

SHOOT



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Photo by DGA/Byron Gamarro

The Road To Oscar: Directors' Takes

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Perspectives

spot.com.mentary

By Robert Goldrich



Meet The Nominees

In this issue of *SHOOT*, the fifth installment of our Road To Oscar series includes coverage of the DGA panel discussion “Meet The Feature Nominees.” Panelists were DGA Award nominees Ben Affleck for *Argo*, Kathryn Bigelow for *Zero Dark Thirty*, Tom Hooper for *Les Miserables*, Ang Lee for *Life of Pi*, and Steven Spielberg for *Lincoln*. The session filled three DGA

theaters, the actual DGA L.A. headquarters venue where the directors appeared, an adjacent theater for overflow audience who saw the proceedings on the big screen via a video relay, and the DGA Theatre in New York which also got a video feed.

By contrast, two days earlier a lower profile get-together filled but one DGA theater in L.A. Yet its significance is not lost

on the advertising industry and the filmmaking community at large. “Meet The Commercial Nominees” this time around featured four of the five directors up for the DGA Award as Best Commercial Director of 2012: Lance Acord of Park Pictures; Steve Ayson of MJZ and The Sweet Shop; Fredrik Bond of MJZ; and Tom Kuntz of MJZ. The fifth nominee, Alejandro Gon-

“Catching the eyes [of viewers] in this era of DVR fast forwarding” is an amazing accomplishment.

zalez Inarritu of Anonymous Content, was unavailable that evening.

This year marks the 65th anniversary of the DGA Awards. But some 30-plus years ago, a Meet The Commercial Nominees event would have been considered monumental. That’s because there was no DGA Award category for commercials until 1980.

For commercials to have gained accep-

tance as an art form and to be embraced by the Guild is an achievement that shouldn’t be taken for granted—particularly for those of us old enough to remember a time when that was considered a pipe dream. We’ve come a long way indeed.

Taylor Hackford, president of the DGA, introduced last month’s “Meet The Commercial Nominees” event, citing the work

of each nominee and welcoming the audience to “celebrate the best in commercial direction,” adding that “catching the eyes [of viewers] in this era of DVR fast forwarding” is an amazing accomplishment. Perhaps even more so is being able to stir emotion and thought in 30 or 60 seconds—that, affirmed Hackford, “is something only the best directors can accomplish.”

POV

By Andrew Laurich



Dancing in Utah

There’s a certain sense of irony that Hollywood’s hottest properties are discovered in one of America’s coldest bastions. I think it was 9 degrees when I arrived at the Slamdance Film Festival. Even still, Main Street was brimming with activity. Parties poured from thumping clubs onto snow-covered sidewalks, and there were more skirts and high-heels than snow pants and parkas. It’s like there’s an invisible heated bubble around Park City. It must be the electricity of the festival—the fact that all of these filmmakers suspend the L.A. grind for one week to come together in that little town and embrace their communal love of film. There’s an inescapable energy, and it makes you feel...warm. I had a helluva time—even if the commercial director is a bit of a fish out of water.

At film fests, “advertising” is typically

reserved for outside events or sponsors. HP hosted a party lodge, for example, and Blackmagic Design demoed their new camera in the filmmaker lounge. The films themselves, however, are usually devoid of any branding. So I was surprised when the creative director of Carhartt announced that the four-minute corporate documentary I directed for them, *Made By Hand*, would receive a special screening. Granted, Carhartt is a major Slamdance sponsor so pulling strings probably wasn’t advanced puppetry. But interestingly (and thankfully) the piece seemed to fit. There was a brief introduction by festival president, Peter Baxter, and a Q and A following. Questions focused not on how we positioned the brand or targeted the marketing, but on how it was shot and the nature of the performances. In short, it was received as a film, even though the piece is distinctly commercial.

As viewers become savvier, brands need to find ways to sift through the noise and establish meaningful connections with consumers. I’m certainly no industry sage but if Carhartt is an effective case study, then story-driven, character-centric narratives are offering more and more popular platforms for advertising. Branding without selling. Sure, this is nothing new, but it certainly seems like the crossover is trending, and certainly for the better.

After the Q and A, they cued up the next film: a short documentary titled *Good Karma \$I*. It stars ad icon Alex Bogusky and chronicles his exploration of homeless signs...as marketing. Yes, advertising will always look to Park City for talent, but maybe this little ski town is starting to look back. Here’s hoping.

Director Andrew Laurich is repped by *ContagiousLA* which has recently partnered with *The Outhouse*.

VES Notables, Super Bowl XLVII

Reflections From *Life of Pi* to *Prometheus*, Nike's "Biomorph," Guinness' "Cloud" and Big Game Spots For Kia, MilkPEP

By Robert Goldrich

Earlier this month, *Life of Pi* won four Visual Effects Society (VES) Awards, including the marquee honor for Outstanding Visual Effects in a Visual Effects-Driven Feature Motion Picture. *Life of Pi* also won for Outstanding FX and Simulation Animation in a Live-Action Feature Motion Picture, Outstanding Animated Character in a Live-Action Feature (Richard Parker, the Bengal tiger), and Outstanding Compositing in a Feature (for the Storm of God sequence).

During the VES Awards ceremony, *Life of Pi* director Ang Lee received an additional accolade, the VES Visionary Award. Lee affirmed that the VES community is not merely visual effects but rather "visual art." He added, "You are not technicians, you guys are artists."

The director went on to thank the artists who helped bring *Life of Pi* to fruition, including the film's visual effects supervisor Bill Westenhofer of Rhythm+Hues. "You're a great filmmaker," said Lee to Westenhofer who was seated in the audience. "We made this movie together."

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

Additionally Lee praised visual effects studio MPC for its work on the storm-at-sea sequences in *Life of Pi*.

At press time, *Life of Pi* was considered a leading contender for the Visual Effects Oscar. Earlier *SHOOT* caught up with Westenhofer who reflected on the experience of working on *Life of Pi*.

"What sticks out in my mind is when Ang first addressed the crew at Rhythm+Hues," recalled Westenhofer. "He didn't issue any kind of technical challenge. He simply told us, 'I want to make art with you—to make art with visual effects.' That ap-

proach helped to make this film easily the most rewarding thing I've ever done professionally. The challenges were very heavy technically but every step along the way we were contributing to the art of the picture."

Among the most daunting challenges was creating realistic animals, most notably the Bengal Tiger named Richard Parker.

Based on the bestselling book of the same title by Yann Martel, *Life of Pi* tells an intricate story in which a shipwreck brings a young man, Pi, together in a lifeboat with several zoo animals, including Richard Parker. Taught as a child by his dad that the tiger was a mortal enemy of human beings, Pi, who's now an

orphan, somehow learns to coexist with survivor Parker as they are thrown into an adventurous and spiritual journey.

"You work to make it real," said Westenhofer. "We set out to create a tiger who was going to be a tiger and act as genuinely and realistically as possible—a digital animal like one never seen before. In the end, fourteen percent of the shots of the tiger on screen were of a real tiger. The rest were what we did digitally. To get that realism, we shot hundreds of hours of reference footage of a real tiger to capture how they act

and perform. We culled through documentary footage of actual tigers. I told Ang that we wanted to ground all of our animal performances in reference so that it can be as real as possible. Otherwise you can fall into a trap. It's easy for an animator—even if not intending to do so—to anthropomorphize things. If you do that, you lose the animalism of the performance."

Lee earlier told *SHOOT* he was drawn to Rhythm+Hues and Westenhofer in part based on the animal life they created for *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*, which earned a VFX Oscar nomination in 2006. Two years later, Westenhofer won an Academy Award as VFX supervisor on *The Golden Compass*.



From top left, clockwise: *Life of Pi*, *Prometheus*, Guinness' "Cloud," Kia's "Space Babies"

VISUAL EFFECTS & ANIMATION

Whereas he was VFX supervisor for Rhythm+Hues on *The Golden Compass* and *The Chronicles of Narnia*, Westenhofer was the overall VFX supervisor on *Life Of Pi* spanning several studios.

For example, while Rhythm+Hues handled all the calmer water scenes and the morning after the storm, the actual storm sequences with tremendous crashing waves were done by MPC. “The artists there [at MPC] did a tremendous job,” assessed Westenhofer. “Blending tank water with digital water so that it plays realistically in 3D is an amazing feat to pull off.”

Westenhofer added that director Lee set the bar high. “Ang wants to be authentic, artistic and symbolic. There’s a lot of symbolism in the art he creates. And there’s a lot of research that has to go toward attaining authenticity. Working with him was a challenging, amazing experience.”

MPC’s piece of *Pi*, *Prometheus*

VFX supervisor Guillaume Rocheron and VFX producer Genevieve West led the MPC team on *Life of Pi*, delivering over 110 shots in native stereo.

MPC’s main areas of work included creating two massive storm sequences: the sinking of Pi’s cargo ship The Tsimtsum, and the Storm of God, the dramatic climax to Pi’s journey aboard his marooned lifeboat. Other work included animating over 20 panicked animals aboard



Bill Westenhofer

the sinking ship, creating a CG lizard, hornbill and Cassowaries for the opening titles and the first shots of Pi leaving India on board The Tsimtsum.

Planning and execution of the storm sequences took more than two years to complete and totalled around 15 minutes of final visual effects work in the film. To fit Lee’s precisely choreographed sequences, the team simulated water surfaces in Flowline, later adding multiple simulations of elements such as spray, bubbles, foam and whitewater, layering them together in a complex composite. By utilizing a new methodology to drive fluid simulations right from the layout stage, the team were able to gain precise control in terms of timing, layout and levels of realism added to the waves.

The ship itself, a detailed digital replica of the Tsimtsum, was modelled on a



Richard Stammers

1970s era freighter and built referencing blueprints which were given to the team by the production’s art department.

For the sunken shots, the team comped in a CG double to underwater photography, adding underwater waves and atmospheric elements to the scene.

The team was also tasked with creating a number of animated animals for several key shots. Led by animation supervisor Daryl Sawchuk, the team animated various creatures aboard the sinking Tsimtsum, including leopards, camels and rhinos. The team also rigged, modeled and animated a CG lizard, hornbills and Cassowaries for the movie’s opening sequences within a zoo in India.

Additional work included enhancing shots as the Tsimtsum sets sail. The team extended the deck set, added a CG ocean as well as DMP’s of Indian coun-

tryside in the background.

MPC also had a lead hand in the visual effects for the Ridley Scott-directed *Prometheus*, which earned three VES Award nominations, including for Outstanding Visual Effects in a Visual Effects-Driven Feature Motion Picture. VFX supervisor Richard Stammers of MPC addressed the movie’s artistic and technical challenges. “The visual and special effects departments worked together to bring realism, beauty and scale to many scenes of the movie, helping Ridley Scott revitalize a genre that he helped define 35 years previously. *Prometheus* was a native stereo 3D project with nearly 1300 VFX shots, created by 10 different vendors in four time zones with a relatively short schedule. This required meticulous organization and visual continuity. The lead studio, MPC were responsible for building the spaceships, the space and planet environments and “Hammepede” creature, Weta Digital’s main responsibilities were creating the Engineers, other alien creatures and pilots chair, and Fuel created the stunning holographic “Orrery” star map, holographic Engineers and scanning probes. There were a great deal of challenges for the VFX teams but I’ll pick three of the trickiest: the creation of the Engineer ship, the destruction sequence when the Prometheus hits the Engineer

