



SHOOT<sup>®</sup>

www.shootonline.com • March 22, 2013 \$7.00

SPRING 2013

# DIRECTORS



## INSIDE

Directors Producers DPs 7

Midwest Post 16

Top Ten Music Chart 19

Music & Sound 20

Top Spot of the Week 26



magnetfilmworks.com



we are storytellers.

magnet  
film works

Contact: Eugenia Mauriello ep@magnetfilmworks.com  
Sales: Lisa Schreiber Naber / West Coast / lisa@boardalicious.com  
Alana Rothlein / East Coast / alana@envisionitreps.net

LA: 310-230-5206 MIA: 305-381-5503



# CINELEASE™

**A Hertz® Company**

The peerless service of Cinelease, now backed by the global reach of Hertz creates the most complete and flexible lighting solution in the industry. Whatever the job, wherever the shoot, there's one clear choice.

**Cinelease. The Lights Behind the Scenes.**

To learn more about affiliate opportunities, visit [Cinelease.com](http://Cinelease.com)

Cinelease is a trademark of Cinelease, Inc. Hertz® is a registered trademark of Hertz Equipment Rental Corporation.

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

**EDITORIAL**

Publisher & Editorial Director  
**Roberta Grier**

203.227.1699 ext. 13 rgrier@shootonline.com

**Editor**

**Robert Goldrich**

323.960.8035 ext. 6681 rgoldrich@shootonline.com

**Contributor**

**Christine Champagne**

**ADVERTISING**

Display Advertising Inquires  
marketing@shootonline.com  
203.227.1699 ext. 13

**Advertising Production**

**Gerald Giannone**

203.227.1699 ext. 12 ads@shootonline.com

**OFFICES**

**Main Office**

256 Post Road East #206  
Westport, CT 06880 USA  
203.227.1699 Fax: 203.227.2787

**West**

650 N. Bronson Avenue, Suite B140  
Hollywood, CA 90004 USA  
323.960.8035 Fax: 323.960.8036

**Circulation**

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Custom Reprints

**Michael Morgera**

203.227.1699 ext. 11 mmorgera@shootonline.com

**SHOOT Publicity Wire**

203.227.1699 ext. 12 publicitywire@shootonline.com

© 2013 DCA Business Media LLC. All rights reserved.  
SHOOT and SHOOTonline are registered U.S. trademarks.

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

**Subscribe at**

www.shootonline.com/go/subscribe

**Renew at**

www.SHOOTonline.com/go/renew

**Subscription Service & List Rental:**

circulation@shootonline.com

SHOOT (ISSN# 1055-9825) printed edition is published monthly

**SHOOT mobile**

Get the latest. Anytime. Anywhere. Any Location.  
Open your web browser on your Smartphone  
Visit <http://mobile.shootonline.com>. Bookmark it

or

Get SHOOT & SPW News texts on your Smartphone  
by texting follow SHOOTonline to 40404 in U.S.

except in July for \$75.00 per year by DCA Business Media LLC,  
256 Post Road East, #206, Westport, CT 06880. Printed peri-  
odicals postage paid at Westport, CT and at additional mailing  
offices. POSTMASTER: Send address changes to SHOOT, P.O.  
Box 184, Lowell, MA 01853

**USPS (06-234)**

The SHOOT > e.dition weekly ePub is published weekly  
on Friday. Brand News|s weekly ePub is published  
weekly on Wednesday.

SHOOT is printed in the U.S.A.



SHOOT is a member of:



Find SHOOT online at: [www.SHOOTonline.com](http://www.SHOOTonline.com)



## spot.com.mentary

By Robert Goldrich



### Short and Sweet

Included in our series of Directors Profiles in this issue are three filmmakers who have won Oscars for their short film work—the husband and wife helming team of Sean and Andrea Fine who won this year’s Best Short Subject Documentary Academy Award for *INOCENTE*; and Cynthia Wade, who won the Short Subject Documentary Oscar five years ago

for *Freeheld* and was nominated again this year for *Mondays at Racine*. Plus, there’s a Producer Profile of Mino Jarjoura, EP at Hungry Man’s L.A. office and producer of the Bryan Buckley-directed *Asad*, nominated for the Best Live Action Short Film Oscar in 2013.

SHOOT gravitated to The Fines, Wade and Jarjoura not only for their filmmaking talent but also for the inherent goodness in their Motion

Picture Academy-recognized projects. *INOCENTE* introduces us to a homeless teenager who’s an artist. *Mondays at Racine* introduces us to two beauty salon owners who provide free hair and beauty services for women undergoing cancer treatment. And *Asad* centers on two boys in a So-malian fishing village.

*Mondays at Racine* focuses on the beauty parlor owners—two sisters who lost their mother to breast cancer and are determined to give women who are losing their hair a sense of normalcy and dignity during a traumatic, uncertain time. The story evolves into a poignant, moving look at womanhood, motherhood and marriage.

**Regarding homeless children in the U.S., Inocente is “really giving a face to what’s an invisible population.” --Andrea Fine**

*Asad* sprung from Buckley’s desire to do justice to the humanity of the So-malian people. Hungry Man has since helped the two lads in *Asad* get a formal education—in a short span, they’ve gone from zero grade to the fourth grade in South Africa. And the Oscar nomination means that more people will see the film and become aware of the refugees and what they can accomplish if they just get the opportunity.

Backstage after winning the Oscar, Andrea Fine credited her film’s protagonist, a girl named Inocente, with “really giving a face to what’s an invisible population. One in 45 kids in this country is homeless and that doesn’t make sense.” Fine hopes that by raising awareness in the general public and among policy-makers in D.C., there will be a sense of, “Look, maybe we can do something about this.”

## POV

By Peter Yesawich Jr.



### SXSWi: New Road or Wild Ride?

This is my third time attending SXSW in the last five years. It’s amazing to see first-hand the innovation, discussion and subject matter. SXSW has also become a less intimate, mega-conference that brings together advertising and creative as well as start-up jockeys, media marketing and tech. One no longer needs an official pass to experience valuable dialogue or networking. Some of the most engaging conversations were those at parties, music acts and in line at the food trucks. Not to mention the conversation piece that is our OldsMO-Bile – the customized 1979 Olds that we drove around jokingly taking on Uber and SideCar one ride at a time.

SXSW has reached a crossroads: it needs to re-establish itself or diversify into highly targeted conferences. If you ask creatives – there are too

many startups here. If you ask startups – there are too many media folk trying to sell ideas and messaging platforms the startups can’t afford. It’s segmenting and, to a certain degree, marginalizing a physical audience that becomes lost at the wheel.

For the last three years, SXSWi has been “the year of mobile” and if you didn’t jump on the wagon your brand was lost. This wasn’t the year of mobile, but the year of figuring out where content and digital build the bridge to mobile. Many brands and agencies still experience challenges in trying to propagate content that doesn’t fit an audience’s needs or address a technological challenge. The reality is, the Big Idea and Storytelling are more important than ever. Customers desire a journey: A well-articulated, impeccably planned journey that solves brand and content problems by understanding its

audience. The customer lives and behaves very differently in 2013. Data is readily accessible to help brands take a more platform-agnostic approach, thus creating a more healthy, performance-based approach in building systems of ideas & content.

SXSW: I still love you. But it is important to decide if the event has become too big and understand how to protect your original integrity. It’s great that the advertising industry has a “Cannes of the US,” but SXSW has much more to offer than parties. I’m excited to see what the future holds. Innovation is the reason I love what I do; even if sometimes that means going grassroots, taking clients on a ride through a busy city, cutting through the clutter with a bright green 1979 Olds.

Peter Yesawich Jr., a.k.a. “PJ,” is creative director at Modus Operandi.

# An Adult World At Tribeca

Director Scott Coffey to debut feature at fest

By Robert Goldrich

NEW YORK—With eight years between his two narrative feature films, director Scott Coffey has seen both debut at choice stops on the festival circuit—the first, *Ellie Parker*, which starred Naomi Watts, wound up at Sundance in 2005; and now set to make its world premiere at the 2013 Tribeca Film Festival (April 17-28) is *Adult World*, starring Emma Roberts and John Cusack.

*Ellie Parker* and *Adult World* have a common link across two festivals. Geoffrey Gilmore was head programmer and director of the Sundance Film Festival when *Ellie Parker* debuted there. Today, Gilmore is chief creative officer for Tribeca Enterprises. “Geoff championed *Ellie Parker* at Sundance and now he’s at Tribeca which selected *Adult World*. He’s been a great supporter of my work,” affirmed Coffey who said he was aiming for Tribeca all along to be the launchpad for *Adult World*. “It’s a festival I greatly admire because it has a lot of integrity and is so diverse. The focus isn’t just on independent American movies. There are a lot of international films, with variation in the size and kind of films showcased. They draw from the indie community and some bigger budget pictures. Plus, to get into Tribeca means that much more to me because I live in New York City and have many of my friends and colleagues here.”

In *Adult World*, Roberts plays Amy, a naive, awkward college grad anxious to get her poetry career off the ground. She begrudgingly accepts a job at the local sex shop, *Adult World*, while pursuing a mentorship with reclusive writer Rat Billings, portrayed by Cusack. As Amy’s world melds with that of *Adult World*, she slowly learns that inspiration can be found in the most improbable places.

Coffey rewrote a script penned by Andy Cochran. The director was drawn to Amy’s character. He described her as “a girl with a liberal arts education who has been over-praised and over-validated by her parents and teachers. She decides to be a famous poet without necessarily having the talent or the life experience to pull that off. She felt she was entitled to be anything she could be. In ways, it’s like profiling a generation of young people

told the same thing about the American dream. But that dream isn’t as true as it used to be—maybe it never was true but it’s more tarnished now than ever before. I saw this as an opportunity to make a satiric coming-of-age comedy. I rewrote the mentor character to be much younger than he was originally written, thinking of John Cusack the whole time.”

### Spots, videos

As for what he’s been doing during the interim between his two features, Coffey has been writing scripts, developing properties and directing commercials, branded content and music videos via Food Chain Films in Portland, Ore. His spot credits span such clients as the Oregon Lottery, Regence Blue Cross/Blue Shield and Keen Footwear. He’s also directed a branded short for Deschutes Brewery.

Coffey finds the ad assignments a fresh creative departure from his feature fare. “I’ve sort of settled into real people, documentary-style spots which is stuff I normally don’t do in long-form. Doing this short-form work is fun and promotes a different way of thinking. I’ve sharpened my chops in working with people who might not be professional actors, all with a shorter time to get the desired performances. It’s been a great discipline that’s enabled me to stretch myself creatively as a filmmaker.”

Most recently, Coffey directed four :30s for Goodwill, culled from longer web versions. He tabbed James Laxton, his DP on *Adult World*, to shoot the package.

There’s also been some cross-pollination between his music video and feature work as Coffey became a close collaborator of Dan Boeckner, who was lead singer of Handsome Furs and The Wolf Parade. Coffey has helmed a pair of Handsome Fur videos and one Wolf Parade clip. Boeckner is currently involved in the act *Divine Fits*. For *Adult World*, Coffey tabbed Boeckner to do the musical score.

Coffey, whose music video credits also include The Head & The Heart’s “Down in the Valley,” loves directing clips. “It allows me to work in different genres like horror movies and sci-fi—quite different from my feature filmmaking which is bent more towards comedic, character-driven storytelling.”

### STRICKLAND DIRECTS KIDS IN CALIF’S OUTDOORS

Backyard director Chace Strickland gives tech-obsessed kids a real-life California adventure in the stylish :60/:30 “Kids At Play” for Visit California—California’s Official Tourism Board—out of Mering Carson, Sacramento. The spot features a gaggle of youths engaging in the natural, outdoor equivalents of texting, gaming, downloading and more. The takeaway: ditch the digital world and head west.



Strickland and team covered numerous major recreational destinations in the Golden State and got authentic performances from kids of all ages.

“Kids at Play” opens on a boy luxuriating in a chaise lounge by a pool. He says, “You think kids don’t get out and play enough?” Next we see a girl riding a San Francisco trolley and another soaring down a zip-line through an old growth forest declaring, “We’ll just be online the whole time.” Trips to Sea World, roller coasters “downloading,” forested rivers “streaming” and soccer on the beach “constantly gaming” follow. A group of kids on horseback, trotting under the Hollywood sign say, “Maybe kids should get out and play more,” followed by Modern Family’s Rico Rodriguez at Disneyland confidently stating, “But where... right here.”

### FULL FRAME FEST TO HONOR YU, BAR-LEV, THOMPSON

The Full Frame Documentary Film Festival will honor filmmaker Jessica Yu for her visionary work, has selected director Amir Bar-Lev to curate the Thematic Program, and will pay tribute to A&E IndieFilm’s VP Molly Thompson with the Advocate Award. The 16th annual fest runs April 4-7 in Durham, N.C.

Among Yu’s work to be featured in a retrospective are the Oscar-winning *Breathing Lessons: The Life and Work of Mark O’Brien*, as well as *The Kinda Sutra*, *Protagonist* and *Last Call at the Oasis*. Yu will also premiere her new documentary, *The Guide*, at this year’s festival.

Meanwhile Bar-Lev curated the Full Frame 2013 Thematic Program, “Stories About Stories,” which explores the intersections of truth and perspective through a series of films.

And Thompson earned the Advocate Award on the basis of her support for the documentary medium and creating opportunities for filmmakers.

### PEOPLE IN THE NEWS...

BRW USA has signed director Rob Groenwold for U.S. commercial representation. Groenwold comes to BRW from Skunk. He has directed for such brands as LG, Jeep, Lexus and Travelocity. Most recently, Groenwold directed content for the “DeThroned” Facebook game for the popular HBO series *Game of Thrones*. Groenwold first cut his filmmaking teeth in postproduction, starting his career in the post division of Palomar Pictures. He became an



Rob Groenwold

in-house editor at Boxer Films in 2003 where he cut spots for Ford, Mercedes-Benz and San Miguel, among others. He later launched his directing career there in 2006. He moved on to Skunk in 2011, sinking his teeth into the digital space...Charcoal Films has formed an alliance with Harpoon Pictures, led by EP Chester Mayer. Consisting of director/cameraman Charlie Cole and his EP Neil Hallenborg, Charcoal joins Harpoon’s roster of talent spanning several categories of commercial, film, television, and content production. Cole’s credits include ads for S.C. Johnson, Aflac, Coke, Toyota and State Farm....



## Don't shoot yourself in the foot.

Your commercial is set in Portland, OR, but your props were shipped to Portland, ME. Never to be seen again.

Or, your trained fox flew the coop and did some damage in a local farmer's henhouse. And he's not happy.

Or, the stunt driver cleared the wall with inches to spare. Unfortunately, your rented camera didn't. Hey, accidents happen.

Every day you shoot, you have to ask yourself: Am I covered 100%? If you're not 100% sure, talk to Take 1.

If you produce DICE or TV content, or feature films with \$2M+ production budgets, we're 100% confident we can properly underwrite your needs. We have comprehensive all-lines insurance programs for the entertainment industry, and we can customize one for you, whether you do one or two shoots a year, or hundreds.

Don't roll the DICE until you visit [take1insurance.com](http://take1insurance.com) and ask for a free quote; or call us today at **800.856.7035**

Take 1 or take your chances.

**PRECISION. STANDARDS.**  
**THE LIGHT YOU NEED · THE QUALITY & BUDGET YOU EXPECT.**

# MACTECH LED

- USES 30-70% LESS POWER THAN CONVENTIONAL PRODUCTION LIGHTING
- SUPERIOR OUTPUT OF LIGHT WITH LESS ENERGY DRAWN
- KELVIN AND COLOR CONTENT OF THE HIGHEST CONSISTENCY
- SAVE ON EQUIPMENT, POWER, AIR CONDITIONING AND MORE
- FULL RANGE OF PRODUCTION LIGHTING EQUIPMENT

**MAC TECH LED LIGHTING RENTALS & SALES**

**818.777.1281**  
**MACTECHLED.COM**

# DIRECTORS



**Welcome** to SHOOT's spring edition Directors/Producers Series featuring directors who have broken new ground on assorted fronts, producers' perspectives on directors, a look at promising new directorial talent, and conversations with notable cinematographers about work which has scored on the recently wrapped awards show circuit.

## Director Profiles

Ang Lee	7
The Fines	8
Henry Alex Rubin	8
Jake Scott	9
James Stewart	10
Cynthia Wade	11
Benh Zeitlin	13

## Producer Profiles

Eric Stern, John Benet	22
Mino Jarjoura	22
Richard J. Bosner	23

## Features

Cinematographers	
Awards Season Viewfinder	14
Up-And-Coming Directors	
Spring Collection in Bloom	24

In our lineup of Director Profiles, we have this year's Best Director Oscar winner Ang Lee (for *Life of Pi*); fellow nominee Benh Zeitlin (*Beasts of the Southern Wild*); the duo of Sean and Andrea Fine who won the Short Subject Documentary Oscar on the strength of *INOCENTE*; Cynthia Wade who was nominated in that same category for the moving *Mondays at Racine*; Jake Scott whose recent exploits at RSA include a pair of distinctly different, high-profile Super Bowl commercials; noted spotmaker Henry Alex Rubin who is making his fiction feature filmmaking debut with *Disconnect*; and James Stewart whose 3-D short recently made its world premiere at the TED Conference in Long Beach, Calif.

We also have some select Producer Profiles, including Anonymous Content sr. executive producer Eric Stern and line

producer John Benet who share insights on collaborating with Alejandro González Iñárritu, a feature filmmaker who won the DGA Award as Best Commercial Director of 2012; Mino Jarjoura, who's starting a new career chapter as executive producer at Hungry Man's Los Angeles office after seven years as director Bryan Buckley's producer, which included their teaming on this year's Live Action Short Film Oscar nominee *Asad*; and Richard J. Bosner, line producer on *Fruitvale*, which marked the feature directorial debut of Ryan Coogler.

Additionally the roster of Up-and-Coming Directors in our feature story coverage includes the helmer of nine "mom-u-mentaries" in Procter & Gamble's lauded Summer Olympics "Thank you, Mom" campaign; an editor who's made a successful transition to the director's chair, underscored by his feature filmmaking debut at the recently wrapped South By Southwest Film Festival; a director whose digital storytelling acumen has generated industry buzz, perhaps most notably for a short that puts viewers in the shoes of a young woman dealing with autism; and a filmmaker whose student commercial has won honors at the AICP Show, the Young Director Awards and the Clios, leading to her first commercial production house affiliation.

