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Predictions,
Resolutions 12

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20 Sundance Favorable First Impressions



23 DGA Spot Nominees Reflect On Honor



17 Cinematographers: ASC Feature Nominees



THE ROAD TO OSCAR Part IV

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Insights Into *Beasts of the Southern Wild*, *Argo*, *Zero Dark Thirty*,
Life of Pi, *Silver Linings Playbook*, *Asad*, *ParaNorman*



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Perspectives

spot.com.mentary

By Robert Goldrich



To Your Health

An AICP road show was recently wrapped but it's not the one the industry has come to know. That well established event, of course, is the AICP Show and Next Awards which plays throughout the country and internationally to bring the very best work—and insights into that work on the Next side—to folks from all walks of the industry each year.

Yet while the AICP Show and Next Awards reflect art, technique, creative and strategic innovation, the alluded to lesser known AICP tour took place over the past couple of weeks or so and now looms significantly on the business front for the industry at large. That road show has seen AICP president/CEO Matt

Miller connect with most of the organization's chapters either in person or via video conference to inform membership of the expanded scope—geographically and new coverage for production company staffers—of the Producers' Health Benefits Plan (PHBP).

Launched just five years ago, the PHBP is already a resounding success,

impact a greater number of people. Effective March 1, PHBP will change its insurance carrier from United Healthcare to Anthem BlueCross. With this change, the PHBP will expand its coverage from not only 10 to 49 states (excluding Hawaii) but also to include production company staff nationwide. The collective buying power of those AICP member companies that

“It is arguably one of the most important accomplishments in our 40-year history.” --Matt Miller, president/CEO, AICP

having grown to cover more than 1,400 freelance production employees not operating in a union category. Those freelancers, and many of their dependents, span 10 states, mostly California and New York. But now the PHBP is on the brink of extending its reach so as to positively

choose PHBP will translate to significant cost savings—up to 70% in some cases—compared to what houses currently pay for their staff coverage. Policies are comparable to any of the union plans.

The ripple effect is profoundly positive
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POV

By Joel Pilger



Emotionography: Promo's New Design Tool

It's a familiar challenge in the world of a TV promo producer. Network A calls on you eager to promote series X, which hasn't begun shooting yet. With little-to-no assets, they want a campaign in two weeks.

Ten years ago, the obvious solution would have incorporated a blitz of cleverly packaged motion design. Not only were we targeting a world still fixated on the wizardry of CG, but we could also assign an entire team of designers for less than the costs associated with expensive telecine sessions, film labs and traveling.

We lived and worked during a time that favored a more graphics rich approach to promotion all the way around, whether fueled by consumer interest, programming demands or available technology. Design was all the rage, and let's face it: the more creative your CG, the happier

the client, whether you had assets or not.

For today's TV promo producers facing the same creative challenge, options are a whole lot different. I'm not saying “video's killed the design” star yet, but certainly gone are the days when motion graphics ruled promo. As technology's cyclical ebb and flow shines light on another area of opportunity, promo producers are taking notice. We're returning to the simplicity of storytelling through “emotionography.”

Hardly a new concept, emotionography leverages the power of live-action storytelling through cinematic, short-form narratives designed to generate emotion, thereby eliciting viewer interest. With a refinement not unlike the golden era of Hollywood, it means applying a movie trailer grandeur that captures the soul of a project in often 30 seconds or less. And it doesn't rely on assets to hook viewers into a new series... emotionography can be metaphorical.

This is well illustrated in the initial campaign teasing Bravo's *Shahs of Sunset*, where larger-than-life visuals combine a cinematic approach, emotion and narrative to instantly connect viewers to the series' affluent Persian cast without using a single scene from the show. Viewers were sold on the sizzle without the steak, and one metaphorical promo is all it took to whet an appetite.

Thanks to a technological rise in digital cinema, techniques that were once prohibitive and time intensive are now part of the common language among network executives. Using a \$15K Canon C300, promo producers can achieve a level of live-action motion picture-style storytelling previously only feasible with a \$100K Arri 35MM camera. Instead of film processing and telecine sessions, we shoot and go quickly into post, where we're able
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The Road To Oscar, Part IV

Insights Into
Beasts of the Southern Wild,
Argo, *Zero Dark Thirty*, *Life of Pi*,
Silver Linings Playbook, *Asad*,
ParaNorman

By Robert Goldrich



This is the fourth installment of SHOOT's continuing series on the Academy Awards. This week we connect with a variety of nominees spanning the Best Motion Picture, Directing, Editing, Animated Feature, Production Design and Live-Action Short Film categories.

LOS ANGELES—Talk about an auspicious feature film directing debut. Benh Zeitlin saw his *Beasts of The Southern Wild* garner four Oscar nominations—for Best Picture, Director, Leading Actress (Quvenzhané Wallis) and Adapted Screenplay (Zeitlin with Lucy Alibar).

While he finds the nominations gratifying, Zeitlin is more charged up about what they represent in terms of a positive, inclusive message for directors—particularly those who aspire to be part of the filmmaking community at large. Zeitlin is hopeful that the nominations reflect the Motion Picture Academy embracing new voices and new ways of making films.

Beasts demonstrates, said Zeitlin, 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. We wound up casting nonprofessionals from South Louisiana for *Beasts of the Southern Wild*. And the world of South Louisiana is an active ingredient in the movie. We allowed South Louisiana and its people to breathe, to speak and naturally change anything that arrives there or that it comes in contact with in the film. That’s not an easily financeable concept. Yet I believe if more directors weren’t relying on having to cast stars and dealing with the restraints that go into corporate filmmaking, there would be more discoveries, more stories about places you don’t normally see.”

Zeitlin embraced the people of South Louisiana, inspired by their strength in the face of difficult, at times dire circumstances. He cast a pair of locals—Dwight Henry, from a New Orleans bakery, and Quvenzhané Wallis, from Honduras El-

ementary School—in the lead roles of the hero characters, a father and his six-year-old daughter.

Wallis’ character Hushpuppy is a special little girl. She lives in a forgotten, impoverished yet fiercely independent bayou community isolated by a sprawling levee. Her imagination and sense of place 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.

“This is a film that didn’t have famous people or anything famous about it. 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,” observed Zeitlin. “Still, we did this film in our own way. To have that accepted and

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Clockwise from top left: *Beasts of the Southern Wild*; Ben Affleck directs Alan Arkin in *Argo*; *Silver Linings Playbook*; David Gropman, production designer on *Life of Pi*; Ang Lee’s *Life of Pi*; *ParaNorman*; live-action short *Asad*.

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Nominee Perspectives

Continued from page 4

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."

Ben Affleck

Earning seven Oscar nominations, including Best Picture, was the Ben Affleck-directed *Argo*. Affleck was also a producer of the film and its lead actor. *Argo* has already won Best Picture and Best Director honors at the Golden Globes and Critics' Choice Awards. And Affleck is a DGA Award nominee on the strength of the film.

SHOOT interviewed Affleck before a live audience after a special screening of *Argo* for DGA members at The Landmark theater in Los Angeles. During the course of that session, *SHOOT* asked Affleck about his choice of William Goldenberg, A.C.E., and Rodrigo Prieto, ASC, AMC, as editor and cinematographer, respectively, on *Argo*.

Affleck said that the first feature he directed, *Gone Baby Gone*, was cut by Goldenberg who helped him immeasurably. For his next feature, *The Town*, Affleck wanted to work again with Goldenberg who couldn't due to a scheduling conflict. While he had a good experience with his editor on *The Town*, Affleck again turned to Goldenberg for *Argo*.

Affleck quipped that he can operate an Avid which gives him the illusion at times that he can edit. He added that Goldenberg's biggest fault is that sometimes he is too deferential; Affleck recalled making suggestion after suggestion in the edit room to Goldenberg who entertains each thought. After Affleck is done, he noted that Goldenberg then comes up with a much better idea or approach, which Affleck said he should have just come out and said in the first place to save time.

Testament to Goldenberg's talent is that he has two Best Film Editing Oscar nominations this year—one for *Argo*, the other shared with Dylan Tichenor, A.C.E., for the Kathryn Bigelow-directed *Zero Dark*



Ben Zeitlin

Thirty. Affleck proudly noted that Goldenberg is only the third editor ever to earn two nominations in the Editing category in the same year—the others being Walter Murch (in 1991 for *The Godfather Part III* and *Ghost*) and Michael Kahn (in 1988 for *Empire of the Sun* and *Fatal Attraction*).

Affleck and Prieto met as actor and DP, respectively, on *State of Play* directed by Kevin Macdonald. Affleck was struck by Prieto's collaborative nature and his inspired and inspiring cinematography on such films as director Alejandro Gonzalez Inarritu as *Amores Perros*, *Babel*, *21 Grams* and *Biutiful*. Affleck said he is in "awe" of Inarritu's work and sense of realism.

Affleck and Prieto worked on different looks within *Argo* encompassing Iran (actually shot primarily in Los Angeles with additional lensing in Turkey) which called for a more grainy hand-held documentary style; CIA headquarters with its fluorescent lit hallways and offices; and Hollywood moviemaking in the 1970s. Affleck said that Prieto was instrumental in bringing these distinctly different looks together in one uniform film.

Twice blessed

Editor Goldenberg feels blessed—and not just because he earned two Oscar nominations this month for Achievement in Film Editing. "I am so lucky to have been involved with these two scripts [*Argo*, *Zero Dark Thirty*] and these two directors," affirmed Goldenberg. "Even if there were no Oscar nominations,

Continued on page 8

DE FRAGA SHIFTS GEARS FOR NISSAN SENTRA

Augusto De Fraga, who's repped in the U.S. by Carbo Films in Venice, Calif., directed this :60 via Mexico's Garage Films for TERAN\TBWA, Mexico. Titled "You've Changed," the spot opens on a dimly lit city street as a Nissan drives up and stops with a pen- sive-looking young male in the car. A voiceover begins, "You are not the same. Not the same today, and not the same as five minutes ago. You've changed." We then cut to a calendar changing months rapidly, clocks spinning at hyper-speed.



The v.o. continues, "Your haircut," as we see the man walks into a barber and gets his mullet cut. "Your clothes," as he changes from casual to fashion-forward. "You've changed your present, you've changed your future. You've changed where you go, and who you go there with." We see the young man shave his beard, get off a bus in a new city, attend a concert and meet a beautiful woman, and then we see him cruising around his new city with her. "You've changed from what others want to what you want." Our main character goes on stage and performs with his guitar to a large crowd. "Yes you've changed. Introducing the completely reinvented Nissan Sentra. The best car, for the best you."

IN THE SPIRIT OF GRANT GIVING

Film Independent has announced the winners of its four Spirit Awards filmmaker grants. Adam Leon, director of *Gimme The Loot*, received the Someone to Watch Award. The award recognizes a talented filmmaker of singular vision who has not yet received appropriate recognition. The award includes a \$25,000 unrestricted grant.

Peter Nicks, director of *The Waiting Room*, received the Stella Artois Truer Than Fiction Award. The award is presented to an emerging director of non-fiction features who has not received significant recognition. The award includes a \$25,000 unrestricted grant.

Mynette Louie received the Piaget Producers Award. The award honors emerging producers who, despite highly limited resources, demonstrate the creativity, tenacity, and vision required to produce quality, independent films. The award includes a \$25,000 unrestricted grant.

And Laura Colella for *Breakfast With Curtis* received the third annual Jameson FIND Your Audience Award. The award helps one low-budget independent film find a broader audience. The award includes a \$50,000 marketing and distribution grant.

PEOPLE IN THE NEWS

Cut+Run has promoted Georgia Dodson to editor. She came to the shop in 2010, assisting editors while working on select projects as an editor, including



Georgia Dodson

Matt Lenski's *Meaning of Robots*, which debuted at Sundance last year. Her collaboration with directing collective Everyone on Droga5's Prudential campaign "Day One Stories," won a Cannes Gold Lion.....Stephen Larkin has become CMO at 180LA. He was managing director of Mullen, Pittsburgh....



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Feedback From Nominees Goldenberg, Russell, Lee and

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working with directors Ben Affleck and Kathryn Bigelow would rank as the most incredible professional experiences of my life. They are simply great collaborators.”

Zero Dark Thirty marks the first time Goldenberg has collaborated with Bigelow. *Argo* is the second film he has cut for Affleck.

“Even though *Gone Baby Gone* was Ben’s first feature [as a director], it already felt like he was a seasoned filmmaker,” recollected Goldenberg. “He spent so much time working on movie sets as an actor, observing, asking questions, learning. Right away you could see he knew what he was doing as a director. He was not floundering around. It was clear he had found his voice.”

Next Affleck directed *The Town* (2010) and then reunited on his third film, *Argo*, with Goldenberg. As for how Affleck has evolved as a director since their first collaboration, Goldenberg observed, “He has an even better grasp of how to tell a story with the camera. He had that from the first film but it’s even more advanced now. He has the confidence that comes from experience and as a result, things become more instinctive. And he’s a joy to work with as a person. Everything you see about him in public is the way he is—generous, intelligent, funny, politically minded and caring, a hard worker with incredible attention to detail. At the same time, he makes the work fun. He spent a lot of time next to me at the Avid in the editing room and while we did a ton of work, I felt almost guilty because we were also having a good time.”

From an editorial perspective, Goldenberg said the biggest challenge posed by *Argo* was “dealing with the different tones contained in its storytelling. Part of the reason people have enjoyed the movie so much is that there are comedic elements, human drama, suspense, action, political elements. We had to take all these elements and make them feel like one fluid movie. That’s what Chris Terrio did in his screenplay and Ben embraced



William Goldenberg, A.C.E.

it, getting us all working towards doing justice to that multi-faceted story.”

