

# SHOOT



*Game of Thrones* DP



Top Spot: PETA's "98% Human" from BBDO 10



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**SHOOT**  
Directors/  
Producers  
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# Perspectives

## spot.com.mentary

By Robert Goldrich



### Backstories

As you'll see from our coverage of the SHOOT Directors/Producers Forum and New Directors Showcase in this issue, assorted insights, information, valuable content and context were shared during the course of the proceedings.

Yet what stands out personally for me are the backstories which in some cases underscore why the events are important—and paradoxically seem at times to transcend the events themselves.

Here are a couple of examples from the 11th annual New Directors Showcase which debuted last month at the DGA Theatre in NYC:

- Zach Borst shows the power of taking the initiative. He garnered a Showcase slot largely on the strength of "Grad Gift," a spec spot for the Chevy Camaro which cost \$487 to make.

The piece ended up winning a Chevrolet Route 66 ad competition and ran during last year's Super Bowl telecast. Borst has since joined the roster of The Artists Company.

- Then there's Stephen Reedy who does not yet have a production house affiliation. He earned inclusion into the Showcase on the basis of *The Forge*, a

registered more than 200,000 views thus far—with moving comments/reactions posted from those who have contemplated suicide, as well as from surviving family members and friends of suicide victims.

Wilson, perhaps best known for his role on the hit sitcom *The Office*, showed a more serious side when commenting

**The backstories underscore the importance of the events and seem at times to transcend the events themselves.**

short film which has gone online and positively impacted society at large.

*The Forge* was produced by Eric Lim whose sister committed suicide. She had left her brother money to become a producer. He then did just that by seeking out Reedy and producing an emotional short that is designed to promote suicide prevention.

*The Forge* debuted on actor Rainn Wilson's website, SoulPancake, and has

on *The Forge* which he described as "an incredibly rich and powerful film. The entire SoulPancake family was moved by Eric Lim's story and his love for his sister. Death is such a universal experience but when a life ends too soon, it can be hard to express that grief. This film expresses those feelings beautifully, and we're grateful that Eric and Stephen Reedy have chosen to partner with our channel to share this with the world."

## Viewfinder

By Robert Goldrich



### Morgenthau Reflects On Game of Thrones

Earlier this year Kramer Morganthau, ASC, won his first ASC Award on the strength of his fourth career nomination, topping the One-Hour Episodic Series category for "The North Remembers" installment of HBO's *Game of Thrones*. He is also a five-time Emmy nominee, earning that status the last two times in 2011 for his cinematography on an episode of HBO's *Boardwalk Empire* and the HBO telefilm *Too Big To Fail*.

During an ARRI-sponsored session at the recently wrapped Cine Gear Expo in L.A., Morganthau reflected on *Game of Thrones*, his collaboration with director Alan Taylor not only on "The North Remembers" episode but also on the theatrical feature *Thor: The Dark World* which is slated for release in November. Taylor won a DGA Award in 2009 for an episode of *Mad Men* and an Emmy in '07 for his direction of an episode of *The Sopranos*.

Regarding *Game of Thrones*, Morganthau said that HBO "allows you to do more extreme cinematography." That and his collaborative track record with Taylor freed Morganthau to go to town with the ARRI ALEXA. Morganthau recalled that towards the end of "The North Remembers" episode there's a brothel scene which lent itself to the "extreme cinematography" he cited—"a lot of red light, hot bluish daylight coming in, no fill, extremes of shadow, light and color."

He added that the show's medieval setting lent itself to having to often rely on candles and daylight for illumination. The DP assessed that the ALEXA performed well under these challenging circumstances. "It's hard to push it [the camera] too far...It handles wide dynamic ranges."

Morgenthau observed that *Game of Thrones*, one of HBO's marquee series, is akin to a small independent feature in terms of filmic quality. Still, the schedule is

ambitious and pressing—18 days to shoot "a true hour of screen time." It's what he calls a "true hour" because there are no commercials on HBO. The series entails extensive lensing in Ireland and Iceland. He deployed a mix of Cooke S4s and Angenieux zoom lenses on *Game of Thrones*.

The DP took ALEXA to another plane for the *Thor* feature, opting to shoot anamorphic. Morganthau said he was drawn to "the big movie look" and "painterly quality" afforded by anamorphic. "The way the background falls off is so beautiful." For storytelling, it "takes your characters and lifts them out of the background." He further observed that anamorphic brings "a photochemical quality" to digital cinema.

As for what's next, Morganthau is slated to again deploy ALEXA on the Jon Favreau-directed comedy *Chef* starring Robert Downey Jr. At press time, Morganthau was still in prep on the movie which he would also like to shoot anamorphic.

## Director Richard Shepard

*Reflections on Girls, Lena Dunham, new feature*

**By Robert Goldrich**

There's an Emmy prognostication theme of sorts emerging in our most recent installments of Chat Room. Last month (*SHOOT*, 5/17), we interviewed Allen Coulter who directed the final two episodes of season one for the Netflix series *House of Cards*, which figures to be among the Emmy contenders this upcoming awards season. And now we catch up with director Richard Shepard, who won an Emmy and a DGA Award in 2007 for Outstanding Directing for a Comedy Series on the basis of the pilot for *Ugly Betty*. Fast forward to today and

his theatrical feature endeavors—including the forthcoming *Dom Hemingway* starring Jude Law—and his availability for commercials and branded content via production house Honey Badger.

**SHOOT:** *How did you get the Girls gig to begin with?*

**Shepard:** Completely through connections. My girlfriend [Jennifer Konner] is the executive producer of the show. I met Lena before Jennie was even on *Girls*. I knew Lena well and when Jennie came on board, they were deciding on who



“Without a doubt, working on *Girls* has been one of the highlights of my career.”

his ongoing involvement in Lena Dunham's acclaimed HBO series *Girls* could very well again register with Television Academy voters.

Last year, Dunham won the DGA Award for her direction of *Girls*, which additionally earned four Emmy nominations for Outstanding Comedy Series, Comedy Director (Dunham), Lead Actress in a Comedy Series (Dunham as Hannah Horvath) and Writing for a Comedy Show (Dunham).

In season one of *Girls*, Shepard directed a pair of episodes, including the first which Dunham wrote and turned over to a director other than herself. For season two, Shepard has helmed two more episodes, including “One Man's Trash” which centers on a two-day fling between Dunham's character Horvath and a 40something doctor portrayed by Patrick Wilson.

Shepard's credits beyond *Girls* are extensive, including the well-received feature *The Matador* which he wrote and directed, as well as episodic directing for *30 Rock*, *Criminal Minds* and the pilots for *Ringer* and *Golden Boy* as well as the lauded documentary short *I Knew It Was You: Rediscovering John Cazale*.

**SHOOT** caught up with Shepard to discuss *Girls*, collaborating with Dunham,

should direct some episodes. Lena was a fan of my movies so that helped me get the opportunity.

**SHOOT:** *What's the nature of your collaborative relationship with Dunham?*

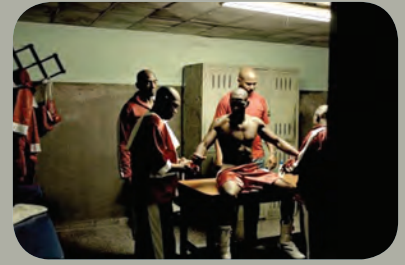
**Shepard:** I really enjoy working with her. I was the first director to direct material she had written—the norm had been for her to direct her own work. She gave up some control and was an incredibly collaborative boss. Without a doubt, working on *Girls* has been one of the highlights of my career.

Having worked on the first season, when I got a script for the second season, I felt comfortable enough to speak candidly to Lena. I didn't love the script but agreed to direct it. I told Lena that and as it turns out she didn't love the script either. She said she would write a new one that night. “Good luck with that,” I thought. We were shooting two weeks later. Amazingly she came up with a brilliant script. I suddenly went from a script I wasn't particularly happy with to one I absolutely loved. It was an interesting story centered on Lena's character and an older doctor, their brief affair, all occurring in the doctor's Brooklyn brownstone. What made it

*Continued on page 9*

## GARCIA SAIZ HELMS AN ATYPICAL FAST FOOD SPOT

Rodrigo Garcia Saiz, who's on the directorial roster of L.A.-based Boxer Films, directed this classic intentionally misdirect storyline via his Central Film, Mexico City, for Brazilian food company Sadia Hot Pocket out of DDB Brazil.



Titled “Boxer,” the spot takes us through the rigorous training of a fighter as he preps for his next bout. He goes about his routine with the utmost focus, pushing his limits to the breaking point running, jumping rope and shadowboxing to amp up his endurance. He continues to challenge his stamina as the days roll on and pushes through to the final culminating moment facing his opponent in the ring. With the crowd roaring with cheers and cries of encouragement, the boxer approaches his match with confidence and determination—only to be knocked out by the other boxer's first punch.

The referee raises the opponent's glove in victory as we see the super, “A lot of time is wasted in life.” We cut to a shot of a Sadia Hot Pocket being cooked in a microwave and the super, “It's time to recover.” The now bruised boxer satisfyingly sinks his teeth into the burger, cleansing his loss with juicy sustenance. The package appears next to him along with the super, “Sadia Hot Pocket Hamburger. Ready in 88, 89, 90 seconds.”

## BOSS PROJECT FOR RSA COMPANIES

On July 22, the feature film *Springsteen and I* will be broadcast to cinema screens worldwide in an ambitious, simultaneous global big screen event. Produced by RSA companies Black Dog Films and Scott Free, and exec produced by Ridley Scott, *Springsteen and I* is a music documentary and collective filmmaking experience centering around the legendary musician and storyteller Bruce Springsteen, and the impact his music has had on his fans.

Directed by Baillie Walsh, *Springsteen & I* was inspired by Scott Free London's critically acclaimed feature film *Life in a Day* in which the public shared footage it shot chronicling daily activity. Made with the full support of Mr. Springsteen, his label, and management, *Springsteen and I* is a film event created for the fans, by the fans. With a career spanning five decades, Bruce Springsteen is an American icon known for uniting people from all walks of life with his everyman appeal. This documentary goes behind the songs of the rock and roll legend, to the fans that consider The Boss's songs to be the soundtrack to their lives. Personally documenting their remarkable stories, the film celebrates 40 years of Springsteen's iconic music, including his most beloved songs and unseen archives of seminal performances throughout his career, archived and generously provided by Springsteen's team.

## PEOPLE IN THE NEWS...

Bicoastal production house The Famous Group has signed commercial



Hailey Bartholomew

director Hailey Bartholomew who continues to maintain Aussie film and photography company You Can't Be Serious with her husband Andrew. Her work includes TV spots and longer-form content for Subway, Healthies snacks and the Cherish Women's Cancer Foundation. Bartholomew and her spouse also work on their own non-commercial projects, including the 365 *Gratitude* documentary and a short for kids entitled *Ruby Who?...Harpoon Pictures* has added director Patricia Rigen for spots. She is known for her feature *Under The Same Moon (La Misma Luna)*....

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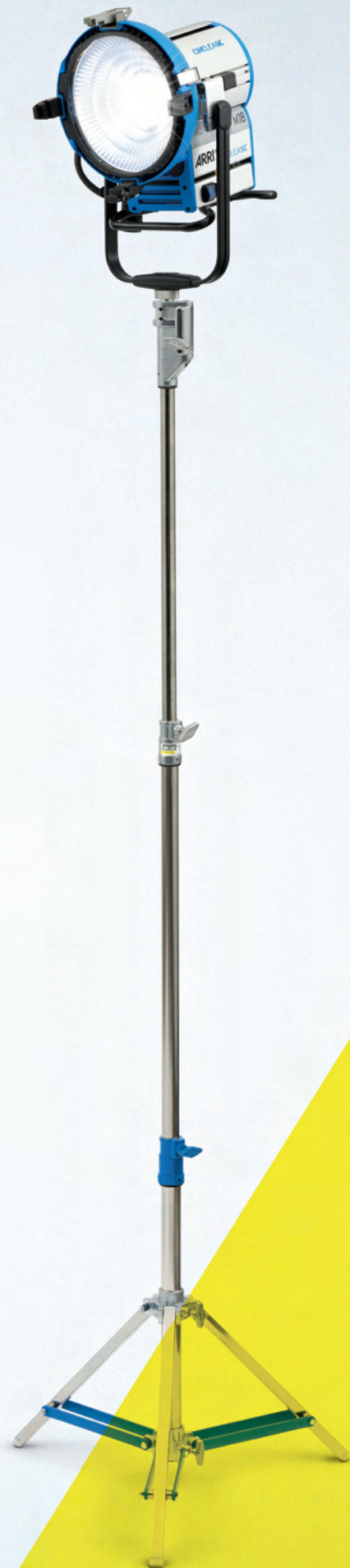
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Gaston Legorburu



Karina Wilsher



Teddy Lynn



David Lubars

## Cannes Lions Preview: Freshman, Sophomore and Jr. Classes

*First, 2nd and 3rd year categories afford jurors the opportunity to shape, define competition*

**By Robert Goldrich**

LOS ANGELES—At the *SHOOT* Directors/Producers Forum last month at the DGA Theatre in NYC (see separate story for full coverage), a morning panel discussion titled Fresh Produce centered on new forms of content emerging from the cross pollination of advertising and entertainment. One such example of innovative fare was shared by panelist Matt Bonin, chief production officer of Ogilvy & Mather New York: IBM's *A Boy and His Atom*, a one minute stop motion video of individual carbon monoxide molecules repeatedly rearranged to show a boy dancing, throwing a ball and bouncing on a trampoline. *A Boy and His Atom* was certified by the *Guinness Book of World Records* as the "smallest stop-motion movie."

Bonin noted that this project helps to advance IBM's vision of harnessing the processing power of an atom for data storage and other uses. Within 24 hours of being posted online, *A Boy and His Atom* had a million views. At press time the tally was 4 million-plus views and counting. Director was Nico Casavecchia of 1stAveMachine with a team of four IBM scientists (Andreas Heinrich, Christopher Lutz, Ileana Rau, Susanne Bowman) serving as animators.

Lo and behold, less than two weeks after the *SHOOT* Forum, Ogilvy's *A Boy and His Atom* made the shortlist (see separate story) for the inaugural Innovation Awards at the Cannes Lions International Festival of Creativity, which runs from June 16-22.

The Innovation Lions are designed to

reward technologies and innovations spanning but not limited to platforms, apps, tools, programs, hardware, products and software which allow brands and creatives to connect with and engage their customers in a new way, or which stand alone on their own merit as significant breakthroughs. This new Lions competition underscores the need to recognize and adapt to change, affording judges the chance to shape and define a just introduced category.

However, that opportunity is not confined to the inaugural Innovation Lions. Several 2013 Cannes judges told *SHOOT* that their categories—in their sophomore and junior years—are also taking shape and evolving, including the Mobile Lions and the Branded Content & Entertainment Lions, both in year two, and the Creative Effectiveness Lions, which now mark their third anniversary.

Gaston Legorburu, executive director and worldwide chief creative officer of SapientNitro, is a Mobile Lions judge. He observed that the center of gravity is shifting at Cannes. He noted that the norm used to be "a campaign winning big that perhaps had some digital extension to it. In recent years, though, we have some cases where a digitally centered campaign that has some television spots is starting to make big waves in competition. What happens with the Mobile Lions, where Cyber goes, how the Innovation Lions play out all reflect how we're communicating and connecting with people. I was originally a little cynical about Cannes which I regarded as being a huge symbol of the establishment. But there's been a

transformation over the last couple or so years." Legorburu cited the advent of the Mobile Lions, the Branded & Entertainment Lions, and now the Innovation Lions. He said decisions by these Lion juries can have a major ripple effect on the ad/marketing/entertainment landscape.

Legorburu had already done two rounds of judging and was about to embark on a third before even getting to Cannes. He said he was "pleasantly surprised" by the high volume of Mobile Lion entries. "At some other shows, you can count on one hand the number of worthwhile entries in the mobile space. But what I've seen thus far is deep and encouraging. I've been poring through many case studies in the Mobile category and we're seeing it on a global scale—the Americas, Europe, Brazil, Australia, Japan, interesting work from Indonesia and India. There are great insights and thinking coming to the fore from every corner of the world."

The SapientNitro worldwide CCO added that when he judged the cyber work for the Young Lions competition at Cannes a couple of years ago, it seemed to him that digital was being looked at through a traditional advertising lens. "That was frustrating for me. It didn't do justice to the quality of the strategic thinking of the young talent. We were looking through a lens that was coming from the wrong place in my view. Now, though, the way the entries are being collected and presented to me for the Mobile Lions shows how far we've come in a short time. A lot of thought has gone into

these entries and they're being created and judged differently, in a contemporary, progressive manner. I think the judges today see the relevance and are trying to do justice to every entry, not looking through a traditional advertising prism as they dig deeply into the thinking behind all the work."

Also serving on this year's Mobile jury is Chris Miller, chief digital officer of Draftfcb, Chicago. Talking in general terms about the entries he's screened thus far during the pre-judging process prior to arriving in Cannes, Miller related, "All the work I've rated the highest comes from a strong behavioral insight. Whether a utility or something for fun—a time saver or a time waster—there's a strong behavioral underpinning." He also cited great uses of augmented reality and of QR codes—under- and overused technologies, respectively—that have served as good food for thought, which he in turn has shared with his team at the agency.

This is Miller's first tour of duty as a Cannes judge. He's attended the festival in the past and has valued being able to see the work on a global scale and to engage in conversations about that work with others at his agency as well as competitors. But to now be on a jury, he said, "takes that to another level...It's a great opportunity to refine what you think makes work good and what makes it outstanding. And in the case of the Mobile Lions, in their second year, you help set the foundation for the competition. Already I've seen a wide range of work—some where it's an app that's clearly mobile but

## AGENCY CREATIVES / CANNES

many others where mobile is an important part of a large, overall campaign. It all speaks to the ubiquity of mobile.”

Teddy Lynn, executive VP, director of content, BBDO New York, will too be a Cannes judge for the first time, helping to further define a Branded Content & Entertainment Lions competition that debuted just last year. Noting that he isn't at liberty to discuss in detail what he's seen thus far, Lynn related that a lot of the work is of a high caliber. "I consider it an honor to be invited to serve on the jury...Being a juror forces you to really engage with the work. You see some great work as an attendee, but you don't get to live with the work and debate the work, to take in a lot of different perspectives as to what makes something new and great. You're forced to break out from skewing within your own comfortable, narrow view. I look forward to the different interpretations of judges as to what branded content and entertainment are and should be. Everyone says the most compelling part of the judging



**Chris Miller**

process comes near the end when you're debating and arguing over the work.”

Karina Wilsher, partner/president of Anomaly in New York, is on the Creative Effectiveness Lions jury. "I'm most interested in fundamental creative thinking being applied to business," she related. "I'm curious to see how each agency applied its 'creativity' in the broadest sense—is it simply about the business/product or are they applying it in their client's

business? Obviously at Anomaly, we're especially interested in the latter, so it's a personal passion!"

She said of the Creative Effectiveness Lions, "What we're really assessing is the fundamental impact that agencies are having on a client's business. How far reaching is that impact?"