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VISUAL EFFECTS & ANIMATION

| | TITLE | VISUAL EFFECTS/ANIMATION | AGENCY | PRODUCTION |
|----|---|--|---|---|
| 1 |  AXE/Lynx Apollo's "Fireman" | Framestore, London Chris Redding, VFX supervisor/Flame; Dragos Stefan, CG supervisor; Abby Orchard, producer; Savneet Nagi, Flame; Simon Bourne, colorist. (Toolbox: Flame, Houdini, Nuke) | BBH London | Biscuit Filmworks, London Tim Godsall, director |
| 2 |  Nike's "Vapor Trail" | The Mission, Venice, Calif. Michael Pardee, executive producer; Rob Trent, visual effects creative director; Miles Esmiller, Michael Vaglienty, Katrina Salicrup, Flame artists; Diana Cheng; VFX producer. (Toolbox: Flame, Maya) | Wieden+Kennedy, Portland, Ore., and Tokyo | Imperial Woodpecker, bicoastal Mark Zibert, director |
| 3 |  Kia Sorento's "Space Babies" | Method Studios, bicoastal Gabby Gourrier, sr. VP of production; Stephanie Gilgar, exec producer; Mike Wigart, producer; Marisa Bursteen, prodn. coordinator; Andy Boyd, VFX supervisor; Brian Burke, Charles Abou Aad, CG leads; Jordan Harris, animation lead; Patrick Ferguson, compositing supervisor; Fabio Zapata, integration supervisor; Lersak Bunupuradah, modeling lead; Yakov Baytler, rigging lead; Jonathan Vaughan, VFX lead. (Toolbox: Maya, Houdini, V-Ray, Nuke, Flame) | David&Goliath, Los Angeles | RSA Films, bicoastal Jake Scott, director |
| 4 |  JBL's "Ear of the Tornado" | Psyop, New York Eben Mears, creative director; Anh Vu, creative director/designer; Dan Gregoras, lead technical director; Lydia Holness, exec producer; Ave Carrillo, Erik Gullstrand, producers; Lauren Indovina, Naomi Chen, Eunice Kim, designers; Robin Nishio, storyboard artist; Michael Shin, previz; Anthony Travieso, Ryan Moran, Dan Vlslocky, Chris Meek, animators; Dan Fine, Thomas Smith, Todd Daniele, modeling; Zed Bennett, rigging; Joerg Liebold, tracking; Miguel Salek, Dave Barosin, effects technical director; Jonah Friedman, lead lighter; Nick Tanner, lead compositor; Thomas Smith, Adam Flynn, Matt Hanson, compositing. (Toolbox: Houdini, PYRO FX, Softimage, Arnold) | Doner, Southfield, Mich. | Psyop, New York Psyop, director |
| 5 |  Acer's "Overslept" | XYZ Studios, Melbourne, Australia Celeste Potter, Mat Landour, directors; Katie Mackin, exec producer; Manuel Ruberto, TD/generalist; Alex Stratulat, modeler/generalist; George Humphris, generalist; Hao Cai, Jaime Fernandez, riggers; Scott Harrell Bono, Toby Winder, Matteo Sanna, Paul Rice, Martyn Smith, animators; Gavin Watton, Paul Cheshire, Duncan Worrall, After Effects compositors; Naveen Shukla, Nuke compositors; Andrew Brooks, matte paintings. (Toolbox: Maya, Mudbox, After Effects, Nuke, Photoshop) | Mother London | XYZ Studios/Partizan, London Celeste Potter, Matt Landour, directors |
| 6 |  MilkPEP's "Morning Run" | The Mill New York Charlotte Arnold, VFX producer; Corey Brown, shoot supervisor/2D lead artist; Chris Bernier, shoot supervisor/3D lead artist; Ben Smith, creative director; Antoine Douadi, Robert Bruce, Caio Sorrentino, 2D artists; Naotaka Minami, Jimmy Gass, Justin Diamond, Navdeep Singh, Wyatt Savarese, Hassan Taimur, 3D artists; Olivier Mitonneau, matte painting. (Toolbox: Flame, Maya, Nuke, XSI, Houdini) | Deutsch NY | Pony Show Entertainment, bicoastal Peter Berg, director |
| 7 |  National Basketball Association's (NBA) "Disappearing Act" | MPC LA Jake Montgomery, VFX supervisor/2D lead; John Cherniack, 3D lead; Asher Edwards, exec producer; Juliet Tierney, producer; David Hernandez, Lisa Ryan, Katarina Arroyo, 2D team; William Schilthuis, Nikki Mull, Ian Wilson, 3D artists; Mark Gethin, colorist. (Toolbox: Flame, Nuke, Maya) | Goodby, Silverstein & Partners, San Francisco | Pony Show Entertainment, bicoastal Spike Lee, director |
| 8 |  Linda McCartney Foods' "Love Linda" | Passion Pictures, New York, London Pete Candeland, creative director; Angela Foster, producer; Belinda Blacklock, exec producer; Kim Dulaney, lead designer; Stephanie Davidson, Cat Johnston, Erin Althea, Gordon Waltho, additional designers; Lizzie Akana, Blake Patrick, Greg Lytle, Dennis Moran, Chris Cookson, Leah Shore, animation; Lee Gingold, lead compositor, editor; Eric Epstein, compositor; Ed Manning, CG product artist. Strange Beast, New York, London Jordan Bruner, director/additional designer/animation. (Toolbox: Photoshop, After Effects, Flash (CS6), Red Giant Trapcode Particular 2.2, Final Cut Pro) | Hain Daniels Group, London | Strange Beast, New York, London Jordan Bruner, director |
| 9 |  M&M's "Love Ballad" | LAIKA/house, Portland, Ore. Kirk Kelley, animation director; Lourri Hammack, exec producer; Zilpha Yost, producer; Karina Lomelin, production coordinator; Karl Richter, lead TD; Josh Tonnesen, modeling; Clay Connally, Frank Ritlop, Saira Mathew, lighting artists; Julianna Cox, Wendy Fuller, Greg Kyle, Chris Ohlgren, Kevin Phelps, animators; Terence Jacobsen, rigger; Jenny Kincade, illustrator. (Toolbox: Maya, Flame, Nuke, MatchMover) | BBDO New York | Traktor, Venice, Calif. Traktor, directors |
| 10 |  Adobe's "Animals" | Brickyard FX, Santa Monica, Calif. Mandy Sorenson, VFX supervisor/colorist; Patrick Poulatian, Chris Sonia, Todd Mesher, Andy Edwards, VFX artists; David Blumenfeld, head of CG; Bryant Reif, Daniel Gutierrez, Matt Rosenfeld, CG artists; Linda Jackson, producer; Jeff Blodgett, exec producer. (Toolbox: PFTTrack, Maya, Lustre, Flame) | Goodby, Silverstein & Partners, San Francisco | Tool of North America, bicoastal Tom Routsou, director |

Fire and A Tornado Are Elements Conspiring To Top Chart

Axe Apollo's "Fireman" from Framestore, Nike's "Vapor Trail" from The Mission lead the way

A SHOOT Staff Report

Axe/Lynx Apollo's "Fireman" and Nike Football's "Vapor Trail" finished first and second, respectively, in SHOOT's quarterly Visual Effects & Animation Top Ten Chart, the first of the new year.

Framestore, London, was the visual effects house behind "Fireman" while Venice, Calif.-based The Mission contributed its effects acumen to "Vapor Trail."

Tim Godsall of production company Biscuit Filmworks directed "Fireman" for BBH London promoting the United Kingdom leg of a global competition in which contestants can vie for a chance to go for a ride on the private Space Expedition Corp. Lynx spacecraft.

The spot opens with firemen responding to the scene where flames are engulf-



Chris Redding

ing a large building. A woman is trapped and leans out a window for help. One brave fireman sees her and bolts to her rescue, going past fellow firefighters who try to hold him back.

Inside the building he makes his way



Rob Trent

through the flames. A staircase collapses mere seconds after he successfully ascended it. Finally he makes it to the woman. Their eyes meet and a romantic attraction is apparent. But no time for that as the fireman whisks her off to safety on a makeshift zip-line.

Post-rescue, things for a moment seem to be heating up between the fireman and the lass as they gaze into each other's eyes. But that spark is lost as her attention is diverted. The camera reveals what she sees—an astronaut in full spacesuit walking past a fire truck. She immediately runs towards the space traveler, ditching her firefighter savior.

A super appears which reads, "Nothing beats an astronaut."

An end tag appears promoting the Lynx Space Academy, accompanied by the slogan, "Leave a Man. Come Back A Hero." (Lynx is the U.K. equivalent of Axe deodor-

ant and personal care products in the U.S.)

Akin to the power of fire, a tornado makes its presence felt—visually with a dash of the comedic—in the number two entry on SHOOT's Quarterly Chart, "Vapor Trail" for Nike Football (Soccer) out of Wieden+Kennedy's Portland, Ore. and Tokyo offices.

The web film features a soccer team and stadium of fans fighting gale-force winds and debris—both human and non-human—as Ronaldo leaves a whirlwind en route to the goal.

Directed by Mark Zibert of production house Imperial Woodpecker, "Vapor Trail" opens on a clown wig being blown through a soccer field littered with players. The wig rolls past fans, refs and photographers all struggling to stay grounded in the squall. Even an armored SWAT team becomes uprooted.

Then we see what, or rather, who is causing the disturbance: Ronaldo maneuvering with grace, power and speed inexorably toward the goal. He gives the ball a mighty kick into the net, then turns back to evaluate the now-settled clutter behind him.

The supers "Be Fast. Be Mercurial." glide into view, along with Nike's new soccer cleat and iconic logo.

Framestore on fire

"Fireman" was shot in Barcelona with

Continued on page 13



Axe/Lynx Apollo's "Fireman"



GODOY DIRECTS CREATIVE DEPARTURE FOR MO. LOTTO

In this spot directed by Harpoon Pictures' Jeannette Godoy, Kansas City ad agency Barkley has taken Missouri Lottery advertising in a completely different direction with a more humanistic approach than its former comedic style. "Swede Emotion" is warm, tender, and heartfelt, and shows how the Missouri Lottery benefits students with proceeds from every lottery ticket going back to education.



The commercial takes place in a Missouri high school, where we see quick close cuts of a distinct Swedish flag-marked book being handed off among several students throughout the day. The last shot opens on a classroom where a teacher introduces a new student named Sven. The class cheerfully greets their new Scandinavian classmate, "Välkommen till Missouri, Sven!" The voiceover explains how small gestures can make a big difference, such as "playing it forward" with the Missouri Lottery.

Godoy worked closely with the Barkley ensemble as well as with the crew from Kansas City's T2 and Back Alley Films.

NUNCHAKU BREAKS INTO U.S. MARKET

Argentina-based production company Nunchaku has recently opened its first U.S. shop, looking to make inroads into the stateside Hispanic market. EP Leda Nasio will run the L.A. office of the company which was founded by director Nicolas "Nico" Kasakoff along with producer Angela Diaz. Nasio has over 10 years of commercial production experience, coming to Nunchaku from Flip Films, where she was responsible for the production of hundreds of commercials for the U.S. Hispanic Market as well as for the development of the company's business strategies. Upcoming work out of Nunchaku includes spots for 7UP, Terma and Coca-Cola's Mate tea.

Nunchaku has also recently added Argentinean design and animation collective The Lover, led by founder and director Martin Jalfen. After working as a creative at numerous agencies, Jalfen opened design and animation studio Amautalab with offices in Buenos Aires and L.A. in 2006, employing his unique blend of stop motion, live action, 2D and 3D animation. He founded Buenos Aires-based design and animation studio Lemuria in 2009, through which he was selected for the 2010 Saatchi New Directors' Showcase.

PEOPLE IN THE NEWS

Mono-monikered Otis has returned to The Artists Company where he rose through the ranks to director. In addition to directing spots, Otis will serve as exec creative director overseeing the marketing/PR and creative direction



Otis

for the company. The Artists Company relaunched (SHOOTonline, 9/27/12) under the aegis of owner/EP Sally Antonacchio who worked closely with Otis during his initial tenure there.... Chad Cooper has joined Doner in Detroit as the operations director of the Underground, the agency's state-of-the-art production resource for video and audio content. He will be running

the day-to-day ops of the motion content and post studio while introing new resources and technologies to the facility. He previously was director of business development for Speedshape, Bingham Farms, Mich....

VES Feature Honorees and

Continued from page 5
ship, and the 'Orrery'

"The 'Juggernaut' Engineer's ship was to be much bigger and had to have a far higher level of detail than the derelict ship in the original *Alien* film. The ship had to have an organic design which meant every pipe, hole and recess detail had to be laid out by hand by the team at MPC. Careful balancing between modeled polygons and displacement maps was needed in order to utilize as much render power as possible to calculate realistic lighting using IBL and ray tracing. The CG Juggernaut was meticulously detailed by MPC's team and held up extremely well to the close-up shots Ridley wanted but they also made a projected DMP pass on most of the extreme close-up shots."

Another major challenge for MPC was the sequence where the Juggernaut crashes into the Prometheus. Stammers related, "The ships, the underground silo, background environment and destruction were all computer generated, and blended with practical and CG explosions. The destruction on the Prometheus was full CG. MPC's custom destruction tool Kali calculated natural looking deformations and breaking depending on assigned material qualities and physics simulations. The volume of exploding fire was calculated using fluid simulations and rendered with textures derived from real explosions shot by the special FX team. Thousands of pieces of the Prometheus, modeled from the main ship build, rain to the ground kicking up dust and rocks, with dynamics calculated using object collision simulations. Smoke trails from the debris fill the air created by using fluid simulations and wind dynamics. Hero debris was also animated to hand off to practical explosions around camera and near the actresses running from the falling ship. With plates shot live in Iceland without green screens, MPC's compositing team had a challenge to seamlessly integrate plates, CG and special FX elements with careful attention to stereo depth cueing.

"The 'Orrery' held a star map created by Fuel from 100 million polygons, combin-

ing frozen moments of fluid simulations, millions of stars, and graphic elements in a unique design created by the VFX crew," continued Stammers. "Utilizing deep image rendering and propriety tools, we were able to manipulate expansive final renders to accommodate quick changes when required. It not only had to look technical and beautiful, but also closely serve the story with carefully considered animations that reveal the alien 'Engineers' intent.

"Biomorph"

The marquee VES Award ad category winner—for Outstanding Visual Effects in a Commercial—was Nike's "Biomorph" with Digital Domain serving as its VFX studio. Last year "Biomorph" earned director David Rosenbaum of Mothership, a sister shop to Digital Domain, inclusion in the SHOOT New Directors Showcase. The client-direct spot also earned a 2012 AICP Show honor in the Visual Effects category.

The visually arresting piece saw Digital Domain create an anatomical view of a human foot and depict with poetic license the process of constructing a Nike Flyknit shoe as the two knit together and become one. A footprint evolves into the formation of a runner's foot—replete with muscles and nerves—and then the knitting of the shoe around it as it makes contact with the pavement below.

"The challenges were both creative and technical," explained Aladino Debert, Digital Domain's VFX supervisor on the spot. "The main creative challenge had to do with finding ways to walk the thin line between realism and visual beauty. We could make the inside of a foot 100 percent realistic, but that could end up being distracting and a bit creepy, so we worked a lot to find a dramatic way to showcase that while maintaining anatomical realism. The same could be said about the fiber knitting process.

"As for the technical challenges," continued Debert, "while going into the project we had a pretty good idea on how the animation of the bones and muscles would work (we also had done a test while pitching the project), the fibers of the shoe proved to be extremely tricky to visualize. We devel-

Super Bowl Commercial Collaborators

oped three completely different approaches to the animation before we found the one that would give us enough artistic control while being practical. In the end we were quite happy with that balance.”

“Cloud”

Winning the VES Award for Outstanding FX and Simulation Animation in a Commercial or Broadcast Program was Guinness’ “Cloud” directed by Peter Thwaites of Gorgeous for AMV BBDO, London, with visual effects from The Mill, London. The spot tells the tale of a cloud that is “more” than a cloud, not guided by the wind but rather some inner force as it comes from the sea to meander over a city, yet with great purpose, ultimately helping firemen to douse a large fire. It’s a cloud that’s “made of more,” like Guinness ale.

Tom Bussell, head of 3D at The Mill, noted, “This was a really unique job for us in that the hero character in every shot was created entirely in CG. Realistic clouds are one of the most difficult elements to achieve in CG. It’s easy to do too much with the animation; too much movement and the cloud becomes comical—something we were keen to avoid. The brief was to create a truly lifelike and believable cloud, but then take it one step further and give it character. Because the project was so ambitious and technically complex, the 3D team and I began by developing the cloud in Houdini. This meant we were then able to build our whole setup from scratch and tailor it to the way we wanted it to work. The setup needed to be flexible because every shot presented a different challenge!