As for *Zero Dark Thirty*, editor Tichenor was already on the film when the call went out for a second editor. “Kathryn had shot 320 hours of material, some two million feet of film. To finish that with one person would to my mind have been impossible,” said Goldenberg. “They reached out to me and asked if I was interested. I jumped at the opportunity to work with a great filmmaker like Kathryn and on such important subject matter. She was on location in Jordan and I talked to her on the phone for about 15 minutes. Then I had a half-hour phone call with [writer] Mark Boal. The first time I met Kathryn in person was my first day on the job. She is a lovely, dignified person and quietly brilliant. When we won the Best Editing Award from the L.A. Film Critics, I was thrilled to get the chance to tell the world how great Kathryn is. She knows how to zero in on problems and when I say she’s ‘quietly brilliant,’ it’s often that she comes up with a simple solution and when you look back later and fully see what she did, you realize what a great idea or approach she came up with. She’s a genius.”

Goldenberg’s two Oscar nominations this year double his career total. He was first nominated for a Best Editing Academy Award for *The Insider* (2000) and then four years later for *Seabiscuit*.

In addition to the pair of Oscar noms in the Editing category, *Argo* and *Zero Dark Thirty* earned Goldenberg editing nominations from the BAFTA Awards and the



David O. Russell

American Cinema Editors Eddie Awards.

Gratification

Director David O. Russell saw his *Silver Linings Playbook* earn eight nominations—Best Picture, Director, Adapted Screenplay (Russell), Editing (Jay Cassidy and Crispin Struthers) and all four acting categories: Lead Actor (Bradley Cooper), Lead Actress (Jennifer Lawrence), Supporting Actor (Robert De Niro) and Supporting Actress (Jackie Weaver).

Shortly after the nominations were announced, Russell shared, “I am beyond grateful today, especially for our actors, for our story and anyone who connects to it—and my god, among the other films and filmmakers this year, I’m humbled. This film took five years to get made and we are blessed to have made it.”

Also grateful for the flurry of nominations, 11, his film received was director Ang Lee whose *Life of Pi* scored in the Academy Award categories of Best Picture, Director, Cinematography (Claudio Miranda, ASC; see separate Cinematographers Series feature story in this issue), Editing (Tim Squyres), Original Score (Mychael Danna), Original Song (“Pi’s Lullaby”), Production Design (production design by David Gropman; set decoration by Anna Lynch-Robinson), Sound Editing (Eugene Gearty, Philip Stockton), Sound Mixing (Ron Bartlett, D.M. Hemphill, Drew Kunin), Visual Effects (Bill Westenhofer, Guillaume Rocheron, Erik-Jan De Boer, Donald R. Elliott) and Adapted Screenplay (David Magee).

“I am deeply honored and frankly a little overwhelmed,” said Lee, “by all of the nominations that *Life of Pi* has received... So many talented people gave everything they had to this film, both in front of and behind the camera, and to see all of them receive this kind of recognition is something I am incredibly grateful for.”

Echoing those sentiments was production designer Gropman who is now a two-time Oscar nominee, the first coming for *The Cider House Rules* in 2000. Gropman said of the 11 nominations earned by *Life of Pi*, “It’s nice not to be walking into that ceremony yourself but with so many others who made that film. We had a tremendous team. So many people considered this movie impossible to make. Even after it was greenlit, people were curious if it would all work out. So much went into the making of this film and the commitment on part of everybody—none more than Ang. To see the film work so well and be so appreciated and honored worldwide at the end of our long road is wonderful.”

As for the challenges *Life of Pi* posed to him as a production designer, Gropman related, “I approach every film I do very pragmatically, trying to figure out what the reality of the world is that we are going to represent. I try to pretend that design doesn’t matter, almost as a way to deny decor or design so that we can just create a real and accurate environment. There was such a range of challenges on this movie. On one hand, you had the island to create—for which you can only go so far with research. You rely on the novel, David Magee’s script and Ang’s direction to create that world. At the opposite end of the spectrum was Pi’s apartment in Montreal, demonstrating when you have to hold back. In a film so full of imagery—from India to the wide open magnificent Pacific Ocean—the apartment was like a blank page which we couldn’t fill too much yet had to make it seem real and lived in. We couldn’t tip off Pi’s personal life so we had to be careful about what we showed in his apartment. It had to have an anonymous feeling yet seem like his

Gropman

place. For the creative success of the film, a production designer has to understand and accept the worlds the story is told in.”

As for surprises he encountered, perhaps the biggest came in the form of certain artisans. “In terms of the art department, we had a core crew from the U.S. and England,” related Gropman. “When we were in India, the rest of our crew was from there just as the rest of our crew was Taiwanese when we were in Taiwan. I was a little concerned going in about how that would work out. It seemed daunting going in and picking up with all these crew people we hadn’t worked with before, but happily my concerns were unfounded. The crews were great in both places.”

Visual effects

Life of Pi is regarded as a leading contender for the Visual Effects Oscar, underscored by the film’s strong showing with multiple nominations in the Visual Effects Society (VES) Award competition.

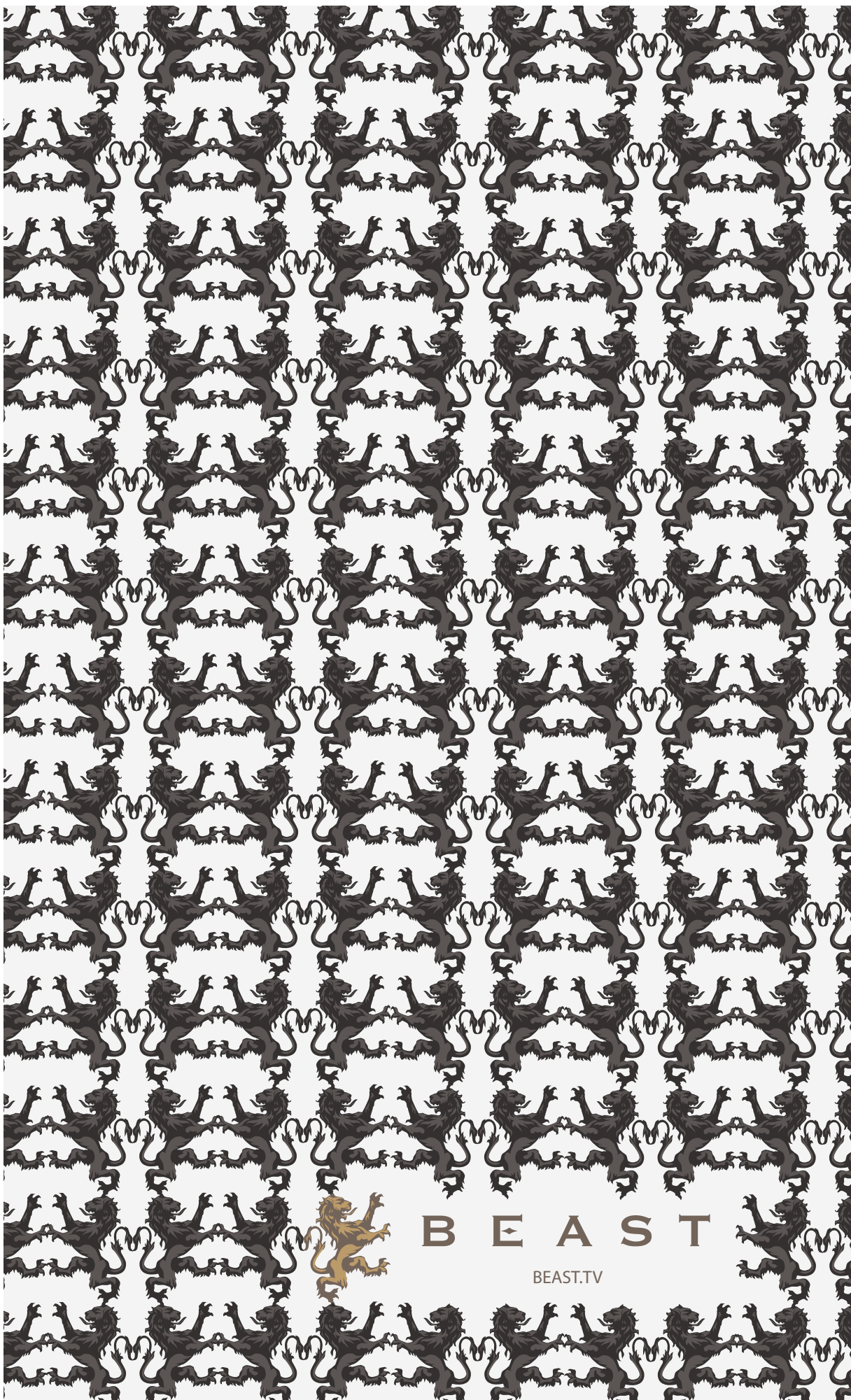
Also among the big nomination getters at VES are two other Visual Effects Oscar-nominated films, *The Hobbit: An Unexpected Journey* and *The Avengers*.

At the 11th annual VES Awards ceremony on Feb. 5 in Beverly Hills, *Life of Pi* director Lee is guaranteed to walk away with at least one honor. He will receive the VES Visionary Award, which honors an individual who has uniquely and consistently employed the art and science of visual effects to foster imagination and ignite future discoveries by way of artistry, invention and groundbreaking work.

Stop motion

It’s a go for stop-motion animation as the discipline is most prevalent in the Best Animated Feature category, accounting for three of the five nominated films. The trio of Oscar-nominated stop-motion animation films are: *Frankenweenie* directed by Tim Burton; *The Pirates! Band of Misfits* directed by Peter Lord; and *Para-Norman* directed by Sam Fell and Chris Butler. The other two nominations went

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Stop-Motion Precedent In Nominations; A Moving Short

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to CGI pictures: *Brave* directed by Mark Andrews and Brenda Chapman, and *Wreck-It Ralph* directed by Rich Moore.

This is the first time that as many as three stop-motion films have been nominated since the category was created in 2001. “For three to be nominated is amazing,” observed Chris Butler of animation studio LAIKA, which produced *ParaNorman*, a zombie comedy marking his feature directorial and writing debut. Butler directed the film in tandem with Sam Fell. “What the three nominated stop-motion films say to me is that people really do love and appreciate the stop-motion discipline,” continued Butler. “All animation is beautiful and hard to do. The difference with stop-motion, though is the tactility of it. In a 2D movie, what you’re seeing is a drawing of an object on the screen. In a CG movie, you’re seeing a digital model of an object. In stop-motion, you’re seeing the actual object—the shirt is made of fabric. There’s something about that tactile aspect that makes people want to reach into the screen and touch it. Stop motion connects with people on a nostalgic level. Imagine your toys coming to life. Stop-motion can be slightly weird. Inanimate objects coming alive can be almost creepy and that encourages dark stories sometimes. But people see stop motion and connect with it. It will always be viable. In fact, you can look at CG animation from 20 years ago and instantly see it’s dated. By contrast, you can look at stop-motion animation done in the 1920s and it still looks beautiful.”

Butler has come up the ranks, serving at LAIKA as a storyboard artist on *Corpse Bride* (directed by Tim Burton) and storyboard supervisor on *Coraline* (directed by Henry Selick; this was the first feature made at LAIKA). Butler wrote the script for *ParaNorman* during his own time in between other projects over a 10-year span. He presented the first act of the script to LAIKA CEO Travis Knight during the making of *Coraline*. Butler recalled, “Travis said straight away, ‘Yes, we’re going to make



Chris Butler

it and you will direct it.’ And it went straight into development.”

The size and scope of the project necessitated another director and Butler felt fortunate to team with Fell. “It also made sense to bring on someone with directing experience for me to work with. This was the first time I met Sam though we had worked on the same film. [Butler briefly storyboarded *The Tale of Despereaux* before Fell came on as director]. Sam read the script for *ParaNorman* and liked it. He got the references, he got the era I was winking towards. He had a love for the same movie that I wanted to make. We were joined at the hip on the film.”

As for what the Best Animated Feature nomination means to him, Butler shared, “This is the first movie I’ve directed, the first I’ve written. To be such a newbie and to be rewarded with an Oscar nomination means a great deal. Having said that, though, I don’t think anyone who works in animation does it for the awards. Animation is generally quite an anonymous, passion-driven type of career. You have to love entertainment, film, telling stories but you don’t necessarily want to be in the limelight doing all of that. You just work very hard for three or four years to make a film.”

There’s some serendipity to the nomination for Butler who regards his big break being when he got the chance to work on Burton’s *Corpse Bride*. “The most amazing thing about this Oscar stuff is that now I’m nominated alongside this guy [Burton] I idolized, whom I worked with years ago. This is very rare and special for me.”



Bryan Buckley

Coming up short

Director Bryan Buckley of *Hungry Man* saw his film *Asad* earn a nomination for Best Live Action Short film. *Asad* was first screened for the advertising/commercialmaking industry at large during the SHOOT Directors/Producers Forum in May 2012 at the DGA Theatre in New York. *Asad* centers on the title character, 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 his *Hungry Man* producer Mino Jarjoura to refugee camps in Kenya and Sudan a couple of years ago. Buckley and Jarjoura encountered Somali refugees in Kakuma, Kenya. “Their stories and their outlook on life haven’t been fully told and haven’t gained the exposure they deserve,” related Buckley. He noted that media have a fascination with the Somali pirates and to a lesser extent with the Al-Shabaab [terrorist] group in the Southern territory of Somalia but as a result the spirit of the everyday people themselves gets overlooked.

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. Buckley noted that for the kids to be able to do that shows their high degree of intelligence yet at the time there was no school open to them. Since then, *Hungry Man* has helped the boys to get schooling, which began in March. “They went from zero grade and are now in the fourth grade in South Africa,” said Buckley. “They’ve advanced so in such a short period of time. They’re so bright. All they needed was the opportunity to get an education.”

