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FALL 2013

DIRECTORS



INSIDE

Chat Room: Chris Manley 6

The Road To Oscar 8

Directors Series 11

Cinematographers 26

Top Spot of the Week 30





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By Robert Goldrich



Giving Thanks

Blink your eyes and before you know it the holiday season will be upon us. But we can't lose sight of what this time of year means and how we should and need to respond accordingly. There are myriad ways to be true to the spirit of the season by helping others—both those we know as well as people we have never met.

So in the midst of crafting shopping lists for our family and friends, it behooves us to remember that so many are in need of the basic necessities such as food and clothing.

With that in mind, we pass on a reminder from the Association of Independent Commercial Producers' (AICP) West board about the second annual #AICPgives, a Food & Goods Drive to benefit local non-profit organization Gobble Gobble Give (<http://gobblegob->

blegive.org) which has served thousands of needy families and individuals over the last 14 years.

Last year, with the AICP's help, Gobble, Gobble Give provided care packages and meals to over 3,000 people in Los Angeles.

AICP member companies and all industry partners and affiliates are en-

boxed food (that can be consumed without cooking), new or used clothing items in good condition (socks, sweaters, beanies and more). Collecting unopened bars of soap and shampoo bottles, toothbrush and toothpaste kits, is a great way to distribute all of those hotel amenities picked up on shoots.

#AICPgives is a great opportunity for

“It behooves us to remember that so many are in need of the basic necessities such as food and clothing.”

couraged to collect donations during November in anticipation of Gobble Gobble Give's Thanksgiving Day distribution.

Quixote is coordinating pick-up and delivery of donation boxes to participating member companies.

Members may also drop-off donations at any Quixote location. See complete details here: <http://www.quixote.com/AICPgives/>

Items may include: canned goods,

the AICP West chapter members and friends to give back to their community. With #AICPgives the industry can mobilize its numbers and the generosity of staff and crews to give to many of those who could use a little help this Thanksgiving holiday.

Help spread the word: Invite people to participate through the following Facebook event page: <https://www.facebook.com/events/553968994619760/>

Viewfinder

By Vilmos Zsigmond, ASC



Cinematography is Changing

We are all cinematographers now. With any camera we can afford—Alexa, RED, Sony, Go Pro, iPhone—we're producing images. But is this a great time for cinematography? Kodak's recent demise is not only an economic or technical issue; it is also a cultural life “drama.” The ease with which digital pictures can be produced leads to the mistaken conclusion that an image is no more than just the registration of reality. In fact, the cultural richness and experience of generations of DPs, photographers, graphic artists and painters should be understood as part of any visual representation.

DPs are hired for their taste, cultivated through their life experiences and knowledge and understanding of film, music, art, literature, photography. We draw on these to shape a film's look. This is often neglected in pre-pro, leaving the

look to be achieved and refined in post. There's nothing wrong with post manipulation as it can often be more precise to adjust an image in a colorist's suite than on set. But these tools do not mean we curb our vision until post. So much of the look is created by the close collaboration between the director, production designer and DP.

With digital capture, it becomes easy to think of the image in the simplest of terms: contrast, saturation and color bias. But often we forget about texture and sharpness. Film has organic grain texture. I'm not a film “purist” but with radical advances in digital cinema technology there has been a certain homogenization of the cinematographic image in look and texture. It is common to shoot for an evenly distributed rich digital negative with plenty of sharpness to endure the color correction suite and create the look in post. Everybody

shoots the sensor the same way.

Painting is a great influence on me. When we did *McCabe and Mrs. Miller*, I showed a book of Andrew Wyeth's paintings to Bob Altman. He liked it. Then I took the same book to the lab and explained that this was what we were aiming for. They understood right away why we were flashing the film.

With digital capture, we've been given different tools, creating possibilities for the image to be pushed any way we wish in post. Cinematographers need to master these tools. We must re-educate and retrain ourselves creatively, to learn how to evaluate what we are doing from the technical POV while at the same time working to raise the standards of visual storytelling to ever-higher levels.

(Vilmos Zsigmond, ASC, is co-founder of the Global Cinematography Institute, www.globalcinematography.com).



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Christopher Manley, ASC

DP reflects on Mad Men, Matthew Weiner

By Robert Goldrich

Back in July, Christopher Manley, ASC, earned an Emmy nomination for Outstanding Cinematography For A Single-Camera Series on the strength of “The Doorway” episode of *Mad Men*. This marked the fourth time in the past five years that he has come up an Emmy nominee for his lensing of *Mad Men*.

Perhaps most gratifying for Manley during his *Mad Men* tenure has been the close collaborative bond he has formed with series creator Matthew Weiner. This is reflected not just in Manley serving as DP since season two but also in the recent directorial opportunities afforded him on

Mad Men where it needs to be. And I know how tough the competition is. I’m a Television Academy judge but when my category came up, I had to leave the room. Still, I was very aware of the high quality of what was on the short list. There are great shows coming from more places: HBO; the emergence of Netflix for original content—*House Of Cards* looked amazing; brilliant work from BBC America, and so on. To make the final cut as a nominee means a great deal.

SHOOT: You have diversified a bit into directing recently. Last year you directed the “Commissions and Fees”



“I enjoy directing but my focus continues to be on cinematography. I think that directing has made me a better DP.”

the series. Manley made his professional directing debut in 2012 with an episode of *Mad Men*, helmed another this year and is slated to direct a third episode during the upcoming season.

Furthermore, to shoot his feature directorial debut, *You Are Here*, Weiner turned to Manley. The contemporary comedy stars Owen Wilson and Zach Galifianakis. Manley is no stranger to feature films. His past theatrical movie DP credits include the well-received *Dahmer* starring Jeremy Renner, *The Big Empty* starring Jon Favreau, and *Gracie* which was directed by Davis Guggenheim.

Manley’s TV lensing also extends well beyond *Mad Men*. He, for example, shot the pilots for *Homeland* (Showtime) and *Revenge* (ABC-TV).

Manley made his first major mark as a DP in the commercialmaking arena before diversifying into independent feature films, episodic television, telefilms and documentaries.

SHOOT: What does your latest Emmy Award nomination mean to you personally and professionally?

Manley: It’s always comforting to know that you haven’t slipped, that you’ve kept the standard for the look of

episode of *Mad Men*. This season, you directed “The Flood” episode of the show. Clearly, you are still most active as a cinematographer. How does directing fit into your career?

Manley: I enjoy directing but my focus continues to be on cinematography. I think that directing has made me a better DP. You learn certain lessons. It can be painful as a director when you are in the edit room and realize you don’t have a shot you need. This makes me more committed as a DP to make sure the director gets everything he or she needs and quickly. I now have an even better grasp of the big picture. That also includes making sure the story is told well. If the cinematography adds to that in terms of creating mood or subtext, that’s wonderful. But now I’m more cognizant of the demand of the story than I ever was.

SHOOT: Are you going to direct any more episodes of *Mad Men*?

Manley: I’m directing another one this year, which will make three episodes total of *Mad Men* that I’ve directed. What that will lead to, if anything, I don’t know. I certainly wouldn’t pass on good directing opportunities. I hope the experience

Continued on page 34

THE MISSION BUILDS SATELLITE SKATEBOWL

The Mission, based in Venice, Calif., elevates skateboarding to unexpected levels in the :30 “Satellite” directed by Tarsem via @radical.media for Mountain Dew out of BBDO NY. The spot features a trio of Dew-amped, gutsy skaters who take to the skies to uncover the half-pipe potential in a towering satellite dish. The Mission handled VFX on the spot to enhance the perilous skateboarding adventure by creating a CG satellite, extensive matte painting, rig removal, texture and lighting work.



“Satellite” opens on the three teens taking a Mountain Dew break post-skateboarding. The monotony is quickly broken when one of the boarders spots a hefty satellite dish atop a nearby hill. The trio scales the fence and makes their way up the ladder to the top of the dish. Taking a moment to quickly survey the stellar skateboarding conditions, they strap on their helmets and start skating the ramps of the dish’s interior. After working up a thirst, they pause for another refreshment break, sitting on the side of the satellite dish before cracking open a fresh Mountain Dew. Then the dish adjusts its angle to receive a new signal, dramatically tipping away from the skaters. The teenagers grip onto the side for safety, suddenly fearful for their lives. But after taking a swig of his drink, one boarder regains his courage and heads back in for another round, howling with excitement.

NYLON SCORES CLIMATE REALITY PROJECT

Nylon Studios has composed the soundtrack for Al Gore’s “What I Love” climate change broadcast campaign, featuring the voice of actress Demi Moore. Selected by production company B-Reel in Los Angeles, Nylon Studios partnered with the team to compose a track for the commercial, which works in tandem with the “What I Love” online campaign centered on educating people on how they can help save what they love on planet earth.

Helping to raise awareness about the threats of carbon pollution, the interactive campaign is an initiative of The Climate Reality Project, a non-for-profit organization founded and chaired by former US Vice President Al Gore.

Under the direction of Nylon Studios’ director of music Mark Beckhaus, lead composer Michael Yezerski and executive producer Christina Tortorelli spent a few weeks working on the project, writing tracks and playing with the tone to make sure there was an elegance and simplicity to the music that complemented and enhanced the commercial’s lush visuals.

PEOPLE IN THE NEWS...

Editor Brad Turner has joined NYC-based Post Millennium. His reel includes spots for Intel, Microsoft, Sony, Kindle, Adidas and HBO’s *Game of Thrones*.



Brad Turner

This marks a return for Turner to Post Millennium. He first came aboard back in 2002, leaving in ‘09 to pursue freelance opportunities.... NYC-based music/sound design company tonefarmer has brought aboard producer Liz Higgins, associate producer Jake Falby, and studio manager Sam Skarstad. Higgins was at Smuggler, where she worked closely with EPs in managing the NY office. Falby worked with entertainment company Big Frame to compose and produce the score to YouTube star Joe Penna’s directorial debut “Meridian.” Falby primary focus will be on non-spot special projects. Skarstad’s black metal band Yellow Eyes was just named one of Stereogum’s 40 best new bands of 2013....

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Backstories on *12 Years a Slave* and *Nebraska*

DP Sean Bobbitt Reflects On Director Steve McQueen; Editor Kevin Tent on Alexander Payne

By Robert Goldrich

Taking the highest profile honor at last month's Toronto International Film Festival—the Audience Award—was director Steve McQueen's *12 Years a Slave*. It's a distinction that historically carries weighty implications further down the road during awards season.

Over the years, 11 Toronto Audience Award recipients have gone on to garner Best Picture Oscar nominations. Four of the films—*Chariots of Fire*, *American Beauty*, *Slumdog Millionaire*, and *The King's Speech*—wound up winning the Academy Award for the year's Best Picture.

Set in the 1840s, *12 Years a Slave* is based on the memoirs of Solomon Northrop, a New York violinist who is kidnapped and sold into slavery in the South. Based on a true story told in Northrop's memoirs, the film is a harrowing look at the physical and psychological trauma he endured during his dozen years in slavery. British actor Chiwetel Ejiofor has earned rave reviews for his performance as Northrop.

Among others garnering plaudits are Michael Fassbender, Lupita Nyong'o and Sarah Paulson as supporting actors, John Ridley for his adapted screenplay, editor Joe Walker, production designer Adam Stockhausen, music composer Hans Zimmer, costume designer Patricia Norris, and cinematographer Sean Bobbitt, BSC.

For DP Bobbitt, perhaps the biggest creative challenge was to create and maintain throughout the film the world that existed at that point in history, enabling the audience to become completely immersed in the human story. "You don't want viewers distracted by the period piece elements. It's almost like you're trying to hide the period and make it seem like a contemporary film in some way—so people can focus on the characters and be moved by the situation."

Bobbitt has shot all three of director McQueen's feature

films—the first being *Hunger* (2008) and then *Shame* (2011). The catalyst for their coming together was the 1999 film *Wonderland*, which Bobbitt lensed for director Michael Winterbottom.

"Steve was already at the time making a big name for himself as a fine artist," recalled Bobbitt. "He and his wife saw *Wonderland* and she told him at the end of the film that he should be working with whoever the cinematographer was on that movie. He tracked me down, we met and hit it off. It was that simple."

This first led to Bobbitt shooting an art installation project for McQueen centered on the Western Deep gold mine in South Africa. "What we saw could be almost perceived as slavery," recalled Bobbitt, noting that apartheid was in force back then.

"Of the 4,000 workers, maybe 100 were white," he estimated. "The workers went down into the mine every day—it took us two hours to get from the top to the bottom. Once we got down there, I remember asking Steve, 'What do we do now?' His response was, 'I don't know but I do know there is something here.'

Initially, continued Bobbitt, "that response from Steve made me really angry. I came from the documentary filmmaking world where there's always a reason for going somewhere. I was used to a linear, narrative story. For Steve to say, 'I don't know' went against everything that I had been associated with."

But in a matter of minutes, Bobbitt's perspective changed. "We took the approach that there was something there and we needed to find it. We started filming and I changed in just three minutes to being elated. For the first time, I had the freedom to simply visually explore, and we wound up finding compelling stories and material. It opened my mind to all the possibilities we are presented with visually but we strip ourselves of because of the structure or narrative we have going in. We were in one of the most hostile environments in the world. There was serious danger at the full depth of the gold mine. What Steve did



From top left, clockwise: *12 Years a Slave*; *Nebraska*; *Captain Phillips*; and *The Book Thief*.

ROAD TO OSCAR

was take that setting, Western Deep, and transformed it and imbued it with emotion and content. He has a remarkable, unique ability to transform the unexpected into art.”

Bobbitt reflected, “Working with Steve in the art world, which is informed by so many different things, changed me dramatically as a cinematographer. It gave me a freedom and a bravery that I didn’t know I had in me.”

That freedom and bravery have spanned for Bobbitt several of McQueen’s art installations and his three feature films. “It’s every cinematographer’s dream to meet a director whom you have a common aesthetic with, who is a brave, moral and talented artist,” said Bobbitt. “I’ve found that in Steve.”

Bobbitt conjectured that McQueen’s status as “an internationally renowned fine artist in high standing” also helps him as a director.

“He doesn’t need to direct films,” said Bobbitt about McQueen. “He would still be successful in the arts if he didn’t direct another feature film. I think that



Sean Bobbitt (l) and Steve McQueen

adds to his strength and bravery. Other directors are often susceptible to the desires of others so they can get the next job. Steve isn’t. He maintains the purity of the idea. He directs films that he really wants to direct and makes them the way they should be made.”

For *12 Years a Slave*, Bobbitt knew immediately that he would shoot on 35mm film with a widescreen ratio.

“Particularly for a period piece, film gives the audience a definite sense of period and quality. And because of the sto-

ry’s epic nature, widescreen clearly made the most sense. Widescreen means a big film, an epic tale—in this case an epic tale of human endurance.”

Bobbitt chose the Arricam LT and ST for *12 Years a Slave*, describing them as among his favorite, most versatile “bullet-proof workhorse cameras.” Bobbitt did a lot of hand-held work with the LT.

Bobbitt would like to see film remain among the viable, readily available choices for cinematographers.

“There was a brief period, which is sadly going away, where cinematographers had more choices than any other time in history—different film stocks and digital. I don’t know why film has to die in order for digital to succeed but the industry market is moving so strongly towards digital that the option of film is diminishing. That is quite sad.”

Bobbitt has been on a whirlwind schedule. Just four days after wrapping *12 Days a Slave*, he moved right into prep on *Oldboy* directed by Spike Lee.

“Spike is one of my heroes. It was exiting to get a phone call from him to shoot

one of his films—for me it was an ‘I’ve got to sit down’ moment. I couldn’t believe it at first. I feel very fortunate to have gotten the chance to work with him.”

For *Oldboy*, Bobbitt went with super 35mm, again deploying the Arricam LT and ST.

At press time, Bobbitt was planning to take a brief break after going back to back on several projects over a four-year stretch. He just wrapped lensing *Kill The Messenger* starring Jeremy Renner and directed by Mike Cuesta, a veteran of commercials (handled by The Artists Company), independent film and television. In the latter, he most notably has served as an executive producer and director of Showtime’s lauded *Homeland*.

Kevin Tent, ACE

Editor Kevin Tent, ACE, has cut all of director Alexander Payne’s feature films including *The Descendants* which earned Tent a Best Achievement in Film Editing Oscar nomination in 2012 as well as an American Cinema Editors (ACE) Eddie

Continued on page 10

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Kevin Tent, ACE, On Collaborating With Alexander Payne

Continued from page 9

Award win as Best Edited Dramatic Film.

Tent has three other career Eddie nominations, each for a Payne-directed film: *Election* in 2000, *About Schmidt* in 2003, and *Sideways* in 2005.

Now *Nebraska*, which is Tent's latest collaboration with Payne, is being projected as a possible Academy Award and ACE Eddie contender.

Starring Bruce Dern and Will Forte, *Nebraska*, which was shot in black and white, chronicles the journey of an aging, alcoholic father making the trip from Montana to Nebraska with his estranged son in order to claim a million dollar

touristy depictions that were otherwise extremely prevalent in movies and television.

