



Midyear Report Card

10

SHOOT



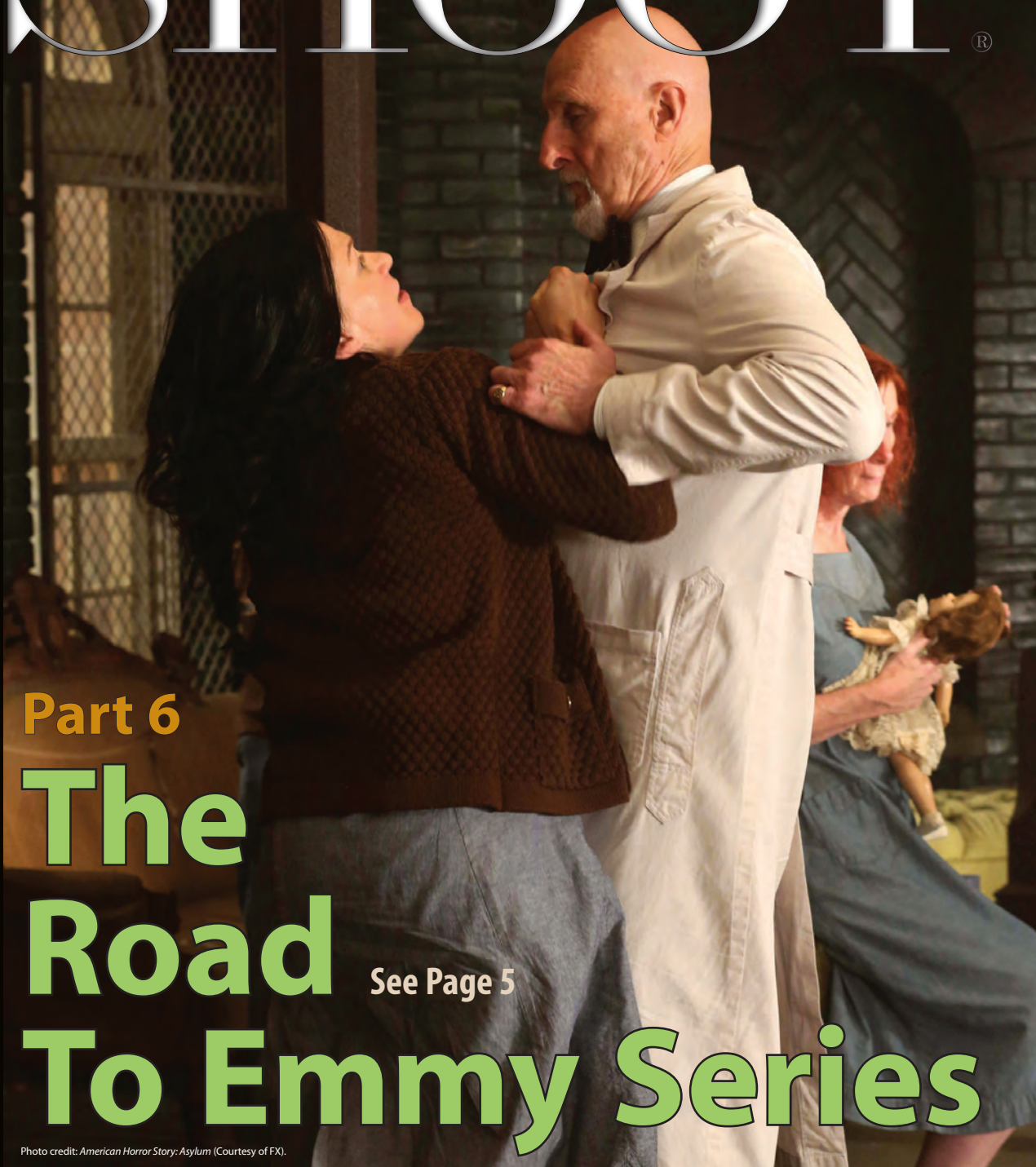
Hot Locations 18



Visual Effects & Animation Series 20



Cinematographers 22



Part 6

The Road To Emmy Series

See Page 5

Photo credit: American Horror Story: Asylum (Courtesy of FX).

Chat Room: TV Academy's John Leverence

4



Top Spot of the Week 26

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OUTSTANDING MINISERIES OR MOVIE
RYAN MURPHY, BRAD FALCHUK,
DANTE DI LORETO, TIM MINEAR EXECUTIVE PRODUCERS
JENNIFER SALT, JAMES WONG, JESSICA SHARZER,
BRADLEY BUECKER CO-EXECUTIVE PRODUCERS
ALEXIS MARTIN WOODALL PRODUCER

OUTSTANDING LEAD ACTRESS
IN A MINISERIES OR A MOVIE
JESSICA LANGE

OUTSTANDING SUPPORTING ACTRESS
IN A MINISERIES OR A MOVIE
SARAH PAULSON

OUTSTANDING SUPPORTING ACTOR
IN A MINISERIES OR A MOVIE
JAMES CROMWELL

OUTSTANDING SUPPORTING ACTOR
IN A MINISERIES OR A MOVIE
ZACHARY QUINTO

OUTSTANDING ART DIRECTION
FOR A MINISERIES OR MOVIE
MARK WORTHINGTON PRODUCTION DESIGNER
ANDREW MURDOCK ART DIRECTOR
ELLEN BRILL S.D.S.A., SET DIRECTOR
("I Am Anne Frank: Part 2")