Wilsher added, "It's an honor to be a judge given the scale and prestige of the event. I've always been a real believer in the true power of creativity. And this will be a fantastic chance to look at creativity from around the globe, to experience a mix of thinking and approaches. The debate over that thinking and those approaches will be pretty energetic."

### Thanks to Wieden

David Lubars, chairman and chief creative officer of BBDO North America, is accustomed to presiding over juries. His last Cannes judging gig was as president of the Film and Press juries in 2009. But this year he happily stepped down from

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

"I'm always willing to serve on Dan's jury," affirmed Lubars. "I'm very grateful to him."

And of course there are the inherent fruits of jury labor. "For one, you're looking for the fresh, the uncharted creative territory," related Lubars. "And once you see it, you can't copy it but it can be very inspiring and motivating creatively."

"The other plus is that the show lets  
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## Cannes Judges' Perspectives

*Continued from page 7*

us all—including the increasing number of clients who are in attendance—see how high the creative bar is set. This isn't some sort of beauty contest. Instead it's crucial to business success. Creativity can be an economic multiplier. A study suggested that successful work that's award winning is eleven times more successful than successful work that isn't award winning. The proportionate value of great creative is off the charts—and that's a great thing for clients to see."

Margaret Johnson, executive creative director/partner at Goodby, Silverstein & Partners, San Francisco, is also set to serve on the Titanium & Integrated Lions jury. She regards her first stint as a Cannes judge as "a wonderful opportunity," citing the chance to engage in dialogue with and learn from jury president Wieden and fellow judges like Lubars and Leo Burnett's chief creative officer Susan Credle. "We have a jury with super talented members," said Johnson. "You get the chance to be exposed not only to innovative and amazing work but also you can see that work through their eyes, see what strikes a responsive chord with them and why."

### Cyber, Film Lions

Nellie Kim, creative director at john st., Toronto, is a Cyber Lions judge. "One of the main priorities on our agency's agenda for the past five to seven years has been the digital arena," said Kim. "So to be a part of the Cyber judging is relevant to john st. and to the industry at large. Digital is kind of driving things. There's a lot of innovation and dynamic change happening—and the work we will see re-



**Nellie Kim**

flects that. I'm looking forward to being in the presence of international judges and seeing their perspectives on this work.

"It would be crazy," continued Kim, "to say 'no' to an invitation to judge at Cannes. It's humbling and a great honor to be asked. Being at the Festival itself is an amazing experience. But to see it this way from the inside is an experience I didn't think would happen for me. It's a wonderful opportunity."

Carlo Cavallone, executive creative director, 72andSunny, Amsterdam, shared that he is "really happy to serve as a Film Lions judge because I love film in all of its forms. And—although it may not be considered as 'hot' as digital right now—I'm still a big fan of storytelling, classic or non-classic. I also think that the 30-second format is one of the most interesting and challenging we tackle in our line of work.

"Oh, and I'm looking forward to meeting [Film Lions jury president and BBH co-founder] John Hegarty. It's an honor.

"As for 72andSunny," continued Cavallone, "we love Cannes. Being based out of the Amsterdam office, we live in a very rainy city so we can finally soak up some sun and wear shorts. Apart from that—like a lot of other companies—we consider Cannes a perfect moment to get together, educate ourselves in innovation, meet people, learn from others, and (possibly) celebrate a win.

This is Cavallone's first stint as a Cannes juror and he hopes it's not his last. "I'm really eager to be exposed to other people's perspectives. I'm curious to see where other creative people draw inspiration, and what's considered cool or interesting in other parts of the world. Spending all that time with jurors from other countries is something I really look forward to."



**Carlo Cavallone**

### New HD Location & Wildlife Footage collection

Global ImageWorks has brought on an exciting new HD Location & Wildlife footage collection featuring various cities and landscapes from our National Parks and Forests to the plains of Africa and the jungles of southeast Asia. Also new is 1970s and 1980s New York footage all backed on film and ready for HD conversion. Discover POV shots from inside NYC subway cars traveling from underground to elevated, period graffiti shots, gritty Times Square during the fiscal crisis of the 80s, and coverage of Coney Island in the 70s. See collections at [www.globalimageworks.com](http://www.globalimageworks.com)



### HBO Archives expands library of HD archival footage with two new series

Adding to the March of Time newsreel series that ran from 1934-1951, HBO Archives now has the The March of Time TV series, which aired in 1952-53 and series features 40 episodes that cover worldwide topics as diverse as Las Vegas, education, and the preparations for the 1953 Coronation of Queen Elizabeth II plus hours of never-before-seen outtakes from this series. The episodes provide a unique look at post-War life around the world featuring clips of vintage sports cars, family, global locations, early rocket launches, wellness, voting, college campuses and much more.



HBO Archives also now has the series Life Around Us, a 26 episode program produced in 1969 and 1970 that examined subjects from science and nature such as wildlife, climate change in Antarctica, developmental psychology, rainforests, and natural disasters. Imagery includes clips of early computers in the workplace, scientists at work, crop spraying, the first Japanese bullet train, glaciers and ice caps.

These two series are part of more than 100 hours of archival HD content spanning the 1910s-70s that is being cataloged and digitized onto our website. This expansive collection is available for commercial productions looking to utilize vintage imagery in all types of campaigns. HBO Archives provides free research and screeners, with more than 60,000 digitized clips that can be downloaded as low-res comps. [www.hboarchives.com](http://www.hboarchives.com)

### StormStock captures largest tornado on record

The StormStock team captured the deadly tornado that ripped through El Reno, Oklahoma and parts of the Oklahoma City area on Friday, May 31. "It was a very large and dangerous multi-vortex tornado that was difficult for some storm chasers to avoid," said Martin Lisius, StormStock cinematographer and founder. The tornado passed very close to the north of the team before striking vehicles on US Highway 81 to the east of their position. Tim Samaras, a dedicated researcher and friend, was killed along with his son Paul and friend Carl when the tornado struck their car. The National Weather Service announced on June 4 that the tornado was the largest on record at 2.6 miles wide with the highest intensity rating of EF-5. [www.stormstock.com](http://www.stormstock.com)



### 10th Annual FOCAL International Awards

Celebrating achievement in the use of stock and archival footage, the FOCAL Awards during a May ceremony in the UK honored films including *The Secret Life of Rubbish*, *London-The Modern Babylon*, *Booker's Place: A Mississippi Story*, *The Great British Workout*, and *Crossfire Hurricane*, as well as the *From the Sea To The Land Beyond* website. For a full rundown of winners, log onto [www.focalint.org/focal-international-awards](http://www.focalint.org/focal-international-awards).

## An Inaugural Roar: New Innovation Lions Unveil Shortlist

CANNES, France—The 2013 Cannes Lions International Festival of Creativity will feature the very first Innovation Lions which have been designed to reward technologies and innovations. These Lions are awarded to such recognize, among other breakthroughs, the most innovative platforms, apps, tools, programs, hardware, products, and radical software which allow brands and creatives to communicate with their customers in a new way, or which stand alone as significant innovations in their own right.

The Innovation Lions honor more than a campaign or communications idea. Recipients could be SaaS (software as a service), a new mobile platform, or a revolutionary piece of software that enables a new kind of

customer engagement.

The inaugural Innovation Lions shortlist consists of the following 25 entries:

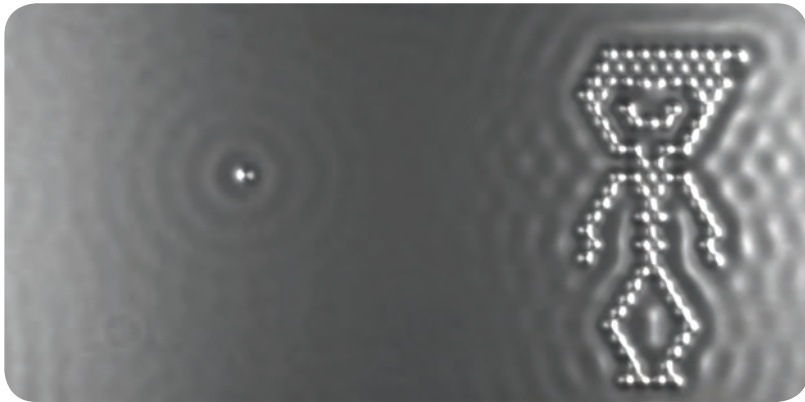
- Bio sensor/technology/communication tool *necomimi* from Dentsu Japan.
- A new Two Screens Are Better Than One phone from Yota Devices, Russia.
- Massive multiplayer location-based game *Ingress* from Niantic Labs at Google, USA.
- New video experience system *Vision Shift* from Dentsu Japan.
- Social media publishing tool *Motley—Telling Stories at the Speed of Culture*

from Digital Arts Network, Denmark.

- Software technology *Cinder* from The Barbarian Group, USA.
- Connected car ecosystem *PZU Drive* from K2, Poland.
- The Fire Blanket Calendar from *DraftfcB*, Cape Town, South Africa.
- Adidas Window Shopping from TBWA(Helsinki, Finland).
- Wearable, sharable, programmable 100% cotton status update *Ballantine's tshirt OS* from Work Club/Media Monk, The Netherlands.
- Labs experiment *Google Street View Hyperlapse* from Teehan+Lax, Canada.
- Kinect technology mirror *Virtual Makeup Mirror* from ID\, Brazil.
- Visual news feed *The Feed* from R/GA, London, UK.
- Hashtag that works like a record button *Sky Rec* from AgenciaClick Isobar, Brazil.
- Mobile app for the visually impaired *Guide Dots* from Y&R Singapore/VML (USA)/UDKU (Australia).

• *Natalia Project*, a global assault alarm system for human rights defenders at risk, powered by social media from RBK Communication, Sweden.

- Vending machine with live streaming *Coca-Cola Small World Machines* from Leo Burnett Sydney/Chicago.
- Terra VIP glasses invention from DDB Brasil.
- Thunderclap social media technology from DE-DE, USA.
- Chrome Web Lab interactive website connected to a museum experience from Google Creative Lab, UK.
- Location notification system *Radio Ambulance* from Maruri Grey, Ecuador.
- *A Boy and his Atom*, The World's Smallest Movie, from Ogilvy New York.
- Nike+ Kinect Training, a fitness title for Xbox 360 form AKQA UK.
- MasterCard Display Card debit card which shows the account balance from Getin Noble Bank, Poland.
- And sports technology *Tech Ball* from SapientNitro, UK.



*A Boy and His Atom*

## Chat Room: Shepard Discusses Dom Hemingway, Spots

*Continued from page 4*

that much more interesting to me is that only her and the doctor know what happened. None of the other characters are witness to any aspect of the relationship between the two.

The whole episode had a short story feel, lending itself to a cinematic approach which is how I got to direct it. Lena, Jennie and [exec producer] Judd Apatow had faith in me and what we could do with this episode. We had a full day of rehearsal which is unbelievable in a TV schedule. It was an intimate, hand-held episode, the first where Hannah's sex life—a major part of the series—is connected with a more positive emotional feeling.

**SHOOT:** *The other major project*

*you've been involved in most recently is Dom Hemingway, a theatrical feature film which you wrote as well as directed. Give us a better handle on the movie and its storyline.*

**Shepard:** It's a dark comedy and I was lucky enough to work with Jude Law who liked the movie so much he was willing to do it for much less. It's about an almost despicable character you can't help but love who shoots himself in the foot at all times while somehow trying to straighten out his life. Jude's performance is amazing. And I'm happy to say we just sold the movie to Fox Searchlight.

I've been very fortunate to toggle between the TV and feature worlds. TV pilots pay well and give you a little bit of

wiggle room to maneuver your film career a bit. It at least gives you the power to say, "No."

For me, it's been a great year—working on *Girls*, *Dom Hemingway* and *Golden Boy*, a cop drama which I enjoyed even though it just got canceled [by CBS].

**SHOOT:** *I see that you also have representation for commercials and branded content via production house Honey Badger. Have you done any spots or branded projects as of yet?*

**Shepard:** John Benson [exec producer of Honey Badger] is a fan of my work and a friend. From the outset, I let him know that I would be completely unavailable for a year. I haven't done any

commercials or branded content yet, but I'm interested in the challenge of those kinds of projects. My schedule just got a little more accommodating so hopefully I'll get the opportunity to do some interesting shorter form work at some point. When you see a Wes Anderson or a Roman Coppola-directed commercial, it's a work of art.

**SHOOT:** *What's next for you?*

**Shepard:** I am directing two more episodes of *Girls* for season three, which is exciting. I have a new deal with Fox Television Studios for my TV projects. And I have a small production company which has a pilot for the CW Network in the works.

## Top Spot of the Week

# BBDO NY And Mill+ Prove There Is No Need To Cast Great Apes In Commercials

By Christine Champagne

A representative from animal rights organization PETA visited BBDO New York a few years ago as part of an initiative to urge advertising agencies not to use great apes in commercials. Executive creative director Toygar Bazarkaya and his colleagues were stunned by what they learned during the presentation.

“It’s one thing to say no animal was harmed at a shoot. But we had no clue that the animals were being separated from their mothers right after birth and that the mothers go into depression,” Bazarkaya shared, adding, “When the chimpanzees are around 4 years old, they perform in front of the camera—the problem is when they are around 8, they become too strong and dangerous for sets, so they are discarded, left in roadside zoos for the rest of their lives, and they can live until about 60 [in captivity].”

BBDO New York signed an agreement with PETA, pledging not to use great apes in its work. The agency also asked what else it could do to help the cause, and soon enough, the idea for “98% Human” was born.

The :30 spot, featuring a voiceover by Adrien Brody outlining the horrible lives that these creatures are forced to live after being taken advantage of by the entertainment and ad industries, finds a chimp alone in a sterile room contemplating suicide, picking up a gun and

placing it under his chin. Before he pulls the trigger, the screen goes black. We see the PETA logo, the email address GreatApePledge.org and the line, “No real apes were used in this commercial.”

It’s a stunning revelation because the chimp in the spot looks and feels real. Yet he is the creation of Mill+, the design and animation studio of New York’s The Mill. “The second I read the board, I thought, ‘Wow, this could be really powerful,’ ” says Mill+ animation director Angus Kneale, who also holds the title of creative director at The Mill.

One might assume that Mill+ went the motion capture route for “98% Human,” outfitting an actor in one of those specialized suits and tracking his movements, but Kneale wanted to try a different approach, and BBDO New York was willing to take the risk. Why not go with the tried-and-true method of motion capture? “The technology in those suits actually gets in the way of the storytelling. It gets in the way of capturing the emotions,” Bazarkaya maintained, adding, “We did not want to capture the motion. We wanted to capture the emotion.”

So Kneale shot actor Ryan Garbayo in regular clothes, focusing on his emotional performance rather than suiting him up simply to obtain data for animators. “We weren’t treating the shoot like we were going to be doing everything 3D,” Kneale said. “We treated it with the care and detail and level of respect that a normal production would have gotten.”

Garbayo’s performance was recorded during a one-day shoot which took place in a cold, stark operating room at an abandoned hospital in Passaic, New Jersey. Maryse Alberti, whose film credits include *The Wrestler*, served as DP.

“We used the actor as a template for composition, timing, lighting, emotional reference, and we cut together a spot purely based on his performance,” Kneale said. (Max Koepke of New York’s *Lost Planet* was the editor.) “We went through many, many different iterations, cutting a live-action pre-vis for our chimpanzee.”

Using clean background plates and Alberti’s camera moves, the animators then reconstructed each shot in the pre-vis and created an animated chimp whose emotional performance was inspired by that of the actor’s.

## Layered effect

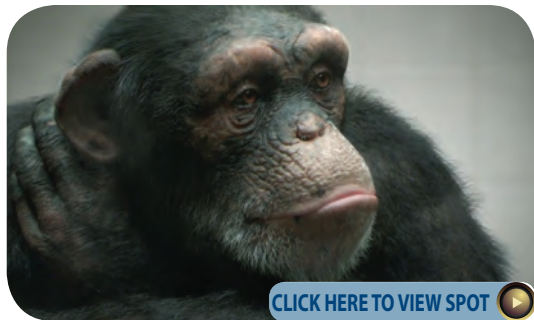
The animal was built layer upon layer, starting with the skeleton. “We knew that we were going to use a lot of close-ups, and we knew that they were going to be very well lit, and there was going to be

*Continued on page 12*

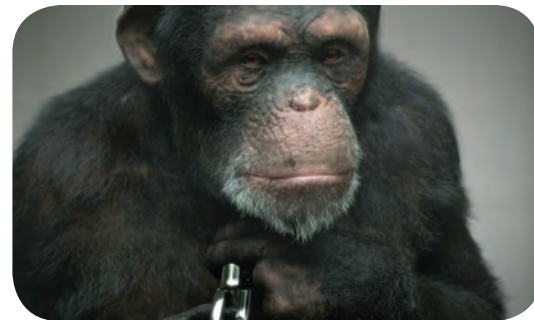
## credits

**Client** PETA. **Agency** BBDO New York. David Lubars, chief creative officer; Toygar Bazarkaya, executive creative director; Alessandro Fruscella, associate creative director/copywriter; Daniel Aykurt, associate creative director/art director; Brian Mitchell, group executive producer; Tara Leinwohl, senior producer; Rani Vaz, director music production. **Design/Animation** Mill+, New York. Angus Kneale, animation director; Nic Barnes, producer; Ian Bearce, head of content; Richard Schwab, line producer. Shot on location in Passaic, New Jersey. **Post/Visual Effects** The Mill, New York. Angus Kneale, creative director; Vince Baertsoen, VFX supervisor/lead CG artist; Sean Costelloe, head of production; Colin Blaney, producer; Kyle Cody, lead compositor; Fergus McCall, colorist; Thomas Bardwell and Kevin Ives, lighting; Alex Allain, Henning Koczy, Navdeep Singh, animation; Peter Agg, rigging; Paul Liaw, Olivier Varteressian, modeling; Dave Barosin, Jimmy Gass, technical direction. **Editorial** *Lost Planet*, New York. Max Koepke, editor; Alessandra Lacorazzo, assistant editor; Lisa Barnable, producer; Krystn Wagenberg, executive producer. **Sound Design** Henryboy, Brooklyn. Bill Chesley, sound designer; Kate Gibson, producer. **Audio** Sonic Union, New York. Paul Weiss, mixer. **Performer** Ryan Garbayo.

Contemplating suicide.



[CLICK HERE TO VIEW SPOT](#)



The Best Work You May Never See

# Discovering "Every Runner Has A Reason"

DICK's Sporting Goods has teamed with Greenpoint Pictures, Brooklyn, and ad agency Anomaly, New York, to create an online content series featuring 13 vignettes focused on inspirational people, exploring what they "Run For." Four directors from the Greenpoint roster took on the films, with *SHOOT* selecting as its "Best Work" entry this week the story of Dick and Rick Hoyt. The latter cannot talk or move his limbs yet has competed in over 1,000 athletic events, pushed along courses and streets by his dad Dick. Together they have competed in 31 Boston Marathons, 252 triathlons and 94 half-marathons, among other races, over the past 30-plus years.