Tent cut *Nebraska* on the Avid Media Composer, version 5.5. He extolled the virtues of the system, his only regret being that he didn't have version 6.5 available to him at the time he was working on the movie, which was Payne's first that was shot digitally. Cinematographer Phedon Papamichael, ASC, deployed the ARRI Alexa.

Payne talked of editor Tent during the DGA Awards' "Meet the Feature Nominees" roundtable discussion session last year. Payne was a DGA Award nominee for *The Descendants* and cited Tent's first career Best Editing Oscar nomination, which was secured on the strength of his efforts on that film. "I was thrilled he was recognized," affirmed Payne. "He [Tent] is indispensable to me."

Payne also recalled how he came to meet Tent. The director related that years ago he asked an editor [Carole Kravetz] who was "too expensive and unavailable" for him at the time for other editors she would recommend. "She gave me two names," recalled Payne. "One was Kevin—I met him and that was it."

Tent observed that he and Payne are "similar in several respects. He grew up in Omaha. I grew up in upstate New York, in Buffalo. Our upbringings were outside the big cities. We're the same ballpark in age and at one time even used to live right down the street from each other in the Silver Lake area [of Los Angeles] but didn't know it.

"Our sensibilities are similar and have grown even more aligned over the years. He's a wonderful, friendly guy and we just naturally get along."

Tent recollected that the way his editor's reel started out was a dynamic that im-



Nebraska

pressed and strangely intrigued Payne upon seeing it for the first time. "I had done a movie called *Gun Crazy*. There was a huge crane shot from that film which I put at the head of my reel—there were no cuts in the scene for the longest time before you finally saw some edits. I remember him [Payne] mentioning that he thought it was ballsy to put a huge long shot with no edits at the beginning of an editor's reel."

The first feature film Tent cut for Payne was *Citizen Ruth*, a 1996 release, and the two have been collaborators regularly ever since.

However, Tent's filmography extends beyond Payne. Among the editor's notable earlier credits—coming chronologically after Payne's *Election*—was the James Mangold-directed *Girl, Interrupted*. And in-between *The Descendants* and *Nebraska*, Tent cut *Disconnect*, which marked the feature directorial debut of commercialmaker Henry-Alex Rubin (whose spot production house roost is Smuggler). And most recently, Tent edited a Martin Scorsese-directed commercial for a new perfume being rolled out by Dolce & Gabbana.

Oscar vibe

Beyond this installment of The Road To Oscar, there is other coverage in this issue with Oscar contender overtones. Look no further than our Directors Series in which the lineup of profiles includes Paul Greengrass, Brian Percival, Ben Stiller, Scott Cooper and J.C. Chandor.

Greengrass directed *Captain Phillips* starring Tom Hanks, Percival the much anticipated *The Book Thief*, Stiller helmed and stars in *The Secret Life of Walter Mitty*, Cooper directed the gritty *Out of the Furnace*, and Chandor the Robert-Redford-starring *All Is Lost*. Greengrass is a past Oscar nomi-

nee for Best Achievement in Directing on the basis of *United 93* in 2007. Chandor was also an Academy Award nominee in 2012 for Best Original Screenplay on the basis of his feature directorial debut, *Margin Call*.

Out of the Furnace is Cooper's second feature as a director. *The Book Thief* is Percival's second feature as well. And *All Is Lost* is director Chandor's second theatrical movie. Cooper's first feature won two Oscars—Best Performance By An Actor in a Leading Role for Jeff Bridges, and Best Achievement in Music Written for Motion Pictures, Original Song, for Ryan Bingham and T-Bone Burnett for the song "The Weary Kind."

Also in this issue is *SHOOT*'s Cinematographers & Cameras Series, which includes Barry Ackroyd, BSC, who lensed *Captain Phillips*, and Anthony Dod Mantle, ASC, BSC, who shot *Rush*, a film directed by Ron Howard that is also generating Oscar buzz. (Howard won two Oscars in 2002: Best Picture and Best Director for *A Beautiful Mind*.)

Mantle won a Best Cinematography Oscar in 2009 for the Danny Boyle-directed *Slumdog Millionaire*.

Ackroyd was nominated for the Cinematography Oscar in 2010 for *The Hurt Locker* directed by Kathryn Bigelow.

The Hurt Locker and *Slumdog Millionaire* were both Best Picture Academy Award winners.

This is the first in a multi-part series with future installments of The Road To Oscar slated to run in *SHOOT*'s November, December, January and February print issues, concurrent »e.ditions and on *SHOOT*online.com. The Academy Awards for outstanding film achievements of 2013 will be presented on March 2, 2014, and televised live on the ABC Television Network.



Kevin Tent, ACE

Mega Sweepstakes prize.

Tent noted that like *The Descendants*—in which Hawaii was a protagonist in the story—*Nebraska* finds the Midwest community and humanscape serving as a character that helps to shape the film.

"Alexander is an absolute master at locales and having them as part of the story, impacting the story in subtle ways," said Tent who related that Hawaiians felt *The Descendants* accurately captured the life and lifestyle on the Islands, dismissing the cliché



All Is Lost

DIRECTORS



Welcome to the Special Fall 2013 Edition of *SHOOT*'s Directors Series. Since our fall Directors Series coincides with the first installment of our annual multi-part The Road To Oscar Series, there's a bit of crossover between the two features in this issue as we have directors who are scoring early season Oscar buzz among the talent profiled—from filmmakers Paul Greengrass (*Captain Phillips*) to Brian Percival (*The Book Thief*), Ben Stiller (*The Secret Life of Walter Mitty*), Scott Cooper (*Out Of The Furnace*) and J.C. Chandor (*All Is Lost*).

And in our Cinematographers & Cameras feature within this Directors Series are two DPs who also have been deemed worthy of Oscar contention this awards season: Barry Ackroyd, BSC (*Captain Phillips*), and Anthony Dod Mantle, ASC, BSC (for *Rush* directed by Ron Howard).

The third DP profiled is Adam Arkapaw who earned this year's primetime Emmy Award for Best Cinematography in a Miniseries or Movie on the basis of BBC/Sundance TV's *Top Of The Lake*.

Rounding out our lineup of Director Series profiles are: Drake Doremus, a lauded feature filmmaker (Sundance Grand Jury Prize winner *Like Crazy*) who made a major splash in the ad arena with Intel/Toshiba's *The Beauty Inside*, which scored three Grand Prix honors at the 2013 Cannes International Festival of Creativity; John X. Carey, who's landed at a new production house roost after his "Real Beauty Sketches" for Dove drew more than 56 million YouTube views on its way to netting the Titanium Grand Prix at Cannes; and Nicolai Fuglsig, the director behind this year's primetime Emmy Award-winning commercial, Canon's "Inspired."

We also have our separate feature on Up-and-Coming Directors, spotlighting eight individual filmmakers: an actress/writer who has successfully diversified into filmmaking; a music video director who shows promise as a commercialmaker; a spot director Down Under who has moved stateside; a production company principal who initially served as a DP to his shop's roster of directors only to later gain momentum as a director himself; a comedian, radio show host and former producer of the TV series *Monk* who recently gained his first commercial production house representation; an artisan from Spain who's extending her creative reach into the U.S. market; a 2013 *SHOOT* New Directors Showcase helmer who just joined his first production house; and a director who just missed the Showcase cut earlier this year but has since made major strides.

Plus we have two sponsored content profiles in which directors Jay Patton of Dictionary Films and James Lipetzky of Foundation Content reflect on their most significant, creative challenging work this year, as well as lessons learned about the business and/or themselves based on their experience/projects in 2013.

So read on and enjoy. As always, we very much welcome your feedback.

—Robert Goldrich

Editor

rgoldrich@shootonline.com



Director Profiles

John X. Carey.....	12
J.C. Chandor.....	13
Scott Cooper.....	14
Drake Doremus.....	15
Nicolai Fuglsig.....	16
Paul Greengrass.....	17
Brian Percival.....	18
Ben Stiller.....	19

Directors Sponsored Content

Jay Patton.....	20
James Lipetzky.....	21

Features

Up-And-Coming Directors.....	22
Cinematographers & Cameras.....	26

John X. Carey

Finding “Real Beauty” and a new roost

By Robert Goldrich

With a filmography marked by emotional resonance and social relevance, John X. Carey attained his highest profile example of those dynamics coming together in the form of a lauded campaign out of Ogilvy Brazil: Dove’s “Real Beauty Sketches.”

In the Dove short, a forensic sketch artist—who formerly worked for the San Jose Police Department—draws women based on self-descriptions and how others describe them. The differences are striking, underscoring that women’s self-image falls short of capturing their true beauty, as more accurately reflected through the eyes of others. The artist never actually sees the women he sketches. His drawings are based solely on the verbal descriptions given to him.

“Real Beauty Sketches” has thus far amassed well over 56 million views on YouTube and back in June won the Titanium Grand Prix at the Cannes International Festival of Creativity as well as an Integrated Gold Lion. The campaign additionally picked up a One Show Gold Pencil, among other honors.

Praise is seemingly universal throughout the industry for the Dove premise and

execution. For example, asked by SHOOT to assess this year’s best work, Chris Graves, chief creative officer at Team One, cited a couple of projects, one being Ogilvy Brazil’s Dove. “I loved the Dove ‘Real Beauty Sketches’ for its sheer emotional power and insight,” affirmed Graves.

As for what he liked most in the Cannes competition, Matt Eastwood, chief creative officer of DDB New York, singled out several winning entries, including “Real Beauty Sketches” as “an example of something not just great for the brand but for society.”

Indeed Carey’s work over his still young career exhibits a social conscience and is imbued with humanity. Back when he was with production house The Famous Group, Carey made his first major industry splash with The Anti-Drug program’s “Harlem Elvis” which earned an AICP Show honor in the Spec Spot category. In the spec piece from Draftfcb, New York, we meet Elvis, a young man from the streets of Harlem who tragically lost his mother at the tender age of 16. Elvis extols the virtues of living each moment to the fullest, his infectious optimism inspiring hope and passion in the audience.

Independently Carey directed and edited *Illegal* (SHOOTonline, 7/6/12), a short featuring touching portraits of undocumented youngsters in America. *Illegal* also includes interviews with activists, policymakers, non-profit leaders, educators and clergy members. Done for client illegalmovie.org, the short underscores the importance of enacting immigration reform. *Illegal* was screened at the 2012

Austin Film Festival.

“I’m really not all that political. I’m just interested in capturing human stories,” explained Carey. In that vein, Carey’s credits also include a digital campaign for eBay through Digitas which consists of intimate profiles of people using the popular website service. One spot tells the story of Ed Church who, after 32 years of searching, finds the very same 1958 Harley-Davidson motorcycle on eBay that he bought as a teenager.

New chapter

Carey directed “Real Beauty Sketches” during his stay at Paranoid US. He has since started a new chapter in his career, moving over this month to Tool of North America. Carey said of his new roost, “It’s a top-tier production house with wonderful people offering wonderful support.” He hopes the shop’s progressive orientation spanning multiple platforms will continue to open up new creative opportunities for him.

Reflecting back on “Real Beauty Sketches,” Carey credited both Dove and Ogilvy for taking a leap of faith. “There was always the chance the idea wouldn’t work out. But they were willing to be on board and risk that—not trying to change anything if the results didn’t pan out. That’s the commitment you need for this kind of documentary filmmaking based on a social experiment. It shows the potential that can be realized when agencies and brands are open and willing to explore and experiment.”



Casting was also critical. “We used genuine real people, worked with local casting directors, referrals from friends, finding people between jobs. None of them had been on camera before,” related Carey. “There was no makeup, just women as themselves. We filmed for three days and each woman was there every day. The first two days we filmed the women and the strangers describing them. Then the third day we filmed the reveal and that’s when it all fit together.”

Carey particularly remembers Florence when she saw her sketches for the first time. “There was a sense of relief when she saw herself as she really is—that she is more beautiful than she thinks. It was a dramatic moment, very personal and all tied into self-esteem.”

While the off-the-chart success of “Real Beauty Sketches” is well documented, there’s still room for improvement, said Carey. He noted that the experiment didn’t have as much diversity as everyone would have liked. The participants were all “Caucasian people,” he said, expressing hope that the range of ethnicities and skin colors could be expanded in future campaigns.

The Dove fare reflects Carey’s penchant for personal human interest stories. “That’s what brings it all together for me.”



Dove’s “Real Beauty Sketches”

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J. C. Chandor

Two movies make for a diverse filmography

By Robert Goldrich

Despite having just two feature films under his belt—the second being *All Is Lost* which screened last week at the New York Film Festival—director/writer J.C. Chandor already has a diverse filmography.

His first, *Margin Call*, featured an ensemble cast (Kevin Spacey, Zachary Quinto, Stanley Tucci, Paul Bettany, Jeremy Irons, Penn Badgley, Simon Baker, Demi Moore) and smart dialogue as part of an Oscar-nominated screenplay.

By sharp contrast, *All Is Lost* has a cast of one—Robert Redford—and dialogue is sparse.

“I wanted to do something different,” said Chandor about *All Is Lost*, noting that it wasn’t part of any conscious effort to avoid being pigeonholed as a filmmaker. In fact, upon further reflection, Chandor has come to see some parallels between *Margin Call* and *All Is Lost*. “Some of the most important moments in *Margin Call* involved what characters left unsaid. A lot was communicated—and tension and drama were created—non-verbally.”

Another message delivered by *Margin Call* was the setting of high expectations for Chandor’s next feature. Besides



All Is Lost

the Oscar nomination for Best Original Screenplay in 2012, *Margin Call* earned Best First Feature distinction from both the New York Film Critics Circle Awards and the Film Independent Spirit Awards. At the latter competition, *Margin Call* additionally won the coveted Robert Altman Award, which is the Spirit’s Best Creative Ensemble honor spanning its director, casting directors and cast. Chandor also was named Best Debut Director by the National Board of Review.

Following up on such an auspicious first film can be daunting but Chandor was up to the task, taking an untraditional path. He penned an action/adventure film whereby audiences would come to know the character through what he was experiencing rather than the spoken word. *All Is Lost* finds its focus on a man who sails the Indian Ocean alone and suddenly finds himself in desperate survival mode when his boat becomes damaged and heads into a violent storm. On display are his ingenuity and resilience as well as his inner spirit as he faces the prospects of his own mortality.

With limited spoken words, Redford’s acting chops are on display. He was lauded for his performance when *All Is Lost* made its world premiere at the Cannes Film Festival back in May.

But Redford was hardly top of mind initially for Chandor. In fact, Chandor first started considering Redford based on an experience at the 2011 Sundance Film Festival where *Margin Call* was screened. The first day of the fest, he and other

directors there with films were invited to a resort away from the Park City hub-bub for workshop and lab sessions, and to hear Festival founder Redford speak. Chandor was seated near the back of the room where an audio speaker went in and out due to technical difficulties.

“Up to that point, I hadn’t zeroed in on Robert Redford in any way for the movie [*All Is Lost*]. But upon his great voice being taken away by the technical malfunction, I saw his nonverbal gifts. It hit me that he would be great for what we were trying to do but I didn’t think we had any chance of getting him. Still, the seed was planted in my mind.”

Two to three weeks later, Chandor—who didn’t talk to Redford at Sundance—sent the script to the actor’s agent.

“I never expected much to come of it,” said Chandor who a week later got a phone call that Redford would like to meet him. Not too long into that meeting, before Chandor had a chance to do the full elaborate presentation he prepared, Redford said “let’s do this,” recollected Chandor.

“He said he wanted to meet me to make sure I wasn’t a little crazy since the movie was such a totally out-there idea. The challenge fascinated him and he was in. I was elated. I couldn’t believe it at first. It was a bold decision on his part. This was way before *Margin Call* had begun to gain some traction. We were not the darling of the festival. There were many films generating more heat than ours. He wasn’t jumping on any kind of bandwagon. He just liked what we were trying to do with *All Is Lost*.”



Sounding off

With music composed by Alex Ebert and an audio team that created ambitious sound design, a key driving force in the story, *All Is Lost* is hardly a silent film. But there were advantages to the nearly total lack of dialogue as Chandor could yell out cues and direction during filming. “We’d discuss what we were trying to accomplish with a scene—boredom, fear, being terrified, the emotional transitions involved—so we were prepared going in,” related Chandor. “But we would leave the timing of the events a little loose, offering an element of surprise so that Redford could react to them as they happened during the shoot. I would call out those elements out loud when they were about to take place. I was almost choreographing the action with Robert reacting to each element—wind, range, sound, weather changes. My obnoxiously loud voice would be screaming out to him and the crew. Instead of reacting to other actors, he would respond to what we’d throw at him.”

Most of the film was shot on the ocean. There was also lensing at Baja Studios in Rosarita, Mexico, a complex built by Fox for *Titanic*.

Lionsgate and Roadside Attractions are releasing *All Is Lost* in NY and L.A. this

Continued on page 25

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Scott Cooper

Filmmaker steps into the fire with *Out of the Furnace*

By Robert Goldrich

Quite a departure from his acclaimed directorial debut *Crazy Heart* (which won two Oscars in 2010, including for Jeff Bridges as Best Lead Actor), director/writer Scott Cooper's second feature, *Out of the Furnace*, is a grim, gritty look at a beleaguered corner of the real world and several people trying to cope as best they can within it.