Plus in our Cinematographers Series, we meet four DPs whose work gained major recognition this awards show season: Rachel Morrison, who lensed *Fruitvale*, which won both the U.S. Dramatic Grand Jury Award and the U.S. Dramatic Audience Award at the 2013 Sundance Film Festival; Ben Richardson, winner of this year's Film Independent Spirit Award as well as the 2012 Sundance honor for Best Cinematography on the basis of *Beasts of the Southern Wild*; Claudio Miranda, ASC, who recently won the Best Cinematography Oscar for *Life of Pi*; and Roger Deakins, ASC, BSC, who earned the ASC Feature Film Achievement Award for *Skyfall*.

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

—Robert Goldrich  
Editor  
rgoldrich@shootonline.com

## Ang Lee

### Making awards show history with *Life of Pi*

By Robert Goldrich

Ang Lee is a part of awards show history like no one else—but on different ends of the DGA Award/Oscar continuum. The DGA Award for Outstanding Directorial Achievement in Feature Film has traditionally been one of the industry's most accurate barometers for who will win the Best Director Oscar; only seven times since the DGA Awards began in 1948 has the Feature Film winner not gone on to win the corresponding Academy Award. And only one director has been involved more than once when the two award competitions didn't jibe with one another.

This year Lee won the Oscar for *Life of Pi* while the DGA honor went to Ben Affleck for *Argo*. Back in 2000 it was Lee

who won the DGA Award for *Crouching Tiger, Hidden Dragon* while Steven Soderbergh won the Academy Award for *Traffic*.

*Life of Pi* garnered Lee his second Best Director Oscar, the first coming for *Brokeback Mountain*, which was also nominated for Best Picture in 2006. His *Crouching Tiger, Hidden Dragon* won the Oscar for Best Foreign-Language Film and was nominated for overall Best Picture. As for the DGA Award, Lee has two wins, the other being for *Brokeback Mountain*—a more typical awards show year when the DGA and Best Director Oscar winner was the same person. Lee was a DGA nominee for the first time back in 1996 for *Sense and Sensibility*.

In his latest navigating of the awards show circuit, Lee crossed paths with SHOOT on several occasions, each lending insight into his involvement of *Life of Pi*, his take on 3D and visual effects, and the collaborative nature of filmmaking.

Lee said he wanted the experience of *Life of Pi* "to be as unique as Yann Martel's book and that meant creating the film in another dimension. 3D is a new cinematic language and in *Life of Pi* it's just as much

about immersing audiences in the characters' emotional space as it is about the epic scale and adventure."

Regarding lessons learned from his experience in that "language," Lee told SHOOT, "The master shot works a lot more significantly in 3D. Seeing all the elements with a new dimension, viewers have more to soak in. I stayed on shots longer to give the viewer that chance."

Lee said he also learned "to adjust performers. 3D picks up a lot more than 2D. I'd have a 2D monitor nearby but when I'd go back to the control room and watch in 3D, it was different. I'd tell the actors often to reduce, to pull back their performances a bit."

He recalled going into *Life of Pi* "not quite trusting 3D. It's more elusive when you haven't done it before. But you get to be part of a new frontier. If something is already established and sophisticated, there's little room to create something new. You have that room with something [3D] that you can help develop while traveling on a longer learning curve. Because 3D is new, it's changing rapidly. Three years from now, they'll look at what we



did [on *Life of Pi*] and probably chuckle, 'Why did they do it that way.' It's that new, with more changes to come."

### VFX, collaboration

Fittingly on a night when Lee received the Visual Effects Society's Visionary Award, his *Life of Pi* was the big winner at the VES Awards last month, topping four categories, including the marquee honor for Outstanding Visual Effects in a Visual Effects-Driven Feature Motion Picture.

In accepting the Visionary Award, Lee affirmed that VES members are not a community of visual effects but rather "visual art." He added, "You guys are not technicians, you guys are artists."

The director went on to thank the artists who helped bring *Life of Pi* to fruition,

*Continued on page 10*



Life of Pi

## The Fines

*"Waiting for the day that will change my life"*

**By Robert Goldrich**

Andrea Fine—half of the husband-and-wife directing team known as The Fines—recently looked at the trailer she and Sean Fine put together some time ago for their documentary short titled *INOCENTE*. There's a scene in the trailer when that film's protagonist, Inocente, a homeless teenager who's an artist, says she's "waiting for the day that will change my life" as her eyes well up with tears.

That special day, observed Andrea Fine, came last month when that young artist went up on stage at the Academy Awards with The Fines as they accepted



*INOCENTE*

the Oscar for Best Short Subject Documentary on the strength of *INOCENTE*. "Her life is on such a different trajectory now," affirmed Andrea Fine.

That upward and onward trajectory includes a major arts school reaching out to Inocente to become a student, and the National Arts Club in New York agreeing to fund an art show which will feature her work. And Inocente is no longer homeless, now able to afford a studio apartment.

For Sean Fine, winning an Oscar took on greater meaning with Inocente alongside he and his wife on stage. "For one, a light has been shone on homelessness in America," he said. "And the idea that art is important in our communities and throughout the U.S. really hit home. It's inspiring what art can do to help kids."

Still, Sean Fine noted that he and his wife "don't feel like activists...A lot of documentary filmmakers are activists. They become the issue and make films because of an issue. We are a little different. Yes, the

subject matter is important to us. But ultimately we make film because we love great stories, we love being filmmakers. We put a lot of craft into the work—the storytelling, the editing, the music, the cinematography [*INOCENTE* was shot by Sean Fine]. With this film, that all came together in a special way. The subject of the film is immersed in art and the film is art itself. Often documentary filmmakers are looked at more by the issue than the craft they put into their films. Craft is essential to us."

In that vein, Andrea Fine noted that it was also important that editor Jeff Consiglio was on stage that Oscar night along with Inocente and the directors. Consiglio has also cut such projects for The Fines as *War Dance* and *Life According To Sam*. Back in 2007 *War Dance*—which centered on three children who live in a displacement camp in northern Uganda and go on to compete in their country's national music and dance festival—won a Sundance Directing Award while being nominated for the Grand Jury



(L-r) Sean & Andrea Fine, *Inocente* Prize. *War Dance* also earned an Oscar nomination for Best Feature Documentary.

*Life According to Sam* premiered at this year's Sundance Film Festival; the documentary tells the story of Dr. Leslie Gordon and Dr. Scott Berns who fight to save their only son, Sam, from Progeria, a rare and fatal disease for which there is no definitive treatment or cure. In less than a decade, the doctors' work has led to significant advances. *Life According To Sam* is slated to debut on HBO this fall.

### Finding Inocente

The seed for *INOCENTE* was planted when The Fines read a statistic that one in 45 children in the U.S. would experi-

*Continued on page 12*

## Henry-Alex Rubin

*Seeking the truth about fiction*

**By Robert Goldrich**

Henry-Alex Rubin has made a career of making reality look cinematic—in the Oscar-nominated feature documentary *Murderball* (which he directed with Dana Adam Shapiro, chronicling wheelchair-bound, full-contact rugby players striving to make the Paralympic Games in Greece) as well as in assorted commercials over the years via production house Smuggler. But when documentarian Rubin took on his first fiction feature, *Disconnect*, the tables were turned.

"I'm usually trying to make the truth seem beautiful, well shot—which was what we went for in *Murderball*. *Disconnect* was

more about my trying to make things that are contrived seem like the truth," observed Rubin. "I wanted to make it seem like we were eavesdropping on the actors and their situations in each scene."

*Disconnect* 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.

Rubin described his foray into a feature-length fiction as "an experiment. Documentary work is what I know. I wanted the challenge of a fiction movie."

Yet his documentary sensibilities went a long way towards crafting *Disconnect* which is at times tragically real while paradoxically uplifting as humanity somehow emerges from lives otherwise insulated by cellphones, the Internet and related

means of "communicating" without face-to-face contact.

"By the writer's [Andrew Stern] own admission, these situations are taken from the headlines," said Rubin. "So part of my research was to talk to people who have experienced identity theft, bullying or seduction online through pornography. I found real people in these worlds, interviewed them and put them in front of the actors to help us move towards a more real script and more real performances. We joked that these real people were our 'shadow cast.' But their experiences and anecdotes reinfused the script. And if any of the actors wanted to spend time with these people, they could...More than half of the cast jumped at the opportunity."

### Lessons

As for lessons learned from his first fiction feature filmmaking experience, Rubin said, "I'm still processing it. But I take away from the experience that it's really hard to make things feel real. We're taught to put up



prime lenses in front of actors' faces, to have reverse shots, over-the-shoulder shots, our masters and to relight. I kind of didn't really go in that direction. I'm not the first to throw all that away and just shoot everything with two cameras, using long lenses and pinning microphones to actors so they could move about freely. But that was my approach for this film. As soon as the dialogue got too tight for tatty, I'd mix things up, get them to throw away the script, to overlap dialogue. When you're making a documentary, real-life obstacles get in the way while you're shooting. In fiction filmmaking, you have to find your own obstacles to make the subject feel real. Very rarely did we have a frame that didn't have a 'cross,' someone crossing in front of it. Subconsciously it makes you feel that you're

*Continued on page 12*



*Disconnect*

## Jake Scott

### *Big Game diversity*

**By Robert Goldrich**

Director Jake Scott's body of work includes a diverse mix of groundbreaking work produced by RSA Films over the years—from HBO's lauded "Voyeur" initiative out of BBDO New York to Nike's classic "Move" from Wieden+Kennedy, Portland, Ore., Subaru's "Baby Driver" from Carmichael Lynch, Minneapolis, and the short film *Hunt* which was part of Philips "Parallel Lines" online campaign via DDB London. "Move" won the 2002

primetime spot Emmy Award and "Baby Driver" was Emmy-nominated in 2011.

In some respects, this year's Super Bowl telecast was a mini microcosm of that diversity as two Scott-directed spots came into prominence—Budweiser's "Brotherhood" from Anomaly, New York, and Kia Sorento's "Space Babies" out of David&Goliath, Los Angeles. The two commercials could not be more distinctly different from one another.

"Space Babies" is a humorous romp that's visually driven and postproduction/VFX heavy. "Brotherhood" is a tug-at-the-heartstrings piece.

Scott told *SHOOT* he feels fortunate to have landed both opportunities but at the same time noted, "There are a great many directors who are capable of doing work that's completely different from what they're known for. We all tend to get boxed

into a particular genre or area. I'm always having conversations with other directors who want to branch out. I'm just grateful I got the chance to go into two completely different directions for the Super Bowl."

In "Space Babies," a flustered father concocts a tall tale to answer his young son's question, "Where do babies come from?" The tale takes viewers to the distant planet of "Babylandia" and follows baby boys, girls, dogs, pandas and more on their journey to Earth to join their new families.

Meanwhile "Brotherhood" beautifully and deftly portrays the intense bond that can form between a trainer and a horse—one that endures over the years, even after a prolonged separation.

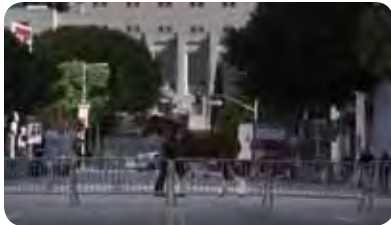
Scott noted, "I tend to get more of the work along the lines of Budweiser—more emotionally driven stories. I get fewer opportunities in the visual realm like Kia—I



loved the madness of that job. I tend to play things out subtly and there was a lesson for me a little bit with Kia—that sometimes I have to get off my high horse. I first thought after the visual effects and post that the final spot was a bit overt for my taste. But then I saw that people responded to it in the right way, that it was both a bit anarchic and charming, an adventure come to life that was playful and irreverent. It was brilliant fun to make."

As for "Brotherhood," Scott recalled, "The first note I made to myself was 'be-

*Continued on page 12*



**Budweiser's "Brotherhood"**



# James Stewart

*Bringing dimension to filmmaking*

By Robert Goldrich

Two years ago, James Stewart spoke at the renowned TED Conference, sharing insights into storytelling in 3-D. Just last month, he was back at TED to screen the immersive 3-D short, *Beatrice Coron's Daily Battles*, which he produced and directed. The six-and-a-half-minute film is the result of a close collaboration between Stewart and celebrated New York artist Beatrice Coron. The two first met

at the 2011 TED confab where Coron was also a speaker. Their animated 3-D short film brings another dimension to the work of Coron who creates intricate worlds with paper and scissors, speaking through “the language of silhouettes.”

The creative challenge for Stewart was two-pronged—to translate Coron’s work and the stories it tells not only to film but also to stereoscopic 3-D. This art film about a work of art brings a new life and dimension to



*Beatrice Coron's Daily Battles*

Coron’s “Daily Battles,” a papercut creation which offers a montage of medieval scenes, depicting a tale of struggle, battle and trickery representing the challenges of life.

“Beatrice Coron’s stories have depth, even though they are on flat pieces of paper,” observed Stewart. “In between the characters there’s a window into something else. You can see through the cutout canvas, through the paper. She tells stories on the surface but it’s also about seeing through

her work which allows you to see the actual, deeper story. We hit it off when we met at TED in 2011. I love her work. So I suggested we experiment with a 3-D film, to add color, light, shadow and smoke, creating depth to enhance the story told through her artwork.”

What started out as a passion project, an experimental film, has taken hold in the marketplace. The response from the TED audience—consisting of innovators, activists, doers, thinkers, scientists and

creators who influence and help shape our society—was overwhelmingly positive, according to Stewart. The 3-D short has already had engagements on the film festival circuit (Washington, D.C., Cleveland) with likely more to follow. The film has also been booked for screening at an East Coast museum, and will probably gain exposure as part of an installation piece at other art institutions and museums. The design community has expressed interest which, conjectured Stewart, could also be mirrored in the ad sector as agency creative directors and art directors are often involved in art projects on the side. The short also carries relevance for ad creatives’ mainstream work. “This film sends a message to the advertising and filmmaking communities about what 3-D can do for art and storytelling—and for the art of storytelling,” affirmed Stewart.

### 3-D evangelist

Indeed Stewart—who spoke at the 2011 SHOOT Directors/Producers Forum at the DGA Theatre in NY—has been a leading proponent of 3-D filmmaking. He not-



ed that this figures to be a landmark year for 3-D, citing the release of such blockbusters as another *Hobbit* movie, a *Star Trek* reboot, *Man of Steel*, *Iron Man 3*, varied animated films, and *The Great Gatsby* (directed by Baz Luhrmann), which will open this year’s Cannes Film Festival.

Stewart added that cinema commercials have increasingly turned to 3-D. He advised any brand looking to play in the theatrical ad arena to tell its story in 3-D. Furthermore, Stewart cited ESPN and Discovery (with its 3net) as having 3-D networks in place that are off to promising starts in the U.S., potentially fueling 3-D broadcast spot production.

Stewart’s directorial endeavors at his Toronto-based Geneva Film Co. include 3-D spots for such clients as Toyota, Samsung, Lexus and Sprint. He helmed a gesture-controlled cinema game for the Samsung Galaxy S3 launch which ran as a two-minute spot in movie theaters for agency Razorfish and media firm NCM. The game allowed audience members to move via gestures a giant Samsung Galaxy S3 phone around the theater. Stewart also directed a Genentech project for an eye medicine; the 3-D film tells a story inside the human eye. The film needed FDA approval and had to be medically accurate. Stewart called it a promising example of experiential marketing in 3-D. “It’s a domed cinema experience coupling marketing and storytelling.”

At Geneva, Stewart is also developing a stop-motion, 3-D feature film titled *FOXED!* He has directed a three-minute trailer, which has made the festival rounds as a short and is helping to raise funds for the production of the feature.

Stewart also has a foothold in the U.S. where he and Geneva have partnered with L.A.-based TATEUSA to head T-3D, a TATE division producing stereoscopic content for agencies and brands. He’s repped as a director via T-3D and will executive produce for other directors there.

# Ang Lee

*Continued from page 7*

including the film’s VFX Bill Westenhofer of Rhythm & Hues. “You’re a great filmmaker,” said Lee to Westenhofer who was seated in the audience. “We made this movie together.”

Lee also acknowledged another Rhythm & Hues artisan, Erick De Boer, leader of the studio’s character animation team, for his contributions to *Life of Pi*. “I am so glad your Tiger got the award today,” said Lee, referring to the Bengal tiger character named Richard Parker which earned the VES Award for Outstanding Animated Character in a Live-Action Feature.

Additionally Lee recognized VFX studio MPC for its work on the storm at sea sequences in *Life of Pi*; the Storm of God Scenes won the VES Award for Outstanding Compositing.

And of course, *Life of Pi* won this year’s Visual Effects Oscar. *Life of Pi* topped the Academy Awards tally with four:

In SHOOT’s The Road To Oscar series of features, Westenhofer recollected when Lee first addressed the full crew at Rhythm & Hues. “He didn’t issue any kind of technical challenge,” said Westenhofer. He simply told us, ‘I want to make art with you—to make art with visual effects.’ That approach helped to make this film easily the most rewarding thing I’ve ever done professionally. The challenges were very heavy technically but every step along the way we were contributing to the art of the picture.”

### Culturally enriching

Backstage after winning the Oscar in the Direction category, Lee was asked to reflect on his career and the obstacles he encountered and had overcome. He cited cultural barriers.

“This is my adopted culture even though I grew up watching American movies...And just in terms of moviemaking, nobody’s as sophisticated as here. I’m not even talking about art, but craft and

the cinematic language, the grammar is very much established here.”

Lee noted, “I spoke broken English when I did *Sense and Sensibility*. After that, I thought it could be done. You just have to work harder. It’s sight and sound. You can do a lot. You can overcome cultural barriers...You have to be more diligent. I think sometimes a disadvantage can be an advantage.”

Lee observed that he comes from a culture that has enriched and made him special. He added to this his adapting to the English language, the way of thinking and culture, adapting to major league production. Collectively this translates, said Lee, into a significant benefit. “You know, it’s like one culture in my left side of the brain, the other is the right. You can use both sides of your head. It’s an advantage. So I encourage a lot more Asian filmmakers to give it a try. And also you reach the world culture. It really starts out here in Hollywood.”

