like working with directors who are straight forward and

not convoluted. He's very hands on. He was used to shooting less than a page a day. All of a sudden we had to shoot four, five pages a day. We did that while staying true to crafting it all like a movie. I had 10 weeks of prep with Fincher in Baltimore which helped us to craft the lighting in an ambient manner while adding what was required for specific scenes. The prep helped us to be efficient with our setups, how to best use two cameras—we always used two cameras—and capture well-choreographed and composed images.

"With Beau, it was all about getting the drama across," continued Bryld. "We never did anything fancy with the camera other than telling the story. We didn't use long lenses. We wanted to have a sense of space. Inherently the whole show is about people in offices, in homes and they're talking. We wanted to help create a sense of drama using the space, showing people in relation to each other and their space. Shadows were a major player. Everything in *House of Cards* has an undercurrent to it, something hiding in the shadows, always another motive. Space can heighten that feeling, add volume and enhance the dramatic feeling. Beau was very good with the entire cast, very good at collaborating with the way we blocked the scenes, using iconic framings in each scene that sort of expressed power and drama."

*House of Cards* deployed two customized RED Epics. "Fincher has worked with RED for quite some time and has a strong relationship with RED," said Bryld. "We didn't want to work through a certain technology. We wanted the technology to work for us. We kept things simple and

close-knit. We never had more than 25 crew members on the floor. We landed in a sweet spot where we could operate and pull off most things, being able to adjust to every curveball."

Bryld was accustomed to high-profile TV prior to *House of Cards*. He earned an Emmy nomination for Best Cinematography in a Miniseries or Movie in 2010 for HBO's *You Don't Know Jack* directed by Barry Levinson and starring Al Pacino as Dr. Jack Kevorkian.

Bryld's work also extends into commercials and features. On the spotmaking score, he has lensed for such directors as Levinson, Ivan Zacharias, Bill Bruce and Henry-Alex Rubin.

On the theatrical film front, Bryld's credits include: *Not Fade Away*, the feature directorial debut of David Chase, creator of *The Sopranos*; *In Bruges* directed by Martin McDonagh; and *The King* directed by James Marsh (for whom Bryld earlier shot *Wisconsin Death Trip*, in the process earning a BAFTA Television Award for Best Photography).

### Behind the Candelabra

HBO's Liberace biopic *Behind the Candelabra* led the way at the Creative Arts Emmy Awards competition with eight statuettes—Casting, Picture Editing, Hairstyling, Sound Mixing, Non-Prosthetic Makeup, Prosthetic Makeup, Costumes, Cinematography, and Art Direction. The strong showing could prove to be historic as the most Emmy wins by any program in a single year was the 13 earned by the HBO miniseries *John Adams* in 2008. *Behind the Candelabra* has seven more nominations in the running at this coming Sunday's primetime Emmy Awards ceremony.

The Art Direction Emmy for *Behind the Candelabra* went to a team consisting of production designer Howard Cummings, art director Patrick M. Sullivan Jr. and set decorator Barbara Munch. *SHOOT* earlier connected with Cummings (The Road To Emmy, Part 7) who observed, "Working for Steven Soderbergh, none of the projects are the same."

Cummings went from the feature film *Side Effects* to *Behind the Candelabra*, both directed by Soderbergh and underscoring the dramatic differences between the filmmaker's projects. "As



Claudette Barlius/HBO

*Behind the Candelabra*

# Howard Cummings, Grey NY For Best Commercial

a production designer, I had to make every effort to be minimalistic visually,” said Cummings of *Side Effects*, which starred Rooney Mara and Channing Tatum. “The background was abstract with the focus being on people in the foreground. Furniture was positioned in front of windows, out of focus.

“By contrast,” continued Cummings, “for the *Liberace* movie [with Michael Douglas as the flamboyant pianist/entertainer], we were doing beauty shots of the interior—supporting the feeling of this kid [*Liberace*’s young lover portrayed by Matt Damon] being sucked into this lavish world.”

Cummings first teamed with Soderbergh on the feature film *The Underneath*, which was released in 1995. It wasn’t until recent years that they again got together with Soderbergh reaching out to the production designer for *Behind the Candelabra*. “The problem was we couldn’t do the *Liberace* film right away as we didn’t know about the financing—then HBO came into the picture and made the project doable.”

But the wait until the HBO breakthrough was lengthy—so much so that in the interim Cummings served as production designer on four Soderbergh features: *Contagion*, *Haywire*, *Magic Mike*, and *Side Effects*. And that collaborative relationship continues well after *Behind The Candelabra* garnered 15 Emmy nominations, including for Outstanding Miniseries or Movie, Outstanding Directing (Soderbergh), Cinematography (Soderbergh, aka Peter Andrews), Editing (Soderbergh under the moniker Mary Ann Bernard), Writing (Richard LaGravenese), and two Lead Actor noms (for Douglas and Damon).

Cummings is currently serving as production designer on the Soderbergh-directed *The Knick*, a miniseries for Cinemax. “I’ve gone from the late 1970s’ excessiveness of *Liberace* to a period piece about a surgeon in 1900 in a hospital on the Lower East Side. Steven’s projects are so different from one another. But there is often a connection when you look at the main characters. Steven seems to have an interest in damaged people who are incredibly talented.”

As for the biggest challenge *Behind the Candelabra* posed to him as a pro-

duction designer, Cummings related, “*Liberace* had a motto, ‘Too much of a good thing is wonderful.’ In character, Michael Douglas says this and my job was to try to sustain that level, to keep that spirit going through everything, reaching the level of the density of luxury *Liberace* maintained in his life. Barbara [Munch] as the set decorator did a fantastic job, creating the sense that every piece is layered—layer upon layer of luxury.”

Cummings said that the opportunity to work on *Behind the Candelabra* was “a divine gift for a production designer. And then to get recognition with an Emmy nomination is just icing on the cake.”

“The way Steven [Soderbergh] works is continuous,” shared Cummings. “He’s working on one movie but also prepping the next and doing additional shooting on the last one you did. There have been times when we’ve worked on three projects at once, in three different countries at one point. It’s a great ride.”

Having a firm handle on the project and one’s role in it is essential to working with Soderbergh, assessed Cummings. “It’s up to me to bring my best game to the table, to come to a project with a point of view that will help Steven achieve what he’s trying to get.”

## Game of Thrones

Earning two Emmy Awards at the Creative Arts ceremony was HBO’s *Game of Thrones*—for Makeup for a Single Camera Series (Non-Prosthetic), and for Special Visual Effects.

The latter was for the “Valar Dohaeris” episode which entailed effects work by Pixomondo, Spin VFX and Gradient FX. Sven Martin, a VFX supervisor at Pixomondo’s Frankfurt, Germany studio, and credited as lead animation supervisor on “Valar Dohaeris,” said that this latest season of *Game of Thrones* has seen the characters progress and develop from the prior season for which he and his Pixomondo compatriots also won the Emmy. In comparing the past two years on the HBO series, Martin related (in *The Road To Emmy*, Part 3), “We spent much more time on the design this time around. We worked in very close collaboration with Joe Bauer, the production super-



Nicolai Fuglsig

visor from HBO, to help define what the dragons would look like, how their new expressive features should appear and what those features should be. We played around with ideas, different images and features, paintings, sculptings. At one point we were playing around with an inner glowing light feature but ultimately we didn’t like that. It was all a process through which we got closer to and then arrived at the final design for the dragons.”

This work of course centered on the large and aggressive hero dragon, Drogon—he of the black scales with blood red horns and wings.

“He was where our focus was and from his look we adapted, making slight changes in texture and shape—and through animation were able to refurbish the hero dragon and from that create the different looks of the other dragons,” shared Martin. Pixomondo’s studios in Stuttgart and London were also involved in *Game of Thrones*, more though on the matte painting front.

## Tally

The Creative Arts Emmy tally was led by *Behind the Candelabra* with eight, followed by *Boardwalk: Empire* (HBO) and the *66th Annual Tony Awards* with four Emmys apiece. Three programs—*Mea Maxima Culpa: Silence In The House of God* (HBO), *Saturday Night Live* (NBC), and *Disney Mickey Mouse Croissant de Triomphe* (Disney.com)—each garnered three Emmys.

Eleven programs won two Emmys apiece: *The 55th Annual Grammy Awards* (CBS), *American Masters* (PBS), *Anthony Bourdain: Parts Unknown* (CNN), *The Big Bang Theory* (CBS), *Da Vinci’s Demons* (HBO), *Deadliest Catch* (Discovery),

*Game of Thrones* (HBO), *House Of Cards* (Netflix), *How I Met Your Mother* (CBS), *The Kennedy Center Honors* (CBS) and *The Men Who Built America* (History).

HBO won the most Emmys at the Creative Arts ceremony, registering a total of 20, followed by CBS with 15 and NBC with eight. Tied with three apiece were Cartoon Network, Disney.com, Nickelodeon, PBS and Showtime. And taking two each were CNN, Comedy Central, Discovery Channel, FOX, FX Networks, History, Netflix and Starz.

## Grey breaks through

Canon’s “Inspired” won the best primetime commercial Emmy during the Creative Arts Emmy Awards ceremony. Directed by Nicolai Fuglsig of MJZ for Grey New York, “Inspired” broke a run of four straight years that Wieden+Kennedy won the spot Emmy.

“Inspired” depicts the lengths people will go in order to take a special photograph. A man leans precariously over the side of a home’s snowy rooftop, with camera in hand to capture a scene we cannot see. A woman frantically flees from a fast charging giraffe yet still manages to get off some shots of the animal with a camera held at different awkward angles. A guy shoots seafood on ice at an outdoor Chinese market only to be shooed away by the proprietor. A man climbs a huge reef with camera at the ready. A mom looks to snap the perfect shot of her daughter blowing out the candles on her birthday cake. Another man finds himself running helter skelter away from swarming bats who were presumably riled up when his flash lit up their dwelling. A guy has his head nearly submerged in a lake but holds his camera up high enough to get a shot of something or someone out of our view. A man has a badly scraped knee, a wound evidently suffered while trying to get his camera someplace it shouldn’t have been. And a young gent with skates on his feet and a skateboard under his back swoops down a steep street to follow a tire on fire rolling down the thoroughfare.

A super then appears on screen which simply reads: “Long live imagination.”

All these earnest photographers are introduced to us with the musical accompaniment of a specially arranged rendition

*Continued on page 30*

## Doug Pray Reflects On Documentaries, Advertising

Continued from page 3

who is represented for spots and branded content by Bob Industries—to discuss the documentary, his other recent exploits and his commercialmaking career.

Relative to the ad arena, *The Reverse Graffiti Project* wasn't Pray's first recognition at Cannes. Five years earlier in 2004, a Pray-directed Gill Foundation campaign—consisting of the spots “Dave,” “Steve,” “Frank,” “Kimya” and “Lisa” from DDB Seattle—won a Bronze Lion at the Cannes Festival. The Gill Foundation is a privately funded LGBT organization and the spots were part of a “TurnOut” campaign designed to raise awareness that it was still legal in 36 states at that time to fire someone for being gay.

For the project, men and women agreed to come out to their bosses in documentary-style ads. While the actual confrontation is not shown on screen, what's captured is the moment just before their admission. The spots are honest snapshots of people who are about to do something that could get them fired, helping to convey the unfair nature of their predicament.

**SHOOT:** How did you become involved in *Levitated Mass*?

**Pray:** The project was produced by Jamie Patricof [and Lynette Howell] of Electric City Entertainment (*The Place Behind The Pines*, *Blue Valentine*). Jamie called me about three years ago and said that he heard about this giant boulder that's going to be moved from the desert into the Los Angeles County Museum of Art. It will take days to move—streetlights

and signs will have to be moved around. It sounded like an incredible journey. I immediately said, “Stop right there. I love it. I'm in.”

This was at first simply a small film about a large rock. Then I got more interested as I got deeper into the story—the art, the artist, what this event meant to him, what it meant to the museum. I became fascinated with Heizer, an artist who works on an extremely large scale and is relatively lesser known than other artists.

He's not like Christo who does huge media events. This is also about the museum doing everything it can to continue Los Angeles' dynamic role in the art world, to make LACMA a destination unto itself.

And it was great to have it all come together with the L.A. Film Festival screening of *Levitated Mass* at LACMA where people could look at the sculpture and see the movie.

**SHOOT:** What lessons did you learn from the film?

**Pray:** I learned about the art world, the story of art, people doing amazing things in the name of art which are not entirely logical—and what it takes to do that, the kind of momentum you need to build in order to do a large-scale art project like that. Then there's the price you pay for doing large public art. What if people don't like it or don't get it? What if people are confused or pissed off by the art? In the end, the message you take from it is patience. Heizer started in 1968 and unveiled his boulder in 2012. It's a story of persistence and patience. As Heizer says,

“A decade is like a second to me.”

**SHOOT:** There seems to be a theme running through many of your films, centering on art and artists of various kinds.

**Pray:** In every movie I've made—maybe not the truck driving movie [*Big Rig*]—I tend to celebrate really unique forms of expression. That has been consistent in my work. Graffiti is misunderstood but in *Infamy* when you get to know the story and the people behind it, you realize that graffiti can be a powerful human expression. The same with advertising as we showed in *Art & Copy*. On the surface, the tendency is to look down on advertising and think that it's not art. It's commerce. But the best advertising is an incredible personal statement, exhibiting great creativity that influences our culture. Actually *Infamy* could be a nice double feature with *Art & Copy*.