Asad won top honors at Tribeca, Rhode Island and Austin, all Oscar-qualifying film festivals. *Asad* also was honored at Michael Moore’s fest in Traverse City, Mich., which has a track record of having a short annually make the Oscar derby.

But even after winning Oscar-qualifying festivals with *Asad*, Buckley said the odds remained long for a nomination. “There are so many deserving shorts out there. When I heard we were nominated, it was amazing. Nothing can prepare you for that.”

What makes the nomination special for Buckley is that it will result in more attention for *Asad* and its subject matter. “We want to bring the two boys in *Asad* out here so that they can be interviewed by the press and hopefully walk up to the podium [if *Asad* ends up winning the Oscar]. Then we’ll make the most of those thirty seconds on stage. We’re good at doing a lot in thirty seconds.”

Win or not, Buckley said that “just being nominated means more people will see the film and people will become more aware of the refugees and what they can accomplish if they just get the opportunity.”

A key vehicle for such viewership is the release of *The Oscar Nominated Short Films 2013* in more than 260 theaters across the U.S., Canada and Europe on Feb. 1. This is the eighth year of *The Oscar Nominated Short Films* theatrical release. Last year’s was one of the top 50 grossing indie releases in North America.

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Predictions, Resolutions for 2013

A cross-section
of the business
conjectures as
to what's in store
for this year

A **SHOOT** Staff Report



As 2013 gets underway, it's time for predictions—which often aren't accurate—and resolutions, which often aren't kept. Nonetheless, *SHOOT* asked a cross-section of brave industry souls to engage in New Year's resolutions as well as prognostications.

In recent weeks, *SHOOT* has reported on varied trends as food for thought, including those in JWT's annual list of 100 Things To Watch for in 2013 (*SHOOT*online, 1/1).

"Our list spotlights developments that are bubbling up across sectors, including travel, technology, food, retail and sustainability," said Ann Mack, director of trendspotting at JWT.

While these assorted Things to Watch can carry implications for our industry, there's much to be said for personal informed hunches, thoughts and observations from those in the day-to-day business of communicating, entertaining, informing and connecting with audiences. So in the spirit of big-picture perspectives, discovery and hopes for the new year, *SHOOT* posed the following questions to industry folks:

1) Gazing into your crystal ball, what do you envision for the industry—creatively speaking and/or from a business standpoint—in 2013?

2) What's your New Year's resolution, creatively speaking and/or from a business standpoint, for your own company? And if you like, tell us briefly about an exciting current project you are working on in early 2013.

3) What personal New Year's resolution can you share?

Here's a sampling of the feedback we received.



Sam Baerwald, head of film production, 72andSunny

1) I foresee agency partners having a larger influence in defining who their clients are and what defines their company's DNA. With the high turnover of CMOs and client personnel, companies are relying more on their agency partners

to define brands for their own employees, not just for the consumer. Tools such as internal brand videos, intranets, and event experience will be used more and more to help brands define who they are internally, not just what they stand for in the face of the consumer. I see the push for concrete metrics in mobile and web continuing to be a huge ask from clients. Currently, cultural buzz is the biggest indicator of effectiveness for brands in the web/mobile world. How that cultural buzz translates to sales increases is a gap that agencies are going to need to define more and more for their clients. As far as production is concerned, technological innovation will continue to allow us to generate content faster and more efficiently.

2) I am hoping for marketing vocabulary to be simplified and re-defined. The death of the word "creative" being used as a noun is eminent. "Creative" is an adjective. If you are not creative in the way you develop strategies, produce work, and determine the best media opportunities, you are not going to succeed in marketing. Everyone must bring creative ideas and solutions to each marketing challenge, regardless of discipline.



Joe Beirne, CTO, Technicolor Postworks New York.

1) It is axiomatic to say that all of the action is coming at the high and low extremes of the business. It is an artifact of the enormous scales involved in the media industry. Pushing incredible computing power into the hands of virtually every

consumer in the world has irrevocably changed the landscape. We are either producing immediacy (on your iPhone) or spectacle (in 4K on the large screen). The human scale, however, lies somewhere between these extremes. Keeping that truth in focus remains the great challenge.

2) 2013 finds us working on better thermodynamic efficiency throughout our entire process offering, from dailies to finishing, versioning and final delivery. We've refined our techniques for moving, cataloging and archiving production data and continue to open our post to more transparent, flexible collaboration with clients while minimizing "frictional loss." It partly involves better use of increasingly precious resources, but the main focus is on maximizing creative flexibility. It's essential to have the right resources available when and wherever needed...particularly for our far-flung projects. Life of Pi was posted in 7 time zones and required virtually every category of service we offer. We've resolved to make such globally-scaled projects perform like local productions.

PRODUCTION/POST OUTLOOK



Tom Duff, president, Optimus

1) 2013 will be a “raise your game” kind of year for our industry. For the majority of us, it’s Moneyball time. We all have to run leaner & smarter if we want to survive. The inherent challenges of having to provide more for tons less with increased competition will get more attention from all of us than ever before. But no matter how we all go about that, we all have to realize we have an inherent responsibility to maintain the integrity of our industry overall, for all of our sakes.

Given that, there are still some cardinal rules that, if we all follow, we will always win out. Earn your creative reputation with great work; foster, respect, and nurture the loyal relationships with both clients and employees; respect your peers, stay independent; and don’t try and commoditize our business.

2) Optimus’ new year’s resolution: Surprise and delight every client, every employee, and every job like it’s your first and only.

3) Personal resolution: Same as Optimus



Katie Fellion, VP technical post production, Light Iron

1) We’ve seen glimmers of it already in projects like last year’s Halo 4 web series from Microsoft, but in 2013, I think we will see even more high production-value content premiering through alternative distribution avenues like web and VOD, driven primarily by a growing consumer demand to see content when and where they want. The success of Netflix’s *House of Cards* model is going to help shape a lot.

Also, the benefits of acquiring at higher resolutions has already taken hold in the production community, but as the availability of higher-resolution display devices expands, 2013 will be a year where we see more work being done at higher resolutions, especially in the fashion world where the appearance of texture really counts. To that point, I don’t think the demand will come exclusively from creatives: I recently gave a presentation to 8th graders about the future of post. Once they understood what resolution actually was, they were more excited about seeing more 4K than more 3D.

2) With the NY branch of Light Iron ramping up, one of our major resolutions is to bring the innovative workflow knowledge and creative excellence we are known for in L.A. to our projects in NY. Especially in our NYC market, we expect a large portion of those projects to be made up of non-traditional formats including web, fashion, and branded content. However, just because something follows an alternative distribution avenue doesn’t mean we are looking strictly at a 1080 finish: Another New Year’s resolution for both LA and NY is to look at using new tools and methods to minimize the cost differences for higher resolutions to help as many of our clients as possible finish at 4K+. Similarly, one of the first theatrical films we’ll be finishing in 2013, Keanu Reeves’ *The Man of Tai Chi*, was one of the first projects shot on the Arri 4:3 sensor. All work will be done at the native ArriRAW anamorphic frame size of 2880x2160 using Quantel’s new Rio, allowing us to maintain as much flexibility and resolution as possible until final distribution elements must be struck.



Justin Booth-Clibborn, head of integrated production, BBH New York

1) Being the eternal optimist that I am, I will say what I hope for:

Big picture—a continuation of the trend towards advertising and marketing that makes a difference in the world, or has some cultural significance or purpose.

Day to day—better, braver, more exciting creative across the board.

Most people I have talked to feel last year was “ok” business wise, but they didn’t see many, if any, great, interesting or groundbreaking creative projects.

2) Simple: Make more.

We have a couple exciting projects in development, including an interesting interactive film that blends good, traditional storytelling with digital interaction, an integrated campaign based around a “glossy” film for a new client who has never done this type of thing before (but is in a great category and wants to talk to a new audience), and a provocative wild posting campaign for another new client.

One of the projects I am most excited about, though, is the integration of our new digital partners Monterosa. Working mainly in the mobile space, Monterosa is comprised of superlative strategists, designers, technologists, UX specialists, developers and producers. Via our LA office, we are already working with them on a very exciting digital platform that is launching soon. It’s going to be a great relationship that enables us to make more!

3) I was never a big “let’s get healthy New Year’s resolution” person, but I did start out last week with a three-day juice cleanse from Juicepress, which I have to say was quite enlightening and rewarding. So, my overall personal resolution is to think more about what I am putting into my body.



Andy Hall, director, Elastic, and VFX supervisor, a52

1) Creatively speaking, I’m hoping that the industry continues to explore a diversity of media, whether it be traditional or non-traditional. Storytelling is at the heart of everything we do, so I’d like to see more creative that centers on the story and, selfishly, more character-based creative. But who really knows...I’m sure that it will all feel very much like years gone by, but with a few new apps to make it all much easier.

2) Well last year was a really good year, both personally and as a company. There’s a unique make-up to the three companies that we have—editorial, VFX and design, and direction—that has allowed us to create properties that evolve beyond just a :30 commercial and into a more personal type of filmmaking. That has fed back into the core businesses model, giving us opportunities to craft ideas at a very early stage with agencies, and really take advantage of all we have to offer. Personally, I’m working on an animated short film that will hopefully provide another avenue for me to not only say something about who I am, but also to show off all the talents of the company as whole.

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Conjecture As To What Lies Ahead In The New Year

Continued from page 13



Robert Fernandez, CEO/partner, Moxie Pictures

1) The last few years have been a difficult but exciting time for our industry and there is nothing that makes me feel that 2013 wouldn't be the same. I can only look at what Moxie has done and how it has evolved. Production companies are no longer confined to just doing traditional commercials and marketing. Many have become proficient in other forms of entertainment and media (TV, Feature Films, Digital.) That expands what a production company can offer to a potential marketer. I think this has

helped advertisers see that there are ways for them to expand the reach of their brands outside of just doing traditional commercials. This not only increases business opportunities, but it also provides us other mediums from which to grow filmmakers, which is a vital part in the continued success of any production company.

2) Moxie is a company that strives to always want to do things better, to never settle on any current success and to be fearless in our pursuit to doing the best creative work possible. We are big believers in not only what we do, but how we do it. This year, a lot of the hard work and effort of the company will be seen in the premiere of a television series we developed and produced, as well the release of two feature documentaries and our first scripted narrative film (*Austenland*, in the dramatic competition at Sundance 2013.) This continuing evolution into an array of media will help us provide creative opportunities to the filmmakers of the company, and also help us provide an expanded skill set to marketers. In the end, it's always been about making Moxie a place associated with great people and producing great work.

3) The main reason I love being a producer is you never stop learning. Once you feel you know it all is basically the time that you should stop doing it — because you won't be very good at your job. I always go into every year wanting to learn something new every day, striving always to perfect one's craft. There are a lot of really smart and creative people in our industry and I feel very fortunate to be a part of it—and never take that privilege for granted.



Rachelle Madden, managing director, Poetica

1) Well we've obviously seen a lot of the traditional ad agency models go out the window over the years, so for companies on our end of the business this continues to mean big opportunities. Just as agencies have changed, so have production and post companies. Most of us are operating hybrid models now and they come in all shapes and sizes. We take on projects where we are asked to do everything from creative concepting to execution across every medium imaginable—traditional, digital, mobile, social, experiential. It's exciting creatively. The work gets more interesting and clever every year and I hope we'll see this trend continue in 2013. On the down side, budgets are continually shrinking and I don't see that changing. As a result, we are forced to change our business model and change it regularly and rapidly sometimes—we must be nimble and adaptable to keep pace.

2) My resolution for Poetica is pretty easy since we are essentially a new entity: Growth. The way that growth happens for a company like ours is absolutely through the creative. While we are new as a company, we have this amazing core of veteran talent who are constantly creating and churning out beautiful work. This energy has permeated throughout the entire company. We are all thinking in new ways and challenging each other to do more, better work all the time. We have resolved to keep making and doing—whether it's a job for a client or just a piece that one of our creative directors has had rattling around in his head for months. As for an exciting current project...for us, that is Poetica itself. Create, build and grow...

3) Less email! More phone calls and get-togethers in person. Email is so impersonal, no matter how many emoticons and "XO"s you throw in. Of course, I may end up leaving a lot of voicemails...but it's worth a try!



Ellen Jacobson-Clarke, executive producer/partner aWHITELABELproduct

1) Where is Nate Silver when you need him? In my crystal ball, I see there will be a continued trend in 2013 toward integrating formats and the role of the production company will still be to provide support and solutions as the economic world turns.



Brian Latt, managing director, Tool

1) This is an incredible time for the industry. We're seeing a greater number of creatively rich projects with a smarter integration of assets. Digital, and in particular, mobile ad spending is projected to increase this year. And we're seeing more campaigns that reflect this type of growth. We are, for example, already producing a handful of projects that consist of TV spots married to very creative mobile executions.

The digital technologies are growing tenfold. This will allow for a greater range of creative opportunities that showcase fresh, entertaining ideas online. We'll also see a sizable uptick in really intelligent web-based ad campaigns, especially branded content, interactive videos and entertaining site experiences.

2) My resolution is to keep us pushing the creative on each and every project, and possibly inspire those around us.

James Cooper and our digital team just launched a Facebook app for HELP Remedies—a playful experience that helps people identify who gave them the flu. We also created, with the Martin Agency, a site to mark the 50th anniversary of the Cuban Missile Crisis; it's a thought-provoking, interactive film hosted by Matthew Modine that includes documentary interviews, and a fictional short of a post apocalyptic world.

3) Take time to enjoy the process.



Shannon McGlothlin, executive creative director, Leo Burnett Los Angeles

1) We work in the new creative mediocrity. We have to re-frame the conversation. We have to flip the way people look at the world and creativity nowadays. We have to be audacious. The expressions of our ideas need to be original as the idea itself. We continue to understand that brands need to be driven by purpose. And brands need to understand why they exist, and the human value they create.