# Cynthia Wade

*Mondays at Racine, Sunday at the Oscars*

**By Robert Goldrich**

The great granddaughter of the late John Orr Young, the “Y” in Y&R, is looking to connect with a commercial production house in order to broaden her directorial reach more deeply into spots and branded content. But besides having advertising in her DNA, Cynthia Wade also offers agencies and clients the opportunity to work with an Oscar-winning filmmaker who recently earned her second career Academy Award nomination.



*Mondays at Racine*

The win came five years ago in the Best Short Subject Documentary category for the Wade-directed *Freeheld*. And the latest nomination came this past January in the same category on the strength of *Mondays at Racine*, in which Wade tells the story of two sisters—Rachel and Cynthia—who run a beauty salon on Long Island. Every third 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 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 relationships.

“In losing your hair and eyebrows and

eyelashes, life as you know it is stripped away,” related Wade. “The delicate web of how you perceive yourself, how others perceive you and how you negotiate the world all come into question. What begins as a film about hair evolves deeply into a film about marriage.”

For Wade, the spark that inspired *Mondays at Racine* came in a *New York Times* op-ed piece in which a nurse described the experience of shaving a person’s head. “I’ve made several films for HBO and saw that *Times* piece before going into a meeting with the folks at HBO,” recalled Wade. “I asked if I could look into the nurse idea. I did, initially sending cameras out to nurses to film themselves. What I saw felt kind of cold and too medicinal. So I rethought things and started with the simple idea of what happens when you lose your hair.



“That was the tip of the iceberg,” continued Wade. “I discovered that a lot of people end up going to a local salon. And a hair stylist is someone you entrust not just with your hair but with private, personal info—a lot more than people realize. A salon can become a therapeutic place. I began exploring different salons. There are programs but not as established as the one at the Racine salon. This felt like the right place. It’s in a market, Long Island, where big hair is important. Rachel and Cynthia

*Continued on page 29*

## THREE (ONE) O



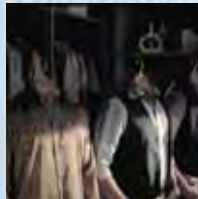
Norry Niven



D!GBY



Amit Gupta



## The Fines

*Continued from page 8*

ence homelessness. “We thought it would be great to do a film about one or some of those kids,” recalled Sean Fine. “But they’re hard to fine in that homeless kids don’t want it known they’re homeless. Then we thought let’s look at art programs, maybe finding the right kid or kids there.” Research led the Fines to a program in the San Diego area called A Reason To Survive, founded by artist Matt D’Arrigo who turned them on to Innocent.

### Branching out

The Fines’ documentary roots took hold during their tenure off and on again over 10 years as directors/producers at National

Geographic, traveling to some 30 countries to chronicle subjects ranging from wildlife to life in war zones. They met each other at National Geographic, worked separately at first, then got married. They started directing together upon leaving National Geographic. Their first major co-directing project was *Fatherhood in America* for Spike TV. After that came *War Dance*.

“We are a true 50/50 team,” assessed Sean Fine. “People on set are amazed, telling us we’re like one head but they’re two of us. Oftentimes in directorial team relationships there is a dominant person but that’s not the case with us. We are one unit.”

Meanwhile, the Fines have diversified their unit approach into commercialmaking via production house Rabbit where they have been for just over a year, breaking in with a Dreft detergent spot for Saa-

tchi NY capturing babies at their most mischievous. Next came Gillette’s “World Shave” for BBDO NY, which focused on a guy using the same razor for five weeks as he traveled around the world.

The Fines then had return engagements with BBDO NY: a PSA for Save The Children and the Ad Council; and a Pedigree commercial. The directors also turned out a Northrup Grummon project for mcgarrybowen, New York.

“We had thought about jumping into commercials for a number of years before we did it,” related Andrea Fine. “The commercial world is a smart one—they want something that feels real along with a level of beauty and visual power. Sean is the cinematographer for all of our work and the level of craft we put into our documentaries has made for a nice transition into com-

mercials. As filmmakers and artists, we are drawn to all the visual, imaginative areas.”

Sean Fine added, “Our documentary work has helped us to see seemingly every emotion known to man. As directors we can feed off this bag of emotions and can bring whatever we need from that to our fictional and scripted work, working with actors to get better performances. Sometimes documentary makers, though, get put into a category when it comes to commercials. We’d like to be viewed beyond that as emotional, visual storytellers—whether that be with people or products.”

Also percolating for The Fines are several fictional features in development. Andrea Fine related, “We’re looking to tell stories in an artistic way—whether it be through documentaries, narrative features, commercials or branded content.”

## Jake Scott

*Continued from page 9*

ware of sentimentality.’ It all comes down to the proper restraint and watching your actors. In this case one of the actors happened to be a horse. So much is connected to the casting. I’ve encountered situations where maybe a client or a creative in the video village will want to see it played out more broadly—they want to ‘feel’ it. I generally prefer actors who internalize and then the emotion comes out from something within them. For ‘Brotherhood’ I had the benefit of working with a kindred spirit, [Anomaly chief creative officer] Mike Byrne. He and his group at Anomaly

are immensely trusting—Mike and I have worked together over the years. I always try to do a job with him each year.”

That track record with Byrne encompasses assorted notable spots, including the aforementioned “Move” for Nike back when Byrne was at Wieden+Kennedy. “He is bold with clients and a man of great humor,” said Scott of Byrne.

### Staying power

“Move” won the Emmy 11 years ago. “Brotherhood” and “Space Babies” made their mark during last month’s Super Bowl. In-between have been assorted notable commercials and ambitious shorts and branded initiatives. Asked how he has managed to stay relevant with his work

over such an extended span—which actually predates “Move”—Scott replied simply, “It comes down to really thinking you can do better and not ever being satisfied. I often don’t really like my work. I’m very critical of it. I feel I could have done this or that better.

“I also try not to take work that I don’t have some feeling about,” Scott continued. “There has to be something in it that clicks for me, that interests me. They all can’t be great ideas but they don’t have to be. There might be something I want to do technically. Oftentimes it’s the relationship I have with a creative director like Mike—or a friendship. I always go into a project feeling like I’ve got to beware of my tendencies and bad habits and to try to always make the job a fresh experience

and not repeat myself. I remember after Nike’s ‘Move’ all I got for five years were montage spots. It’s not something I was willing to do. That kind of exhausts you. I’m always looking for something that hits me, that offers a new challenge.”

Though he wasn’t at liberty to discuss his latest challenge in detail, Scott was enthused over a shoot he wrapped in Uruguay for Bacardi out of OW, a creative brand studio formed by creative directors Paul Opperman and Jeff Weiss. At press time, Scott was slated to be involved in post on the assignment which includes a couple of long-form spots and a short web film. Scott observed that the project “was more akin to making a movie than I’ve ever experienced on a commercial.”

## Henry Alex-Rubin

*Continued from page 8*

witnessing something real, that you’re eavesdropping.”

Rubin observed, “The art of directing means in some respects doing less. I feel I didn’t direct the actors as much as I allowed them to be. The best moments I got came when they forgot they were being filmed. I never cut. I would do four or five takes maximum. By the time you got to the second, third, fourth take, you had a rhythm. With long lenses, the cameras were far away from the actors. This lent itself to more natural moments where actors were allowed to breathe. The more

you try to affect someone’s performance, usually the worse it gets. If I had cut or intervened too much, the mechanical apparatus of movies would come into play—the makeup artists and others, the equipment, which gets you away from the reality of the moment and brings you back into the realities of production.”

Rubin cited the phrase “privileged moments” from the late director/writer/producer/film critic Francois Truffaut. “It’s a moment where even despite the artifice of the moviemaking process or the camera, an actor revealed something intimate about himself or her-

self,” explained Rubin.

Integral to capturing those moments in *Disconnect* was cinematographer Ken Seng, whom Rubin described as “an old friend” and a frequent collaborator. “We often don’t have to speak to each other. We have a series of hand symbols and he knows what they mean so I don’t interrupt the actors as we’re shooting. I’m so used to communicating with him through sign language because of all the documentary subjects we’ve shot. We’ve developed a range of hand motions that mean a whole lot of different things.”

### Spots

While he would welcome the opportunity to again dive into a fiction feature, Rubin affirmed that he continues to enjoy

directing spots. Over the years, those advertising exploits have translated into 14 Lions at Cannes. Among the most lauded work was the Burger King “Whopper Freakout” online fare from CP+B. Rubin’s credits span such clients as Samsung (a moving “Sport Doesn’t Care” campaign), Reebok, Volvo, Budweiser and Jet Blue (the subtly comedic “Cab Jam”).

“Commercials are the main thing I do these days. I enjoy the fact that you can get to interesting truths and subject matter through commercial work. I’ve gone all over the world, filming a lot of interesting people. I direct a great many real-people jobs—they are often documentary-esque yet look cinematic. Making reality look cinematic is what I’ve done in much of my commercial work.”

# Benh Zeitlin

## A leap of faith in casting *Beasts of the Southern Wild*

By Robert Goldrich

Consider the leap of faith Benh Zeitlin took in casting two unknown non-actors to play the leads in his passion project which marked his feature film directorial debut. He knew he wanted a young girl from South Louisiana to be in the role of Hushpuppy for his *Beasts of the Southern Wild*. The role was demanding. Hushpuppy lives in a forgotten, impoverished yet fiercely independent bayou community isolated by a sprawling levee. Her imagination and sense of place



*Beasts of the Southern Wild*

and purpose at a young age enable her to deal with daily life as an adventure, until her reality is changed by a raging storm and her father's failing heart. The drama plays like a fable, following Hushpuppy as we see the world, her reality, through her eyes, sparked by a sense of discovery.

To find this special little girl, Zeitlin deployed folks to handle the casting who came from Barack Obama's first grass-

roots presidential campaign, going door to door to get people to bring their kids to auditions. Over nine months, Zeitlin said he saw some 4,000 children. "We needed to find a miracle," the director recalled. "And then we met her [Quvenzhané Wallis]. She came into the room for a callback and we knew we had found her. She had acting ability. She was an acting prodigy. She was able to process my direction, to put herself in emotions and characters so easily. She brought wisdom, poise and fearlessness. It was a jackpot moment when we found her [at the age of six]. We could have seen another 10,000 people and I don't know if we could have seen anyone else like her."

By contrast, Zeitlin was looking for a professional actor to portray Hushpuppy's dad, Wink. "We felt we would need a professional to balance Quvenzhané. But once we cast her, we were striking out with actors. They weren't getting the chemistry right with her. She would shut down around them. Part of the issue was the gap in experience. Something wasn't working in the chemistry."

Then one day Dwight Henry randomly came in for an audition. "His bakery was directly across the street from where we were doing the casting," recalled Zeitlin.

"As we were striking out with the professionals, he had something which spoke to me. He had an amazing life story which he could channel into his performance. I decided to roll the dice. We had him act with Quvenzhané and for the first time we saw the father-daughter relationship fall into place. We had four to five months of acting training for them. We did rehearsals and taught them to act and channel their natural talents."

### Plaudits

That channeling was a resounding success with Wallis becoming the youngest nominee ever for the Best Lead Actress Oscar. In total, *Beasts of the Southern Wild* garnered four Academy Award nominations—the other three being for Best Picture, Director and Adapted Screenplay (Zeitlin with Lucy Alibar). These and assorted other honors were bestowed upon the film, including four Film Independent Spirit Award nominations—for Best Picture, Director, Lead Actress, and Cinematography. Ben Richardson won the latter category (See separate Cinematographers Series in this issue for more on Richardson and his contributions to the movie).

Zeitlin hopes the industry recognition



reflects a welcoming of new voices and new ways of making films. He observed that *Beasts* demonstrates that "there is talent all over America—talent where people aren't looking. In order for that talent to be found, directors need to be empowered and free."

Zeitlin embraced the people of South Louisiana, inspired by their strength in the face of difficult, at times dire circumstances. "This is a film that didn't have famous people or anything famous about it," he related. "No one famous made the film. When you're in that position, you don't even know if you will get the chance to make another film. It's a precarious place to be. Still, we did this film in our own way. To have that accepted and celebrated with the Academy Award nominations is amazing. It says you can keep on making movies on your terms. It makes you feel like you're on the Yellow Brick Road."

the  
**DIRECTORS**  
NETWORK

REPRESENTING  
FREELANCE DIRECTORS  
AND CINEMATOGRAPHERS  
TO PRODUCTION COMPANIES

theDIRECTORSNETWORK.com  
PHONE 818.906.0006



Rachel Morrison



Ben Richardson



Claudio Miranda, ASC



Roger Deakins, ASC, BSC

## Gazing Into The Awards Season Viewfinder

*Capturing an emerging talent, first-time Oscar & Spirit recipients, and a perennial honoree*

By Robert Goldrich

*SHOOT* touched base with several of the cinematographers who had a hand in some of the most honored work this awards season. The talent ranges from an emerging DP who made her biggest splash to date with *Fruitvale*—a film which was the darling of Sundance—to another artisan whose feature lensing debut scored a Film Independent Spirit Award. We then turn to a two-time Academy Award nominee who scored his first Oscar this year, and finally an iconic cinematographer who last month won his third ASC Award for Feature Film Excellence.

### Rachel Morrison

A drama based on the real-life 2009 shooting death of young, unarmed African-American Oscar Grant by a law enforcement officer at a Bay Area Rapid Transit station in the Fruitvale section of Oakland, Calif., *Fruitvale* received widespread acclaim upon its debut at the 2013 Sundance Fest. The film marks Ryan Coogler's directorial debut and has brought several artisans into prominence, including DP Rachel Morrison.

"There are those films that people start talking about long before the festival, but no one was mentioning ours," recalled Morrison. "At a certain point you start to believe the hype (or lack thereof) and wonder if anyone will even actually show up to your screenings...Then it was like a snowball effect—people started talking about our little film. When it won the Audience Award, we thought that was it. We were

overjoyed. To win the Grand Jury too, now that was a dream come true!"

As for how she got to shoot *Fruitvale*, Morrison related, "Ilyse McKimmie, director of the Sundance Labs, recommended me to Ryan when he was searching for DPs. We interviewed over Skype, which I try to avoid as it's generally hard to make the same kind of connection you would in person, but in this case it was really profound. We connected immediately and deeply, like we had known each other for life...We each brought unique life experiences to the table, but are cut from the same cloth."

Morrison said of director Coogler, "Ryan has a real appreciation for cinematography and a great technical knowledge base, which was refreshing because I could reference lens sizes and apertures and he would know exactly what I was talking about. I really like to get inside the director's head as much as possible during prep so that when we're under the gun and the director has new challenges coming from every direction, I can at least do my best to deflect the ones that come my way and interpret their vision, even when they are busy putting out fires in the other room. Similarly, Ryan put a lot of faith and trust in me. Once we developed a shorthand, he rarely even looked at the monitor, preferring instead to work directly with the actors while I helmed the camera and lens. In this way we were able to create a very intimate environment, which I think comes through very effectively in the work. Honestly, the most important

lesson for me on *Fruitvale* is that with an incredible leader and team, all dedicated to telling the same story, for the right reason, anything is possible."

For *Fruitvale*, Morrison shot Super 16mm on the Arri 416 using Zeiss Ultra 16mm lenses. "Both Ryan and I felt strongly about shooting film for this story in particular. It was important that the audience felt enmeshed in Oscar's world and that the world was real. There is something tactile and organic to the look of film, which connects with our senses and helps us relate. We wanted the pronounced granularity of Super 16 in conjunction with a familiar and color-accurate rendition. We contemplated 2-perf 35, which we would force process to exaggerate the grain, but ultimately felt the widescreen aspect ratio would lack intimacy and opted for Super 16 instead."

As for what's next, Morrison has a couple of features in the works. She also wrapped a long-form branded project for Toyota and a :30 for Naked Juice.

### Ben Richardson

Richardson's coming out party as a feature cinematographer, *Beasts of the Southern Wild*, earned him Best Cinematography honors at both last year's Sundance Fest and at last month's Film Independent Spirit Awards. When asked at the latter awards ceremony what inspired his lensing of *Beasts*, Richardson cited his first meeting with the young girl Quvenzhané Wallis, a non-actor who would end up being both an Oscar and a Spirit Award nominee for Best Fe-

male Lead. Richardson recalled shooting a short rehearsal video with Wallis and knowing instantly that his priority as a cinematographer was to make sure to capture her magical spirit.

But Richardson's gravitating towards *Beasts* predated that magical introduction to Wallis. In some respects, the process began well before *Beasts* was ever even a notion, back when he first met director Benh Zeitlin in Prague one summer; both were starting out in the industry. "I liked the way Benh thought. He was the kind of person I wanted to work with."

That ambition was realized when director Zeitlin came to Richardson to shoot the short *Glory at Sea* in Louisiana. Though scheduling kept Richardson from lensing the entire project, the two built on their initial rapport.

Still Richardson wasn't a lock a few years later to get the opportunity to shoot *Beasts*. But when he saw what Zeitlin was trying to do, "something welled up inside me," said Richardson. "I decided to fight for the chance to work on this film. I shot a test reel with a video camera at several locations [in Southern Louisiana]...Benh and the producers went to bat for me, convincing the guys with the money that I was the right person to shoot the film."

Numerous people who have seen *Beasts* asked Richardson if he has documentary filmmaking experience. "I don't but I take that as a great compliment—that the world of Southern Louisiana captured in the film seemed that real to them."

# CINEMATOGRAPHERS

Richardson deployed an ARRI 416 film camera to lens *Beasts of the Southern Wild*. “I cannot express how much I love that camera. It helped us be adaptable. It lent itself to our lighting strategy which was to use natural light as much as possible.”

Richardson’s second feature, *Drinking Buddies*, a romantic comedy directed by Joe Swanberg, made its world premiere at this month’s SXSW Festival. He has also been active in spots and music videos, shooting a PSA campaign for social service agency Gateway and the Passion Pit music video “Carried Away.”