**SHOOT:** And the short subject film screened in-between the two could be *The Reverse Graffiti Project*, which in a sense brought together the art of advertising and the art of a special brand of graffiti-inspired art. *The Reverse Graffiti Project* was made awhile ago, though. What are your most recent directing endeavors in the ad arena?

**Pray:** I've done three major projects in the last eight months through Bob Industries. First, I did a series of commercials and short films for Scion, telling stories of people who are social motivators, doing dynamic things that positively motivate

others. One story was about a food activist in Oakland [Calif.], a chef, author and vegan champion who's inspiring his community to eat healthy. Another was the owner of a cool bicycle shop in downtown Los Angeles who is motivating people to bike and exercise more. And the third piece is about a promoter, musician and booker in San Francisco who puts on cool shows, promoting different acts and performers. These people filmed their own daily lives and I also shot with them a few days for documentaries that are in line with the theme, “What motivates you? Make every second count.” They all had Scion cars to use for a month so the vehicles had a presence but the entire focus was on these people in their roles as social motivators. Attk in San Francisco was the agency.

Next we did a large project for Microsoft's Xbox, the announcement film for the new Xbox One platform. Everyone from Bill Gates to Steven Spielberg to top gamers in the world was featured. These gamers are well known in the Xbox gaming community but for me it was another new subculture to explore. The ad agency was twofifteenmccann, San Francisco.

And I'm currently working on an ambitious project for Principal Financial Group out of TBWA\Chiat\Day, Los Angeles, which I'm not yet at liberty to discuss publicly in detail.

Overall, I very much enjoy my work in advertising. It informs my documentary work just as my documentary experience informs and enables me to bring something more to commercials and branded content.

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# Memorable Firsts and Lasts At Toronto Fest

The Toronto International Film Festival, which wrapped earlier this week, is often viewed as a harbinger of things to come at the Academy Awards. Since 2007, every Best Picture Oscar winner has played at the Toronto event, from *No Country For Old Men* to this year's *Argo*.

*SHOOT* too will delve into the Toronto Festival for its Oscar implications—briefly in this piece and more deeply in the weeks to come. But to focus solely on the awards season is to miss some worthwhile developments in Toronto whether or not they ultimately resonate with Motion Picture Academy members.

For example, there were many firsts at the 2013 Toronto International Film Festival, perhaps most prominently being director debuts. For example, *Mad Men* creator Matthew Weiner directed his first feature, *You Are Here* (*SHOOT*online, 9/8). So too did actor Jason Bateman showcase his first theatrical motion picture as a director, *Bad Words* (*SHOOT*online, 9/8), as did Mike Meyers with the documentary *Supermensch: The Legend of Shep Gordon*.

Another first-time director branched out from a family tree of filmmakers. Gia Coppola—granddaughter of Francis Ford Coppola and the niece of Sofia Coppola—directed *Palo Alto*, which debuted at the Venice Film Festival, Telluride and then at the Toronto Fest.

Based on a book by James Franco and starring the actor as a soccer coach who makes advances on a teenager, *Palo Alto* centers on four high school students and their vulnerabilities.

On the other end of the continuum opposite all the firsts at

the Toronto Festival were memorable lasts. Two films with the late Glee actor Corey Monteith premiered: *McCanick* in which he plays a felon on the lam; and *All the Wrong Reasons* where he plays a department store manager. The Toronto Fest's closing film was *Life of Crime* directed by Daniel Schechter and starring Jennifer Aniston and John Hawkes. It's an adaptation of the crime novel *The Switch* authored by Elmore Leonard who passed away in August.

And another most memorable last was one of the final performances by James Gandolfini who died of cardiac arrest in June. Premiering at Toronto—and just released by Fox Searchlight—*Enough Said* was directed by Nicole Holofcener and stars Gandolfini and Julia Louis-Dreyfus as middle-aged divorcees who start dating each other. Gandolfini portrays a sensitive father who falls for Louis-Dreyfus' more hesitant character.

*Enough Said* was filmed about a year before Gandolfini's passing. His final film, the crime movie *Animal Rescue*, is expected to be released next year.

*SHOOT* connected with the cinematographers on *Enough Said* and *Palo Alto* for their perspectives, respectively, on one of Gandolfini's final film performances and Coppola's first feature directorial gig.

## Xavier Grobet, ASC

For Xavier Grobet, ASC, being selected to lens *Enough Said* was a two-pronged honor—to get to again collaborate with ac-

## DPs look at directorial debut of Gia Coppola, and one of James Gandolfini's final performances

By Robert Goldrich



Top left clockwise: Xavier Grobet, ASC; *Enough Said*; *Palo Alto*; Autumn Cheyenne Durald (r) with actor Jack Kilmer.

## DPs Grobet, Durald Discuss Their Toronto Films; Moxie Pics

Continued from page 11

claimed director Holofcener on her return to feature filmmaking after *Please Give* in 2010; and to work with Gandolfini.

“Jim’s passing was so sad. It was such an honor to work with him,” said Grobet. “He was such a great actor and a great guy—super charming and amazing in the way he took on more of a regular guy role. The chemistry between him and Julia Louis-Dreyfus was fantastic. I love the movie.”

As for Holofcener, Grobet first worked with the director on a first season episode of the HBO series *Enlightened*. They then again teamed on a 20th Century Fox TV/NBC pilot, *I Hate That I Love You*, followed by a return engagement on season two of *Enlightened*.

“When I met Nicole prior to *Enlightened*, we just hit it off and she invited me to do the show. I love her voice and sensibilities. I was very excited to get the opportunity to do a feature film with her.”

Grobet deployed ARRI’s Alexa on *Enough Said*. He said he operated the Alexa in ARRIRAW mode “to get the highest quality image possible.”

Among the challenges Grobet faced on *Enough Said* were a tight schedule and an original plan to capture three different moving car interior dialogue scenes in one night. The latter wasn’t feasible so rear projection was deployed, providing a controlled environment so that the acting could be fully explored. Grobet observed that for Holofcener, actors and their performances are the priority focus, particularly for *Enough Said* in which the chemistry between the performers is so essential to the story.

Grobet is from Mexico City where he went to film school, successfully launching his career as a cinematographer there. He moved to Los Angeles where he had “to start all over again,” the big break coming when he met director Julian Schnabel and shot his *Before Night Falls*, which put him on the proverbial map stateside. Grobet’s work on *Before Night Falls* earned him and DP Guillermo Rosas an Independent Spirit Award nomination for Best Cinematography.

Grobet’s body of work spans varied disciplines and genres, including commercials (Miller High Life, McDonald’s, Secret, X-box), television (*Deadwood*, *Enlightened*, *Back In The Game*) and theatri-

cal features (*I Love You Phillip Morris*, *Music And Lyrics*, *Nine Lives*, *The Woodsman*, *Cavedweller*, *Esmeralda Comes By Night*, and *Sex, Shame And Tears*). He earned his ASC designation several years ago.

Grobet said that unfortunately his schedule didn’t permit him to attend the Toronto International Film Festival for the special presentation screening of *Enough Said*. He is currently in New Orleans shooting *Focus*, a Warner Bros. feature directed by Glen Ficarra and John Requa. Ficarra and Requa have a track record of collaboration with Grobet, having earlier teamed on *I Love You Phillip Morris* as well as a 20th Century Fox TV/ABC pilot, *Back In The Game*.

### Autumn Cheyenne Durald

Cinematographer Autumn Cheyenne Durald found herself drawn to director Gia Coppola and her film *Palo Alto*. On the latter score, Durald related. “Gia did an amazing job of adapting James’s [Franco] novel. I loved the script when I first read it and instantly related to all of the characters and situations. I immediately wanted to get to know these characters and could already imagine them on screen. It doesn’t matter how old you are, you can always remember how you felt in high school, what boy or girl you liked, what sports you played, who your teachers were. This film takes you back in time, and instantly makes you feel nostalgic for those days. I love stories that do that. There is something for everyone to relate to in all of our characters. I wanted the photography to feel authentic and real, not get in the way of the story, but still very stylized and captivating. I always strive to create images that affect you emotionally, and that help you relate to the characters. After reading her script it was definitely clear that I wanted to create honest images that were authentic to the world the characters lived in.”

Durald first met Coppola through a mutual friend. “Gia was shooting some test scenes for *Palo Alto* early on and I ending up shooting one of them,” Durald recalled. “Funny enough it was the soccer championship scene, which is one of my favorite scenes in our film. After the test, she asked me to shoot a fashion film for Opening Ceremony. Following that project I think we realized how much we had in common

visually and overall we got along really well. That ended up being a great experience working with her and her producer Sebastian [Pardo] so they asked me to shoot *Palo Alto*, and since then we’ve done all of our film projects together—in total, six projects including *Palo Alto*.”

This collaborative relationship has lasted three years and counting. Durald said of Coppola, “She’s a dear friend and in the simplest terms, we just get each other. We have similar tastes in films and photography, and I understand what she wants out of the visuals. There is definitely a trust in our filmmaking process and she gives me the freedom to take risks and find a unique visual style. We know what each other likes and dislikes, and at this point I know what she won’t like before she gets a chance to say it. Gia has an amazing eye for choosing actors. We had a large cast and a lot of great actors involved. I wanted our actors to have freedom on set, and not interfere with their process. We always tried to pre-rig our sets when possible and light the space so they could move around freely. It’s very important to Gia and I for the actors to feel comfortable on set and not have the camerawork or lighting interfere with their process. We strove to create images and scenes that we would love to watch in the cinema. We very much know what we like to watch on screen and we would look for opportunities to bring that to life. To be able to hang out with friends, work with talented actors, and create beautiful images at the same time is the best part of my job.”

Still, *Palo Alto* provided its share of creative challenges, perhaps the biggest being that the majority of the script takes place at night. “Doing big night exteriors on a low budget feature is difficult,” observed Durald. “I’m very happy with how we lit these scenes. Being creative and adding to/augmenting whatever existing practical lighting we had—this was key to pulling off some of our setups. We specifically chose most of our night exterior locations because they had some existing street lamps that gave us a nice base exposure to work with. Having an awareness of our limitations and coming up with creative solutions was very important on this film. We had a big cast and lots of scenes to shoot on a tight schedule. Although challenging, we made it work.

Durald shot *Palo Alto* with the RED Epic, Panavision Super Speeds and Angenieux HR zooms. “I mostly shoot with Panavision glass,” she shared. “I tend to use older glass when shooting with digital cameras, and this film called for this treatment. Lots of our references were derived from film, the photography of Stephen Shore, Eggleston and films like *American Graffiti*, so it was crucial to build that texture into our digital image. I started out shooting mostly on 35mm so it’s important for me to give digital that filmic look. The visuals feel more real to me, more authentic and cinematic on film. There are projects I shoot that call for a sharper, slicker image—this was not one of those projects. I enjoy shooting with the Epic and find that I’m able to create beautiful images that feel filmic and have a unique texture.”

The cinematographer enjoyed the experience of the Toronto Film Festival. “It’s an amazing honor to have our film be accepted into the Toronto International Film Festival and to be among some of the most noteworthy films out there right now. I’m so proud of Gia and everyone that worked on this film. Without our crew, friends and family we wouldn’t have been able to make this film happen. So far the festival run has been very successful; it played Telluride, Venice and now Toronto, which is the only festival I was able to attend. It’s been so much fun watching it here in Toronto with a big audience that is enthusiastic for cinema. This film means a lot to me, and it’s been one of the most memorable projects I’ve shot so far. Being able to share my work with this audience has been a pleasure and I hope to continue to have my work shown at this amazing festival.”

Interested in movies since she was a youngster, Durald said that when she ultimately realized that her real passion was for photography and filmmaking, she enrolled at the American Film Institute to study cinematography. “I worked on a few documentary projects prior to AFI that were very educational, and then between my first and second year at AFI was my first break, I shot a feature film called *Macho*. That was a great experience, we shot on 35mm and had a lot of fun exploring and experimenting. We were like a family on that project and made a very intimate

## Returns To Festival; 12 Years a Slave Wins Audience Award

film about a long distance relationship. It won the best micro budget feature award at the Raindance Film Festival and was purchased by IFC. After graduating I began working in commercials, one very important job in my career being the Levi's "We Are All Workers" campaign [as second unit DP and the late, great Harris Savides, ASC, as DP] with director Melodie McDaniel. [Durald was DP on the Latin American Levi's spot for the campaign.] Around that same time is when I met Gia. I've been very fortunate to work with some amazing directors that share similar taste in visual style and film aesthetic. I love working with directors who have a strong sense of how they want to affect the audience visually. Being a director of photography is an amazing job, telling stories and photographing people, I couldn't imagine myself doing any other job."



**Errol Morris**

ing one of the key planners and architects of the Iraq War in 2003. Rather than conduct a conventional interview, Morris has Rumsfeld discuss his "snowflakes," which refer to the enormous archive of memos he wrote across nearly 50 years in Congress, the White House, in business, and twice at the Pentagon.

Morris had prior to this last been at the Toronto Festival in 2010 to showcase *Tabloid*, the first feature film out of Moxie, the production house which is also the director's commercialmaking and branded content roost. Robert Fernandez, CEO/partner of Moxie, was an executive producer on *Tabloid* and a producer (along with Morris and Amanda Branson Gill) of *The Unknown Known*. (Fernandez was also a co-producer on *The Fog of War* back when he and Morris were with @radical.media.)