It all started when Rick attended a college basketball game during which it was announced that a fund-raising race was being held to help pay the medical bills for a lacrosse player who had been paralyzed in an accident. When Rick came home, he told his father that somehow he had to run in that race. They did, finishing next to last in that five-mile jaunt. Age 40 at the time, Dick wasn't a runner but he was motivated to pursue other races when Rick told him via computer after that first experience, "When I'm running, it feels like my disability disappears."

That powerful message propelled the father and son to continue. Fast forward to today and Dick, age 72, and Rick, 51, are still going strong.



**Team Hoyt**

The *Team Hoyt* short ends with the thematic slogan that's consistent through all the branded content profiles: "Every Runner Has A Reason." For the Hoyts, the reasons are twofold: to show how the supposedly disabled can be able, and to inspire others who are disabled to run.

## Director, creative perspectives

*Team Hoyt* was directed by The Hudson Dusters duo, a.k.a. Niles Roth and Michael Kuhn.

"I was already familiar with Team Hoyt's story going into this and my goal was to show it in a new and interesting way," said Roth. "I decided to interview them together and pay attention to their reactions to one another as they each told their side of the story. This proved to be a good decision. I was able to see first hand how powerful the bond is that these two inspirational and incredible men share. To say that Rick and Dick Hoyt are inspirational is an understatement. These two men have changed the face of running forever."

Creative director Seth Jacobs of Anomaly added, "Every runner has a reason why they run--the 'Run For' content series aimed to uncover some of these reasons and create authentic stories to inspire the running community. A strong, creative partnership with DICK's Sporting Goods and Greenpoint Pictures allowed for some incredibly thoughtful work that we feel really celebrates the trials and triumphs of life and sport--and what it means to be a true runner."

All 13 installments of Run For can be seen at [DSG.com/RUNFOR](http://DSG.com/RUNFOR).

## credits

**Client** DICK's Sporting Goods **Agency** Anomaly New York Mike Byrne, executive creative director/partner; Seth Jacobs, creative director/copywriter; Matt Walton, art director; Johnny Dantonio, copywriter; Andrew Loeven-guth, executive producer/head of production; Katie Nickles, producer. **Production** Greenpoint Pictures, Brooklyn, NY The Hudson Dusters, directors; Jacob Lincoln, Michael Kuhn, executive producers/partners; Tatiana Rudzinski, producer/head of production; Willa Goldfeder, producer; Logan Roos, DP. **Editorial** Greenpoint Pictures Logan Roos, editor; Jacob Lincoln, Michael Kuhn, exec producers; Leanne Hauser, producer; Tammy Han, post supervisor. **Sound Design** Greenpoint Pictures Josh Roos, sound designer. **Music** Tracks: Slow Dancing Society's "By Your Side"; Alex Plowright's "Time and Tide"

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Top Spot of the Week

## BBDO NY Teams With Mill+ On PETA's "98% Human"

*Continued from page 10*

nowhere to hide in terms of detail. So we started realizing that the only way to get true movement was to go and build the whole underlying structure underneath the chimp's fur," Kneale explained.

Creating a skeleton, a muscle system, skin and then fur was a complex process. "We could have built a model and put fur on it and animated it, and it would have looked okay," Kneale acknowledged. "But

we would have hit a limit with realism, and we just didn't want to hit that limit."

The most challenging part of constructing the CGI chimp was getting his eyes right. "About a month before delivery, we were in this terrible place where it didn't work. It didn't look good. It didn't feel right. It felt like an animatronic puppet. It just didn't have any life in it," Kneale recalled, noting that the eyes were to blame.

The visual effects team re-worked the

chimp's eyes until everyone was convinced that they were looking into the eyes of a living creature. "At the end, it was a lot of finessing," Bazarkaya said. "The last five percent was probably the hardest and most time consuming."

The attention to detail paid off. "People are blown away when they realize it's completely digital," Kneale said of "98% Human," pointing out that even the gun seen in the spot is CGI.

Online teaser trailer, broadcast promo

## BBDO NY, Director Randy Krallman Find Guinea Pigs For AT&T Digital Life

CLIENT

AT&T Digital Life

AGENCY

BBDO New York

David Lubars, CCO; Greg Hahn, exec creative director; Mathias Appelblad, exec creative director/director of innovation; George Ernst, creative director, design; John Heath, creative director; Rick Williams, associate creative director/copywriter; Marcel Yunes, associate creative director/art director; Doug Loffredo, Eddie Crutcher, designers; Julian Katz, Nicholas Gaul, exec producers of content & development; Diana Try, interactive producer; Joe Croson, group exec interactive producer; Jeff Puskar, director of user experience; Jessica Criscione, sr. technical lead.

PRODUCTION

Smuggler, bicoastal

Randy Krallman, director

Interactive Production Co.

Caviar Interactive, Los Angeles

Bas Schutte, producer; Sun Komen, technical director; Ralph Kuijpers, technical lead.

POST

Zoic Studios, Culver City, Calif.

Tom Vogt, editor

THE WORK

This is one of three "pet testimonial teaser films" being released online featuring interviews with pets who are puzzled by what goes on in their homes when people aren't there. The reality is that AT&T Digital Life enables folks to secure and access their home from their desktop, smartphone or tablet. They can remotely lock doors, keep an eye on their home, control lights, etc.

But from a pet's perspective, this seems like something other worldly. In "Guinea Pigs," a pair of the crea-



tures have differing views as to what's causing the odd behavior—shades going up and down, lights going on and off, the coffeemaker going on when no one's in the kitchen. The female guinea pig, Kim, is forever the optimist, convinced that all this is being done by an angel watching over the house. However, her compatriot Carl grouches that it's the work of the devil.

## The Eye Has It For Grey NY In *Falling Skies* Promo

CLIENT

Turner Entertainment Network/*Falling Skies*

AGENCY

Grey New York

Eric Segal, executive creative director; Hema Patel, creative director; Diana Gay, VP/producer.

PRODUCTION

Bandito Brothers, Culver City, Calif.

Loni Peristere, director; Suzanne Hargrove, exec producer; Karen Rohrbacher, producer; Vincent Laforet, DP.

VISUAL EFFECTS

Zoic Studios, Culver City, Calif., and Vancouver, B.C.

Chris Jones, executive creative director; Ian Unterreiner, Cally Morton, exec producers; Jennie Burnett, sr. VFX producer; Steve Melchiorre, VFX producer; Sallyanne Massimini, VFX supervisor; Rob Moggach, lead Flame; Michael

Cliett, CG supervisor; Scott Fritts, lead animator.

EDITORIAL

Zoic Studios

Dmitri Greer, editor; Cally Morton, exec producer; Jennie Burnett, sr. producer.

AUDIO

Heard City, New York

Cory Melious, sound designer; Gloria Pitagorsky, exec producer; Sasha Awn, producer.

THE WORK

What starts out looking like a contact lens commercial turns into something quite different—a promo for the TNT series *Falling Skies*. Entitled "Clear Gaze," this :30 opens on a cheerfully bespectacled young woman gazing at her reflection in a bright bathroom. She removes her glasses and begins to lift a contact lens



to her eye as we see the logo and super, "Clear Gaze Breathable Daily Lenses." The inserted contact lens suddenly draws blood from her eye. She falls to the floor as we see a bug crawl out of her eye. The screen is then taken over by the *Falling Skies* logo, followed by the TNT logo and Twitter hashtag #ALIENS.

# AICP's Best in Show: DirecTV's "Cable Effects" Campaign, P&G's "Best Job"

Most Next Award bestowed upon "Nike+ FuelBand" from R/GA; Curator's Recognition goes to Nike's "Jogger"

A SHOOT Staff Report



NEW YORK—DirecTV's "Funeral," "Platoon" and "House"—all directed by Tom Kuntz of MJZ for Grey New York—won the Advertising Excellence/Campaign category at the AICP Show: The Art & Technique of the American Commercial, making the campaign one of two category Best in Show honorees. The other was Procter & Gamble's "Best Job" directed by Alejandro González Iñárritu of Anonymous Content for Wieden+Kennedy, Portland, Ore., which took the Advertising Excellence/Single Commercial category, thus earning distinction as the past year's best commercial.

Additionally, a Curator's Recognition was given to Nike's "Jogger," out of Wieden+Kennedy, and directed by Lance Acord of Park Pictures. The recognition is bestowed by a unanimous vote of the Curatorial Committee for a piece that would otherwise not be included in this year's archive.

The AICP Show reel debuted and honorees were celebrated during a gala ceremony at The Museum of Modern Art (MoMA) in NYC on Thursday, June 6, closing out AICP Week, which also

included the premiere of the AICP Next Awards at the NYU Skirball Center on June 4, and the return of the AICP Directors Lectures Series on June 5.

Topping the Next Awards was Nike's "Nike+ FuelBand" from R/GA which copped the Most Next Award, exemplifying the most innovative and forward thinking work from the field of this year's Next winners. The honor is recognized with a \$5,000 grant, drawn from the AICP Foundation, to an educational organization selected by the recipient. Accepting the Most Next Award was Bob Greenberg, founder, chairman and CEO of R/GA. And the grant was directed to the Active Schools Fund managed by Partnership for a Healthier America.

The Next evening proceedings included presentations by winners of the Integrated Campaign category: Nike's "Nike+ FuelBand"; Laika's *ParaNorman* initiative, out of Wieden+Kennedy, Portland, Ore., and Laika; and Axe's "Susan Glenn," out of BBH and Rattling Stick. (A full rundown of Next Award honorees appears on SHOOTonline.)

Getting back to the AICP Show, 2,000

members of the advertising, marketing and production industries turned out for the event. Serving as chair of this year's Show was Michael Di Girolamo, partner/executive producer of Station Film. This year's honorees—along with the entire Show archive—are available for viewing at [www.aicpshow.com](http://www.aicpshow.com). Each year, the honored work becomes a part of the archives of the Department of Film at The Museum of Modern Art. The collection now numbers over 1,500 pieces of advertising.

Each category of the Show may have up to three honorees, with the exception of Advertising Excellence/Single Commercial and Advertising Excellence/Campaign, which may have only one honoree each, making those pieces "Best in Show."

## Production house countdown

A tally of honorees spanning the AICP Show and Next Awards finds MJZ being the most honored production company with eight honors, followed by Biscuit Filmworks with six honors. Anonymous Content and Rattling Stick each received five honors, while Hungry Man, Imperial Woodpecker, and Über Content each had

From top left, clockwise: AICP Show chair Michael Di Girolamo; DirecTV's "Funeral"; Nike's "Jogger"; Jon Kamen of @radical.media and AICP's Matt Miller; Procter & Gamble's "Best Job"; the Show audience; The Guardian's "Three Little Pigs."

# AICP SHOW/NEXT AWARDS

## MJZ Tops Production Company Tally; W+K Leads Agencies

three honors.

MJZ took Advertising Excellence/Campaign for the three aforementioned Kuntz-directed spots in the DirecTV “Cable Effects” campaign; Advertising Excellence/International for Carlton Draught’s “The Chase” helmed by Steve Ayson (with MJZ and The Sweet Shop as production companies); Visual Style for Old Spice’s “Pokerface” directed by Kuntz; Cinematography for Puma’s “Surfing” directed by Fredrik Bond and shot by DP Roman Vasyanov; Humor for Old Spice’s “Terry Crews Muscle Music” directed by Kuntz; Performance/Dialogue for Volkswagen’s “Get Happy,” also helmed by Kuntz; Copywriting (BBDO New York’s Alex Taylor) for Mars Chocolate North America/Snickers’ “Headless Horseman” directed by Craig Gillespie; and Musical Arrangement for Volkswagen Beetle’s “Sunny Side” (arrangers Camus Celli and Paul Conte, Tru-Sound, NY) directed by the Perlorian Brothers.

Biscuit’s six honors were: both for Direction and Next Viral/Web Film on the strength of Southern Comfort’s “Beach” helmed by Tim Godsall; both Next Viral/Web Film and Original Music (composer Mike Snow) for Jordan’s “Cut Through LA” directed by Andreas Nilsson; Humor for ESPN It’s Not Crazy It’s Sports’ “The Name” helmed by Godsall; and Animation (Method Studios) for DirecTV’s “Troll” directed by Noam Murro.

Anonymous Content’s five Show wins were: Advertising Excellence/Single Commercial, Direction, Production and Editorial (cut by Peter Wiedensmith of Joint Editorial) for Procter & Gamble’s “Best Job” directed by Iñarritu; and Performance/Dialogue for Nike’s “Voice” directed by Mark Romanek.

Also garnering five wins was Rattling Stick with four for Axe’s “Susan Glenn”—Direction (Ringan Ledwidge), Visual Style, Next Integrated Campaign, and Copywriting

(Peter Rosch of BBH New York)—and one in the Advertising Excellence/International category for *The Guardian*’s “Three Little Pigs” helmed by Ledwidge.

### Directors, Agencies

Among directors on honored work, Ledwidge of Rattling Stick was attached to five wins, followed by Iñarritu of Anonymous Content and Kuntz of MJZ with four each, and Biscuit’s Godsall with three. Four of Ledwidge’s five came on the basis of Axe’s “Susan Glenn,” rounded out by one for *The Guardian*’s “Three Little Pigs.”

Wieden+Kennedy led the field of agencies with 17 honors, followed by BBH with seven, and McCann and R/GA with five apiece.

Here’s a category-by-category rundown of 2013 AICP Show honorees:

### Direction

#### Procter & Gamble “Best Job” 2:00

Production Company: Anonymous Content  
Director: Alejandro González Iñarritu  
EPs: Eric Stern, Jeff Baron, Dave Morrison  
Line Producer: John Benet  
Executive Producer/Production: SueEllen Clair  
Advertising Agency: Wieden+Kennedy Portland  
Agency Creative Directors: Danielle Flagg, Karl Lieberman  
Copywriters/Art Directors: Kevin Jones, Ollie Watson  
Sr. Agency Producers: Erika Madison, Matt Hunnicutt  
Editor: Peter Wiedensmith, Joint Editorial

#### Axe “Susan Glenn” :60

Production Co.: Rattling Stick; Dir: Ringan Ledwidge  
Executive Producer: Jennifer Barrons  
Advertising Agency: BBH New York  
Agency Creative Directors: John Patroulis, Ari Weiss  
Art Director: Nate Able; Copywriter: Peter Rosch  
Editor: Rich Orrick, Work New York

#### Southern Comfort “Beach” :60

Production Co: Biscuit Filmworks; Dir: Tim Godsall  
Executive Producers: Holly Vega, Shawn Lacy  
Advertising Agency: Wieden+Kennedy New York  
Exec Creative Directors: Ian Reichenenthal, Scott Vitrone  
Editor: Gavin Cutler, Mackenzie Cutler

### Visual Style

#### Axe “Susan Glenn” :60 (see credits above,)

#### Old Spice “Pokerface” :45

Production Company: MJZ; Director: Tom Kuntz  
Director of Photography: Jan Velicky  
Executive Producers: David Zander, Scott Howard  
Advertising Agency: Wieden+Kennedy

Executive Creative Directors: Mark Fitzloff, Susan Hoffman  
Agency Creative Directors: Craig Allen, Jason Bagley  
EP: Matt Hunnicutt; Sr Agency Producer: Erika Madison  
Agency Head of Production: Ben Grylewicz  
Editor: Gavin Cutler, Mackenzie Cutler

### Production

#### P & G “Best Job” 2:00 (see credits previously listed)

#### Jameson Irish Whiskey “Iron Horse” :60

Production Company: SKUNK Director: John Hillcoat  
DP: Linus Sandgren; Prodn Designer: Chris Kennedy  
Costume Designer: Margot Wilson  
Executive Producers: Matt Factor, Shelly Townsend  
Advertising Agency: TBWA\Chiat\Day New York  
Creative Directors: Kris Wixom, Alisa Sengel Wixom  
Agency EPs: Darryl Hagans, Joshua Morse  
Visual Effects: The Mill New York  
Editor: Kirk Baxter, Rock Paper Scissors

### Production Design

#### Sony Xperia “Frames” :60

Production Co: Partizan; Director: Augustus Punch  
Executive Producer: Sheila Stepanek  
Production Designers: Dylan Kahn, Monika Sayko  
Advertising Agency: McCann New York  
Creative Directors: Thomas Murphy, Sean Bryan, Mat Bisher, Colin Ilsley; Art Director: Vi Luong  
Agency Prods.: Minnie Tran, Greg Lotus, Peter Gannon  
Visual Effects Artist: Tom Leckie, Framestore  
Editor: John Piccolo, Fluid

#### Ubisoft Assassin’s Creed III “Rise” 1:20

Production Co: Furlined; Director: Björn Ruhmann  
President: Diane McArter; EP: David Thorne  
DP: Justin Brown; Production Designer: Carmen Dima  
Agency: Sid Lee Paris; Creative Dir: George Giampuranis  
Producer: Mélanie Bruneau; Art Director: Jules Jolly  
Editor: Paul Hardcastle, Trim

### Cinematography

#### Johnnie Walker “Morning” 1:01

Production Company: Smuggler  
Director: Joshua Neale; DP: Antonio Paladino  
Executive Producers: Patrick Milling Smith, Brian Carmody, Fergus Brown, Chris Barrett  
Ad Agency: BBH; Creative Dir: Jeremy Ettinghausen  
Copywriter: Daniel Schaefer; Art Director: Szymon Rose  
Agency Producer: Rachel Hough  
Editor: Andie McGraw, Stitch

#### Dick’s Sporting Goods “Every Pitch” :60

Production Co: @radical.media; Dir: Derek Gianfrance  
Director of Photography: Peter Demin  
EPs: Frank Scherma, Donna Portaro, Maya Brewster  
Ad Agency: Anomaly; Creative Director: Seth Jacobs  
Editor: Biff Butler, Rock Paper Scissors



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# AICP SHOW/NEXT AWARDS

## **Puma "Surfing" 1:30**

Production Company: MJZ; Director: Fredrik Bond  
DP: Roman Vasyanov; EPs: Kate Leahy, David Zander  
Ad Agency: Droga5; Creative Chairman: David Droga  
Executive Creative Directors: Ted Royer, Nik Studzinski  
Associate Creative Dirs: Amanda Clelland, Tim Gordon  
Head of Prodn: Sally-Ann Dale; Producer: Sam Kilbreth  
Editor: Patric Ryan, Marshall Street Editors

## **Editorial**

### **Procter & Gamble "Best Job" 2:00**

EP Editorial Co: Patty Brebner; Post Producer: Shelli Jury  
Editor: Peter Wiedensmith, Joint Editorial  
Assistant Editor: Eric Hill

### **Grey Poupon "The Chase" 2:00**

Production Company: Hungry Man; Dir: Bryan Buckley  
Director of Photography: Scott Henriksen  
EPs: Mino Jarjoura, Kevin Byrne, Dan Duffy  
Advertising Agency: Crispin Porter + Bogusky  
Agency Creative Directors: Cameron Harris, Rob Reilly,  
Robin Fitzgerald, Jason Gaboriau  
Copywriter: Jamie Toal; Art Director: Tushar Date  
Agency Producer: Aymi Beltramo  
Editor: Jay Nelson, Cut + Run