2) I've been asked to open a new office in L.A. called Leo! We're creating a small creative boutique with the support of the larger agency, here in L.A. with the muscle and support from Leo Burnett Chicago, Publicis Groupe. The model for the office is to service Samsung global as well as linking into the branded entertainment network of L.A. to create challenging and exciting projects. With this opportunity the resolution is not to lose sight about being relentless. A really exciting project I can tell you about is that we recently worked with Samsung to announce the launch of AllShare, Samsung's content sharing solution across smart devices, at CES 2013 in Las Vegas. However, instead of unveiling the technology in a typical keynote speech at CES, we created and constructed a film experience ("WE ALLSHARE") that turns a technology story into a global human story, creates a new medium for artistic self-expression, and introduces AllShare as a new type of digital behavior not just to the CES audience, but to millions of people across the world. The overarching AllShare campaign is ongoing and can be experienced at weallshare.samsung.com.

PRODUCTION/POST OUTLOOK



Lee Nelson, president/CEO, Envision Media Arts (EMA)

1) I see the continued merging of agency, production and post houses. Fortunately, at its essence, creative will still drive advertising, because a compelling story will continue to engage a viewer's interest. This will ensure that companies with strong creative voices will still thrive. I also see the cost of production continuing to be lowered. This reduces the barrier to entry for filmmakers and will cause continued turmoil for top-heavy companies, but it also gives voice to many storytellers who would otherwise be silenced. Meaningful change will continue to be driven by the best expression of good ideas, and this incredible resource will continue to be mined for exciting new

talent — Gingham Style!

2) To work as if I've just started in this business. And from a business standpoint, the most important thing that I, or anyone at my company can do is nurture a trusting, productive and collaborative relationship with our directors and clients. So I want to build on that and offer positive leadership as I make the choices that move EMA into the future. I'm also not going to be afraid of investing and growing the company.

We are already working on projects for (SoCal) Ford and American Honda for both traditional and new media platforms. Under the leadership of Andrew Halpern (president/EP of the Commercial Division), our NY commercial crew is shooting a day of NY exteriors for *FREEZER*, a feature we are producing starring Dylan McDermott and Peter Facinelli, directed by Mikael Salomon. It started principal photography on Jan. 9.

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Feedback From EMA, TBWA\C\D, Goodby, JWT, Draftfcb

Continued from page 15



Patrick O'Neill, executive creative director, TBWA\Chiat\Day Los Angeles

1) I see a more beautiful and visually stunning 2013 due to Instagram. With all these people using their cameras and all their filters 24/7, our collective visual aesthetic will rise to levels never seen before. And with this will come some groundbreaking, memorable, and visceral visual storytelling. So expect to have your minds blown.

2) Make it Smart. Make it Beautiful. Have Fun.

3) In 2013, I plan to only spend time on the things that make me truly happy. First at TBWA\Chiat\Day and then at home. Only with true happiness can you be at your best creatively. Choose happiness in 2013.



Todd Porter, music supervisor/producer, Goodby, Silverstein & Partners.

1) I think the constant message the past five years has been about diversifying the ways (and mediums) we produce content for, the newest addition to this has been the integration and BIG stunt. In the past year I've worked pretty far from my traditional role as producer and done projects like The Doritos JACKED vending machine at SXSW, a documentary for Autism Speaks, and we did some incredible work

for Chevy Sonic, throwing the car out of an airplane, bungee jumping and teaming with OK GO to make it play music. I see other agencies doing work like the Toyota Tundra towing the Space Shuttle and I think this is the most exciting thing going on for agencies and clients.

2) Expand my role as agency music supervisor, expand my department with people who share my compulsion to share great music and support great artists through advertising.

An athletic shoe account for my agency.

Work directly with artists who live outside of advertising to do work that pushes the medium.

Current project: Doritos SXSW 2013 is in the works, and it's going to be bigger, crazier and way more interactive than last year; get ready Austin, get ready world!

3) 2012 was an insanely great year for me, on a business and personal level, it's the benchmark for my career in ads. I'm trying to beat that; it will not be an easy task.



Todd Tilford, chief creative officer, Draftfcb Chicago

1) He not busy being born is busy dying. In the process of evolving, some agencies will jump the shark. And some will find higher ground. There will be fewer layers and more demands. Faster cheaper better. You'll see a lot of smaller, tighter, senior creative-driven relationships. Content is still king and it isn't giving up its throne. A massive mobile market will just keep growing. Transparency will still be hot. Intuition based on science will take over. Consumer insights based on data analysis and analytics will drive more marketing decisions. And creativity will once again be on the top of every marketer's wish list. But what else is new? However, the power of new ideas, storytelling, entertainment, design, meaningful relationships, and a strong brand purpose will have finally run its course. Just kidding.

2) We are looking to break orbit. We have been secretly formulating bigger booster rockets that run on more explosive fuels. It's time to try them out. This needs to be our year.

3) Optimism. Never, ever, ever underestimate the power of optimism. I believe in the powerful alchemy of art and science and talent and collaboration. But without optimism, it still won't take you far enough fast enough.



Amyliz Pera, executive producer, Twist

1) The creative landscape will continue to broaden in 2013, as innovation IP drives not only media outlets and business models -- but creativity and ways of thinking about a brand experience. A message is being sent to clients that solutions do not need to be driven by a media buy. This month's announcement of W+K Garage, Deutsch LA defining Invention Strategy...it renews hope and

possibility in an industry that has the resources to affect culture and change on a global scale. This should be a good year for change.

2) It's the year of staffing and recruitment. I would love to bust out with new directors and additional team members. We have always embraced the philosophy of putting our money into people and what we make -- and encouraging all of our staff to continue personal creative endeavors. That has cultivated a very loyal and easy atmosphere at our company, and my intention this year is to add people to our mix and generate momentum where personal and business endeavors can naturally blend. We hope to continue finding partnerships with like-minded clients and vendors.

3) In the spirit of blending personal and business into one soup, I have a few creative projects of my own I'd like to devote time to. Hmm. Selfish 2013. I've always enjoyed making things but also helping other people realize their creative goals--so, this year will be a blending for me. I anticipate involving other team members as well as other industry pals. I read somewhere that telling people what you're embarking on produces a certain amount of satisfaction, which can work counter to an endeavor if there is nothing tangible beyond the idea. That means I have to stay vague with my brag to get stuff done. At least making stuff is increasingly an easier goal than working out every day, which I resolve to do next year.



Lisa Setten, head of production, JWT New York

1) Despite the fact that economic pressures have put more pressure on marketing budgets over the past few years, clients continue to ask us to help them explore areas outside of their comfort zone. Now more than ever, we need to create work that will be talked about and get our clients' brands noticed, and that's really exciting.

I also think production will continue to be an even more recognized part of the creative process. As ideas evolve and are less traditional, the reliance on production has increased dramatically. I've always believed producers are part of the creative team and am excited to see us continue to become involved even earlier in the process.

2) One of Jeff Benjamin's favorite questions to ask me is "How can we make this even better?" As a company, we focus on the core work, but also finding ways to enhance those ideas by either challenging our producers and creative teams to come up with additional ideas and/or partnering with new vendors who can bring something new and exciting to the table. We're currently in the process of creating work to celebrate the launch of a new idea for one key client. We've brought together an incredible team of people to make the work, but there will be a handful of surprises associated with the launch that we are excited to share later this year.

3) I really don't believe in New Year's resolutions...instead, I spend the holidays focusing on how fortunate I am to have a wonderful family, friends, career, and I try to continue being as good of a person as I can. Unoriginal, but true.

See the full responses at
www.shootonline.com

ASC Feature Nominees Discuss Their Work, Relationships With Directors

Reflections from Danny Cohen, BSC, on *Les Miserables*, Seamus McGarvey, ASC, BSC, on *Anna Karenina*, and Claudio Miranda, ASC, on *Life of Pi*

By Robert Goldrich

“Of all the awards this time of year, to me the most amazing one to get nominated for is the ASC Awards,” related Danny Cohen, BSC. “You have cinematographers voting on the quality of other cinematographers’ work. Being judged by your peers who regard you to be a key contributor to one of those five films in the final group is phenomenal. I look at films done over the past 12 months and it’s mind blowing to think that you made the cut to the final five.”

This month, Cohen received his second career ASC Award nomination on the strength of *Les Miserables* directed by Tom Hooper. Cohen’s first nomination came two years ago for another Hooper feature, *The King’s Speech*. Earlier, Cohen shot Hooper’s acclaimed miniseries *John Adams*, and prior to that the telefilm *Longford*.

Cohen observed that *John Adams*, *Longford*, *The King’s Speech* and *Les Miserables* are distinctly different projects. “They’re so varied. Tom is not treading water. He’s definitely pushing the boat. And once he’s comfortable in a working relationship, he pushes to get the most from your imagination. He has a vision of how he wants to tell the story, how he wants the pictures to move the story forward. But he’s open to change. At heart, Tom is a bit of an anarchist. Dealing with something [*Les Miserables*] of this scale, managing a crew of such size can have you locked into a lot of choices. Still, you have to be open to what happens actually during the day-by-day shooting. And in that respect, Tom is pretty bold. He is open and has the ability to very quickly reconsider what he was going to do and change it to make the most of the moment we’re in. Jumping on a better idea is the only way to maximize what’s in front of the camera. That’s what Tom excels at; he isn’t handcuffed by preconceptions.”

As for the biggest challenge that *Les Miserables* posed to him as a cinematographer, Cohen cited “two extremes....You have to

do justice to the huge epic-scale stuff, the sweeping scenes. At the same time, you have to handle the really intimate scenes of say Anne Hathaway singing ‘I Dreamed A Dream.’ Each extreme is as much a challenge as the other. You have the physical realities of big epic scenes. On the other hand, you have the challenge of handling something intimate and emotional that already has a resonance with millions of people who have seen the stage version. I feel like ‘gulp, what am I going to do with that?’ But ultimately that’s what is so exciting about the film for me as an artist—it’s a film of extremes with extreme challenges.”

Hooper and Cohen ultimately decided to shoot *Les Miserables* on 35mm film with ARRICAM LT and ST cameras. Extensive testing and comparisons were done in a wide range of formats including 65mm, 3D and HD. “We toyed with the idea of 3D,” said Cohen, “and shot a whole day of singers performing. One of the reasons we threw it [3D] in the bin was the nature of shooting a musical. The actors have their mouths open for a fair amount of each take. In 3D with the camera moving towards somebody’s face with their mouth open, the visual becomes quite medical.”

Cohen related that there’s an inviting simplicity to film. “Shooting film is still incredibly straight forward. Sure, the new formats all have things going for them. But the scale of *Les Miserables* was challenging enough. We didn’t want to get wrapped up in the minutia of technical deliverables, monitors and all the other areas that crop up with new formats. As technology gets more complicated, it can create more confusion and misunderstanding, which is a bit of a danger.”

Cohen added that in the side-by-side tests on the big screen, the 35mm film images were still “the most interesting and exciting—it’s hard to describe but it’s the feeling you have when you

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Photo by Laurie Spahrham

From bottom left, clockwise: Claudio Miranda, ASC; Danny Cohen, BSC; and Seamus McGarvey, ASC, BSC.

Insights From Three of the Five ASC Feature Nominees

Continued from page 17

watch. It [35mm] was perfect for our film.”

Seamus McGarvey, ASC, BSC

“When I first heard about the ASC nomination, I was proud,” recalled Seamus McGarvey, ASC, BSC. “It’s a big one because you’re nominated by your peers, the cinematographers whose work I love and respect. To get that kind of validation of your work from your fellow cinematographers means everything.”

McGarvey earned the nom for his efforts on *Anna Karenina*, directed by Joe Wright. This is McGarvey’s second career ASC Award nomination, the first coming in 2008 for *Atonement*, also directed by Wright.

Atonement and *Anna Karenina* also each earned an Academy Award nomi-

nation for Best Achievement in Cinematography. McGarvey said of his recent Oscar nomination, “As soon as it was announced, I received email messages and texts from friends all over the world. It just demonstrates how important the Academy Awards are internationally among the general public and film-going people. Getting an Oscar nomination for *Anna Karenina* took my breath away.”

McGarvey said he wasn’t anticipating the ASC or Oscar nominations. “This film had mixed reviews yet I think it’s the best looking film I’ve shot. I’m proud of the work we did as a team—Joe Wright, the design and costume departments, hair, makeup, music. There was great communication between all of us. Each of our contributions was made stronger because

of that collaboration.”

McGarvey gave great credit to Wright for maximizing the film creatively despite, or perhaps because of, working within financial constraints. “Weeks before we went into production, our budget was slashed. Joe had to scramble to rescue the movie. He reimagined the film with production designer Sarah Greenwood [also Oscar nominated for *Anna Karenina*] at his side. In some ways, I’m glad the budget was cut. It required a reimagining, a streamlining of ideas and a change in approach. That allowed me to be much bolder with my lighting choices, more expressive with camera movements. It allowed the designer and I to be stronger with color, to pinpoint what we were going to depict. Joe and I storyboard every film we do but we had to be very specific with this one. The sets were leaner than we were used to. We previsualized the film very clearly—not just pictorially but rhythmically. The ASC and Academy Award nominations are a validation of Joe’s great work. I very much hope the Oscar recognition gets more people to see the film.”

As alluded to, McGarvey and Wright have worked together before—spanning features, shorts, music videos, and several Chanel commercials. “Joe has been a good friend of mine for over 20 years,” related McGarvey. “That helps us to share ideas with impunity.”