While there's a sense of anticipation over Morris' work given his Oscar pedigree and reputation, that dynamic was heightened further by the timing of the Toronto Fest's presentation of *The Unknown Known* which took place the night before President Barack Obama



**Robert Fernandez**

was scheduled to go to Congress to seek approval of military action in Syria. Fernandez recalled that similarly *The Fog of War* was released "a day or two before we invaded Iraq."

Such topical timing cannot be planned. "We've been working on *The Unknown Known* for the better part of two years," said Fernandez. The festival circuit screenings were designed to drum up press coverage and public interest—with no expectation that the subject matter would turn out to have the compelling immediacy and relevance it's attained given the events that are unfolding in the Middle East and the chain reaction globally.

Unlike many films, *The Unknown Known* wasn't at Toronto in search of a distributor. As is the norm with Morris' films (the exception being *Tabloid*), *The Unknown Known* hit the festivals having already secured distribution, this time with RADIUSTWC handling theatrical in North America, History Films with domestic TV rights and Sky Atlantic in the UK.

Fernandez enjoys a longstanding closeknit collaborative relationship with Morris. The Moxie CEO attributes it in part to "the beauty of advertising...With filmmakers, I'm their agent, manager and producer all in one. It's a wide ranging relationship that stems from the nature of how you work with directors in advertising. It's so different from the relationship between filmmakers and movie studios where directors jump from one to another. Crossing over to doing films while staying active in commercials works for Errol and I think both [disciplines] benefit.

Morris has directed more than 1,000 TV commercials over the years spanning such clients as Apple, Levi's, ESPN, Nike, Target, Citibank, Miller High Life and the Public Broadcasting System (PBS).

For the latter, he helmed "Photobooth," which won the primetime commercial Emmy Award in 2001.

Moxie has produced commercials and feature films with several of its directors, including Morris, Henry Lu and Tim Skousen. Moxie produced the documentaries *University of Sing Sing* for Skousen and earlier *Run to the East* for Lu. HBO acquired *University of Sing Sing* and is scheduled to air it next year.

Moxie also broke new ground with its first narrative feature film, *Austenland*, which marked the directorial debut of Jerusha Hess (*SHOOTonline*, 1/25). *Austenland* premiered at the Sundance Film Festival earlier this year as one of 16 movies selected for that fest's U.S. Dramatic Competition.

### Oscar derby

Taking the most prominent Toronto Festival honor—this year's Audience Award—was director Steve McQueen's *12 Years a Slave*. Over the years, 11 Toronto Audience Award recipients have gone on to garner Best Picture Oscar nominations: *Chariots of Fire*; *The Big Chill*; *Places in the Heart*; *Shine*; *Life is Beautiful*; *American Beauty*; *Crouching Tiger, Hidden Dragon*; *Slumdog Millionaire*; *Precious*; *The King's Speech*; and *Silver Linings Playbook*. *Chariots of Fire*, *American Beauty*, *Slumdog Millionaire* and *The King's Speech* all wound up winning the Academy Award for the year's Best Motion Picture.

The Audience Award also bodes well for McQueen and other actors and artisans on *12 Years a Slave*, including Chinedu Ekefor for Best Actor, Michael Fassbender for Supporting Actor, Lupita Nyong'o and Sarah Paulson for Supporting Actress, John Ridley for Best Adapted Screenplay, cinematographer Sean Bobbit, editor Joe Walker, production designer Adam Stockhausen, music composer Hans Zimmer and costume designer Patricia Norris.

The 2013 Toronto Festival drew some 4,700 attendees, 10 percent more than last year's event. Industry delegates represented nearly 2,600 companies and came to Toronto from 80 countries.

All territories saw an increase in delegate numbers—most notably attendance from Africa which went up 50 percent, followed by Central America at 43 percent, Canada which rose 18 percent, and the U.S. at seven percent.

### Return engagement

In between the Toronto Fest's firsts and lasts are a number of return engagements, a prime example being that of Oscar-winning (*The Fog of War: Eleven Lessons from the Life of Robert S. McNamara*) documentarian Errol Morris whose latest film, *The Unknown Known*, was screened. Produced by Moxie Pictures in partnership with History Films, Participant Media and RADIUSTWC (an arm of The Weinstein Company), *The Unknown Known*—which debuted at Telluride followed by the Venice Film Festival and then Toronto—explores former U.S. Secretary of Defense Donald Rumsfeld's career in Washington, D.C., from his days as a congressman in the early 1960s to be-



*The Unknown Known*

# Agency Music Producers Find Their Voice

**JWT's Greco, Burnett's McDonough, CP+B's Meadows, Grey's Rabinowitz, BBDO's Vaz assess state of the biz**

**A SHOOT Staff Report**

A resurgence in original music.

Investing energy and resources into developing a great song in the campaign ideation process represents a smart way to go, as exemplified in "Dumb Ways To Die."

History is becoming a more relevant subject—a prime case in point being an artist's previous brand associations.

The right fit between artist, label and brand can be a win-win proposition.

These are some of the observations made by leading ad agency music producers participating in a SHOOT survey on the state of the music and sound biz. SHOOT posed the following two questions to these industry professionals:



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

1) Originally composed music for ads continues to make a resurgence. The amount of licensing and licensing fees continue to go down and labels, publishers, and artists are looking for new and inventive ways to partner with brands. The concept of "selling out" is

almost completely gone. Brands are also looking for ways to align themselves with artists and bands more than just a one-shot license for a spot as way to get more of a bang for the buck. Music is still a very effective way for brands to connect to their target audience.

2) A Smirnoff Global spot called "Manifesto." The global portion of Smirnoff is always a challenge because Smirnoff is a very music focused client and the music has to appeal to different markets across the globe. We found a great new band called Elijah and the Grapes and used one of their songs called "Sleep in Trees" for the commercial. We also created a custom re-mix in the studio for the spot. It's been a big hit. The song and the re-mix can be found on iTunes for download.



**Bill Meadows, VP/executive integrated producer/music, talent + publicworks, CP+B, Miami, Boulder, Colo., L.A.**

1) This year more than ever, I've seen an increased effort from artists and their labels to connect specifically with advertising agencies to debut new music. From intimate performances at the Warner Bros. Summer Sessions—which featured the likes of Atlas Genius and Surfer Blood—to private "listening parties" at the Sonos Studio in Los Angeles with Washed Out and St. Lucia amongst others, it is clear that musicians are making a definitive move towards seeking out opportunities to pair their music with popular brands. This is a mass exodus from the old modus that licensing your band's music for commercial use is a form of "selling out," and it provides opportunity for all parties involved. On the agency side, there's also a continued interest in seeking out only the freshest music to license in an effort to be the first to "break" an emerging artist to its consumer audience. This is not merely an attempt to sidestep costly licensing fees. It is becoming a

priority for brands to find the next great band or artist, to get behind new music and help spawn careers. Under this model, at the end of the day, an agency gains the right to say they contributed to the start of something special, while a band gets to say they were given the opportunity to introduce their music to a wide scale public platform.

1) Are there any creative and/or business trends or developments you would point to thus far in 2013 as being most significant in the music and sound arena, perhaps carrying implications well beyond this year?

2) What has been your most gratifying or creatively challenging project thus far in 2013? Provide a brief description and explain why the job was noteworthy.

Here's a sampling of the feedback we received:



**Gabe McDonough, VP, music director, Leo Burnett Chicago**

1) As musicians and brands align more closely, and more often, a brand's comfort level with an artist's or musician's previous brand associations is going to become more of an issue. Rare is the A-list (B-list or even C-list!) artist that has not had some kind of brand association at this point, so

what is the "statute of limitations" on an artist's previous brand relationships? Is there one? How much does having "untouched" talent matter? Those of us involved in the brand/musician/celebrity space are going to have to deal with this issue more and more in the next few years.

2) Our Delta Faucet "Touch20" spot was a career highlight for me. We had experimental percussionist/composer Glenn Kotche recreate the song "Reach Out I'll Be There" using only the sound of water from the taps hitting household objects. To watch him perform the track live on set, with the drum-kit-made-out-of-Delta-faucets we had created for him was incredible. In Glenn's solo compositions he makes music using unconventional sound sources, so to use him in this way was a natural, but unexpected fit.

**2)** This year, one of our music producers, Chip Herter, supervised a rather significant license of the song “Fitz-pleasure” by the band Alt-J for our client Windows Phone. The partnership resulted in a massive online presence of the ad, with YouTube views topping 2.5 million and a constant stream of comments from fans of both the band and the product remarking on the power of this music sync. In this case, we managed to engage the attention of both the band’s audience and the consumer audience of our client. From a music supervision standpoint, this was a gratifying opportunity because it gave us a chance to attach our client’s name to a great emerging artist; and from the artist’s standpoint they saw an increase in popularity and sales of the song. Their label, Atlantic Records, has definitely attributed this license to taking Alt-J from their already popular position in the underground music scene and launching the band into the world arena. The largest challenge in this project was convincing Alt-J—a band who had historically been very cautious about commercial licensing—that this was the right partnership for them. In the end, we can only credit our success in earning the band’s trust to the excellent creativity they saw in the commercial, which was a perfect match for their unique sound.



**Josh Rabinowitz, sr. VP/director of music, Grey NY**

**1)** To me the fact that the Melbourne Metro Train campaign “Dumb Ways to Die,” which was steeped in a great, simple, originally-composed song, took the Grand Prix at Cannes this year was huge. Not only was everybody at the awards show singing along as the spots were being played in the Grand Audi at Cannes, but even my daughter, who has never even seen the spots knows the words by heart. Great music drives great concepts, and every so often the

best and most respected/lauded spots are seeded from a great song or track. If wisdom and analysis has served me right in my career, my suggestion, which I’ve been suggesting since day one, is that investing energy and focus on a great song during the creative ideation process for an ad is the way to go.

A trend I’ve noticed, which some may even call an accelerated or mega-trend, is how so many people who have had sustained themselves in the recording industry for years and years are now calling themselves brand music experts. Many can talk the talk, but can they walk the walk?

Also, EDM remains a potent soundtrack to many an ad, and the players in this space are receiving great brand sponsorships, and even greater appearance fees. Let’s hope that the events at Electric Zoo this past week in NY don’t become a game changer that I fear it will be for said brand sponsorships.

**2)** For me there have been several challenging yet satisfying occurrences this year:

- Creating and maintaining a stealth, creative and efficient music team here at Grey in 2013, following the lead of our stealth creatively successful agency here in NYC.
- Getting Lou Reed to speak at the 7th Annual Grey Music Seminar at Cannes Lions that I created with Tim Mellors back in 2007. The fact that someone who had a liver-transplant only a few months before could inspire, enthrall, and provoke a huge crowd and become the talk of Cannes truly was a pretty amazing buzz.
- Helping to initiate and create the first US truly music and sound dedicated awards show this past May—the AMP Music and Sound Awards—which exceeded each and every one of our expectations.
- Leading my sixth Midem Song/track contest this past February—the intersection between the world’s largest music conference and advertising music is in full effect.



**Rani Vaz, sr. VP/director of music and radio, BBDO New York**

**1)** I have been asked about free music quite a few times this year. Everything is influenced by the digital world we live and work in, including the way we interact with music across platforms both at work and in our personal lives. The topic of payment and revenue streams for musicians is of course hotly debated. These things are certain: pennies count and ownership counts more than ever. On our side, agencies and suppliers are required to do heavy lifting for much less so we must often scale projects in a different manner.

Our clients challenge us, so we in turn have to challenge our partners, the composers, music companies, labels and publishers. But we must also diligently protect the integrity and value of music in our process just as we need to protect and be compensated for our agency’s creative work.

In our world, music serves commerce. But music should not be free. Tremendous skill plus heart and natural talent are required to create a memorable track—a track that inspires, elevates our work and makes us feel.

The craft and power of music must be valued.

# Music & Sound

## Striking a Vocal Chord

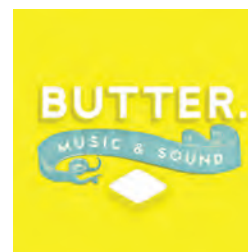
### Feedback from Music, Sound & Audio Post Companies

The music, sound and audio post business is constantly evolving. As part of a marketing package, *SHOOT* invited music & sound as well as audio post houses to provide feedback, responding to questions about the industry and the nature of their projects.

Among the observations gleaned are that jingles are making a comeback, the “era of cute” is coming to an end, and out-of-the-box creativity has become all the more essential. Participating shops also shared what they regard as their most significant projects creatively thus far in 2013.

The following pages provide an insightful look at each participating company, their work and how they are meeting creative and business challenges.

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**Ian Jeffreys**

**Executive Producer, Butter**

Primary Business: Music and Sound Design

**1) What project has been most significant for your company this year in terms of creative challenges you were able to meet and/or how did it help to define or diversify the nature of your business?**

2013 has been an extremely busy year for us. We've been fortunate to work on a lot of great projects. Without a doubt, Football On Your Phone for DirecTV, which featured Peyton & Eli Manning, made the biggest splash. It was also one of the bigger production challenges we've ever encountered.