### **Coca-Cola "Let's Go Crazy" 2:00**

Production Co: Smuggler; Dir: Henry-Alex Rubin  
Executive Producer: Allison Kunzman  
Ad Agency: Ogilvy Brazil; CCO: Anselmo Ramos  
Exec Creative Directors: Fred Saldanha, Claudio Lima  
Visual Effects: Black Hole  
Post EP: Krystn Wagenberg, Lost Planet  
Post Producer: Lisa Barnable, Lost Planet  
Editor: Saar Klein, Lost Planet

## **Animation**

### **DirectV "Troll" :60**

Production Co.: Biscuit Filmworks; Dir: Noam Murro  
Executive Producers: Colleen O'Donnell, Shawn Lacy  
Ad Agency: Grey Group; Creative Director: Dan Kelleher  
Visual Effects Supervisor: Andy Boyd, Method Studios  
VFX Producer: Krystinamo Wilson, Method Studios  
Animation Supervisor: Jordan Harris, Method Studios  
CG Supervisor: Brian Burke, Method Studios  
Editor: Stewart Reeves, Arcade

### **Dishonored "Dishonored: (Ch 1) The Awakening" 01:52**

Production/Direction/Animation: Psyop  
Ad Agency: Rokkan; Creative Director: Charles Bae  
Script: Rokkan, Bethesda

## **Design**

### **Good Books "Metamorphosis" 2:42**

Production Company/Direction/Creative/Art Direc-  
tion/Animation/VFX: BUCK  
Ad Agency: String Theory; Creative Dir: Jeremy Taine

### **Sony Ericsson "Made of Imagination" :60**

Production Co: Moxie Pictures; Director: Wes Anderson  
Executive Producers: Dan Levinson, Robert Fernandez  
Advertising Agency: McCann  
Creative Dirs: Matt Bisher, Sean Bryan, Tom Murphy  
Animation/ Design Dir: Mark Gustafson, Laika/house  
Prodn Designer/Art Dir: Nelson Lowry, Laika/house  
Executive Producer: Lourri Hammack, Laika/house  
Producer: Rebecca Bowen, Laika/house  
Director of Photography: John Nolan, Laika/house  
Production Editor: Michael Corrigan, Laika/house  
Editor: Andrew Weisblum, Beast

## **Visual Effects**

### **Dell "Thomas - Creator Of**

### **An Alternate Universe" :60**

Production Co: Furlined; Director: Björn Rühmann  
Executive Producer: David Thorne  
Ad Agency: Y&R New York; Creative Dir: Jim Radosevic  
VFX EP: Justin Brukman, MPC; VFX Prod: Derek Ma-  
cleod-Veilleux, MPC; VFX 2D Supervisor: Gigi Ng, MPC;  
VFX 3D Supervisor: Bill Dorais, MPC  
Editor: Rich Orrick, Work Edit

### **Nike "Vapor Trail" :64**

Production Company: Imperial Woodpecker New York  
Director: Mark Zibert; EP: Charlie Cocuzza  
Advertising Agency: Wieden+Kennedy  
Creative Directors: Alberto Ponte, Ryan O'Rourke  
VFX Creative Dir: Rob Trent, The Mission; Animation Dir:  
Piotr Karwas, The Mission; VFX Producer: Diana Cheng,  
The Mission; VFX EP: Michael Pardee, The Mission  
Flame Artists: Miles Esmiller, Michael Vaglienty, Ka-  
trina Salicrup, The Mission  
Editor: Kyle Valenta, Joint Editorial

## **Humor**

### **ESPN "It's Not Crazy It's Sports" The Name :30**

Production Co: Biscuit Filmworks; Director: Tim Godsall  
Executive Producer: Holly Vega  
Advertising Agency: Wieden+Kennedy New York  
Exec Creative Directors: Scott Vitrone, Ian Reichenthal  
Creative Dirs: Brandon Henderson, Stuart Jennings  
Agency Art Director: Cyrus Coulter  
Agency Copywriters: Dave Canning, Lauren Costa,  
Editor: Ian Mackenzie, Mackenzie Cutler

### **NY Lottery "Writers Room" :30**

Production Co: O Positive; Director: David Shane

Executive Producer: Melissa Lubin  
Ad Agency: DDB New York; Creative Dir: Matt Eastwood  
Group Creative Directors: Mike Sullivan, Richard Sharp  
Agency Creative Director/Copywriter: Scott Cooney  
Head of Production: Ed Zazera; EP: Walter Brindak  
Editor: Chuck Willis, Cutting Room

### **Old Spice "Terry Crews Muscle Music" 1:16**

Production Company: MJZ; Director: Tom Kuntz  
Executive Producers: David Zander, Scott Howard  
Advertising Agency: Wieden+Kennedy  
Exec Creative Directors: Mark Fitzloff, Susan Hoffman  
Agency Creative Directors: Craig Allen, Jason Bagley  
Interactive Creative Director: Matt O'Rourke  
Agency Head of Production: Ben Grylewicz  
Sr Interactive Prods: Pierre Wendling, Mike Davidson  
Editor: Erik Laroi, Mackenzie Cutler

## **Performance/Dialogue**

### **Nike "Voices" :60**

Prodn Co: Anonymous Content; Dir: Mark Romanek  
Senior Executive Producer: Eric Stern  
Advertising Agency: Wieden+Kennedy Portland  
Line Producer: Suzie Tedesco  
Exec Creative Directors: Mark Fitzloff, Susan Hoffman  
Agency Creative Directors: Alberto Ponte, Ryan  
O'Rourke, Dan Hon; Agency Producer: Erin Goodsell  
Agency Writers/Art Directors: Dylan Lee, Ayse Altinok  
Editor: Paul Martinez, Arcade Edit  
Athletes: Diane Taurasi, Joan Benoit Samuelson,  
Lisa Leslie

### **Google Chrome "Jess Time" :60**

Production Co: Hungry Man ; Dir: Nannette Burstein  
Executive Producer: Kevin Byrne

*Continued on page 16*

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# AICP SHOW/NEXT AWARDS

## AICP Show Honorees—Copywriting Through Ad Excellence

*Continued from page 15*

Advertising Agency: BBH New York  
Editor: Max Koepke, Lost Planet  
“Jess”: Celeste Arias; “Dad”: Aido Arias

### **Volkswagen “Get Happy” :60**

Production Company: MJZ; Director: Tom Kuntz  
Executive Producers: Scott Howard, David Zander  
Ad Agency: Deutsch; CCO: Mark Hunter  
Group Creative Directors: Michael Kadin, Matt Ian  
Director of Integrated Production: Vic Palumbo  
Agency Creative Directors: Brian Friedrich, Mark Peters  
Prods: Victoria Guenier, Jim Haight, Dave Stephenson  
Editor: Chan Hatcher, NO6  
“Happy Guy”: Erik Nicolaisen

### **Copywriting**

#### **Mars Chocolate North America/Snickers**

##### **“Horseless Headsman” :45**

Production Company: MJZ; Director: Craig Gillespie  
Executive Producers: Emma Wilcockson  
Ad Agency: BBDO New York; CCO: David Lubars  
Sr. Creative Directors: Peter Kain, Gianfranco Arena  
Copywriter: Alex Taylor; Art Director: Jason Stefanik  
Agency Executive Producer: Amy Wertheimer  
Visual Effects: Framestore  
Editor: Jason Macdonald, Number Six Edit

##### **Axe “Susan Glenn” :60**

Agency Copywriter: Peter Rosch, BBH New York  
(other credits previously listed)

##### **Ragu “Cheek” :30**

Production Co: @radical.media; Dir: Steve Miller  
Executive Producers: Gregg Carlesimo, Maya Brewster  
Advertising Agency: Barton F. Graf 9000  
Agency Creative Director: Eric Kallman  
Agency Copywriters: David Suarez, Danny Gonzalez  
Agency Producer: Amanda Revere  
Editor: Chris Franklin, Big Sky Editorial

#### **Agency Art Direction**

##### **Grey Poupon “The Chase” 2:00**

Agency Art Director: Tushar Date, Crispin  
Porter+Bogusky (other credits previously listed)

##### **ESPN “It’s Not Crazy It’s Sports” Born Into It :45**

Production Co: Imperial Woodpecker; Dir: Stacy Wall  
Executive Producer: Doug Halbert  
Advertising Agency: Wieden+Kennedy New York  
Exec Creative Directors: Scott Vitrone, Ian Reichenthal  
Creative Dirs: Brandon Henderson, Stuart Jennings  
Interactive Creative Director: Gary Van Dzura,  
Art Director: Cyrus Coulter; Copywriter: Dave Canning  
Editor: Ian Mackenzie, Mackenzie Cutler

### **Original Music**

##### **Jordan “Cut Through L.A.” 2:25**

Production Co: Biscuit Filmworks; Dir: Andreas Nilsson  
DP: Crille Forsberg; EPs: Colleen O’Donnell, Shawn Lacy  
Production Designer: Brock Houghton  
Advertising Agency: Wieden+Kennedy New York  
Exec Creative Directors: Scott Vitrone, Ian Reichenthal  
Art Director: Jed Heuer; Agency Producer: Dan Blaney  
Composer: Miike Snow  
Editor: Dom Whitworth, Snow Cobra

##### **Nike “Greatness” :60**

Production Co: Park Pictures; EP: Mary Ann Marino  
Directors: Lance Acord, Seb Edwards  
Advertising Agency: Wieden+Kennedy  
Creative Directors: Mark Fitzloff, Susan Hoffman  
Composers: Great Jones & Nicholas Wright, Search  
Party Music; Editor: Robert Duffy, Spot Welders

#### **Sound Design**

##### **Adidas “Wake Up” :60**

Production Co: Imperial Woodpecker; Dir: Stacy Wall  
Executive Producer: Doug Halbert  
Advertising Agency: 180LA; Creative Directors: William  
Gelner, Gavin Milner, Grant Holland  
Sound Designers: Scott Ganary, Eddie Kim, Rommel  
Molina, 740 Sound Design & Mix  
Editor: Grant Surmi, Rock Paper Scissors

##### **Metamorphosis “Good Books” 2:26**

Sound Design: Antfood  
(other credits previously listed)

#### **Musical Arrangement**

##### **Dishonored “Drunken Whaler” 3:00**

Production Co: Bethesda Softworks Dir: Charles Bae  
Executive Producer: Regi Jacob  
Ad Agency: Rokkan; Creative Director: Charles Bae  
Sound Design: Defacto Sound  
Music Producer: Jason Menkes, COPILOT Strategic Mu-  
sic + Sound  
Musical Arrangers: Ravi Krishnaswami, COPILOT  
Music Lyricists: Regi Jacob, Charles Bae  
Editor: Salinee Goldenberg, Bethesda Softworks

#### **The Lincoln Motor Company**

##### **“Beck Reimagines David Bowie’s” 9:31**

Production Co: @radical.media; Director: Chris Milk  
Exec Producers: Jon Kamen, Frank Scherma, Justin  
Wilkes, Jon Doran  
Ad Agency: Hudson Rouge; CCO: Jon Pearce  
Musical Arranger: David Campbell, Beck  
Editor: Logan Hefflefinger, Outpost Digital

##### **Volkswagen Beetle “Sunny Side” :60**

Production Co: MJZ; Directors: The Perlorian Brothers  
EPs: Scott Howard, David Zander  
Ad Agency: Deutsch LA; CCO: Mark Hunter,

Group Creative Directors: Matt Ian, Michael Kadin  
Agency Creative Directors: Brian Friedrich, Mark Peters  
Sr Art Director: Mike Blanch; Sr Copywriter: Ben Salsky  
Dir of Integrated Prodn: Vic Palumbo  
Director of Content Production: Victoria Guenier  
Musical Arrangers: Camus Celli and Paul Conte, Tru-  
sound New York  
Editor: Corky DeVault, Whitehouse Post

#### **Public Service Announcement** **Water is Life “First World Problems Anthem” :57**

Production Co/Agency: DDB New York Dir: Alec Helm  
EP: Ed Zazzera; Producer: Lindsey Hutter  
Head of Design: Juan Carlos Pagan  
Agency Creative Director: Matt Eastwood  
Editors: Alec Helm, Melanie Meditz, DDB New York

#### **Low Budget**

##### **Expedia “Find Your Understanding” 3:20**

Production Co: Über Content; Director: Eliot Rausch  
EPs: Preston Lee, Phyllis Koenig  
Ad Agency: 180LA; Exec Creative Dir: William Gelner  
Creative Directors: Gavin Milner, Grant Holland  
Art Director: Mike Bokman; Copywriter: Mike Burdick  
Music: Adam Taylor, 386 Music  
Editor: Gabriel Ritz, Rock Paper Scissors

##### **Dollar Shave Club “Our Blades Are F\*ckin’ Great” 1:34**

Production Co: Über Content, Paulilu  
Dir: Lucia Aniello; EP: Paul Downs  
Ad Agency: Dollar Shave Club, Paulilu  
Copywriter/CEO: Michael Dubin  
Editor: Lucia Aniello, Paulilu

##### **Applegate “Mooscles” :30**

Production Co: Station Film; Director: Brendan Gibbons  
Executive Producer: Thomas Rossano  
Ad Agency: TAXI Inc.; Creative Directors: Dave Clemans,  
Michael Pierantozzi, Stephen Leps  
Writers: Tim Wassler, Michael Pierantozzi  
Agency Art Director: Phillip Cho  
Agency Copywriters: Tim Wassler, Michael Pierantozzi  
Agency Producer: Joyce Lee  
Editor: Brian Sanford, The Cutting Room

#### **Spec Spot**

##### **Groupon “Gorilla” 1:40**

Production Company: Locksmith and Republic Content  
Director: Ben Blank; DP: Autumn Durald; EPs: Vince  
Genovese, Steve McDonald—Republic Content  
Advertising Agency: Division of Labor  
Creative Directors: Paul Hirsch, Josh Denberg  
Composer: tonefarmer;  
Music EP: Tiffany Senft  
Editor: Stephane Dumonceau, Final Cut

##### **Durex “Protect Yourself” :60**

Production Company: Supply & Demand Integrated  
Director: Paul Santana  
DP: Greg Daniels; EP: Charles Salice; Prod: Brad English  
Creative Director: Tim Case  
Visual Effects: Joe Laffey, The Stable VFX  
Design & Animation: ODD NY  
Editor: Stewart Shevin, Beast

#### **Student Commercial**

##### **Durex “Playtime” :60**

Dir./Producer/Editor: Charlotte Rabate  
New York University Tisch School of the Arts; Course:  
Directing the Commercial; Instructor: Laura Belsey  
DP: Thrinnanon Samrej; Prod: Chananun Chotrungroj  
Prodn designer: Eva Tusquets  
Costume designer: Lola Vilal

#### **Curator’s Recognition**

##### **Nike “Jogger” :60**

Production Co: Park Pictures; Director: Lance Acord  
Executive Producer: Mary Ann Marino  
Advertising Agency: Wieden+Kennedy  
Agency Creative Directors: Susan Hoffman, Joe Staples,  
Ryan O’Rourke, Alberto Ponte, Dan Hon  
Editor: Catherine Bull, Spot Welders

#### **Advertising Excellence/ Int’l**

##### **Guardian “Three Little Pigs” 2:00**

Production Co: Rattling Stick; Dir: Ringan Ledwidge  
Executive Producer: Chris Harrison  
Ad Agency: BBH LONDON; Creative Dir: David Kolbusz  
Editor: Richard Orrick, Work Post

##### **Carlton Draught “Beer Chase” 1:30**

Production Cos: MJZ, The Sweet Shop  
Director: Steve Ayson; EPs: Wilf Sweetland, Tracy Mays  
Ad Agency: Clemenger BBDO Melbourne  
Managing Partner: Paul McMillan; Creative Directors:  
James McGrath, Ant Keogh  
Art Director: Ant Phillips; Copywriter: Richard Williams  
Editor: Jack Hutchings, The Butchery

#### **Ad Excellence/Campaign**

##### **DirectTV “DirecTV Cable Effects”**

##### **“Funeral” :30, “Platoon” :30, “House” :30**

Production Company: MJZ; Director: Tom Kuntz  
EPs: David Zander, Scott Howard; DP: Chris Soos  
Ad Agency: Grey; CCO: Tor Myhren  
Exec Creative Director: Dan Kelleher  
Agency Creative Directors: Doug Fallon, Steve Fogel  
Agency Producers: Andrew Chinich, Lindsay Meyers  
Editor: Erik Laroi, Mackenzie Cutler

#### **Ad Excellence/Single Commercial**

##### **Procter & Gamble “Best Job” 1:20**

(credits previously listed)

### A Short "Hello" from Leo Burnett

The song "Hi Hey Hello" by up-and-coming Portland, Ore.-based hip-hop group The Chicharones helps propel a musical short film for Samsung out of Leo Burnett, Chicago. Also titled *Hi Hey Hello*, the short tells the age-old story of boy meets girl—but the coming together is facilitated by Samsung's GALAXY S4 technology.

The action takes place on UCLA's campus as our main character uses all the cool new features of the Samsung GALAXY S4 in his pursuit of the girl of his dreams. The goal of the film is to further introduce people to the Samsung GALAXY S4 smartphone and its cool features, including Dual Shot, Samsung Smart Pause, Drama Shot and Air View, through playful scenarios.

To come up with the idea, Burnett's creative ensemble examined the most popular viral videos on YouTube and found one common thread—the overwhelming amount of views and likes for music videos. With that theme in mind, the agency created the short to connect consumers on a deeper level with Samsung's messaging, relevancy, humor and realism.

The film was directed by production house HSI's Joseph Kahn, a Grammy award-winning director who is best known for his music video work with Eminem, Lady Gaga and Britney Spears. The filmmaker brought his artistic vision to life by uniting young people in a way that is uniquely expressive of their integral relationship with technology.

The lead female character is played by Riely Voelkel, who most recently played Jennifer Johnson on HBO's popular series *The Newsroom*.

### Yessian hires producer Jeff Fiorello

International music and sound production company Yessian has added Jeff Fiorello to its New York studio as producer. Fiorello has produced and licensed music and sound design for various commercials for major advertising agencies and brands and will be extensively involved in producing, developing, and executing audio for platforms that include commercials, television, film, interactive and entertainment applications. He will also be working with Yessian's licensing and research division, connecting artists with brands around the world.

Hailing from the town of Niceville, Florida, Fiorello came to NYC in 2005 for an internship with Saturday Night Live's Music Department. In 2006, he began his career in advertising, working for the commercial production houses Compulsive Pictures and Free Market Films.

In 2010, Fiorello moved from the commercial production side of advertising to serve as producer at a New York music house, working on music for clientele such as Bank of America, Budweiser, BMW, Coke Zero, Gillette, Jim Beam, Landrover, and Red Bull.

In his free time, he is a songwriter/singer and is constantly performing with a myriad of musical projects around the city. Additionally, he finds time to cultivate and help produce music with other independent artists in the city. His band, Rosewater, is currently writing and preparing to record their debut album in the summer of 2013.