Still, *Out of the Furnace* and *Crazy Heart* have at the same time what Cooper described as a "distant cousin" common bond as highly personal stories that explore the human condition while also shining a light on the locations and communities in which these people's lives unfold.

Out of the Furnace stems from Cooper's fascination with what Americans are going through at present. The film, for example, thrusts us into the Rust Belt's crumbling economy, high unemployment, and introduces us to a war veteran with PTSD (Post-Traumatic Stress Disorder) who returns home to find few options relative to assimilating back into the workplace. The only option he finds is to continue the violence he came to know in war as he brawls for "sport" before audiences of bloodthirsty bettors.



Cooper (r) & Masanobu Takayanagi

These inhuman bouts introduce us to an underbelly of society but at the same time remind us that our world at large is violent as reflected in the tragedies at the Washington Naval Yard, Aurora and Newtown.

Cooper takes us into these issues by personalizing a story around a family tested at every turn. "You can take a much easier path as a filmmaker," acknowledged Cooper. "It's a risk to do a film as starkly realistic as this one. A lot of films that come out are much more digestible, palatable and more comforting."

Yet at the same time, there is an undercurrent of optimism and a testament to the power of human endurance in *Out of the Furnace*, translating paradoxically into a film that is in a unique way uplifting. The story centers on a character portrayed by Christian Bale, a steel worker in Braddock, Pennsylvania. He's making his living in a dying industrial town, has a dying father, is imprisoned for his part in a car accident that causes deaths, sees his relationship with the woman he loves disintegrate as a result and is trying to help his PTSD-stricken brother readjust to society. The latter battle is also lost, with Bales having to seek justice and retribution for his brother's murder.

"I'm moved by humanity and how we endure," said Cooper, praising Bale's performance. "Christian is easily one of the best actors of my generation and I don't think we've quite seen this level of humanity from him. He's quiet, almost Gary Cooper-esque, and is able to hold the screen without a lot of dialogue. He

gives a non-showy performance that connects with us."

Cooper said he wrote *Out of the Furnace* with Bale in mind. This is akin to *Crazy Heart* which Cooper said he penned for Bridges. Stellar work in *Out of the Furnace* additionally comes from the rest of the cast which includes Casey Affleck, Zoe Saldana, Woody Harrelson, Willem Dafoe and Forest Whitaker.

The town of Braddock is also moving as a character. "Just as Santa Fe, parts of Texas and California were part of *Crazy Heart*, Braddock is a leading character [in *Out of the Furnace*]," related Cooper. "It's a dying steel town yet it's strong and persevering. There are lives of optimism and courage there."

DP, editor

Cooper gravitated to cinematographer Masanobu Takayanagi (*Silver Linings Playbook*, *The Grey*, *Warriors*) to shoot *Out of the Furnace*. Cooper said of the DP, "He only cares about story and character. From his work on *The Grey* and *Warriors*, you get a strong sense of a man who cares about authenticity. I knew I needed a certain amount of grit and that I wanted to shoot anamorphically on film. Masa can do beautiful compositions but he is able to do it in a fashion that is emotional and realistic without feeling overly polished. He cares about characters and the character of the location. I recall [noted cinematographer] Rodrigo Prieto saying that he felt Masa was one of the best and I feel the same way."

Out of the Furnace was edited by David



Rosenbloom who was nominated along with William Goldenberg and Paul Rubell for a Best Editing Oscar in 2000 for *The Insider* directed by Michael Mann.

Cooper said of Rosenbloom, "He's forgotten more about editing than I'll ever know. I don't like editing to feel like my fingerprints are all over it. It should be about the characters and their world. David is great at that. I don't want it to be about how clever Scott is with the camera. There are directors who are so technically astute that sometimes you feel them."

Cooper's human-centric filmmaking driven by story, character and behavior is rooted in his youth. "At the University of Virginia, my father was taught two years of English by William Faulkner. I grew up reading Faulkner, Hemingway, the Russians—all who wrote about the human condition. I became an actor and got to know Robert Duvall, a mentor and close friend. He urged me to write and then direct."

Cooper has an affinity for directing only work he's written. He was nominated for a WGA Award for Best Adapted Screenplay on the basis of *Crazy Heart*, which also earned a nomination for Best First Screenplay from the Independent Spirit Awards. *Crazy Heart* won the Spirit Award for Best First Feature in 2010.

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Drake Doremus

From features at Sundance to branded content at Cannes

By Robert Goldrich

The transition to the advertising arena for feature filmmaker Drake Doremus has been relatively seamless and just as lauded as his theatrical fare. In 2011, *Like Crazy* marked Doremus' second feature in the U.S. Dramatic Competition at the Sundance Film Festival; the romantic drama which chronicles how wonderful and at the same time devastating first love can be went on to win Sundance's Grand Jury Dramatic Prize.



Intel/Toshiba's *The Beauty Inside*

The next year, Doremus made his first foray into the ad discipline with Intel/Toshiba's *The Beauty Inside*, an episodic social film on Facebook featuring a male protagonist who wakes up as a different person every day before finally falling in love. Viewers auditioned via web cam to help portray the lead character. Produced by B-Reel for agency Pereira & O'Dell, San Francisco, *The Beauty Inside* won three Grand Prix honors (Film, Branded Content & Entertainment, and Cyber) at the 2013 Cannes International Festival of Creativity. *The Beauty Inside* also scored a Daytime Emmy Award and Best Branded Content honors at The One Show.

Prior to *The Beauty Inside*, Doremus hadn't given much thought to diversifying into spots and branded content. B-Reel approached him exclusively with the project and he was immediately intrigued, helping to put together a pitch and formu-

lating a directorial vision that ultimately won him and B-Reel the assignment.

Acclimating himself to advertising wasn't too great a reach for Doremus as it turned out. "*The Beauty Inside* was a feature film in my view," observed the director. "I attacked it that way from a storytelling and emotional standpoint. That's why I continue to pursue branded content—for the storytelling opportunities it presents."

Even as he has since moved into :30s with campaigns for Samsung Galaxy for Cheil Worldwide and Google out of Autofuss, Doremus has stayed true to his approach. "I tackle :30s like they were minifeatures or shorts. Perhaps that's from not knowing any better but it works for me. I don't want to cut back actor performances just because we're working in 60 or 30 seconds. I want performances to unfold organically and then take the best of that



and bring it to the commercial."

A good case in point is Google's "Fear Less," a *SHOOT* Top Spot of the Week last month. The commercial introduces us to glassophobia, anxiety over or a fear of public speaking—and the lad who has it yet still has to make a speech in front of his class. Deploying his Google Nexus 7 tablet, the boy accesses great historic speeches, Colin Firth's performance in *The King's Speech*, and assorted other resources that help him feel more comfortable talking before an audience. A brief

Continued on page 29

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Nicolai Fuglsig

A whimsical, Emmy-winning departure

By Robert Goldrich

Canon's "Inspired" is marked by a whimsical spirit that is a departure from the sophisticated visual fare often associated with director Nicolai Fuglsig of MJZ. Yet it represents a deft, well taken detour as the spot for Grey New York last month won the primetime commercial Emmy Award. It's an honor that has increased in its relevance to the ad industry in recent years as the entertainment quotient has become all the more essential with viewers having more control than ever over what they watch, being able to fast forward past or eliminate ads altogether—unless there's something engaging and captivating that merits their attention.

Seeing "Inspired" garner the Emmy alongside the other assorted deserving program winners was especially gratifying for Fuglsig given the state of television today. He noted that TV is in a golden age of sorts with great writing and creative opportunities attracting stellar filmmaking and acting talent. To have the Cannon spot recognized in this year's distinguished field of honorees is "pretty special," he said.

Fuglsig added that the Emmy win was also special because it topped a field of inspired work that 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 of Hungry Man for Google's Creative Lab, and Nike's "Jogger" directed by Lance Acord of Park Pictures for

Wieden+Kennedy.

Canon's "Inspired" also broke a run of four straight years that Wieden+Kennedy won the spot Emmy Award.

"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 accompa-

niment of a specially arranged rendition 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 lensed 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?"

"I used to be a photographer, a photojournalist myself so I've been in situations where I have gone extra crazy lengths to get the right shot," said Fuglsig whose cinematographer on "Inspired" was Linus Sandgren. "You do that as a director as well—go whatever lengths are necessary. As far as this job was concerned, though, at first we were planning more complex scenes and scenarios. But then we toned it down to more along the lines of what the home-based photographer would try to achieve in their neighborhoods, in their everyday lives or while on holiday."

Fuglsig conjectured that this "everyday" approach was one that viewers could relate to, helping the spot to resonate with the public and perhaps ultimately with TV Academy voters.

John Leverage, sr. VP of awards at the Academy of Television Arts and Sciences, described the Canon commercial as simply an inspiring, clever, entertaining homage to photographers and their quest to get the shot. He also praised "Inspiring" for its nuanced, subtle touches.

"The first scene was very clever where the man is up on his roof and taking a picture of someone below," related Leverage. "There's snow on the roof yet behind him are all these Southern California palm trees—a nice little touch, underscoring that with that camera you go to unusual places. Getting the photo puts you in an inspired netherworld."

2nd career nomination

"The whimsical kind of humor in this spot is different from what I'm known for—which is more visually intricate, cool, kind of darkly tinged work," acknowl-



edged Fuglsig.

Yet one could make the case that when Fuglsig injects a dash of whimsy into his work, TV Academy voters are most responsive as his two career primetime Emmy Award nominations would attest—the other coming back in 2008 for Coca-Cola's "It's Mine" out of Wieden+Kennedy, Portland, Ore.

A Super Bowl spot, "It's Mine" culminated with a Charlie Brown balloon at Macy's Thanksgiving Parade coming out of nowhere to grab a Coca-Cola bottle balloon that Underdog and Stewie balloons were vying for in the breathtaking stratosphere over Manhattan. "It's Mine" earned plaudits as one of that year's best Super Bowl commercials.

Still, Fuglsig's non-whimsical work has also scored its share of honors, the most notable coming in 2008 when he won the Directors Guild of America (DGA) Award on the basis of such visually complex fare as Guinness' "Tipping Point" and Motorola's "Journey," both for Abbott Mead Vickers BBDO, London.

The third spot in his DGA-winning entry, though, had a dash of whimsy—JCPenney's "It's Magic" out of Saatchi & Saatchi New York.

Fast forward to today and Fuglsig has recently wrapped another Guinness spot for Abbott Mead Vickers BBDO. Also upcoming is a major high-profile piece introducing the new Corvette Stingray, which will be on the heels of a Fuglsig-helmed commercial for Nike.

This flurry of activity marks his return to the ad arena after a hiatus during which Fuglsig worked on writing and further developing a feature project, *DMZ*, described by the director as "a new conflict sci-fi" drama.

After that movie, Fuglsig has another feature in the hopper via Fox. But he affirmed that his plans include maintaining his long-standing connection to commercialmaking and branded content.



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Canon's "Inspired"

Paul Greengrass

The power of observation

By Robert Goldrich

There's a scene in *Captain Phillips* where Tom Hanks in the title role is examined by a Navy medic after what's been a long, grueling ordeal at sea. Phillips is finally safe which means whatever has been bottled up inside can now come out. We for the first time see him disoriented and traumatized. Hanks' powerful, emotional and emotionally draining performance feels raw, real and unscripted with the camera serving as an observer, capturing



Captain Phillips

the impact of what Phillips has endured.

These riveting moments perhaps best reflect the blending of documentary sensibilities and narrative which makes *Captain Phillips*—the story of the 2009 hijacking of the U.S. container ship Maersk Alabama by a crew of Somali pirates—so compelling. It exhibits the skillful, thoughtful docudrama touch for which director Paul Greengrass has become known, evident in much of his filmography, notably *United 93*, which chronicled one of the 9/11 flight hijackings, and *Bloody Sunday*, capturing a notorious day of violence in Northern Ireland in 1972.

SHOOT asked Greengrass to detail how he attains this sense of authenticity and he cites in part his documentary roots. He spent the first decade of his career covering global conflict for the UK's ITV current affairs program *World*

in Action, and writing and directing assorted documentaries. Greengrass then had a long and distinguished run in British television, penning and directing TV films centered on social and political issues. And he successfully diversified into features with a filmography that ranges from *Bloody Sunday* to *Green Zone*, *The Bourne Supremacy*, *The Bourne Ultimatum* and *United 93*.

The latter earned Greengrass a Best Director Oscar nomination, BAFTA's David Lean Award for Direction and Best Director Awards from the London Film Critics' Circle, the Los Angeles Film Critics Association and the National Society of Film Critics.

Yet Greengrass is quick to point out that often he gets too much credit for what in essence is a collaborative process. He noted for example that like him,



cinematographer Barry Ackroyd, BSC, who shot *Captain Phillips*, *United 93* and *Green Zone*, came up through the British documentary ranks. "Our grounding is in observation," related Greengrass. (See this issue's Cinematographers & Cameras Series feature story which includes a profile of Ackroyd.)

Greengrass also cited his editor Christopher Rouse, A.C.E. who cut five of the director's films: *Green Zone*, *United 93*, *The Bourne Ultimatum*, *The Bourne Supremacy* and *Captain Phillips*. Greengrass

Continued on page 29



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Brian Percival

Emmy winner generates Oscar buzz with his second feature

By Robert Goldrich

Working mainly in television, director Brian Percival has made quite a name for himself in the U.K., with his work on *Downton Abbey* extending his reach and reputation to this side of the Atlantic. In 2011, he won the primetime Emmy Award for Outstanding Directing for a Miniseries, Movie or a Dramatic Special based on "Episode #1" of *Downton Abbey*. He was nominated again the following year for Best Drama Series Directing, this time on the strength of "Episode #7."

Percival has also scored BAFTA TV Awards for his directorial efforts not only on *Downton Abbey* (2011) but also *Shakespeare Told* (2006). But now, just Percival's second career theatrical feature, *The Book Thief*, is generating early buzz as a deserving contender this upcoming Hollywood awards season.

The Book Thief debuted on October 3 at The Mill Valley Film Festival in Northern California to an ovation and rave reviews. The movie is slated to make its wide release in the U.S. next month.

Based on the novel by Markus Zusak, *The Book Thief* stars newcomer Sophie Nélisse in the title role. She is a youngster who comes of age in an age of madness, growing up in Nazi Germany, thrust into the modest home of foster parents in a neighborhood on the outskirts of Munich in 1938.

Geoffrey Rush portrays her foster dad Hans, a kind man who bonds with her through their shared love of words as

he teaches her to read. Unable to afford books, the young girl—who's named Liesel—"borrows" them however she can, at one point courageously "rescuing" a forbidden novel, *The Invisible Man*, from the ashes of a Nazi book burning. She also steals books from the mansion of a woman who befriended her. The stories in the books provide warmth, security and a wondrous outlook on life that are in sharp contrast to the fear and turmoil in Germany under Hitler's rule. Liesel's stories also comfort Max, the Jewish son of Hans' late World War I comrade. Max is in hiding from the Nazis, confined first to Liesel's bedroom and then to the basement. Max asks Liesel each day to describe the outside world, encouraging her to make words her own as she grows into a gifted storyteller.

The challenging balancing act *The Book Thief* presented to Percival as a filmmaker was to convey the innocence of childhood against the horrific backdrop of a world at war and atrocities against humankind. Percival noted that no matter the extent of the adversity Liesel faced, her story is uplifting, a testament to the human spirit even when confronted with seemingly unrelenting evil.

"For me," related Percival, "this story is about how a person can completely change his or her life by opening a book. It opens up a new world, one which allows you to remain positive even when the world you're actually in is dismal. This is a story of many contrasts but ultimately

there's an optimism here.

"We see a girl who has the odds stacked against her," Percival continued. "She comes from a poor foster family, is illiterate yet eventually learns to read and love words. She grows from illiteracy to becoming a writer of great heart and wisdom."

Percival noted that the success of *Downton Abbey* "opened the door for me in terms of the quality of scripts I started receiving...I think it played a significant role in my getting this opportunity [*The Book Thief*]."

While his first feature, *A Boy Called Dad*, was a valuable learning experience, it did not pan out the way he had envisioned, acknowledged Percival. Thus the choice of project for his second feature became all the more important.

Percival said he feels fortunate to have gotten the chance to make a film out of Zusak's best-selling novel and with a cast including Rush, Emily Watson (as Hans' wife, Rosa), Nélisse and Ben Schnetzer (as Max).

Finding a youngster to portray Liesel was a daunting task that went global, recollected Percival.

"We looked in England, Germany, Scandinavia, Austria, Switzerland, connected with casting directors all over, had people sending in tapes. Still no luck so we spread the net wider. We needed a girl who was feisty and had an inner strength yet at the same time had a vulnerable naive and innocence.