The spot was shot in the French Quarter in New Orleans, and we had to record the

Mannings on set, in between takes. The Mannings were slated to be part of the production from 10am to 6pm. During that time, they had to get into costume and makeup, shoot the ad, shoot a photo spread, record 19 radio scripts, and record the actual song--which the Mannings had never heard before! We were lucky to get an hour with the Mannings to record everything. On top of all of that, we had no idea where we were recording them. The day of the shoot we were led to a giant banquet hall in Arnaud's on Bourbon Street. The room was covered in mirrors and marble tiles, and we had to share that room with the photo crew and their

equipment, and about 20 other people, all milling around and talking. Not the most ideal environment for tracking record-quality vocals.

Miraculously, the day before we flew out, after calling every rental place in the book, we found a guy with a collapsible vocal booth that was built by a cabinet maker for a dentist with a home-recording hobby. This crazy thing looked more like a church confessional than a piece of audio gear. Peyton had about one inch of clearance inside for his head, but it sounded beautiful; and somehow we managed to get it all done. Andrew, our creative director, coached the Mannings through their performance, and they were fantastic. I was seriously impressed. There was no drama, no attitude. "Just get it done" was everyone's mindset.

**2) Are there any creative and/or business trends or developments you would point to so far in 2013 as being most significant in the music and sound arena that carry implications for the rest of 2013 and beyond? And, what are your company plans for the rest of 2013 and beyond?**

This year we've noticed two major trends in music. First, it seems that what I like to call the "era of cute" is finally coming to an end. People are shying away from the ukulele and glockenspiel thing that started with the first iPhone commercial. That sound really saturated the airwaves for a while. We haven't seen a new "sound" emerge and dominate the way that did. Although I suspect that we'll be seeing more subtle and understated music become prevalent. The second trend-shockingly- is the return of the jingle. Butter has seen more jingle projects this year than we have in a decade. It seems like people are recognizing the strength of that medium--although the new stuff has less of the bravado than the classic '80s and '90s jingles had. Whether its "Dumb Ways to Die," Old Spice's Bar Soap campaign, or our "Long Day of Childhood" jingle for Ragu via Barton F Graf. The jingle has always been one of the most effective forms of broadcast advertising, but now people are also seeing it as a way to drive great creative ideas. I'm pleased to say that Butter is very well positioned to ride that wave. We're looking forward to what's ahead.

# BUTTER.



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**1) What project has been most significant for your company this year in terms of creative challenges you were able to meet and/or how did it help to define or diversify the nature of your business?**

We were fortunate to work with Droga5 on a telecom launch campaign. The size and scope of the campaign created some challenges for us. One of these was scheduling. With the amount of work needing to be mixed, we had to coordinate several studios running concurrently. The flexibility of the Droga5 production and creative teams in concert with our scheduling department was key in allowing enough time for the process.

Droga5 enlisted mixer Brian Goodheart, who was charged with finding an original creative solution to some situational music. Brian's band, "Lost Gloves" is now on the radio in the car.

Another spot is set during an elementary school play. The kids are on stage singing, but something was missing. When asked to help out with this, mixer Rob McIver broke out the keyboard, and played "School Play Accompaniment," which came naturally to Rob, as attending and lending a hand at school plays is very much a part of his current routine.

**2) Are there any creative and/or business trends or developments you would point to so far in 2013 as being most significant in the music and sound arena that carry implications for the rest of 2013 and beyond? And, what are your company plans for the rest of 2013 and beyond?**

We built Sonic Union with the idea that, after spending weeks conceptualizing, shooting and editing a commercial, the final product will rely significantly on what we can bring to the table in the final few hours before it ships. It can be a pressure packed time, so we've given our mixers a head start by setting up our systems to prioritize creativity over file management. Without having to worry about deliverables, because we create everything at once, our guys are free to go the extra mile in session. If, by breaking out a keyboard or a guitar, or getting in the booth with some foley gear to get the mix "just so," is what it takes, then we've done our job. We're doing what we've always wanted to do, and it feels pretty great to make our clients happy. Going forward, if we can continue to connect with people who realize the importance of out-of-the-box creativity in the mix, the future sounds pretty good.



**Michael Marinelli**  
**Adam Barone**  
**Steve Rosen**

**Partners, Sonic Union**  
Primary Business: Audio Post

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# MUSIC & SOUND

|    | TITLE   | MUSIC/SOUND  | AUDIO POST   | AGENCY  | PRODUCTION   |
|----|---|--|--|---|--|
| 1  |  <p><b>Intel/Toshiba's <i>The Power Inside</i> (social film in six episodes)</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p> | <p>Elias, bicoastal<br/>David Gold, head of production; Brent Nichols, creative director/composer; Jonathan Elias, Michael Fraumeni, Kim Kemp, Sarah Trevino, composers; Dave Gold, head of production; Ann Haugen, executive producer.<br/>POP Sound, Santa Monica, Calif.<br/>Rusty Dunn, Chris Pinkston, sound designers.</p> | <p>POP Sound<br/>Peter Rincon, Michael Miller, mixers.</p>   | <p>Pereira &amp; O'Dell, San Francisco</p>  | <p>Furlined/Love Child, Santa Monica, Calif.<br/>Will Speck and Josh Gordon, directors</p> |
| 2  |  <p><b>2K's "The Aftermath"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>  | <p>Q Department, New York.</p>   | <p>Juice Studios, Santa Monica, Calif.<br/>Bob Gremore, mixer</p>                                      | <p>Team One, El Segundo, Calif.</p>   | <p>Recommended Media, Culver City, Calif.<br/>Henry Hobson, director</p>                   |
| 3  |  <p><b>Gatorade Frost's "One More"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>   | <p>Chad Hugo, composer.<br/>Barking Owl, West Los Angeles, Calif.<br/>Kelly Bayett, creative director.</p>   | <p>Lime Studios, Santa Monica, Calif.<br/>Rohan Young, mixer; Jessica Locke, producer.</p>             | <p>TBWA\Chiat'Day, Los Angeles</p>  | <p>Reset, Santa Monica, Calif.<br/>Andre Stringer, director</p>                            |
| 4  |  <p><b>Microsoft: Windows Phones "The Recital"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>                              | <p>JSM Music, New York.<br/>Joel Simon, arranger/executive producer, Doug Katsaros, arranger. Arrangement of "Barber of Seville—Overture"<br/>Roman Coppola, lyricist (director, Directors Bureau, Hollywood)<br/>Henryboy, Brooklyn, NY<br/>Matthew Hedge, sound designer.</p>  | <p>Play, Santa Monica, Calif.<br/>John Bolen, mixer.</p>   | <p>Crispin Porter + Bogusky, Boulder, Colo., Miami, L.A.<br/>Chip Herter, Jr., music producer</p> | <p>Directors Bureau, Hollywood, Calif.<br/>Roman Coppola, director</p>                     |
| 5  |  <p><b>MINI's "Band of MINIs—Bulldog"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>                                      | <p>Yessian Music, Hamburg and New York<br/>Artist/Song: The Darkness/"I Believe in a Thing Called Love"<br/>Ingmar Rehberg, exec producer; Simon Heeger, producer; Brian Yessian, chief creative officer; Michael Yessian, head of production.</p>   | <p>Yessian Music, Hamburg.<br/>Max Fritz, mixer.</p>   | <p>BSSP, Sausalito, Calif.</p>  | <p>Sterntag Film, Hamburg<br/>Bruce St. Clair, director.</p>                               |
| 6  |  <p><b>Jell-O's "Comb Over"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>  | <p>Beacon Street Studios, Venice, Calif.<br/>Andrew Feltenstein, John Nau, composers; Leslie DiLullo, music producer.<br/>Lime Studios, Santa Monica, Calif.<br/>Mark Meyuhas, sound designer.</p>   | <p>Lime Studios<br/>Mark Meyuhas, audio engineer; Matt Miller, assistant; Jessica Locke, producer.</p> | <p>Crispin Porter + Bogusky, Boulder, Colo., Miami, L.A.</p>                                      | <p>Smith &amp; Jones Films, Los Angeles<br/>Ulf Johansson, director</p>                    |
| 7  |  <p><b>Smirnoff's "Manifesto"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>  | <p>KBV Music (music supervision)<br/>Licensed track from KBV Records<br/>Elijah &amp; The Grapes, band<br/>Song: "Sleep in Trees," remix (instrumental)</p>  | <p>Sound Lounge, New York<br/>Tom Jucarone, mixer</p>  | <p>JWT New York<br/>Paul Greco, director of music</p>   | <p>Furlined, Santa Monica, Calif.<br/>Nez, director</p>                                    |
| 8  |  <p><b>Google's "Fear Less"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>  | <p>stimmiing, Santa Monica, Calif.<br/>David Winer, composer; Kristina Iwankiw, producer.</p>  | <p>One Union Recording, San Francisco<br/>Joaby Deal, mixer</p>  | <p>Autofuss, San Francisco</p>  | <p>B-Reel, bicoastal<br/>Drake Doremus, director</p>                                       |
| 9  |  <p><b>ASICS Training's "What's Next?"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>                                     | <p>Black Iris Music, New York<br/>Daron Hollowell, creative director; Jenny Hollowell, exec producer; Amy Crilly, producer.<br/>POP Sound, Santa Monica, Calif.<br/>Zac Fisher, sound designer</p>   | <p>POP Sound, Santa Monica, Calif.<br/>Zac Fisher, mixer.</p>  | <p>Vtro, San Diego, Calif.</p>  | <p>Backyard Productions, Venice, Calif.<br/>Xander, director</p>                           |
| 10 |  <p><b>Target's "Forklift"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>   | <p>HiFi Project, Minneapolis<br/>Chris Heidman, executive producer/music supervisor; Paul Robb, creative director; Birgit Roberts, exec producer. Song: "Bird Machine" by DJ Snake featuring Alesia.</p>   | <p>BWN, Minneapolis<br/>Carl White, mixer.</p>   | <p>mono, Minneapolis</p>  | <p>aWHITE LABEL product, bicoastal<br/>Matthew Donaldson, director.</p>                    |

# Elias Tops Chart With Intel/Toshiba's *The Power Inside*

*Will Speck & Josh Gordon of Furlined direct social film in six episodes for Pereira & O'Dell*

## A SHOOT Staff Report

Agency Pereira & O'Dell, San Francisco, and clients Intel and Toshiba had some big shoes to fill with their six-episode online film experience *The Power Inside*. Earlier this year, Intel/Toshiba's *The Beauty Inside*, directed by Drake Doremus of B-Reel, scored three Grand Prix honors—Film, Branded Content & Entertainment, and Cyber—at Cannes.

So what can one do for an encore? Well, Pereira & O'Dell turned to directors Will Speck and Josh Gordon, a spotmaking duo known for their feature film comedy *Blades of Glory*. Speck and Gordon—whose ad roost is production house Furlined—brought their distinctive vision to *The Power Inside*, a tale of a zombie alien invasion starring Harvey Keitel, Craig Roberts, Analeigh Tipton and Reid Ewing. The main character, Neil (played by Roberts), must team with his friends and enlist the help of technology to discover “the power inside” to defeat a race of extraterrestrials who invade in the unlikely form of moustaches and unibrows that appear on innocent earthlings.

The first episode of *The Power Inside* debuted online last month—after a trailer had invited fans to audition for the chance to be in the film. Subsequent episodes have been rolled out one at a time on a weekly basis.

## Multi-faceted score

Musically *The Power Inside* evolved from something relatively modest to an ambitious, multi-faceted score. “At first,



**Brent Nichols**

the score was supposed to be narrower in focus but as we got more deeply involved, it became much bigger and expansive in scope,” related Brent Nichols who recently joined Elias as executive creative director, handed that baton by Jonathan Elias who will continue to be active creatively with the shop. In fact, Jonathan Elias was part of an ensemble of Elias studio composers that worked on *The Power Inside*, the other composers being Nichols, Michael Fraumeni, Kimo Kemp and Sarah Trevino.

“At first Will and Josh thought less music was the way to go but they came around to embracing more music to keep the story fast paced,” said Nichols. “They wanted the score to advance the story and help to create a youthful cool energy while also conveying emotion. So we had to produce an epic musical score but with an intimate cool tone. It’s kind of a mesh of an epic Marvel score with an ethereal kind of Radiohead-ish independent brand of music. We employed big

strings and horns for the sweeping epic, emotional feel, mixing in electronic elements and guitar to capture that youthful energy. We put all hands on deck to pull this off—the huge film score composition being something that’s part of Elias’ DNA. People think of Elias for its classical composition but there are other more modern elements now coming to the fore here.”

Nichols in some respects embodies that contemporary orientation, coming to Elias after 10 years at Squeak E. Clean Productions, collaborating with composer/producer Sam Spiegel. As creative director/composer there, Nichols contributed to such lauded work as Absolut Vodka’s *I’m Here* short, and adidas’ “Hello Tomorrow.”

Key for a project as ambitious as *The Power Inside*, observed Nichols, was Pereira & O’Dell and Speck and Gordon

allowing Elias to be involved early on. “We got a copy of the initial script, which was only about 20 pages,” recalled Nichols. “We worked together to formulate an idea of what was needed musically.”

And that need was spread across six episodes of *The Power Inside*, amounting to some 50 minutes. “It’s a feature film-like project,” said Nichols. “Music and sound contribute significantly to the goal of making an immersive film that engages viewers to participate.”