## Claudio Miranda, ASC

Asked what winning the Best Cinematography Oscar for *Life Of Pi* means to him, Claudio Miranda, ASC, views it as a reminder of how far he’s come. “In many ways, I’m surprised that life put me in this place. I remember being Harris Savides’ gaffer and at that time I had never thought of assuming that role of cinematographer. It wasn’t on my radar,

yet somehow I’m here with an Oscar.”

Director Ang Lee’s *Life of Pi* earned Miranda his first Oscar. He was previously nominated for David Fincher’s *The Curious Case of Benjamin Button* (2009). Reflecting on what he learned from his experience working with Lee, Miranda related, “He’s a much different director than Fincher. You get in touch with Ang’s feelings. Ang conveys how something should feel in a scene and I would decipher it into more of a technical thing so that the feeling he wanted could be realized, how the scene should look and feel. It wasn’t always a case of looking or feeling beautiful; at times, for instance, he wanted a harsh feel. But these feelings are also grounded in research. Ang hired a scientist so he can determine how something should look—the waves had to have a big swell, for example. Ang’s wife is a biologist. He comes from that kind of perspective; he wanted this movie to be in a real place—that’s a driving force behind his movies.”

Miranda deployed six ARRI ALEXA cameras on *Life of Pi*. He said the ALEXA was the clear-cut choice based on tests he did with different cameras, shooting a little boat off the Venice Beach pier with the camera very low to the water. Sunlight reflecting on water is a digital challenge, observed Miranda who concluded that the ALEXA was the only camera that didn’t feel electronic in the highlights.

As for what’s next, Miranda has wrapped DI on the Joseph Kosinski-directed *Oblivion* and is going to embark on *Tomorrowland* directed by Brad Bird. Miranda hopes to again accommodate more commercials into his schedule.

## Roger Deakins, ASC, BSC

Roger Deakins, ASC, BSC, recently won his third ASC Award for Features, this time for the Sam Mendes-directed *Skyfall*. Deakins’ previous ASC Award wins were for *The Shawshank Redemption* and *The Man Who Wasn’t There*. He now has 11 career nominations.

“The ASC award is, of course, very special. That said, I don’t shoot films to garner awards but because I love being a cinematographer and creating images. I am my biggest critic and I strive, often with little real success, to satisfy my own ambitions for every film I shoot.”

He described *Skyfall* as “a very complicated film” which “encompassed a huge range of very difficult situations to light and shoot. Like any film, the biggest challenge was to allow the story to dominate the imagery rather than the technical aspects of just capturing those images.”

The ASC Award for *Skyfall* comes two years after Deakins received the ASC Lifetime Achievement Award. His continued accomplishments underscore that such a lifetime honor doesn’t necessarily cap a career. In fact, back when it was announced that he would be the Lifetime Award recipient, Deakins said, “I am flattered, but I also feel like I am only just getting started...I feel like I’m getting this award about halfway through my career.”



NEVADA FILM OFFICE

Your Imagination. Our Locations.

877.638.3456 • [nevadafilmm.com](http://nevadafilmm.com)



Tom Duff



Melissa Thornley



Tim McGuire



Jared Yeater

## Vying For Business In Brick-and Mortar Fashion

*Major shops open in Chicago; Competition escalates but by how much is a matter of opinion*

### A SHOOT Staff Report

When The Mill, founded in 1990, was but one studio in London, it still managed to attract a decent amount of U.S. ad business, enough to represent 20 percent of the VFX/design house's volume. But agency clients in New York urged The Mill to have a presence stateside, contending that more American ad projects would come its way as a result. Hence The Mill opened a NY operation in 2002 followed by an L.A. shop some five years later. Over the years, that 20 percent stateside share of The Mill's biz has blossomed to some 65 percent today, according to CEO Robin Shenfield.

Now The Mill's NY and L.A. studios are each pretty much on par in size, scope, staff and resources with The Mill's original, ongoing studio in London. And to kick off this month, The Mill officially opened a Chicago studio, which like its N.Y. and L.A. counterparts begins with a smaller-sized core staff. "What we're opening is a fully functioning Mill office in the same style that London, New York and L.A. all started," said Jared Yeater, executive producer and head of The Mill Chicago. "We have a dozen people or so here spanning visual effects, CG, design, Flame, color—the same integral set of services that the overall group offers." (See *SHOOT*-online, 3/1, for a full rundown of The Mill's Chicago core staff and services.)

Yeater came over to The Mill Chicago from The Mill New York. "We're using New York as a good example of what Chicago could eventually be," related Yeater. "New York wasn't a big visual ef-

fects market when we opened there. But it grew and now New York is as good a place to do visual effects as anywhere. The competition has increased. Chicago could be the next iteration of that. We have so many relationships here, there's so much great work being generated by a talented agency community, with many creatives having come from international backgrounds. It seems like the time is right for them to have a partner that can offer diversity, scale and the level of quality that we think The Mill can bring."

Connectivity among The Mill facilities globally will enable the Chicago ad community to link with the VFX studio's talent in N.Y., L.A. and London. "We have longstanding relationships here and they may want to continue as before—maybe they want to go to our L.A. facility because the director is in L.A. and it makes more sense for the work to be done there. We'll support whatever the project dictates," said Yeater.

The phrase "whatever the project dictates" also applies to The Mill's location in Chicago, where it shares premises with editorial house The Whitehouse. The Mill and The Whitehouse are autonomous operations yet can work together on those occasions when the project calls for it. Those collaborations on select jobs can be facilitated by the two Chicago entities being in the same Courthouse Place building, providing clients an integrated end-to-end solution and seamless workflow spanning visual effects and editorial.

While the initial core of artisans at The Mill Chicago comes from other Mill facilities to ensure that the same com-

pany creative culture is instilled in the Midwest operation, Yeater foresees his shop eventually bringing in talent from outside—and helping to develop new talent, tapping into the schools in Chicago that are turning out young artists. "There is great design here. Chicago is the center of American architecture. The Art Institute of Chicago is world renowned," said Yeater. "We have had great success at The Mill making this talent part of the company the moment they come into the professional marketplace. We groom them and they fit right in, helping us to build a consistent creative culture throughout our studios."

### Deluxe expansion

The Mill isn't the only major player to step up its commitment to the Midwest. Back in September, VFX house Method Studios and post shop Company 3 extended their reach with a physical presence, setting up shop in Chicago, joining sister company Beast, which has a longstanding presence in the Windy City. Method, Company 3 and editorial/post house Beast are all Deluxe Creative Services companies and have for the first time co-located within one facility in Chicago's historic Tribune Tower.

All three houses operate independently but any or all can team on projects when necessary. Clients in these instances can tap into "a more holistic workflow" by virtue of the sister companies being in sync with and in close proximity to one another, noted Melissa Thornley, the Beast exec producer who was promoted last summer to managing director for the combined Chicago location.

Valerie Petrusson, chief marketing officer for Deluxe Creative Services, assessed, "We're an end-to-end service provider offering world-class talent from top caliber brands."

Thornley added, "There's no pressure to use our multiple brands. If you want to use just one, that's fine. If you use two or more of the brands, you get the added value of their working together seamlessly."

Beast, Company 3 and Method have already collaborated on projects since the opening of the combined facility in Chicago. These jobs for Chicago agencies include Illinois Lottery for Downtown Partners, SC Johnson out of Ogilvy, Sprite, Sprint and Norton via Leo Burnett, Sierra Mist and McDonald's from DDB, Capital One for Rodgers Townsend, and Sears for mcgarrybowen. Beast and Company 3 have teamed on Kmart for Draftfcb while Company 3 and Method have paired on Coors Light for The Cavalry, Cedar Fair for Cramer-Krasselt, and GMC for Burnett. On the solo front, examples for Company 3 include Invesco and Chevy for Leo Burnett, and Coke for Common Ground.

In addition to Thornley, other key players in Chicago include editor Angelo Valencia, founder of Beast in Chicago, who remains sr. creative director; Gil Baron, a Method vet who moved from L.A. to the Midwest to serve as creative director of Method, Chicago; and Krystina Shales Wilson, who too relocated from Method in L.A. and became exec producer for both Method and Company 3 in Chicago. The ensemble

*Continued on page 18*

# *Chicago. Mill kind of town.*

*Thank you to all  
of our clients for such  
a warm welcome.*

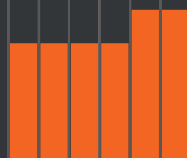
*Give us a call or, even better, come and see us soon!*

*OUR ADDRESS: 54 West Hubbard Street, Suite 502, Chicago, IL 60654*

*OUR PHONE NUMBER: +1 312 605 8900*

*or email Executive Producer, Jared Yeater*

*Jared@themill.com*



*themill.com | @millchannel | facebook.com/millchannel*

# Optimus, Cutters, Red Car Reflect On Market; ASB Launch

Continued from page 16

of Chicago-based talent includes Beast editors Valencia, Sean Berringer, John Dingfield and Morgan Bradley; Company 3 colorist Tyler Roth, formerly of Optimus; and a Method crew of Nuke supervisor Ryan Urban, CG supervisor Linas Jodwalis, Flame artist Bruno Fukumothi, CG artist Yuri Serizawa and Smoke artist Mark Anderson. JP McIntosh is producer on finishing for both Company 3 and Method, while Beast Chicago producers are Lauren Scheuer and Kendall Fash.

Midwest clientele can also take advantage of connectivity among all Deluxe shops, working for instance with any Company 3 colorist in L.A., N.Y., Atlanta or London, accessing the talent at Beast's other studios in Santa Monica, N.Y., Austin, Detroit and San Francisco, as well as the Method artists and technology in L.A., Vancouver, N.Y., London and Australia. Thornley added that there are synergies with other Deluxe houses such as Encore and EFILM that are active in the Chicago market in features and TV.

## Competitive spirit

Tim McGuire, CEO and president of Cutters Studios, a fixture in the Chicago industry landscape, said that in a sense not all that much has changed. "Chicago agencies have been working with Deluxe and The Mill for many years. And we've been competing for that business during that time. It remains to be seen whether their being here will increase the share of the work they get from the market. They could end up doing a lot of the work they had been doing in the past. It's hard to tell. I view competition as positive. Companies coming into this market won't change how we operate. We have to continue to offer a great creative service to the clients and agencies we've been working with. We'll survive, for sure. Part of our strength is that we're independent and as a smaller company can be more flexible and responsive to client needs."

The overall Cutters spans VFX, design, editorial, post and production, continuing on an expansive path with a family of companies that also includes new media firm Picnic, production



Carrie Holecek

house Dictionary Films (which recently hired Chris Rossiter, former head of production at Leo Burnett, to serve as managing director), Sol Design, and audio shop Another Country. Editorial/post house Cutters maintains shops in Chicago, Detroit, Santa Monica and Tokyo. The latter, upon its opening last year, was billed as being the first non-Japanese post house in Japan.

Tom Duff, president of Optimus, is also a big-time competitor, and the incursion of major companies into the Chicago market won't change that. "We don't need anyone coming from across the country or across the ocean to raise our game," he affirmed. "We are pushing to raise our game every time a client walks in the door. That's always been our mindset, to deliver the best creative and the best working experience for all our clients. There's a lot of pride in Chicago for the homegrown creative post and production community here. We've been competing against all comers from day one. This is a relationship-driven business but I think even more in Chicago than other cities. We have built loyal, lasting and fun-loving relationships with the agency community here. When our clients come back, we know they appreciate that."

Duff noted, "These places [The Mill, Deluxe] are not new competitors. They now have a brick-and-mortar presence here. But we've been competing against them for a long time and will continue to do so."

And while companies breaking into the Midwest market with new shops tout varied services under one roof, Optimus has been a perennial champion of one-stop shopping, offering



Paul Grajek

clients a diverse range of post, production and audio services, while recently expanding the footprint of its Santa Monica facility.

Duff noted, "Of course, you need to be aware of your competition, whether they are down the street or anywhere in the world." At the same time, he retains a darkly tinged sense of humor about companies coming to Chicago. "We had put the call out to Luke Skywalker and Hans Solo when the rest of the Deluxe mega-corporation came in. And now with The Mill, we have reached out to The Avengers," quipped Duff. "We need a lot of firepower to do battle with all this new evil in town."

However, there's one "evil" that cannot be easily joked about—more competition for a business pie that isn't getting any bigger. "Locally, an analogy might be that the pie is the same size, there are now more kids at the table and the pie itself is not as filling," observed Duff. "That makes for a tough feeding. But hey, it's the United States, land of the free, and our country has been all about freedom and open competition. Bring it on."

Carrie Holecek, managing director of Red Car Chicago, views competition as healthy. "We're not threatened by the competition. The best talent and service will prevail. Chicago is an important market and people here should have options."

Holecek, who earlier served as EP at The Whitehouse in Chicago, came aboard Red Car last May with the goal of "reinvigorating" the Chicago operation, bringing in new talent while extending the shop's longstanding client base to include other agencies as well as more digital ad shops. Recently

joining Red Car Chicago were editors Keith Kristinat and David Rosenblatt. Kristinat had been cutting at Utopic, working with brands such as Nintendo, Samsung, Coke, Kellogg's and Sears. Prior to Red Car, Rosenblatt was a freelance editor whose work included long-form and entertainment projects.

Furthermore Holecek said she has one or two more significant editors in her "crosshairs" and hopes to soon bring that additional talent on staff to complement a mainstay core that includes editors Bob Carr, Tim LoDolce, Kristinat and Rosenblatt, graphic designer Kevin O'Rourke and finishing director Christopher Elliott. Holecek works closely with EP Jon Desir.

Another priority is to hire fresh talent out of college. "We have three new employees who are cutting assistants, and we're grooming them to be in the [editor's] chair," Holecek shared. "Chicago's creative agency base really embraces this, seeking out up-and-coming talent and willing to give them opportunities on smaller projects."











## Pending launch

Another launch is in the offing as Animated Storyboards (ASB) is scheduled to open a Chicago office in May, with the management team of lead audio engineer Paul Grajek and lead editor/composer Wes Mallgren, who both come over from ASB New York. Also coming aboard ASB Chicago as lead producer is Nikki Piazza, a former producer at Red Car in Chicago.

ASB continues to be headquartered in NY, with a full-service studio in London, and production facilities in Tel Aviv, Bangkok and Sao Paulo. The Chicago branch will work closely with the NY office.

ASB specializes in 3D cinematics, 2D animatics, photomatics and HD Test. The company has 200 in-house illustrators, designers, directors, producers, 2D and 3D artists. ASB Chicago will open with a staff of six while tapping into the market's freelance network, backed by ASB's pipeline of artists and animators globally. Plans call for the Chicago studio to have an additional 15 to 20 staffers by next year.

# MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <b>Miracle Whip's "Keep An Open Mouth"</b>	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers; Adrea Lavezzoli, producer; Dana Nielsen, engineer. mccarrybown, Chicago Dave Reger, lyrics	Optimus, Chicago Joel Anderson, mixer	mccarrybown, Chicago Marisa Wasser, music producer	Anonymous Content, bicoastal Brian Billow, director
2	 <b>Taco Bell's "Viva Young"</b>	Elias Arts, bicoastal Elias Arts, music; David Gold, creative director; Ann Haugen, exec producer; Kiki Martinez, producer. Song: "We Are Young" by FAN.	740 Sound Design & Mix, Los Angeles Andrew Tracy, mixer	Deutsch LA	Biscuit Filmworks, Los Angeles Noam Murro, director
3	 <b>Jameson's "Iron Horse"</b>	stimmung, Santa Monica, Calif. Robert Miller, composer/arranger; Gus Koven, sound designer; Ceinwyn Clark, exec producer; Megan Campbell, producer; William Flynn, sound design assistant. Heard City, New York Phil Loeb, Jodi Levine, sound design.	Heard City, New York Phil Loeb, Jodi Levine, mixers; Gloria Pitagorsky, exec producer.	TBWA\Chiat\Day, New York	Skunk, bicoastal John Hillcoat, director
4	 <b>Grammy Awards "The World is Listening"</b>	Barking Owl, West Los Angeles Kelly Bayett, music creative director/producer	Barking Owl, West Los Angeles Brock Babcock, mixer	TBWA\Chiat\Day, Los Angeles	Furlined, Santa Monica, Calif. Saam Farahmand, director
5	 <b>Litter Genie's "Psychedelic"</b>	Amber Music, bicoastal	Final Cut, bicoastal Teressa Tate	JWT New York Dan Burt, music producer	Caviar, Los Angeles Keith Schofield, director
6	 <b>Chrysler Asia Pacific's "Anthem"</b>	Yessian Music, NY, Detroit, L.A., Hamburg Brian Yessian, chief creative officer; Michael Yessian, head of production; Nathan Padgett, composer; Gerard Smerek, Marlene Bartos, exec producers.	Yessian Music, Detroit Gerard Smerek, Scotty Gatterio, mixers	Wieden+Kennedy Shanghai	@radical.media, bicoastal/ international Christian Aeby, director.
7	 <b>AARP's "Runner-Realizing"</b>	MassiveMusic, bicoastal/international MassiveMusic, composer; Keith Haluska, exec producer; Elijah B. Tom, creative director; Courtney Jenkins, producer.	Sonic Union, New York Steve Rosen, mixer	Grey New York Ryan Duda, music producer; Josh Rabinowitz, director of music	Above The Sea, Los Angeles Tony Kaye, director/DP
8	 <b>Care International's "Care International in Emergencies"</b>	BANG, New York Timo Elliston, Will Ferguson, composers; Sara Iversen, executive music producer	BANG, New York Ryan Billia, mixer	none (client-direct project)	Attaboy, New York Vikkal Parikh, director
9	 <b>Citroën DS3 Cabrio's "The Baby"</b>	Spandau Ballet's "True" (licensed) Kouz Production, Paris (sound design)	Kouz Production, Paris	H Paris	MUZ, bicoastal/international Tom Kuntz, director
10	 <b>Microsoft Outlook.com's "Omnibus"</b>	Song: Macklemore's "Can't Hold Us" Ben Haggerty, composer/lyrics; Ryan Lewis, composer/producer.	Sound Lounge, New York Tom Jucarone, mixer	Deutsch New York	Anonymous Content, bicoastal Malcolm Venville, director

**"PARDON ME"**

Grey Poupon's famous "Pardon Me" TV commercial returned in a contemporary rendition on the Academy Awards telecast last month after a 16-year hiatus. The new ad began the same way as the original—a snooty English gent is being chauffeured in the countryside when another car pulls alongside at a stop. The back window rolls down and the second man asks in an over-the-top, looking-down-his-nose accent, "Pardon me, would you have any Grey Poupon?"