"The addition of Jeff to our New York staff really rounds out our production department. Having two EPs and now two producers, all with a creative background, will allow us to do what we do best...create amazing audio with the very best quality," said Brian Yessian.

### Paul Bessenbacher goes the extra mile

Emoto Music's partner/composer Paul Bessenbacher takes a hike and scores the resulting feature-length documentary, *Mile...Mile & A Half*, which was filmed by a group of friends and artists who hiked the famous John Muir Trail and captured the magic and inspiration to share upon their return. The epic trek covered 219 miles and lasted for 25 days. The adventurers were joined by artists, musicians, teachers, and other assorted thrill seekers as they made their way from Yosemite Valley to Mt. Whitney, each of them becoming part of the narrative. The film premiered to a sold out audience at the 16th annual Dances With Films festival in Los Angeles on June 1, which also happened to be National Trails Day.

Bessenbacher and musician and installation designer Bernard Chadwick joined the group for the last third of the John Muir Trail bringing their backpacking gear, a

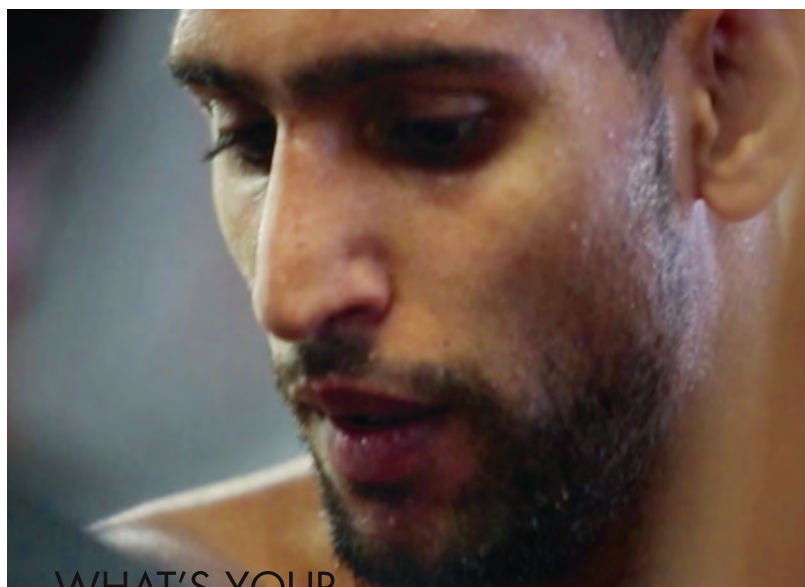
ukulele, a toy glockenspiel, and their voices. "I'm definitely interested in the way that spaces and environments produce different creativity in all of us so being able to respond in that sort of place was really fun," said Chadwick.

Bessenbacher, who is also the creative force behind music group Opus Orange, added "I've always loved backpacking so this trip was an exciting way to blend the two...on the trail the cogs were spinning, the possibilities were opening as to what the project could be in the future and incorporating music into this big picture."

Bessenbacher and Chadwick then returned to Emoto's Los Angeles-based studio and collaborated closely on composing, producing, and recording the score. The soundtrack is now available on iTunes, Spotify, Bandcamp, Amazon and other outlets.

### Sonixphere adds Dave Chudy

Business development specialist and musician Dave Chudy has joined Sonixphere, which provides original sonic content across all platforms, including music and sound design for commercials, integrated marketing and web work, original music for TV shows, convention shows, and audio branding. Recent commercial projects for Sonixphere, which launched in August 2011, include music for Hyundai Veloster (Innocean USA, Huntington Beach, CA), a sound design package for OnStar (Campbell Ewald, Detroit), and a music and sound design package for US Bank (OLSON, Minneapolis). Chudy holds a degree business administration from State University of New York, Buffalo, and is also an accomplished musician. His prior positions at Ricoh Business Solutions and IKON Office Solutions proved him to be a highly motivated, trusted and dynamic partner to clients, earning him Chairman's Club Honors at Ricoh in 2011 for "150 percent achievement of sales quota" and also for growing his territory market share by 100 percent.













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# MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <b>Verizon FiOS' "Science Project"</b>	stimmung, Santa Monica, Calif. Robert Lopez, composer; Kristina Iwankiw, producer. Henryboy, Brooklyn, NY Bill Chesley, Matthew Hedge, sound designers; Kate Gibson, exec producer.	Sonic Union Paul Weiss, mixer.	McCann Erickson, New York Peter Gannon, Michael Ladman, music producers.	O Positive, bicoastal Jim Jenkins, director
2	 <b>Seventh Generation's "Baby Streaker"</b>	Beacon Street Studios, Venice, Calif. Andrew Felteinstein, John Nau, composers/lyricists; Adrea Lavezzoli, producer.	Lime Studios, Santa Monica, Calif. Sam Casa, mixer.	Made Movement, Boulder, Colo.	The Academy, bicoastal Austin Wilson, director.
3	 <b>Nike's "No Angel"</b>	Human, bicoastal (music) henryboy, Brooklyn, NY Bill Chesley, sound designer	High Lonesome Sound, Los Angeles Zach Goheen, mixer	Union Made Creative, San Francisco	GO Film (production consultant), bicoastal Brigg Bloomquist, director
4	 <b>Gatorade's "Fixation"</b>	Amber Music, Brooklyn, NY Eugene Cho, composer; Michelle Curran, exec producer. Barking Owl, West Los Angeles (sound design)	Lime Studios, Santa Monica Rohan Young, mixer; Jessica Locke, exec producer.	TBWA\Chiat\Day, Los Angeles	MIZ, bicoastal/international Rupert Sanders, director
5	 <b>Heineken's "The Final"</b>	Title: "Kalinka," I. Larianov, composer; Ben Tarrant Brown, arranger. Mad Planet, London Sam Morris, music supervisor Grand Central, London Raja Sehgal, sound designer	Grand Central, London Raja Sehgal, mixer	Wieden+Kennedy, Amsterdam	Sonny London Fredrik Bond, director
6	 <b>Bethesda Softworks' "Wolfenstein: The New Order" (game trailer)</b>	COPILLOT Strategic Music + Sound, New York Jason Menkes, music producer; Ravi Krishnaswami, composer/arranger Brandracket, Pasadena & Ventura, Calif. (Music licensing) Chris Parker. Licensed track: "All Along The Watchtower" by Bob Dylan, performed by Jimi Hendrix. Defacto Sound, Silver Spring, Maryland. Dallas Taylor, Ken McGill, Samson Neslund, sound designers.	COPILLOT Strategic Music+Sound Ravi Krishnaswami, mixer. Defacto Sound Dallas Taylor, mixer	AKQA, San Francisco	Psyop, bicoastal Psyop, director
7	 <b>AFLAC's "Physical Therapy"</b>	Licensed track: Survivor's "Eye of the Tiger" Additional music: Beacon Street Studios, Venice, Calif. Andrew Felteinstein, John Nau, composers; Adrea Lavezzoli, producer.	Sound Lounge, New York Tom Jucarone, mixer	Publicis Kaplan Thaler, New York Theresa Notartomaso, music producer	harvest, Santa Monica, Calif. Baker Smith, director
8	 <b>Bacardi's "Cuba Libre"</b>	Duotone Audio Group, bicoastal Peter Nashel, composer/producer; Brian Deming, sound designer/producer.	Color NY Kevin Halpin, mixer	OppermanWeiss, New York	RSA Films, bicoastal/international Jake Scott, director.
9	 <b>Snapple's "Top Secret"</b>	Elias Arts, bicoastal David Gold, creative director; Michael Fraumeni, composer; Jay Nierenberg, sound designer; Ann Haugen, exec producer.	Lime Studios, Santa Monica, Calif. Mark Meyuhas, mixer	Deutsch LA	Moxie Pictures, bicoastal/ international Frank Todaro, director
10	 <b>Honda's "Perspectives"</b>	Big Foote Music & Sound, New York Jeremy Turner, composer; Matt Hauser, sound designer	Margarita Mix, Santa Monica, Calif. Paul Hurtubise, mixer.	RPA, Santa Monica, Calif.	Drive Thru, Minneapolis Timothy Kendall, director

# The Sound of Science Tops SHOOT's Quarterly Chart

*Stimmung, Henryboy, Sonic Union team on Verizon tie-in with Iron Man 3 for McCann NY*

## A SHOOT Staff Report

After completing extensive research and consulting with tech-savvy experts online using high-speed Verizon FiOS Quantum Internet, an ambitious boy is able to build a fully functioning Iron Man suit all on his own for the school science fair. While he's upstairs in his room, his parents--seated downstairs--have no idea what he's up to or the sophistication of his endeavor.

Later donning the suit in materializing-out-of-thin-air fashion directly in front of mom and dad, our enterprising lad then rockets through the roof of his home and shortly thereafter descends through the roof of what appears to be a high school auditorium where the science fair is being held. A cute female classmate waves at him, underscoring one of the extra perks of having a cool science project.

Our junior Tony Stark wannabe wins

the top prize, of course, because paper mache volcanoes and electricity-generating potatoes just can't compete with a suit of armor that gives a kid superhuman strength and the ability to fly.

Titled "Science Project," this :60 was created by McCann New York and directed by Jim Jenkins of O Positive, with visual effects produced by The Embassy VFX, Vancouver, B.C., and post from Charlex, New York.

Larry Fong was the DP and Jason Macdonald of NO6's New York office edited the spot which is the high-profile centerpiece of Verizon's marketing partnership with Marvel on *Iron Man 3*.

The McCann New York creative ensemble included co-chief creative officers Sean Bryan and Thomas Murphy, sr. producer Meredith Rizzardi and music producers Peter Gannon and Mike Ladman.

## On track

While "Science Fair" is a visual adventure driving a comedic storyline, sound played a major role in helping the spot realize its full effect. Thus on the strength of its music and sound design advancing the story, "Science Fair" earned the number one slot in SHOOT's quarterly Top Ten Tracks Chart.

Robert Lopez of *stimmung*, Santa Monica, Calif., served as composer while Bill Chesley and Matthew Hedge of Brooklyn, NY-based Henryboy were the sound designers. Kristina Iwankiw produced for *stimmung* while Kate Gibson exec produced for Henryboy.

Chesley observed that the biggest challenge of the project from a sound design standpoint was "trying to match the dynamic and intensity of the 'mini' Ironman sequences, when mini Ironman 'suits up.' The sequence of events is much quicker than in the movie version, so we had to do a lot of reinvention. Marvel had some very specific requirements regarding the sounds. We had to do a fair amount of temporal manipulation to get things to sound familiar but sit right. Matt Hedge spent a lot of hours fine tuning all the bells and whistles that make up the suit--there are a load of little sonic details that go by in about three seconds, but that's what makes it special."

Lopez assessed, "When you're asked to take a second look at a project with fresh ears, the most challenging part is switching gears emotionally with the music while still maintaining the scored mo-

ments in the picture."

Asked if he had the chance to collaborate and coordinate with the sound designers at Henryboy, Lopez noted that he didn't. He observed, "In situations where the music is not necessarily defined rhythmically or harmonically, it's always great to coordinate with the sound designer. In my opinion, that wasn't the case with this project."

Indeed, "Science Project" didn't suffer despite a lack of direct collaboration among Lopez, Hedge and Chesley, as evidenced by the latter relating, "As is often the case in the crazy world of advertising, we didn't have enough time to pow-wow with the composer, but *stimmung* rocks, so it all went great."

Paul Weiss of Sonic Union, New York, served as the audio post mixer on the "Science Project" spot.

He characterized the mix for the spot as being "a ton of fun and as an engineer it's exactly the kind of spot you want to be mixing. It had a rocking music track, dialogue and VO, and killer sound effects that were actually from the *Iron Man 3* movie. The biggest challenge was getting a good balance while making sure everything popped when it needed to. I knew I wanted the scenes where the suit assembled and crashed through the roof to be the loudest and most jarring, so I had to carefully finesse the levels in the beginning to make room for the loud stuff at the end. This spot sounds great on TV and I'm happy and grateful that I got to be a part of it."



Verizon FiOS' "Science Project"

"Cuba Libre" included in SHOOT's Top 10 Tracks!

Gentle comrades, you create work that inspires.

Big thanks.

Agency: OppermanWeiss\*

Director: Jake Scott/RSA

Editor: Andre Betz/Bug Editorial

Integrated Producer: Mark Johnston

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## From Promising to Oscar/Emmy-Winning Talent

A SHOOT Staff Report

NEW YORK—A student commercial she directed at Art Center College of Design earned Kathleen Lorden a slot in *SHOOT*'s 11th annual New Directors Showcase last month at the DGA Theatre in NYC. Entitled "Funeral," the charmingly dark comedy spec piece has a couple deciding if they should put the money they were saving for a car towards a funeral for the guy's stepmom. As we later see them motoring about in a new Kia Soul, clearly they have come up with a burial alternative.

"Funeral" helped Lorden secure her first career spot production house representation as she recently signed with TWC. She was one of 35 helmers selected for the 2013 *SHOOT* New Directors Showcase. The debut screening of the Showcase reel, a panel discussion with six of the promising directors, and an after-party highlighted the celebratory evening.

At the other end of the filmmaking continuum earlier that same day at the *SHOOT* Directors/Producers Forum, also at the DGA venue, several directors whose accomplishments span an Oscar win, several Academy Award nominations, Emmy-winning and -nominated efforts, shared insights into their work and careers. Those notables included Joe Berlinger, Henry-Alex Rubin, Bryan Buckley, Cynthia Wade and Matthew O'Neill.

Additionally, the Forum featured panel discussions exploring visual workflow sparked by the increased prominence of digital cinematography, new forms of content opportunities evolving for the production community, and publicity/marketing means towards gaining exposure and coverage for projects meriting

awards show circuit attention.

Here's a rundown of the daytime Forum and evening New Directors Showcase held May 23 at the DGA Theatre.

### Screening room

This kickoff session continued a mini-Forum tradition which began in 2012 when the short film *Asad* was screened and its director Bryan Buckley of *Hungry Man* discussed its backstory.

It was the first screening of the film for the advertising/filmmaking community—and *Asad* went on to earn a 2013 Academy Award nomination for Best Live Action Short film.

*SHOOT* carried over that Oscar pedigree to this year's Forum, opening with a pair of filmmakers who each earned Short Subject Oscar nominations in 2013—Cynthia Wade for *Mondays at Racine*, and Matthew O'Neill for *Redemption*, which he helmed with Jon Alpert. After screening trailers for both shorts, a discussion—moderated by *SHOOT* editor Robert Goldrich—had the directors comparing their prior Os-

car nominations with their most recent. Five years ago, Wade won the Short Subject Documentary Oscar for *Freeheld*, which told the story of Laurel Hester, a dying policewoman who wants to leave her pension benefits to her life partner, Stacie, but that request is denied. Hester fights to gain that right so that her same sex partner can afford to keep their house.

*Mondays at Racine* tells the story of two sisters—Rachel and Cynthia—who run a beauty salon on Long Island. Every third

# The Filmmaking Continuum On Display



Clockwise from top left: Directors Matthew O'Neill and Cynthia Wade; Bryan Buckley; Joe Berlinger; and Henry-Alex Rubin.

# SHOOT FORUM/NEW DIRECTORS SHOWCASE

Monday of the month, their salon, called Racine, provides free beauty and support services for women undergoing chemotherapy. The sisters—who lost their mother to breast cancer—are determined to give women who are losing their hair, eyebrows and eyelashes a sense of normalcy and dignity during a traumatic, uncertain time. The loss of hair and its impact on personal image evolves into a poignant, moving look at womanhood, motherhood and marriage.

Wade noted that a major difference between her two Oscar nominations was the political pressure associated with the first as gay marriage rights were just starting to emerge as a top-of-mind social issue. Initially attracted to the personal story of Hester, Wade later found political considerations being brought to bear once the short began to find an audience and gain recognition.

Another striking difference for Wade was the fact that all of the women in *Mondays at Racine* are alive whereas Hester never lived to see *Freeheld* get accepted at Sundance or win an Oscar. Wade noted that it's meant a great deal for her to have the women in *Mondays at Racine*—some still battling cancer, some in remission—to be able to share in the film's success, have parties and watch the Oscars. In fact, Wade brought the two sisters who run the Racine salon—as well as Cambria Russell, one of the cancer patients in the film—out to Hollywood to attend this year's Academy Award ceremony.

As for O'Neill, he and Jon Alpert have made the Oscar shortlist three times in the last four years, with *Redemption* earning them their second Short Subject Documentary Oscar nomination—the first coming in 2010 for *China's Unnatural Dis-*

*aster: The Tears of Sichuan Province*. This nomination was special in that the filmmakers pledged to the mothers whose children died in a massive earthquake that the documentary would get people to pay attention to what happened and help to fight for those kids' and their families' rights.

*Redemption* meanwhile tells the stories of unemployed people who are left to make a living by collecting cans and bottles off the streets of New York—at a redemption rate of five cents per can. *Redemption* introduces us to Nuve, a young mother who is supporting not only her two kids but helping her sister and nephews. Then there's Susan, a senior citizen who has to supplement her Social Security income to keep her head above water. There's Walter, a 60-year-old Vietnam War vet and former short order cook whose canning keeps him financially afloat. And Lily is a Chinese woman who shares a one-bedroom apartment with six other people. In the street, she befriends others. In one scene, she passes by an outdoor café and observes that it must be “amazing to enjoy food at a restaurant.”

O'Neill noted that the three Academy Award shortlistings and two nominations are meaningful because they reflect a consistency in quality of work. He related that while a filmmaker can get lucky and score one nomination, to be in the hunt multiple times underscores directorial and storytelling acumen.

Wade and O'Neill also share the bond of having diversified successfully into commercialmaking. O'Neill has directed dozens of spots via Rascal Films, including a World AIDS Day-related PSA sponsored by Chevron for New York agency mcgarrybowen.

Wade has helmed several branded content projects, including perhaps most notably a feature-length documentary for Hershey which introduces viewers to a K-12 boarding school the company has created through revenue from chocolate sales. The school is home to at-risk children from low-income families. Wade directed the project independently for agency Arnold New York. She recently landed a spot production company roost, joining Recommended Media, headed by industry vets Stephen Dickstein and Philip Detchmendy.

As for their next endeavors, O'Neill and Alpert are working on a documentary which uncovers and delves into the link between learning disabilities and incarceration in Oklahoma. Some 65 percent of incarcerated adults in the state have learning disabilities with many of those being people of color who aren't getting the necessary attention and treatment in under-funded public schools.

Wade is in varying stages of four documentaries, including one exploring a little known ecological disaster in Indonesia, another examining the history of violins, and one in which wives of former NFL players are dealing with the brain damage incurred by their spouses by virtue of playing in a violent game.