The trailer itself starts in with a cinematic orchestral arrangement, then builds into a squall of distorted electronic beats before kicking into a full rock arrangement and back again.

While Elias handled the musical score for *The Power Inside*, POP Sound created the sound design.



*The Power Inside*



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Michael Alden Lloyd



Kyle Klütz



Eduardo Fierro



Steven Poster, ASC

## Up-and-Coming DPs Earn Exposure, Realize Opportunities

*ECA honorees recognized by the International Cinematographers Guild reflect on their work*

**By Robert Goldrich**

LOS ANGELES—Getting a phone call from Steven Poster, ASC, president of the International Cinematographers Guild (ICG, IATSE Local 600), that your work made the cut at the Emerging Cinematographer Awards never gets old.

Just ask Michael Alden Lloyd who first heard from Poster last year when the short film *Dawn* earned ECA honorable mention distinction. Lloyd shot *Dawn* for director Joshua Matthews.

Fast forward to just a few months ago when Lloyd fielded another call from Poster, except this time Lloyd went beyond honorable mention status and became one of eight ECA honorees on the strength of his lensing the short film *The Secret Number* for director Colin Levy.

Earning ECA recognition two straight years punctuates a gratifying career progression for Lloyd who was raised in a small town in Kentucky and got his higher formal education at the Savannah College of Art and Design. He moved to Los Angeles just a few years ago, not too long thereafter joining Local 600 as a second assistant cameraman.

“To now have my work recognized by accomplished Guild members for two years in a row is an incredible honor. And the first year,” noted Lloyd, “it opened so many doors for me.”

Those doors included the Guild connecting Lloyd and other ECA-recognized artisans with up-and-coming directorial talent at the 12th annual Film Independent Directing Lab. This has translated into Lloyd having lined up two features to

shoot: director Jacob Hatley’s *Carolina Highway Killer*, and director Morna Cirkari’s *Sunday Bloody Sunday*.

The latter will be the biggest budgeted feature (around \$2.5 million) Lloyd has ever lensed.

“It’s all about the quality of the scripts and finding like-minded directors,” observed Lloyd. “The Guild has helped me do just that through the Emerging Cinematographer Awards.”

The purpose of the ECA is to nurture talent within the Guild and to give promising cinematographers the crucial exposure they need to succeed in the motion picture industry. The ECA competition is open to any member of the Guild who is not already classified as a DP. Members are asked to submit films they have photographed with a running time of 30 minutes or less. The ICG is one of the few organizations in the entertainment industry that offers its aspiring, up-and-coming members the opportunity to be recognized and the chance to further advance their careers in this manner. The films are selected by a panel of ICG notables from across the country.

Resonating with ICG judges this year was *The Secret Number* in which a psychiatrist is compelled by his patient, an obsessive mathematician, to consider the existence of a secret integer between the numbers 3 and 4. Lloyd and director Levy were classmates at the Savannah College of Art and Design and did *The Secret Number* as a joint thesis film. It wasn’t completed until 2012 as they elected to tap into some ambitious special visual

effects for the short. Lloyd deployed the RED One and Red M-X with Cooke Zooms/Zeiss Compact Prime lenses to shoot *The Secret Number*.

The aforementioned *Dawn* also teamed Lloyd with a Savannah College of Art and Design student colleague, director Matthews. *Dawn* too was a joint thesis project. Yet the similarities between the two ECA-recognized shorts end there.

*Dawn* centered on a widower whose grim reality unhinges when a mysterious woman turns up on his property. The film was shot at a preserved Civil War-era valley where Lloyd’s camera soaks in the Kentucky countryside. It couldn’t be more different from *The Secret Number* which has a quirky sci-fi vibe.

“The directors behind those two films are so different and I love that,” said Lloyd. “It broadens your experience, range and, of course, your body of work. Colin [Levy] is in the David Fincher/Christopher Nolan kind of school. Josh has more of a Terrence Malick vibe—his story is much more romantic.”

Also expanding Lloyd’s horizons was a three-month stint apprenticing for Oscar-winning VFX supervisor Rob Legato on the set of director Martin Scorsese’s *Hugo*. There Lloyd also got the chance to watch Oscar-winning cinematographer Robert Richardson, ASC. “It was a great education, to see such talented people at work,” said Lloyd. “I feel fortunate to have had that experience. I’ve found something I didn’t expect when I came to Los Angeles—that there are people willing to help you out. A lot of people have helped

to open doors and experiences to me, especially the members of the International Cinematographers Guild.”

The ECA honor is the latest in a series of accolades bestowed upon *The Secret Number*. Earlier it garnered the Jury Award for Best Short at the Charleston International Film Festival, Best Student Film and the Panavision Student Cinematography Award at the Savannah Film Festival, and a Best Cinematography nomination at the Greenville International Film Festival.

### Kyle Klütz

The time between Kyle Klütz’s encounters with ICG president Poster was quite a bit more extended than that experienced by Lloyd

“I remember going to a screening at school of *Donnie Darko* and having its cinematographer, Steven Poster, speak there,” related Klütz. “He’s someone whose work I’ve admired for some time.”

Klütz didn’t hear again from Poster until years later when he got a call several months back from the lauded cinematographer who informed him that had been selected an ECA honoree on the basis of the short titled *Vessel*, directed by Clark Baker. Klütz chose the RED One with M-X sensor to lens *Vessel*.

Both Klütz and Baker are film alumni of Chapman University but they didn’t attend the school at the same time. However, the writers of *Vessel* were Chapman classmates of Klütz who had shot work for them as well. This connection and the

*Continued on page 22*

**LOS ANGELES**  
**September 29, 2013**

DGA Theater  
5:00 PM

INT'L CINEMATOGRAPHERS GUILD  
**EMERGING  
CINEMATOGRAPHER  
AWARDS  
2013**

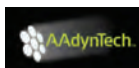
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## ECA Honorees, Steven Poster Gratified Over Awards

Continued from page 20

fact that this earlier work struck a responsive chord with Baker helped Klütz get the DP gig on *Vessel*.

A sci-fi homage of sorts, *Vessel* depicts a group of people on a red-eye plane flight that is taken over by an alien spacecraft. The human passengers end up on an alien mothership and are taken over in a manner akin to an *Invasion of the Body Snatchers*-like scenario.

*Vessel* is Klütz's highest profile project to date, putting him on the map as a cinematographer thanks in large part to the ECA recognition. He has moved steadily up the ranks since graduating from Chapman in '07 and then taking on focus puller duties. Klütz later joined Local 600 ranks as a first assistant cameraman.

Klütz credits filmmaker/DP Roger Chingirian, a graduate of Chapman four years before Klütz, with being a career mentor. "He was the one who got me my initial focus puller jobs right after I got out of school. It started a great learning experience outside of the classroom."

The latest stop on that sojourn outside of the classroom now finds Klütz about to be formally honored by the ECA during an awards ceremony at the DCA Theater in Los Angeles on Sept. 29.

All 10 short films—of eight ECA honorees and two honorable mentions—will be screened at the event. A New York premiere will follow on Oct. 20 at the School of Visual Arts.

"It's beyond flattering to have your work recognized by this group at the Guild," affirmed Klütz. "These are people I look up to and admire. You set your goals to one day be at this level at some point. It's very gratifying to be honored in this way."

### Eduardo Fierro

Eduardo Fierro was out of the country on a shoot so he didn't get the chance to talk to Poster when he called to let him know he had been chosen as an ECA honoree. Still, the voicemail message from Poster is one that Fierro has kept on his phone and listening to it always gives him a kick.

"To hear from Steven—he and the Guild have always been supportive of my efforts—and to be recognized by my peers means everything to me," said



*Vessel*

Fierro who earned his ECA honor for *Eleven: Twelve*, a short directed and written by Juan Barros.

The film—for which Fierro deployed Canon 5D and 7D cameras to stay on budget—centers on a man in limbo, right after death when it's to be determined if he will be in heaven or hell.

From a lensing perspective, Fierro found himself in heaven, shooting the short in Lisbon, Portugal, at production house Ready To Shoot which provided top drawer support from professional gaffers to grips and other resources. Barros connected with the company through a producer friend.

Fierro said the professional follow-through extended through to post, citing as an example the first-rate colorist services Barros secured via Company 3 in Santa Monica. Fierro noted that Barros was true to his word, having promised that he would retain creative control and collaborate with leading artists throughout the process to help realize the full potential of the project.

Fierro joined Local 600 in 2011 as an operator, though he had extensive experience as a cinematographer. He has since added to that experience with shorts and commercials. Recently, for example, he was DP on Hispanic market commercials for KFC and Taco Bell.

Fierro currently is in prep on a couple of short films. He earlier lensed the short *Side Effects* for director Traven Rice which is making its mark on the festival circuit, having been screened at some 20 fests thus far and counting.

### Field of honorees

In addition to Lloyd, Klütz and Fierro, there are five other ECA honorees:

- Michael Berlucchi who earned inclusion for shooting *140 Drams* which

was directed by Oksana Mirzoyan. The short captures a boy's first trip to the market on his own, an experience which opens his eyes to the difficult reality facing his family and his country, Armenia.

- VanNessa Manlunas for *King of Norway* directed by Sylvia Sether. *King of Norway* tells the story of Liz who has given up trying to share memories with a father who can't. But after finding out that he is dying, Liz learns that love is never forgotten.

- Camrin Petramale for *Memoirs of a Parapsychologist* directed by Andrew Papke. The short shows us the fine line between a real or imagined perception.

- Guy Ladd Skinner for *Your Father's Daughter* directed by Carlos Bernard. Set in 1950s' Spain, the film reveals in a fun and delightful way the drama a father faces when his daughter goes against his wishes.

- And T.J. Williams for *The Return* directed by Jeremy Mackie. The short centers on an old-time maintenance worker who tries to scare a new young hire into quitting so he can bring back his old working colleague.

### Honorable mentions

And the two ECA honorable mentions this year are:

- Robert Givens for *The Ride* directed by Dallas Jenkins. This film tells the story of a taxi driver who cannot turn a blind eye to his last patron on Xmas eve.

- Andrew Shulkind for *South Down Orchard* directed by Brian Leavell. In this short, a criminal will escape from prison or die trying as he seeks to save the beauty who stole his heart.

### Building momentum

Poster observed that in a sense the ECA competition has "gone viral. People

are understanding what a great benefit it is to become an honoree and we are getting more high quality entries every year. The benefits to young cinematographers are tremendous—it's not just the recognition but the boost that it can give one emotionally. I remember back in 1972 I did a short that we entered into the AFI Film Festival. It was chosen, it won and it changed my life. It gave me a special confidence. The ECA honorees get that as well as the various camera packages, lab facility and post facility services and tools that our sponsors give to them. Plus the honorees get a day with agents to answer their questions and discuss career development. Personally, I get a great kick out of being able to welcome young DPs into the club. A high-profile DP once said when I was going to do my first feature, 'Welcome to the club.' That stuck with me and I'm glad the Guild can play a role in helping new talent."

Poster also noted that leading, accomplished cinematographers have become very supportive of the ECA event. "I'm always amazed over all the DPs who turn out and want to be involved in giving these aspiring DPs their awards. It again shows the wonderful camaraderie we have throughout our ranks."

Of this year's field of honorees, Poster assessed, "These 10 aspiring directors of photography truly represent the up-and-coming talent within Local 600. Each of the films that they helped to create is an example of inspiring and creative cinematography. They also demonstrate a mastery of the new technical skills required by our craft. Our judges had a difficult time choosing the winners from the high number of entries this year. These films without a doubt are extraordinary achievements and deserve the recognition they will receive."

Jim Matlosz, who has been chairman of the Guild's ECA committee since 2008, added, "Once again we had a great turnout for submissions to the ECAs. And again our members have proven their talent. It seems as though we always have more great films than we do winners. This means we usually have about 20 top films that all come very close in numbers and votes, culminating with the 10 we choose based solely on judges' votes."

From grooming up-and-coming talent to bringing accomplished talent on staff—and projects that includes a feature-length film registering on the Radar. That's a sampling of news and developments marking the Midwest scene as of late. Here's a rundown starting with AICE Chicago's Camp Kuleshov competition.



**Camp Kuleshov Chicago**

Ben Winter, an assistant editor formerly at Red Car Chicago, won the 2013 AICE Chicago Camp Kuleshov trailer editing Grand Prize with his entry, "Planet of Rocks." The trailer, promoting a non-existent nature series on the Discovery Channel that studies the fascinating world of rocks, was culled from several Kevin Bacon films. Winners were announced and honored at a party and awards show held late last month at the Volcano Room in the Bottom Lounge in Chicago.

Camp Kuleshov is the annual competition for assistant editors, assistant audio engineers and, for the first time this year, assistant designers. It challenges them, as well as non-assistant staff of AICE member companies (who compete in the Tent City category), to create unique trailers for "original new films" which can be either movie mash-ups or new genres. Assistant audio engineers were asked to create sound designs for *Hollow Man* and the assistant designers to create a title sequence for the 2013 Chicago Camp Kuleshov competition.

The theme for this year's competition—which was dubbed "Six Degrees of Kevin Bacon"—called on assistants to work with footage from four films starring Kevin Bacon: *Footloose*, *Death Sentence*, *Tremors* and *The River Wild*. Multiple winners and honorable mentions went to work from the editorial companies Hootenanny, which won Grand Prizes in the Tent City category for editorial and in the Design category, along with Red Car, the Whitehouse and Beast. Additional winners and honorable mentions went to entries from Cutters, Flavor, Optimus and Earhole.