Anna Karenina was sandwiched in between two blockbuster releases shot by McGarvey. The period piece was preceded by *The Avengers*, directed by Joss Whedon. Now the DP is in pre-pro on *Godzilla*, directed by Gareth Edwards. “I like the variety,” said McGarvey. “You exercise different muscles, kind of like photographic pilates.”

Godzilla will have McGarvey shooting both film and digitally, with the ARRI ALEXA deployed for the latter. McGarvey went with Panavision cameras and anamorphic lenses to shoot *Anna Karenina* on 35mm film. And *The Avengers* was lensed on the ALEXA. “Cinematographers today are in a lucky position, being able to shoot film and digital,” affirmed

McGarvey. “I very much hope, though, that the film option will continue.”

Claudio Miranda, ASC

Like McGarvey, this year Miranda earned both an ASC and Best Cinematography Oscar nomination. Director Ang Lee’s *Life of Pi* brought these two latest honors Miranda’s way. He is now a two-time ASC and Oscar nominee, the prior recognition coming for David Fincher’s *The Curious Case of Benjamin Button* (2009)

As for what the ASC nomination means, Miranda related, “I’m personally thrilled to have my work recognized by my esteemed colleagues. We worked hard on this film and we couldn’t have asked for a better response on all our efforts! I hope to keep developing the techniques we honed and working on amazing movies like this one.”

Regarding the biggest challenge *Life of Pi* posed to him as a cinematographer, Miranda observed, “In a word, water. A lot of our efforts were in aid of making the water look natural, capturing sunlight on the ripples without it appearing electronic, keeping spray off the lens, moving from above water to underwater, even dealing with the lack of marks on water! In the 120x40 meter structure we built around the wave tank in Taichung, we had massive doors we could open to let in the light, and silks and blacks so I could shape the way the light hit the water. But it paid off and a lot of the really beautiful scenes feature light on water, including the sleeping Vishnu on the pool with candles. Fortunately, the ARRI ALEXA had an amazing capacity to hold highlights and make it look real, and Pace Fusion built an amazing 3D housing to meet underwater challenges.”

Rounding out the field of this year’s ASC nominees in the Feature category are Janusz Kaminski for *Lincoln*; and Roger Deakins, ASC, BSC, for *Skyfall*. All but Cohen were also nominated for the Cinematography Oscar. This year’s ASC nomination brings Deakins’ career total to 11. This is Kaminski’s fifth nomination.



Les Miserables



Life of Pi

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Denise Pizzini

GIRLS - "Pilot"

Judy Becker

MODERN FAMILY - "Mystery Date"

Richard Berg

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Ian Phillips

THE NEW NORMAL - "Sofa's Choice"

Tony Fanning

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ANNA KARENINA

Sarah Greenwood

ARGO

Sharon Seymour

DJANGO UNCHAINED

J. Michael Riva

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Eve Stewart

LINCOLN

Rick Carter

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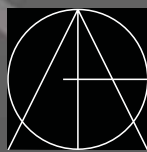
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Sundance Film Festival: Favorable First Impressions

By Robert Goldrich

PARK CITY, Utah—The phrase “making a positive first impression” is apt, literally, for a growing number of artisans at this year’s Sundance Film Festival which runs January 17-27 in Park City, Salt Lake City, Ogden and Sundance, Utah. Consider such projects as: *Austenland*, which marks both the directorial debut of Jerusha Hess and the first narrative feature film produced and developed by Moxie Pictures (in concert with Fickle Fish Films); *The Necessary Death of Charlie Countryman*, which is noted commercial director Fredrik Bond’s first theatrical feature; and *Ass Backwards*, a dark comedy representing director Chris Nelson’s entry into the feature film arena.

Bond is a five-time DGA Award nominee for Best Commercial Director of the Year, the latest nomination coming this month based on his work in 2012. He helms spots via production house MJZ. Bond’s *The Necessary Death of Charlie Countryman* will play in the out-of-competition Premieres section of Sundance. The storyline finds Charlie Countryman traveling abroad and falling for Gabi, a Romanian beauty whose unreachable heart has its origins in Nigel, her violent, charismatic ex-significant other. As the darkness of Gabi’s past increasingly envelops him, Charlie resolves to win her heart or die trying. Topping the cast are Shia LeBeouf and Evan Rachel Wood.



Fredrik Bond

Drawing Bond to the project were its many facets. “It’s a mash-up of different genres and tones,” he related. “The story centers on a youngster in Chicago whose mother dies from cancer and he goes on this journey to Bucharest to find himself. The film is primarily a love story but it’s also a gangster story and a coming-of-age story. The script attracted me immediately—it has humor, is endearing, has violence, sex, character studies. It’s rare that you get a script like this with so many aspects to it.”

Bond observed that his extensive spot-making experience proved valuable as applied to his first feature-length film. “Coming from commercials, I’ve been working with so many different genres and tones in the form of short stories. To some degree, this [*The Necessary Death of Charlie Countryman*] suited me very well in that it incorporated a lot of the tones I had been doing over the years [in commercials].”



Chris Nelson

Commercials also played a part in Bond getting on the same page with Roman Vasyanov, his cinematographer on *The Necessary Death of Charlie Countryman*. “He’s a young Russian guy who had come to America to start his career and broke into features,” said Bond of Vasyanov. “He read the script by Max Drake [for *The Necessary Death of Charlie Countryman*] and was consumed with the film. But it took time to get everything together in terms of financing and the cast. It was time well spent as we worked together on commercials for about a year. We got to the point where we could communicate and understand each other well, establishing a shorthand with each other—which helped tremendously on the feature film.”

Those spot collaborations between director Bond and DP Vasyanov included a 2012 Super Bowl commercial for Budweiser (“Eternal Optimism”), as well as ads for Puma and Pepsi.

This will be the first time Bond has attended Sundance. “The festival has this mythical air about it,” he observed. “It’s always been a dream of mine to have a film open at Sundance. I don’t really know exactly what it will mean to have a film there but I’m very excited.”

The Necessary Death of Charlie Countryman is one of 18 films in 2013 Sundance’s Premieres section, a showcase featuring world premieres of highly anticipated dramatic films.

Austenland

Meanwhile, *Austenland* is one of 16

movies selected for Sundance’s U.S. Dramatic Competition. First-time director Hess is well known as a writer, having co-scripted the indie hit and Sundance (2004 Festival) favorite *Napoleon Dynamite* with her husband, director Jared Hess.

The big screen adaptation of author Shannon Hale’s novel, *Austenland* centers on 30-something single Jane Hayes who’s obsessed with the Mr. Darcy character in the BBC rendition of *Pride and Prejudice*—to the point where it’s ruining her love life as no real man can compare. But when Hayes decides to spend her life savings on a trip to an English resort catering to Austen-crazed women, her fantasies of meeting the perfect Regency-era gentleman suddenly become more real than she could have ever imagined. Hayes is played by Keri Russell (*Felicity*; *Mission Impossible II*; *Waitress*) who heads a cast that includes JJ Feild (from *Captain America*) and Bret McKenzie (*Flight of the Conchords*). Stephenie Meyer (*The Twilight Saga: Breaking Dawn Part I*, *Breaking Dawn Part 2*, *The Host*) produced *Austenland* via Fickle Fish Films, the production house she is partnered in with Meghan Hibbett. Gina Mingacci produced *Austenland* for Moxie Pictures. Exec producers of the film are Moxie’s Robert Fernandez and Dan Levinson.

It was Moxie’s former representation of director Jared Hess for commercials and branded content that led his wife to seek out the company on the feature front. “She was a friend of the company and had a comfort level with us,” related Levinson, president of Moxie. “She knew we were actively looking to get involved in narrative features and gravitated toward us for her first directorial venture.”

Jerusha Hess had worked on developing the script with the book’s author, Hale. Hess brought the project to Moxie in spring of 2010; the company then helped in the film’s development. In late 2010, Meyer came aboard as a financier and producer. “To be involved with Stephenie on this is very exciting,” said Levinson, citing her filmmaking pedigree spanning writing and producing of the



The Necessary Death of Charlie Countryman

Twilight Saga films.

For Moxie's first narrative feature to make the Sundance cut is a major accomplishment. "When you consider the sheer number of films submitted and *Austenland* being one of 16 in the U.S. Dramatic Competition, you find it hard to give it a proper perspective," said Moxie CEO Fernandez who noted that this isn't the company's first taste of competition at Sundance. Back in 2006, the Moxie-produced short, *Dealbreaker*, was selected for Sundance's Short Film Program. Directed by Gwyneth Paltrow and Mary Wigmore, *Dealbreaker* was based on a story written by *Glamour* reader Gail Hildebrandt as part of a contest initiated by the magazine. The competition asked *Glamour* readers to write a short essay about an event, encounter or moment in their lives that made them victorious,



Austenland

stronger and/or wiser. Moxie partnered with *Glamour* to produce *Reel Moments*, a series of five shorts based on stories from the magazine's readers. *Dealbreaker* was one of those films. Sponsored by Nokia, *Dealbreaker* starred Arija Bareikis

as a woman who is finally able to look beyond superficial flaws when she finds the right man. The short marked Paltrow's first turn in the director's chair and her longtime friend Wigmore's initial narrative directing experience.

Moxie also has a track record—albeit it more recent—in long-form filmmaking. The company's first feature, the documentary *Tabloid* directed by Oscar-winning documentarian (*The Fog of War: Eleven Lessons from the Life of Robert S. McNamara*) Errol Morris—who is handled for spots by Moxie—was a hit on the festival circuit, debuting in 2010 at Telluride and then screening at the Toronto International Film Festival, and in 2011 at the South By Southwest (SXSW) Fest. Sundance Selects acquired North American rights to *Tabloid* in early 2011. *Tabloid* tells the tale of Joyce McKinney and the infamous "Case of the Manacled Mormon." In 1977, McKinney, a former Miss Wyoming, flew to England with a pilot and a bodyguard to abduct the love of her life. Or was it to liberate him from a cult? McKinney, the people who cross her path, and the British

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January 25, 2013 SHOOT 21

Super Bowl XLVII

Creative, Numerical Sights Set High For Super Bowl

A SHOOT Staff Report

LOS ANGELES—The last two Super Bowls were the most-watched programs in U.S. TV history. And in this era of media fragmentation, that kind of surefire mega-audience grabber has become all the more valuable. The reported average cost of a :30 timeslot during CBS' upcoming telecast of Super Bowl XLVII is a record high \$3.8 million, surpassing last year's \$3.5 million on NBC.

Beyond scoring impressively on the numbers front, the Super Bowl has also registered significantly on the ad creative barometer in recent years. For example, when *SHOOT* looked back on 2011's top commercials, the first two in our ranking were from the Super Bowl—Chrysler 200's "Born of Fire" out of Wieden+Kennedy, Portland, followed by Volkswagen's "The Force" from Deutsch LA. And underscoring the creative strength of the 2012 Big Game spot crop was the fact that two of its ads, VW's "The Dog Strikes Back" and Chrysler's "It's Halftime in America," were nominated for last year's Emmy Award.

As the bar is raised creatively and financially on mainstream TV for the Super Bowl, another platform has emerged—albeit with considerably more room for growth. NBC broke ground last year with its live streaming of the Super Bowl, marking the first time the Big Game was shown by a TV network in a non-traditional manner. This year, CBS is streaming the Super Bowl live in a household environment where "second screen" experiences continue to grow in popularity. Reportedly, CBS Interactive is close to selling out its ad inventory. However, ad prices aren't known. The "second screen" could also be home to the first showing of a number of Super Bowl spots, a practice which became more pronounced last year.

Lineup

Automotive advertisers continue to be prevalent. VW returns to the Big Game with a :60 from Deutsch LA. Audi is back with creative from Venables Bell & Partners, San Francisco. Cars.com is aboard via mcgarrybowen, NY. Hyundai will have an ad presence, likely out of Innocean. Kia has a spot slated, presumably

from David&Goliath. Also look for Mercedes-Benz via Merkley Partners, Ford Lincoln with a :60 from WPP's Hudson Rouge, and perhaps Chrysler.

Anheuser-Busch InBev continues as a mainstay Super Bowl advertiser with four-and-a-half minutes of airtime and exclusivity in the beer category. Reportedly in the mix are: a Budweiser commercial from Anomaly, NY, featuring a story centered on one of the famed Clydesdale horses; a couple of spots introducing Budweiser Black Crown beer, also from Anomaly; a pair of Bud Light ads from Translation NY, presumably continuing a campaign spotlighting fans' superstitious behavior; and a commercial unveiling Beck's Sapphire Beer, out of Mother, London.

Unilever's Axe has a commercial in the offing promoting a chance for a U.S. contestant to win a trip to outer space. The contest is part of a global initiative by Axe and U.K. counterpart Lynx—conceived by BBH London—which will send some 20 people beyond the Earth's atmosphere in an Axe/Lynx spacecraft. The campaign ties into the intro of Axe/Lynx's line of Apollo deodorant and personal care products.

PepsiNext is on tap from TBWA\Chiat\Day, LA. Pepsi is sponsoring the halftime show featuring Beyonce. Coca-Cola counters with three :30s, from W+K. Mars/M&M's will debut an ad from BBDO NY. Taco Bell is in with creative from Deutsch LA. Oreo has a :30 conceived by W+K.

Best Buy is in, likely with creative from CP+B. As for Alex Bogusky, one of CP+G's founders who's now at the helm of agency Common, that shop has a SodaStream International ad. Samsung and Skechers reportedly have commercials on tap. Century 21 has creative from Red Tettemer and Partners, Philadelphia. GoDaddy.com has work out of Deutsch New York. Gildan Activewear will have its first Big Game ad, conceptualized at DeVito/Verdi, NY. Paramount Farms' Wonderful Pistachios is planning a :30 featuring rapper Psy of "Gangnam Style" fame. And Milk Processor Education Program has a :30 featuring The Rock from Deutsch.