OUTSTANDING ART DIRECTION
FOR A MINISERIES OR MOVIE
MARK WORTHINGTON PRODUCTION DESIGNER
EDWARD L. RUBIN ART DIRECTOR
ELLEN BRILL S.D.S.A., SET DIRECTOR
("Welcome to Briarcliff")

OUTSTANDING CASTING FOR A MINISERIES,
MOVIE OR A SPECIAL
ERIC DAWSON CSA, **ROBERT ULRICH** CSA, CASTING DIRECTORS

OUTSTANDING CINEMATOGRAPHY FOR
A MINISERIES OR MOVIE
MICHAEL GOI ASC, DIRECTOR OF PHOTOGRAPHY

OUTSTANDING COSTUMES FOR A MINISERIES,
MOVIE OR A SPECIAL
LOU EYRICH COSTUME DESIGNER
MARCY LAVENDER COSTUME SUPERVISOR

OUTSTANDING SINGLE-CAMERA PICTURE EDITING
FOR A MINISERIES OR A MOVIE
FABIENNE BOUVILLE EDITOR
("Nor'easter")

OUTSTANDING HAIRSTYLING FOR A MINISERIES OR MOVIE
MONTE C. HAUGHT DEPT. HEAD HAIRSTYLIST
NATALIE DRISCOLL KEY HAIRSTYLIST
JANICE CLARK, MICHELLE CEGLIA,
STACEY K. BLACK ADDITIONAL HAIRSTYLISTS

OUTSTANDING MAIN TITLE DESIGN
KYLE COOPER TITLE DESIGNER
RYAN MURPHY DESIGNER
JUAN RUIZ-ANCHIA DIRECTOR OF PHOTOGRAPHY
KATE BERRY TITLE PRODUCER

OUTSTANDING MAKEUP FOR A MINISERIES
OR A MOVIE (NON-PROSTHETIC)
ERYN KRUEGER MEKASH DEPT. HEAD MAKEUP ARTIST
KIM AYERS KEY MAKEUP ARTIST
SILVINA KNIGHT MAKEUP ARTIST
JOHN ELLIOT PERSONAL MAKEUP ARTIST

OUTSTANDING PROSTHETIC MAKEUP FOR
A SERIES, MINISERIES, MOVIE OR A SPECIAL
ERYN KRUEGER MEKASH DEPT. HEAD MAKEUP ARTIST
MIKE MEKASH KEY SPECIAL MAKEUP EFFECTS ARTIST
HIROSHI YADA, CHRISTOPHER NELSON,
KIM AYERS, SILVINA KNIGHT MAKEUP EFFECTS ARTISTS
CHRISTIE TINSLEY, JASON HAMER PROSTHETIC DESIGNERS

OUTSTANDING SOUND EDITING FOR
A MINISERIES, MOVIE OR A SPECIAL
GARY MEGREGIAN SUPERVISING SOUND EDITOR
STEVE M. STUHR, JASON KRANE,
CHRISTIAN BUENAVENTURA DIALOGUE EDITORS
TIMOTHY A. CLEVELAND SOUND EFFECTS EDITOR
DAVID KLOTZ MUSIC EDITOR
ANDREW DAWSON FOLEY EDITOR
NOEL VOUGHT FOLEY ARTIST
("Welcome to Briarcliffe")

OUTSTANDING SOUND MIXING FOR
A MINISERIES OR A MOVIE
SEAN RUSH PRODUCTION SOUND MIXER
JOE EARLE RE-RECORDING MIXER
DOUG ANDHAM RE-RECORDING MIXER
("Welcome to Briarcliffe")



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circulation@shootonline.com

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

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

USPS (06-234)

The SHOOT >e.dition weekly ePub is published weekly on Friday. Brand New[s] weekly ePub is published weekly on Wednesday.

SHOOT is printed in the U.S.A.



SHOOT is a member of:



Find SHOOT online at: www.SHOOTonline.com



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By Robert Goldrich



A Clear Picture

Among the DPs profiled in this issue's Cinematographers & Cameras Series is Eigil Bryld who shot the first 11 episodes of *House of Cards*. Bryld's work on the pilot earned him a primetime Emmy nomination in the Outstanding Cinematography For A Single-Camera Series category. *House of Cards* garnered a total of nine Emmy nominations, the others for Outstanding Drama Series, Outstanding Directing For A Drama Series (David Fincher), Outstanding Single-Camera Picture Editing For A Drama Series (Kirk Baxter, ACE), Casting, Music Composition, Original Main Title Theme Music, Lead Actor and Lead Actress In A Drama Series. From this week's Cinematographers & Cameras feature story as well as this year's ongoing The Road To Emmy coverage, the collaborative nature of film-

making and the pivotal contributions of the cinematographer are crystal clear.