"For lots of kids, we'd see one or the other but not both. Finally we came across Sophie and knew immediately there was something there, a spirit. There was something quite special about her. She has an incredible understanding for someone her age. She is a quick learner and instinctively knew how to play the scenes. So much of this film rests squarely on her shoulders."

Choice collaborators

While finding Nélisse took some time, other key contributors to *The Book Thief* evolved naturally and emerged in relatively short order.

For example, Percival gravitated towards a familiar collaborator, editor John Wilson, twice Emmy nominated for his



Photo by Jules Heath

cutting on *Downton Abbey*. Wilson also has made his mark in the feature world, having earned BAFTA and ACE Eddie Award nominations for *Billy Elliot* directed by Stephen Daldry.

Percival said that based on their working together on *Downton Abbey*, he and Wilson have "a mutual trust."

Percival related, "I can leave him alone with the rushes and let him be free to do what he does. We can talk about things and then I can come back in a day or so to see what he's done. He has a great taste level and makes great decisions."

As for cinematography, Karen Rosenfelt, a producer on *The Book Thief*, had worked with DP Florian Balhaus on several projects and brought him together with Percival.

"I liked his work and thought he deserved greater opportunities than he had been given," related Percival. "He has great widescreen shooting experience which was important to our film. He also comes from a German background and still keeps an apartment in Berlin. This gave his cinematography another dimension. He offered a genuine German perspective. This was an important story to him and he brought a lot to it."

Percival also brings a great deal to his endeavors. He spent some 10-plus years directing European commercials, honing his visual and storytelling sensibilities. A major breakthrough came in his directorial career with the acclaimed short film *About a Girl* which in 2002 won the BAFTA Award as Best Short Film. Additionally it was named Best British Short at the 2001 Edinburgh International Film Festival and earned the TCM Prize at the London Film Festival, also in '01.

About a Girl sparked Percival's television career, which spans such TV movies as *Pleasureland*, *The Ruby in the Smoke*, *The Old Curiosity Shop*, the miniseries *North & South* and *Shakespeare Told*, and of course *Downton Abbey*.



The Book Thief

Ben Stiller

A telling quip at the NY Film Festival

By Robert Goldrich

Just before his *The Secret Life of Walter Mitty* made its world premiere at the New York Film Festival, director Ben Stiller, who also stars in the title role, quipped to those in attendance, “I want to thank the Film Society of Lincoln Center for having the courage to show a Ben Stiller movie.”

Aside from being a funny line, it also signals something more—the fact that *The Secret Life of Walter Mitty* is a breakthrough film for him as a director, representing quite a departure from *The Cable Guy*, *Zoolander* and *Tropic Thunder* (which notably earned Robert Downey Jr. Best Supporting Actor nominations in the Oscar and BAFTA Award competitions).

The Secret Life of Walter Mitty is based on James Thurber’s short story of a daydreamer who escapes his anonymous life by disappearing into a world of fantasies filled with heroic deeds, romance and high action and adventure. When his job at the waning *Life* magazine along with that of his co-worker (Kristen Wiig)—whom he has considerably more than a crush on—are threatened, Mitty takes action in the real world, embarking on a global journey that turns into an adventure more extraordinary than anything he could have imagined.

The movie is part romance, part comedy, part action-adventure, a fable-esque story that carries relevance in that it’s a character story centered on a character with whom we can universally identify—a person who dreams of a better life. He

aspires to something more. And suddenly in real life he amazingly has a chance to attain just that and he then totally pursues the opportunity.

“I like movies that you can’t quite categorize or put in a specific genre,” said Stiller. “This is something different from what I’ve directed before. It’s not without humor but there’s something more—there’s something sad and sweet about Walter. My earlier work as a director has been more satiric. This is not a cynical movie.”

Stiller was drawn to Steve Conrad’s script and the original Thurber story which appeared in a 1939 edition of *The New Yorker* magazine. Thurber’s story sparked a 1947 musical comedy starring the incomparable Danny Kaye. While there was some thought at one point of remaking that film, what piqued Stiller’s interest was to do something quite different—more based on the spirit of Thurber’s story.

“What we’ve done is not a remake of the original movie because that was only very loosely based on Thurber’s story,” related Stiller. “We set out to be more true to what that story meant from a human standpoint. We tapped into what is very relatable in terms of the Walter Mitty character—being a dreamer, wanting something more out of life. In Walter’s case, while he’s doing alright, he’s also trying to have a life.”

Key choices

Stiller said of *The Secret Life of Walter Mitty* that “the story and imagery inherent in the script gave this movie the chance to feel much different than other films I’ve worked on. I enjoyed that process.”

That process relative to imagery included Stiller’s selection of Stuart Dryburgh, ASC, to lens *The Secret Life of Walter Mitty*. Dryburgh was nominated for a Best Cinematography Oscar in 1994 for Jane Campion’s *The Piano*, “Images were very important to *Walter Mitty*

in terms of our story,” said Stiller. “He catalogs negatives at *Life* magazine. He cares about the film which includes some of the most iconic images of the 20th century that are being archived away with seemingly nobody caring about them in a corporate world which is taking over the magazine and sees it as little more than another ‘asset.’”

“Imagery is also very important in helping to define Walter,” continued Stiller. “The images in the beginning of the movie put Walter in frames that are very rigid and boxed in.

“But as Walter opens up, goes out in the world, the images too evolve. Through light and color his world gradually becomes much fuller. Stuart is a brilliant guy in terms of making light work. He totally got the aesthetic of what we were going after.”



Photographically *The Secret Life of Walter Mitty* is also Stiller’s love letter to New York City, realized in large part by Dryburgh’s visual acumen.

“This movie all came out of a story in *The New Yorker*. Thurber and the feeling of New York are part of the DNA of the movie,” said Stiller. “And *Life* magazine’s offices reflect classic New York architecture from the 1950s. You have the Time-Life Building and that section of Sixth Avenue—many buildings that were built in the 1940s and early ‘50s. We also shot

Continued on page 25

original music ■ sound design ■ remixing ■ music supervision



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The Secret Life of Walter Mitty



Jay Patton
Director, Dictionary Films

1) What project has been most significant for you 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 work?

I worked on a great Philadelphia Cream Cheese project with McGarry/Bowen Chicago. They wanted a spot that followed milk through all of the steps to becoming cream cheese.

Our team built a 36' long miniature set that represented everything from the farmland where the milk is procured, to the factory where the cream cheese is made.

Our team created and combined a blend of stop-motion, live-action, CGI and miniatures within a really tight schedule. Much of the CGI and miniature designs were built simultaneously to make the deadline.

I am really interested and active in using scale models and stop animation. This was a great opportunity to do these things on a bigger scale with the support of a great agency and clients. The finished

spot is a beautiful, fun piece that really captures the energy of everyone involved. It also ran in 3D cinema before the movie, *Oz the Great and Powerful*.

2) What has (have) been the most important lesson(s) you have learned about the business or about yourself as a director based on your experience/projects this year?

This year I've really learned the importance of stepping out from behind the camera. Previously, I've operated the camera on almost everything I've directed. As I tackle bigger projects with creative that is more dialogue and performance driven, I have really seen the benefits of delegating the camera work.

Directing without operating has given me a very different perspective on the work. It's a challenge learning to trust someone, but it also provides a level of freedom and the ability to really focus on performance.

I never want to stop learning and I truly

believe there's knowledge to be gained on every project. Learning to give up some responsibility in camera is probably the biggest and most rewarding thing for me this year.

3) Have you a mentor or mentors? If so, who? And how has that (those) mentor(s) helped to influence or shape you as a filmmaker?

Nadav Kurtz has been an inspiration to work with, I love that he makes his own opportunities and is always exploring new ways to approach the stories he's trying to tell.

Chris Markos has taught me a lot over the years about the commercial business in regards to shoot boards, working with talent, and bringing great teams together to tackle projects.

Carl Schumacher, an old friend and treasured editor, has taught me a lot about what works in an edit and how small unplanned pieces of footage can be used to bring humanity to a story.

dic·tion·ar·y films



James Lipetzky

Director, Foundation Content

1) What project has been most significant for you 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 work?

Filming the documentary feature, *License to Operate*, over this past summer has been the creative challenge of my career. It was a wonderful and challenging opportunity. It started when I did a short for a charity Pete Carroll started called A Better LA which funds gang interventionists. The agency, Omelet, and I decided the story deserved to play out over a feature and with their support, I was able to make the film.

Shooting the feature, I've been able to take all the lessons I've learned from the commercial world and apply it to this film. Having edited and shot real people for over twenty years, I was comfortable with interviewing people but when the stakes are life and death, the pressure's on. So, I focused like I always do, on the story. What is compelling. Where is the human connection that makes this special? And from that basic step which I learned on day one, I started to weave together the larger narrative of the film.

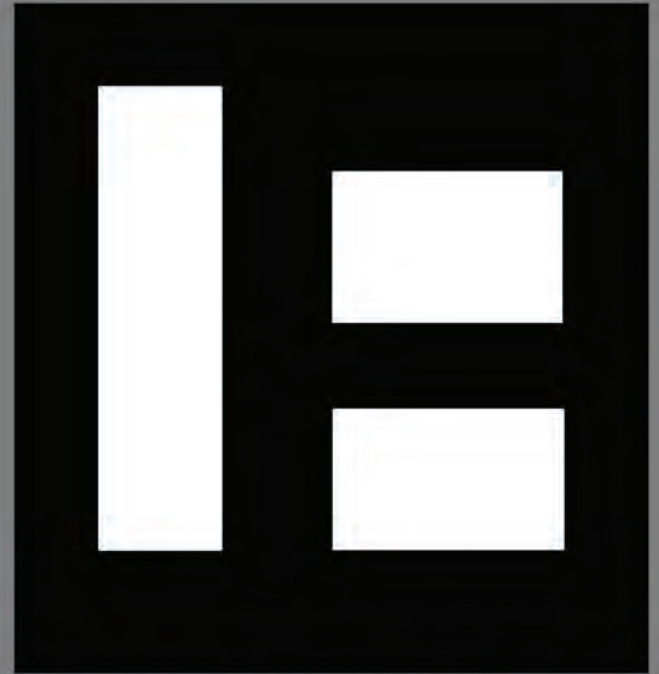
Link to *License to Operate* teaser trailer: <https://vimeo.com/74390569>

2) What has (have) been the most important lesson(s) you have learned about the business or about yourself as a director based on your experience/projects this year?

Focus on what's in front of you. The amount of change to the business over the past year has been monumental. I've seen more change in the past six months than I have in the previous ten years. As a creative, you just have to accept that uncertainty and embrace it because you can't change it. Let every shot be an opportunity for change. Let every shoot challenge you. I try to be organized for every shoot but I'm also open to where the shoot and then the edit takes the idea. Filming the doc feature, *License to Operate*, was a case in point. I had expectations for the story but it changed every day. If you're open to it, change is the best thing to happen to you.

3) Have you a mentor or mentors? If so, who? And how has that (those) mentor(s) helped to influence or shape you as a filmmaker?

I wouldn't say I had mentors as a director but I was influenced by directors I worked with as a commercial editor. From Zack Snyder, I learned the importance of constantly reworking the camera within a scene to find the best way to film it vs. shooting twenty takes of the same thing. No frame of film from Zack was the same. The lensing always differed. He was constantly exploring trying to find the truth of a scene. From Errol Morris, I learned the importance of being in a conversation with the people you're interviewing rather than having a check-list you go through. Let the subject lead you where they want to go and together you both can find the story that needs to be told. So when it came to filming my feature, you can say they were mentors in a way to me since I put both those skills to the test.



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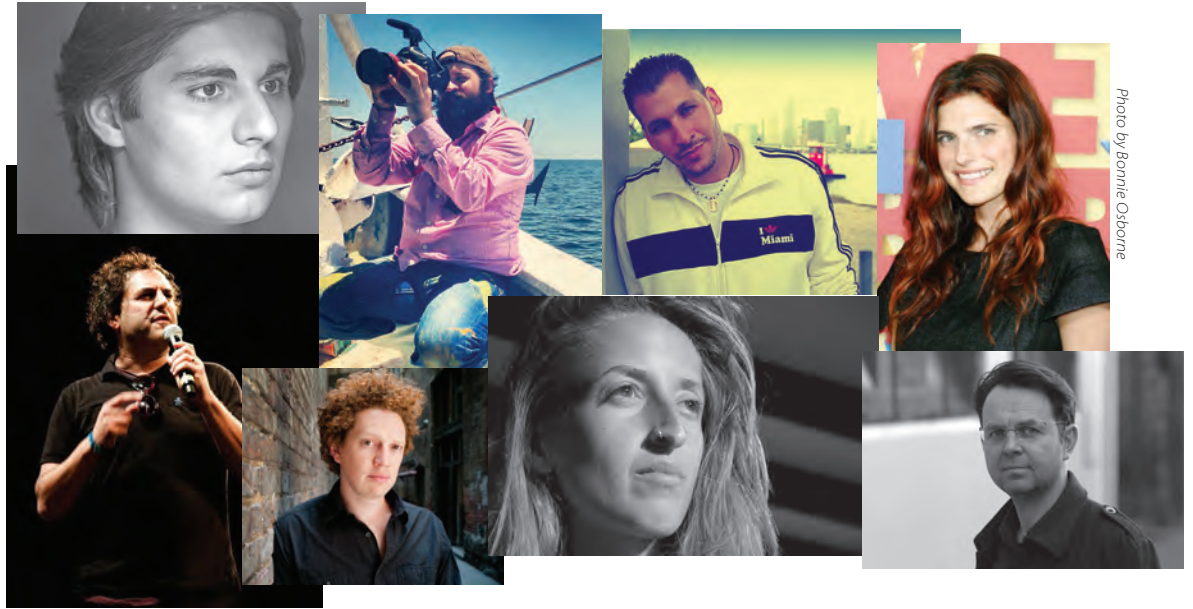
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The Fall 2013 Collection

A Showcase of Promising Directorial Talent

A SHOOT Staff Report



With this long-standing series on Up-and-Coming Directors along with its New Directors Showcase every May at the DGA Theatre in New York, *SHOOT* sometimes finds the feature story coverage and the event intersecting. This time around that cross-pollination is evident as we update one helmer who was recognized at this year's Showcase and delve into another who just missed the cut.

Also in the mix are: a music video director who shows promise as a commercialmaker; an actress/writer who has successfully diversified into filmmaking; a spot director Down Under who has moved stateside; a production company principal who initially served as a DP to his shop's roster of directors only to later gain momentum as a director himself; a comedian, radio show host and former producer of the TV series *Monk* who recently gained his first commercial production house representation; and an artisan from Spain who's extending her creative reach into the American advertising market. So here is our fall 2013 collection of emerging talent.

From top right, clockwise: Lake Bell; Stuart McDonald; Mireia Pujol; James Mann; Tom Scharpling; Gevorg Karensky; Damien Drake; and Gil Green.

Lake Bell

Earlier this year, actor/writer Lake Bell's feature directorial debut, *In A World*, was nominated for a Grand Jury Prize at the Sundance Film Festival. It also won writer Bell Sundance's Waldo Salt Screenwriting Award. A comedy about Los Angeles' competitive voiceover business that Bell not only wrote and directed but also starred in, *In A World* opened in British cinemas last month.

Bell's other directorial credits include the comedy short *Worst Enemy*, which premiered at Sundance in 2011, and multiple episodes of the Adult Swim series *Children's Hospital*. Director Roman Coppola also selected her script *El Tonto* to be produced as part of Intel and the W Hotel's Four Stories short film competition. The film now screens as part of experiential installations and events at W Hotels worldwide, in addition to being accessible online via YouTube.

Recently Bell signed with bicoastal and London-based production company Epoch Films for her first career spot

making representation.

"Lake has a compelling voice. She's a force," assessed Mindy Goldberg, founding partner of Epoch Films. "Sadly, there is a dearth of women comedy directors in advertising. We've been on the hunt for many years. We are very proud and excited to introduce Lake Bell into the commercial marketplace."

Bell also brings an actor's perspective and sensibilities to the director's chair. She made her first industry mark as a performer. Bell has appeared in several feature films, including *No Strings Attached*, *It's Complicated*, *What Happens in Vegas*, *Black Rock* (directed by Kate Aselton and also shown at this year's Sundance Festival), *Pride and Glory*, *A Good Old Fashioned Orgy*, and the forthcoming Disney feature *Million Dollar Arm* (directed by noted commercial director Craig Gillespie of MJZ and with a cast headlined by Jon Hamm and Alan Arkin). Bell's television acting credits include *Surface*, *Boston Legal*, *Children's Hospital* (she portrays Dr. Cat Black), HBO's *How to Make It in*

UP-AND COMING



In A World



Auditions



"Grand Theft Auto: Rise"



Dewar's White Label

America and the telefilm *War Stories*.

Bell completed four years of drama conservatory training in London at The Rose Bruford College of Speech and Drama. Her conservatory theatre credits include *The Seagull*, *Six Degrees of Separation*, *The Children's Hour* and *The Pentecost*.