The first man courteously responds, "But of course" and hands him a jar out the window. In the new version, however, the scene continues with the second car speeding off without returning the mustard. A wild car chase through a golf course and city streets ensues, complete with explosions to make the spot look like a trailer for an action adventure movie.

The :30 then serves as a teaser of sorts, driving traffic to the web ([www.greypouponchase.com](http://www.greypouponchase.com)) to see a two-minute version of the chase and what happens next.

Directed by Bryan Buckley of Hungry Man for Crispin Porter + Bogusky, the spot and online piece were spurred on by a creatively inspired score—with music from JSM and sound design out of Machine Head. Sound designer Stephen Dewey of Machine Head noted that the project "required that I put my feature film chops to use in making the sound design. That meant lots of details, lots of layers, even if some of them are working subliminally, all woven into the dialog and music mix. They all are designed to subtly signal story points, be it the impatient horn honking, or the smoothness of the 'well groomed man's' Rolls. The sounds I chose and the way they are used is a nod to old school soundtracks, echoing the overall retro sensibility of the film. Lastly, I couldn't resist working in the "Wilhelm Scream" which attracted a sizable amount of online comment. The whole experience was utterly gratifying."

Joel Simon, executive producer/composer at JSM, related, "Given how ambitious this unique project was coupled with the creative sonic wish list and creative vision from CP+B, we naturally held nothing back in our compositional, orchestration and production approaches. All involved needed to make a huge impression on the launch of the :30 trailer on the Academy Awards, and then to push it even further for the two-minute online film."

**SOMETHING'S FISHY**

Sonisphere served up the infectious "Fishy Fishy" song heralding the launch of the new Fish McBites campaign for McDonald's. The launch is a multi-platform campaign featuring different story lines, cool apps for kids, social media arms and contests.

Sonisphere worked alongside agency partners Burrell, DDB, Leo Burnett, and IW Group, Inc, on the integrated campaign. Greg Allan, CEO and creative director at Sonisphere, said, "We were onboard with the creative teams to create a quirky, funk track that is both fun and memorable. We had a blast composing the 'Fishy Fishy' song and the feedback we've been getting is that they can't get it out of their heads, so I guess it's a success."

**EAGLE HAS LANDED**

Eagles hit songwriter Jack Tempchin has signed with Visual Music for all media, including commercials and branded content, the shop headed by creative director/executive producer Tom Seufert. Tempchin has had five songs recorded by the band, including "Already Gone" and "Peaceful Easy Feeling," which landed on the "The Eagles, Their Greatest Hits 1971-1975."

Currently, Showtime is screening "The History of the Eagles," which includes interviews with Tempchin and commentary on his contributions to the Eagles by Glenn Frey and Don Henley.

Tempchin has also co-written a dozen hits with Glenn Frey for Frey's solo career, including 'Smuggler's Blues' and 'You Belong To The City' for the original 'Miami Vice' TV show and the theme song for "Thelma and Louise." His popular songs have been performed and/or recorded by such artists as George Jones, Trisha Yearwood, Johnny Rivers, Jackson Browne and Linda Ronstadt. Tempchin has also had his songs sampled by multi-platinum rappers Coolio and Jay-Z.

Tempchin first met Visual Music's Seufert in the 1980s during a session at  
*Continued on page 21*

**"Keep An Open Mouth" Tops**

*Beacon Street and mcgarrybowen team on*

**A SHOOT Staff Report**

The "commercial" that arguably made the biggest splash during this year's Grammy Awards didn't play during the show's telecast on CBS. Instead the brand-sponsored message, which took the form of a two-minute-plus music video titled "Keep An Open Mouth," found its audience on Miracle Whip's social and digital channels, generating a major online buzz.

The tongue-firmly-in-cheek video, which carried a vibe reminiscent of the classic "We Are The World" clip from 1985, was directed by Brian Billow of Anonymous Content for mcgarrybowen, Chicago, with music composed by Andrew Feltenstein and John Nau of Beacon Street Studios in Venice, Calif.

The video takes us into a recording session where varied artists are performing, ranging from Scottish singer Susan Boyle to boy band icon Lance Bass (formerly of 'N Sync and slated to do his first solo album), country star Wynonna Judd, pop artist Tiffany, members of the Village People, ex-Guns N' Roses guitarist Gilby Clarke, alternative rock drummer Philip "Fish" Fisher of Fishbone, heavy metal vocalist Don Dokken, and rap/hip-hop artist Chali 2na.

Penned by mcgarrybowen writer Dave Reger, the lyrics are hilarious. But rather than articulate a plea for understanding to promote peace akin to "We Are The World," what's being promoted is the importance of keeping an open mind—and an open mouth—when it comes to a sandwich spread, specifically mayonnaise substitute Miracle Whip.

Bass opens with, "In this world

there's lots of turkey but also a lot of fear. People making up their minds before the facts are clear."

In a world where pre-judgement of Miracle Whip "rears its head," the song bemoans, "if it's tangy, creamy, different, chances are it won't get spread."

Boyle urges us to "open your mind. Open your mouth. The World can be a sweeter place. That's what it's all about."

Bass joins Boyle, serenading us with "Keep an open mouth."

Judd croons against pre-judging: "Some say country is too twangy and the lyrics aren't too smart."

Village People chime in, "And disco's good for dancing but not considered art."

A tear flows down Bass' face as he sings, "Just because you were in a boy band doesn't mean you're not a man."

And other artists, led by Tiffany, offer, "And whether it's bubble gum pop or a tangy spread, somewhere there is a fan."

Little vignettes are interspersed with scenes from the recording studio session as performers interact and belt out a chorus of "open your mind, open your mouth."

A supered message appears on screen which reads, "We'd like to thank everyone who made this video possible. And for joining the fight against the pre-judgement of Miracle Whip."

**Beacon Street**

For Beacon Street Studios, said Nau, "Our goal was to keep this as much of a song on its own merits as possible. We went for something real simple and 'sing along-able.' They [mcgarrybowen] presented us with lyrics and as the cast of performers would change, so would



(L-r) Dana Nielsen, Andrew Feltenstein, John Nau

# Quarterly Music/Sound Chart

## *tongue-in-cheek music video for Miracle Whip*

changes be made in the lyrics. Often lyrics were added. But all along we stayed true to the spirit of the song.”

To adjust to shifts in the cast, Nau said he and Feltenstein tried to find “a good key that would suit a lot of singers. We tried to write a legit ‘We Are The World’-like 1980s’ song. We knew that was the vibe they were going for—a get-together, a big community hug fest.”

Feltenstein noted that Beacon Street brought in some of the talent it works with like “Fish” from Fishbone and Chali 2na who all wound up singing in the video. Feltenstein added that mcgarrybowen writer/lyricist Reger and the agency’s music producer Marisa Wasser were great collaborators on Miracle Whip as was director Billow. The latter is no stranger to Beacon Street. Though this Miracle Whip job marked the first

time the music house worked with Billow as a director, they had teamed years ago on a McDonald’s spot during Billow’s days on the agency creative side, back when he was at DDB Chicago. That McDonald’s ad was directed by Noam Murro of Biscuit Filmworks.

“We were recording ‘Keep An Open Mouth’ as Brian was shooting it at the recording studio [Ocean Way, Hollywood],” related Feltenstein. “We only had the recording artists for that shoot time. There was no rehearsal. Still we turned that into an advantage. The video’s charm is that the song was written so anyone could sing it quick and pretty much on the spot. The song has a strong melodic hook.”

Adrea Lavezzoli produced for Beacon Street Studios. Dana Nielsen was audio engineer for Beacon Street.

*Continued from page 20*

Seufert’s recording facility, Redwing Studios. They co-wrote four songs and in 2002, Frey contributed additional lyrics and music to the song “Blue Flame.” Tempchin recorded and released it on his own CD later that year.

Tempchin joins a roster at Visual Music which includes John Swihart (*Napoleon Dynamite*), Bear McCreary (*The Walking Dead*), Herwig Maurer (Academy Award nominated sound designer) and a select group of composers, songwriters, DJs and indie bands.

### ELIAS, THE ORCHARD TEAM ON INDIE SHOWCASE

Elias Arts teamed up with independent music and video distribution company The Orchard and industry faves, Frenchkiss Label Group, distributed by The Orchard, to deliver an indie music reprieve from the NYC winter on their February 28th “NYC Music Showcase.” The live music event featured performances by New York indie rockers The Virgins, Kickstarter-funded rapper F. Stokes, indie rocker Har Mar Superstar and audio-visual remix act Eclectic Method. The event also included a DJ appearance by Elias Arts’ own creative director and composer, David Wittman.

The event was part of a continuing series of Elias Arts events produced in partnership with various industry collaborators including record labels, music distribution companies, agencies and production companies. Elias Arts exec producer Kala Sherman connected with Rob Schustack of The Orchard through music licensing for numerous recent projects and the teams soon got to work on delivering their musical fusion to a more local, live audience. Sherman noted, “It’s great to be able to showcase and highlight both new and established artists that our collaborators are working with.”



“Pardon me.”

“But of course.”

Thanks CP+B!

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

## Eric Stern, John Benet

*Insights into DGA winner Alejandro González Iñárritu*

**By Robert Goldrich**

While scheduling conflicts precluded *SHOOT* from connecting for this Director/Producers Series with Alejandro González Iñárritu who won this year's DGA Award as Best Commercial Director of 2012 based on his Procter & Gamble spot "Best Job," we still sought insights into the filmmaker from two close collaborators—Eric Stern, sr. executive producer of Anonymous Content, and line producer John Benet.

Iñárritu has the rare accomplishment of being nominated for the DGA Award in commercials (his first spot nomination resulting in his first win) as well as features (a nom in 2007 on the strength of *Babel*). Furthermore, *Babel* garnered Oscar nominations for Best Picture and Best Director in '07.

Both Stern and Benet have worked with Iñárritu on multiple jobs. Most recently Stern exec produced and Benet line produced Facebook's "The Things that



**Alejandro González Iñárritu**

Connect Us," a tug-at-the-heartstrings anthem spot from Wieden+Kennedy, Portland, Ore. The first ever spot for Facebook honors the everyday things that people use to get together and connect such as chairs, doorbells, bridges, airplanes—and of course Facebook itself.

Benet also served as line producer on P&G's primetime spot Emmy-winning "Best Job," which shows us different moms around the world getting their

youngsters up in the early a.m. for training in their respective sports and follows each through the years until their moments of competitive Olympics glory. We see these kids transition to young athletes in competition at the Summer Games, while moms do everything they do all so well to comfort and support them. A supered message reads, "the hardest job in the world is the best job in the world. Thank you, Mom."

"Alejandro is involved in all areas, particularly casting," related Stern. "He will cast extensively to find the compelling face, the interesting character, the slightly unexpected and is relentless in his pursuit of all that. While he has a team of talented people working with him—whether casting directors or art directors, production designers or location scouts—he stays involved in every facet. I can't say he dispatches his decision-making to others."

Stern has worked with Iñárritu for nearly two years while Benet's experience col-

laborating with the director began some 10-plus years ago, dating back to some Brad Pitt-starring spots for Edwin Jeans.

Benet observed that Iñárritu is akin to a great teacher who instead of pushing info at students helps to pull out the potential from within them. For example, Benet recalled being in China filming the mom of a Chinese athlete for "Best Job." "I can't explain how he [Iñárritu] does it but he works with people until they get to the point of real emotion. He brings this emotion out somehow like he did in the case of this Chinese mom. It always blows my mind to watch him work with actors—not just professionals but real people, the non-actors. He pulls the best, the real emotions out of people for the camera to capture."

Stern observed, "It's an intuitive process with Alejandro more than other directors."

Benet chimed in, "Our job is to keep the machine going around this intuition to let him do what he does so well."

*Continued on page 23*

## Mino Jarjoura

*A new career chapter following an Oscar-nominated short*

**By Robert Goldrich**

During an "In The Director's Chair" session at last year's *SHOOT* Directors/Producers Forum at the DGA Theatre in NYC, director Bryan Buckley of *Hungry Man* credited his long-time producer Mino Jarjoura for playing an integral role in making the short film *Asad* a reality. *Asad*—which was screened for the ad community for the first time at the 2012 Forum—went on to earn an Oscar nomination this year for Best Live Action Short.

*Asad* centers on a 12-year-old lad in a war-torn fishing village in Somalia who must decide between falling into the pirate life or rising above it to choose the path of an honest fisherman. The project was sparked in part by a United Nations short documentary, *No Autographs*, which brought Buckley and Jarjoura to refugee camps in Kenya and Sudan several years ago. Buckley and Jarjoura got to know Somali refugees in Kenya. "Their stories and their outlook on life haven't

been fully told and haven't gained the exposure they deserve," related Buckley.

Based on insights gained during his experience on the UN short, Buckley wrote a script in an attempt to do justice to the humanity of the Somali people. In that lensing in Somalia would have been too dangerous a prospect, the short was shot entirely in South Africa, spoken in Somali (with English subtitles). The cast consisted entirely of real people, including two refugee boys, the title character and a younger sidekick. Neither spoke English and both were illiterate so Buckley had to deploy a translator and the youngsters had to memorize their Somali lines sans a script or written point of reference.

Recently *SHOOT* caught up with Jarjoura for his reflections on *Asad* and his seven years as Buckley's producer. Jarjoura has embarked on a new career chapter, formally coming on staff at *Hungry Man* as executive producer heading up day-to-day operations in the Los Angeles office.

Jarjoura said the UN shoot left an indelible impression. "We were all affected by what we saw. The UN film was quite good but never got the traction for widespread exposure. So we wanted to do something else and *Asad* sprung from that. We were compelled to go back to the subject matter but to do it in a different way, a short narrative format."

The logistics of filming the short were a bit daunting. Buckley doesn't speak Somali so instinct and careful planning, including the meticulous blocking out of scenes, were key in helping to ensure that the right lines were being said at the right time and in the right place. Buckley and his crew recreated a Somalia fishing village in South Africa. The director noted that Jarjoura was pivotal in dealing with all the logistics and bringing the project to fruition. And the fruits of that labor go beyond walking the red carpet on Oscar night. *Hungry Man* has helped the two lads in *Asad* get a formal education—they've gone from zero grade



to the fourth grade already in South Africa. And the Oscar nomination means that more people will see the film and become aware of the refugees and what they can accomplish if they just get the opportunity.

### Opportunity knocks

For Jarjoura, the experience on *Asad* has been gratifying just as the opportunity he's had to collaborate with Buckley. Jarjoura broke into the business in Toronto—after breaking away from a planned career in accounting. He served as an intern on a music video and got hooked on production. He ended up producing a short film and got involved in varied other projects.

*Continued on page 30*

## Richard J. Bosner

*Reflections on Fruitvale, Sundance and director Ryan Coogler*

**By Robert Goldrich**

Producer Richard J. Bosner recalled his first meeting with Ryan Coogler, director of the acclaimed *Fruitvale*.

“Twenty-six years old, a USC Film School graduate, a really smart, educated guy,” said Bosner of Coogler. “He has a great sense of what’s needed, of what he wanted. Sometimes you do these low budget movies and the filmmaker never went to film school, never made a short film, yet thinks he can do it all himself.

“They don’t know how to let go and let different departments do what they are supposed to do,” continued Bosner. “On *Fruitvale*, Ryan let each department take the reins of what they were responsible for. Everyone looked to him for his vision yet he trusted everyone to get what he wanted. No one was micromanaged. Everybody’s opinion was valued.”

Indeed judges and attendees at the 2013 Sundance Film Festival valued *Fruitvale* which won both the U.S. Dramatic Grand Jury Award and the U.S. Dramatic Audience Award. The film became the darling of the Sundance Fest.

A drama based on the real-life 2009 shooting death of young, unarmed African-American man Oscar Grant by a law enforcement transit officer at a Bay Area Rapid Transit (BART) station in the Fruitvale section of Oakland, Calif., *Fruitvale* marked Coogler’s directorial debut.

Bosner served as line producer on the film, which represents his highest profile credit to date.

Nina Yang Bongiovi, one of the producers on *Fruitvale* along with Forest Whitaker via his Significant Productions, contacted Bosner based on his extensive experience with independent features, commercials and corporate films shot in the Bay Area.

Bosner had some concerns going in. “With shooting taking place on the BART system and at the actual Fruitvale station where Oscar was shot, we had to be concerned about everybody’s safety,” he said. “This was an event that didn’t happen that long ago and we didn’t want to fuel any kind of resentment or upset in the community.”

The project reunited Bosner with production designer Hannah Beachler. The

two first met each other at Wright State in Dayton, Ohio, where Bosner studied for a semester.

In fact Bosner and Beachler are both represented by talent agency Dattner Dispoto and Associates as is *Fruitvale* cinematographer Rachel Morrison (who is profiled separately in this issue’s Cinematographers Series feature). “We had a very tight-knit crew that worked well together,” said Bosner.

### Up the ladder

Starting his career as a production assistant, Bosner worked on *American Idol* for contestant audition sessions in San Francisco. He later went to Los Angeles to continue on *American Idol*.

Trained at the Academy of Art in San Francisco, Bosner moved up to production coordinator on such films as *The Secrets of Jonathan Sperry* in New York and *LA Mission* in San Francisco.

The latter was an official Sundance selection in 2009. Bosner graduated to unit production manager, contributing to *Ryan and Sean’s Not So Excellent Ad-*

*venture* in L.A., and *All About Evil* in the Bay Area.

He then assumed the producer and/or line producer role on varied independent films in the Bay Area such as *Stitch In Time* (line producer/producer), *The Chateau Meroux* (line producer) and *Garden of Eden* (producer on this film directed by Carolyn Cavallero).

In between long-form assignments, Bosner took on assorted commercials and corporate communications projects in Northern California for the likes of Blackberry, Hewlett Packard, Oracle and Bausch+Lomb.