“Building a natural looking cloud was one challenge, making it bend, stretch, squash, maneuver and look like a character was a whole new obstacle,” continued Bussell. “We had to strike a fine balance between giving the cloud a “character” both looks and animation wise, and also being careful not to take it too far out of the realms of what we are used to seeing clouds look and behave like. The opening three shots were also a huge test for us; they were built from scratch using no



Aladino Debert

live action plates. After they had been created entirely in CG, they were then composited mainly in Nuke. This meant that from the 3D team’s perspective the cloud needed to look completely real before it was passed on to the 2D team.”

Neil Davies, head of 2D for The Mill, chimed in, “Our 2D team then composited the CG in Flame and Nuke to make sure it fit seamlessly into the beautifully shot backplates. One particularly tricky shot was the ‘squeezing through the buildings’ shot. After a lot of experimentation in 3D, we eventually hit upon a 2D solution to execute this shot. Two clouds which had been rendered for different shots were manipulated, combined and reanimated in Flame to achieve the desired effect.

“Not only did the cloud have to look realistic, but so did its shadow. In shots where the shadow of the cloud was seen, our team created a version of the shot in Flame which was relit to be entirely in shadow. We then used mattes from 3D to wipe between the natural and shadowed plates to achieve the perfect look. Matte paintings were also used to place the fire sequence into the heart of the city along with extensive augmentation of the scale and ferocity of the fire in Flame.”

According to Bussell, “further touches were added to perfect the believable feel the whole spot needed. This included CGI seagulls, smoke, fire, a ventilation system on the rooftop, pigeons and even a few extra buildings.”

Bussell and Davies found “Cloud” to be a highly challenging and complicated job that needed to look entirely photo-realistic, pushing The Mill artisans to come



Andrew Boyd

up with new bespoke ways of working, resulting in a successfully simple piece.

Super Sunday

This month’s Super Bowl also had its share of noteworthy VFX spot work. At an average cost of \$3.8 million per :30 slot, Big Game spots carried big pressure, with high risk and reward stakes. Among the standout fare was Kia’s “Space Babies” directed by Jake Scott of RSA Films for David&Goliath, with visual effects by Method Studios. The spot has as its catalyst the classic question posed by a child: “Where do babies come from?” Caught off guard, his dad concocts a wondrous tale of “Babylandia” as a sanitized answer to satisfy his curious son. To visualize this mythical planet, the Method coterie of talent developed CGI environments, rocket ships and assorted infant creatures, including penguins, elephants, pandas, giraffes and hippos, with versions of the creatures dressed in spacesuits.

“The quantity of special effects called for was a bit overwhelming at first,” said Method VFX supervisor Andy Boyd, recalling when he saw the original boards. “We had full CG environments, rockets, CG animals of all varieties. We took the approach we normally do, which is to break the job down into different areas. We formed a creature team, a space team, an environmental team to make the spot more manageable.”

Several factors made the ambitious task less daunting. For one, Method had done extensive CG creature work for the client in the form of the last two

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Top Spot of the Week

Jake Scott Reunites A Trainer And His Clydesdale In Budweiser's "Brotherhood"

By Christine Champagne

In the past, Anheuser-Busch's marketing team has ensured that the Clydesdales appeared in Super Bowl ads tied to beer-relevant stories. After all, these majestic creatures are brand ambassadors for Budweiser.

But this year, the company told agency Anomaly to do something different. "For 2013, and pardon the pun, we loosened the reigns a bit for [Anomaly CCO] Mike Byrne and his team, saying, let's tell a story that's going to connect," said Rob McCarthy, VP of marketing for Budweiser, noting that the goal was to create a Super Bowl spot that would not only resonate with potential new customers but also remind current Budweiser drinkers why they love the brand.

Byrne appreciated the freedom and thought the approach made perfect sense. "The Clydesdales are the brand, so it alleviates the need to show a beer bottle or someone drinking or being in a bar," he said.

Ultimately, Anomaly came up with the concept behind "Brotherhood." Directed by Jake Scott of RSA Films, the :60 tearjerker set to the Fleetwood Mac song "Landslide" beautifully portrays the intense bond that can form between a trainer and a horse.

Depicting that relationship in a way that felt authentic was the biggest challenge in making the spot, according to Scott, who noted, "You were dealing with a story that ran the risk of being really sentimental."

Casting for humility

Certainly, the spot wouldn't have worked without the right talent in the role of the trainer. It was imperative to find someone who knew horses. "Of course, a lot of actors came in and said they did, and I took them to a stable for the callbacks just to see, and so many

people made equestrian 101 mistakes," the director shared.

Of everyone who tried out, Don Jeanes was "the real deal" in Scott's eyes, which is why he won the role of the trainer. A Texas native, Jeanes had spent time around and was truly at ease with horses. "He had good Texas manners, and the way he held himself, his comportment was very important, too, because I wanted somebody with humility," Scott shared. "I thought that was really important in showing the relationship because I think it takes immense humility to be able to communicate with a horse, and strength and discipline and authority, too, but I think a great deal of humility goes into it."

Scott and his crew, which included DP Chris Soos, shot "Brotherhood" less than two weeks before the Super Bowl at locations including Warm Springs Ranch in Boonville, Missouri, where the Budweiser Clydesdales are bred, and Ventura Farms in Thousand Oaks, California.

The director, inspired by the paintings of artists Lucien Freud and Andrew Wyeth, sought a simple, naturalistic look for the spot. "We tried to shoot with natural light as much as possible. I didn't want to be overly cosmetic. When you start doing things with lights, it becomes too pretty, and it somehow makes it sentimental, and it kills the authenticity for me," Scott said.

"Brotherhood" was mostly shot with the ALEXA, although Scott did use a Canon 7D to capture the lovely footage of the foal seen in the barn at the spot's outset. "It was a newborn, so we didn't want to come in with a big piece of equipment," the director explained.

The production was massive, but Scott and his crew were incredibly focused and organized, Byrne praised. "All the different players from grips to AD's to stylists, everyone was dialed in. It was a really tight production from top to bottom, and we didn't overshoot," Byrne said. "We shot exactly what we needed and moved on."

Scott had editor David Brodie of the NY office of Rock Paper Scissors on hand throughout the shoot. Scott routinely has an editor on location with him, and he encourages all directors to do the same if they can, maintaining that there is much to be gained from putting together the footage on site as it rolls in. "It helps you make decisions about the angles you need and the choice of lenses, and it helps you with the language of things," Scott reasoned. "Also, by the end of a shoot, you can show an agency, this is what I meant."

Brodie returned to NY to cut the final version but it was a challenge to get it down to a :60, Byrne noted. "There was so much that we loved that we wanted to get in there." The agency was able to share even more moments in a nearly :90 version cut for YouTube.

credits

CLIENT A-B/Budweiser. **AGENCY** Anomaly, NY. Mike Byrne, CCO; Derek Barnes, creative dir; Johnny Dantonio, writer; Mark Sarosi, art dir; Andrew Loevenguth, head of content prodn; Winslow Dennis, producer. **PRODUCTION COMPANY** RSA Films, bicoastal/intl. Jake Scott, dir; Chris Soos, DP; Tracie Norfleet, EP; Pat Frazier, producer; Sparky Pomeroy, prodn mgr; Jason Hamilton, prodn designer. **EDITORIAL** Rock Paper Scissors, NY. David Brodie, editor; Victoria Lesiw. **POST/VFX** The Mill, NY. Danny Morris, lead Flame; Zu Al-Kadiri, producer; Fergus McCall, Damien Van Der Cruyssen, colorists. **AUDIO** Heard City, NY. Philip Loeb, mixer; Evan Mangiamele, sound design; Gloria Pitagorsky, EP. **PERFORMER** Don Jeanes.

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The Best Work You May Never See

A Gorgeous Debut For Director Heidrich

By Robert Goldrich

A man walks his dog on the city streets at night.

A storefront window full of television sets illuminated by programs being broadcast catches his eye.

Next we're taken to a restaurant kitchen where a cook's attention is diverted to a radio.

A woman in a rowboat peacefully meanders about in a lake. Then she notices a bottle floating nearby.

A guy in a car stops to view a complex of high rise buildings at night. In each case, the same message is revealed.

The TV sets in the storefront window suddenly have the word "Tack" ("Thanks" in Swedish) appear on screen.

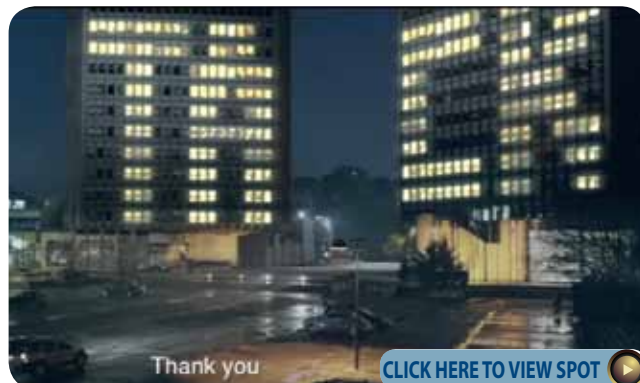
The radio blares out "thanks" as well.

The bottle pulled out of the lake contains a piece of paper on which is written "Tack."

And the lights on the high-rise buildings join to form the word "Tack."

Other "tack" sightings occur—on a taxi cab, on helium balloons as they soar skyward, in the stands of a stadium as a grounds keeper looks up and receives "thanks."

The "thank you's" are to each person for paying his or her household radio and TV fee which underwrites public service information and content on designated TV and radio channels provided by Sveriges Television (SVT), Sveriges Radio, and Sveriges Utbildningsradio (educational broadcasting).



An enlightened high-rise message.

First ad assignment

Titled "Something is About to Happen" for client Radiotjänst in Sweden, this spot unfolds like a mystery which steadily builds before we see the unifying theme among all these separate incidents.

Hanna Maria Heidrich of production house Gorgeous directed this commercial for Ruth Agency, Stockholm.

This marks the first real-world spot helmed by Heidrich whose work as a student at Filmakademie Baden-Wuerttemberg—spanning commercials, branded content and short films—has garnered international acclaim.

For example, Heidrich directed a student spec spot, Levi's "Life Is Calling," which helped her to gain inclusion into last year's SHOOT New Directors Showcase at the DGA Theatre in New York. The spec piece also garnered her such honors as winner of the New German Directors Showcase 2012, European Filmschool 1st Prize at the 2012 Young Director Award competition in Cannes, Silver at both the Art Directors Club Germany and the Porsche Advertising Awards, and Best VFX Spot distinction at Animayo, Spain's 2012 International Festival of Animated Films.

Gorgeous recently signed Heidrich, fresh out of film school, for representation in the U.S. and U.K.

She is also diversifying into longer form, currently in postproduction on a pilot for a science-fiction thriller series, *Killing All the Flies*. This pilot sprung from her graduation film at Filmakademie.

credits Client Radiotjänst, Sweden Agency Ruth Agency, Stockholm Frederik Cleasson, creative director; Anna Asplund, copywriter; Linn Sundqvist, art director; Markus Ahlm, producer. Production Gorgeous, London Hanna Maria Heidrich, director; Josh Barwick, producer; Jann Doeppert, DP. Editor Firsteight, Berlin Benjamin Entrup, editor. Post UNCLE Berlin

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Method, The Mill Provide Super Bowl Backstories

Continued from page 9

Kia “Hamster” commercials. “The team, our tools and techniques were already in place. We were starting from an advanced place,” related Boyd who also cited Method’s established working relationship with the team at David&Goliath. “Based on or working with them on this account before, they trusted us to get stuff done, giving us space to do what we needed to do. There was a mutual respect with our team members enjoying them as clients, going the extra mile. Trust is important, especially on a job like this where the first time they see a finished version is right before delivery.”

Boyd added that director Scott was a major positive mainstay. “He’s a fantastic illustrator,” said Boyd of Scott. “He drew storyboards at the very beginning. He could draw out his ideas so well and those boards helped put everyone on track. It was those illustrations that I think drew the agency to him. There wound up being strong similarities between his boards and the finished spot. Jake had a strong idea of what he envisioned and stuck to the plan, helping us get a lot of good work done in a short period of time. This was our first job with Jake and I’m hoping we have many more.”

During post, Scott had to travel and was in the UK. for a stretch, noted Boyd. But he still remained proactively involved in the work. “He would call and spend two hours on the phone going through each shot, shot by shot, sharing where he wanted to take the material,” said Boyd. “He would come up with the simplest changes that would make the work twice as good.”

Boyd shared an example of a Scott-suggested change relative to “the shot of the animals overlooking the launchpad as the babies walk to the rockets (a shot made up of about eight filmed plates, 20 CG animals and CG background). The shot was feeling flat and missing something. Jake said we should expose for the inside allowing the outside to bloom and be really bright—this simple treatment really helped the spot.”

All the while, Method maintained a delicate balance, creating elements that

were realistic while having the distinct sense of something imagined, a meshing of two dynamics essential to the story. (For a full rundown of Method credits, see this week’s quarterly VFX/Animation Top Ten Chart.)

Another Super Bowl spot that earned inclusion on the *SHOOT* Chart was “Morning Run” for the Milk Processor Education Program (MilkPEP) directed by Peter Berg of Pony Show Entertainment for Deutsch NY, with effects by The Mill NY. The spot stars Dwayne “The Rock” Johnson as a father who goes great lengths to make sure his kids have milk and its essential protein and nutrients in the morning. When he sees that the milk has run out, he runs out to get another gallon. That single minded purpose has him ignoring emergency situations—from a cat caught up in a tree to stampeding zoo animals—along the way. The :30 plays like a theatrical blockbuster with chaos breaking out seemingly everywhere and “The Rock” apologetically declining to come to the rescue as his sole mission is to catch up with a milk truck. Once he’s back in the apartment, his kids with milk, he gets back to his work as a superhero, knocking out a space alien trying to climb through the window. He’s headed back outside to thwart an alien spaceship invasion and varied other threats to our way of life.