Tom Scharpling

Tom Scharpling is perhaps best known as a writer and executive producer for the TV series *Monk*, and for hosting the weekly radio call-in comedy program *The Best Show On WFMU*. He then gained momentum as a director in the music video discipline. Since 2010 he has helmed music clips for *The New Pornographers*, *Titus Andronicus*, *Wild Flag*, *Real Estate*, *The Ettes* and *Aimee Mann*.

For the latter performer, Scharpling wrote and directed "Labrador" which was designated by *Time* magazine as the number two top video of 2012 (after "Gangnam Style").

This year Scharpling wrote as well as directed the *Auditions* web film for The Post Service band's 10-year anniversary reissue of its release album "Give Up." The comedic music clip includes appearances from the likes of Marc Maron, Duff McKagan, Moby, Jon Wurster, Blink-182's Tom De Longe, DC Pierson and "Weird Al" Yankovic.

Scharpling's trailer for John Hodman's book "That is All" features celebrity cameos spanning Justin Long, Dick Cavett, Ted Leo, Brooke Shields, Nas, Samantha Bee, Jack McBrayer, Paul Rudd, Fred Armisen, Jason Jones, Scott Adsit, Paul Feig, John Lutz, Vernon Reid and Kristen Schall, among others.

Since 1999, Scharpling has released five albums with comedy partner Jon Wurster under the Scharpling & Wurster moniker. Scharpling has written for shows like *Adult Swim's Eagleheart* and *Tom Goes To The Mayor*, and Comedy Central's *Nathan For You*. He has also authored pieces for magazines such as *GQ*,

Slam, *Vulture* and *HARP*. He is a founding member of the sports writing collective *The Classical* and hosts the long-form musical interview podcast *Low Times*.

Now Scharpling is looking to make his initial foray into commercialmaking, signing with Arts & Sciences for his first representation as a spot/branded content director. At press time he was in the midst of production on an undisclosed project out of ad agency Mullen.

Gevorg Karensky

Gevorg Karensky was one of the short list candidates for *SHOOT's* 2013 New Directors Showcase. He didn't make the final cut but that didn't mean he failed to make a positive impression with a pair of student entries he helmed while at the Art Center College of Design in Pasadena, Calif.—one an adidas commercial, the other an ambitious promo trailer, his thesis project, for *Grand Theft Auto: RISE* which exhibited a deft storytelling touch and keen visual sensibilities.

The *Grand Theft Auto* piece became a viral sensation, generating more than 13 million YouTube views and helping him later earn a slot in Saatchi & Saatchi's New Directors Showcase.

Born in Russia, Karensky emigrated to the U.S. in 2002 at the age of 14. Though he had dreamed of being involved in the arts and moviemaking as a youngster, his "practical" side kicked in, resulting in the pursuit of a career in medicine as a surgeon. Yet in Los Angeles, Karensky realized he could be what he wanted all along so he pursued his passion, delving into photography and other arts/film-making studies in high school. This led to his being accepted into Art Center which he said served as "a green light" for him to immerse himself in filmmaking, surrounded by inspiring work and people. He directed the student commercial for adidas, then a pair of BMW projects at Art Center, including a spot which showed the raw power and acceleration of the

car—the spot lasting only for the time it took the vehicle to go from zero to 60 mph. Next came a CG spot for Audi that was built, rendered and assembled entirely in a computer.

His love of gaming then led to the *Grand Theft Auto* piece, which gained massive exposure online and sparked interest from the production community at large, resulting in his earlier this year joining Station Film in the U.S. and Outsider in the U.K. for spot and branded content representation. Karensky also connected with unit 9 for all digital production.

Karensky has a strong sense of storytelling and has developed a contemporary filmmaking style that seems to align itself with the cool factor that resonates with the so-called Y generation. Gamification and interactive narratives are part of his filmic signature that at times blurs the lines between the real and the virtual.

At press time, Karensky was in London, working on postproduction for his first real-world commercial, an Outsider-produced Jaguar job which entailed shooting in Italy for the brand's in-house agency Spark 44, London.

James Mann

Unaffiliated with a production house at the time he was selected for *SHOOT's* 2013 New Directors Showcase, James Mann has since found a roost, recently joining BRW USA for commercial representation. He is best known for his feature *Desert Son* which follows three orphans struggling to survive in the midst of several desperate crimes. Mann directed, wrote and shot *Desert Son*. His credits also include branded docu-style content for brands such as Etsy, Echo Park Guitars and LASCO.

Mann kicked off his industry career with several years as a set lighting technician, camera operator and second unit DP. After earning an MFA from the Art Center College of Design, Mann spent time as a DP on various independent

films, documentaries, music videos and commercials. He leveraged his international travels from these years as inspiration for *Desert Son*, which enjoyed a run on the festival circuit.

Upon being selected for *SHOOT's* New Directors Showcase, Mann shared that he views commercials and branded content as "working in that sweet spot between narrative storytelling, documentary filmmaking, and advertising. My style and approach might be described as heightened realism: a more beautiful, concise, compelling and yet authentic version of everyday life. I am always looking for the soul of a project: that unique spirit that will help the message resonate. It is important for me that the work makes people feel something and that it gets them thinking—that is my goal regardless of the genre, format or medium."

Mireia Pujol

Having just secured via Los Angeles-based Boxer Films her first U.S. commercial representation, director Mireia Pujol is poised to make a splash in the American ad market.

Hailing from Barcelona, Spain, the young director has to her credit affecting and visually ambitious campaigns for Dewar's White Label, H&M and Chanel, among other brands.

Pujol attended University Ramon Llull in Barcelona before heading off to the New York Film Academy in Manhattan. She then returned to Spain to work in feature film development and as an assistant director for leading filmmakers in the country. Pujol also directed several short films, some of which won awards at such festivals as El Ojo de Iberomaeria, Cicle Awards and CdeC. Her understanding of character and how to convey it with artful imagery has made her a valuable creative partner for both European and American brands.

Pujol continues to be repped in Spain

Continued on page 24

Directors Stuart McDonald, Damien Drake, Gil Green Emerge

Continued from page 23

and Argentina by production house Agosto, and in Germany by Czar.

“I always try to present interesting characters and places in a poetic, visual way,” said Pujol. “Sometimes all it takes is a look, a brief exchange or a carefully composed shot to know a lot about a person or location.”

Stuart McDonald

Director Stuart McDonald gained major industry recognition for his work in series television in Australia. In 2012, he (along with directors Chris Lilley and Jeffrey Walker) won the Australian Directors Guild Award for Best Director in a TV Comedy Series on the basis of *Angry Boys*. Several years earlier, he worked on *Summer Heights High* which earned Australian Film Institute distinction as Best TV Comedy Series. Both *Summer Heights High* and *Angry Boys* are mockumen-



Ja'mie: Private School Girl

tary-style shows that feature characters created by Lilley. The two series reflect McDonald's expertise in drawing strong performances from professional and non-professional actors alike.

Now being unveiled is another show in which McDonald and Lilley are collaborators: *Ja'mie: Private School Girl*. The series—like *Summer Heights High* and *Angry Boys*—is a co-production of the Australian Broadcasting Corp., the BBC and HBO. Reviews thus far peg the new Aussie series as a hit.

Two years ago, McDonald joined The Sweet Shop—with offices Down Under (Auckland, Melbourne, Sydney)—directing his first commercial, which was for TSB Bank. He has also helmed notable work for the New Zealand Lottery and New Zealand beer company TUI. For the latter, his “Halftime” spot won New Zealand's Colmar Brunton Ad Impact Award. The commercial depicts a man who

makes a half-time mercy run to a nearby liquor store to replenish the alcohol stock for his buddies. Nothing can distract him from his pursuit or his sport—not even a slew of gorgeous women who just happen to be lining the route to the liquor store.

McDonald recently moved to Los Angeles, signaling his commitment to working in the American market. He is represented globally by The Sweet Shop (which also maintains shops in West Hollywood, Calif., and London). McDonald's stateside spot credits include a AAAA campaign for San Francisco agency Eleven and a package of Quiznos commercials for Barkley, Kansas City.

McDonald graduated from Melbourne's Swinburne (VCA) Film School. He went on to establish himself by working on both narrative and documentary content. His breakout film was *Stranded*, which centers on a 16-year-old girl who starts a new life for herself after her mother's death. The short reflects McDonald's affinity for dealing with sensitive topics in unique and humorous ways. *Stranded* went on in 2006 to win a Film Critics Circle of Australia Award as Best Aussie Short Film.

Damien Drake

Though he has a broad-based industry background—that includes extensive work as a cinematographer and a producer as well as chops as a production house entrepreneur, being a co-founder of his ongoing roost East Pleasant Pictures in New York—it wasn't until the past year or two that Damien Drake gained a foothold as a director.

Drake started his career as an intern at BBDO New York, working on the Pepsi account. His passion for music led him to VHI where he associate produced and eventually became a go-to producer to shoot and interview musicians. Drake soon moved on to VHI Classics where he continued to direct and conduct assorted interviews with artists ranging from Elton John to T.L., to ACDC to Alicia Keys.

But Drake's eye led him to become a cinematographer, initially in videos and then diversifying into TV shows and documentaries. In the midst of his varied, ambitious lensing assignments, Drake teamed with fellow DP Stash Silonski and director/producer Dave Weinstein

to launch East Pleasant Pictures in 2005. Soon thereafter East Pleasant landed work for Sprint's digital account, producing entertainment content on Sprint's multi-platforms, collaborating with artists/performers such as Akon, Rihanna and Amy Winehouse.

Drake's work as a DP spans TV shows and documentaries that have aired on BBC, CBS, HBO, MTV, Travel Channel and PBS, among other outlets. In 2007 he shot *Nuttin but Stringz* at the White House, which earned a New York Emmy for Bet Program. He has also received awards for *Poetry Slam 2008* and *NYC Soundtracks 2009*.

Drake was recruited by Oscar-winning producer Fisher Stevens to shoot a documentary on Africa's largest body of water, Lake Tanganyika, and the communities it spans. Drake spent some 75 days lensing in the Congo, Burundi, Tanzania and Kenya, chronicling Dr. Amy Lehman on her mission to spread awareness of—and drum up funding for—a floating hospital to serve the pressing healthcare needs of the surrounding population.

Drake and Stevens teamed up again on two more documentaries, *Mission Blue* and *My Decisions*. The former, directed by Bob Nixon, follows oceanographer and 2009 TED Prize recipient Sylvia Earle around the Atlantic and Pacific Oceans. The Stevens-directed *My Decisions* has taken Drake to Egypt, Israel, France, Ethiopia and China thus far, exploring how people make and weigh decisions in their daily lives.

Getting back to East Pleasant Pictures, most of Drake's endeavors there had been serving as cinematographer for the production company's directorial talent.

However an assignment from Procter & Gamble via Grey New York brought Drake's directorial acumen to the fore. He helmed an “Everyday Effect” package of short films in which various P&G products were dropped off at people's homes. It was an experiment of sorts as Drake captured the ways the products impacted these people's lives and their households.

This led to similar jobs for P&G in partnership with Yahoo! (shot in Italy, England, Germany and Mexico), then more such assignments for Grey followed by what proved to be the highest profile of the work thus far—shorts out of Publicis

Kaplan Thaler and Yahoo! featuring sr. citizen couple Lee and Morty Kaufman who have the Swiffer cleaning system (adjustable dusters, waterless mops) dropped off in a box on their front porch. As a result, cleaning around the house has gotten easier for the Kaufmans. The three-minute shorts have been cut down to TV spots which have made real people stars of the 90-year-old husband and wife.

Now more directorial opportunities are starting to blossom for Drake, from different clients and ad shops. While he continues to selectively lens projects for other notable directors with whom he has long-standing collaborative relationships, Drake said that now his prime career focus is clearly on directing.

Drake is also an accomplished musician who plays under the “Too Tall” moniker. He has toured Europe several times and is currently working on a movie based on the adventures of “Too Tall's” life.

Gil Green

Well established as a music video director via his Miami-based 305 Films, Gil Green has secured his first formal U.S. production company representation for commercials and branded content, signing with The Cavalry.

Much of Green's early spot work was grass-roots, self-initiated fare, dating back to when he did a spec piece for AND1 basketball shoes and made enough of a favorable impression with the work to get awarded an actual spot for the sports apparel company featuring NBA player Stephon Marbury. Green has since built on those types of gigs, last year gaining representation in Canada via production house Sons & Daughters, which has landed him several assignments, including spots for Bud Light.

Green is hopeful of making as big a splash in advertising as he has in music videos. He has more than 100 clips to his credit, including Lil Wayne's “Lollipop” which won an MTV Award for Best Hip-Hop Video. Among other artists Green has directed for are Snoop Dog, Drake, Nicki Minaj, Akon, Frankie J and Lupe Fiasco. For the latter, Green helmed “Bitch Bad,” which depicts contemporary rap odes to bling, booze, drugs, promiscuity and violence, paralleling them to yesterday's racist blackface depictions in min-

On Filmmaking Scene, Reflect On Their Start In Commercials

strel shows. “It was a clip with a bit of a message, a poignant narrative calling for positive role models for youth,” related Green. “It’s all about storytelling for me whether it be videos or commercials.”

At the same time, much of Green’s work reflects youth appeal imagery and the glitzy, sexy slices of life that are part of the Miami Beach scene. He has turned out some compelling lifestyle youth branding ad fare for Timberland, Bud Light and Pepsi. The Pepsi spot featured international footballers Didier Drogha and Fernando Torres.

At press time, Green was about to embark on the upcoming NBA season’s opening introduction video for the defending world champion Miami Heat, capturing the likes of LeBron James, Dwayne Wade and Chris Bosh. Green has been directing those team videos for the



Bud Light’s “Mojito”

past five years, generating enthusiasm among Heat fans on their home court.

The Heat gig came from Green as a local in Miami knowing a few of the players and in turn some of the team’s players knowing Green from his music videos. “Udonis Haslem’s father (the younger Haslem being a Heat player) played back- etball with my father,” related Green. “I was cool with Dwayne Wade and Gabriel Union. A lot of times I would use some of

Wade’s luxury cars in music videos. The Miami Heat approached me to start giving their intros a super glossy cinematic feel. They wanted their openings to be something special for the fans, and they are the only organization in the NBA that goes all out creatively and financially to present that vision. They liked the fact that I already had a good relationship with the players so it made sense to collaborate on the projects. Every year we’ve just been topping ourselves so it’s a great project to be a part of.”

Green’s formal industry education came at NYU Film School. He directed a music video for his thesis project, headlined by his own hip-hop group Backlive. Selling his automobile and taking out \$5,000 in student loans to cover production costs, Green created a video which gained airtime on MTV

and sparked his professional directorial career in the music video arena.

Music videos have proven invaluable to Green’s directorial development. “I feel I really get to develop my craft of filmmaking on the platform of music videos,” he observed. “It is a very ‘on-the-pulse’ process. The director is involved with conceptualizing the creative so there is a lot of freedom in pushing the envelope and being experimental. I feel like I can take that ‘now pulse’ and apply it to the commercial world. The ‘pulse’ helps define what is cutting edge to a project, especially since many commercial creatives are spawned months in advance. The digital world is moving at a much faster pace. By the time the green light is given on a commercial, you need to have a feel of what the pulse of the people is at that given moment.”

J.C. Chandor

Continued from page 13

week and it goes wide throughout the country on Oct. 25. Universal Pictures is breaking the picture internationally. Unlike *Margin Call* where VOD helped the film gain exposure, *All Is Lost*, stressed Chandor, needs to be seen in a movie theater to experience the story and its full visceral impact.

Chandor said his earlier involvement in shorter-form filmmaking informed his work with Redford. While he is not personally an action/sports guy, Chandor’s prior work in that genre spanning spots and corporate films proved to be good training for *All Is Lost*. Rally car racing, skateboarding and adventure sports ad fare provided experience in action-driven, nonverbal storytelling, he observed.

Chandor helmed those projects via

Washington Square Films, which produced *Margin Call* and had a major hand in *All Is Lost*. Washington Square’s president Joshua Blum and head of production Anna Gerb served as an executive producer and a producer, respectively, on *All Is Lost*.

Now Chandor hopes to get back into

commercialmaking and to explore branded content at Washington Square Films. He has his first window to do so in some time as he pretty much went directly from *Margin Call* to *All Is Lost*.

“I love the collaborative nature of making commercials. I like being able to

exercise your filmmaking muscles that way, working with the advertising agency creatives. Making *All Is Lost* went pretty quick by movie standards but it still took two-and-a-half years. I’d welcome the shorter turnaround time and more immediate gratification of commercials.”

Ben Stiller

Continued from page 19

in Central Park which is quintessential New York. We tried to find those parts of New York that shed light on Walter. New York can be a large, cold place. But it can also be a warm place. And it’s a beautiful place. I grew up in the city. I love the city. And Walter is trying to find his place in the city.”

While Dryburgh and Stiller collaborated for the first time, the director turned to a familiar artisan to cut the movie, Greg Hayden, A.C.E., an Eddie nominee in 2009 for *Tropic Thunder* in the Feature Comedy or Musical category.

Among Hayden’s other credits are the Stiller-directed *The Cable Guy* and *Zoolander*, as well as *Little Fockers* (directed by Paul Weitz) in which Stiller starred.