Now *Fruitvale* has cast the spotlight on Bosner with the promise of higher profile projects to come spanning features and commercials. *Fruitvale* stars Michael B. Jordan (as Oscar Grant), Octavia Spencer, Ahna O’ Reilly, Chad Michael Murray, Kevin Durand and Melonie Diaz.

Spencer is also a co-executive producer of the feature film. “To see the response this film has gotten has been gratifying,” affirmed Bosner.

The buzz about the film, which will



be released theatrically by The Weinstein Company later this year, extends well beyond Sundance to the Oscars, with some suggesting that it could be on a trajectory akin to *Beasts of the Southern Wild*, a little known independent film that went on to awards show prominence.

A bit of history bodes well for *Fruitvale*’s prospects on the awards show circuit. *Fruitvale* is the first film since *Precious* in 2009 to win both the U.S. Dramatic Jury and Audience Awards at the Sundance Film Festival.

*Precious* went on to score assorted honors in 2010, including two Oscars (Best Adapted Screenplay, Best Supporting Actress) and a total of six nominations, including for Best Picture and Best Director (Lee Daniels). *Precious* also earned Daniels a DGA Award nomination.

## Eric Stern, John Benet

*Continued from page 22*

At the same time, Stern noted that Iñárritu serves as producer on many feature films, including several he’s directed. “He has a producer’s brain and will strive and push for what he’s after, always very much aware of the bigger picture and the producer’s side of things to make it all come together.”

### Location, location, location

Benet added that the relentlessness exhibited by Iñárritu in casting applies to all other aspects, including locations. For “The Things That Connect Us,” Iñárritu envisioned a wooden log across a river as conveying the “bridge” concept so integral to the Facebook brand. “We looked for a river we could put a log across. We looked all over for the right location and couldn’t find it,” said Benet. “Finally we were in this place in Portland where you have to hike past mounds of trees to get

anywhere. Trees fallen by flooding were everywhere. Alejandro hiked to a gorge about a half-mile down and there was the perfect sight—a gigantic tree over the water. Alejandro is a combination of intense drive mixed with a belief in serendipity, the belief that you will find that element that makes it all special.”

Stern noted, “Alejandro also did that with the Facebook spot in the streets of New Orleans—great faces, musicians and performers all found during a day of free-flowing shooting.”

That, observed Benet, is the delicate balance a producer has to maintain when working with Iñárritu. “It’s counterintuitive to how a producer thinks—planning for everything and wanting everything lined up. With Alejandro you have to be patient that he will find what his vision calls for. He sees something that you hadn’t planned for or finds something you couldn’t find and uses it to make the work

better. I remember him coming upon a swarm of river flies lit by a perfect beam of sunlight while we were in the middle of nowhere [on the Facebook shoot]. He is open to serendipitous moments.”

But there’s more than serendipity to Iñárritu’s success. “He is incredibly selective about his projects,” assessed Stern. “He’s very busy as a filmmaker, with projects across all kinds of media. When he runs across a great idea and his availability matches up, he takes full advantage of that window of opportunity to express his voice as a filmmaker.”

And agencies, continued Stern, are trusting of that voice. “The creatives at Wieden+Kennedy are amazing partners and incredibly trusting of Alejandro to deliver all the components of a project as he sees fit. Managing that process is something John and I did hand in hand during prep and shooting of the Facebook spot. It’s an honor to be part of that process.”

# UP-AND-COMING DIRECTORS



Phil Montgomery



Tim Wheeler



Miles Jay



Kathleen Lorden

Photo by Anda Marie

## Spring Collection In Full Bloom Across Varied Fields

*Budding Directors Are Making Their Mark In The Spot, Short and Documentary Disciplines*

**By Robert Goldrich**

The mix represented in this spring 2013 installment of SHOOT's ongoing Up-and-Coming Directors Series includes:

- A filmmaker who made a major splash with a series of web films for Procter & Gamble's "Thank you Mom/Raising An Olympian" campaign.

- A director who first established himself in Canada and has recently wrapped his first American ad assignment. Among his noteworthy work is an interactive short film providing viewers with a profound personal perspective on what it's like to have autism.

- An editor who has made the transition to the director's chair with work spanning not only spots and branded content but also his first feature film, which premiered earlier this month at SXSW.

- And a director whose Art Center College of Design student spec commercial for Kia has generated buzz, praise, kudos at the AICP Show and Cannes, and her first spot production house affiliation.

Here's our spring collection of directorial talent:

### Phil Montgomery

On the strength of a single spot—Procter & Gamble's Summer Olympics-themed "Best Job"—Alejandro González Iñárritu of Anonymous Content won this year's Directors Guild of America Award as Best Commercial Director of 2012. Conceived by Wieden+Kennedy (W+K), Portland, Ore., "Best Job" also won last year's primetime spot Emmy Award.

Yet some lower profile work in that same P&G "Thank you, Mom" campaign has also proven to be of breakthrough cali-

ber for another lesser known Anonymous Content filmmaker, Phil Montgomery.

The web component of the campaign included some 20 short films under the "Raise an Olympian" banner from W+K and digital/online branded marketing shop ZiZo. Each short focuses on the mom of an Olympian athlete, chronicling her contributions to her child's success, with reflections from the athlete. Montgomery directed nine of those shorts, including moving portraits of wrestler Henry Cejudo and his mom, and track star Lolo Jones and her mother.

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's "Raising an Olympian" shorts skillfully chronicle the mother-daughter, mother-son bonds and their role in shaping world-class people and athletes.

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.

Montgomery turned to documentary filmmaking and his professional launch project, *#ReGENERATION*—which he both wrote and directed—out of necessity. The native Minnesotan had graduated from NYU Film School years earlier but found himself floundering after moving to L.A. He bought a camera and got back into the filmmaking flow, turning out spec projects. "It was part of the process of finding my voice again and once I did, I wanted to up the ante in terms of quality and content to show what I could do. I had no money at the time so I couldn't afford a big narrative piece, working with SAG actors and so on."

He turned to a friend, Matt DeRoss, who too was coming up the ranks. "I first met Matt when he was a runner and then he became an assistant at Anonymous Content—I told him I was going to make a documentary because that's all I could afford. I had never made a documentary before but what I had in mind seemed relevant. It was right after the 2004 election and I wasn't happy with what was going on in the country politically. So I decided to look at the state of activism among the youth culture."

Over the course of several years, Montgomery shot on nights and weekends while maintaining a day job to pay the bills. His connection with DeRoss opened the door at Anonymous, which produced the documentary. The film steadily built momentum, landing on-camera interviews with varied notables, eventually securing Gosling as narrator. Montgomery wrapped the documentary in 2010 and The William Morris Agency helped sell the film.

The success of *#ReGENERATION* ultimately got Montgomery on Anonymous' directorial roster for commercials and branded content. He is also handled for features through Anonymous' talent management firm. (DeRoss has since become VP of production at Anonymous Content.)

At Anonymous, Montgomery has directed commercial fare for GE, as well as the P&G web shorts. He also helmed a three-minute film for the Stand Up To Cancer (SU2C) initiative centered on Elizabeth O'Connor, a pancreatic cancer survivor. Her moving story—and her impact on and the support and inspiration she received from her husband and two kids—was captured by Montgomery in this three-minute piece that ran during the SU2C telethon event.

Just as he has applied his documentary acumen to the commercialmaking world, Montgomery is now looking to diversify further, taking on more narrative projects. "I am working with Anonymous on more lifestyle pieces, bidding on more jobs like that." Montgomery also has a narrative feature in development.

"Whether it's a documentary or a narrative project, my approach is to serve the story first. That is my priority."

### Tim Wheeler

SXSW's 24 Beats Per Second section showcased the sounds, culture and influence of music and musicians, with an emphasis on documentary. Among the films selected for this section was *iCuatro!* which takes us inside the world of Green Day, chronicling the conceptualizing and recording of their current musical trilogy and featuring intimate live performances.

# UP-AND-COMING DIRECTORS

*iCuatro!* marks the feature filmmaking debut of Tim Wheeler who also edited the documentary. He first established himself in industry circles as an editor before turning his career focus over the past year-plus to directing commercials through production and content house Farm League, founded by EPs Tim Lynch and Tienke Pavesic along with director Chris Malloy. Based in Southern California and Oregon, Farm League is the production company on *iCuatro!*

Wheeler's directing credits in the ad arena include web fare for Acura, a web series for Ford, a spot for Dick's Sporting Goods/The North Face, an ad assignment for Strava, the maker of GPS tracking apps used by cyclists, and a Dick's Sporting Goods web series he recently directed for New York agency Anomaly. Wheeler also directed a number of music videos over the years in-between his mainstay editing gigs.

Among his many editing credits is perhaps most notably the Emmett Malloy-directed documentary *The White Stripes Under Great White Northern Lights* which made its U.S. debut at the 2010 SXSW Fest after premiering worldwide the year prior at the Toronto Film Festival. Produced by Lynch, the feature-length film documented The White Stripes on tour all over Canada—from bowling alleys to other local venues, and onward to the legendary Savoy Theater for the band's 10th anniversary show. The documentary also delved into the relationship between The White Stripes' Jack and Meg White. Emmett Malloy worked closely with editor Wheeler who was running a camera for the duration of the documentary shooting.

Wheeler got many of his editing opportunities via The Malloys—brothers Emmett and Brendan of HSI Productions—who also afforded him the opportunity to co-direct some select music videos. In the ad arena, Wheeler edited *Oasis: Dig Out Your Soul in the Streets*, the lauded integrated campaign directed by The Malloys for BBH New York.

Farm League's Lynch—who earlier produced for The Malloys—played a key role in getting Wheeler the chance to direct and edit *iCuatro!* Lynch has a working relationship with Green Day, having produced their documentary *Green Day: Bullet in a Bible*, chronicling the group's "American Idiot" concert.

Wheeler said that having *iCuatro!* selected for inclusion in the SXSW lineup represented "a major honor. It's a great

festival to be involved in, particularly for a film that has to do with music."

## Miles Jay

*Carly's Cafe* is an interactive short film that enables viewers to experience life through the eyes of Carly Fleishman, a 17 year old who was diagnosed with severe autism at the age of two. She communicated to her family for the first time by typing on a computer at the age of 11.

"In *Carly's Voice—Breaking Through Autism*," a book she co-authored with her father, Fleishman offers insights into and explanations for what the world sees as the strange behavior of those who have autism. The web film *Carly's Cafe* promotes further understanding by putting people in Carly's shoes during a seemingly mundane outing at a coffee shop. Inspired by Fleishman's writing (on page 362 of her book), *Carly's Cafe* is an online experience through which viewers can navigate a virtual cafe with the same distractions and pressures that she encounters.

Miles Jay via production house OPC FamilyStyle, Toronto, directed *Carly's Cafe* for Toronto agency John St., further demonstrating his talent for storytelling facilitated by digital or social media technology. *Carly's Cafe* earned him a Young Director Award at last year's Cannes Lions.

His other social media credits include Young Empires' "White Doves," a music video that seamlessly integrates Facebook data into the narrative, giving the viewer a role in the film. "My goal is to inspire the user on how special their friendships and memories are," said Jay. "With pulling photos and info from Facebook, I believe you can make a stronger emotional connection than with a traditional music video."

Jay observed, "While many people are complaining about lower budgets and the industry changing, I think we are at a turning point on how we tell stories. Developments in digital media have allowed us to push storytelling into new areas. Whether it's an interactive experience like *Carly's Cafe* or a sit-back experience like "White Doves," I want to tell emotive stories and find the best medium to tell it."

Jay has since diversified into the TV commercial discipline, as well as the American ad market. His initial TV ad work is a BC Children's Hospital campaign produced by OPC FamilyStyle for Vancouver, B.C.-based advertising agency Dare, including the spot "Operating Room," which recently gained inclusion into *SHOOT*'s

"The Best Work You May Never See" gallery (*SHOOT*online, 3/15). The commercial shows doctors wheeling an injured child on a gurney into a hospital operating room. As they get closer to the camera and enter from a hallway into the operating room, the space becomes cramped with the doctor and his team members seemingly tall enough to have their heads nearly touching the ceiling. It's an illusion that was created in camera to drive home the point that BC Children's Hospital has run out of space and needs donations to help build a new facility to accommodate a growing population, bigger operating teams, larger equipment and longer hospital stays.

Jay has been with OPC FamilyStyle for the past year and a half. Some five months ago, he secured his first stateside representation, signing with B-Reel which handles him not only in the U.S. but also the U.K. and Scandinavia. Jay has wrapped his first American job via B-Reel, a Samsung assignment that entailed international shooting for Leo Burnett, Chicago.

And in the offing in Canada is a video-based interactive experience, "Unlimit Me," for telecom company MTS, directed and co-written by Jay for Dare. The idea is that once a user has connected with Facebook, the experience recognizes the user's gender and dictates a narrative with either a male or female romantic lead. The user then enables the web cam, takes a photo of his or her face which is then used as reflections for the POV character. During the experience, information from the users' Facebook info is imported into the video and thus extends the story into the user's real life.

Jay has made a relatively quick ascent up the industry ladder. His student film *Blink* put him on the industry radar, winning Best Student Film at the Toronto Film Festival, the Universal Studios Canada Student Filmmaker Award, The Norman Jewison Director Award 2011, and Best Director as well as Best Film at the Air Canada Film Festival. The film caught the attention of OPC, leading to his coming aboard that company.

## Kathleen Lorden

It's been an eventful awards season for Kathleen Lorden and the accolades all came before she ever joined a production house. That spot shop/branded content affiliation has since been made with Lorden just joining TWC.

Her stellar awards show performance

comes on the strength of Kia Soul's "Funeral," a student commercial she directed at Art Center College of Design. 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 Kia Soul, clearly they have come up with another burial alternative.

"Funeral" received a 2012 AICP Show honor in the Student Commercial category, second prize in the Film School, non-Europe category of the Young Director Awards competition in Cannes, a Bronze Clio, and Gold at the National ADDYs.

Lorden at press time was putting the finishing touches on a Reputation.com spot she did at Art Center. However, don't be misled by the student commercial nature of her work thus far. Lorden is actually a seasoned ad filmmaking professional who spent 10 years art directing and set decorating assorted spots, working with a wide range of directors and ad agencies. In-between these gigs, she would create, direct and self-finance her own spec commercials, including some ambitious work for Converse and VH-1. "I loved the spec work but realized that if I wanted to more seriously pursue a directing career, I needed to do more than part-time directing during precious down time," related Lorden. "Even though it was hard to leave a field in which I was established, I decided to go back to grad school."

Now wrapping her MFA at Art Center, she has added to an impressive body of spec work, with Kia's "Funeral" breaking through. In fact, TWC managing director Mark Thomas saw the Kia spot at last year's Young Director Awards show in Cannes and began his pursuit of Lorden. Thomas recollected that "Funeral" was the spot that elicited the most laughs and applause from the Cannes audience.

Lorden credited several of those directors she worked with as an art director and set decorator for inspiring her to become a director. She cited lessons learned from director Samuel Bayer (of Serial Pictures) whom she worked with fairly consistently over the years. "I learned from watching Sam that you need to work hard but have fun, to make sure the morale is good on the set or location. By having a little fun and with morale running high, you have a better chance that everybody will be at their best. That's what you want—your collaborators to be at their best."

Top Spot of the Week

# Hoffman Brothers Explore The Essence of Peepsonality Through Two Siblings

By Christine Champagne

It seems only fitting that The Hoffman Brothers—siblings Mark and Matt Hoffman—directed “Brothers,” a new Peeps television commercial. After all, the story centers on two brothers, with the older boy regaling his younger brother with a seemingly never-ending list of the ways people enjoy eating, creating and playing with the marshmallow treats.

“We loved that they were brothers,” Sandy Greenberg said of the directing duo. Co-president of The Terri & Sandy Solution, the NYC-based agency that created the “Express Your Peepsonality”-themed campaign, Greenberg reasoned that the brotherly bond shared by Mark and Matt Hoffman put them more in tune with the relationship depicted between the two boys in the :30 as well as the nearly minute-long web video chosen as this issue’s *SHOOT* Top Spot.

But it wasn’t just their family ties that won The Hoffman Brothers, who are repped by Harvest, the gig. “They did a treatment for us that was really, really funny and really, really entertaining, and their work was very cinematic,” Greenberg shared. “We felt that they would do a really good job of telling the story and telling it in a filmic way.”

“Brothers” is actually Peeps’ first-ever live-action spot and the brand’s first TV effort in years, related Greenberg, who said Peeps’ parent company Just Born is ramping up its marketing efforts these days.

## Casting

“They had a really solid idea,” Matt Hoffman said, “and we knew if we found the right kids, it could be a sweet piece.”

A four-year-old named Theodore Gobbell played the younger child, and because of his age the directors could only shoot with him

for six hours a day. “It was a little bit risky to go with the younger kid,” Matt Hoffman acknowledged. “But he was at that age where you’re just sort of in a state of wonderment.”

Miles Lyon took on the role of the older boy. It was a demanding part for the actor to play, requiring a consistently enthusiastic delivery. “I think Matt did a really good job of keeping him upbeat the whole time, and Miles was great. He was remembering the lines even better than we could feed him the lines,” Mark Hoffman said.

Also contributing to the evenness of the delivery was the fact that the directors book-ended each segment of dialogue with a few phrases at the start and a few more at the finish. That way, Miles had time to get amped up. “Somewhere in there you would find a three-second passage where he’s going really fast,” Mark Hoffman explained.

The spot was also shot in chronological order, which was also likely helpful to editor Mark Nickelsburg of Homestead Editorial, New York. Nickelsburg had quite a bit of dialogue to get into the spot. In fact, the dialogue heard in “Brothers” is much more dense than it was in the original script. “We had probably about twice as much dialogue in there,” Mark Hoffman said, noting the spot just got funnier as more examples of Peeps fun were added.

The Hoffman Brothers shot “Brothers” on location in Los Angeles with DP David Wilson. The main setting was a house that offered a variety of spots to shoot indoors as well as outdoors. There was even a treehouse in the backyard—built for a shoot for the CBS television series *CSI: Crime Scene Investigation*—that the directors were able to take advantage of. “In that original script, it was maybe four setups, and we wanted to expand that to broaden the scope of the spot,” Matt Hoffman said of the multiple scenarios featured in “Brothers.” “Mark really pushed for that.”