## Fresh Produce

This “Fresh Produce” session highlighted the different forms of content opportunities emerging for the production community with panelists Rebecca Skinner, exec producer/managing director of HSI, Matt Bonin, chief production officer of Ogilvy & Mather, Kristen Finch, director of digital production for Grey NY, and Hafeez M. Saheed, head of production/exec producer of Nickelodeon Creative Advertising reflecting on various such projects. Additionally Ross Dabrow, VP sales at T3 Media, touched upon new demands in archival footage, and attorney Jeffrey A. Greenbaum, partner in entertainment and advertising law firm Frankfurt Kurnit Klein & Selz (FKKS), addressed legal issues arising from the intersection of advertising and entertainment. Goldrich moderated.

Skinner saw HSI produce *The Unsinkable Henry Morgan*, a half-hour documentary screened during the course of the Sundance Film Festival and then debuting nationally two days later on the Sundance Channel. Michael Haussman

of HSI directed the documentary for NY ad agency Anomaly. A blend of documentary, entertainment and branding, the film brought Captain Morgan of rum fame to life, raising awareness that he was an actual historical figure of significance (*SHOOTonline*, 2/1 and 4/19).

The *Unsinkable Henry Morgan* underscores the atypical forms of content coming out of HSI in addition to its mainstream spotmaking. For example, Skinner took an idea scripted by Haussman and sought a match with a luxury brand, successfully doing so via client-direct branded entertainment for Bulgari.

Skinner also connected HSI with Justin Timberlake for a documentary project, directed by John Urbano, a young talent she “discovered” about a year ago. Timberlake gravitated to Skinner based on the trust forged between the two on prior music video work.

Though HSI wasn't involved in *On Freddie Roach*, an acclaimed HBO documentary series about Roach—a world class boxing trainer coping with advanced Parkinson's disease—the production house's The Malloys directed the show. Now to further diversify its long-form work, Skinner noted that HSI recently hired Justin Cooper, producer of *On Freddie Roach*, as director of development. Currently he already has a couple of TV projects in development for the production house.

As for Bonin, he noted that Ogilvy too has made a key hire—this one in its in-house Eyepatch Productions, securing director Brandon LaGanke, formerly of TBWA Worldwide NY. Bonin affirmed that Ogilvy will continue to collaborate with outside directors and vendors but explained that agencies today have to not only conceive of projects but execute them internally at times for clients.

Meanwhile Bonin cited a recent IBM project as a prime example of a new form of content at Ogilvy—a one minute stop motion video of individual carbon monoxide molecules repeatedly rearranged to show a boy dancing, throwing a ball and bouncing on a trampoline. *A Boy and His Atom* was certified by the *Guinness Book of World Records* as the “smallest stop-motion movie.”

Bonin noted that this project advances IBM's vision of harnessing the processing power of an atom for data storage and other uses. Within 24 hours, *A Boy and His Atom* had a million views. At press time

*Continued on page 22*



**Fresh Produce (l-r): Skinner, Bonin, Finch, Saheed, Dabrow, Greenbaum**

## Perspectives on Fresh Produce Opportunities, Workflow

Continued from page 21

the tally was 4 million-plus views and counting. Director was Nico Casavecchia of 1stAveMachine with a team of four IBM scientists (Andreas Heinrich, Christopher Lutz, Ileana Rau, Susanne Bowman) serving as animators. *A Boy and His Atom* recently made the shortlist for the inaugural Innovation Awards at the Cannes International Festival of Creativity.

Forum panelist Finch, director of digital production at Grey New York, leads a team of 22 digital producers and project managers, oversees the digital production studio and handles relationships with social media partners, technology companies and production vendors. Among the examples she cited as atypical content forms from Grey was a developing integrated campaign for Pantene featuring Zoey Deschanel, and the acclaimed Canon Project Imagin8tion initiative, a contest that solicited submissions of still photos from the public at large, with commercials on air and online promoting the competition and drumming up entries. From those 96,000-plus photos, eight images were selected which served as inspiration for and appeared in *when you find me*, a short produced by Oscar-winning filmmaker Ron Howard, directed by Bryce Dallas Howard and shot on the Canon Cinema EOS C300.

Canon USA's Project Imagin8tion was honored by the Next Awards in the Integrated Campaign category last year. And *when you find me* was one of 11 live-action short films to make the Oscar shortlist this year.

Saheed joined Nickelodeon Creative Resources three years ago, helping it evolve into Nickelodeon Creative Advertising. At first blush people think the operation is centered on promos for the network. And while it is involved in off-channel promotion for Nickelodeon projects, that's a far cry from what the overall entity is about. Instead Saheed, who came to Nickelodeon after a tenure as a producer at Saatchi & Saatchi NY, has built something quite unique at the network with an entirely different core business—namely major mainstream advertisers, and then seeking outside sources and talent (directors and production houses) to help realize a creative campaign's vision. Projects have been generated for such



**Visual Workflow (l-r): Cioni, Gabor, Gustafson, Poster, Stewart, Young.**

clients as Tide, Scrubbing Bubbles and Bounty. For the latter, the directors were the Doctor Twins, a past selection for the New Directors Showcase. Nickelodeon Creative Advertising has also turned out nonbranded content for the likes of Nationwide Insurance.

T3 Media's Dabrow screened a clip to demonstrate the growing trend of clients wanting to incorporate YouTube videos into new work and how YouTube, Vimeo and the like have become a new source for content. He screened an Audi spot made from a mix of archival footage and video sourced from YouTube and Vimeo. T3 Media works with leading video libraries such as those of Paramount Pictures, Sony Pictures Entertainment, *National Geographic* and *The New York Times*.

Attorney Greenbaum noted that myriad legal issues have arisen from new forms of advertising/entertainment content. He noted that years ago it would have been farfetched for a production house to seek ownership of material it produced for an agency or client. But now there is more of an opportunity for production companies to gain equity in an entertainment-driven project it has developed and produced. He suggested that companies start asking more questions up front to establish an understanding as to whether an ownership stake is possible as opposed to the conventional work-for-hire scenario.

### Visual Workflow

The growing prominence of digital cinematography has caused artists, entrepreneurs, businesses and ways of working—including workflow from pre-pro to production and postproduction—to evolve dramatically in a relatively short span of time. This “Visual Workflow” panel

tapped into the perspectives of different key players in production and post. Panelists were Michael Cioni, CEO and founder of Light Iron, a postproduction company specializing in on-site dailies, digital intermediate, archival and data services for projects originated on file-based motion cameras; colorist Billy Gabor of Company 3; Lynn Gustafson, a.k.a. “Gus,” rental manager at ARRI CSC, who's in charge of coordinating the daily camera rental activity and managing the digital workflow department; Steven Poster, ASC, national president of the International Cinematographers Guild (ICG), Local 600; pioneering 3D director and producer James Stewart who heads Geneva Film Co., Toronto, and is with the L.A.-headquartered Tate USA 3D division T-3D; and Bradford Young, winner of the 2013 Sundance Cinematography Award: U.S. Dramatic for his work on a pair of films—*Ain't Them Bodies Saints* and *Mother of George*. Goldrich served as panel moderator.

Cioni stressed the need for education, noting that many masters of the film craft have not seen the need to learn all they need to know about the workflow implications of digital cinematography. He noted that the industry movement is not a transition but rather a transformation to digital. And those unwilling to get involved and educated about this transformative experience will have a hard time staying relevant. Cioni has served as digital intermediate supervisor on features such as *42* and *The Girl with the Dragon Tattoo*. His career thus far has spanned a couple of hundred theatrical movies, experience which he said has gotten him to the point where he can leverage technology to attain a lower price per frame—lower not just monetarily but in terms of stress, time,

confusion and headaches. Across these metrics/areas, Cioni said that the price per frame on the average production is going up. But digital and technological expertise can reverse that trend.

Gabor provided a colorist's perspective, observing that each feature project that comes to him is a unique animal in terms of workflow. Each, he affirmed, is akin to “a technology startup” as clients look to partner with him to execute and often define the workflow going forward. A tremendous amount of work both on the front end and through the DI process is necessary. “We look at ourselves,” said Gabor, “as an extension of the camera department,” setting the color pipeline to help the DP to realize his or her vision.

Meanwhile Stewart has directed 3D spots for such clients as Toyota, Samsung, Lexus and Sprint, collaborating with traditional and digital ad agencies. His 3D short, *Beatrice Coron's Daily Battles*, was recently screened at this year's TED Conference to rave reviews. Stewart related that a set workflow is vital to a 3D project—and has become more common in VFX-driven movies but not necessarily in other film genres. Stewart said that in 3D, there are many things that you can't easily fix in post, thus making careful planning and preparation all the more important. He noted that you in a sense have to “fix it in prep.” He added that getting the post people involved early is a key message that needs to be imparted to the filmmaking community at large when it comes to realizing the full potential of 3D.

Cinematographer Poster's filmography includes *Rocky V*, *Donnie Darko* and *Southland Tales*, which was chosen for the Cannes Film Festival competition. His work on *Mrs. Harris* earned him an Emmy Award nomination for Outstanding Cinematography for a Miniseries or Movie. Poster also was an ASC Award nominee for Outstanding Feature Cinematography on the basis of *Someone to Watch Over Me* directed by Ridley Scott. Relative to workflow, Poster, ASC, picked up on the education theme brought up by Cioni.

The ICG national president said that Local 600 has been involved in a substantive education program relative to digital and workflow for its rank-and-file artisans with companies such as Light Iron aiding in that learning experience. Poster further noted

# SHOOT FORUM/NEW DIRECTORS SHOWCASE FORUM

that there are assorted workflows, quoting a colleague, Leon Silverman, president of the Hollywood Post Alliance and general manager of the Digital Studio at Walt Disney Studios, who quipped that workflows are like snowflakes—no two are alike and when they hit the ground, they disappear.

Yet at the same time, with all these workflows and transformative change, in one key respect there's a perennial constant—the cinematographer being in charge of the image. "Nothing has changed," related Poster on that front. DPs, he observed, would choose an emulsion—now they choose a camera. They choose lenses, filtration, design the lighting. And now their control in a sense has become more expansive, continued Poster, citing his experience shooting the first episode of the Netflix series *Hemlock Grove*. Working with a union DIT and a Technicolor cart on the set, Poster directed the coloring of the master. And while Poster was shooting, the DIT would direct the coloring of the rest of the scene. Poster said he would come in and supervise a bit and at the end of the day, they ended up with complete dailies that looked the way they should.

Also offering a DP's perspective was Young who in addition to his aforementioned Sundance-winning efforts has diversified into commercials, shooting on the ARRI ALEXA for director Mark Pellington of production house Wondros, and lensing anamorphic with the ALEXA for director Chris Milk of @radical media. While Young shot 35mm for the Sundance-honored feature *Ain't Them Bodies Saints*, he deployed the RED Epic on *Mother of George*.

Now that the DP can exert greater influence with the prospect of live color grading, for example, Young noted that it behooves cinematographers to be more

communicative and assertive relative to what their vision is and what's needed for a project.

ARRI CSC's Gustafson noted that the evolution of his shop underscores the change that has taken hold in the industry. When he started, the typical ARRI CSC customer would rent a camera, buy some film and move on. But now ARRI CSC is providing much more than a camera and lenses. He recalled that just three years ago for the groundbreaking ALEXA shoot on *Extremely Loud and Incredibly Close*, ARRI CSC found itself having to buy post equipment. ARRI CSC has since evolved from a film camera rental facility to a camera/digital/post-production rental facility, as Gustafson guides and assists clients with workflow paths that are specific to their projects and needs.

## Project Awareness

*SHOOT* co-owner Gerald Giannone, who is also director of The *SHOOT* Publicity Wire, moderated this session—Project Awareness: The Journey From Good Work to Widely Recognized & Award-honored Work—which explored how to gain exposure and generate awareness for a film, elevating its stature at major festivals and on the awards show circuit. Panelists were: Jill Bauer, co-director and producer, and Ronna Gradus, co-director, producer and DP on *Sexy Baby*, a documentary about sexiness and the Cyber Age; director Bryan Buckley of Hungry Man whose *Asad* went from an unknown passion project to a Best Live-Action Short Oscar nominee this year; *SHOOT*'s Goldrich; and Gary Faber, partner in Entertainment Research & Marketing (ERm), a custom market research and marketing consulting company, specializing in delivering consumer feedback

on packaged goods, movies, live theater, video games and all other forms of consumer entertainment and advertising. Faber formerly served as an executive VP, marketing at Weinstein Co. and prior to that as sr. VP marketing at Miramax.

Faber noted that if a filmmaker aspires to win an Oscar, he or she should not immediately jump to the next project but instead be available and accessible for interviews, appearances and whatever means of exposure is needed to get some valuable attention from decision-makers. To put it simply, the immediate objective is to get people to see your film—for Oscar consideration, obviously, the coveted audience consists of some 5,700 Motion Picture Academy members.

First-time filmmakers Bauer and Gradus saw their *Sexy Baby* become a film festival darling and gain coverage across major media outlets, a key get being a story on ABC.com which begat more stories in print, radio, TV and online. The co-directors noted that getting the right publicist made all the difference in the world. They initially had a publicist on *Sexy Baby* who left much to be desired. But as soon as they switched to a savvy publicity pro, media momentum started to build for *Sexy Baby*.

Buckley recalled that the film festival circuit was integral to *Asad* generating interest and an audience. Debuting and winning the short film honor at last year's Tribeca Film Festival provided an invaluable launching pad, beginning an odyssey of some 40-plus festivals for *Asad*, earning top honors at some 10 of them, each putting the film up for consideration on the Academy Awards shortlist. It's not until a film goes from shortlist status to being one of the final five Oscar nominees that media coverage becomes relevant. Buckley related that they went to a publicist/strategist during the shortlist period and he told them there was nothing he could do, that hiring him at this juncture would be a waste of money. It's when you graduate from the nominating committee (which culls the field down to the final five nominees) to the full Academy membership (which votes on the Oscar winner) that the media/marketing/PR push comes into essential play. Buckley said that once the five nominees are announced, it's like running for political office until the Oscar is won.

Goldrich noted that a good publicist or industry staffer with knowledge of the

outlet he or she is pitching can make a world of difference, presenting relevant projects, prospective stories and info of interest to the publication's print and online readership. And while we live in an email/electronic communications age, a well-placed phone call providing editors and reporters with certain context can also prove invaluable in generating coverage.

On a separate front, Giannone asked Faber to address the use of focus groups and working with filmmakers to make changes to a movie in order to make it more appealing to an audience. Faber recalled that during his Weinstein Co. tenure, "we were relentless about testing films. Directors didn't always like that." But it's important to know what 300 strangers in a dark room think of your work, he noted, then asking how much footage his fellow panelists Buckley shot for *Asad*, and Bauer and Gradus for *Sexy Baby*. About 230 hours of footage was lensed for the feature-length *Sexy Baby*, and four hours for the short *Asad*.

From all that footage, the ideal, said Faber, is to pick what will help you "get the most playable film possible, the best response possible," especially because the word-of-mouth dynamic is still so critical. He remembered working with Michael Moore on such documentaries as *Fahrenheit 9/11* and *Sicko*, with footage navigating through different people and stories. The decisions as to which people and storylines to keep in a documentary are key, assessed Faber, and research can at least provide "a compass" indicating what paths or directions to possibly consider pursuing.

## In The Director's Chair: Henry-Alex Rubin

The Forum wrapped with two afternoon In The Director's Chair sessions moderated by Goldrich—the first with Henry-Alex Rubin, followed by an interview with Joe Berlinger.

An accomplished commercialmaker (as 14 Cannes Lions would attest) with production house Smuggler, Rubin is also known for his documentary fare, including *Murderball* which he and Dana Adam Shapiro directed—and which went on to win the Audience Award at the Sundance Film Festival and to earn a Best Documentary Oscar nomination in 2006. *Murderball* chronicled wheelchair-

*Continued on page 24*



Project Awareness (l-r): Goldrich, Faber, Buckley, Bauer, Gradus

## The View From The Director's Chair: Berlinger, Rubin

Continued from page 23

bound, full-contact rugby players striving to make the Paralympic Games in Greece.

Rubin recently directed his first fiction feature, *Disconnect*, which centers on three stories—the impact of cyber bullying on a family whose father is distant from his wife and kids; a couple victimized by online identity theft yet enduring a greater problem within their own relationship; and a TV journalist who jumps on a career-making story involving exploitation and her connecting with a teen who performs on an adult-only website. The film's cast includes Jason Bateman, Hope Davis, Frank Grillo and Andrea Riseborough.

While a large part of Rubin's career has entailed making reality look cinematic—as he's done in *Murderball* and assorted commercials—*Disconnect* posed a different challenge, one he defined as trying to make things that are contrived seem like the truth. His goal for *Disconnect* was to make it seem like the audience was eavesdropping on the actors and their situations in each scene. Towards that end, the director brought his documentary sensibilities to bear on the fiction narrative.

Observing that screenwriter Andrew Stern pulled the film's storylines out of the headlines, Rubin delved into those real-life situations for his research, talking to people who have experienced identity theft, bullying or seduction online through pornography. He interviewed these folks and put them in front of the actors to help move towards a more real script and more realistic performances. Rubin referred to these real people as being “our shadow cast.” Their experiences and anecdotes reinfused the script and many of the actors spent time with these people to gain further insights.

Rubin additionally worked with his commercial and documentary collaborator, cinematographer Ken Seng, in a docu manner. He smiled that he drove Seng crazy in one regard—not telling him where the action would be so he would be forced like a documentary cinematographer to find it and capture it. The DP had to always be ready.

Also helping to capture those real moments that are worthy of eavesdropping was the shorthand by which Rubin and Seng communicate during a shoot. The two often don't have to speak to each oth-



**Director Henry-Alex Rubin with SHOOT's Robert Goldrich**

er, instead using a series of hand symbols and gestures so as not to interrupt the actors during lensing. Rubin and Seng developed their own sign language over the years because of all the documentary subjects they worked on together. These same hand motions and gestures came in handy for *Disconnect*.

The movie's sense of reality was also facilitated by selectively hiding cameras. There was a scene, for example, where actor Grillo portrays a father confronting his son and a friend about cyber bullying. Seng filmed the kids as Grillo gave a riveting performance which scared the daylights out of the youngsters. Grillo then thought Seng was going to lens a reverse shot of him, only to be informed that his reverse had already been shot by a hidden camera through a nearby window. This brought a dimension of realism that might not have been captured with conventional coverage.

Rubin's spot credits include the lauded Burger King “Whopper Freakout” online fare from Crispin Porter + Bogusky, as well as notable work for Samsung (a moving “Sport Doesn't Care” commercial screened for the Forum audience along with the trailer for *Disconnect*), Reebok, AT&T, Volvo, Budweiser, T-Mobile and Jet Blue (the subtly comedic “Cab Jam”).

### In The Director's Chair: Joe Berlinger

An Oscar nominee and seven times nominated for an Emmy (twice winning), Joe Berlinger sports a filmography which includes such landmark documentaries as *Brother's Keeper*, *Paradise Lost* and *Metallica: Some Kind of Monster*. He has also diversified meaningfully into commercials and branded content via @radical media, including directing and producing the first six seasons of *Iconoclasts*



**Director Joe Berlinger (l) with SHOOT's Goldrich**

(for Grey Goose Vodka) on the Sundance Channel, helming the *Power of Dreams* documentary series for Honda, and turning out assorted ad campaigns, including the ambitious Cadillac commercials (a :60 and eight :30s) that broke during last year's Summer Olympics telecasts. (Berlinger directed the people/dialogue aspects of the Cadillac campaign which entailed extensive shooting worldwide while @radical's Jeff Zwart helmed the automotive performance sequences.)