“Greg is one of the most talented editors on the planet,” affirmed Stiller. “He has an incredible sense of humor and is so technically astute, but what he puts first is the development of the character.”

In terms of character, *The Secret Life of Walter Mitty* is similar in one respect to several other Stiller-directed films such as *Zoolander*, *Tropic Thunder* and *Reality Bites*—all starred Stiller.

Asked if directing and starring in a film translates into too full a plate—particularly as the title characters in *Walter Mitty* and *Zoolander*—Stiller acknowledged that at times it can seem daunting.

He shared, “For *Tropic Thunder*, I tried to cast somebody else in my role. For *Zoolander*, I tried to get somebody else to direct. The test for me is if I can connect

with something as an actor and separately as a director. Would I direct the movie if I weren’t acting in it? Would I act in the movie if I weren’t directing it? If I say yes to those two questions, then I can see myself possibly doing both—though I never set out to.”

The dual role of director and actor, observed Stiller, leads to his “trusting the other actors a lot. They understand what you’re going through as an actor and you give them the freedom—and some guidance when needed—as a director. Fortunately I’ve been in situations where everybody pulls together.”

The Secret Life of Walter Mitty—which has generated early Academy Awards buzz, spurred on by its debut at the NY Film Festival—opens wide on Dec. 25.



All Is Lost



Barry Ackroyd, BSC



Anthony Dod Mantle, ASC, BSC



Adam Arkapaw

DPs Shed Light On Their Director Collaborators

Insights from an Oscar winner, an Oscar nominee, and an Emmy-winning cinematographer

By Robert Goldrich

One cinematographer, who's an Oscar nominee, has enjoyed a fruitful collaboration with director Paul Greengrass over the years, their latest project being the recently released *Captain Phillips*.

Another DP, who's an Oscar winner, discusses *Rush*, his first ever teaming with director Ron Howard.

And a third cinematographer, who won this year's primetime Emmy Award for Best Cinematography in a Miniseries or Movie on the strength of on *Top Of The Lake*, reflects on working with two directors on that BBC/Sundance project: Jane Campion and Garth Davis.

Here are insights from cinematographers Barry Ackroyd, BSC, Anthony Dod Mantle, ASC, BSC, and Adam Arkapaw.

Barry Ackroyd, BSC

While they both have roots in documentary filmmaking, director Paul Greengrass and cinematographer Barry Ackroyd, BSC, have never made a documentary together. But each artisan's documentary sensibilities are evident in their narrative drama feature collaborations over the years: *United 93*, *Green Zone*, and the just released *Captain Phillips*.

"For a documentary you always realize the urgency and importance of every frame," observed Ackroyd. "I think Paul and I share that belief and carry it over when we work on narrative feature films. Every frame could be the only time what you're capturing will ever happen—and that was crucial in our filmmaking approach on *United 93* and *Captain Phillips* where the camera is as observational and

truthful as humanly possible."

Part of helping to realize that truth is Ackroyd's decision not to block scenes for *Captain Phillips*, a multi-layered examination of the 2009 hijacking of the U.S. container ship Maersk Alabama by a crew of Somali pirates. Ackroyd frequently had multiple cameras operating for each scene. On the container ship, he mounted



Captain Phillips

his camera on his shoulder while another operator (Cosmo Campbell) rigged a special short-armed Steadicam that enabled him to get through bulkhead doors and small spaces. This gave the actors free rein to roam where they like, with the handheld cameras following.

"Once you stop asking actors to perform for the camera, it gives them a kind of freedom," said Ackroyd. "Even in a confined space like the lifeboat, we told them, 'Go wherever you want and we'll follow.' It's a challenge but it has a powerful effect on the performances. The actors end up giving more because of that, and what you capture contributes to the film's ability to move people. If there's something exciting going on in a scene, the camera gets excited. And when

the mood is sad, the camera reacts with sadness. In this film especially, the camerawork ties into emotional moments in ways that are unexpected and unscripted."

For Ackroyd, this was particularly evident in the culmination of Tom Hanks' performance as Captain Richard Phillips when he is rescued and being examined by a medical professional aboard ship. "To see what a great actor like Tom Hanks can do when he's put in a real place—in a documentary situation—and free to do what he does best was amazing," assessed Ackroyd. "What Tom did in that scene wasn't fully scripted. And it was so emotionally powerful. It was like a discovery we made on our filming journey. Paul gives us—the actors and the crew—this kind of freedom of expression to take things as far as they can go. Paul usually does it through simple words of encouragement."

For *Captain Phillips*, Ackroyd deployed 35mm film cameras, including ARRIs but primarily the Aaton Penelope which is often used for handheld cinematography and documentaries. With Penelope, Ackroyd was able to move through the narrow ship stairwells and passageways. The DP opted for Aaton 16mm film cameras for the Somali pirates from their first appearance on the beach to their arriving at the bridge of the Maersk Alabama. While the grain and texture of 16mm appealed to him for these scenes, the overriding reason was that in the 16mm format he could access a 12:1 zoom. "With the 12:1 zoom, I could get a wide shot inside the skiff with the four Somalis, or I could frame each one individually or as groups. And I could use the same lens to zoom into the bridge of the container ship

and find Captain Phillips on the bridge with binoculars, or someone running along the deck, and I'd be able to link the two shots, moving fluidly from one to the other."

Some 75 percent of *Captain Phillips* was shot over 60 days on the open water.

Ackroyd said he felt compelled to provide the best material possible for others to bring their expertise to and work their magic on—such as editor Christopher Rouse, A.C.E., and colorist Rob Pizzey of Company 3 in London. Ackroyd described Rouse as a "genius editor" who can distill the very best from miles of footage.

Ackroyd's credentials go beyond his work with Greengrass. In 2010, Ackroyd earned an Oscar nomination for Best Cinematography for his work on the Best Picture winner *The Hurt Locker* directed by Kathryn Bigelow. The film additionally garnered an ASC Award nomination and won both the BAFTA and BSC Awards for Best Cinematography.

Recent film credits for Ackroyd include *Contraband* for director Baltasar Kormakur; *Coriolanus* for Ralph Fiennes; and *Parkland* for Pete Landesman.

Ackroyd is also known for his nearly 20-year creative, collaborative relationship with documentary and docudrama director Ken Loach, culminating in *The Wind That Shakes the Barley*, which won the Palme d'or at the 2006 Cannes Film Festival and brought Ackroyd the Best Cinematographer honor at the '06 European Film Awards.

Anthony Dod Mantle, ASC, BSC

To assess how well Oscar-winning (*Slumdog Millionaire*) cinematographer

CINEMATOGRAPHERS & CAMERAS

Anthony Dod Mantle's first collaboration with director Ron Howard went—the recently released *Rush*—look no further than what the DP is up to currently: shooting the Howard film *In The Heart of the Sea*.

Mantle recalled how he came to work with Howard originally. “I was given the [*Rush*] script by Andrew Eaton, the producer, to read. I adored the potential of the story between these two men [the intense 1970s rivalry between Formula One rivals James Hunt and Niki Lauda], especially for the dramatic emotional content. But I was also aware and drawn to the visual world of motor racing. I read the script purely with story in mind—that is the governing factor for how I choose a story when I am lucky enough to be in this position. The pictures come to me afterwards. I came off the beach one afternoon in Nice to a Skype call with Ron, [executive producer] Todd Hallowell and Andrew Eaton—and I felt we all wanted to make the same film. And we were all honest enough with each other at this stage to confess none of us knew how to do it as of yet. I liked that...and that was it.”

As for the biggest challenge posed by *Rush* to him as a cinematographer, Mantle related, that “without doubt” it was “the task of finding what I deemed to be the correct palette aesthetically for the film. The moment it became a fact that we were never going to have the funds to travel to essential locations in the film such as Monza, Fuji, to name just two, we knew we were going to have to build our world around small bites of existing material from the correct [race] tracks in the correct époque. The quality of this material was more often than not too bad for me to accept—or needed radical improvement and adjustment.

“This was,” said Mantle, “what became our essential process of finding a sufficient foundation of material that I ultimately had to approve and vouch for as adequate building blocks for our world in *Rush*. I consequently conducted extensive tests in alliance with Jody Johnston at Dneg as well as with my grading personally led by Adam Glasman at Company 3 in London.

“Editorial and special source people ravaged the world for historic bites that may help us, and I had to select and decide what could make it through.”

For this to work, Mantle had to find his visual palette technically and aesthetically for the whole film. “I knew this material

could only be taken so far upward whilst I would have to invent ways of bringing my shooting material to be shot on high-end digital cameras in some way downward in resolution so that what became approximately five or six shooting formats could hopefully be married together invisibly without any bumping. There was enough of that on the racetrack already.

“So began the experiments for how to take my modern material back in time to



Rush

meet the archive manipulated material that I was bringing forward in time. This was ultimately the visual vocabulary of the film.”

Mantle provided a rundown of cameras that helped to realize that ambitious visual vocabulary:

- Alexa Raw shot with optimal latitude very much in mind...but with “in camera” manipulation to lower the resolution and look of this format. This meant front lens effects by Mantle—filtration, flare aberration, etc., as well as lenses that were up to 50 years old.”

- Canon C300 with PL mount and similar lensing for embedded generic audience cameras as well as for on-board work.

- Indecam miniature cameras for onboard racing car techniques. Helmet cam, eye cams, etc., as well as slider rigs during races mounted on cars and remote controlled.

- HD POV cam for the extreme physical angles it provides.

- Phantom for high speed scenes

- And occasional other formats from testing that made it through the edit.

Asked to touch upon the highlights of his career thus far—which include the alluded to Oscar win as well as an ASC Award, both for the Danny Boyle-directed *Slumdog Millionaire*—Mantle shared that he

“learnt about life whilst travelling in India. learnt about wanting myself and the world to take a look at life more than once, and cinema and photography represented this possibility for me. Documentary filmmaking reinforced my social conscience and artistic eye. These films gave me the courage to trust my instincts when there is little time to think. I have taken this attitude with me across into feature filmmaking.

“The film *The Celebration* with Thom-

become a cinematographer originally, Mantle shared, “I spent a lot of my younger days working slowly on how to break out of home—and especially breaking away from my dependence on a very loving mother and father. I was slow to do this...and a year in India travelling finally ejected me into adult stratospheres—and new vision and sensibility.

“India confronted me with my comfortable middle class upbringing—how fortunate I was in relation to so many,” he continued. “I was stimulated by what I saw in India in a complicated way emotionally, fired by fascination and plagued with unwarranted guilt.”

Mantle then delineated the sum effect, concluding, “All this encouraged me to have faith in my own eyes, gave me the commitment and desire to share the world more through the lens. For me this is combination of my social conscience, passion and artistic development.”

Adam Arkapaw

Last month, Adam Arkapaw won the primetime Emmy Award for Outstanding Cinematography for a Miniseries or Movie on the basis of *Top Of The Lake*, episode “Part I.”

Audiences have been captivated by *Top Of The Lake*—a BBC/Sundance TV miniseries—with a storyline set into motion by a 12-year-old girl (Tui, portrayed by Jacqueline Joe) standing chest deep in a frozen lake. She is five months pregnant and won't say who the father is; soon thereafter, she disappears. So begins a haunting mystery that consumes a community. The cast includes Elisabeth Moss, Holly Hunter, Peter Mulan and David Wenham. The miniseries was created by writers Jane Campion and Gerard Lee. Campion and Garth Davis were directors on the miniseries.

Arkapaw looked back on how he got the *Top Of The Lake* gig. “From memory I think it was a mixture of word of mouth and Jane seeing *Animal Kingdom* (a film he shot in 2010 for director David Michod) that got me the job on *Top Of The Lake*. I still remember our first meeting. She said early on ‘do you want to do some yoga’ and I was like ‘sure, why not,’ thinking I should be able to handle anything she could do...Well, let's just say I could not handle it very well at all. She put me to utter shame. Ha, I guess it was an early power play on her part.

Continued on page 28

Arkapaw On Working With Directors Campion, Davis

Continued from page 27

“Garth and Jane had a lot of similarities,” observed Arkapaw. “They got along famously which was great. They are both very earthy, sensitive and inspired people. They are both incredibly generous in every way possible. They are both genius. They are both amazingly well prepared when they come onto set.”

At the same time, continued Arkapaw, directors Campion and Davis are “also very different in many ways. Especially on set. Jane works from a kind of ‘pyramid theory.’ She first finds a frame for the shot that she loves. Then she brings art direction to the shot while I light it. Finally she would work with the actors to work for that shot and we would start shooting. Garth works from more of a ‘chaos theory.’ He likes to get shooting as soon as possible. He likes to be spontaneous and respond to things where they have naturally found themselves. With Garth you start shooting and then craft the sequences as you explore the ‘moment’ you are on. It was actually awesome because both theories work great and it was fun to shift between them as we went through a long 91-day shooting schedule. One fun part of the job was being dubbed the ‘shot police.’ It was everyone on the crew teasing me when I had to let Jane or Garth know that the idea of a shot we were exploring wasn’t really in line with everything else we had been shooting.

“I have to say in the beginning I was a bit trepidatious about being the main constant on set, and working with two different directors,” admitted Arkapaw. “But in hindsight it was a great feature of the shoot and it’s one of the very best experiences of my life.”

As for what the Emmy win means to him, Arkapaw related, “I’m not sure what it means as I haven’t won one before. I guess it’s something to hang my hat on. It’s a nice bit of encouragement being one of the most recognizable institutions from which to win an award. I guess it’s a vindication of sorts of the ideas and approach we took in regard to the visual language of the series. I hope it turns out to be a stamp of approval that is some kind of valuable language to people considering hiring me.”

Regarding the main creative challenge *Top Of The Lake* posed to him as DP,

Arkapaw identified “figuring out a tonality that suited the many different settings, characters, points-of-view and genres featured in the series. At times it was pure comedy, others thriller, others drama. On some occasions you laugh and cry in the same scene. We decided to tie it together featuring an aesthetic that was pretty unaffected, pretty natural. We thought ‘this is how life is’ so lets make it reflect that with a simple but broad aesthetic and that would carry all the shifts in tone. Largely at the end of the day the different settings carry their own characteristics. For instance [character] Matt Mitcham’s property is like the type of place you would find yourself in a mysterious nightmare, while the ‘Women’s Camp’ is a little softer, a little warmer, a little more graphic and abstract. Thus finding the right locations was very important. In pre-production we would often just put on our hiking boots and go for long walks talking about the scenes, and finding unbelievably beautiful and gnarly nature to shoot in. That was another challenge actually, trying to fit all the best bits of landscape in!”

Arkapaw added, “Other challenges included figuring out the most versatile gear to carry into remote locations in the deep south of New Zealand. We shot about five minutes of screen-time a day which is actually not a lot for television, but our goal was always to make this a piece of cinema. So it was difficult at times to get it all done before the cover of night was upon us.”

Arkapaw shot *Top Of The Lake* on ARRI Alexa cameras. “Budget wise we were priced out of film,” noted Arkapaw. “It was great working with the Alexa. It actually offers you some things film can’t. Significantly, we were able to shoot for an extra 20 to 30 minutes during dusk and dawns because of its amazing light sensitivity. Also at night you can get away with smaller lighting units. In hindsight these advantages played into our final aesthetic in a major way, and it’s something I love about the series.”

Arkapaw—who studied film at the Victorian College of the Arts in Melbourne, Australia—has a filmography over the years that spans shorts, commercials and features. He shot his first feature, *Blind Company* directed by Alkinos Tsilimidos, in 2009 on a \$60,000 budget in Tasmania. Upon returning to Melbourne, the DP gig

on *Animal Kingdom* was up for grabs. “I knew David Michod from shooting a short film (*I Love Sarah Jane*, director Spencer Susser) that he had co-written. The script was phenomenal and luckily I got the opportunity to shoot it. It was a great experience and thankfully I had an amazing crew. I think when David and I were doing the grade, there was a feeling of relief and thank god we didn’t fuck it



Top Of The Lake

up. I don’t think either of us thought that it was about to win best film at Sundance in 2010. This of course was another amazing stepping stone for all of us and it has been great to see everyone involved benefit from it as the years have passed since.”

After *Animal Kingdom*, Arkapaw worked a lot in Asia, South America and Europe on commercials. He also continued shooting shorts at every opportunity he got between paid jobs. Arkapaw’s next feature was *Snowtown* (director Justin Kurzel, 2011), the story of Australia’s worst serial killer. “It was an amazing experience,” recollected Arkapaw. “We decided to cast people from the place it actually occurred, as well as shooting in the actual locations the murders happened. I can remember in pre-production questioning why are we making this film. There was no answer in the beginning. It was only during the production of the film that it started to make sense. You can’t truly know the joys of the world without also truly knowing the evils. It was an exciting feeling. I felt like I was working on something significant and that our cinematic approach was also significant. I hope I get to feel that a lot of times in my career. *Snowtown* screened in Cannes in 2011 and polarized audiences but is something Justin and I are very proud of.”