First-time Sundancers

Continued from page 21

tabloids help construct an epic *Rashomon*-like tale that is hilarious and surprising, part dark comedy, part film noir.

This past year has been eventful in long-form for Moxie. In addition to *Austenland*, Moxie has teamed with History Films, Radius TWC and Participant Media to produce the Morris-directed documentary *The Unknown Known: The Life and Times of Donald Rumsfeld*, which will be distributed this fall. Moxie has also produced and developed a TV series which is its first for general mainstream cable. Though Levinson wasn't at liberty to discuss the show in detail, he noted that it is slated to debut in the middle of this year on the Animal Planet network. Additionally, the Moxie-produced, Tim Skousen-directed documentary *The University of Sing Sing* is slated to appear on HBO this spring. And Moxie continues to maintain a relationship with independent film company Killer Films which includes talent management firm KillerMoxie. Killer, Moxie and Michael Eisner's film company Vuguru have teamed to produce a theatrical feature, *Deep Powder*, which was directed by Mo Ogradnik.

Killer project

Killer also has a film in the Sundance U.S. Dramatic Competition, going up against other features such as Moxie's *Austenland*. The Killer entry is *Kill Your Darlings*, which tells a previously untold story of murder that brought together a young Allen Ginsberg, Jack Kerouac and William Burroughs at Columbia University in 1944, providing the spark that led to the birth of the Beat generation.

Both *Kill Your Darlings* and *Deep Powder* had music supervision done by Megahn Currier and Randall Poster of Search Party Music. Moxie is a partner in Search Party

Kill Your Darlings marks the feature directing debut of John Krokidas, getting us back to theme of first-time filmmakers at this year's Sundance Festival. There were 4,044 feature-length films submitted for consideration to the 2013 Sundance Fest, from which 119 were chosen, representing 32 countries. Of the 119 features selected, 51

are from first-time filmmakers.

Overall, there were more than 12,000 films submitted to the 2013 Sundance Fest. This tally included 8,102 short film entries, from which 65 were selected to be part of the Sundance showcase.

Chris Nelson

Another in the ranks of those first-time feature filmmakers is Chris Nelson whose ad roost is HSI. He has his film *Ass Backwards* in Sundance's Park City At Midnight program. The film centers on lovable losers Kate and Chloe (played by June Diane Raphael and Casey Wilson) who take a road trip back to their hometown to claim the beauty pageant crown that eluded them as children, only to discover that what really counts is friendship.

Raphael and Wilson penned the script. They and Nelson are represented by UTA which is how they came together on the project. UTA helped package the rest of the cast which includes Vincent D'Onofrio, Jon Cryer and Brian Geraghty. "It's been a lifelong aspiration for me to direct a feature film, let alone get it into Sundance," said Nelson. "For me, being in Sundance is a true honor and privilege."

Nelson sees *Ass Backwards* as a natural fit for Park City At Midnight. "It's a full-throttle comedy that seems just right for the Midnight program audience."

Ass Backwards qualifies as Nelson's first feature but just barely. It had a protracted schedule which entailed shooting in Albany, New York, Manhattan, and Los Angeles done at different times, with lulls in between. Lensing started in 2011, and after some interim stretches, spilled over into 2012. Meanwhile Nelson went off and embarked on another feature, *Gay Dude*, for Lionsgate. The film focuses on the relationship between two high school students who make a pact to lose their virginity but find their friendship tested when one comes out of the closet.

The two features have been all consuming for Nelson over the past few years, pulling him away from commercialmaking. After Sundance, he plans to get back into spot

Include Krokidas, Nelson

directing via HSI. He cited the instant gratification of commercials—seeing the final work shortly after shooting—as a welcomed departure from the feature schedule and discipline. “I appreciate both features and commercials. I’ve learned so much from the feature filmmaking experience. It’s an amazing process. And what I’ve learned from one [discipline] helps me to bring more to the other.”

Nelson’s roots are in spotmaking. He gained inclusion in *SHOOT*’s 2005 New Directors Showcase back when he was on the roster of Little Minx. There he directed one of the shorts in the *Exquisite Corpse* series as well as portions of the web films in the lauded HBO “Voyeur” initiative for BBDO New York, with Jake Scott of RSA serving as the lead director.

Rundown

Moxie Pictures and directors Bond of MJZ and Nelson of HSI aren’t the only spotmakers to gain inclusion into the 2013 Sundance Festival. Among the others are:

- The directing team of Sean and Andrea Fine whose *Life According to Sam* is in Sundance’s Documentary Premieres section. The Fines are repped for commercials by production house Rabbit. The helming duo’s *Inocente* recently earned an Oscar nomination for Best Documentary Short Subject.

- Director David Gordon Green of production house Chelsea—and who helmed

last year’s Chrysler Super Bowl spot “It’s Halftime in America”—finds his *Prince Avalanche*, which he also scripted, in the Premieres showcase. The film centers on two highway road workers who spend the summer of 1988 away from their city lives. The isolated landscape becomes a place of misadventure as the men find themselves at odds with each other and the women they left behind.

- Oscar-winning documentarian (*Taxi to the Dark Side*) Alex Gibney, also repped by Chelsea for spots, has his *We Steal Secrets: The Story of WikiLeaks* in the Documentary Premieres section. In 2010, WikiLeaks and its sources used the power of the Internet to usher in what was for some a new era of transparency and for others the beginnings of an information war.

- Oscar-nominated director (*Waste Land, The Tsunami and the Cherry Blossom*) Lucy Walker, whose roost for spots and branded content is Supply&Demand Integrated, earned inclusion in the Documentary Premieres showcase with *The Crash Wheel*. The jaw-dropping story of athlete Kevin Pearce encompasses an eye-popping sport, snowboarding; and one explosive issue, traumatic brain injury. An epic rivalry between Pearce and Shaun White culminates in a life-changing crash and a comeback story with a difference.

For a fuller rundown of those with spotmaking ties who have films at Sundance, see *SHOOTonline* or 1/25 *SHOOT* *e.dition*.



Ass Backwards

DGA Spot Nominations

Reflections On Being A DGA Commercial Director Nominee

LOS ANGELES—This year’s field of DGA Award nominees for Outstanding Directorial Achievement in Commercials runs the gamut from a director earning his first nomination to another who has actually won the Award and now has five noms to his credit.

Up for the DGA honor as Best Commercial Director of 2012 are: Lance Acord of Park Pictures; Steve Ayson of MJZ and The Sweet Shop; Fredrik Bond of MJZ; Alejandro Gonzalez Inarritu of Anonymous Content; and Tom Kuntz of MJZ.

Kuntz is a past DGA Award winner who has been nominated five times in his career. He earned the DGA Award for his work in 2009.

Bond too is a five-time nominee, his prior nominations coming on the strength of his work in 2004, 2007, 2008 and 2011.

Next with three career nominations is Acord whose previous recognition came for his entries in 2003 and 2011.

While this is the first DGA spot nomination for Inarritu, he is no stranger to the Guild’s nominees circle, having been nominated in the Feature Film category for *Babel* in 2006.

Rounding out the field is Ayson who now has his first career DGA nomination.

Reaction

SHOOT interviewed four of the five nominees (Inarritu was unavailable for comment) who shared their reactions to being recognized by the Guild and discussed the work they chose to submit for Guild judges to consider (see *SHOOTonline*, 1/17 for that feedback as well as a rundown of all the nominated projects).

Here are some highlights relative to the reactions of Acord, Ayson, Bond and Kuntz upon being nominated earlier this month:



“It’s a huge deal to me. You go to the DGA Awards and you’re sitting in the same room as some of the greatest directors of our time. It’s humbling to just be included.”

—Lance Acord



“When I found out I was nominated, I punched the air in the gut....I have massive respect for the past and present nominees so to be in the same arena as them is a huge mental lift for me.”

—Steve Ayson



“It’s no different [being nominated] the fifth time. I’ve been equally surprised each time. I see so much good work out there. It feels lucky to get chosen from all that deserving work. And with the DGA, your work is being selected by your peers and colleagues. I feel honored. It’s also great to be in the company of two fellow MJZ directors [Ayson and Kuntz].”

—Fredrik Bond



“It is always exciting and affirming to be recognized by the DGA for this award and to be in the company of other great directors I admire.”

—Tom Kuntz

The DGA Awards are in their 65th year. The DGA opened up the annual competition to commercial directors in 1980. This year’s DGA Award winners—spanning theatrical features, TV, documentaries and commercials—will be announced and honored during a gala ceremony on Saturday, Feb. 2, at the Ray Dolby Ballroom at Hollywood & Highland.

Top Spot of the Week

Mullen San Francisco Sets the Cookie Monster Loose in :60 For Google Play

By Christine Champagne

A :60 for Google Play, “New Me,” finds someone on a quest to get in shape and eat better in the New Year. We don’t actually know who that someone is through much of the spot because all of the action takes place on a computer screen. A cursor is seen moving about on digital download platform Google Play, downloading everything from the theme song to *Rocky* and tunes like Olivia Newton John’s “Physical” to the film *Run Fatboy Run* and apps like Workout Trainer and *runtastic PRO*.

A Google+ status update declares, “New me start today.”

But good intentions are quickly derailed. Triggered by the sight of a book titled Martha Stewart’s Cookies, whoever is controlling the cursor goes on a cookie binge, rapidly downloading all sorts of media related to cookies. So much for a healthy start to 2013. A follow-up Google status update reads, “New me start tomorrow.”

Then comes the reveal: We finally see that it was Cookie Monster who was sitting at the laptop, and it all makes sense.

Bigger idea

“New Me” is part of a larger campaign out of Mullen SF. “As far as the bigger idea, it is really about letting people know about Google Play. The button is there on everyone’s Google home page, but so many people have no idea that it’s there or what it is, and they never click on it,” explained Mullen group creative director Paul Foulkes.

While Cookie Monster is the star of “New Me,” other celebri-

ties will be featured in future spots. “What we’re hoping for is now that people have seen this video and understand how this construct works, they’ll be guessing along the way about where this is going [when they see the subsequent work],” Foulkes said.

Mullen began working on the Google Play campaign last year, and putting “New Me” together has been an intensive, time-consuming process. For starters, permissions had to be attained for the use of the media properties featured in the spot. In addition to having to secure the rights for the more prominently featured elements like “Gonna Fly Now,” the iconic theme song from *Rocky*, and Cookie Monster, the agency had to obtain okays to use everything from Rancid’s *Let’s Go* and Ke\$ha’s *Warrior* to the art for *Chariots of Fire* and *Food, Inc.*

“Some partners are very amenable to it. They see it as promotion, and they hop on board because they realize Google commercials tend to get a lot of attention, and album sales or book sales can get a spike because of that. But others are protective of their content,” Foulkes said.

As for the production process, it wasn’t what you’d typically see for a commercial. The most glaring difference: There was no director on “New Me.” Mullen produced a rough cut in-house. Once the agency and Google were satisfied with that, Mullen engaged with outside vendors, including Lost Planet whose Chris Huth edited the spot.

“They rebuilt everything from scratch,” Foulkes said. “Chris—as well as the other editors there—have worked on Google projects, so they know this process. They understand there is a lot of iteration.”

A major challenge was ensuring that the spot was expressive and engaging, which isn’t so easy to do when you don’t see the main character until the last few seconds. But Mullen was able to instill a sense of personality as well as humor into all of the interface interactions that form the narrative. “When Cookie types [the Google+ status update that reads], ‘New me start tomorrow,’ there is a pause before tomorrow and a definite punch of the period. It’s a subtle thing, but it’s a different type of storytelling, and you have to know how to communicate in that way,” Foulkes said. “Even when he is choosing between the healthy cookbook and the cookie book there is indecision that you sense in his mind by the way the cursor is moved. That’s the sort of storytelling that the creatives at Mullen have learned as well as editors like Chris, and it’s a style of storytelling that’s improved through practice.”

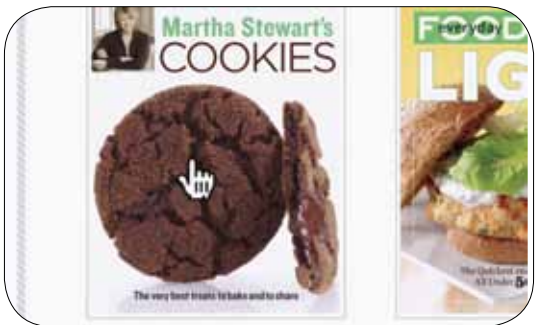
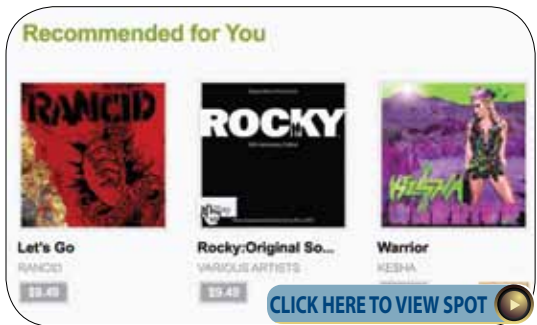
credits

CLIENT Google Agency Mullen SF, San Francisco. Mark Wenneker, CCO; Paul Foulkes, group creative director; Brian Tierney, Jamie Rome, Emile Doucette, creatives; Liza Near, director of integrated production; Zeke Bowman, executive producer; Liz Shook, senior producer; Vera Everson, associate producer; Jamee Sheehy, senior content producer; Zach Rubin, Tara Inskip, Courtney Calvert, Steve Raggiani, Hannah Hewitt, account team.

EDITORIAL Lost Planet, New York. Chris Huth, editor; Krystn Wagenberg, executive producer; Kate McCormick, producer. **Post** Black Hole, New York. Tim Vierling, producer. **END ANIMATION** Autofuss, San Francisco.