The Forum session started with two projects as a discussion launchpad—*Paradise Lost 3: Purgatory* and *Paul Simon's Graceland Journey: Under African Skies*. *Paradise Lost 3* earned an Academy Award nomination, a DGA Award nom, and a pair of Emmy nominations last year while *Under African Skies* also garnered an Emmy nomination in 2012. In some respects, the two documentaries reflect Berlinger's great filmmaking range. *Paradise Lost 3* was the third in a trilogy for which directors Berlinger and Bruce Sinofsky doggedly persevered for some 20 years to realize justice for Damien Echols, Jason Baldwin and Jessie Misskelley Jr. who were arrested in 1993 for the murders of three 8-year-old boys in West Memphis, Arkansas, and found guilty, with Baldwin and Misskelley sentenced to life in prison and Echols landing on death row. Berlinger and Sinofsky embarked on the first documentary, *Paradise Lost: The Child Murders at Robin Hood Hills* nearly two decades ago, originally intending to chronicle the story of three teenagers gone bad with the committing of a heinous crime. Instead the film—which won an Emmy in '97 for Outstanding Achievement in Informational Programming—cast doubt on the verdict and was instrumental in marshalling support for the teens as wrongfully convicted. *Para-*

*dise Lost 2: Revelations*, an Emmy nominee in 2000, was a vehicle for further advocacy on behalf of the convicted trio, with *Paradise Lost 3: Purgatory* uncovering additional inconsistencies in the prosecution's case and then including a final modification after Echols, Baldwin and Misskelley—having served 18 years in prison—were set free last year via a legal maneuver known as an Alford plea.

By sharp contrast, *Under African Skies*, which Berlinger directed solo, came together relatively quickly—singer/songwriter Paul Simon agreed to make the film in April 2011, there was a 10-day shoot in July, and by January 2012 the documentary was being showcased at the Sundance Film Festival. The celebration of music aspect conveyed in *Under African Skies* represents quite a counterpoint to the dark areas explored in the *Paradise Lost* trilogy. *Under African Skies* chronicles the return of Paul Simon in 2011 to South Africa and to the roots of his seminal album *Graceland*, released in 1986. Simon prepares for a 25th anniversary concert as he reunites with the South African musicians whose work spawned *Graceland*. But Simon's exploration of the journey that led to the *Graceland* album is more than a commemoration of breaking musical boundaries and bringing together diverse cultures. Simon also deals with the controversy attached to *Graceland*, namely the political backlash he received back then for allegedly breaking the UN cultural boycott of South Africa, which was designed to end the apartheid regime.

The awards recognition for both *Paradise Lost 3* and *Under African Skies* was gratifying for Berlinger on two major fronts. For one, last year's Academy Awards ceremony carried special significance. Berlinger walked the red carpet with Baldwin who seven months earlier was serving a life sentence without parole. Even though the documentary didn't win the Oscar, Berlinger told Forum attendees that being there with Baldwin was one of the great experiences of his life.

Berlinger also shared with the Forum audience that the industry acclaim and the hand that *Paradise Lost 3* played in helping to realize justice for the West Memphis Three came at a pivotal juncture for him. It was at a point when Berlinger was questioning the value of social

# SHOOT FORUM/NEW DIRECTORS SHOWCASE

documentary and whether he should even continue in the discipline as he had emerged from a draining legal battle with Chevron over his documentary *Crude*. Ultimately, *Paradise Lost 3* helped to rejuvenate Berlinger's belief in social documentaries, sparking his decision to remain involved in this form of filmmaking that's a cornerstone of the Fourth Estate.

*Crude* tells the story of Ecuadorians who sued Texaco (since acquired by Chevron) some 19 years ago, alleging that waste and pollution from the company's oil production over three decades caused indigenous people living in Oriente region villages to contract cancer as well as other environmental-related diseases. In 2005, one of the villagers' lawyers contacted Berlinger, inviting him to look into the case. Berlinger ultimately decided to pursue the story, scrutinizing both sides, an investigation which yielded *Crude*.

But then Berlinger himself became part of the litigation. Chevron sought the outtakes from *Crude*—some 600 hours in all—to search for proof it was being treated unfairly by Ecuador's government and that the country's court system was rigging the case against the petroleum company. A U.S. District Court judge ruled in Chevron's favor in May 2010. A couple of months later, the 2nd U.S. Circuit Court of Appeals limited the scope of that decision, curtailing access to some 500 hours of unused footage.

Then in January 2011, the same 2nd U.S. Circuit Court of Appeals in Manhattan upheld the original lower court ruling, forcing Berlinger to turn over the full 600-plus hours and emails related to the film. The silver lining for Berlinger was that at least he won the right to show his film.

Still, the litigation was draining emotionally and financially. On the latter score, Berlinger said the budget for making *Crude* was \$1.2 million and his legal expenses were \$1.3 million in trying to fight Chevron.

Berlinger finds the *Crude* decision chilling and disconcerting, noting that the case was cited as precedent in New York City's recent battle against documentarian Ken Burns to gain notes and outtakes from his film *The Central Park Five* which tells the story of five wronged men convicted in the 1989 rape of a Central Park jogger. A New York federal judge ultimately quashed the NYC bid for access to Burns' material.

Removing this chill is all the more critical, said Berlinger, because "the independent documentarian is the last bastion of independent reporting—even if that documentarian has a point of view. I try to create balanced films and show both points of view but some filmmakers have much more of an advocacy mission that still is a type of reporting [that can be valuable]."

As for what's next on Berlinger's docket, among the projects are a documentary about reputed Boston crime boss James Whitey Bulger for CNN Films, and on the branded content front a series of web films for American Express, an account Berlinger worked on back in the day when he was an Ogilvy & Mather staffer.

## New Directors Showcase

*SHOOT*'s New Directors Showcase marked its 11th year with a screening, panel discussion and after-party at the DGA Theatre in Manhattan, which provided perspective on how far the event has come while underscoring the evol-

ing prospects for aspiring helmers. On the former score, with a decade-plus of honoring up-and-coming talent through this competition, *SHOOT* has found it increasingly commonplace for a development to spark not only memories of prior Showcases but also reflections on the career progression to prominence of assorted directors.

A case in point was the recent release of *Oblivion* starring Tom Cruise and Morgan Freeman. The sci-fi feature, which opened to favorable reviews, was directed by Joseph Kosinski who eight years ago was in *SHOOT*'s 3rd annual New Directors Showcase. At the time, he was breaking in with Anonymous Content. Earlier this month he came aboard the roster of Reset, reuniting with company founders and former Anonymous colleagues, director David Fincher and managing director/exec producer Dave Morrison.

The very same 2005 New Directors Showcase that introduced Kosinski to the ad community at large also included director David Gray—who at the time was a noted agency creative who had signed with Hungry Man to pursue a full-time directing career. Two years later, while still at Hungry Man, Gray was at the DGA Awards ceremony in Los Angeles as a nominee for Best Commercial Director of 2006. Gray is now with Station Film.

Indeed, we could go on with achievements of assorted Showcase directors over the years yet most striking and equally if not more relevant is the fact that the current crop too has in a relatively brief span already accomplished a great deal. For example, consider Stephanie Martin who was selected on the basis of her short film *Wild Horses*. She made the film through the American Film Institute (AFI) Directing Workshop for Women. Martin was one of only eight aspiring directors chosen for the AFI program, getting the chance to make her film through the immersive year long tuition-free fellowship conducted each year at the AFI.

Then we have a 2013 Showcase director whose work has positively impacted society. Stephen Reedy was selected in large part for *The Forge*, a short film that was produced by Eric Lim whose sister committed suicide. She had left her brother money to become a producer. He then did just that by seeking out Reedy and producing an emotional short that is designed to promote suicide prevention. *The Forge* debuted on actor Rainn

Wilson's website, SoulPancake, and has registered more than 200,000 views thus far—with moving comments/reactions from those who have contemplated suicide as well as surviving family members and friends of suicide victims.

Another notable accomplishment in this year's Showcase centers on a \$487 investment in a spec spot, "Grad Gift," that ended up winning Chevrolet's Route 66 Super Bowl ad contest. That \$487 commercial ran on last year's Super Bowl. It was directed and funded by Zach Borst who has since come aboard the roster of The Artists Company.

And then there's Lance Edmands whose feature film *Bluebird* opened the World Narrative competition earlier this month at the Tribeca Film Festival. *Bluebird* shows how even the slightest action can have the most impactful consequences, in this case on a small logging town in Maine. Edmands, who's repped as a spot director by Washington Square Films, earned inclusion into the *SHOOT* Showcase on the strength of such work as Chevrolet's *Bridgeville Episode 3* webisode. His background also includes editing commercials and features such as Lena Dunham's *Tiny Furniture*.

Reedy and Martin are two of 16 directors who do not yet have production house affiliations. These 16 directors fill 15 slots when you include one directorial team, Neaman/Southworth consisting of Brian Neaman and Michael Southworth who met as assistants at Crew Cuts. They have been editing at Crew Cuts for the past seven-plus years. Under the banner Neaman/Southworth, they broke into the directorial ranks. Helping them earn a slot in the Showcase was MTVx's *Inside Joke—Michael Che on Gentrification* series.

The remaining unaffiliated directors are: Erik Anderson who was selected in part for the Chevrolet spec piece "Heirloom"; Michele Atkins for a Levi's/AFI online spot titled "Back To Basics"; Chuck Blumberg for the ASPCA online spot "Puppies Are Not Toys"; Carmen Chaplin with *A Time For Everything*, a short for Jaeger LeCoultre; Ellen Houlihan for the spec "Todd Glass For GLSEN"; Ian Kammer with a moving Amnesty International spec PSA entitled "Vanish"; Jamie Kingham who scored for a Boys & Girls Club marketing video; Kyle Lavore for the short *Up A Hill*; James Mann for "Handmade Portrait: Chain Re-

*Continued on page 26*



NDS panel (l-r): BBDO's Rolfe; harvest's Goldfarb; directors Reedy, Mark & Amanda, Martin, Montgomery, Lavore

## New Talent Celebrated, Advised During Evening Session

*Continued from page 25*

action,” an ETSY branded content piece; Denis Parchow for the online Steiff spot, “Don’t Be Afraid of the Dark”; Corydon Wagner for the Ecoimagination.com spec spot, “Capture The Wind”; and Anthony Wilson for a National Domestic Violence Hotline PSA titled “Mistake,” which had originally been a spec spot.

Neaman/Southworth are one of four directorial duos to earn slots in the 2013 Showcase, the others being: Brewer consisting of Ben and Alex Brewer who are with PRETTYBIRD; Los Pérez, aka Tania Verduzco and Adrián Pérez, who are with Cortez Brothers; and Mark and Amanda—Mark Pallman and Amanda Speva—of ONE at Optimus.

Mark and Amanda, Brewer, Los Pérez, Edmands and Borst are among the Showcase directors with production house affiliations, the others being: Olivier Agostini of Kontagious for his Malibu International Film Festival online spot “Endangered Species”; Ross Ching of A Common Thread for a Popsicle spec ad; Grainger David of Hungry Man for the short *The Chair*; Ben Liam Jones of Mustard Film Company for an NSPCC/Childline’s online spot; Kathleen Lorden of TWC for the Kia Soul spec spot, “Funeral”; Adam Makarenko of FRANK Content for his short *Lost*; Phillip Montgomery of Anonymous Content whose web film, *Raising an Olympian—Henry Cejudo*, was part of the ambitious P&G “Thank you, Mom” campaign; Andreas Öhman of ACNE Production for a GE China spot; Gabriel Olson of Station Film for the Chevy spec, “Make A Wish”; Noah Paul of atSwim for *The Sins of Kalamazoo*, a webisode for Bullett Media; and Aion Velie of Wild Plum for Ford Fiesta’s “Moments—Dog Days,” a piece of branded content.

SHOOT’s 11th annual New Directors Showcase offers a total of 35 up-and-coming helmers filling 31 slots (27 individual directors and four duos). Some 20-plus of the Showcase directors attended the evening Showcase event.

### Speakers, panel discussion

Kicking off the 2013 Showcase proceedings was DGA’s Laura Belsey, a director whose body of work spans TV, features, spots and documentaries. Belsey, who developed and teaches the commer-

cial directing class at the Graduate Film School of NYU’s Tisch School of the Arts, has seen her students earn inclusion into the SHOOT New Directors Showcases over the years. She noted that the DGA is excited to be a lead sponsor of the New Directors Showcase and wanted up-and-coming directors to be aware that the Guild welcomes them and plays an important role in preserving their creative rights across all disciplines, including commercials and branded content. She cited as an example the right of a filmmaker to have a director’s cut to convey his or her creative vision for a commercial or piece of branded entertainment.

Belsey in turn introduced SHOOT publisher and editorial director Roberta Grier to the capacity turnout at the DGA Theatre. Grier introed the debut screening of the 2013 SHOOT New Directors Showcase Reel, which contains a sampling of the work from each Showcase helmer. (To see that Showcase Reel and to read interviews with each new director, visit [nds.shootonline.com](http://nds.shootonline.com).)

Grier then moderated a panel discussion featuring Showcase directors Reedy, Martin, Montgomery, Lavore and the team of Mark and Amanda. Reedy, Martin and Lavore are not yet affiliated with a production house. Montgomery is with Anonymous Content while Mark and Amanda’s roost is ONE at Optimus. Offering production house and ad agency context, respectively, to the discussion were Bonnie Goldfarb, co-founder and executive producer of harvest, and David Rolfe, director of integrated production at BBDO New York.

All the directors shared backstories on their recognized Showcase work with Reedy and Martin touching upon aspects covered earlier in this article. Lavore got the directorial bug during his freshman year in high school when he saw Alfred Hitchcock’s *North By Northwest* and *Rear Window*. He described himself then as a kid with a Sony Handycam who made “terrible films,” yet they were projects that represented a learning experience. Lavore then took a career detour, landing a job in the hospitality industry and for a number of years was no longer engaged in filmmaking. When he ultimately returned to directing, he found his hospitality industry tenure to be helpful, noting that working with the public and col-

leagues in that context helped him learn to empathize with people and characters. That empathy is evident in his darkly comedic short *Up A Hill*.

Montgomery earned inclusion into the Showcase in large part for his P&G “mom-u-mentary” *Raising an Olympian—Henry Cejudo*, one of nine shorts he directed in the online “Thank you, Mom” campaign from Wieden+Kennedy and digital/online branded marketing shop ZiZo. Each short focuses on the mom of an Olympics athlete, chronicling her contributions to her child’s success, with recollections from the athlete. Cejudo recalled his family’s adversity, moving every two to three months because rent had become unaffordable, at one point actually having to live in a crack house. His mom was in the U.S. illegally and thus could not attend his biggest moment, winning the Gold Medal at the 2008 Olympic Games in Beijing. Cejudo reflected on the absence that eventful day of the most important person in his life, the one who inspired him and sparked his belief that he could accomplish anything as long as he worked hard. His mom has since become an American citizen.

Montgomery was an apt choice to direct a batch of “mom-u-mentaries” given his documentary savvy, first recognized with his feature film debut *#ReGENERATION*, which explored the state of activism—or the lack thereof—among young people in America. Narrated by Ryan Gosling, *#ReGENERATION* had a successful run on the festival circuit and was released theatrically last year.

Mark and Amanda’s Showcase berth was earned in part by their branded content *Artisan Series* for Bombay Sapphire. Both Midwestern born and bred—Mark growing up in Indiana, Amanda in Illinois—Mark and Amanda first met at post house Optimus where they became fast friends and filmmaking partners. Mark originally wanted to be a musician while Amanda aspired to editing. She quipped that she lacked the “attention span” to become an editor but her film school training, getting exposed to commercials at Optimus and connecting with Mark all translated into their forming a directorial duo.

Harvest’s Goldfarb assessed that the 2013 crop of directors accounted for “the best reel we’ve had in 11 years” since SHOOT started the Showcase. She said

the work reflects a group that is better educated and has access to more filmmaking tools than their counterparts of years ago. While she’s encouraged over what “new voices” can bring to the table, Goldfarb also noted that the directorial marketplace is crowded. When she first started her career, Goldfarb recalled that directors used music videos and commercials as stepping stones to features. Now in sharp contract you have feature filmmakers “wanting to get into our [advertising] world.”

Still, Goldfarb noted that the 35 directors who got into the Showcase have a leg up on other aspiring helmers but added that this is not a time to rest on one’s laurels. She encouraged directors to continue honing their skills. “My one request—make sure the communication is always efficient. Every cut needs to advance your story.” This is particularly important not only in commercials but also as branded content offers more longer form opportunities.

Rolfe advised new directors to “rely on your representation and producers but do your own homework.” He observed that a great director is “a great collaborator”—with DPs, actors, creatives, producers et al.

Rolfe affirmed that “the great directors I have used over the last 15 years” all worked in tandem with great people. “Directors are defined by the teams they put around them.”

### After-party; sponsors

After the New Directors Showcase panel, directors and a cross-section of the advertising/entertainment community gathered for an after-party downstairs at the DGA venue. The night capper provided a unique opportunity for new directors to network with agency and production house decision-makers. Conversely production house execs got the chance to get better acquainted with those directors in the Showcase mix who are seeking production company affiliations.

For the fourth straight year, the New Directors Showcase evening event was expanded to include daytime proceedings, SHOOT’s Directors/Producers Forum.

Lead sponsors of the SHOOT events were the DGA, harvest and ONE at Optimus. Silver sponsors were FKKS, Company 3 and Method Studios. And Bronze sponsors were the Nevada Film Office, Light Iron and T3 Media.



# photo op

SHOOT Directors/Producers Forum & 11th Annual NDS Event, May 23, 2013 DGA Theatre, NYC



**1** David Rolfe, BBDO NY **2** Bonnie Goldfarb, harvest **3** NDS directors Stephanie Martin, Phillip Montgomery, Kyle Lavore **4** NDS directors Kyle Lavore; Michele Atkins; Ellen Houlihan; Roberta Grier, SHOOT; NDS director Corydon Wagner; Laura Belsey, Shadow Pictures & DGA; NDS director Michael Southworth **5** Melissa ten Napel, Rick Vizzi, Adrienne Jorrisi, Catherin Crow, Hafeez M. Saheed, Joe Neri, Katie Gillies, Nickelodeon Creative Advertising **6** Marianne McCarley; Aion Velie, NDS director; Erik Iversen **7** Roxanne Artesona; Bernadette Rivero, Cortez Brothers; Sally Antonacchio, The Artists Company; Brittany Ciera **8** Jessica Passof & Oritte Bendory, Gartner; Nancy Kagan, Republic; Shirley Ramos, Click 3X **9** NDS directors Stephen Reed, Mark & Amanda **10** Kelly Flint, Strike Media; Tom Mooney, ADDigital; Mike Lagattuta; Dan Klein, ADDigital **11** Temi Oji, director; Faith Sagaille, SHOOT event PA **12** Amy Sweeney, ShootersNYC; Ben Dolfin, Arising NYC; Tom Firchoq & Jeff Beckerman, ShootersNYC **13** Laura Belsey; NDS director Stephen Reedy **14** NDS directors Grainger David; Chau Mui, Hungry Man; NDS directors Los Pérez **15** Goldfarb; Kristin Wilcha, AICP; Bob Nelson, QuietMan **16** NDS director Olivier Agostini; Bob Goldrich, SHOOT **17** Michael Schwartz, Frank Content; NDS director Adam Makarenko; Roberta Grier, SHOOT



### Red Giant Ships PluralEyes 3.2 for Windows

PORTLAND, OR – Red Giant announced the release of PluralEyes® 3.2 for Windows, a new update to the audio/video syncing software. PluralEyes 3.2 for Windows automates audio and multi-camera video synchronization in seconds instead of days, giving videographers and filmmakers edit-ready footage without clappers or timecode.