While Mark Hoffman tends to focus more on the visual side of their projects, figuring out the storyboards and working with the DP, Matt Hoffman concentrates on casting and performance. “It’s good that we have our separate areas to work on,” Mark Hoffman said, “and there’s a lot of discussion back and forth, too.”

Wilson shot “Brothers” with an ALEXA, relying on natural light as much as possible. Mark Hoffman pointed out, “We didn’t want to make it overly sweet, and if we had overly lit it with beautiful back-light, it could have gotten kind of cheesy.”

The child actors performed incredibly well. Matt Hoffman mused, “If you cast the right kids, and if you create the world for them, they are so honest.”

**credits**

**Client** Just Born/Peeps. **Agency** The Terri & Sandy Solution, New York. Sandy Greenberg and Terri Meyer, co-presidents; Mark Forsman, art director; Vinny Garbellano, copywriter; Laura Benjamin, producer; Drew Schwartz, account supervisor. **Production Company** Harvest, Santa Monica. *The Hoffman Brothers* (Matt and Mark Hoffman), directors; David Wilson, DP; Bonnie Goldfarb, Rob Sexton, executive producers; Tanya Stephens, line producer. Shot on location in Los Angeles. **Editorial** Homestead Editorial, New York. Mark Nickelsburg, editor; Tameeka Ballance, producer. **Audio** Sound Lounge, New York. Tom Jucarone, mixer. **Performers** Miles Lyon, Theodore Gobbell.

Sharing brotherly love of Peeps.



[CLICK HERE TO VIEW SPOT](#)



## Sony Pictures Unites Sound Department and Digital Mastering

CULVER CITY, CA - Sony Pictures Digital Productions (SPDP) is bringing the studio's award-winning Sound Department and Colorworks, the studio's digital intermediate facility, under its umbrella.

## Geomedia Lands Judges Choice & Gold ADDY For Cinematography

SAN ANTONIO - Texas production company, Geomedia Inc. receives wins a Gold ADDY and a Special Judges Award for Cinematography for "The Right Fit" spot for Jefferson Bank. Geomedia worked along side advertising agency, Texas Creative.

## Splice Post Partner on New Doc Series "America Unearthed"

MINNEAPOLIS - SPLICE is in the midst of contributing extensive post-production support for the original documentary series "AMERICA UNEARTHED," for History Channel's H2.

Conceived by Andy Awes and Maria Awes of Committee Films, the SPLICE® team is providing design, 3D graphics, online edit, color, sound design and audio mix for the new series.

## Director Gregory Maya Joins Bully Pictures

LOS ANGELES - Bully Pictures has signed director Gregory Maya for exclusive representation for commercials. Maya has earned recognition for his work for such brands as American Express, Target, JC Penney, Verizon, TJ Maxx and Bare Escentuals.

## Napoleon Takes Manhattan with Simian

LAGUNA NIGEL, CA - For The Napoleon Group, New York, the Simian media management platform has become an integral part of virtually everything it does. The company uses Simian's Custom Branded Microsite Generator™ to create client presentations and manage project, as well as the cataloging and management of their vast storehouse of media files, which includes, not only audio and video files, but also storyboards, animatics, and hybrid media.

## ArsenalFX Heightens 911 Kidnap Pursuit In "The Call"

SANTA MONICA, CA - Bicoastal visual effects studio ArsenalFX teams up with director Brad Anderson to deliver a pulse-quickenning pursuit of an evasive kidnapper in the new thriller, "The Call." ArsenalFX handled over 100 visual effects-enhanced shots in the film.

## Radiant Images Provides Versatile 3D Rig With Twin Sony F65

## Cameras For 3D IMAX Documentary on Panama Canal

LOS ANGELES - Radiant Images provided a custom 3D rig with twin Sony F65 digital cameras and a modified CC3D Gen-2 rig for an IMAX 3D doc about the Panama Canal.

## Big Logo, Bavayou Produce Campaign for Clever Fit Health Clubs

MANHATTAN BEACH, CA - Creative services agency Big Logo Advertising, in partnership with Bavayou Films, LLC, has conceived and produced its first international campaign, one promoting the Clever Fit health club chain in Germany and Holland. Big Logo's sister company Blue Room Post is providing full service post production for the new campaign.

## Thornberg & Forester Expands West Coast Presence, Partners with Paris-Based VERSUS Agency for Global Bisquit Cognac Campaign

LOS ANGELES AND NEW YORK - Thornberg & Forester (T&F) announce the opening of their new Los Angeles studio and detail their contributions to a new global campaign for Bisquit Cognac via Paris-based creative agency VERSUS. T&F's new LA studio is located within the Culver City-area offices of Moxie Pictures.

## Mcgrath, Dunmore Paint A Palette Of Broken Dreams For NewbarK

NEW YORK - Cutting Room, NY editor Sean McGrath teams up with director Laurence Dunmore to dive into the ethereal abandon of a dreamlike world in the 3:11 fashion film "In Wonderland" for luxury accessories label NewbarK. McGrath threads together a whimsical assortment of one woman's haunting visions, guided by a poetic voiceover and mercurial soundscapes. The film debuted at a NewbarK's event at the Paul Kasmin Gallery during Mercedes-Benz Fashion Week.

## Oink Ink Announces The 15th Annual Dead Radio Contest Winner

NEW YORK - Oink Ink Radio announced Manifest Communications of Toronto copywriter Joe O'Neill as this year's Dead Radio Contest winner. O'Neill's script, "Rock & Roll Casualty" was selected as the winning script out of hundreds of entries.

## Hit House Scores With "Basalt" Track Chosen For "Iron Man 3" Trailer

LOS ANGELES - The Hit House is thrilled to announce that their track, "Basalt," from their album REACTION EARTH, was chosen as the soundtrack for the intense, action-packed "Iron Man 3" theatrical trailer.

## Kenny Stoff Documents Injured Soldiers Lives For Woodruff Foundation

LOS ANGELES - The work of the nonprofit Bob Woodruff Foundation in helping injured soldiers reintegrate into American society is the subject of a powerful new documentary short and public service ad, produced by A Common Thread and directed by Kenny Stoff. The documentary and PSA feature real service people who have returned home with serious physical and mental injuries.

## IKA Collective Produces Launch Campaign For FOX's "The Following"

NEW YORK - For the launch of the new psychological drama THE FOLLOWING, which marks Golden Globe winner and Emmy Award-nominated actor Kevin Bacon's primetime series debut, Fox Broadcasting Company (FOX) again turned to the creative production/post studio hybrid IKA Collective to produce one of the multi-spot promo campaigns that led to the series' highly-rated premiere

## Visual Music Signs Eagles Hit Songwriter Jack Tempchin

HOLLYWOOD - Eagles hit songwriter Jack Tempchin has signed with Visual Music. Tempchin has had five songs recorded by the band, including "Already Gone" and "Peaceful Easy Feeling," which landed on the "The Eagles, Their Greatest Hits 1971 - 1975," the Best Selling Album of the 20th Century.

## Rodeo FX Creates Sequences Featured in "Jack The Giant Slayer"

MONTREAL - Rodeo FX contributed a number of complex VFX shots to two sequences that are featured within "Jack the Giant Slayer," from director Bryan Singer. The film was released by Warner Bros. on March 1st.

For the full stories [and many more], videos, and contacts visit SHOOT® Publicity Wire (SPW) at [www.SHOOTonline.com](http://www.SHOOTonline.com). 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).

## For Your Advertising Consideration

### SHOOT Magazine, SHOOTonline, The SHOOT>edition

Print & online environments conducive to raising awareness of your company, roster, services, products, and announcements.

Bring great exposure, new connections & business your way throughout the year with 24/7 website, weekly email newsletters, custom email blasts and monthly print issues...

#### APRIL

Issue Date: April 19  
Space Deadline: April 9  
Ad Material Due: April 12

>e.ditions: 4/5, 12, 19, 26

#### MAY

Issue Date: May 17  
Space Deadline: May 7  
Ad Material Due: May 10

>e.ditions: 5/3, 10, 17, 24, 31

#### JUNE

Issue Date: June 14  
Space Deadline: June 4  
Ad Material Due: June 7

>e.ditions: 6/7, 14, 21, 28

#### AUGUST

Issue Date: August 16  
Space Deadline: August 6  
Ad Material Due: August 9

>e.ditions: 8/2, 7, 14, 21, 28

#### SEPTEMBER

Issue Date: Sept. 20  
Space Deadline: Sept. 10  
Ad Material Due: Sept. 13

>e.ditions: 9/6, 13, 20, 27

For more info, please visit:  
[www.SHOOTonline.com/go/upcomingissues](http://www.SHOOTonline.com/go/upcomingissues)

For print, online/>e.dition banner & custom email rates & reservations,  
please contact: [marketing@shootonline.com](mailto:marketing@shootonline.com) | 203/227-1699, ext 13

# Connections

## AUDIO POST

### Sonic Union

**SONIC UNION**

19 Union Square West - FL 8

New York, NY 10003

(212) 302-3001 • [justine@sonicunion.com](mailto:justine@sonicunion.com)

[www.sonicunion.com](http://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.

## EQUIPMENT RENTAL

### Fletcher Camera & Lenses



1000 N. North Branch Street Chicago IL 60642

(312) 932-2700 • [rental@fletch.com](mailto:rental@fletch.com)

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

**Contacts:** Zoe Borys, General Manager; Geno Moliterno, Detroit Manager; Kelli Bingham, New Orleans Manager; Tom Fletcher, VP; Stan Glapa, Rental Manager

Chicago, New Orleans, & Detroit's high-end camera rental house offering a full selection of ARRICAMS (2, 3, 4 perf), Arri ALEXAs, Red Epics. Optics features new Leica; Cooke S5, S4 & Mini S4; Zeiss Master Primes and Angenieux Optimo and Arri Alura Zooms.

## INTL PROD. SERVICES

### Global Production Network



1056 Stearns Drive, Los Angeles, CA 90035

(323) 939-9639

[harry@globalproductionnetwork.com](mailto:harry@globalproductionnetwork.com)

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

**Contacts:** Harry Tracosas, President; Julia Weich-

inger, European Representative

Global Production Network (GPN) represents top-tier production service companies internationally. Each GPN Network company has been fully vetted and has a long standing history of providing quality production to our clients. GPN's strength is collaboration, partnership, and mutual trust.

## MUSIC & SOUND

### JSM Music, Inc.



665 Broadway/Penthouse 1201

New York, NY 10012

(212) 627-2200 • [joel@jsmmusic.com](mailto:joel@jsmmusic.com)

[www.jsmmusic.com](http://www.jsmmusic.com) • [www.jsmmusicology.com](http://www.jsmmusicology.com) •

[www.facebook.com/jsmmusic](http://www.facebook.com/jsmmusic)

**Contacts:** Joel Simon, President/CEO; Ross Hopman, Executive Producer

JSM Music is a commercial music production leader for the most influential and compelling brands for over 2 decades. Remaining ahead of the curve, JSM secures the finest musical talent nurturing their unique vibe and creative vision. Located in a beautiful Noho Penthouse, JSM is one of the most comprehensive creative playgrounds.

### Machine Head



900 W. Olympic Blvd #36A

Los Angeles, CA 90015

(310) 392-8393

[info@machinehead.com](mailto:info@machinehead.com)

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

**Contacts:** Patty Chow Dewey, Executive Producer; Stephen Fletcher Dewey, Creative Director/Soundesigner

Machine Head creates distinctive award winning original sounddesign and music soundtracks for television commercials, branded entertainment, trailers, installation, game and film. The company is headquartered in Los Angeles and operates globally.

## POSTPRODUCTION

### CT-SF



222 Front Street, 2nd Floor

San Francisco, CA 94111

(415) 513-5918 • [nick@ct-sf.com](mailto:nick@ct-sf.com)

[www.ct-sf.com](http://www.ct-sf.com)

**Contacts:** Nick Read, Executive Producer

CT-SF is a post-production boutique offering VFX, Color Grading, and Design to the Advertising and Feature Film industries. We are a small, talent-driven shop based primarily on the Autodesk Flame, Smoke and DaVinci Non-linear grading platforms.

## PRODUCTION

### LIMEY



LIMEY

5979 West Third Street, Los Angeles, CA 90036

313-935-8088 • [allie@limey.tv](mailto:allie@limey.tv)

[www.limey.tv](http://www.limey.tv)

**Contacts:** Andrew Denyer, Owner/Executive

Producer; Allie Hoban Production Coordinator

As the name implies, LIMEY's creative aesthetic is deeply rooted in the U.K with Owner/EP Andrew Denyer combining that aesthetic with his extensive experience in the U.S. to form one multi-faceted, boutique production company. LIMEY's current directorial roster features the talents of Brendan Beachman, Nick Jones, Rob Luehrs, KN+SAW, Mel Rodrigues, Eli Green, and Graeme Joyce.

### Superlounge



1825 Stanford St., Santa Monica, CA 90404

(310) 699-7646 • [bobbypulliam@superlounge.tv](mailto:bobbypulliam@superlounge.tv)

[www.superlounge.tv](http://www.superlounge.tv)

**Contacts:** Dave Farrell, Executive Producer;

Bobby Pulliam, Associate Producer

Superlounge is a commercial production company. We make funny. The Superlounge director roster currently includes the talents of Jordan Brady, Daniel Sheppard, Joe Schaak, Peter Kagan and Enno Jacobsen.

## VISUAL EFFECTS

### Mirada

**MIRADA**

4235 Redwood Avenue

Los Angeles, CA 90066

(424) 216-7470

[caroline@mirada.com](mailto:caroline@mirada.com)

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

**Contacts:** Mathew Cullen, Partner/CCO; Javier Jimenez, CEO/Partner; John Fragomeni, Head of Visual Effects and Animation; Patrick Nugent, Executive Producer; Caroline Gomez, Director of Sales and Marketing; Aric Ackerman, COO

Mirada is a multiplatform storytelling company founded by directors Guillermo del Toro and Mathew Cullen, cinematographer Guillermo Navarro, and executive producer Javier Jimenez. Our studio integrates classic narrative tradition, and the art of storytelling, with emerging technologies.

### The Mission



1746 Abbot Kinney Blvd.

Venice, CA 90291

(310) 301-9300 • [michael@themissionstudio.com](mailto:michael@themissionstudio.com)

[themissionstudio.com](http://themissionstudio.com)

**Contacts:** Michael Pardee - Executive Producer, Marlo Kinsey - Producer, Ryan Meredith - Producer, Diana Cheng - Producer

The Mission is a high-end visual effects studio specializing in commercials, film and digital content. From concepting, previs, and on-set supervision, to 2d and 3d visual effects work and design, and final mastering, The Mission brings a smart, beautiful and efficient component to every visual dimension of your project.

### Reserve your CONNECTIONS listing

Email [marketing@shootonline.com](mailto:marketing@shootonline.com) Today  
**Rates:** 1 issue: \$400. 2 issues: \$350. each 3-5 issues: \$300. each 6-8 issues: \$250. each 9+ issues: \$200. each

**Bonus:** Listing will also appear in PDF versions of the print issue that are posted on SHOOTonline for readers to view/download. Live link to your website embed in your listing in PDF versions.

**Deadline:** Copy, EPS logo & credit card form due 9 days prior to issue date.

**2013 Issue dates:** April 19, May 17, June 14, August 16, Sept. 20, Oct. 18, Nov. 15, Dec. 13

**More Info** on next print issue:

[www.shootonline.com/go/upcomingissues](http://www.shootonline.com/go/upcomingissues)

# Cynthia Wade

*Continued from page 11*

are both tough, incredibly compassionate and have a sense of humor. That last quality is important. I wanted to make sure there was enough levity in the film. We found that at their salon and with the women we met there. We shot for two years and met women with some moving stories.”

Wade observed that often overlooked is “how critical casting is in a documentary. I have always been a documentary filmmaker and over the years you develop instincts about people, their stories, discovering those stories and doing justice to the organic truth of those stories. That’s what I do, find those real moments. And that’s what I can bring to all kinds of projects.”

## Ad fare

Those other kinds of projects include work for clients in the ad arena. And Wade’s documentary chops are translating well into this sector. She is directing some local commercial work in Berkshire, Mass. Furthermore, while continuing to do her documentary work for HBO and the Sundance Channel, Wade has diversified into what she describes as “unbranded content” for a number of clients. For Hershey, she introduced 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. Working with agency Arnold New York, Wade commemorated the 100-year anniversary of the school with a documentary which played on the Sundance and IFC Channels, raising awareness of the school and its positive impact on young lives.

Wade has also directed unbranded films for Bristol Myers and pharmaceuticals company Salix. The former doesn’t delve so much into medicine but rather tells the stories of people who have health issues. The Salix project consists of a series of shorts which have come together in a 28-minute film showing how patients and their families deal with and are impacted by a rare liver disease.

Wade has been directing ad assignments via her Cynthia Wade Productions and is being handled for spots and branded content by indie rep firm Schaffer/Rogers. She is looking for the proper commercial production house affiliation to extend her reach and body of ad work

further, connecting with new, different collaborative partners. However, Wade isn’t the only one within her company possessing an advertising pedigree. Her exec producer is Tim Spiedel who had served in that capacity on the agency side, his most recent roosts being DDB NY and Arnold. While at Arnold, Spiedel got the agency involved in Wade’s successful 2008 Oscar campaign. He also later hired her to direct the alluded to feature-length *Living the Legacy: The Untold Story of the Milton Hershey School* for client Hershey.

At press time, Wade was scheduled to direct a commercial which will be shot in the United Arab Emirates. She is also moving ahead on her sixth film for HBO, which is a feature-length documentary. Furthermore she is a producer on *Freeheld*, a fiction film based on her Oscar-winning documentary short of the same title. This fiction film version stars Oscar-nominated actress Ellen Page (*Juno*), with a script by Oscar nominee Ron Nyswaner (*Philadelphia*) and two time Oscar-nominated producer Stacey Sher (*Django Unchained*, *Erin Brockovich*).

## Oscar guests

As for what her most recent Oscar nomination has meant to her personally and professionally, Wade related, “There’s a fear when you win the first time: ‘Was it just luck?’ Getting nominated the second time—along with two wins at the Sundance Film Festival in between—helps to allay that fear. This [Academy Award] nomination is reassurance that you’re on the right path based on the body of work that you’re building.”