First Runner Up in the Editorial category went to assistant editor Spencer Sachs of Beast for his trailer titled "Blockbuster 6," while Second Runner Up kudos went to assistant editor Travis Hockswender of the Whitehouse for "Homeward Bound: The River Runs Through It." Earning Honorable Mention for their entries were assistants Caleb Hepler, also of the Whitehouse, for "Milk: the High School Years," and Aaron Kiser of Cutters for "The Saved."

In the Tent City category for editorial, the Grand Prize went to Kelsey Moher of Hootenanny for her comic take on Bacon's science fiction thriller *Tremors*, which became the comic love story "Valentine & Graboid." Moher's win was notable for the fact that she works at the company in client service. Honorable Mention for Tent City editorial entries went to Patrick Wong, formerly a production assistant at Red Car, for "The Floor is Lava"; Michael Asmundson, a runner at Beast, for "The Flatulent Man"; and Colin Santangelo, an intern at Hootenanny, for "Footfellas."

For the Audio-Sound Design category, assistant sound designers were tasked with creating an original sound design sequence for the Bacon sci-fi thriller *Hollow Man*. The Grand Prize went to assistant audio engineer Ricardo Mondragon of Earhole for his campy sound design and mix—in Spanish, with English subtitles—for "Hollow Man."

The Chicago chapter of AICE introduced a new category, Design, for the 2013 Camp Kuleshov competition. The brief called for assistant designers to create an original opening title sequence that incorporated clips from all of the films used in the competition, as well as the Camp Kuleshov logo and the title of this year's contest, "Six Degrees of Kevin Bacon."

Smoke assistant Eddie Loera of Hootenanny won the Design Grand Prize. Honorable mentions went to Optimus designer Tyler Nelson and Elliot Nevills, a finish assistant at Flavor.

For all the winners, visit [www.aice.org/?section=trailers/chicago\\_2013](http://www.aice.org/?section=trailers/chicago_2013).



**Scott Mitchell**

### OKRP adds Scott Mitchell

Scott Mitchell has joined agency O'Keefe Reinhard & Paul (OKRP), Chicago, as executive producer. He comes over from Draftfcb where he spent 25 years overseeing global creative initiatives for such clients as Coors Light, Miller Lite, Taco Bell and Gatorade. He most recently served as sr. VP/exec producer at Draftfcb, Chicago.

The addition of Mitchell continues the positive momentum for OKRP which was launched in March by Tom O'Keefe, Matt Reinhard and Nick Paul.



**Jon Desir**

### Optimus signs Jon Desir

Production and post house Optimus has hired Jon Desir as its new VFX/design executive producer based in Chicago. Formerly EP at Red Car Chicago, Desir has years of graphics, design and VFX expertise.

"The role of VFX/design EP is certainly one whose primary focus will be in that domain, but what Jon also brings is overall experience and expertise in all phases of the postproduction world," said Tom Duff,

president of Optimus.



**Tim LoDolce**

### LoDolce joins Cutters

Editor Tim LoDolce has joined Cutters Studios in Chicago, coming over from Red Car Chicago. His credits span such clients as DiGiorno, Reese's and Coors Light.

LoDolce reunites at Cutters with executive producer Craig Duncan. The two had first worked together back when Duncan was the managing director at Red Car Chicago.



**Keith Kristinat**

### The Colonie adds Kristinat

Boutique post studio The Colonie, Chicago, has brought aboard editor Keith Kristinat, formerly of Red Car Chicago. His first project for The Colonie is a documentary for Nike (via Game Seven Marketing) about its Chi-League summer basketball program.

Along with his tenure at Red Car, Kristinat's background includes three years at Utopic and four years at Optimus, where he began his career as an assistant editor in 2006. He has recently cut a number of Nintendo spots for Leo Burnett. Other recent projects include the spots "Sci-Fi" for Samsung and "Zombie" for Shout.



**Karl Rausch**

### RingSide signing

Karl Rausch has joined RingSide Creative as sr. editor. He previously served in a similar capacity at Forest Post Productions for over 17 years.

Rausch will be based in RingSide's recently opened downtown Detroit studio facility which also houses workspace for sister operating divisions RingSide Post, Cutters, Moonlink Studios, and Picnic New Media.

### Radar wraps first feature

Hybrid production/post/VFX and animation house Radar Studios has turned out its first feature-length film, *Sign Painters*, which was directed by Radar's Sam Macon and filmmaking colleague Faythe Levine.

# Nominations Deja vu At The HPA Awards

## Company 3, Chris Franklin and William Goldenberg among the familiar contenders

A SHOOT Staff Report

There's a bit of deja vu in the field of nominees for the 8th annual HPA Awards, presented by the Hollywood Post Alliance. For example, each of the past three years, editor Chris Franklin of Big Sky Editorial has won the HPA Award for Outstanding Editing of a Commercial. Now he's in the running for his fourth in a row, having received three of the five nominations in that same category for: Verizon Wireless' "Big Vision" and "Brothers," as well as Ragu's "Hamster."

Another perennial HPA Award nominee and winner is Company 3 which this time around sports seven nominations, four of which are in the Outstanding Color Grading-Commercial category: colorist Dave Hussey for Call of Duty's "Masks"; Tim Masick for Louis Vuitton's "L'Invitation Av Voyage"; Tom Poole for Under Armour's "Brought To You By Under Armour"; and Steven Sonnenfeld for Mercedes-Benz's "Soul."

Company 3's other three HPA noms are for Outstanding Color Grading-Feature Films: Sonnenfeld for *Star Trek Into Darkness* and *Man of Steel*; and colorist Adam Glasman for *Anna Karenina*.

If Company 3 wins the Color Grading-Commercial category at the HPA Awards ceremony on Nov. 7, that would mark the fourth straight year that it has done so.

There's also a nomination recurrence for the HPA Awards relative to this year's Oscars. For feature editing honors, both HPA and Academy Award judges bestowed a pair of nominations upon William Goldenberg, ACE—one for

*Argo*, the other (Goldenberg and Dylan Tichener, ACE) for *Zero Dark Thirty*. (Goldenberg won the Oscar earlier this year for *Argo*.)

### Multiplicity

On the feature front for Outstanding VFX, WETA Digital copped three of five nominations, with the other two going to Industrial Light & Magic. WETA Digital scored for *Man of Steel*, *Iron Man 3* and *The Hobbit: An Unexpected Journey*. ILM's noms are for *Pacific Rim* and *Star Trek Into Darkness*.

As for Outstanding VFX in a spot, Framestore and Alt.vfx registered two noms apiece. Framestore's are for Galaxy's "Chauffeur" and Qualcomm Snapdragon's "Coming Soon" while Alt.vfx scored for Johnnie Walker's "Where Flavour Is King" and Abbott's Village Bakery's "Free Range." The fifth nom in this category went to Method Studios for Kia's "Space Babies."

Universal Sound took two noms in the Outstanding Sound-TV category—one for the pilot for *Banshee*, the other for the "Beirut Is Back" episode of *Homeland*.

### Craft Categories

#### Outstanding Color Grading – Feature Film

"Star Trek Into Darkness"  
Stefan Sonnenfeld / Company 3



From top left, clockwise, HPA nominees *Argo*, *Zero Dark Thirty*, Procter & Gamble's "Best Job" and *Life of Pi*.

# POST, EDITING & VFX

“Oblivion” Mike Sowa / Technicolor  
“Anna Karenina” Adam Glasman/  
Company 3

“Life of Pi” David Cole /Technicolor

“Pacific Rim” Maxine Gervais /Warner  
Bros. Motion Picture Imaging

“Iron Man 3”  
Steven J. Scott /Technicolor

“Man of Steel”  
Stefan Sonnenfeld / Company 3

## Outstanding Color Grading—TV

“Castle – Hunt”  
Anthony Smith //Encore Hollywood

“Behind the Candelabra”  
John Daro /FotoKem

“Hell on Wheels – Slaughterhouse”  
Steven Porter / MTI FILM

“Game of Thrones – Kissed By Fire”  
Joe Finley /Modern VideoFilm

“CSI: Crime Scene Investigation –  
Ghosts of the Past”  
Paul Westerbeck/Encore Hollywood

## Outstanding Color Grading – Commercial

Call of Duty “Masks”  
Dave Hussey / Company 3

Louis Vuitton “L’Invitation Au  
Voyage” Tim Masick / Company 3

Procter & Gamble: Thank You, Mom  
“Best Job” Adam Scott/ The Mill

Under Armour “Brought To You By  
Under Armour” Tom Poole/Company 3

Mercedes-Benz “Soul”  
Stefan Sonnenfeld/Company 3

## Outstanding Editing – Feature

“Zero Dark Thirty” William Goldenberg,  
A.C.E. and Dylan Tichenor, A.C.E.

“Flight” Jeremiah O’Driscoll

“Les Misérables” Melanie Ann Oliver

and Chris Dickens, A.C.E.

“Star Trek Into Darkness” Maryann  
Brandon, ACE, MaryJo Markey, ACE.

“Argo” William Goldenberg, A.C.E.

## Outstanding Editing—TV

“Breaking Bad – Gliding Over All”  
Kelley Dixon, A.C.E.

“Dexter—Are You...?”  
Louis Cioffi, A.C.E.

“Downton Abbey – Series 3, Episode 5”  
John Wilson, A.C.E./ Carnival Film &  
Television

“Breaking Bad – Dead Freight”  
Skip MacDonald, A.C.E.

“American Horror Story: Asylum –  
Welcome To Briarcliff” Joe Leonard and  
Bradley Buecker, A.C.E.

## Outstanding Editing – Commercial

Verizon Wireless “Big Vision”  
Chris Franklin/Big Sky Editorial

Nextel/Ferrari “Combustion”  
Doobie White/Therapy Studios

Verizon Wireless “Brothers”  
Chris Franklin/Big Sky Editorial

Obama for America “Lena’s First  
Time”Cristina Rackoff /Big Sky

Ragu “Hamster”  
Chris Franklin/Big Sky Editorial

## Outstanding Sound – Feature

“Gangster Squad”  
Cameron Frankley, Dean Zupancic/  
Warner Bros. Sound. Jason W. Jennings,  
Jon Taylor, CAS

“Argo” Erik Aadahl, Ethan Van der Ryn,  
John Reitz and Gregg Rudloff/Warner  
Bros. Sound

“Pacific Rim” Scott Gershin/Formosa  
Group. John Reitz, Gregg Rudloff, Timo-  
thy O. LeBlanc/Warner Bros. Sound

“Iron Man 3” Mark Stoeckinger, Michael  
Keller, Mike Prestwood Smith, Andrew

DeCrisofaro/ Todd/Soundelux

“Turbo”  
Richard King, Michael Babcock/Warner  
Bros. Sound. Andy Nelson/Fox Studios  
Post Production Services

## Outstanding Sound – TV

“Banshee – Pilot” Brad North, Elmo  
Ponsdomenech, William Freesh, Luis  
Galdames, Tiffany Griffith/Universal  
Sound

“Dexter – A Beautiful Day” Pete Elia,  
CAS; Kevin Roache, CAS; Fredric  
Judkins; Christian Buenaventura, John  
Snider/Technicolor Creative Services

“The Americans – Mutually Assured De-  
struction” Ken Hahn, James Redding,  
Neil Cedar/Digital Cinema, LLC

“Homeland – Beirut is Back” Alan  
Decker and Nello Torri/Universal Sound.  
Craig Dellinger, Larry Long, Jonathan  
Golodner/Sony Pictures Studios

“Game of Thrones – The Climb” Paula  
Fairfield, Brad Katona, Jed Dodge, On-  
nalee Blank, Mathew Waters/Todd AO

## Outstanding Sound – Commercial

Honda “Hands”  
Anthony Moore/Factory

Lurpak “Weave Your Magic”  
Aaron Reynolds/Wave Studios

Barclaycard “Toys”  
Sam Robson /Factory

Nextel/Ferrari “Combustion”  
Doobie White/Therapy Studios

Lurpak “Good, Proper Food”  
Dan Beckwith/Factory

## Outstanding VFX—Feature Film

“Man of Steel” Keith Miller, Daniel Bar-  
rett, Phillip Leonhardt, Thelvin Cabezas,  
Mark Tait/Weta Digital

“Star Trek Into Darkness” Dan Pearson,  
Jay Cooper, Alex Prichard, Adrien Saint  
Girons/Industrial Light & Magic. Adam  
Watkins/Pixomondo

“Iron Man 3” Guy Williams, Aaron Gil-  
man, Matt Aitken, Dan Macarin, Thrain  
Shadbolt/Weta Digital

“Pacific Rim” Lindy DeQuattro, Eddie  
Pasquarello, Nigel Sumner, Derrick  
Carlin, Chris Lentz/ILM

“The Hobbit: An Unexpected Journey”  
Joe Letteri, Eric Saindon, David Clayton,  
R. Christopher White, Eric Reynolds/  
Weta Digital

## Outstanding VFX-TV

“Banshee – Pilot” Armen Kevorkian,  
Mike Oakley, Jeremy Jozwik, Andranik  
Taranyan, Gevork Babityan/Encore VFX

“Under the Dome – Pilot” Stephan  
Fleet, Matthieu Perin, Jeremy Jozwik,  
Chad Schott, Arutyun Arthur Sayan/  
Encore Hollywood

“Game of Thrones – Valar Dohaeris” Joe  
Bauer, Jabbar Raisani; Jörn Grosshans,  
Sven Martin/Pixomondo. Doug Camp-  
bell/Spin VFX

“Magic City – Angels of Death” Mark  
Velazquez, Seth Brower, Doug Ludwig,  
Jeremy Jozwik, Chad Schott/Encore  
Hollywood

“Hawaii Five-0 – La O Na Makuahine”  
Armen Kevorkian, Jeremy Jozwik, Rick  
Ramirez, Gevork Babityan, Andranik  
Taranyan/Encore VFX

## Outstanding VFX—Commercial

Galaxy “Chauffeur” Simon French, Wil-  
liam Bartlett, Stephen Cullingford, Grant  
Walker/Framestore

Johnnie Walker “Where Flavour Is King”  
Colin Renshaw/Alt.vfx

Kia “Space Babies” Brian Burke, Charles  
Abou Aad, Jordan Harris, Patrick Fergu-  
son/Method Studios

Abbott’s Village Bakery “Free Range”  
Colin Renshaw/Alt.vfx

Qualcomm Snapdragon “Coming Soon”  
James Dick, Andy Rowan Robinson,  
Shayne Ryan, Russell Dodgson/  
Framestore

Top Spot of the Week

# Director Marcus Söderlund and barrettSF Dive Deep For Rubio's "To The Ocean"

By Christine Champagne

Rubio's is known for fish tacos, but there isn't one mention of the dish in the San Diego-based restaurant chain's :60 "To The Ocean." In fact, we never even see the inside of a Rubio's in the spot—a gorgeous tribute to the ocean created by San Francisco's barrettSF and directed by Marcus Söderlund, who is represented by Santa Monica's RESET and London's Academy Films.