Charlotte Arnold, The Mill’s VFX producer on “Morning Run,” laid out the diverse elements the project entailed. “Firstly, there was the CG giraffe and rhino,” she said. “We also added additional atmospheric elements throughout the circus scenes including smoke, heat haze and flames. We had to do some sky replacement that would hint to the impending doom of the alien takeover without giving too much away at the same time. Then, there was the big hero end shot. We shot The Rock in the apartment and then replaced everything behind him. This consisted of building the city with a mixture of CG in the foreground and matte paintings in the background. The ‘Mothership’ is a matte painting that we did at 3K and

Corey Brown, The Mill’s 2D lead artist, then added lots of atmospheric elements to bring it to life: pulsating lights, steam vents, shadows over the clouds. The attack ships are also CG, and the main building explosion on the left was built with CG FX and a 2D fireball element on top. We used Massive to fill the streets with running people, added CG cars, and even shot some Mill people on our rooftop here in NY and compos-

ited them onto the roofs of some of the other buildings. Corey and I are both in there; I get caught in the rubble of an exploding building...Corey saves himself though! Once all these CG elements were in place, the shot was brought to life with the final 2D elements of smoke and explosions to fill out the scene.” (For a rundown of credits on “Morning Run,” see *SHOOT*’s VFX/Animation Top Ten Chart in this issue.)

Framestore Sparks Fire

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Framestore creating stunning fire effects to elevate it to a piece of film akin to director Ron Howard’s 1991 theatrical movie, *Back Draft*.

Led by Framestore visual effects supervisor Chris Redding and CG supervisor Dragos Stefan, the in-camera inferno was enhanced with a visual effects fireball that blasts through a door in a cloud of exploding debris. Redding created and enhanced the fireball in Flame using elements from effects rolls before embedding the effect with smoke, dust and fragments of door splinters.

“Our main challenge here was in getting the scale of the fire right,” explained Redding. “It had to be big enough to be dramatic but tempered enough to be realistic and not destroy the heroic fireman.”

Key for Redding was that the

Framestore ensemble “had loads of involvement in the prep before the shoot. This allowed lots of discussion with the pyrotechnics guys and art department as to exactly what they could do for real, and what we would do in post. They were able to get real fire pretty close to the hero fireman, something that helped a great deal here was that Tim [director Godsall] had cast a real fireman in the role! So there were no stunt doubles for his part; it’s really him running through burning corridors, sliding down a zip-wire and smashing through a wooden door.

“What we couldn’t get ‘for real,’” continued Redding, “was some of the fire that’s right up close to the actors. Also, for obvious safety reasons, the fire the pyro guys use burns very cleanly, producing little smoke or anything too noxious. So the

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Nike’s “Vapor Trail”



The Road To Oscar, Part V

Directorial, Postproduction, Short Subject Perspectives

By Robert Goldrich

This is the fifth 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 and Short Subject Documentary categories.

LOS ANGELES—For Steven Spielberg, the editing of *Lincoln* came well before shooting began. It started with the editing of Tony Kushner's script which was some 550 pages. (Kushner is nominated for this year's Best Adapted Screenplay Oscar.)

"The process was like being in an editing room," recalled Spielberg, noting that Kushner's master work could have been a book, a play or an HBO miniseries. But by carefully paring that script down to focus on just part of President Abraham Lincoln's many landmark accomplishments, the structure for the movie came together—so much so that Spielberg's rough cut of the film was only 20 minutes longer than the release print. By contrast,

the director noted that his rough cut for *Schindler's List* was four-and-a-half hours with the final release running three hours and 15 minutes.

As for the actual editing of *Lincoln*, Spielberg described his working relationship with editor Michael Kahn, A.C.E., as "an intuitive brotherhood." Kahn has been Spielberg's editor since 1976.

The director cited part of Kahn's approach as being a storytelling key—namely to not constantly cut to someone who's listening to a speaking character but rather to "let the audience be the listener." With Daniel Day-Lewis' portrayal of Lincoln so compelling, why cut away from it?

Spielberg related that given the stature of Lincoln as a subject, the performance of a cast headed by Day-Lewis, and the ambition and quality of Kushner's work, "I made a pact with myself" to step behind the cast and script, to "put a silencer on the camera...to direct from behind the scenes and push forward."

Spielberg said that this film was all about Lincoln's story, Day-Lewis' tour de force performance, and Kushner's brilliant script. Spielberg wanted all those elements to speak for themselves, resulting in him being "as restrained as I've ever been as a director."

Adding to the eloquence of those elements and that directorial restraint was the cinematography of cinematographer Janusz Kaminski, Spielberg's long-time collaborator.

In terms of imagery, President Lincoln was intentionally obscured in select scenes. Spielberg explained that he used this as a means "to preserve the mystery and complexity of Lincoln," making it all the more impactful when Day-Lewis "broke through that enigma." On those occasions, Kaminski would have Lincoln step out into the light. Spielberg said he and Kaminski played with that throughout the film.

Spielberg's reflections came during the Directors Guild of America's 22nd

(L-r) *Zero Dark Thirty*, *Lincoln*, *Les Misérables*, *Argo*, *Life of Pi*

ROAD TO OSCAR

annual session in which the year's DGA Award nominees for Outstanding Directorial Achievement in Feature Film discuss their movies.

Held on Feb. 2 at the DGA Theater in Los Angeles and moderated by director Jeremy Kagan—with a simultaneous live video feed to a gathering at the DGA's NY Theatre—the session featured Spielberg; Ben Affleck who went on that night to win the DGA Award for *Argo*; Kathryn Bigelow who was nominated for *Zero Dark Thirty*; Ang Lee, a nominee for *Life of Pi*; and Tom Hooper, nominated for *Les Miserables*.

Of these five DGA nominees, only Lee and Spielberg received corresponding Best Director Oscar nominations.

But Affleck, Bigelow and Hooper all saw their respective films garner multiple nominations, including for the Best Picture Academy Award. *Life of Pi* and *Lincoln* are also up for the Best Picture Oscar.



Steven Spielberg
Sense of belonging

Asked what lessons he derived from his experience on *Argo*, Affleck said he “learned to work with a writer who was the originator of the idea. He [Chris Terrio, Oscar-nominated for Best Adapted Screenplay and winner of the WGA Award] made the movie so much better.”

Argo also gave Affleck “a sense of belonging and an elevated sense of confidence.” He noted that he’s long aspired



Ben Affleck

to become part of the directing fraternity and *Argo* has helped him to do that. This has certainly been punctuated by Affleck being nominated for and then winning the DGA Award.

That sense of belonging, though, might not have come to pass if not for a pivotal editing decision. Affleck said that the movie wasn’t coming together as he had liked in the edit room—until he suggested to his trusted editor Wil-



Kathryn Bigelow

liam Goldenberg, A.C.E., that almost all of the scenes of Tony Mendez (the character portrayed by Affleck) with his wife and child be taken out of the film. The removal of this subplot module made all the difference. Affleck said everything had come together after that. While that module was well performed and of high quality, it somehow didn’t quite fit naturally into the overall story—it was like, said

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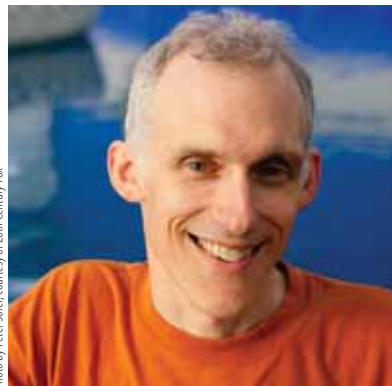
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Tom Hooper



Ang Lee



Tim Squyres, A.C.E.



Stephen Nakamura

Director, Post Artisan Insights Into Creative Challenges

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Affleck, “a transplanted organ that the body was rejecting.”

Goldenberg earned two Best Editing Oscar nominations this year—one for *Argo*, the other for *Zero Dark Thirty* which he and Dylan Tichenor, ACE, cut. Goldenberg has a track record with Affleck, dating back to when he edited Affleck’s feature directorial debut, *Gone Baby Gone*.

Digital discovery

Zero Dark Thirty was director Bigelow’s first digital movie. She and cinematographer Greig Fraser opted to go with the ARRI ALEXA. Going digital was necessitated, she explained, by the low light levels involved in the shooting of the climactic nighttime sequences depicting the Navy SEALs’ raid on the Pakistan compound where Osama Bin Laden was killed.

Bigelow observed that ALEXA yields a film grain-like look. “It doesn’t have that ultra clarity that digital can have,” she said. “Greig [Fraser] and I fell in love with the camera.”

With an affinity for deploying multiple cameras on her features, Bigelow estimated that she shot the equivalent of some 1.8 million feet of film for *Zero Dark Thirty*, which was cut over a 19-week span by Tichenor and Goldenberg.

Suitable for framing

As he did in *The King’s Speech* to great effect, Hooper played with the framing of actors on camera in *Les Misérables*. For example, when Anne Hathaway’s prostitute

character is in a coffin box bed, used by sailors during that era, Hooper put her on camera in “the short side of the frame,” explaining that there’s a “tension” conveyed in such framing, akin to how he had Colin Firth lensed in scenes of *The King’s Speech*, accentuating the fact that King George VI was constrained by his stuttering.

Hooper marveled at his cast’s work within the confines of an ambitious musical, citing Hathaway as an example, being able to sing on pitch and cry simultaneously, to transform from hope and vulnerability to a hardening and deadening of her soul, all while singing in a continuous take with a camera focused solely on her.

Embracing doubt

Asked if he ever has doubts, *Life of Pi* director Lee said that whenever doubts set in, things “get interesting.” When he started out, Lee tried to hide any trace of doubt. But once he started to have some “success under my belt, I wouldn’t hide it as much.”

He quipped that people don’t seem to mind doubt “as long as you look like you’re thinking.”

Lee described doubt as “a usable thing.” To have and share doubt can be a healthy proposition, said Lee, citing the value of “doubt as inspiration.”

Helping to inspire Lee are his collaborators, including his long-standing editor of choice, Tim Squyres, A.C.E.

Post perspectives

SHOOT connected with editor Squyres who earned his second career Oscar nomination and third ACE Eddie Award nom

for *Life of Pi*, continuing a collaborative relationship with Ang Lee spanning all of his feature films with the exception of *Brokeback Mountain*.

Squyre’s first Oscar and Eddie nominations came for the Lee-directed *Crouching Tiger, Hidden Dragon*. The editor’s second Eddie nomination was for *Gosford Park*, directed by Robert Altman.

For Squyres, receiving Academy Award and Eddie nominations is always gratifying, particularly, though, for *Life of Pi*.

“It’s not clear what type of film it is,” Squyres observed. “*Life of Pi* is a hard film to categorize. It probably has the fewest cuts of any of the [Oscar] nominated films so it’s not the kind of film that’s obvious in terms of the editor’s contributions. For editors to recognize those contributions is quite an honor.”

As for the challenges *Life of Pi* posed to him as an editor, Squyres cited several. “Obviously there were huge technical challenges, one being 3D. I cut the film entirely in 3D, serving as the post stereographer. Plus there was an enormous amount of physical effects to wrangle. Particularly cool about this film is that the big visual effect was one of the main characters [Bengal tiger Richard Parker]. As an editor you can help craft the tiger’s performance. You can cheat on things, craft the tiger’s actions. You get involved in aspects of filmmaking as an editor that you don’t have that much say in normally [with a human live-action performance].”

Yet the greatest challenge of *Life of Pi* didn’t reside in the technical realm, related Squyres. “The biggest challenge was basic

storytelling. It was a great script but structurally the film was challenging. The first section had a bunch of flashbacks, quick scenes with narration. The next section, the ship sinks. They’re adrift on the ocean for an hour, trying to stay alive. But there’s not the typical story element pulling you through. You want the audience to get the sense of being adrift at sea. However, you don’t want the audience to feel that the story is drifting. That’s the balance I had to try to achieve as an editor.”

Regarding his bond with director Lee, Squyres noted, “We understand each other’s tastes very well. We agree on a lot but not on everything. If we agreed on everything, I wouldn’t be of any help to him. You need a little pushing back and forth. We push each other to try things we might not otherwise.”

Meanwhile, though they may not be Oscar nominees, assorted postproduction artisans had a hand in Academy Award-nominated films, a prime example being Stephen Nakamura of Company 3 who served as digital intermediate colorist on *Zero Dark Thirty*.

Nakamura observed that *Zero Dark Thirty* was “an unusual project for many reasons—all originating with director Kathryn Bigelow’s vision of a film that feels absolutely real, never ‘lit.’ A lot of times there will be visual aspects of a movie that might seem a little artificial—if you think about it—but that are so conventional that an audience just accepts that they’re “real” for the world depicted in the movie. For example, a set of a small

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A Short Subject Perspective On Oscar-Nominated Film

Continued from page 16

room might look a little more spacious than it would in real life. An exterior, especially a night exterior, might show more light hitting people and objects in the shot than you'd really see if you were in that location.

"The film's wonderful cinematographer, Greig Fraser, took Kathryn at her word and figured out how to shoot the incredible raid sequence with a minimal amount of light. She would have been happy to walk on a set of a dark room and literally have it be so dark you'd barely be able to make out anything. Obviously, Greig still had to be able to get some kind of an exposure with the digital ARRI AL-EXA cameras he used, and you still need some kind of contrast between light and dark to discern shapes and see anything at all on the theater screen. Greig used very minimal amounts of light, carefully placed, and made the most out of the AL-EXA's low-light capabilities. The images didn't just look like conventional movie darkness; they looked dark!"

Nakamura noted that "so much of what I do during the color grading phase is about using the digital tools I have in my digital intermediate theater to very subtly fine-tune the cinematographer's images. I use Blackmagic Design's DaVinci Resolve to isolate portions of every shot and add or subtract contrast, make something a tiny bit brighter or darker, sharper or blurrier, or more or less saturated to help draw the viewers eyes' to some part of the frame without the viewer actually



Cynthia Wade

noticing the image has been manipulated.

"On *Zero Dark Thirty*, if there were bright highlights from one of the few lights Greig did use, I needed to take them down even though leaving them in, or even enhancing them, might add some pleasing contrast to the images. A lot of important information—including skin tones—generally exists in the mid-tone range. Those also had to come down. The blacks had to be completely crushed, making it impossible to differentiate shapes and objects in the darkest parts of the frame. And I had to let the color saturation almost disappear entirely."