The feature *Lore* [directed by Cate Shortland, 2012] came next for Arkapaw, centering on a Hitler youth crossing

Germany in the months after the end of World War II. “During the film she comes to grips with what she learned along the way. We shot all over modern day Germany—literally on the east, west, south and northern borders,” recollected Arkapaw. “It was wonderful to make a film in Europe. I still think about the cool place I stayed in Berlin for pre-production. Berlin is amazing!”

Lore went on to win Best Cinematography honors in the Hamptons, Beijing and Stockholm. It also won the Golden Tripod for Best Feature at the Australian Cinematography Society awards.

After *Lore*, Arkapaw continued to travel to shoot a number of commercials, working with directors Mark Molloy (Smuggler/Exit Films) and Steve Rogers (Biscuit/Revolver), as well as continuing to work with Garth Davis.

Then came *Top Of The Lake*. As for life after that miniseries, Arkapaw has moved stateside. He shot HBO’s *True Detective* series (director Cary Fukunaga) earlier this year in New Orleans. “It was a similar experience to *Top of the Lake* in that we did everything in our power to bring cinema to television,” said the cinematographer.

Arkapaw is now working in L.A. on a Niki Caro-directed feature, *McFarland*. Upon completion, Arkapaw will head to Scotland to reunite with Kurzel and begin work on a film version of *Macbeth*.

As for how his work in commercials informs his features and conversely how his movie-making experience impacts his shorter form fare, Arkapaw observed, “I still feel like I learn something on every job. Usually I’m working in a new location with a new subject under a different set of circumstances. So everything informs everything. That’s one thing I love about cinematography. It really informs your life and enriches your understanding of nature and humanity. The main thing is to keep developing my ‘taste’ in images. That is what is unique to me and it’s what allows me to enjoy my work and enjoy creating. I’m not saying that I only shoot in one style. I like many types of photography...The literal translation of ‘photography’ is ‘writing with light.’ The translation of ‘cinematography’ is ‘writing with movement.’ This is my obsession, learning to write in provocative images using light and movement.”

Doremus Reflects On Spots, Branded Content, Features

Continued from page 15

message from mom—“if you’ve changed one mind, you’ve succeeded”—also provides inspiration as he embarks on his big day in class. The warm, humorous, tug-at-the-heartstrings piece ends with the boy delivering a rousing speech which elicits applause from his classmates, including a girl who catches his eye. This leads to his embarking on a quest to tackle yet another fear when his next query via tablet is, “How do I ask a girl out?”

This is one of three Doremus-directed spots in a Google package from San Francisco agency Autofuss. The other two commercials are yet to debut.

“Again you don’t want the performances to feel like they’re cut down,” said Doremus of the Google campaign. “The creatives at Autofuss and I were on the same page all along. We wanted to push things, wanted to stay away from clichés. We set out to get the best, fullest, richest performance we could. I had a lot of conversations with the editor [Brian Lagerhausen of Beast San Francisco] about the

performance, style, cut points so that the final performance in the commercial had a full range to it.”

The biggest adjustment from features to advertising, assessed Doremus, has been learning to deal with clients and agencies. “I’ve enjoyed that collaborative process thus far—the agency creatives have been very open-minded. It’s also helped that B-Reel has been supportive. We’re like-minded—the shared priority simply being to do good work.”

Another benefit realized by Doremus in commercialmaking has been the opportunity to work with other artisans such as cinematographer Sean Stiegemeier. When his feature DP (John Guleserian) was off doing other movies, Doremus wound up connecting with Stiegemeier for branded content and spots.

Sundance trio

As alluded to, *Like Crazy* was the second feature Doremus had in Sundance’s Dramatic Competition. The first came a year earlier when his *Douchebag* was

nominated for the Grand Jury Prize.

This year marked the third time Doremus has premiered a film at Sundance, the latest being *Breathe In* starring Felicity Jones, Guy Pearce and Amy Ryan. Jones plays a foreign exchange student who arrives in a small upstate New York town and challenges her host family’s relationships and alters their lives.

Breathe In continues its run on the festival circuit and is slated to open wide theatrically in the U.S. next March.

This leaves a window for Doremus to currently take on ad assignments via B-Reel. “I’m looking to do more branded content,” he related. “I find the storytelling to be inspiring and rewarding. B-Reel has opened a new door for me as a filmmaker. Going to Cannes, seeing so much great work and having *The Beauty Inside* win three Grand Prix honors was an incredible experience.”

Doremus’ childhood experience practically thrust him into the entertainment industry, his mother, Cherie Kerr, being a founding member of The Groundlings

improv group in Los Angeles. At the age of 12, Doremus began directing and performing improv.

“I got into creating stories—that was my passion,” said Doremus who dropped out of high school in his senior year to make short films. This led to his big break—being accepted into the American Film Institute at the age of 20. “Studying and learning at AFI was a life-changing experience,” he affirmed.

Doremus graduated from AFI in 2005 and said he has been “grinding” ever since. “You have to grind and strive to get the kind of work you want to do and feel passionate about. It’s a constant process.”

His work in advertising has helped in that process. Doremus observed that working on commercials and branded content with its tight turnaround time has helped to make him “a more decisive filmmaker. In commercials, you have to be more decisive, a bit more opinionated, push your beliefs because you’re dealing with more voices. You have to believe in your instincts.”

Greengrass Credits “A Precious Thing”: Collaboration

Continued from page 17

described Rouse—who’s also a co-producer of *Captain Phillips*—as being “my closest collaborator. He sees the world and movies the same way I do. He’s my hardest task master as we try to capture and realize the truth. His editing is like constructing the architecture of truth. He builds sequences and builds structure across a film.”

Rouse won an Oscar, a BAFTA and Eddie Award for *The Bourne Ultimatum*.

And then Greengrass shared, “Most directors feel the person whose contribution is least noted is the assistant director. My first assistant director, Chris Carreras, is invaluable. He enables so much of what happens on a film set. He knows my mind often better than I know it myself. I can say that of all three of them—Chris, Christopher and Barry.

“Barry will tell me when something doesn’t feel quite right. Chris Rouse will say, ‘I think you’re missing such and such.’ Chris Carreras will say, ‘You wanted me to set it up this way. But I think you’re bet-

ter off doing it that way.’ They’re all part of a team I’m privileged to be a part of. Collaboration is a precious thing. It’s the gift of having talented people who share with you on a daily basis, an hourly basis, a minute-by-minute basis their instincts. And their instincts are geared to help you get to where you need to be.”

Nurturing actors

Still, though, Greengrass noted that he and his ensemble of collaborators—which includes many more—are all about setting a framework and environment” so that another group of essential collaborators—the actors—can be as free as possible and do their best work.” The cast of *Captain Phillips*, he observed, ran the gamut from an accomplished, lauded actor in Hanks—the quintessential everyman—to four Somali Americans who never acted professionally before.

Helping the cast, particularly the first-time Somali actors, was the decision not to block scenes. Instead, the camera follows the performers wherever they may

chose to go during the course of a scene. “Once you stop asking actors to perform for the camera, it gives them a kind of freedom,” said DP Ackroyd, explaining his and Greengrass’ approach.

Greengrass affirmed that he was committed to finding Somalis to play the pirates. “I thought it would be an impossible task but it’s the kind of challenge great casting directors like,” he said, alluding to casting director Francine Maisler whose intensive search eventually led to Minneapolis, the largest Somali-American community in the U.S. She distributed flyers announcing an open casting call, attracting more than 1,000 candidates for the role of pirate leader Muse and his three crewmates. Mailer worked with Minnesota casting director Debbie DeLisi to narrow the field down. Maisler broke them into foursomes to see the chemistry among them. One of those initial quartets consisted of Barkhad Abdi as Muse, Barkhad Abdirahman as Bilal, Faysal Ahmed as Najee, and Mahat M. Ali as Elmi. “Once we grouped them, they

began to rehearse on their own time, with Barkhad Abdi leading the group’s rehearsal sessions,” said Maisler. “Later, we swapped other actors in and out of the foursome as an experiment, but we kept reuniting that original foursome and ultimately Paul cast them in the movie.”

Greengrass observed, “They were friends and had worked together as a group. There was something about them that already looked and felt like a crew.. The degree of intensity they projected and the nuances they found were incredible—and the ability to do it all opposite the extraordinary power of Tom Hanks was something special.”

Greengrass’ documentary acumen also came into play for the Somali pirate characters, providing observational insights into what led them to a life of violence. He shows the hopeless world they came from, where so many are competing to be recruited as pirates. “These guys are desperate,” said Greengrass. “There’s nothing more dangerous than a young man with a gun who has nothing to lose.

Top Spot of the Week

Director Jeff Low Slips Into “MegaGlove” And Wreaks Havoc For *The Guardian*

By Christine Champagne

The “Own The Weekend” campaign, which promotes the benefits of reading the weekend newspapers published by *The Guardian*, launched earlier this year in the U.K. with a three-minute spot featuring Hugh Grant that spoofed Hollywood movie trailers, going way over-the-top to herald all of the information readers get out of *The Guardian* publication’s guides to weekend activities.

“Satire brought us the license to be a little louder than usual,” remarked David Kolbusz, deputy executive creative director at BBH London, noting that the brand isn’t typically so noisy.

In creating the continuation of the campaign for this fall, “We didn’t want to repeat ourselves,” Kolbusz said. “So instead of focusing on our ownership of the weekend, we focused on the consequences of not submitting to the will of *The Guardian*.”

That line of thinking led to the :30 “MegaGlove.” Directed by Jeff Low of Biscuit Filmworks UK, the spot is yet more evidence that the best work is oftentimes based on the simplest of gags.

“MegaGlove” finds Greg standing in front of his flat-screen TV wielding a ridiculously massive video game controller billed as the MegaGlove. Playing a bowling game, the guy brings his arm back, gripping an imaginary ball in the glove, then swings his arm forward only to have the contraption fly off and crash into the television screen, breaking it into bits. He is in shock, of course.

As we learn from a voiceover, Greg didn’t pick up a copy of *The Observer* (published by *The Guardian*) this weekend with its tech monthly supplement. Instead, he trolled the Internet and bought a MegaGlove. Now, he is left to explain two things to his wife: what a

MegaGlove is and why they no longer have a television in their living room. You can’t help but feel for him. “The idea and script were just funny and smart,” Low replied when asked why he took on the assignment. “I loved the cautionary tale approach.”

The real star is the MegaGlove itself, which resembles a potholder on steroids. “All I knew is it had to be big and dumb. Big so it could conceivably smash a television and dumb, well, you get dumb for free with an electronic appendage built for virtual bowling. It’s such an incredibly wrong-minded purchase for an adult,” Low mused.

The MegaGlove was built at Artem, an effects shop with offices in London and Glasgow, and as silly as the prop appears, the design process was intensive, according to Kolbusz. “We wanted something big and dumb enough to destroy a television, but it still needed to not immediately telegraph as a gag,” he pointed out. “We didn’t want people to laugh at the glove. We wanted people to laugh at the destruction it caused.”

Setting the locale

Low and DP Ed Wild shot in an ordinary-looking living room in a home in a suburban area of southwest London. “I was looking for a place that felt casual and didn’t bring up any weird questions so the idea and the performance could take center stage,” Low said. “In this case, it was very much a canvas/paint situation—the actor and the idea being the paint, the location being the canvas.”

Stewart Lockwood portrays the poor guy who destroys his TV, and he plays the scene for real. He doesn’t overdo his reaction when the MegaGlove smashes into the TV—he simply stands in place with his hands over his mouth, clearly unable to move or speak. You feel his horror. “When you cast well, everyone looks like a genius,” Low said. “All I ever try to do is find actors that leave space for the audience to find the laugh on their own and not have it elbowed into their ribs.”

Two televisions were destroyed during the making of “MegaGlove,” both rigged to shatter upon impact. Kolbusz recalled, “We only had so many screens, so the break had to be perfect. We got it on the first go.”

Low shot a rehearsal on a camcorder and cut it before capturing a single frame so that the agency could see how the action would play out. “That way we could just relax on the day and focus on performance. It was an incredibly helpful exercise,” Kolbusz said.

Artisans from the The Mill, London, enhanced the piece. Ed Cheesman of Final Cut, London, edited “MegaGlove.”

Credits

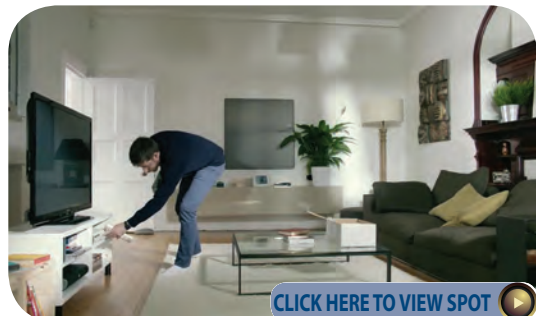
Client *The Guardian*. **Agency** BBH London.

Gary McCreadie, Wesley Hawes, Matt Fitch, Mark Lewis, creative team; David Kolbusz, deputy executive creative director; Chris Watling, producer. **Production Company** Biscuit Filmworks UK, London. Jeff Low, director; Ed Wild, DP; Orlando Woods, executive producer; Kwok Yau, producer. Shot on location in Surbiton, London. **Editorial** Final Cut, London. Ed Cheesman, editor. **Post/Visual Effects** The Mill, London. Sophie Hogg, producer; Robert Holmes, shoot supervisor; James Bamford, colorist; Andy Dill, 2D lead artist; Milo Patterson, assists; Ashley Tyas, motion graphics.

Audio Factory Studios, London. Sam Robson, senior engineer.

Performer Stewart Lockwood.

A TV spot in which a TV set is destroyed.



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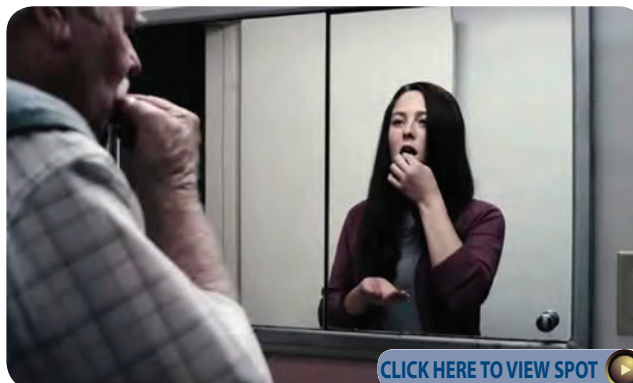
Startling Reflections On Medicine Abuse

Actor (*Mask*, *Pulp Fiction*) and director (episodes of *Glee*, *Grey's Anatomy*, *Nip/Tuck*) Eric Stoltz has directed a pair of spots for The Medicine Abuse Project, a national campaign from The Partnership At Drugfree.org out of Hill Holliday, Boston.

The Project's goal is to prevent half a million teens from abusing medicines by 2017. This week's "Best Work" entry is "Reflection-Grandpa" in which a grandfather walks into the bathroom and opens the medicine cabinet for prescription pain meds. Once the bathroom cabinet is closed, the reflection on its mirror is no longer the elderly man but his teenage granddaughter who is taking the pills at the same time that he swallows them.

A Stoltz voiceover asks, "Who else has been taking your prescription?" It continues, "Keep your medicine and your family safe and secure."

The message "Mind Your Meds" is then supered on the screen, followed by a website address that gives people a start on doing just that (drugfree.org).



A mirror image is cause for concern.

Marisa Polvino and exec producer Ron Cicero who helped make the "Mind Your Meds" campaign possible. Disorderly Conduct is a division of Straight Up Films, the feature film company co-producing *Transcendence* with Johnny Depp as well as the Natalie Portman film *Jane Got a Gun*.

"As I directed these TV spots, I was shocked to find out how dangerous the abuse of medicine really is, especially among teenagers," said Stoltz. "Having recently lost a dear friend of mine to drug addiction, I wanted to help show that there is something you can do to help protect your families and loved ones."

Teen medicine abuse is a pervasive and devastating problem, with one in four teens admitting to using a prescription drug to get high or change their mood. Most teens who report medicine abuse say they get those medications from their family or friends. This public health crisis has been deemed an "epidemic" by the Centers for Disease Control and Prevention.

"It's always a great feeling when you can do meaningful work that can make a difference in the lives of young people," said Lance Jensen, chief creative officer of Hill Holliday. "This is an important issue and we hope this work really gets people talking."

The Medicine Abuse Project aims to help educate parents, teens and the public about the dangers of medicine abuse and unite parents, educators, health care providers, coaches, government officials, law enforcement officers and other partners to help save lives.