"The fact that there isn't even the phrase 'fish taco,' that's staggering," remarked barrettSF creative director/copywriter Pete Harvey, part of a creative team that also included barrettSF co-founder/creative director Jamie Barrett and art director Nik Daum.

There was a lot riding on the spot, and barrettSF wanted to hire the right director, of course. Söderlund, who was introduced to the agency via RESET, with Academy Films ultimately handling the production, impressed the agency with his body of work as well as his treatment, which, according to Harvey, declared, "If there are two things I love in the world, it is the ocean and fish tacos."

You might assume "To The Ocean" was shot off the coast of California given Rubio's location, but the director and DP Allan Wilson shot the spot in the waters just off Iceland as well as Portugal, spending a couple of days at each location. "The idea was to try to capture as much of the range of the ocean as we could in two locations. So the antithetical option to Iceland, which is just darker and richer, would be something brighter like Portugal," Harvey explained.

"In Iceland they say, 'If you don't like the weather, just wait a minute.' That was what I was after—the variety and the quick change of weather, which can create amazing skies," Söderlund said. "Sometimes we had sun and rain at the same time. We wanted a bit of swell,

which is hard to come by anywhere at the beginning of August."

While Söderlund had shot footage of the ocean before this assignment, he pointed out that he had mostly done projects that involved standing on the shore, filming the water with telephoto lenses. "This time I wanted the [DP] to be in the water, close to the action, filming on wide lenses so we can feel that we are experiencing it together."

It was amazing to watch Wilson work, according to Söderlund, who described him as being like a fish in the water. "I have never seen anything like this before," Söderlund said. "Allan would swim two hundred yards out into the stormy sea and then stand on a reef or a cliff to film the water crash. He could hold his breath forever and dive under the surface to get amazing and new perspectives."

Wilson wielded a RED Epic, safely tucked into protective underwater housing. "I wanted the high frame rate that the Epic provides for when we had a bit of a swell," Söderlund said, noting that 14mm lenses were used whenever the camera was in the water.

## Immersed in footage

Bill Campbell of London's Cut + Run edited "To The Ocean." "The story was there from the beginning—being far out on the ocean and then letting the waves bring us back to land and then transitioning back out to the ocean again," Söderlund said. But getting there in terms of a final cut took some time given that Campbell had 32 hours of footage to sort through.

The visuals are accompanied by a song called "Labor" by Baltimore band Small Sur. "We're all big music fans here, but the music was such a hard part of this because you have this beautiful imagery, and there are a bunch of music clichés you could attach to it," said Harvey, adding that "Labor," discovered by barrettSF EP Kacey Hart, worked because it was "decently moody" without being too dark.

Narration was also key. Seeking inspiration, Harvey read a ton of material ranging from *Lapham's Quarterly*, which published an issue devoted to the sea this summer, to *Moby Dick*. "You realize there is a cadence that is inimitable in this literature. I wouldn't say that I could pull it off," Harvey said, "but the idea [of the spot] was to have it feel like you started out deep in the ocean, you move to shore slowly over the course of the film and then, like the ocean, you're dragged back out to sea. So the words are supposed to be more evocative at the beginning and then a bit more practical when you get to shore and then more evocative again or emotional when you're dragged back out into the depths."

**credits**  
**Client** Rubio's. **Agency** barrettSF, San Francisco. *Jamie Barrett, co-founder/creative director; Pete Harvey, creative director/copywriter; Nik Daum, art director; Kacey Hart, executive producer.* **Production Company** RESET, Santa Monica. *Academy Films, London. Marcus Söderlund, director; Allan Wilson, DP; James Cunningham, head of content/producer.* **Editorial** Cut + Run, London. *Ben Campbell, editor; Annabelle Dunbar-Whittaker, producer.* **Post** Finish, London. *Paul Harrison, colorist.* **Audio/Sound Design** 740 Sound, Los Angeles. *Rommel Molina, mixer/sound designer.*

Capturing the beauty of the sea.



[CLICK HERE TO VIEW SPOT](#)



The Best Work You May Never See

# Volkswagen Rolls Out An Accelerated Diet

In a world marked—and some might say marred—by the need for instant gratification, Volkswagen showcases the accelerating power of its Golf GTD in a spot that lasts a mere 15 seconds. In even less than that, we see that this speed factor makes for a more svelte physique as both the male driver and passenger appear trim and fit until the Golf comes to a halt.

Absent the centrifugal force generated by the rapid acceleration of the vehicle, the two guys' guts sag and balloon before our eyes. Aptly titled "Bellies," this :15 was one of five directed by Curtis Wehrfritz of Untitled Films, Toronto, for agency Red Urban, Toronto. The campaign for Germany shows the hilarious physical consequences of the Golf's powerful acceleration.

As part of an integrated campaign overseen by DDB Team Blue, the :15s were filmed on location in Toronto over the course of two days. Featuring several locations, a car-mounted camera and plenty of prop gags, the shoot was no small undertaking. But Red Urban and director Wehrfritz were up to the challenge, pulling it off on time and with minimal sanity loss.

## Global reach

Red Urban has owned the Volkswagen brand in Canada for three-and-a-half years, developing brand strategy and creative work for their market. But the agency is also part of the aforementioned Team Blue, a partnership of Volkswagen agencies from around the world that collaborate on certain projects. Christina Yu, executive creative



## Belt tightening and loosening in 15 seconds.

director of Red Urban Canada, has quickly grown her profile within the global Volkswagen network.

"After several years of working on global creative for Volkswagen, the network has come to appreciate our creative sensibilities and how we capture the Volkswagen brand," said Steve Carli, president of Red Urban Canada. "Christina has become a real leader on global creative projects."

Rounding out the campaign of 15s targeting German consumers are:

- "Ice Cream" in which ice cream is blown off its cone by the powerful surge of the Golf GTD, much to the chagrin of a girl passenger left holding an empty cone in the car's backseat.

- "Pizza" which shows a dad motoring his GTD home quickly to bring fresh hot pizza back to his family. However, when he gets home and opens the box, the pizza pie's toppings are a gooey, cheesy mess separated from the crust. His wife and kids look quite disappointed—so much for dinner.

- "Delivery" in which a pregnant woman gets into the front passenger seat of the GTD, which speeds off. The car's thrust also speeds her delivery as we hear a newborn baby crying before the mom even gets to the hospital.

- And "Gum" in which a bubble gum-blowing passenger has his bubble burst by the GTD's rocket-like acceleration.

Yu headed a Red Urban creative ensemble which also included art director Patrick Shing, copywriter Cooper Evoy and producer Anna Tricinci.

## credits

**Client** Volkswagen Golf GTD **Agency** Red Urban, Toronto  
 Christina Yu, creative director; Patrick Shing, art director;  
 Cooper Evoy, writer; Anna Tricinci, producer; Thomas Hil-  
 debrandt, global campaign director. **Production** Untitled  
 Films, Toronto. Curtis Wehrfritz, director; James Davis, Lexy  
 Kavluk, executive producers; Geoff McLean, line producer;  
 John Houtman, DP. **Editorial** Rooster Post Production,  
 Toronto. Chris Parkins, editor **Audio** Eggplant Collective  
 Adam Damelin, mixer.

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## Creative Studio Leviathan Lands New U.S. Commercial Rep

CHICAGO - Exec producer Chad Hutson and his colleagues at creative studio Leviathan announced that they are now represented on the U.S. West Coast by Claire & Company, and on the U.S. East Coast by Rich Durkin and Ice Tea Productions. Hutson also confirmed that Leviathan continues to be represented in the U.S. Midwest by Tracy Bernard.

## Director Diane Paragas Joins Accomplice Media

LOS ANGELES - Award-winning director Diane Paragas has joined Accomplice Media for exclusive representation in commercials. Paragas's work spans commercials, documentaries, narrative films and branded content with much of it rooted in the stories of real people.

## Athena Co-Produces "Abandoned Bay Area" Promo Trailer

EMERYVILLE, CA - Athena Studios, has co-produced, along with the Bay Area section of the Visual Effects Society, the official trailer promoting the 36th Annual Mill Valley Film Fest.

## Bodega Signs Creative Director/Director Ben Orisich

NEW YORK - Bodega signs award-winning creative director/director Ben Orisich for U.S. commercial and broadcast promo representation. Orisich has helmed multiple Super Bowl spots and national campaigns for ESPN, NBC, NASCAR, IZOD, Indy500 and ABC, among many others.

## Georgi Banks-Davies Joins Code Film

TORONTO - Georgi Banks-Davies has joined Code Film for exclusive Canadian spot representation. Four years ago Georgi left BBC and CNN International to pursue her passion for advertising and film-making.

## ASC Sets Dates for 28th Annual Awards Event

LOS ANGELES - The American Society of Cinematographers (ASC) will hold their annual Outstanding Achievement Awards on February 1, 2014, here at the Ray Dolby Ballroom at Hollywood & Highland. Awards will be presented for best cinematography in feature and television categories, as well as awards for career and lifetime achievement.

## Proof Provides Previs, Post Vis, Final VFX for Universal's "Riddick"

LOS ANGELES - Proof Inc. provided Previsualization and Postvisualization services, as well as final Visual Effects and some Motion Graphics imagery, for Universal Pictures' "Riddick"

## Rampant Design Tools Launches Digital Media Studio

ORLANDO - Rampant Design Tools announced the launch of its new, state-of-the-art design facility, the Rampant Digital Media Studio. Equipped with the newest camera technologies from RED and Black Magic Design, the Studio was designed to handle the rapid growth and accelerated demand from customers for newer, more sophisticated drag-and-drop VFX elements.

## Believe Media and Moo Studios Join Forces In Innovative Partnership

LOS ANGELES - Believe Media and Moo Studios have joined forces to offer an ever-evolving industry exceptional talent for live action work and beyond. The creative alliance, established by Believe founders Luke Thornton and Liz Silver and Moo Studios founder David Lyons, presents a roster of exceptional talent across mediums as well as expanded service capabilities in post-production, including a new 5000-square foot sound stage.

## COR Featured In Season Two of AMC's "The Pitch"

SANTA MONICA, CA - Rick Colby and Andrew Orci announced that COR, their agency dedicated to serving the 'new general market,' will be featured in an upcoming episode on season two of AMC's unscripted series "The Pitch."

## axle Video And Cache-A Join Forces

GOLDEN, COLORADO - Cache-A and axle Video have announced an integrated solution combining media asset management for professional video and digital media workflows. The end-to-end solution leverages Cache-A's renowned LTO-4, 5, and 6 archive appliances and axle Video's highly-regarded media management software and appliances.

## HBO Archives Introduces Classic Sports Footage

NEW YORK - HBO Archives® announced the launch of The Classic Sports Collection, the newest addition to its clip licensing library. This extensive collection is comprised of a wide variety of professional and amateur sporting events that originally aired on HBO beginning in 1972.

## MTh Directors Grady Hall, Mark Kudsi Join for Katy Perry's 'Roar'

LOS ANGELES - MTh (Motion Theory) directors Grady Hall and Mark Kudsi teamed up to crown international popstar Katy Perry as 'Queen of the Jungle' in the new music video for her biggest ever #1 smash hit, "Roar." Inspired by the song's message of empowerment, Hall and Kudsi conceived the almost 5-minute epic as an homage to adventures and legends in the vein of Tarzan, Robinson Crusoe and comic book heroine Sheena.