Audio Sound Lounge, New York. Tom Jucarone, mixer.

Google Play’s “New Me”



The Best Work You May Never See

“Hawks” Soar, Descend Into Bad Behavior

By Robert Goldrich

What opens both appearing and sounding very much like a *National Geographic*-esque nature film with hawks soaring majestically in formation over a breathtaking city turns into something quite different once the birds reach their destination.

A narrator introduces us to these hawks who migrate from Canada to Latin America for the warm weather. Once they arrive, though, their behavior deteriorates due to distractions all around in their new habitat. We see their formation fall into disarray. They fly haphazardly, careening into each other.

At night, a flock of hawks gathers around two battling insects in a seedy scene akin to folks watching and wagering on cock fighting.

While the voiceover continues in the same analytical deadpan nature documentary tone, we see further examples of the hawks acting like college kids on spring break—shirking responsibilities, carousing all day and night, and descending into varied forms of decadence, including promiscuity. Even the hawks’ diet takes a dramatic turn for the worse—from nutritious fruits and leaves to high doses of saturated fats in the form of fast food snacks such as chips.

A new undesirable ecosystem has emerged. For instance, with the birds’ mating rituals altered, the birth of baby hawks is on the exponential rise with nests everywhere. The overflowing hawk popula-



Birds, W+K migrate to director Bryan Buckley

tion also has little or no parental guidance as the adult Alpha Male hawks spend long nights away from the nests.

And the issuing of a caveat for cars is clearly needed as massive droppings plummet from above.

Many hawks ultimately decide to make their migration a one-way trip. Their staying in Latin America represents a social phenomenon which the narrator describes in scientific terms as “F-bleep” Canada.”

The tongue-in-cheek, offbeat, strangely witty yet raunchy humor in this story gives way to a super which reads, “Finally a TV channel as serious as we are. Comedy Central. Now in Latin America.”

“Comedy Continent”

Directed by Bryan Buckley of Hungry Man, this satiric network promo titled “Hawks” is part of a “Comedy Continent” campaign from Wieden+Kennedy São Paulo, Brazil, reflecting the self-deprecating humor of the Latin American market. “Hawks” is the second film conceived by W+K for the “Comedy Continent” campaign. The first came last summer: the Buckley-directed “Siesta” which also earned inclusion into “The Best Work You May Never See” gallery.

Sean Saylor, Comedy Central’s VP Creative, said, “The concept of ‘Comedy Continent’ allows us to start a dialogue with our audience, by having a social commentary on the funny aspects of living in such a colorful region as Latin America and Brazil.”

credits

CLIENT Comedy Central Latin America **AGENCY** Wieden+Kennedy São Paulo Guillermo Vega, Icaro Doria, exec CDs; Hernan Rebalderia, writer; Santiago Dulce, art dir; Endy Hedman, prod. **PRODUCTION** Hungry Man Bryan Buckley, dir; Mino Jarjoura, EP; Scott Henriksen, DP; Carlos Llergo, prod.; Matt Lefebvre, prodn sup. **VFX/FINISHING** The Mill Sue Troyan, EP; Enca Kaul, prod.; Phil Crowe, VFX sup.; Jake Maymudes, Robin McGloin, Dan Lang, Remedy, Becky Porter, 2D; John Leonti, Steve Beck, CG leads; Jason Jansky, Bridget Warrington, CG; Andy Wheeler, matte painter; Gregory Reese, colorist. **EDITORIAL** Rock Paper Scissors Carlos Arias, editor. **AUDIO** Joint Charlie Keating, mixer/sound designer.

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Continued from page 3

for AICP member companies as well as workers, according to Miller. “There can be nothing more important to our members than giving them a stable workforce. PHBP has been giving freelance employees a stable environment, making it easier for them to make careers for themselves, knowing that these benefits are available. Now to bring production company staff into that component and to utilize the size and experience of the plan to cover them is another breakthrough. It gives employers the ability to provide insurance that they couldn’t afford before. And those who had been providing it to staff can now do it at a reduced cost.”

Miller added that the expanded PHBP provides those freelancers and staffers covered a substantive measure of “economic freedom...People can take a job with another production company [as long as the company is enrolled in the plan] and not miss a beat. Staffers can go freelance. Freelancers can go on staff. Healthcare will no longer be a deterrent to pursuing opportunities.”

The emphasis of Miller’s road trip varied from chapter to chapter. For example, in places like Texas and Minnesota where the PHBP has not yet been operational, the sessions entailed education about fundamentals of the plan on both the freelance and staff sides. By contrast in L.A. and NY where the vast majority of participating employers reside, the discussion got more into the staff-enabling aspects of the new plan. Multiple open enrollment periods are scheduled this year, with AICP member houses encouraged to take advantage of the coverage.

“AICP has always operated with the simple mission of existing to help its members operate and manage their businesses more efficiently,” shared Miller. “I’m sure we can all agree that this expansion of the PHBP is one of the most tangible and valuable accomplishments we can give to our members and their employees—especially in these tumultuous times in American healthcare. It is arguably one of the most important accomplishments in our 40-year history.”

POV: Emotionography

Continued from page 3

to do our own color correcting, grading and finishing. The possibilities of conceptual thinking abound, and emotionography becomes a design tool that enhances, if not surpasses, the production caliber of the projects we promote.

When you add to this a television landscape rife with big personalities, you have content practically demanding the emotional approach. Look at programs like NBC’s *The Biggest Loser* or Discovery’s *Deadliest Catch*, where unique character relationships and personal struggle take center stage. The narrative, live-action promos for these series dive headfirst into emotionography, pulling viewers right in with them by reconnecting us with humanity in a way motion design could never do it. In these cases, the promos are less about what the

show is doing, and more about how and why the characters are doing it.

It’s no different with branding TV channels, where the essence or “face” of a network can hold significant power in forming those lasting viewer associations. We produced the launch campaign for Discovery’s Velocity Network with this in mind, letting powerful digital cinema take viewers into the turbo-charged soul of racing with the hosts of the show driving various vehicles. And about those assets? Through emotionography, networks actually gain assets—BTS footage, outtakes, and elements that they can redeploy in other ways. The human face, after all, is infinitely more unique than Helvetica.

(Joel Pilger is president, founder and a DP for Denver-based Impossible, a hybrid creative-boutique/production company.)

Scouting Is Key For New “Field And Stream” Spot

BALTIMORE- Producers, the Maryland-based film and video production company was recently tapped by Field and Stream, the venerable brand known for their expertise on all things outdoors, and Dick’s Sporting Goods to produce a national broadcast campaign featuring their line of hunting, fishing, kayaking and camping equipment and apparel.

ZelnickMedia Acquires Cast & Crew Entertainment Services

LOS ANGELES - Cast & Crew Entertainment Services today announced that it has been acquired by an investor group led by ZM Capital, ZelnickMedia’s private equity fund.

L.A. Filming Benefits Homeless and Needy Families

LOS ANGELES - The Union Rescue Mission (URM), a non-profit organization that helps provide housing for up to 800 people a night experiencing homelessness, has just teamed up with Hollywood’s premier location agency, Real to Reel Locations. Working in tandem, URM and Real to Reel will reach out to film and television productions to regularly film at URM’s two properties—the downtown LA facility and its Hope Gardens Family Center located in the Northeast San Fernando Valley.

Brand Film From T & F Spreads “Word of Feet” for Danskø

HOLLYWOOD AND NEW YORK - Thornberg & Forester (T&F) has developed a new film entitled “Word of Feet” for Danskø Footwear, a leading maker of comfort footwear. Danskø is a 100% employee-owned company based in West Grove, Pennsylvania. The film, produced from a concept developed by Toth + Company, a Boston-based integrated branding agency, uses a clever storytelling approach to tell the Danskø brand story.

Light Iron Opens New York Office

HOLLYWOOD - Post production leader Light Iron has expanded into the New York market, acquiring all post-production facilities and resources of OFFHOLLYWOOD, located in the Soho district of Manhattan. CEO Michael Cioni is relocating to NYC to oversee the new operations.

Company 3 Launches New Sound Division

NEW YORK & ATLANTA - Company 3 (CO3), launched a new audio division. Located within Company 3’s Atlanta and New York facilities, CO3 Sound boasts three 5.1 audio suites designed to handle surround sound for commercial, feature film and television clients providing the highest level of sound design, original music composition and mixing.

PICROW Teams with GreenLight for Branded Content Shorts

HOLLYWOOD - Digital content studio and branded entertainment agency GreenLight Media & Marketing recently engaged the award-winning, full-service Hollywood production studio Pictures In A Row (PICROW) and director/cinematographer Peter Lang for a high-profile assignment for “Jimmy Kimmel Live!” and sponsoring partner Hyundai. To take full advantage of Hyundai’s sponsorship of “Jimmy Kimmel Live!” GreenLight conceived two energetic :15 spots featuring visually stunning cinematography of a custom Hyundai Santa Fe, which was a perfect fit for Lang and other PICROW in-house talents, including editor Joseph Remerowski.

Gravity Appoints Alex Lemke Senior VFX & Compositing Supervisor

NEW YORK - Gravity has appointed globally renowned VFX Supervisor Alex Lemke as its new Senior VFX Supervisor/Compositing Supervisor for films and commercials. Gravity’s CEO/Chief Creative Officer Zviah Eldar made the announcement.

mcgarrybowen, Rock Paper Scissors and Sonic Union Inspires The Human Side Of Innovation For Verizon

NEW YORK - Ad agency mcgarrybowen, NY teams up with Rock Paper Scissors, bicoastal editor Kirk Baxter to inspire the impetus to deliver innovative solutions for big problems in their new campaign “Powerful Answers.” Sonic Union mixer Steve Rosen provided the sound design and audio mix for the inspirational campaign, which features work from lauded composer Philip Glass.

Technicolor - PostWorks NY Contributes To 8 Golden Globe Nominees

NEW YORK - Nominees for the 70th Golden Globe Awards include a total of eight feature film and television productions that received post-production services from Technicolor - PostWorks, New York.

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

EDITORIAL

Cut+Run



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Rana Martin, Executive Producer NY; Leila Bartlam,
Managing Director UK Deanne Mehling, Executive
Producer SF; Carr Schilling, Executive Producer LA

Cut+Run features an award-winning roster of talented editors, as well as resources for visual effects, design and finishing services for advertising, entertainment and art content. The company operates under a borderless philosophy making its editors available worldwide on location and via its global offices.

DAVID-inc



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DAVID-inc is a creative editorial boutique, located in San Francisco and Los Angeles, which features the talents of Editor/Co-Founder Jay Herda and Editor Fred Fouquet

Splice Here



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www.splice.tv

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Drew Sondeland, Producer

SPLICE® designs and creates entertainment solutions. We partner with global brands, agencies and networks to tell visually compelling stories across all platforms. SPLICE® collaborates on feature films, television, advertising and retail networks. All of our partners benefit from our incredible infrastructure and top-level production and technical staff.

POSTPRODUCTION

Cinelicious



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Contacts: Paul Korver, Executive Producer; Reggie Diaz, Operations Producer; Robert Curreri, Colorist; Alex Bickel, Feature DI/Colorist; Trevor Dauten, Telecine Assist; Tyler Fagerstrom, Telecine Assist, Kristen Wagner, Post Coordinator

Forward-thinking, talent-driven telecine, 4K DI, and color grading. Cinelicious caters to ad agencies, production and editorial clients, film studios and filmmakers. 4K film scanning, commercial and feature film DI and award-winning color talent are just some of the services offered.

Lucky Post



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www.lucky-post.com

Contacts: Jessica Berry, Executive Producer
Kendall Anne Kendall, Producer

Lucky Post is a full service post studio that combines creative editorial, graphic design, high-end compositing, sound design, mixing, and finish. Post is our talisman, our special numbers and golden ticket in one, because we love collaborating with clients

and building creative post solutions.

Northern Lights

Northern Lights

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rhall@nledit.com
www.nledit.com

Contacts: Robin Hall, EP Nancy Vines, Director of Business Development

Northern Lights is a post production boutique featuring editors and visual artists with a passion for storytelling. From Cannes winning commercials to Promax and Emmy winning TV branding, film and digital content.

PRODUCTION

BIGSMACK

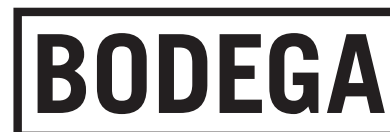


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BIGSMACK is an award-winning entertainment marketing agency filled with writers, directors, producers, editors, designers, animators, and brand strategists. We are more than 100 strong, occupying creative, design and production space in New York City and Philadelphia.

Bodega Studios



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www.bodegastudios.com

Contacts: Clint Goldman, EP/Partner
Miguel Rodriguez, Head of Production

Bodega Studios is a bi-costal, integrated boutique studio that creates and produces award-winning commercials, digital content, promos, feature films, television and music videos.

Carbo Films



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Carbo Films is a global creative production company with a diverse roster of veteran and emerging directors, constantly finding ways to endear the biggest brands in the world to U.S., Latin American, and international audiences.

Directorz



Dallas, TX & Venice, CA
(214) 747-1951 / (310)396-9314
john@directorz.net

www.directorz.net

Contact: John Gilliland, Executive Producer/ Partner; Scott Ballew, Executive Producer (West Coast)

Directorz is a production company dedicated to creating compelling brand-driven media on behalf of our agency clients. The roster features directors Jeff Bednarz, David Wild and Tom Ryan -- experienced storytellers and skilled technicians who value collaboration.