Disorderly Conduct

Stoltz is affiliated with Disorderly Conduct, a Los Angeles-based commercial production company headed by Kate Cohen,

credits **Client** *The Partnership at Drugfree.org/The Medicine Abuse Project* **Agency** *Hill Holliday, Boston* **Lance Jensen**, chief creative officer; **Kevin Kaley**, sr. VP/group creative director-art; **Tim Cawley**, sr. VP/group creative director-copy; **Alex Vainstein**, VP/executive producer; **Maggie Flatley**, **Kevin Boyle**, broadcast assistants; **Paul Pantzer**, VP, director of project management; **Jennifer Dodds**, project manager; **Scott Woolwine**, animation. **Production** *Disorderly Conduct, Los Angeles* **Eric Stoltz**, director and voiceover; **Ron Cicero**, exec producer; **Alana Mitnick**, line producer; **Crash**, DP; **Brad Cohen**, art director. **Editorial** *Whitehouse Post, New York*. **Trish Fuller**, editor; **Alejandra Alarcon**, producer. **Post/VFX** *MPC LA* **Derek Hansen**, telecine; **Alex Harding**, **Sohee Sohn**, **Jon McKee**, **Mikael Pettersson**, **Derrick Yuen**, compositing; **John Skeffington**, producer; **Justin Bruckman**, exec producer. **Music** *Human, bicoastal* **Audio** *Soundtrack Boston* **Brian Heidebrecht**, engineer.

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Technicolor PostWorks NY Serves “The Butler”

NEWYORK – Final post-production finishing for Lee Daniels’ *The Butler*, Director Lee Daniels’ epic story about race relations in America, was completed at Technicolor - PostWorks, New York. It marked the facility’s third recent collaboration with Daniels and his production team, following *Precious: Based on the Novel “Push”* by Sapphire and *The Paperboy*.

Traveling Picture Show Company Signs Comedy Dir. Sam Crawford

LOS ANGELES - The Traveling Picture Show Company (TPSC) welcomes Director Sam Crawford for exclusive representation. Known for his comedy based dialogue expertise, Sam Crawford brings TPSC an elevated sense of humor, and a diversified background as the latest addition to the now 13 member directorial roster. His resume includes photography, fine art, actor improvisation, and film editing making his abilities behind the camera that much more special.

Jay Silverman Directs Pro Football Hall of Fame Legends

HOLLYWOOD - Jay Silverman has directed five of America’s biggest football stars in a new, \$30- million, multi-media advertising campaign promoting the Powerball Lottery in 18 states. The Silverman-directed TV advertising campaign features Pro Football Hall of Fame players Terry Bradshaw, Warren Moon, Joe Namath, Jerry Rice, and Barry Sanders

Original Explores the Human Side of Tobacco Addiction

LOS ANGELES - Tobacco addiction is notoriously difficult to kick. Just how difficult, and the impact quitting has on individual lives, is the subject of *Project Quit*, a newly-launched public-service initiative developed by RIESTER for the Arizona Smokers’ Helpline. RIESTER asked Los Angeles production company Original and director Geoffrey Madeja to follow four people who have taken a vow to quit tobacco.

Charlie Wan Directs ‘Lean On Me’ Fashion Film

NEW YORK - Building on its platform for the confluence of talent, CHRLX Beauty reunited with award-winning director Charlie Wan to create “Lean On Me”. The 8-minute fashion film debuted in three sold-out shows at TriBeCa Cinemas during last month’s Fashion Week. It was conceived and directed by Wan, working closely with fellow collective member and Director of Photography Pete Konczal.

Createasphere Names 2013 DAMMY Winners

BURBANK, CA - McDonald’s, Best Buy Canada, the Alstom Group and Simian are among the winners of the 4th Annual DAMMY Awards, Createasphere’s competition for excellence in digital asset management.

The Circus Comes To London and New York

NEW YORK - Beginning October 1st, the film-editing house in London’s Soho that bore the name of its founder Alex Hagon became Circus. The name signifies not just an expansion into the US market, with an office opening on the same day in the Chelsea district of New York, but it also recognizes the contribution multi Cannes Grand Prix and D&AD winning Jono Griffith has made to the company in just a few short years.

MindOverEye Turns End Tag Project into National Spot For Jaguar

EL SEGUNDO, CA - Highlighting the company’s creative-driven, full-service media prowess, MindOverEye (MOE), a division of Source Interlink Media, released news of a recent end tag project that has become a national spot for the new Jaguar XFR-S.

Superfad Alumni Launch Design And Animation Company, Scout

NEWYORK & LOS ANGELES – Alanda Ltd, parent company of Fluid Editorial, Butter Music, and Mr. Bronx Audio Post, announced the addition of design and animation company Scout to its group of companies. Scout is led by former Superfad NY Creative Directors Chace Hartman and Brian Drucker, and former Superfad NY Head of Production Whitney Green.

Hummingbird Productions Remixes Music for Culver’s Restaurant

NASHVILLE, TN - Hummingbird Productions, has remixed the Culver’s Restaurant theme music for a special program benefiting farm families. The announcement was made today by Bob Farnsworth, CEO/Founder/Creative Director, Hummingbird Productions.

Reel FX Completes 140 VFX Shots For “Parkland”

DALLAS - Digital studio Reel FX (Dallas/Santa Monica) revisits 1963 Air Force One for Playtone and Exclusive Media’s feature film, “Parkland.” Reel FX completed 140 visual effects shots in addition to the titles, main-on-ends and epilogue for the film directed by Peter Landesman. “Parkland” recounts the chaotic events that occurred at Dallas’ Parkland Hospital on the day U.S. President John F. Kennedy was assassinated.

Mokko Studio Leads the Way on Visual Effects For “Riddick”

MONTREAL - Mokko Studio provided 321 shots, more than 25 minutes of content, for Universal’s other worldly “Riddick” feature film starring Vin Diesel, according to Danny Bergeron, President and co-founder of the Montreal-based visual effects house.

Europe’s John Doe Plots America Invasion via Accomplice Media

LOS ANGELES - Tiago Guedes and Stjepan Klein, the European directing duo who work under the pseudonym John Doe, are bringing their smart, funny, occasionally provocative and always original style of storytelling to the United States. The pair have signed with Los Angeles-based Accomplice Media for exclusive stateside representation.

Rampant Design Tools Ships MonsterFX Undead; Drag-and-Drop Creature Kit

ORLANDO - Rampant Design Tools announced the immediate availability of MonsterFX: Undead, it’s newest library of Drag-and-Drop Textures for creating instant zombies and ghoulish looks for the characters in video projects. With over 575 massive textures of undead body parts, including eyes, brow, cheeks, chins, ears, lips, mouths, noses, teeth, wounds and skin textures,

Frankie 20 Helps Ingenuity Engine Create Virgin Holidays

HOLLYWOOD - Hollywood-based production studio Ingenuity Engine recently relied on Cospective’s video review tool, Frankie, to help finish a three-part television commercial campaign for Virgin Holidays.

Aero Film Signs Directors Sue Worthy And Dan Gifford

LOS ANGELES - Bicoastal/Munich-based Aero Film has bolstered their directorial roster with the addition of directors Sue Worthy and Dan Gifford for U.S. commercial representation.

DuArt Adds 21 Edit Bays And Two Insert Stages To Facility

NEWYORK - DuArt has added new capacity for its production and post clients. The latest expansion at DuArt includes 21 additional edit bays, along with two new insert stages.

HOAX Films Delivers VFX for Britney Spears’ “Work Bitch”

CULVER CITY, CA - Award-winning digital production studio HOAX Films provided visual effects services for *Work Bitch*, the new Britney Spears video, directed by Ben Mor.

STS-GRIOT Welcomes New Producer

DETROIT - STS-GRIOT has added a new Producer to their roster. Vicky Patel comes to STS-GRIOT by way of

Los Angeles with a strong automotive background having worked on Kia Motors National at David&Goliath.

Leviathan Announces Key Staff Additions and Promotions

CHICAGO - Leviathan announced the addition of senior 3D artist Andrew Butterworth, creative technologist Harvey Moon, 2D artist Ely Beyer and associate producer Kelsey Barrentine, as well as several key promotions. In the promotions department, Lauren Shawe rises to senior producer, Ellen Schopler rises to producer, David Brodeur rises to art director, and Gareth Fewel rises to lead designer.

Wander’s New Short Shows Students The Power of LinkedIn

LOS ANGELES, CA, – Creative Collective Wander recently created a digital short via agency Engine Company 1, to showcase the power of LinkedIn for recent graduates. Quickly grabbing the attention of online audiences, the project - a blend of humor and how to - has fast-tracked to over 3 million views on YouTube

Team/Detroit Teams With Oink Ink

NEW YORK - Oink Ink wrapped up production on “Overdue”, the very first radio campaign for international tire and auto center giant Quick Lane. Commissioned by Detroit based advertising agency, Team Detroit, this marks another collaborative effort for Oink Ink and the agency after banding together on numerous Ford campaigns in the past advertising campaigns.

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.



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October 17, 2008 Stephen Dickstein has joined The Sweet Shop as global president and managing partner. Headquartered in New Zealand, the seven-year-old global boutique production company recently opened offices in NY and L.A. while continuing to maintain a presence in London, Shanghai and Chicago. Dickstein brings a high-profile industry pedigree to his new roost, having formerly served as president of Partizan Entertainment in the U.S. and a founder of Propaganda Films' commercials division....Chris Berger has come aboard Publicis' NY office as VP/integrated production director. In this newly created position, Berger will be working with the agency's creative teams and strategists to develop integrated advertising campaigns for all of Publicis NY clients. Berger will be responsible for producing this work alongside the agency's existing production department. Berger joins the agency from JWT, where he most recently served as experience director....MTV, Freixenet, HBO, Nike and Unilever were the brands that received multiple honors in The 1st Annual One Show Entertainment Awards competition recognizing outstanding creative achievements by brands in the realm of entertainment....

October 17, 2003 Bob Beitcher, president of Panavision since April, has now added the role of CEO to his responsibilities. Prior to joining the Woodland Hills-headquartered camera and film equipment company, Beitcher served as the Burbank, Calif.-based president of Technicolor Creative Services, a division of Technicolor Inc., for three years. Beitcher was also president/CEO of Consolidated Film Industries, Hollywood; executive VP of Paramount Pictures, Hollywood; managing director of Jim Henson Productions, Los Angeles; and VP, business affairs at San Rafael, Calif.-headquartered Lucasfilm....Director Brent Harris has signed with bicoastal transmission@RSA. A satellite of bicoastal RSA USA, transmission@RSA will represent Harris for both commercials and music video work in the U.S. Previously, bicoastal Go Film handled Harris in the American ad market. A native of South Africa, the director recently relocated to New York City in large part because of his desire to break into the U.S. ad market....Gary Topolewski has taken on chairman duties at advertising agency Chemistri, Troy, Mich.; he remains chief creative officer at the shop....

bulletin board

October 22-24/Los Angeles, CA: SMPTE

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

November 6-10/New York, NY: Big Apple Film Fest

<http://www.bigapplefilmfestival.com>

November 6-13/Santa Monica, CA: American Film Market

<http://www.americanfilmmarket.com>

November 7/Los Angeles, CA: HPA Awards. www.haponline.com

November 7-14/Ojai, CA: Ojai Film Fest

<http://www.ojaifilmfestival.com>

November 7-14/Los Angeles, CA: AFI Festival

<http://www.afi.com/afifest/default.aspx>

November 21/Chicago, IL: AICP Show

<https://store.aicp.com/event/2013-aicp-show-in-chicago>

December 2/New York, NY: Gotham Independent Film Awards

<http://gotham.ifp.org>

December 13 /New York, NY: NYWIFT Muse Awards

www.nywift.org

January 3-13/Palm Springs, CA: Palm Springs Intl Film Fest

<http://www.psfilmfest.org>

January 10/Los Angeles, CA: Critics Choice Movie Awards

<http://www.criticschoice.com/movie-awards>

Chris Manley

Continued from page 6

makes me more valuable as a cinematographer. I very much want to continue to shoot—that's my focus. It would be great to balance cinematography and occasionally directing. It can be balanced a little while but those who have done it tell me it often comes to a point where you have to choose one or the other. I don't know if I will reach that tipping point. I prefer now to keep juggling both balls in the air.

SHOOT: What was the biggest challenge that "The Flood" episode of *Mad Men* posed to you as a director?

Manley: "The Flood" was much more challenging than the first episode I did last year, "Commissions and Fees." In that episode I had the suicide of Lane Pryce which was a challenge. But that was still just one character. By comparison "The Flood" was dealing with a major issue—the civil rights movement and white/black relations in 1968. I wasn't even born then. Matt [Weiner] and the actors provided some good ideas but I had to arrive at a way to address this issue in the context of the show. This was an issue much bigger than the show itself so I opted to simply delve into each character and how he or she was impacted and dealt with civil rights. You had characters who cared, some who didn't care or felt they were put in a position to act like they cared. I think we were able to shed more light on who the characters were. It was a spark for further character development.

SHOOT: You also shot *You Are Here*, Matthew Weiner's feature directorial debut. What was that

experience like?

Manley: It was a wonderful experience. Matthew has a reputation for being a micro-manager but when you're talking to him directly, he is very collaborative, very open, just a joy to work with. The thing you can't under value is how funny he is. Everyone on set is almost always having a good time and enjoying Matt's humor and the whole process. It's a great working environment.

The experience on *You Are Here* is very much like how I felt each time Matthew directed a season finale episode of *Mad Men*. The big difference, though, is that I was finally able to do it with him on a whole feature film.

Getting an extensive prep period with him that I don't normally have on *Mad Men* was just a blast. I'm very proud of that movie. It debuted at the Toronto International Film Festival (last month) and the audience loved it.

SHOOT: What's next for you?

Manley: More *Mad Men*, shooting the next season and directing an episode. I'd also like to shoot another feature film. This summer I was up for four independent features—one I didn't get but the other three just fell through entirely. Financing for independent movies is so tricky. What I like about television is that when they say they're going to shoot, they shoot.

For me to get into another series would take something special—especially after *Mad Men*. But you never know. There are some great shows out there and others being developed.

I'd also like to get back into shooting commercials once I'm completely done with *Mad Men*. I enjoy shooting spots and working with different directors.

street talk

The Mill in L.A. has added Kim Wildenburg as executive producer for its Mill+ content and design team. She has worked with such noted directors as Fredrik Bond, StyleWar, Noam Murro, Rupert Sanders, Olivier Gondry, Daniel Askill, Todd Mueller and Kylie Matulick. Wildenburg has 15-plus years of producing experience. Previously she worked with Psyop, Fin Design, Method, and Paranoid US....

Absolute Post and sister company, Blind Pig, have promoted Nick Hayes to exec producer and Melissa Stephano to head of production. Both are based in Absolute/Blind Pig's NY office and will report to Absolute founder/CEO Dave Smith who's in London. Haynes was a founder of the NY office in 2007 and has since led VFX and motion graphics on varied projects, including Coldplay's "Atlas," from *The Hunger Games: Catching Fire* soundtrack, and Guinness' "Basketball," a spot from BBDO NY which blurs the lines between athletes and para-athletes. Stephano, upped from sr. producer, has among her credits John Legend's "Made to Love" video.... Editor Mikkel EG has joined Rock Paper Scissors' NY staff. Mikkel EG is known for his collaborations with Adam Hashemi, Martin Werner, Academy director Martin de Thurah, and *Girl with the Dragon Tattoo* screenplay writer Nikolaj Arcel.... NY-based Cause & [Effect] has added Jenn Dewey as exec producer of its commercial division. With 15 years of postproduction experience, Dewey joins after most recently holding the role of sr. producer at Method Studios.... Re-recording mixer Kevin O'Connell has joined Todd-Soundelux. Based at Todd-AO's facility in Santa Monica, O'Connell will combine his role as re-recording mixer with a senior-level creative position, providing oversight on issues related to feature film business development, client services, creative talent and strategic initiatives. With a career spanning four decades, O'Connell's work has been recognized with 20 Academy Award nominations....

report

NYC-based creative editorial studio Post Millennium has enlisted Kelly Flint and Jack Strachan of Strike Media to handle East Coast representation.... XYZ Studios now represents American animation house Hornet for business out of Australia and New Zealand, while Hornet will represent XYZ in the U.S. and Canada. Hornet, with studios in NYC and Brooklyn, is known for its boutique, hand crafted works, and complements the organic and original storytelling style of XYZ Down Under. Hornet's talent lineup now available though XYZ includes: mixed-media artist Peter Sluszk, who's worked with björk, Regina Spektor and Michel Gondry; Brazilian-born Guilherme Marcondes, who crafted a lauded set of British Gas TV commercials; Yves Geleyn and his beautifully textured style that he's put to use for agencies such as Saatchi & Saatchi London and Team One USA; and directing team Dan & Jason whose animation credits include Toyota and Sony PlayStation. These directors join XYZ's roster of animation specialists, including Stephen Watkins, Celeste Potter, Mat Landour and Eran Hilleli.... Man Made Music, a music company specializing in sonic branding, has promoted Lauren McGuire to sr. VP, client services and brand development. McGuire reports directly to Man Made Music's founder and lead composer, Joel Beckerman. McGuire joined Man Made Music in 2011 as an account director, following three years with agency Kaplan Thaler Group specializing in advertising for the pharmaceuticals industry.... Cinematographer Ulrik Boel Bentzen has joined The Skouras Agency, Santa Monica, for exclusive representation.... Dattner Dispotto and Associates has added cinematographers John Barr (*Last I Heard*) and Benn Martenson, best known for his work in commercials, to its roster, along with production designer Richard Berg (*Dallas*, *Modern Family*)....

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