According to Nakamura, "The filmmakers' vision meant that I couldn't make much use of the elements of a shot that I usually manipulate while grading. I still needed to go through every frame and isolate and slightly enhance certain areas—a helicopter, a group of Navy SEALs—so the audience could always make out what's happening.

"I can't recall ever working with other

filmmakers who asked me to make everything as dark as it can possibly be without just having a completely black screen. But I think the final results are very exciting and that the artistic vision really makes the whole raid sequence work on a very visceral level."

Mondays at Racine

Director Cynthia Wade is no stranger to the Academy Awards. Five years ago, her *Freeheld* won the Oscar for Best Short Subject Documentary.

Now she has her second career nomination in the same category on the strength of *Mondays at Racine*, which tells the story of two sisters—Rachel and Cynthia—who run a beauty salon on Long Island. Every third Monday of the month, their salon, called Racine, provides free beauty and support services for women undergoing chemotherapy.

The sisters—who lost their mother to breast cancer—are determined to give women who are losing their hair, eyebrows and eyelashes a sense of normalcy and dignity during a traumatic, uncertain time. The loss of hair and its impact on personal image evolves into a poignant, moving look at womanhood, motherhood and marriage.

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

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

"All of the women in *Mondays at Racine* are alive and that has not always been the case with my documentaries. In *Freeheld*, the dying policewoman never lived to see the finished film, that it went to the Sundance Film Festival or won an Oscar. For the women [in *Mondays at Racine*]—some still battling cancer, some

in remission—the fact that they can share in this film, have parties and watch the Oscars means everything to me. We are bringing the two sisters who run the Racine salon out to Hollywood for the Academy Award ceremony."

Beyond documentary fare, Wade is also diversifying into different filmmaking disciplines. Her documentary chops, for instance, are translating well into the advertising arena.

"Finding the real moments has become intuitive for me. Making documentaries has honed my skills in finding the organic truth of what the story is and how to cast accordingly. While continuing to do my documentary work for HBO and the Sundance Channel, I started to broaden out into directing unbranded content for a number of clients."

For Hershey, she introduced viewers to a K-12 boarding school the company has created through revenue from chocolate sales. The school is home to at-risk children from low-income families. Working with agency Arnold New York, Wade commemorated the 100-year anniversary of the school with a documentary which played on the Sundance and IFC Channels, raising awareness of the school and its positive impact on young lives.

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

Wade is also directing some local commercial work in Berkshire, Mass. She is handled by East Coast indie rep firm Schaffer/Rogers and looking to perhaps connect with an established commercial production house to take on mainstream spots and branded content opportunities. While she is best known for her accomplishments as a documentarian, Wade has advertising in her DNA. She is the great granddaughter of John Orr Young, the "Y" in Y&R.



Director Wade (center) flanked by the sisters who own the Racine salon



ASC Award-Winning Perspectives

This year's field of ASC Award winners had a wide range—not just creatively and visually but also in terms of industry award pedigree. On one end of the spectrum, Roger Deakins, ASC, BSC, won his third career ASC Award for Feature Film Excellence, this time for *Skyfall*, the James Bond film directed by Sam Mendes. Deakins' first two ASC Awards came for *The Shawshank Redemption* (1995) and *The Man Who Wasn't There* (2002). He has a total of 11 ASC Award nominations over the years, the others coming for *Fargo* (1997), *Kundun* (1998), *O Brother, Where Art Thou?* (2001), *No Country for Old Men* (2008), *The Assassination of Jesse James by the Coward Robert Ford* (2008), *Revolutionary Road* (2009), *The Reader* (2009) and *True Grit* (2011). Deakins was also the recipient of the ASC's Lifetime Achievement Award in 2011.

By sharp contrast, the other ASC Award categories this month—all in television—were topped by first-time winners: Bradford Lipson took the Half Hour Episodic Series honor for the "Truth" episode of FX Show *Wilfred*; Florian Hoffmeister earned TV Movie/Miniseries

distinction for the PBS Masterpiece presentation of *Great Expectations*; and two cinematographers, Balazs Bolygo, HSC, and Kramer Morgenthau, ASC, tied for first in the One-Hour Episodic TV Series category for, respectively, the "Mort"



Roger Deakins, ASC, BSC

episode of Cinemax's *Hunted*, and "The North Remembers" installment of HBO's *Game of Thrones*. The category tie was the first in the history of the ASC Awards.

Hoffmeister and Bolygo were all first-time ASC nominees while Morgenthau now has a total of four career nominations. All the category winners—except for Dea-

kins—attended the ASC Awards ceremony in Hollywood. Deakins was in Atlanta at the time, shooting the feature *Prisoners*, directed by Denis Villeneuve and starring Hugh Jackman, Jake Gyllenhaal and Viola Davis.

Meeting Expectations

In their acceptance remarks, the first-time ASC Award winners were all gratified by the recognition from their peers. Hoffmeister's win capped a memorable awards season. Last year, he won his first Outstanding Cinematography Emmy Award for *Great Expectations (Part 2)*, a BBC/Masterpiece Theater co-production. That was his second Emmy nom, the first coming in 2010 for AMC's *The Prisoner*.

For Hoffmeister, *Great Expectations* represented a coming together of his experience—which spans his work in British television with *The Hamburg Cell* and in the feature arena with the Terence Davies-directed film *The Deep Blue Sea* starring Rachel Weisz. During this past Emmy Awards season, Hoffmeister told *SHOOT*, "Working with Terence was revisiting

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DPs range from four first-time honorees to a three-time recipient

A SHOOT Staff Report

Television Winners, Lifetime Achievement Honoree

Continued from page 19

the starting point of my career—putting me back in a concentrated filmic, artistic atmosphere. I later re-entered the grueling reality of TV production which has a completely different pace and pressure. *Great Expectations* married these two—television that has to be of feature film quality, epic in scale, yet done on a very tight schedule. The expectations were high for one of the classics of literature.”

Great Expectations was also the first drama Hoffmeister shot with the ARRI ALEXA. He previously had a favorable experience shooting a couple of commercials with the ARRI digital camera and that carried over to this ambitious BBC/Masterpiece project. “There’s an immediacy to the process that I enjoy,” said Hoffmeister of digital cinematography. “But I still think there is something magical about film and the discipline it requires from everyone involved.”

Hoffmeister is also no stranger to short-form fare. He shot short films for writer/director Tony Grisoni, with whom he collaborated on *Kingsland—The Dreamer* which copped a BAFTA nomination. Hoffmeister also got more heavily involved in commercials in 2009, beginning a two-year run which saw him lensing in the U.K. for such directors as Saam Farahmand, Kim Gehrig, Samantha Morton, Lynn Ramsay, Walter Stern and Daniel Wolfe. He also began to shoot stateside, including an Allstate job out of a52.

Upon garnering his first Emmy nomi-



Photo by Jessica Levell

Bradford Lipson

nation for *The Prisoner*, Hoffmeister came out to L.A., meeting with his agent Claire Best & Associates, which happens to be in the same building as commercial production house Picrow (Pictures in a Row) founded by director Peter Lang. Claire Best knows Lang and introduced him to Hoffmeister. The two struck up a rapport, resulting in Hoffmeister coming aboard Picrow for representation as a commercial director.

While he’s open to gaining traction as a spot director, Hoffmeister values his work as a cinematographer in short and long form. “When you’ve done a feature,” he observed, “you enter commercials with a different openness. You have time to focus on all the details for a :30 during a two-day shoot, for instance. It’s almost like you can take the artistic sensibility of long form and dwell on the commercial because of time and resources. You can dwell on craftsmanship, explore and test the limits. Then when I return to long



Photo by Jessica Levell

Florian Hoffmeister

form, my craftsmanship is honed based on the commercialmaking experience. It’s great how one feeds the other.”

Game of Thrones

In accepting the ASC Award, Morgenthau said he was grateful that *Game of Thrones* is a TV project that allows him to be cinematic in his work and approach. The fourth time proved to be the charm for Morgenthau in winning his initial ASC Award. His prior three ASC nominations were for *The Five People You Meet in Heaven* (2005), *Life on Mars* (2009) and *Family Limitation* (2011).

Like Hoffmeister, Morgenthau has an Emmy track record as well as experience in lensing commercials. On the latter score he has shot regularly for director Luis Gerard who is on the roster of Uber Content. As for his Emmy history, Morgenthau has been nominated five times, including twice in 2010—in the Outstanding Cinematography for a Single-Camera Series for the season one finale (“A Return to Normalcy” directed by Tim Van Patten) of *Boardwalk Empire* on HBO; and in the Outstanding Cinematography for a Miniseries or Movie based on the HBO film *Too Big To Fail* (directed by Curtis Hanson).

Morgenthau’s three previous Emmy noms came in 2005 for *The Five People You Meet in Heaven*, in ‘09 for an episode of *Life on Mars*, and in ‘10 for an episode of *Flash Forward*.

Beginnings

First-time ASC Award nominee and winner Lipson began his career as a gaffer on such TV series as *House*, *Without*



Photo by Rene Mascara

Dean Semler, ASC, Angelina Jolie

A Trace, *The Office* and *Ugly Betty*. His cinematography credits include the series *The Forgotten*, *Ugly Betty*; *Factory*, and of course *Wilfred*.

Fellow first-time nominee and winner Bolygo, a native of Hungary, started out in the U.K. as a clapper loader and then worked as a focus puller and operator. He has shot commercials, music videos, feature films and TV series. His cinematography credits include the series *Doctor Who* and *MI-5* as well as his ASC Award-winning effort for *Hunted*.

Special recognition

Outside the feature and TV competition categories, several special honors were presented during the ASC ceremony.

Dean Semler, ASC, ACS; Rodney Charters, ASC, CSC; Robby Muller, NSC, BVK; and Curtis Clark, ASC, were honored by their peers during the ASC proceedings. Semler received the 2012 ASC Lifetime Achievement Award. Muller was presented the International Achievement Award. Charters got the Career Achievement in Television Award. And Clark accepted the President’s Award for distinguished service to the ASC.

Angelina Jolie presented the Lifetime Achievement Award to Semler who shot her directorial debut, *In the Land of Blood and Honey*. Semler won an Oscar and an ASC Award in 1991 for his imagery in *Dances With Wolves*. In 2007, he earned a second ASC Award nomination for *Apocalypse*. Semler’s nearly 70 feature credits include *Mad Max Beyond Thunderdome*, *Dead Calm*, *City Slickers*, *XXX*, *Waterworld* and *The Bone Collector*.



Photo by Rene Mascara

(L-r) Kramer Morgenthau, ASC, Balazs Bolygo, HSC, emcee David Zayas

INDEPENDENT SPIRIT AWARDS

Beasts, Silver Linings Playbook Have Spirit, Oscar Parallels

By Robert Goldrich

LOS ANGELES—In previewing the 2013 Film Independent Spirit Awards—which take place on Saturday (2/23), one day prior to the Academy Awards—*Beasts of the Southern Wild* and *Silver Linings Playbook* are the two lead films that ride a parallel Oscar track in terms of nominations.

Both *Beasts of the Southern Wild* and *Silver Linings Playbook* have Spirit and Academy Award nominations in the Best Picture, Best Director (for Benh Zeitlin and David O. Russell, respectively), and Best Lead Actress (Quevenzhane Wallis and Jennifer Lawrence,

Receiving four noms each were *Keep the Lights On*, *Beasts of the Southern Wild*, and *Middle of Nowhere*.

Next up with two nominations apiece were *Starlet*, *Bernie*, *Safety Not Guaranteed*, *Sound of My Voice*, *Gimme the Loot*, *The Waiting Room*, *Fill the Void*, *End of Watch*, *The Sessions*, and *Seven Psychopaths*.

Best Feature, Director, Screenplay

Nominated for Best Feature are: *Beasts of the Southern Wild*, *Bernie*, *Keep the Lights On*, *Moonrise Kingdom*, and *Silver Linings Playbook*.

Best Director nominees are Anderson

Silver Linings Playbook has both Independent Spirit and Academy Award nominations in five categories.



respectively) categories.

Silver Linings Playbook also has a Spirit nomination for Best Screenplay (David O. Russell) as well as an Oscar nom in the Adapted Screenplay category, and Lead Actor Spirit and Academy Award nominations (for Bradley Cooper).

Others with feet planted in both the Spirit and Oscar fields of nominees are Helen Hunt for Best Supporting Actress on the strength of her performance in *The Sessions*; Wes Anderson and Roman Coppola who on the basis of *Moonrise Kingdom* are in the running for a Best Screenplay Spirit Award and an Original Screenplay Oscar; *How to Survive a Plague* and *The Invisible War* for Best Documentary; and *Amour* which is nominated in the Spirit's Best International Film category and for a Best Foreign Language Film of the Year Oscar.

High fives

Leaving the Oscar conversation and focusing on the Spirit nominations, *Silver Linings Playbook* and *Moonrise Kingdom* topped the tally with five noms apiece.

for *Moonrise Kingdom*, Russell for *Silver Linings Playbook*, Julie Loktev for *The Loneliest Planet*, Ira Sachs for *Keep the Lights On*, and Zeitlin for *Beasts of the Southern Wild*.

The Best Screenplay nominees are Anderson and Coppola for *Moonrise Kingdom*, Russell for *Silver Linings Playbook*, Sachs for *Keep the Lights On*, Zoe Kazan for Ruby Sparks, and Martin McDonagh for *Seven Psychopaths*.

Best Firsts

Nominated for the Best First Feature honor are: director Rama Burshtein's *Fill the Void*, director Adam Leon's *Gimme the Loot*, director Colin Trevorrow's *Safety Not Guaranteed*, director Zal Batmangliji's *Sound of My Voice*, and director Stephen Chbosky's *The Perks of Being a Wallflower*.