Wade is also appreciative of an important difference between her two Oscar-nominated documentaries.

“All of the women in *Mondays at Racine* are alive and that has not always been the case with my documentaries. In *Freeheld*, the dying policewoman never lived to see the finished film, that it went to the Sundance Film Festival or won an Oscar. For the women [in *Mondays at Racine*]—some still battling cancer, some in remission—the fact that they can share in this film, have parties and watch the Oscars means everything to me.”

In fact, Wade brought the two sisters from the Racine salon—as well as Cambria Russell, a cancer patient in the film—to Hollywood to attend the Oscar ceremony.

## Flash Back

**March 21, 2008** Director Taika Waititi, whose latest long-form endeavor is HBO’s *Flight of the Conchords*, has joined *Hungry Man* for commercials. At press time he was in the midst of helming his first ad campaign, a Pot Noodle project for agency Mother in London. Waititi’s feature debut, *Eagle vs. Shark*, was nominated for the Grand Jury Prize at the Sundance Film Festival and went on to gain worldwide distribution....Feature filmmaker Vincent Ward (*What Dreams May Come*, *Rain of the Children*, *River Queen*) has come aboard Saville Productions for spot representation in North America....Director Allen Coulter has joined Station, the production house recently launched by managing partner Stephen Orent. The move reunites the two who had worked together at *Hungry Man*. Additionally noted celebrity photographer Steven Klein has come aboard Station in London for representation as a director in the U.K. and Europe. As of late, Coulter wrapped the pilot for *Sons of Anarchy*, a new FX Network series. His filmography spans the TV (*The Sopranos*, *Rome*, *Damages*), feature (*Hollywoodland*) and ad (Budweiser, Visa, Axe) arenas....RPA (Rubin Postaer and Associates) has created a dedicated division to service Acura. This division will be led by two recently appointed sr. executives: Dave Weber as executive VP/general manager, and John Hage as sr. VP/creative director....

**March 21, 2003** Is the :30 commercial on the verge of becoming extinct? Peter Sealey, Ph.D., certainly thinks so, and he made his case during a provocative presentation at the ANA 2003 Television Advertising Forum, which was held in New York. Formerly sr. VP of global marketing for The Coca-Cola Co., Sealey now runs consulting firm The Los Altos Group and is an adjunct professor of marketing at the Haas School of Business at the University of California, Berkeley.... Albert Hughes—one half of the Hughes Brothers directing team (*From Hell*, *Menace II Society*)—has linked with @Tate, a division of Tate & Partners, for commercial representation. He had previously been affiliated with Oil Factory Films in tandem with his brother, Allen Hughes....Noted music video director Joseph Kahn and his production company, Supermega, have linked with bicoastal HSI. Per the deal, Kahn and Supermega directors Hayley Cloake and Todd Kellstein gain worldwide representation for spots and music videos via HSI. For the past two years, Kahn and Supermega had been affiliated with Palomar Pictures, which recently announced plans to close its doors...

# bulletin board

- >April 3-14/Cleveland, OH: Cleveland Intl. Film Festival <http://www.clevelandfilm.org>
- >April 4-7/Durham, NC: Full Frame Documentary Festival <http://www.fullframefest.org>
- >April 4-11/West Palm Beach, FL: Palm Beach Intl. Film Festival <http://www.pbifilmfest.org>
- >April 4-14/Dallas, TX: Dallas Intl Film Festival <http://diff2013.dallasfilm.org>
- >April 5-14/Maitland, FL: Florida Film Festival <http://floridafilmfestival.com>
- >April 6-11/Las Vegas, NV: NAB <http://www.nabshow.com>
- >April 9-14/Aspen, CO: Aspen Short Fest [http://www.aspenfilm.org/index.php/events/aspen\\_shortsfest](http://www.aspenfilm.org/index.php/events/aspen_shortsfest)
- >April 17-28/New York, NY: Tribeca Film Festival <http://www.tribecafilm.com>
- >April 18-25/Nashville, TN: Nashville Intl Film Festival <http://www.nashvillefilmfestival.org>
- >April 23/Chicago, IL: Chicago Film Fest TV Awards [http://www.cinemachicago.org/tv\\_competition](http://www.cinemachicago.org/tv_competition)

# PRODUCERS ON DIRECTORS

## Mino Jarjoura

Continued from page 22

Then in 2001 he was asked to help Hungry Man open a satellite office in Toronto. The SAG strike was going on at the time and American production was being diverted to foreign locales as a result.

In January 2006, Jarjoura met Buckley on a job in Brazil. The two hit it off and became a team that over the next seven years turned out assorted notable projects worldwide, including a pair of primetime Emmy-nominated commercials: American Express' "Conan-Curtain" for Ogilvy, New York (nominated in 2011); and Audi's "Green Car" from Venables Bell & Partners, San Francisco (nominated in 2010).

In "Curtain," Conan O'Brien sojourns to India to get the finest silk, weave it and then dye it in a river to create what turns out to be the best red curtain imaginable for his late night talk show on TNT.

In "Green Car," people are arrested by the green police for such "crimes" as not properly disposing of an orange rind, and choosing plastic over paper. "Green Car" later takes us to a police checkpoint where traffic is stopped. Seemingly all the drivers are in jeopardy of being arrested except for the one behind the wheel of an Audi A3 TDI clean diesel automobile.

Jarjoura's Emmy pedigree even extends beyond Buckley. Over the years, Jarjoura occasionally produced for other Hungry Man directors, including Marcos Siega; the two teamed on "Promises" for *The Ellen Degeneres Show* which won a Daytime Emmy in the Outstanding Promotional Announcement-Institutional category.

Getting back to his collaborations with Buckley, Jarjoura's credits are extensive, capped most notably by this year's Tide Super Bowl spot, "Miracle Stain, out of Saatchi NY. A food stain on a fan's foot-

ball jersey resembles legendary San Francisco 49ers quarterback Joe Montana, becoming a national phenomenon.

Of the partnership between a director and producer, Jarjoura noted, "You want to be a sounding board and a supporter of the director's vision and at the same time know when to push back on something that isn't going to work. You might take some lumps, but that's part of it too. The important day to day is coming up with a plan for achieving what's needed. Get the people in place and then the execution of that plan. And trying to do it with style and grace and keeping your clients happy and part of the process. Then you have to be ready to throw it all away and start over when it all changes on the tech scout, two days before the shoot. So don't get too attached."

Jarjoura said that a good producer also has to be "the filter" when it comes to all the info and requests intended for the director. "Know what's important, hold some for the right moment and absorb the rest....You develop an instinct for it. Bryan and I developed our relationship over seven years of working together. On the set you get a lot of requests and questions that are meant for the director. That's normal. We're always trying to get a lot done in such a short period of time and stakes are so high. You begin to know the answers to the questions without having to go get them each time. It's a marriage—trust and loyalty are a huge part of that. It hasn't felt like a job."

Nor do the new challenges afforded Jarjoura as an EP at Hungry Man in L.A. feel like a job. "It's a great opportunity to help shape and develop directors' careers, to take all the stuff I've learned working with Bryan and apply it, pass it on to some of the great talent we have in place here."

# street talk

Norry Niven, co-founder of Marina del Rey, Calif.-based film and commercial production company Three (One) O, has completed his first feature, *Chasing Shakespeare*, which recounts the beginning, end and rebirth of a love affair between William (played by Danny Glover) and Venus (Tantoo Cardinal) in rural Arkansas. Directed and lensed by Niven, the film is slated to hit the festival circuit, including the FirstGlance Hollywood Film Fest and the Dallas International Film Festival. *Chasing Shakespeare* was edited by Peter Tarter with VFX supervised by Dale Carman at Reel FX....LOOK Effects has begun operations in Stuttgart, Germany, thus now offering VFX supervision and production in four locations, in three countries and on two continents. LOOK's first project in Germany

will be Wes Anderson's *The Grand Budapest Hotel* which is scheduled for release in 2014. LOOK producer Jenny Foster and digital supervisor Gabriel Sanchez are in Stuttgart to manage LOOK's German venture and work on *The Grand Budapest Hotel*. LOOK also maintains studios in L.A., NY, and Vancouver, B.C....MUH-TAY-ZIK | HOF-FER, an ad agency based in San Francisco, has added art director Stevan Chavez who most recently worked in the same capacity at Wexley School for Girls, most notably on Rainier Beer's "Restore the R" campaign. The move to a new roost reunites Chavez with writer Mike Gallucci. Chavez studied art direction at Atlanta's The Creative Circus, where he met and partnered with Gallucci. While still in school, both artists were drawn to the work being done at MUH-TAY-ZIK | HOF-FER, but only Gallucci—who also holds a Master's degree in theology from Harvard—would join the company after graduating, with Chavez heading to his first ad job at Wexley....Mike Albert has joined Modus Operandi as its Detroit-based EP. His experience includes being head of production at Campbell Ewald Retail, and EP at Bozell on the Chrysler Plymouth and Jeep dealer accounts....

# report

Director Ben Orisich has joined the The Directors Network for commercial representation. Orisich has an extensive visual and VFX background and worked on campaigns for such clients as IZOD, Nascar and Indycar. Additionally, director/DP Geoffrey Madeja has signed with The Directors Network for commercial representation. Madeja is known for his real people, documentary-style fare as well as his visual sensibilities....Dattner

Dispoto and Associates (DDA) has signed cinematographer Bradford Lipson who last month won the American Society of Cinematographers (ASC) Award in the Half-Hour Episodic/Pilot TV category for the "Truth" episode of the FX network series *Wilfred*. Known for his work on multiple television series, including lensing for *Hart of Dixie*, as well as jobs on *The Forgotten*, *Alcatraz* and *Ugly Betty*, Lipson came up through the ranks gaffing on shows including *House M.D.*, *Without a Trace* and *The Office*. He worked in the main visual effects unit on the feature *Titanic* and gaffed numerous feature films, commercials and television projects before taking on his first DP assignments. Based in Los Angeles, Lipson is a Local 600 member....Meg Levinson, the newest production agent at The Gersh Agency, has added cinematographers Adam McDaid and Elie Smolkin to her roster. McDaid has shot commercials for such clients as Ikea, American Express, AT&T and Google. Smolkin has lensed for Jose Cuervo, Hyundai, Dell, Nike and Adult Swim, among other advertisers. Smolkin has also just finished work on the short film *Valibation*, directed by Todd Stauss-Schulson....Montana Artists Agency has signed production designer Quito Cooksey. He has designed Dickies for MJZ director Dante Ariola and is currently designing Adidas for director Andrew Stringer at Reset Content....

## Get The Latest. Anytime. Anywhere.

On Location. At Event. Client Meeting. In Studio. The Airport. A Cab. Screening Line.

Updated every 15 minutes.

Includes all SHOOT News & Features, SHOOT Publicity Wire News & "Buzz"

### SIMPLE DIRECTIONS: EASY AS 1-2-3

1. Open browser on your Smartphone (iPhone or android only)
2. go to <http://mobile.shootonline.com>
3. Bookmark it. That's It. Done!



SHOOT mobile

Notes: The SHOOT Mobile Web App is built with HTML5 and takes advantage of the best of this cutting edge technology. "Buzz" is the thoughts of the industry, from a list of movers & shakers' tweets curated by the editors of SHOOT, chosen from followers of SHOOTonline's Twitter page at [www.twitter.com/SHOOTonline](http://www.twitter.com/SHOOTonline).

Further app details & FAQs at [www.SHOOTonline.com/mobile](http://www.SHOOTonline.com/mobile)

© 2012 DCA Business Media LLC. All rights reserved. SHOOT and SHOOTonline are registered trademarks of DCA Business Media LLC.

# DIRECTORS / PRODUCERS FORUM & NEW DIRECTORS SHOWCASE

DGA Theatre | NYC

Join Industry Colleagues on MAY 23  
for a Day & Night of Insights,  
Education, Inspiration, and Entertainment

[www.SHOOTonline.com/go/register](http://www.SHOOTonline.com/go/register)



Speakers and Panel Discussions • Networking • Meet The New Directors Panel • New Directors Showcase Reel Screening • Lunch • After Party

**Why Attend?** While most industry events are geared for ad agency, commercial production executives -OR- film/TV industry executives -OR- they are strictly for the business side -OR- the artistic side of the business, SHOOT, because of its coverage and readership that is inclusive of commercial, branded content & entertainment production, is able to utilize this unique vantage point in producing an event that brings various advertising & entertainment -AND- various business & creative industry segments together to meet and learn about and from each other. Make your most important business calls early morning, then join us from 9:30AM to 9:30PM for an informative, provocative & entertaining day and evening...

- We will kick off the day with speakers and panels addressing important **Advertising & Entertainment Production industry issues and learning the backstories on what went into great current work**, We'll break for **lunch mid-day** for some sustenance and casual conversation and then continue with afternoon sessions on workflow & digital cinematography, how PR can make the difference between good Work & award winning Work, and we'll hear from a leading director who shares insightful perspective and experiences.
- The evening agenda will consist of the debut screening of SHOOT's 11th Annual New Directors Showcase Reel and opportunity to meet the new directors in the follow-up panel discussion.
- The event ends with the **After Party** downstairs providing opportunity to mingle with colleagues and network with new business connections, End the day with a drink in your hand, food in your belly, and insights into and inspiration about the future of the business and/or your career.

**Where & When?** Thursday, May 23 at Directors Guild (DGA) Theatre, 110 W. 57th St., NYC

**Who Should Attend?** Commercial & Entertainment Industry Production/Post Producers, Creatives, Artisans & Executives including.... directors, ad agency producers & creative directors, production/post company producers, independent film/feature film/TV producers, cinematographers, studio, online & mobile executives, and brand marketers.

**Register Now at [www.SHOOTonline.com/go/register](http://www.SHOOTonline.com/go/register)...** All-inclusive ticket includes the Directors/Producers Forum Daytime program, lunch, the SHOOT New Directors Showcase Screening & After Party, and more --All for just \$75.00! *Early Bird Savings of additional \$10. good until April 20, 2013 Midnight.*

Bronze Sponsors To Date



Silver Sponsors To Date



Gold Sponsors To Date

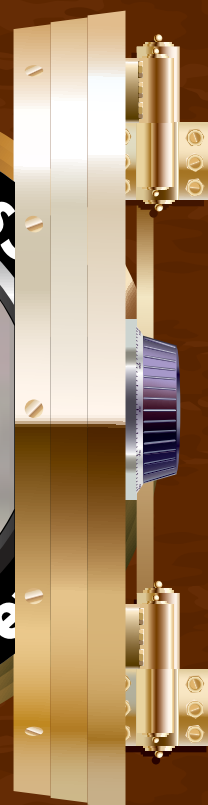


**DON'T MISS THIS ANNUAL SELLOUT BOOK EARLY & SAVE! EARLY BIRD EXPIRES APRIL 20TH**

# Opportunity Unlocked.

## ARE YOU ONE OF TOMORROW'S HOT NEW DIRECTORS?

Enter SHOOT's New Directors Search if you're ready to break in and compete in the big leagues.



# SHOOT®

OFFICIAL CALL FOR ENTRIES **CLOSING SOON**

# New Directors Wanted

## Enter For Chance To Be Selected for Major Showcase Event at The DGA

### Do You Have What It Takes To Be The Next Hot New Director?

SHOOT is now conducting the 11th worldwide search to discover the best up-and-coming directors who, based on their initial work, show promise to make positive contributions to advertising and/or entertainment in its traditional and emerging forms. The search is conducted by SHOOT's editorial staff with input from ad agency creatives, heads of production, production company heads and established directors.

SHOOT will compile the **2013 SHOOT New Directors Showcase Reel** and interview the directors for a special feature that will appear in SHOOT's May 17 issue, ePubs, SHOOT Publicity Wire and [nds.SHOOTonline.com](http://nds.SHOOTonline.com), bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key ad agency, commercial & entertainment production industry decision-makers at SHOOT's 2013 New Directors Showcase Event at the DGA Theatre in New York City on May 23. Coverage of the event will appear on SHOOTonline and

the weekly SHOOT >e.diiton in May and in SHOOT Magazine in June. The showcase reel will be posted on [nds.SHOOTonline.com](http://nds.SHOOTonline.com) and will remain live for a full year. See the 2012 New Directors Web Reel at [nds.SHOOTonline.com](http://nds.SHOOTonline.com)

### Don't Let This Great Opportunity Pass By! ENTER NDS2013!

Don't miss out on what could be a big step towards being noticed by companies that can represent you and ad agency & entertainment industry executives that can hire you. Eligibility: Directing any type of advertising or entertainment content professionally less than 3 years.

### What Work is Eligible to Enter?

**Category 1** Traditional Broadcast: television spots, spec work, cinema ads, branded content, music videos, trailers, broadcast promos

**Category 2** Alternative Media Content: webisodes, spots created for online, mobile-phone content, in-game ads, advergaming, virals, alternate reality gaming, ads created for PDAs

**Category 3** Film/TV Entertainment Content: feature films, independent films, short films, TV programs

Directors can submit work completed during 15 month period of Jan. 2012-March 2013. (excerpts from shorts, longform film or other entertainment fare should be NO MORE than 5 minutes in length)

**Entry Fee** \$85.00 for first piece of work, \$40.00 each additional entry from same director. Submissions must be posted via online entry form by Midnight April 1, 2013 -or- postmarked by Monday, April 1, 2013 if submitted by mail or overnight.

Entry Forms & Details at [www.SHOOTonline.com/go/search](http://www.SHOOTonline.com/go/search)



### New Directors receive priceless career-making exposure!

*"Being included in the SHOOT 2011 New Directors Showcase was absolutely brilliant for me, as it tempted the smart people I did not know, but desperately wanted to see my film, into watching it! As a result, I met the guys at Interrogate and Spy Films. It quite literally started a commercial career for me, and that's the straight truth."*



Elizabeth Orne  
2011 New Director  
Spy Films

*"Very seldom do you have the opportunity to be surrounded by so many talented people that share your passion. The whole place is buzzing, the work is so inspiring, and you walk away from the SHOOT New Directors Showcase feeling like a major milestone has been reached."*



Martin Rodahl  
2012 New Director  
71 Degrees North