## Daystrom Appoints Steven B. Cohen to Lead 4K Initiative

LOS ANGELES - Daystrom Technology Group, a California-based specialist in high-performance workflows and durable storage, has hired Steven B. Cohen as Solutions Architect to lead their new 4K workflow automation and storage initiative.

## Cache-A Turbo-Charges Pro-Cache6 Archive Appliance

GOLDEN, CO - Cache-A Corporation has announced Pro-Cache610, a new, turbo-charged version of its flagship Pro-Cache6 LTO-6 archive appliance. The high-performance Pro-Cache610 features 10-gigabit Ethernet (10GbE) I/O capability.

## th2ng Hires New Dir. Scott Walker In rep Deal

LONDON - th2ng has signed Scott Walker to add to its ever-growing roster and diversity of directors. He has worked as a senior creative director across various territories for global advertising agencies, including JWT, DDB and BBDO. He has also run many multi-platform brand campaigns for leading brands, Esso, Adidas and Visa.

## MPC Opens New VFX and Color Grading Advertising Studio

AMSTERDAM - MPC announced the opening of a new studio in Amsterdam. The boutique facility will provide high end VFX, motion graphics and colour grading for the Dutch market and will be closely supported by MPC London. The new, elegantly designed studio will be situated in Spaces, a multimedia complex. The unique building on Herengracht is already home to a wide range of media companies.

## Station Film Welcomes Director Cedric Nicolas-Troyan

LOS ANGELES - Cedric Nicolas-Troyan, the Academy Award®-nominated VFX Supervisor on "Snow White and the Huntsman," has joined Station Film for commercial representation. His contributions on the blockbuster film, which also include creature design and second unit directing, earned unanimous praise across media tastemakers with *The Hollywood Reporter* calling the film's visual elements "riveting".

## The Napoleon Group Swings into September

NEW YORK - The Napoleon Group celebrated the move to its new Flatiron headquarters with an invitation-only event for clients, colleagues and friends featuring The Marty Napoleon Sr. Quartet at Toshi's Living Room. The company played host to nearly 200 creative directors, art directors, producers, copywriters and account executives from New York City's top advertising agencies.

## Director Richard Sears Joins A Common Thread for Commercials

LOS ANGELES - Director Richard Sears, whose credits includes work for Toyota, Citgo, Nissan and AT&T, has joined LA-based A Common Thread for exclusive, national representation. Sears has earned high regard for his storytelling skills, which he has applied to genres ranging from dialogue-driven comedy to documentary/lifestyle advertising.

## Cinematographer John Seale Takes Codex Into The Namibian Desert

LONDON - "Mad Max: Fury Road" the first digital film for cinematographer John Seale, whose storied career spans more than 30 years. Facing inhospitable conditions, intense action scenes and the need to accommodate a massive number of visual effects, Seale and his crew chose to shoot principal photography with ARRI Alexa cameras and capture on Codex Onboard recorders, a workflow that has become popular among filmmakers for its ruggedness, reliability and easy integration with post-production.

*For the full stories [and many more], videos, and contacts visit SHOOT® Publicity Wire (SPW). SPW is the best place to post your news release to amp up the "buzz" among the entertainment & advertising industries motion picture segments' movers and shakers from Hollywood to Bollywood and from Madison Avenue to Cannes and beyond. To get info on SPW and to post your news release visit [www.shootonline.com/go/publicitywire](http://www.shootonline.com/go/publicitywire).*



## AUDIO POST

### Sonic Union



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**Contacts:** Michael Marinelli, Mixer/President;  
Steve Rosen, Mixer/VP; Adam Barone, Managing  
Partner; Justine Cortale, Studio Manager/EP;  
Carly Lagoda, Scheduler/Producer; Maria Pap-  
palardo, Casting Director

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**Contact:** Ian Jeffreys, Executive Producer

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**Contacts:** David Leinhardt, Exec Producer; Peter  
Nashel, Founder + Exec Creative Director; Jack  
Livesey, Founder + Exec Creative Director; Lissa  
Farquhar, Producer

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**Contacts:** Tom Duff, President/Partner; Craig  
Leffel, Director of Production/Partner; Gretchen  
Praeger, EP/Managing Director (CHI); Therese  
Hunsberger, EP/Managing Director (LA); Brian  
Hrastar, Executive Producer (CHI); Lisa Masseur,  
Executive Producer (ONE)

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## Flash Back

**September 19, 2008** Director/designer/artist Nagi Noda passed away on Sunday, Sept. 7, at the age of 35. She died of complications from a car accident that occurred last year that she never fully recovered from. Noda was a rising directorial star at Partizan. In 2006 she earned inclusion in Saatchi & Saatchi's New Directors Showcase on the strength of her "Sentimental Promo" music video for Yuki. The clip looks like a tour de force piece of computer animation but was done entirely in camera....Hill Holiday has appointed Rob Rich to serve as executive VP and group creative director for its Boston office. He will partner with Ernie Schenck, executive VP and group creative director, on both the Liberty Mutual and Bank of America business....McCann Erickson, New York, has added creative directors Alessandra Lariu and Qian Qian, both most recently at AKQA, New York....Founder of Tippett Studio and two-time Oscar and Emmy winner Phil Tippett has been selected by the Visual Effects Society (VES) board of directors as the recipient of the "George Melies Award for Artistic Excellence." The award will be presented at the VES Awards in February 2009....

**September 19, 2003** "Fish," a spot promoting PBS--directed by Alfonso Cuarón of Independent Media for Fallon Minneapolis--has won the seventh annual primetime Emmy Award for best commercial....Nonfiction Spots, a shop that specializes in representing noted documentary filmmakers for commercials, has added two more to its roster, directors Earle Sebastian and Marc Singer. Sebastian's credits include the documentaries Inner City Blues, about the life of the late Marvin Gaye; and Stolen Moments: Red Hot & Cool, which explores the legacy of jazz and hip-hop, and the impact of HIV/AIDS on the African-American community. Meanwhile, Singer is best known for the acclaimed documentary Dark Days, which shatters myths about homelessness by revealing a thriving community living in tunnels beneath New York City....Director/designer Nick Hewitt has come aboard San Francisco-based animation studio Wild Brain. He had most recently been freelancing in London, but is best known for his tenure at Curious Pictures, NY....Broadway Video's DesignLab, New York, has added Andy Milkis as visual effects supervisor. He formerly served as creative director/visual effects supervisor at Splash Design, New York....

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**Contacts:** Harry Tracosas, President; Julia Weich-  
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# bulletin board

September 27-Oct. 1/New York, NY: New York Film Fest

<http://www.filmlinc.com/nyff2013>

Sept. 29/Los Angeles & Oct.20/New York, NY: ICG ECA Awards

<http://www.ecawards.net>

September 23-27/New York, NY: Advertising Week

[www.advertisingweek.com](http://www.advertisingweek.com)

September 26/Austin, TX: AICP Show

(10/10:Atlanta, GA; 10/17:Dallas, TX; 11/21, Chicago, IL)

[www.aicp.com/aicp-show/aicp-sh](http://www.aicp.com/aicp-show/aicp-sh)

October 2-6/Woodstock, NY: Woodstock Film Fest

<http://www.woodstockfilmfestival.com>

October 3-6/Phoenix, AZ: ANA Masters of Marketing Conf.

<https://annual.ana.net>

October 3-13/Mill Valley, CA: Mill Valley Film Fest

<http://www.mvff.com>

October 10-14/East Hampton, NY: Hamptons Intl Film Fest

<http://hamptonsfilmfest.org>

October 10-13/Tucson, AZ: Tucson Film & Music Festival

<http://tucsonfilmandmusicfestival.com>

October 10-24/Chicago, IL: Chicago Intl Film Fest

<http://www.chicagofilmfestival.com>

October 22-24/Los Angeles, CA: SMPTE

<http://www.smppte.org/atc2013>

## Canon Spot Cops Emmy

Continued from page 9

tion of the song “Beautiful Dreamer” as vocalized by Rachel Fannan of Only You. Her performance also is the aural backdrop to a series of still photos we next see that were shot in action by these photographers who dared to pursue their dream shots. It turns out, for example, that the man on the snowy rooftop was shooting a friend luxuriating in a backyard pool surrounded by snow and ice.

A voiceover concludes, “What will you imagine with the new Rebel EOS T4i from Canon?”

The Grey NY creative team on “Inspired” included chief creative officer Tor Myhren, executive creative directors Ari Halper and Steve Krauss, creative directors Stu Mair and Dave Cuccinello, broadcast producer Topher Lorette, photography producer Jen Pugliese, music producer Zach Pollakoff and director of music Josh Rabinowitz.

Linus Sandgren was the DP.

Editor was Neil Smith of Work Editorial. Music house was Black Iris Music with

Rob Barbato serving as arranger.

Sound designer was Bill Chesley of henryboy.

Audio post mixer was Keith Reynaud of Heard City.

“Inspired” topped a field of 2013 Emmy nominations that also consisted of Grey Poupon’s “The Chase” directed by Bryan Buckley of Hungry Man for Crispin Porter+Bogusky; Google Chrome’s “Jess Time” helmed by Nanette Burstein for Google’s Creative Lab; and Nike’s “Jogger” directed by Lance Acord of Park Pictures for Wieden+Kennedy.

*This is the 11th installment in a 12-part series that will explore the field of Emmy nominees and winners spanning such disciplines as directing, cinematography, editing, production design, animation, VFX and design. The series will run right through the primetime Emmy Awards live telecast on Sept. 22 when Emmys in 26 other categories will be presented. The Emmy ceremony at the NOKIA Theatre L.A. Live will be on CBS at 8 EDT/5 PDT.*



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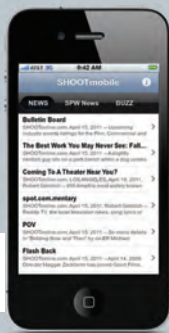
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# street talk

Cinelicious has acquired boutique film restoration company High Hat Post Inc. The deal comprises all aspects of High Hat’s business, equipment, and talent, including High Hat principal Craig Rogers as Cinelicious’ lead restoration artist. Rogers brings years of large format film experience to his new roost. During his 12-year tenure at IMAX he was responsible for quality control and supervision of final film recording of over 50 IMAX releases including *The Dark Night*, *Avatar*, and the *Harry Potter* series. As founder of High Hat Post, Rogers has been working on restorations from challenging elements such as 35mm b/w nitrate, and 16mm A-B original camera negative for MacGillivray-Freeman Films’ notable 16mm surf-film library, which will come to Cinelicious as part of the acquisition....

Josh Bogdan has been promoted to associate creative director at San Francisco-based creative agency MUH-TAY-ZIK | HOF-FER. Bogdan joined MUH-TAY-ZIK | HOF-FER in early 2012 as a sr. copywriter....After *Homeland*’s phenomenal success, Michael Cuesta is directing *Kill The Messenger*, a Focus Features true-story thriller about Gary Webb, the journalist who bared a CIA link to coke trafficking in the US as a way to funnel money to the Nicaraguan Contras. Webb was subsequently discredited by a smear campaign which ruined him and he eventually committed suicide. Jeremy Renner plays Webb. Cuesta will be available mid to late fall for spots via The Artists Company....Commercial, film and music video director Tom Scharpling—also known as a radio host, comedian, TV writer and producer—has joined Arts & Sciences. His directorial credits include music videos for The New Pornographers, Titus Andronicus, Wild Flag, Real Estate, The Ettes and Aimee Mann. For the latter, Scharpling wrote and directed “Labrador,” which was named by *TIME* magazine as the second best music video of 2012. Scharpling was a writer and an exec producer for the TV series *Monk*....

# rep report

Traveling Picture Show Company, the L.A.-headquartered spot production house led by exec producer/partner John Noble, has secured independent firm MoButler Reps, headed by Maureen Butler, to handle the Midwest. MoButler Reps joins a Traveling Picture Show sales force consisting of Blush LA on the West Coast, Asprodites Reps in the Southwest, and Matchmaker Media on the East Coast. The Traveling Picture Show directorial roster includes Andrews Jenkins, Chris Woods, Jonathan Parkinson, Kevin Goetz, Enda McCallion, Jeremy Warshaw, Gus Black, David Fishel, Jay Buim, Ryan Bosworth, Barry Kimm, and Jim Matlosz....Chloe Sedelmaier has joined Bang Music in NY as director of business development. Most recently she was part of the sales team at Launch, the test commercial division of Charlex in NY. Sedelmaier will work directly with Bang’s Sara Iversen and founder Lyle Greenfield in developing strategic initiatives for the company not only in the area of commercial work but also in Bang’s audio post and music supervision for TV and film. This will include building a U.S. network for Bang’s new European division, which opens in October in Prague....Creative studio Leviathan is now repped on the East Coast by Rich Durkin and Ice Tea Productions, and on the West Coast by Claire & Company, which is headed by Claire Worch. Leviathan continues to be handled in the Midwest by Tracy Bernard....Production designer Carl Swanberg has joined Colleen, the management company founded by Colleen Dolan Vinetz. Swanberg has worked for such brands as Jaguar, Levi’s, Land Rover, Sony PlayStation and Sprint....Production designer Keith Cunningham has wrapped principal photography on River Road Entertainment’s *Love & Mercy* starring John Cusack, Elizabeth Banks, Paul Dano and Paul Giamatti. Cunningham is now available for spots and features via The Skouras Agency, Santa Monica....

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