The Best First Screenplay nominees are Burshtein for *Fill the Void*, Derek Connolly for *Safety Not Guaranteed*, Christopher Ford for *Robot & Frank*, Rashida Jones and Will McCormack for *Celeste and Jesse Forever*; and Jonathan Lisecki for *Gayby*:

Super Bowl Spots Critique

Agency Creatives: Big Game POVs

LOS ANGELES—While this year's crop of Super Bowl ads has yielded a pair of *SHOOT* Top Spots—Dodge RAM Trucks' "Farmer" out of The Richards Group, Dallas (*SHOOT*online, 2/8), and Budweiser's "Brotherhood" from Anomaly, New York (see separate *ScreenWork* coverage in this week's issue)—there's still much to analyze now that another Big Game is in the industry's collective rearview mirror. Providing perspective is a trio of creatives whose agencies did not have any commercials on the Super Bowl this year. *SHOOT* sought them out for that reason—they're having no particular axe to grind—as well as their expertise. Here are excerpts from their feedback assessing the ad field for Super Bowl XLVII (full remarks can be found in 2/8 *SHOOT* >e.dition):



Cameron Day, creative director, Barnhart, Denver

The entire first half's commercials seemed as lackluster as the game...Then came halftime. And in the words of my favorite spot from last year, it was halftime for America, or more specifically, for our industry. The second half began as mediocre as the first. Then something happened. The spots seemed to improve as the game did. I never dreamed I'd say so in public, but Bud has finally run a Clydesdale spot that was a perfect slice of Americana....The very next spot was from the NFL promoting their telecast of the NFL Draft, starring Deion Sanders as "Leon Sandcastle." It was very well done, too. Then, just a few commercials later, the spot of the night played. It started with the words "Paul Harvey" over a still image. My TV screen flashed a series of de-saturated stills of America's farmlands, animals, calloused hands, combines and dawn-lit mornings. It was startling, beautiful, reverential and poignant. Then it revealed itself to be a tribute to farmers from Dodge trucks. There was not a single stereotypical truck shot in the entire spot.

It was my Clint Eastwood moment of the night, and the production, sound design and narrative all coalesced into the most compelling truck commercial I've seen in years. Samsung, Tide, Kia, Sodasream and Mercedes all followed with more spots that I found rather interesting. But since there can only be one winner of the Super Bowl, I give my props to Dodge.



Greg Smith, chief creative officer, The VIA Agency, Portland, Maine

Tide's "Miracle Stain" was hands down my favorite. Not only did it repeat P&G's seemingly real-time execution from the Summer Olympics, it was also just incredibly well done, from the writing to the casting to the pacing. The RAM farmers ad was a strong piece of counterculture contrarianism. It felt like an ad we would've seen during former President Ronald Reagan's second term, not President Barack Obama's, and it broke through for just that reason.

The Century 21 ad was by far the worst. If you are going to be on the Super Bowl you can't have an ad that a kid out of portfolio school could've created. And the behind-the-scenes content they developed was even more embarrassing...Also sad to see W+K whiff so bad on Oreo. There was just no real idea there, and if it was cream versus cookie the ad did a lousy job of really telling the tale. But God forbid, I wish I had done a tenth of the great work they have done in my career.



Bill Winchester, creative director, Lindsay, Stone & Briggs, Madison, Wisc.

The first temptation is to borrow from movies and even past commercials. The Pepsi Next commercial is a perfect example...Did the guys who made the movie *Project X* sue Pepsi for this rip-off? Or the Got Milk commercial with the Rock. Very reminiscent of the Nike Y2K commercial of a few years back. So, when exactly does the statute of limitations expire on this stuff?

The second [temptation] is to resort to a formula. Like the "something goes horribly wrong" formula. The Toyota wish commercial is an example. Or the Doritos goat commercial, which by the way, made me laugh. The Samsung Seth Rogen spot did a great job of reprising almost every formula for Super Bowl commercials. And because of the "inside advertising" nature of it, was funny.

This points out a problem. Humor requires a somewhat formulaic structure...The overall result is a mélange of sameness. Same formulas. Same results. Sure, a few stand out. Like the Oreo ad or the Audi Prom Night ad. The overall takeaway is yes, lots of pretty good commercials, but I feel like I've seen it before. Except for the advertisers willing to go another way. Produce a commercial that isn't funny, but heartfelt...Like Budweiser's "Brotherhood" which is totally linked to the brand and beautifully crafted. Or the Jeep "Whole Again" commercial. Or the Dodge "Farmer" commercial.

The Global Lensing Marketplace



International Production Services assess state of biz

A SHOOT Staff Report

As the economy has become global, so too has lensing—oftentimes as much for economic as creative reasons—extended its reach internationally. The marketplace has not only cities and states within the U.S. but also assorted foreign locales vying for filming business through incentives, built-up infrastructure and services. The competition spans the continents but no matter the financial enticements and creative considerations, the logistics are vital, thus necessitating local expertise wherever the production takes place.

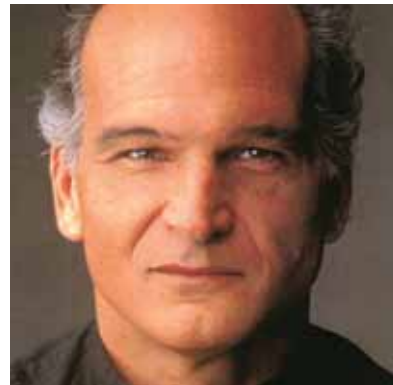
Thus international production service companies—with their resources, connections, access to local talent and facilities—have become all the more critical to a project’s success. Among the business models gaining greater relevance, for example, has been that of Global Production Network (GPN) which represents a roster of assorted top-tier production service shops internationally.

GPN collaborates with commercial, television and feature production companies, as well as advertising agencies, to provide expertise, insight and information pertinent to their creative, production, talent, and financial needs when

producing internationally.

Clients often come to GPN when researching countries to determine multiple “looks” within a single country, or to determine “rough” costs associated with talent buyouts and/or approximate costs of an average shoot day in a specific country or multiple countries.

GPN works hand in hand with executive producers and heads of production to determine where best to most effectively produce a project. Once that decision is made, GPN connects clients directly to the GPN service company in one or more countries pertinent to the research and



Harry Tracosas

the job at hand.

As for how his business has changed over the years, Harry Tracosas, president of GPN, related, “Since opening in 2003, GPN has grown steadily every year. Clients have come to know us better, trust our network more fully, and made referrals to other clients who now frequent GPN. Commercial spot-work, from my perspective, has been escalating steadily over the years... and there have been a fair number of big budget jobs as well, which is interesting given the economic climate. On the darker side, payment from ad agencies, to production companies, to service companies has become more problematic—late payments are frequent and are almost a certainty, which is not a good thing, especially for a service provider who needs the cash to float the production. Hopefully this practice of late payments, for all concerned, will not continue much longer. It is counterproductive to everyone’s mutual end goal.”

Though he gave up his “line” production days after leaving New York in the mid-1980s, Tracosas stays involved in projects at GPN. “I travel when the jobs are big and/or I can learn something new about a country,” he related. “This said, whether home in Los Angeles or out on the road, I do stay in touch with each and every job that shoots. I constantly check in to see how the production is going... from prep, to shoot, to wrap, I am behind the scenes for both my service providers as well as the production company.”

While commercials remain GPN’s mainstay bread-and-butter business, the company has diversified into features. “On occasion feature films find their way to GPN,” noted Tracosas. “They usually call for pick-up work. For example, *Act of Valor*, the Navy Seals Film, came to GPN for two elements of their picture... we connected them to Cambodia and to the Ukraine. I would love the opportunity

INTERNATIONAL PRODUCTION SERVICES

to do more theatrical feature film work; many of the GPN companies have feature productions under their belts and providing services to the feature film world would be a natural segue when not producing commercials.

The overall GPN business plan still hinges on the top notch quality of the people and production service providers within its network.

“When researching companies to join the GPN Network, the criteria I look for,” shared Tracosas, “are: they must be production leaders among their local and in-

ternational peers, they must have credits and refs of known and respected international production companies, technically savvy with their location presentations, good communicators, well financed, reliable, and simply put—good, decent, honorable people.”

SHOOT canvassed international production service providers, including some within the GPN network and several independent of that lineup, to get a better handle on global production and the nature of the business, posing the following

four survey questions/requests:

1) *Where are you based and what countries do you work in?*

2) *How many productions do you typically handle from the U.S.; from other countries in a year?*

If you like, please list a few U.S. clients you have handled production services for during the last year.

3) *Please tell us about one exciting recent project and any unique challenges*

involved regarding budget, location, etc.?

4) *What recent trends, if any, have emerged in the production services business relative to your clients, their needs and expectations, and how you have evolved your business?*

Here’s a sampling of the feedback we received spanning professionals in such markets as Argentina, the Czech Republic, Romania, Mexico, Costa Rica, Panama, Thailand, the Philippines, New Zealand and Australia.



Rodrigo Cala,
executive producer,
Benito Cine

1) We deliberately decided to be only based in Buenos Aires, Argentina. Benito Cine was founded in Chile in 2003. But soon after we had to move to Argentina because of the requirements of the jobs we were getting awarded from the U.S.

Even with Benito’s founding partner being a Chilean (Georgos Nicolaides), we still maintain the decision to focus in one country instead of having satellite offices. We put all our energy into each job and we feel that having offices in different countries will never be the same in terms of the service we want to deliver.

For an American it may sound too conservative since in the U.S. most everybody has offices in two cities. The difference is that down here there are few qualified people in each country, especially in the small ones. So we think it’s better to be 100 percent local and focused.

2) We only work for U.S. companies and never produce more than 12 jobs per year. This is a core value at Benito: “We only produce one job at a time.” And the U.S. market is our area of expertise. All our energy is focused on what helps solving the challenges of every production. And it also helps our people and our guests to have a good experience, to enjoy what we are doing.

4) Many American production companies and ad agencies have asked Benito to start representing directors...They say our experience producing big jobs for the U.S. plus a talented local director would be the perfect mix. We are considering the idea.

Another new business we recently started successfully is related to postproduction/VFX outsourcing for the U.S. Our company in this venture is Benito M/Studio.

There are talented people down here and, like in live action production, we are also very aware of our limitations. That said, we can tell there are many animation/VFX commercials that can be safely produced with the U.S. Two things have been key here. First, our experience handling big American productions helps a lot to understand what they expect from us. And second, local costs are much lower than in the U.S., which is good for everybody.



Ileana Anghel,
executive producer,
Domino Productions

1) We are based in Bucharest, Romania, and work mainly in this area. We do shoots all over the country—both location and studio.

2) We do an average of five to 10 U.S. jobs a year. In 2012 for example we did eight—we’ve been working since 2002 with U.S. clients such as MJZ, @radical.media, RSA, Anonymous, Skunk, Prettybird, Furlined, etc.

Generally our total number of jobs is about 50 a year.

3) I think one challenging but very rewarding project is the Xbox Halo job directed by Nicolai Fuglsig (MJZ)—that actually just won the Art Director Guild award for production design.

We had very little building time—about half of the original time estimation—and the level of detailing of the set, mostly real set build, was very complex. We had to manage a very tight level of coordination in terms of building, dressing and stunt and SFX rehearsal time.

4) One very positive trend—for us and for our clients—is the fact that the crew traveling from abroad is smaller; more and more heads of departments are local.

Another good trait—key roles are casted locally.

There’s a similar level of location and studio jobs which means that our offer is balanced.

I think even if budgets are lower, the standard of quality is still at a high level—which is basically the reason why people come back.



Tomas Krejci,
executive producer,
Milk & Honey Films

1) Milk & Honey Films is based in Los Angeles ever since 1995, thus we do provide exceptional production services in our offices in Los Angeles, New York, Prague and in Buenos Aires

2) On average we handle around 10 production services from U.S.-based commercial production companies and five from other countries.

During last year we have worked among others for ACNE, B-REEL, Untitled, Sibling Rivalry Studios, Washington Square Films, Collective, etc.

3) In July 2012 my business partner Daniela Huml /producer/ has produced highly demanding five-day commercial shoot for Breitling with Airborne Films out of Paris, we have managed to shoot on freely floating icebergs with three helicopters and talent standing on it.

4) To keep delivering utmost creative and production quality services for far less than ever before.



Continued on page 24

POVs from Mexico, Costa Rica, Australia, NZ, Thailand

Continued from page 23



Jose Ludlow, CEO, Kinema Films

1) We are based in Mexico City and we service Cuba, Belize, Guatemala, the Caribbean and Mexico

2) Typically we produce around 10 projects per year, mostly from the U.S. Our main clients are MJZ, Smuggler, Park Pictures, Bob Industries—and Knucklehead from the U.K.

3) Recently we did the new Bacardi campaign for Europe which was conceived as a period piece resembling the look of the feature

films from the 50's (Technicolor) and the TV series *Bonanza*. One of the spots "Daiquiri" was a musical shot on a stage at Churubusco Studios in front of a massive 40 meter long backdrop. The other three were narrative stories that tell the story of the founding of the Bacardi distillery and the anecdote behind the famous Bacardi bat. These three were shot in a 16th century Hacienda two hours south of Mexico City. The production involved over 140 crew members and had special effects, animals, period wardrobe and decoration, visual effects, puppeteers, etc. Although the project was quite ambitious we managed to shoot it on schedule and on budget.

4) We have discovered that many companies are now more inclined to film in Mexico because of its long production experience, its low wage salaries, its climate, distance to L.A.-N.Y., the equipment availability, etc. Foreign companies have discovered that insecurity is a perception based on the media handling of news, and that Mexico is a very safe place for shooting. In fact over 1.6 million U.S. tourists visit Mexico every year with no major incident reported in the last five years.



Lizzy Nash, executive producer, Walkabout Films

1) We are based in Sydney and shoot across Australia and New Zealand.

2) To be honest offshore commercials only make up two to three productions of our work per year. Some of the production companies and clients we've worked with are: Nike, Dell, Optus, Netflix, GSP, DDB, BBDO, Leo Burnett Worldwide, Ogilvy, Smuggler, MJZ, Tool of North America, Anonymous, Hello, Nonfiction, HLA, Gorgeous.