Connections

PRODUCTION

Envision Media Arts (EMA)



Paramount Studios
5555 Melrose Ave, Bldg 221, Ste 110
Hollywood, CA 90038
310-459-8080

info@envisionma.com
www.envisionma.com

Contacts: Andrew Halpern, EP/President of Commercial Production; Lee Nelson, EP/President & CEO

Envision Media Arts (EMA) is a film, television and commercial production company. Under the leadership of EP/President & CEO Lee Nelson and EP/President of Commercial Production Andrew Halpern, EMA features a diverse directorial roster with well-known and tested talent, as well as up-and-coming filmmakers.

kaboom productions



1465 Illinois Ave,
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lauren@kaboomproductions.com
http://kaboomproductions.com

Contacts: Lauren Schwartz, Owner/EP; Steve Sills/Head of Production

A boutique production company with powerful creative, kaboom's roster includes the award-winning, diverse directing talent of brandon dickerson, doug werby, erik moe, gary shaffer, joe meade, joe stevens, kent harvey, matt fackrell, reynir, and ricki+annie.

Leviathan



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www.lvthn.com

contacts: Chad Hutson, Executive Producer; Jason White, Executive Creative Director; Matt Daly,

Chief Scientist

LEVIATHAN is a design-focused production studio specializing in creating large-scale visual experiences. Champions of breakthrough design and branding, Leviathan draws from experiences learned inside leading digital agencies, production companies, VFX and motion studios. The studio develops cutting edge content maximizing the greatest capabilities of today's media platforms, from broadcast visuals to experiential installations to online campaigns.

LIMEY



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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 Nick Jones, Scott Weintraub, KN+SAW, and Graeme Joyce.

Lucky Twenty One



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Contacts: John Gilliland, Executive Producer/Partner Scott Ballew, Executive Producer (West Coast)

Production company Lucky Twenty One features multi-disciplined directors versed in all facets of production and media platforms including The Chartrands and Sam Ketay. The hyphen is commonplace around here, as in director-photographer and super-fantastic.

ShootersINC



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ShootersINC is the full-service production and post house that blends talent, technology and client service to provide a superior level of quality and creativity. Shooters' client base consists of ad agencies, production companies, political consultants, PR firms, and corporations.

ShootersNYC



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Contacts: Ray Carballada, President; Anne-Marie Starker, VP, Business Development; Jeff Beckerman, Managing Dir./Executive Producer; Tom Hill, Chief Financial Officer, Bob Pyle VP, Engineering and Technology; Jennifer Figarola, Associate Producer

ShootersNYC is the creative, multi-dimensional content company and the New York division of ShootersINC. We offer integrated creative production and post for advertising, digital, television, feature film and new media.

ShootersTV



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ShootersTV, a division of ShootersINC, is a full-service television production company specializing in the creation and production of entertaining non-scripted programming and branded entertainment.

Superlounge



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Santa Monica, CA 90404
(310) 699-7646 • bobbypulliam@superlounge.tv
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.

Twist



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Contacts: Rob Neill, National Staff Sales Rep NY; Kathryn Lotis, National Staff Sales Rep NY; Bettina Warshaw, National Staff Sales Rep NY; Amyliz Pera, Executive Producer NY; Jim Geib, Executive Producer / President MPLS

A global production company, Twist has offices in New York and Minneapolis. The Twist directorial roster features the diverse talents of Directors Rich Michell, Matt Pitroff, Grady Cooper, Chris Stocksmith and Marc André Debruyne.

Flash Back

January 25, 2008 Director/cinematographer Eric Saarinen has signed with TWC for commercials. The deal ends his search for a new home after he and former partner/executive producer Chuck Sloan decided to wind down operations at Plum Productions (*SHOOT*, 9/28/07), the venerable 26-year-old production house they co-founded....Nancy Hwang, formerly a producer at TBWA\Chiat\Day, L.A., has joined MassMarket, a VFX boutique that is a sister shop to production house Psyop. She comes aboard MassMarket as a producer while Jeffrey Dates, who had most recently been freelancing, assumes a staff role as CG supervisor....Michelle Burke—who had been with TBWA\Chiat\Day, L.A., for the past 17 years, most recently serving as an exec producer—has joined Cut+Run\Los Angeles as its EP/managing director....Directorial duo The Goetz Brothers—Kevin and Michael—has joined Crossroads. The helming team comes over from bicoastal The Joneses....

January 24, 2003 Digital Domain topped the field of studios with spots nominated for the first annual Visual Effects Society (VES) Awards. Digital Domain garnered a trio of nominations for its ad endeavors on the strength of Adidas' "Mechanical Legs," in the categories of Best Visual Effects in a Commercial; Best Effects Art Direction in a Televised Program, Music Video or Commercial; and Best Compositing in a Televised Program, Music Video or Commercial. "Mechanical Legs" was directed by David Fincher of Anonymous Content for 180/TBWA, San Francisco.... Food/tabletop director Bruce Nadel and his executive producer/partner Rick Katzen have entered into a relationship with Cohn+ Co. Per the deal, Nadel gains representation in the U.S. spot market under the banner Nadel@Cohn+Co. The director and EP will continue to work out of a new studio facility in NY, as appropriate, but will also have access to Cohn+Co.'s offices in NY and Santa Monica....Director Craig Henderson, best known for his high-concept automotive work, has signed for exclusive commercial representation in the U.S. with Area 51 Films....

PR/MARKETING

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Press Kitchen

press kitchen
creative public relations

512 Rose Avenue, Suite 224
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http://www.presskitchen.com

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Press Kitchen provides creative public relations for advertising, entertainment and media companies.

HYPE



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www.hypeworld.com

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Hype is a boutique communications agency that provides brand-strategic PR, marketing and writing services to creative companies.

VISUAL EFFECTS

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NTRÖPIC

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www.ntropic.com

Contacts: Tom Wright, Managing Director, North America; Jim Riche, EP, Head of Production LA; Kara Homstrom, Head of Production NY; Melissa Warhaftig, Head of Production SF.

Ntropic is a visual studio focused on intelligent storytelling and brand communications through elegant and conceptual design, production, color and visual effects. Ntropic collaborates seamlessly across three offices with directors, agencies and brand partners on award-winning content and creative technology for commercials, entertainment, and digital experiences.

DIVE VFX

dive

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Contacts: Mark Forker, VFX Supervisor; Ed Mendez, VFX/2D Supervisor; Bob Lowery, VP, Business Development; Andy Williams, Executive Producer; Ian Markiewicz, Associate Producer

DIVE VFX is the visual effects, DI and picture finishing division of ShootersINC, specializing in feature films, television shows and commercials. DIVE offers content creators the opportunity to complete Visual Effects, Digital Intermediates and Titles by coupling creative continuity with an integrated workflow.

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bulletin board

- > February 2/Hollywood, CA: DGA Awards. <http://www.dga.org>
- > February 2/Los Angeles CA: ADG "Excellence in Production Design" Awards. http://www.adg.org/?art=adg_awards
- > February 5/Los Angeles, CA: VES Awards. www.vesawards.com
- > February 9/Los Angeles, CA: AMPAS Sci Tech Awards. <http://www.oscars.org/awards/scitech/index.html>
- > February 10/Hollywood, CA: ASC Awards. <http://www.theasc.com>
- > February 10/London, UK: BAFTA Awards. <http://www.bafta.org/film>
- > February 16/Hollywood, CA: ACE Eddie Awards. <http://ace-filmeditors.org/ace-eddie-awards>
- > February 16/Los Angeles, CA: CAS Awards. <http://www.cinemaudiosociety.org>
- > February 17/Los Angeles, CA: WGA Awards. <http://wga.org>
- > February 22/Los Angeles, CA: ICG Publicists Awards. <https://www.cameraguild.com/Awards/publicists.aspx>
- > February 23/Los Angeles, CA: Film Independent Spirit Awards. <http://www.spiritawards.com>
- > February 24/Hollywood, CA: Academy Awards. <http://www.oscars.org/awards/academyawards/index.html>

PUBLISHER'S TAKE ONE

The Evolution Continues

By Roberta Grierfer

Having been a tabloid-sized publication since 1960, our first issue of 2013 introduces a more digital-friendly format conducive for reading online and on mobile platforms. In the early years *SHOOT* was literally a “news” paper printed on newsprint. As *SHOOT*online came on the scene in the mid-’90s, followed by The *SHOOT*»e.dition email newsletter in ‘05 and then RSS feeds, Facebook and Twitter, *SHOOT* went from printing weekly to reporting on news and new work all the time. With each print issue, we publish two PDF versions for readers to view/download--a “lite” version is an exact duplicate of the print issue, and the “full” version contains video of work covered in the issue.

Continuing to evolve along with the industry segments it covers, *SHOOT* has chronicled that evolution over the decades, providing historical context and a wide range of perspectives, showing where the industry has been in order to get a better handle on where it is and where it’s headed. We’ve covered commercialmaking from its infancy to maturation, from the standardized bid form to new forms of content, from the birth of industry organizations to their indelible and ongoing impact on the business and creative landscape, literally all the ups and downs spanning recessions, landmark court cases, strikes, labor/management relations, major industry issues, global production, lensing incentives, the impact of new technologies, integrated campaign strategies and branding, content across different size screens, the emergence of branded entertainment encompassing varied platforms. While perennially covering the advertising / entertainment crossover dynamic, we’ve evolved to cover entertainment production and post with annual Emmys and



Oscar series, coverage of feature film, independent film, documentaries and shorts as well as the film festival circuit and all major award shows.

At the crossroads of advertising and entertainment production & post, *SHOOT* will continue to show how each sector influences the other, providing coverage of relevant artists, developments and issues that carry implications from talent, technology and business. As the year progresses watch for new features, interviews, profiles and columns as well as fantastic upgrades to *SHOOT*online. To keep your subscription coming, be sure to visit www.shootonline.com/go/renew. Subscriptions need to be updated once a year to keep them coming. We look forward to hearing from you about the great work you’re involved with and we hope you’ll let us know what you want to read about in the print pages of *SHOOT* and on our website and in our email newsletter. Our annual New Directors Search is on and we look forward to seeing many of you at this year’s *SHOOT* Directors/Producers Forum & New Directors Showcase at the DGA Theater in NYC on May 23rd. Our mission continues to be to connect readers to the latest news, best new work and each other and we look forward to continuing to do just that this year. We wish you a happy, healthy and successful 2013.

street talk

Crispin Porter+Bogusky (CP+B) has hired Sue Anderson as executive creative director for its L.A. office. She will lead the agency’s work for Microsoft and join Jason Gaboriau, co-executive creative director in L.A., in directing the office’s creative department. Anderson comes to CP+B from TBWA\Chiat\Day, NY, where she was global creative director on Absolut Vodka. With TBWA, she produced cutting edge worldwide campaigns like Absolut Blank, where the brand asked artists to create work on a canvas in the shape of their iconic bottle, and the “Greyhound” campaign, a video collaboration with music trio Swedish House Mafia that had

more than 26 million online views. Prior to that, Anderson was creative director at Wieden+Kennedy, Amsterdam, where she worked on P&G and Sharp Electronics, led Coca-Cola, Honda and Lego, and created the Nike Women’s Dance campaigns....Director/photographer Jorgen Loof has returned to Compulsive Pictures for U.S. spot representation. He had been with Station Film. His credits include international branding campaigns for such clients as Ikea, Diesel, Volvo and Ericsson. Additionally Compulsive has signed noted photographer Pat Molnar, marking his first major push into live action. Molnar has helmed a number of successful spots for clients including Piedmont Healthcare and Merrill Lynch for whom he has also shot print campaigns....JWT Canada has appointed Brent Choi as chief creative and integration officer, a new position at the shop. He formerly served as CCO at Cundari....

rep report

Circle Productions has signed director James Haworth for exclusive Canadian representation. He is repped throughout the rest of the world by The Sweet Shop. Internationally known for his comedic directing, the London-based Haworth has made a career out of stellar casting and performances. Directing for over 15 years,

James’ comedic sensibilities range from subtle observation to the epic, the extreme, and the over the top. Among his international work are memorable campaigns for Canadians clients such as Sport Chek, Best Buy, and AutoTrader. Over the years his work has earned assorted awards including Pencils, Arrows, Lions and Bessies....Creative marketing agency Bemis Balkind has promoted Jeffrey Almeida to the position of VP, account services. Almeida originally joined Bemis Balkind in 2008 as account executive. In that capacity, he was charged to help run the newly re-established home entertainment department and to oversee account services for clients including Universal, Fox, Paramount, Anchor Bay and DreamWorks. Some recent package design and print campaigns Almeida has helped to spearhead include those for The 50th Anniversary release of all 22 James Bond films, *Madagascar 3*, *Black Swan*, *Kung Fu Panda 2*, *Barbarella*, and 2011 Silver Key Art Award winner, *A Man Called Horse*. Prior to joining Bemis Balkind, Almeida was a sr. producer in the motion graphics department of Drissi Multimedia....



How Did These Talented Directors Get Their Careers To The Next Level?

They All Entered SHOOT'S Annual New Directors Search at WWW.SHOOTONLINE.COM/GO/SEARCH

Each year the final reel is screened for 425+ agency, studio, TV & production industry decision-makers at SHOOT's Annual New Directors Showcase Event at the DGA Theatre in NYC (May 23rd this year). Plus Directors in the Showcase are invited to attend full day SHOOT Directors/Producers Forum & New Directors Showcase Event at NO CHARGE! Plus Showcase Directors are heavily promoted in print and online at nds.SHOOTonline.com.

SHOOT'S 11th Annual New Directors Search Is Underway!

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, 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 and will remain live for a full year. See the 2012 New Directors Web Reel at 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, advergames, 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 -or- postmarked by March 31, 2013 if submitted by mail

Entry Forms & Details at 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

"It was quite an honor being included in SHOOT Magazine's New Directors Showcase! It gave me great exposure, opened a lot of doors and eventually lead me to a home with Kaboom."



Matt Fackrell
2011 New Director
Kaboom

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