### Don't Fear The Reaper: Jeff France Weaves a Tale of Suspense

CHICAGO – STORY's Jeff France has directed a new spot for Prestone and The Richards Group, Dallas, that seeks to assure car owners that they have no reason to fear the reaper. Prestone has their backs.

### Joe Clear Evokes Memories of Barbecues Past for Leo Burnett

CHICAGO – The Colony's Joe Clear has edited a new spot for The Beef Council and Leo Burnett that celebrates the time-honored traditions of the backyard barbecue.

### Digital Arts NY Trailblazes New Age of Digital Audio and Picture Post

NEW YORK – In anticipation of the mass adoption of 4K/Ultra High Definition (UHD) technology worldwide, New York's Digital Arts is blazing a trail in the feature and TV communities with the first true-4K post production facility on the East Coast.

### Tasha Oldham Reinvigorates a Child for University of Arizona

LOS ANGELES – Blueyed Pictures director Tasha Oldham inspires a little boy to see hope in life after cancer in the inspirational new :30 "Larry" for the University of Arizona Medical Center out of LP&G, Tuscon.

### Director Douglas Sloan Crafts Macy's American Icons Campaign

NEW YORK – Douglas Sloan, Director/Founder of iContent, directed Macy's American Icons campaign. The thirty-second TV and long-form film for Macy's represents the retailers first foray into user-generated content.

### Colorflow Applies Theatrical Treatment to Concert Film

BERKELEY, CA – Colorflow provided color grading and other post production services for "Electric Ascension," a full-length concert film documenting the Rova Saxophone Quartet's remarkable reimagining of John Coltrane's legendary 1965 free jazz recording *Ascension*.

### Teen Drug Damage Made Visible in New PSA

NEW YORK – The Partnership at Drugfree.org has launched a :30 PSA nationwide via DDB New York and The Colony. Directed by The Colony's David Gaddie, the spot features a teenager whose age increases and whose health deteriorates visibly during an unbroken monologue to camera.

### Juniper Jones Helps Brookfield Office Properties Maximize Tribeca

NEW YORK – Executives from the creative force Juniper Jones share the results of their continuing creative partnership with Brookfield Office Properties, a multi-year sponsor of the Tribeca Film Festival® (TFF). Recently, a new Brookfield brand film created by Juniper Jones was featured within the official 2013 TFF pre-show, and that plus additional design elements created by the force are now being used in Brookfield's marketing initiatives.

### HiFi Project Provides Music & Sound Design for STARZ Re-Brand

LOS ANGELES & MINNEAPOLIS – Collaborating with ad agency Fallon, HiFi Project is the creative force behind the music and sound design for the visually compelling re-brand for cable network STARZ. Design firm yU+co was called on to create a design language that infused the entire landscape of the STARZ platform with their new tag, "Taking You Places."

### Method Studios Appoints Chris Webb as Exec Producer in Chicago

LOS ANGELES – Visual effects house, Method Studios announced the appointment of Chris Webb as Executive Producer of Method Chicago. Webb will work closely with Creative Director Gil Baron in the continued expansion of the Chicago office.

### MK Films Group Expands Company; Adds Two Executive Producers

CHICAGO – MK Films Group announced several major personnel changes reflecting the significant growth of the company. Joe Mosko, staff producer since the inception of the company is being promoted to Executive Producer/Head of Production. Amy McIntyre is being brought into the company as Executive Producer / Director of Sales.

### Proof Provides Previs, Postvis & Visual Effects for "Fast & Furious 6"

LOS ANGELES – Proof has provided Previs services to Universal's "Fast & Furious 6." According to Creative Director/Founder Ron Frankel, Proof provided previsualization for six sequences of "Fast & Furious 6," which involved the creation of 40 minutes of original animation. Proof also provided post-vis for the film, and it produced 200 visual effects shots.

### Stun Creative Shoots And Produces Summer Campaign For Bravo

LOS ANGELES – Stun Creative has produced and shot the new 2013 Summer promotional campaign for client Bravo Media. Bravo's fourth-annual "Summer by Bravo" multi-platform promotional campaign, which debuted on May 20, celebrates the network's pop culture brand and its upcoming original programming. The promo is set to "Fall Down," the new will.i.am song featuring Miley Cyrus. Bravo will roll out five additional spots over the course of the summer.

### Interactive Director Jason Taylor Joins Blind LA Roster

SANTA MONICA, CA – Bicoastal production/design studio Blind builds their interactive presence with the addition of Jason Taylor to their roster. Taylor comes to Blind with over a decade of experience as a creative technologist, designing interactive solutions and visual systems for some of the worlds leading brands. His past clients have included: Audi, BMW, Intel, USA Network, Oprah/Harpo Studios, NEC, Nestea, Kohler, SAP and Oppenheimer Funds.

### DuArt Names Craig Gordon Senior Editor

NEW YORK - DuArt, announced that it has added Craig Gordon as Senior Editor. A highly experienced video and film editor, Gordon brings 20+ years of post production expertise to his new position at DuArt, with recognition industry-wide for his deep knowledge of HD and award-winning accomplishments as a creative editor.

### Executive Producer Unique Hammond Takes Flight at Aero Film

LOS ANGELES, May 31, 2013 – Bicoastal/Munich-based Aero Film has added executive producer Unique Hammond to their Los Angeles office. Hammond employs her strategic experience in postproduction and music to bring in fresh work and directorial talent designed to reimagine the Aero Film brand.

### Major Auction: GOBLIN LIGHTING SERVICES

NEW YORK - Joseph Finn Co., Inc. will conduct a public online auction sales of GOBLIN LIGHTING SERVICES Inc. There will be two (2) sales, both online only. Sale #1 and Sale #2 begin live online bidding starting Friday, July 12th, 2013 at 9 A.M. EST.

### Accomplice Signs Director Rick Knief

LOS ANGELES – Director Rick Knief has joined Accomplice Media for exclusive representation in commercials. A former award-winning creative director, Knief has directed campaigns for such brands as the WSJ, Century 21, IBM, Time-Warner and American Express. Last year, he earned critical and popular acclaim for a music video for indie singer/songwriter Joseph Arthur that was shot with a rig equipped with nine iPhones.

### De La Soul "Get Away (feat. The Spirit of the WU)" Music Vid Released

NEW YORK – Directed by Lenny Bass and Kris Merc, De La Soul once again personifies the essence that is hip-hop in their triumphant, ubiquitous return to the game. With a neo-proper nod to another historic crew of hip-hop innovators – the Long Island wonders only solidify their place in the hallowed halls of the culture. "Get Away (feat. the Spirit of the Wu)" is a grand technological feat and visually evolved video effort, encompassing raps essentials of MCing and street knowledge, while also representing the music's staying power and complexity seen through metaphoric lens of the Rubik's cube.

### Sonixphere On Track For More Expansion: Dave Chudy Hired

CHICAGO – Sonixphere announced as part of its ongoing expansion into multiple sonic arenas, and to support the continued rapid growth experienced since launch in 2011, business development specialist and musician Dave Chudy has joined the company.

### Nathan Dubin and Jeff Levy of Margarita Mix Win Telly Awards

HOLLYWOOD – Nathan Dubin and Jeff Levy of Margarita Mix have each won a 2013 Telly Award in the Sound/Sound Design category of the 34th annual competition.

### New Work for Common Sense Media, Camp + King Assures Parents:

SAN FRANCISCO – Following a well-received inaugural round of PSA spots for Common Sense Media, creative boutique Camp + King's newest work for the nonprofit features relatable situations involving children and media use that promise to resonate with parents.

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



## AUDIO POST

### Sonic Union

**SONIC UNION**

19 Union Square West - FL 8, New York, NY 10003  
(212) 302-3001  
justine@sonicunion.com • www.sonicunion.com  
Contacts: Michael Marinelli, Mixer/President; Steve Rosen, Mixer/VP; Adam Barone, Managing Partner; Justine Cortale, Studio Manager/EP; Carly Lagoda, Scheduler/Producer; Maria Pappalardo, Casting Director Record. Mix. Play. With Michael Marinelli, Steve Rosen, Paul Weiss, Rob McIver, David Papa, Brian Goodheart. Yes, free wi-fi. Yes, radio. Yes, cinema. Yes, interactive. Yes, sound design, cookies, arepas & soup. All happening here, don't you worry.

## MUSIC & SOUND

### Pulse Music

817 Broadway 11th fl, New York, NY 10003  
(212) 358-7900

Kuby@pulsemusicny.com  
Contacts: JK, Owner; Dan Kuby, Exec Producer; Marc Algranti, Exec Producer; Steve Grywalski, Producer; Emily Kimball, Business Development; Lowell Allen, EVP Sonic Branding

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Contacts: Footage request: Melinda Hood, Library Director; Footage Research: Jessica Berman-Bogdan, President; Clearances: Cathy Carapella, Vice President  
Global ImageWorks licenses historic and contemporary stock footage from independent filmmakers, journalists and production companies. Our archive includes Royalty Free and Rights Managed clips. Exclusively representing Soul Train and Smithsonian Folkways Recordings. Other services include our award-winning research and clearances teams.

## STOCK FOOTAGE

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(877) 426-1121

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www.hboarchives.com

Contacts: Max Segal, Director; Susanna Schwartz, Manager, Licensing; Suzanne Brunink, Research & Licensing Agent; Matthew Fisher: Associate Manager

HBO Archives is a full-service footage library with online viewing and downloads. We offer free offline screeners and research. Our five base collections include: HD Contemporary Stock; Archival featuring The March of Time Newsreels; Entertainment News; Sports; and Wildlife.

## INTL PROD. SERVICES

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1056 Stearns Drive, Los Angeles, CA 90035  
(323) 939-9639

harry@globalproductionnetwork.com  
www.globalproductionnetwork.com

Contacts: Harry Tracosas, President; Julia Weichinger, European Representative

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## PRODUCTION

### The Artists Company



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(212) 679.7199

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Industry mainstay, The Artists Company, has a long and storied history of advertising excellence. Armed with the experience and fresh talent we capitalize on insights into the future of production, be it on the big screen, small screen or internet.

## Flash Back

June 13, 2008 HKM Productions and sister shop Rock Fight have merged to create hello & CO, which opens with a roster of eight directors, four each from the former HKM and Rock Fight....A study released last week by the Milken Institute concluded that the Writers Guild of America (WGA) strike, which ended four months ago, will exact a heavy toll on California's economy. The three-month WGA walkout will cause an estimated net loss this year of nearly 38,000 jobs tied directly and indirectly to the entertainment industry....

June 13, 2003 RSA topped the field of production houses at the AICP Show, earning a total of 11 honors at the 12th annual event. RSA garnered six of its 11 honors for BMW of North America's "The Hire" series of Internet-based short films....The Illinois legislature has passed a bill that establishes a wage-based tax credit for eligible shoots in the state, including commercials...

## MUSIC & SOUND

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

duotone is a boutique music company specializing in original music and music supervision with a focus on broadcast media, tv and film. Our studios integrate deep understanding of music's ability to drive emotional narrative with mad skillz in a wide variety of musical styles.

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**bulletin board**

- > June 16-22/Cannes, France: Cannes Lions  
<http://www.canneslions.com>
- > June 18-24/Palm Springs, CA: Intl Short Fest  
<http://www.psfilmfest.org/index.aspx>
- > June 19-23/Silver Springs, MD: AFI DOCS Film Fest  
<http://afi.com/afidocs>
- > June 26-30/Nantucket, MA: Nantucket Film Fest  
<http://www.nantucketfilmfestival.org>
- > July 11-21/Los Angeles, CA: Outfest  
<http://www.outfest.org/outfest>
- > July 21-25/Anaheim, CA: Siggraph  
<http://s2013.siggraph.org/>
- > July 24/Los Angeles, CA: AICP Show

## A Tale of Two L.A. Showcases

*Film Fest begins, Locations around the corner*

LOS ANGELES—While last year there was some overlap between the two events, this time around there are no concurrent days shared by the 19th annual Los Angeles Film Festival and the 28th Association of Film Commissioners International (AFCI) Locations Show. Still, each in its own right will draw considerable traffic, with the festival already having gotten underway on Thursday, June 14, and running through Sunday, June 23, its primary venue being L.A. Live. Presented by Film Independent, the fest will feature some 200 films (features, shorts, music videos) from more than 40 countries. There will also be filmmaker conversations and master classes.

Conversations include a June 17 session in which *Zero Dark Thirty* and *The Hurt Locker* screenwriter/producer Mark Boal will moderate a talk with French Greek political filmmaker Costa-Gavras (*Z*, *Missing*, *Music Box*), after which the director's latest film, *Capital*, will be screened. And director David O. Russell (*The Fighter*, *Silver Linings Playbook*) will moderate a discussion with director Spike Jonze (*Being John Malkovich*, *Her*) on June 22.

Among the festival screenings will be *Fruittvale Station* directed by Ryan Coogler, *Venus Vs.* directed by Ava DuVernay, *Wadjda* directed by Haifaa Mansour (billed as the first feature film shot entirely in Saudi Arabia), *All Together Now* directed by Alexander Mirecki, and the documentary *The Act of Killing* (intimate portraits of ruthless murderers including Indonesian death squad leaders) directed by Joshua Oppenheimer and exec produced by Errol Morris and Werner Herzog. The festival closes with the coming-of-age comedy *The Way, Way*

*Back* starring Steve Carell and directed and written by Nat Faxon and Jim Rash.

### Locations

Just a few days after the L.A. Film Fest wraps, the AFCI Locations Show 2013 begins on June 27 and runs through June 29, the event's prime venue being the Los Angeles Convention Center, which is right across the street from L.A. Live.

The Locations Show is the largest worldwide gathering of film commissioners. Exhibitors showcase their wares and expertise—from locations to talent to incentives, services and resources—in order to help feature, TV, commercial, branded entertainment, web content and music video decision-makers navigate through varied lensing locales and options to find what's best for their projects. It's estimated that this year's Locations will be home to 200-plus exhibitors spanning 40 or so countries and representing a staggering \$2.5 billion of filming incentives.

Furthermore, Locations will have its own lineup of discussion sessions, including a June 27 panel entitled Production Incentives Experience: The Long View. Topics will include what types of incentives deliver the most bang for the buck, what's in store for filming incentives down the road, and what kinds of emerging projects will be the next big target for cities, states and nations looking to gain their share of production dollars. Panelists slated thus far are Joe Bessacini, VP, film and TV production incentives, Cast and Crew Entertainment Services; Mylan Stepanovich, sr. VP of physical production at Walden Media, and Jay Roewe, sr. VP production finance at HBO.

# street talk

Michael Epstein has joined Carat USA as chief strategy officer, a newly created role at the agency. He comes over from Mindshare in New York, where he was most recently president of strategic resources and client services, and was responsible for overseeing all digital media services for North America, new business, multicultural and promotions, and key client relationships. At Mindshare, Epstein also served as client leader, Team Unilever North America, where he was the driving force behind the agency's collaboration with Unilever, heading up the development of the overall strategic vision for the account. In this role, he helped to build several of the brand's campaigns including the "Journeys to Comfort" effort for Dove Men+Care, the "Pleasure Personified"

campaign for Magnum ice cream and the "Cleans Your Balls" campaign for Axe.... VFX house Method Studios, a Deluxe Entertainment Services Group company, has named Chris Webb executive producer of Method Chicago. Webb will work closely with creative director Gil Baron in the continued expansion of the Chicago office, which opened its doors in July 2012. Over the last 13 years, Webb has worked as an agency producer in both NY and L.A. for such shops such as Crispin Porter + Bogusky, Goodby, Silverstein & Partners and Cramer-Krasselt.... Audio and video production facility Ron Rose Milagro has launched a creative editorial division with new hires Dan Succarde, Drew Podgorski and John Mercado. Succarde comes from Start Editorial where he spent the last five years as an editor. Podgorski sports an agency background while Mercado has been moving up the ranks in his first year at Ron Rose Milagro after having been an assistant editor at Postique.... BRW USA, L.A. has added industry vet Peter Trucco as executive producer.... Bicoastal/Munich-based Aéro Film has added exec producer Unique Hammond to its L.A. office. She previously wrapped a long tenure at HUM Music....

# report

Design company Royale has partnered with indie firms Shortlist Management for representation on both coasts and Renee & Melissa to handle the Midwest. In addition, Bryan Shrednick, previously head of business development at Royale, has joined the Shortlist team. Royale has recently wrapped a 30-second launch spot for the Oreo "Wonderfilled" campaign; assisted with a global, multifaceted campaign for the new Nike Free 5.0 shoe, and earlier

created a fully computer graphic microsite for the 2012 Hyundai Azera that was shortlisted at SXSW.... International business development firm iartists has taken on creative production company Shilo and digital behaviorists Modus Operandi for representation across various disciplines including broadcast, advertising, digital and gaming. Additionally, iartists has added Sheima Hassanlou as an associate agent to handle the West Coast general market for its roster of mixed-media studios. Most recently, Hassanlou was project manager at BL:ND, where she worked with clients including DirecTV, Verizon, FX, and Sony. She has also held positions at Imaginary Forces and Stardust, and served in freelance producer roles at HAUS and Picture Mill.... Cinema advertising firm Screenvision has added veteran TV executive Dwight Fairback to its national advertising sales division. Fairback becomes sr. VP of new business. He was most recently at Viacom, spending seven of the last nine years as sr. account exec on the Nickelodeon Kids & Family national sales team, working with agencies such as MediaVest, McCann and MPG. He created many multi-platform, new business partnerships with clients such as Microsoft, Subway and Dannon.... Cinematographer Mitchell Amunden has joined UTA for representation.... Editor Kayla Emter (*The Immigrant*, *The Sacred*, *Seven Minutes*) has signed with Dattner Disputo and Associates for representation....

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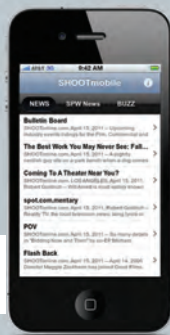
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# In Memoriam

John Palestrini

EDITOR

1946 - 2013

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