3) We have just completed an exciting Nurofen campaign servicing Nonfiction and Havas Worldwide. The commercials were featuring real people that are living big and interesting lives. We filmed—with a world renowned wildlife photographer/documentarian, Doug Allen—Kim Krebs, Australia's fastest women on a motorbike, the Australian land speed holder, and Stefan Poplawski, a New Zealand helicopter pilot who works doing helicopter rescues in the South Island of New Zealand

We traveled and filmed for the month of December 2012 and it was a total adventure working with boats, underwater filming, racing motorbikes on a Salt Pan at Lake Gairdner, South Australia, and with helicopters at altitude in Queenstown, New Zealand.

Filming in some of the most beautiful locations featuring the most incredible and interesting real people characters. This was a dream job to end a great year. We hope to see our friends back here in Australia and NZ later this to do a follow-up series of TVCs.

We just can't wait for the next exciting installment!



Gustavo Paris, executive producer, LCA Producciones

1) We are based out of Costa Rica and we provide production services also in Panama and are currently opening offices in Nicaragua.

2) Typically we would do about six or seven production services for the USA and about two more for other parts of the world per year. Some of our more current clients are: Anonymous Content (USA) for Citibank, shot in Panama, directed by Malcolm Venville; Wondros (USA) for Tequila Jimador, shot in Costa Rica, directed by Chris Bing; Skunk (USA)

for Orbit, shot in Costa Rica, directed by Brian Lee Hughes; Blink (UK) for Nestea, shot in Costa Rica, directed by Speck & Gordon.

3) Panama: Citibank with Anonymous Content was very exciting. This was a set of commercials for the 200th anniversary of Citibank. They needed to resemble different parts of the world. It was a four-day shoot with a travel day; we doubled several countries in Panama. We had a scene in Colon City that resembled a town in Africa, shot in the Panama Canal Locks, as well as a scene in northern Panama resembling an Arabian desert and a woman on a balcony with a view of a Cosmopolitan City. We also shot aerials with a Wescam and the art department had to rebuild the interior of a ship to resemble an era ship during a storm so this job was a challenge.

Costa Rica: The Nestea job with Blink Productions. In four days with a travel day we shot a beach in the Caribbean, a zipline in a tropical jungle in the middle of the country and a spectacular turquoise color waterfall in our Northern Pacific. Costa Rica is a very small country with a large variety of location options.



Nicholas Simon, producer, Indochina Productions

1) Our main office is in Bangkok, Thailand and we service Thailand, Cambodia and Vietnam. We have done individual projects in Laos (THE ROCKET, premiering at Berlin), The Philippines and The Maldives. We also have an office in Los Angeles.

2) Our client base is rapidly growing, drawing on our multiple partners 75+ years in film and TV production and our association with GPN. Last year—our third year—we completed 13 TV commercial productions (six from the USA, four from Australia, three from Europe), three reality shows (USA/Canada) and three feature films (USA/Australia/Germany). We work with U.S. clients such as Smuggler, Rabbit Content, Bandito Brothers and Hungry Man.

3) Hennessy. We were asked to oversee this production in a country (The Philippines) not known for international production and one in which we had never worked, let alone visited. To compound our problems, *Bourne 4* and *Survivor USA* were both there, deep into prepping for principal photography, thus booking most of the local crew. The production offered untold challenges and unique benefits (including my own personal sawed off shotgun and armored Land Cruiser, that appeared, though not at my request); however, in spite of numerous logistic and crewing issues, in the end the director (Johnny Green who was with Hungry Man at the time and is now at Reset) and DP (Linus Sandgren) shot an amazing spot that soaked up the atmosphere of this troubled country.

4) Globalization is not happening. It has happened.



Real People Star in Scion Cross-Media Campaign from ATTIK

SAN FRANCISCO - Automotive brand Scion has drawn considerable attention over the past several months by emphasizing its unique DNA as a small determined team dedicated to helping others follow their passions. Scion's global creative agency ATTIK continues to showcase the unique Scion Story with a new cross-media campaign entitled "Make Every Second Count," featuring real individuals using Scion vehicles to pursue their passions.

Sony Pictures Colorworks Launches 4K TV Post-Production Facility

CULVER CITY, CA- Colorworks, Sony Pictures Entertainment's digital intermediate facility, has opened a new facility focused on 4K television post-production. Located in the Capra Building on the Sony Pictures lot in Culver City, Colorworks 4K Television will provide post-production services for original programming shot in 4K and re-mastering services for film-originated media.

Havas Chicago Names Faris Dir. of Broadcast & Digital Production

CHICAGO- Havas Worldwide Chicago has named Matt Faris, a veteran producer of national work for some of the world's biggest brands, as Director of Broadcast and Digital Production. Faris will lead a team of broadcast and digital producers for interactive and broadcast formats.

DP Paul Cameron Director Niels Arden Oplev on 'Dead Man Down'

LOS ANGELES - "Dead Man Down," lensed by Dattner Disputo and Associates (DDA) DP Paul Cameron, ASC for director Niels Arden Oplev, is slated for March 8 release in the United States. Oplev, director of the original "Girl with the Dragon Tattoo," tapped the talents of Colin Farrell, Noomi Rapace and Terrence Howard for his newest action thriller.

Colorist Kent Pritchett Joins Colorflow

BERKELEY, CA - Colorflow has hired Kent Pritchett as Lead Colorist. Pritchett brings close to 20 years of experience in color grading and A-list credits spanning major motion pictures, independent films, animation and episodic television.

Kathrin Lausch Opens New Doors for Nice Shoes

NEW YORK - Kathrin Lausch has joined Nice Shoes as the studio's Executive Producer of New Business, bringing with her a network of diverse contacts to help open new doors while also working to expand the relationships with existing clients.

Lucky Post Welcomes Noted Editor Logan Hefflefinger

DALLAS - Award-winning editor Logan Hefflefinger has relocated from Los Angeles to join Dallas' Lucky Post. Logan will be based at Lucky Post in Dallas and represented exclusively by the postproduction company for editing projects in any market.

Editor Carlos Lamas Joins Ditch. for Exclusive Commercial Rep

MINNEAPOLIS - Bilingual editor Carlos Lamas signs on for exclusive commercial representation at ditch., Lamas has recently worked on a steady stream of projects with agencies including Peterson Milla Hooks, Best Buy, Gabriel deGrood Brendt, Persuasion USA and Carmichael Lynch.

The Dusterson's Are Back... In The Name of Love

CHICAGO - Inspired by Valentine's Day, Doug and Debbie, the couple behind Endust's new digital marketing campaign, are back in their third video. And these unpredictable brand ambassadors are ready for some tough love.

Rodeo FX Chooses Arnold for All of the Company's Rendering Needs

MONTREAL - Rodeo FX regularly contributing unique visual imagery to Hollywood's blockbuster motion pictures, has expanded its integration of Arnold within the company's software arsenal. Now used for all of the company's rendering needs, Arnold Core and Arnold for Softimage play a significant role within Rodeo FX's pipeline for feature films, TV shows, and commercial projects.

"Day at the Pool" Released on DVD and iTunes

CULVER CITY, CA, - Heard the buzz, but missed the film festival circuit last year? Not to worry. Audiences, both near and far, can now download the documentary short "Day at the Pool." The award-winning short is available on DVD or Apple iTunes and will be available through various outlets including Netflix. Check out "Day at the Pool" and discover the hidden secret kept amongst the Dogtown skateboard crew.

Northern Lights Adds Editor Josh Towvim

NEW YORK - Northern Lights adds editor Josh Towvim to their roster. Towvim's dexterous approach to editing accentuated by his talents for sound design, comedy and visual effects can be seen in his work on diverse campaigns for top brands including Sony, Ford, ESPN, Nike, Mercedes-Benz, Volkswagen, Coca-Cola and Citibank. He comes to Northern Lights from Red Car.

Kevin Goetz Signs With Traveling Picture Show Company

LOS ANGELES - Kevin Goetz, the creative force behind the award-winning duo The Goetz Brothers, has

officially begun his solo commercial directing career, picking Los Angeles-based Traveling Picture Show Company as his launching pad. Goetz has been directing commercials for over 12 years, helming over 250 commercial projects for brands including Nissan, Honda, Disney, HBO, State Farm, McDonald's and BMW in both narrative and dialogue-driven formats.

ASSIMILATE Offers Free Trial of SCRATCH v7

SANTA CLARA, CA - ASSIMILATE announces, for the first time, a free trial offer of SCRATCH v7. Like the SCRATCH Lab trial ASSIMILATE began offering in 2012, the new SCRATCH trial has no time-out and is fully functional except it carries a watermark, and it does not render.

Cinedeck Expands North American Operations

NEW YORK - Cinedeck LLC has appointed Michael Forrest and Daine Pearson to boost technical support, sales engineering, demonstrations and training on both coasts. Both are skilled experts with considerable knowledge in file-based workflows, to further support sales and deployment of its Cinedeck RX and MX record, playback, monitor and transcode systems.

Wild Plum Adds Director Aion Velie; Shoots Navy Campaign

LOS ANGELES - Venice-based production company Wild Plum proudly added documentarian Aion Velie to its roster of directors. Velie promptly was awarded a Navy package out of GlobalHue that focused on real servicemen and women and the true stories of their Navy experience.

Cinedeck Expands North American Operations

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ReelFX Materializes Daydreams For Florida Lottery

DALLAS - Reel FX reveals details of its work on a VFX-laden new :30, "Imagine," for the Florida Lottery out of St. John & Partners, Jacksonville, FL.

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

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Fede Alvarez



Kevin (I) and Michael Goetz



Tim Wheeler

SXSW Preview: Feature Directorial Debuts

Kevin and Michael Goetz, Fede Alvarez, Tim Wheeler to premiere their films at festival

By Robert Goldrich

AUSTIN, Tex.— “We started out making a very small movie which we wound up shooting in 14 days,” related Kevin Goetz. That “small movie,” *Scenic Route*, marks the feature directorial debut of the Goetz brothers—Kevin and Michael—who are best known for their commercialmaking exploits over the past dozen years. Now *Scenic Route* is slated to make its worldwide premiere at the South By Southwest (SXSW) Film Conference and Festival, which runs from March 8-16 in Austin.

Based on a script by Kyle Killen, the film stars Josh Duhamel and Dan Fogler as two life-long friends who find themselves stranded on a desert road. Kevin Goetz described Killen as being “an extraordinary writer who has a way of having characters say things we all think and never figure out a way to say. His script is

about two friends who have gone in opposite directions. They push each other about the choices they made. It’s been said that ‘no one can pick a man apart like his best friend’ and in this movie, you see that both characters have valid points. One has gone on to become successful, selling out with a bank job instead of a music career. The other followed his dream instead of a paycheck. He’s living in a car and homeless. Now stranded without food, water, with nothing, they are pushed to the limit physically and things get ugly.”

Scenic Route was selected for SXSW’s Narrative Spotlight section. Goetz said that the film is “a perfect fit” for the unconventional vibe at the festival.

Also a perfect fit for the feature-length film was the Goetz brothers’ spotmaking experience. “Directing commercials professionally for 12 years helped in the movie. We

learned how to be efficient, which made it possible to shoot an entire movie in 14 days. We worked with a budget that is normally a two-day commercial budget. And we assembled a crew who believed in us based on our working together in commercials.”

Among the spot colleagues the Goetz brothers brought into the *Scenic Route* fold was DP Sean O’Dea. “Sean’s backlit work brought a lot to the film’s look,” assessed Kevin Goetz. “We’ve worked together in spots and were on the same wavelength.”

Setting the tone for the film was the first take—17 minutes long in Death Valley desert in the freezing cold. “The work of the actors—Josh and Dan—was inspiring. The movie was like a play. Dan won a Tony Award. Josh is all about acting. As directors we were already known for our casting. Now, though, I’m even more attuned to acting. As I get back into commercials—and I’m looking forward to getting back to doing them—acting is going to go up a notch.”

Kevin Goetz is also embarking on a new chapter in his spotmaking career. While he and brother Michael continue to pursue long-form filmmaking projects as a duo, Kevin is now directing commercials solo, having recently signed with Traveling Picture Show Company (TPSC), headed by exec producer John Noble.

Goetz said that among the factors drawing him to TPSC were director Andrews Jenkins and Noble’s experience on the agency side of the business which included tenures as sr. VP, director of produc-

tion/digital at Element 79 and prior to that as director of production at The Martin Agency. “John has great insights into what creatives need and to have him as the head of a production company is a great advantage,” said Goetz. As for Jenkins, Goetz said he has been a big fan of that director’s work, which led him to TPSC.

As a directorial duo under The Goetz Brothers banner, Kevin and Michael turned out some 250 commercial projects for brands such as Nissan, Honda, Disney, HBO, State Farm, McDonald’s and BMW.

Kevin and Michael Goetz continue to be handled by Anonymous Content’s talent management division. Anonymous served as the production company on *Scenic Route*.

Evil Dead

Speaking of Anonymous Content, that production company handles director Fede Alvarez for spots and branded content in the U.S. Alvarez, who established himself in his native Uruguay as a commercialmaker—maintaining his own live-action production house Murdoc Films and sister VFX/motion graphics house Aparato Post in Montevideo—now makes his feature film directorial debut with *Evil Dead*, which will enjoy its world premiere at SXSW. With a cast featuring Jane Levy, Shiloh Fernandez, Lou Taylor Pucci, Jessica Lucas and Elizabeth Blackmore, *Evil Dead* will screen as part of the Headliners section of SXSW. The story centers on five friends, holed up in a cabin, who discover a Book of the Dead that summons



Scenic Route

SOUTH BY SOUTHWEST



¡Cuatro!

up dormant demons which possess the youngsters in succession until only one is left to fight for survival.

Noted producer/filmmaker Sam Raimi, who wrote and directed *The Evil Dead*, a 1981 release, wanted to do an updated version of the cult classic horror film and gravitated to Alvarez with whom he connected shortly after seeing his short film *Panic Attack!* Initially the plan was for Raimi to produce and Alvarez to direct a feature film inspired by *Panic Attack!* but as the two began to work together, a creative rapport and trust developed that led Raimi to select Alvarez for *Evil Dead*, which became their focus. Alvarez said he hopes to get back to a *Panic Attack!*-spawned feature down the road.

Done on a shoestring budget in Uruguay, *Panic Attack!*, an alien invasion tale, became an instant viral hit, eliciting interest from Hollywood, helping Alvarez to connect with Raimi, Anonymous Content for spots, and talent agency CAA. Alvarez made *Panic Attack!* for \$300, which he said added to his appeal as “a director who could work within a tight budget.”

Alvarez is gratified to have his first feature roll out at SXSW. “Most of the time, you have to struggle to get people to notice your first film,” he said. “Now people are talking about it before they’ve even seen it. I grew up part of a generation that loved that [SXSW, Austin] film scene. To have the opportunity to be a part of it with my first feature film is amazing.”

Evil Dead is pretty much straight live action as Alvarez opted to depart from his spot, music video and short film norm of having special effects and/or CG play a prominent role in tandem with live action. Motion

graphics are deployed, though, in the closing titles of the movie, which were produced by Aparato Post.

Alvarez noted that prior to collaborating with Raimi, he’s been fortunate to work over the years with great creative ideas out of ad agencies in Argentina and Uruguay. Having spent the past two-and-a-half years on *Evil Dead*, Alvarez said he’d like to return to the spotmaking discipline, only this time with a focus on the American advertising market via Anonymous Content. He is drawn to the prospect of directing select spot and branded content assignments in-between his feature filmmaking endeavors. Alvarez added that he’s looking to tap into his live action, VFX, CG and motion graphics acumen—whatever it takes to do justice to a project, be it short or long-form fare.

24 Beats Per Second

SXSW’s 24 Beats Per Second section showcases music and musicians, with an emphasis on documentary. Among the films selected for this section was *¡Cuatro!* which takes us inside the world of Green Day, chronicling the conceptualizing and recording of their current musical trilogy and featuring intimate live performances that took place along the way.

¡Cuatro! marks the feature filmmaking debut of Tim Wheeler who also edited the documentary. He first established himself as an editor before turning his career focus over the past year-plus to directing spots through production house Farm League, founded by executive producers Tim Lynch and Tienke Pavesic along with director Chris Malloy. Farm League is the production company on *¡Cuatro!*

Wheeler’s directing credits in the ad arena include web fare for Acura and Ford, a spot for Dick’s Sporting Goods and The North Face, and a Dick’s Sporting Goods web series he recently directed for NY agency Anomaly. Wheeler also directed a number of music videos over the years in-between his mainstay editing gigs.

Among his many editing credits is perhaps most notably the Emmett Malloy-directed documentary *The White Stripes Under Great White Northern Lights* which made its U.S. debut at the 2010 SXSW Fest. Produced by Lynch, the feature documented The White Stripes on tour all over Canada—from bowling alleys to city buses and other local venues, and onward to the legendary Savoy Theater for the band’s 10th anniversary show. The documentary additionally delved into the relationship between The White Stripes’ Jack and Meg White. Emmett Malloy worked closely with editor Wheeler who was also shoot-

ing much for the documentary.

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

Farm League’s Lynch—who earlier produced for The Malloys—played a key role in getting Wheeler the chance to direct and edit *¡Cuatro!* Lynch has a working relationship with Green Day, having produced their documentary *Green Day: Bullet in a Bible*, chronicling the group’s “American Idiot” concert; Samuel Bayer directed the documentary. (Bayer directs commercials via Serial Pictures).

Wheeler said that having *¡Cuatro!* selected for inclusion in the SXSW lineup is “a major honor, particularly for a film that has to do with music.”

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EDITORIAL

Cut+Run



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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.

INTL PROD. SERVICES

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Established in 1997 by Australian producers with US industry experience, Walkabout Films provides international directors, producers, agencies and clients with the support and understanding they need when shooting offshore projects across Australia and New Zealand.

POSTPRODUCTION

CT-SF



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

Lucky Post



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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.

Splice Here



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Anderson, Producer; Aaron Virtue, Producer;

Drew Sondeland, Producer

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DIRECTORZ

Dallas, TX & Venice, CA

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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.

kaboom productions



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San Francisco, CA 94107

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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.

Lucky Twenty One



Dallas, TX & Venice, CA

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www.luckytwentyone.com

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.

Twist



New York & Minneapolis, MN

(212) 594-4753 & (763) 377-9001

amylic@twistfilm.com

www.twistfilm.com

Contacts: Rob Neill, National Staff Sales Rep NY; Kathryn Lotis, National Staff Sales Rep NY;

Bettina Warshaw, National Staff Sales Rep NY;
Amylitz 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.

PR/MARKETING

HYPE



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www.hypeworld.com

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Raz PR was founded in 1997 to develop communications strategies for technology developers and creative shops in advertising, production, design and VFX. We believe wholeheartedly in the greatness of our clients, a diverse roster of related companies at the top of their respective fields.

VISUAL EFFECTS

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www.mirada.com

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

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

The Mission



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themissionstudio.com

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

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

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Issue dates: March 22, April 19, May 17, June 14, August 16, Sept. 20, Oct. 18, Nov. 15, Dec. 13

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February 15, 2008 Framstore-CFC, London, won the Visual Effects Society (VES) Award for outstanding effects in a commercial on the strength of Smirnoff's "Sea" directed by Daniel Kleinman of Rattling Stick, London, for JWT London. This marks the fourth time in the six-year history of the VES competition that Framstore has topped the spot category....The spot's title lived up to its billing as Power Shares' "Escape Average" did just that by winning the Annie Award in the commercials category for animation studio Acme Filmworks, Hollywood. The Annie Awards competition recognizes outstanding achievement in animation. Acme Filmworks' Dave Wasson directed "Escape Average" for Euro RSCG, Chicago....Director Mark Pellington's return to Sundance proved to be eventful as his film *Henry Poole Is Here* was well received, with the U.S. rights being bought by Overture Films. The deal was largely credited with kick starting acquisitions at this year's Sundance. Pellington is repped in the ad arena by Crossroads....Joanne Ferraro has been named executive producer of Beast, New York, the edit house that also maintains shops in Santa Monica and Austin, Texas. Ferraro comes over to Beast from New York editorial company Bluerock where she served as executive VP, running day-to-day operations and overseeing production and sales.

February 14, 2003 For the second consecutive year, there will be an international category in the Association of Independent Commercial Producers (AICP) Show. Advertising Excellence/ International will be among the 23 categories at the 12th annual AICP Show, which is scheduled to be held at the Metropolitan Museum of Art, New York, on June 9....The directing team Logan—consisting of Ben Conrad and Alexei Tylevich—has signed with bicoastal Anonymous Content. The production company will represent Logan for commercials and music videos exclusively in the United States and Europe, with the exception of France, where La Pac, Paris, handles the duo....Director Mat Humphrey, who continues to be a mainstay at Filmgraphics, Sydney, has secured U.S. commercial representation via bicoastal Reactor Films. Additionally, he will be handled throughout Canada by Reactor, Toronto....Editor Tom Scherma has joined Cosmo Street, becoming a partner in the bicoastal house. He comes over from Mad River Post, New York, where he was a cutter for the past three years...

bulletin board

> March 8-17/Austin, TX: South by Southwest (SXSW)

<http://sxsw.com>

> March 19-24/Ann Arbor, MI: Ann Arbor Film Festival

<http://aafilmfest.org>

> March 28-31/Vail, CO: Vail Film Festival

<http://www.vailfilmfestival.com>

> April 3-14/Cleveland, OH: Cleveland Intl. Film Festival

<http://www.clevelandfilm.org>

> April 4-7/Durham, NC: Full Frame Documentary Festival

<http://www.fullframefest.org>

> April 4-11/West Palm Beach, FL: Palm Beach Intl. Film Festival

<http://www.pbifilmfest.org>

> April 4-14/Dallas, TX: Dallas Intl Film Festival

<http://diff2013.dallasfilm.org>

> April 5-14/Maitland, FL: Florida Film Festival

<http://floridafilmfestival.com>

> April 6-11/Las Vegas, NV: NAB <http://www.nabshow.com>

> April 9-14/Aspen, CO: Aspen Short Fest

http://www.aspenfilm.org/index.php/events/aspen_shortsfest

> April 17-28/New York, NY: Tribeca Film Festival (SXSW)

<http://www.tribecafilm.com>

Mission Statement On VFX

Continued from page 13

bulk of our work was to augment almost every shot by layering up extra fire/flame elements, adding combinations of black and grey smoke, adding ash particles of various sizes floating in the air and adding falling solid and burning debris. We also helped the collapsing staircase by adding flurries of embers, flames and sparks.

“In the case of the explosions, two of them we were able to shoot an element of for real during the take. There were clearly limitations in terms of the size and speed of the burst, to keep everyone’s safety. I felt it was critical to have the real lighting interaction with the surroundings that only some real fire could produce. I then built on top of this, adding larger, more perilous fire elements in order to get the level of drama Tim was after.”

Redding credited CG supervisor Stefan with helping in this regard “by creating some specific smoke elements that interacted with the fireman as he moved, and some shards of shattering door as he comes bursting out of the building. They’re subtle things, but they really add to the sense of danger and again add more drama.

“We also added fire elements to the windows of the exterior of the building, and even built a wide shot of the entire burning building, which is only visible as a reflection in the ‘visors at the end.”

Framestore’s Simon Bourne was responsible for crafting the spot’s Hollywood-style grade:

“With Fireman, we didn’t just want yellow warmth from the fire to wash over everything,” explained Redding. “We felt addi-

tional colors and contrast would create a real cinematic richness, much like *Back Draft*.” Once the grade had been set, Bourne did a transatlantic remote grade with Godsall in Framestore’s New York City office.

The Mission’s accomplishment

Among The Mission-critical personnel on Nike’s “Vapor Trail” were visual effects creative director Rob Trent, executive producer Michael Pardee, Flame artists Miles Esmiller, Michael Vaglienty and Katrina Salicrup, and effects producer Diana Cheng.

Trent provided some backstory to the effects side of “Vapor Trail,” sharing, “Two matching sets were built. One of them was tilted on a 20-degree decline to enhance the lean-into-the-wind effect you get in gale force conditions, the other was flat. We shot the primary cluster of athletes as one pass when possible, and kept the debris to a minimum.

“Additional athletes, stuntmen and debris of all kind were shot to composite into the shots. The goal was to achieve a progression of density as the viewer gets closer to Ronaldo’s wake.”

Trent added, “We were very lucky to have a solid creative alignment between agency, client, director and ourselves.”

The Mission’s visual effects creative director noted, “We did not have motion control on this shot, so we pieced together the heavily layered comps. Some passes we felt were best shot with a rough match to the primary camera move, and others were best locked off.

“In either case, careful stabilization and re-tracking and cleanup were necessary to integrate everything.”

street talk

Eric Ackerman has joined production company Motion Theory (MTh) as chief operating officer. He will manage finances and help drive business development and joint ventures across film and advertising sectors for MTh. Ackerman will also serve on the board and manage finances at sister company Mirada, a studio co-founded in December 2010 by Guillermo del Toro, MTh partners Mathew Cullen and Javier Jimenez as well as Guillermo Navarro. Most recently Ackerman co-founded and was CEO of Resolve Market Research until its sale to another industry player. He previously spent eight years as COO of @radical.media....Director Kathleen Lorden has signed with TWC for exclusive U.S. representation. While earning a masters degree at Art Center College of Design, Lorden

was the recipient of a Clio, a Young Director Award at Cannes, multiple ADDYs, and a 2012 AICP Show honor. The latter was earned in the Student Commercial category on the strength of Kia Soul’s “Funeral, which she also entered at Cannes, where she met Mark Thomas, managing director at TWC, laying the groundwork for her now joining the production house.... Culver City, Calif./Vancouver, B.C.-based visual effects house Zoic Studios has added executive producer Cally Morton to its commercial division. Morton comes to Zoic from Psyop....Editor Logan Hefflefinger, whose work spans commercials (Nike, Best Buy, Netflix), features (pre-vis editor on *The Amazing Spider-Man*) and music videos (for such artists as Will.I.Am, Eminem) has relocated from Los Angeles to join Dallas’ Lucky Post. Hefflefinger began his career at The Whitehouse in Los Angeles, assuming the editor role at Final Cut. Over the years, he has collaborated with such directors as Chris Milk, Paul Hunter, Marc Webb, Jared Hess, Andreas Nilsson and Michael Downing as well as agencies Weiden & Kennedy, CP+B, 72andSunny, TBWA\Chiat\Day, Saatchi and AKQA....

report

Cinematographer Jaron Present has joined Innovative Artists for representation in commercials, television, and features. Present has worked on such films as *Looper* and *Brothers Bloom*, and recently completed 2013 Sundance film *Don Jon’s Addiction*, directed by Joseph Gordon-Levitt. Present also shoots commercials for such clients as American Express, Nissan, and McDonald’s and music videos spanning artists who include

Justin Bieber and Carrie Underwood...Additionally, cinematographer Mark Dektor is now with Innovative Artists for representation in commercials, theatrical features, and television. He has worked on a variety of commercial campaigns including American Express, American Apparel, Dove, and Disney... And cinematographer Yon Thomas has returned to the U.S. after completing principal photography on an international television series and is now available for commercials and music videos via Innovative Artists. Present, Dektor and Thomas are all handled by Innovative Artists’ Robbyn Foxx....Cinematographer Anthony Wolberg has completed principal photography on ABC’s *Zero Hour* and is again available for commercials and feature films through The Skouras Agency, Santa Monica....MediaSilo, a provider of cloud-based media workflow and collaboration solutions, has named Matt Thomas as the company’s head of sales. In this newly created position, Thomas is responsible for building and managing the MediaSilo sales team, as well as for account management for the western U.S. Thomas most recently served as corporate account manager at Signiant, where he was pivotal in expanding the company’s footprint in the western U.S. and in managing relationships with many leading media brands....

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Where Did These Talented Directors Go To Make A Name For Themselves?

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

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, advergaming, virals, alternate reality gaming, ads created for PDAs

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

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

Entry Fee \$85.00 for first piece of work, \$40.00 each additional entry from same director. Submissions must be posted via online entry form -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

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



Martin Rodahl
2012 New Director
71 Degrees North

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