Discussing what Bryld brought to Netflix's breakthrough *House of Cards*, showrunner/executive producer/writer-creator Beau Willimon—who works closely on the series with executive producer David Fincher (director of the pilot and the second episode)—observed

“He never thought of this as a ‘TV show.’ He thought about it in terms of cinema.” --Beau Willimon on DP Eigil Bryld

that the DP took “a very classicist approach. No pans. No unmotivated moves of the camera. No long lenses. No Steadicams. A very specific color palette. Puts the acting first and foremost—doesn't try to ‘create’ energy with the camera. Let's the action dictate the motion.”

Willimon added that Bryld “mostly worked with the directors using a visual language he created with Fincher that was consistent throughout the series.

Our interaction was about discussing the feeling of given scenes, and sometimes practical problem-solving if we were short on time or had to switch a location unexpectedly. Or talking about ways to shoot a recurring location or set differently to keep it fresh.”

In terms of Bryld's impact on him as a writer, Willimon said, “At a certain point

you start to see the way Eigil would light it and shoot it as you write. You get a sense of his frame, his mood. It informs the writing because you start to think cinematically...Eigil has a deep, expert sense of craft but more importantly, he brings a creative vision to it that elevates the drama. He is nimble and adaptable when necessary. He never thought of this as a ‘TV show.’ He thought about it in terms of cinema.”

Viewfinder

By Robert Goldrich



Henry Selick

SIGGRAPH Reflections

A panelist in last month's installment of the ongoing Marc Davis Lecture Series—presented by ACM SIGGRAPH and the Academy of Motion Picture Arts and Sciences as the keynote attraction at SIGGRAPH 2013—animation director Henry Selick shared his take on the state of the biz as well as hearkened back to the sources of inspiration that brought him into animation and influenced his style.

Selick's directorial credits over the years include the stop motion tour de force feature films *Nightmare Before Christmas* and *James and the Giant Peach*, as well as *Monkeybone*, a mix of live action and stop-motion. His stop-motion animation work also took the form of sea creatures in Wes Anderson's *The Life Aquatic With Steve Zissou*. And Selick most recently served as director, producer, screenwriter and production

designer for the Oscar-nominated animated feature *Coraline*.

Assessing today's marketplace for animation, Selick observed that it's both an “incredible” and “the worst time” for animation. The positives include an increased demand for talent as animation storytelling—particularly in features—has become a valued commodity. Additionally, access to tools has enabled new, up-and-coming talent to experiment and hone their craft. And exposure for the work of new artists is now more likely given the reach of the Internet and the emergence of new media outlets.

On the flip side, though, feature film budgets are so high today that “people cannot afford to take risks,” related Selick. “Having to make a blockbuster every time puts an unhealthy pressure on the creators.”

In today's risk-averse climate, Selick said he couldn't imagine another *Fan-*

tasia being made today. Still, he harbors hope that a breakthrough will materialize, prompting studios to see the value of smaller projects and trying to bring more of them to fruition.

Indeed smaller projects have served as sources of inspiration for Selick, influencing his animation. He cited, for example, the Canada Film Board shorts, particularly the work of animation director Caroline Leaf. He mentioned powerful adult stories like Leaf's *The Street* as being “dark, more adult, with a sprinkling of humor,” a mix that's akin to what has become a major part of Selick's brand of animation. Selick recalled as a youngster being captivated by such work from VFX pioneer Ray Harryhausen as *Jason and the Argonauts* and *The Seventh Voyage of Sinbad*. Those stop-motion features made Selick “scared and attracted to monsters in animation” at the same time.

John Leverence

ATAS' Awards Sr. VP Discusses Spot Nominees

By Robert Goldrich

With the winner of the primetime commercial Emmy Award scheduled to be announced and honored during the Creative Arts ceremony next month in Los Angeles, *SHOOT* continues its annual tradition of sounding out John Leverence, sr. VP of awards at the Academy of Television Arts and Sciences (ATAS), for an entertainment industry perspective on the field of nominees which this year consists of: Grey Poupon's "The Chase" directed by Bryan Buckley of Hungry Man for Crispin Porter+Bogusky; Google Chrome's "Jess Time" helmed

Bond is reflected in the two main characters as they are in the midst of a wild car chase tearing up a golf course, through city streets, and then jumping a bridge under construction and then crash landing in a supermarket—all with a bit of slapstick thrown in. When they hit the supermarket and see a large display of Grey Poupon, I thought the aristocratic gentlemen would say, "Are we in heaven?" Instead one of the guys says, "Are we dead?" The creative team must have gone back and forth on that line.

The production house and ad agency did a good job of standing on the shoul-



"I don't envy the [TV Academy] voters who will have to rank these commercials in their judging."

by Nanette Burstein of Hungry Man for Google's Creative Lab; Nike's "Jogger" directed by Lance Acord of Park Pictures for Wieden+Kennedy, Portland, Ore.; and Canon's "Inspired" directed by Nicolai Fuglsig of MJZ for Grey New York.

Leverence sees parallels between "The Chase" and James Bond—albeit with tongue firmly in cheek—as well as between "Jogger" and *The Biggest Loser*, showcasing how a winner's determination comes in all shapes and sizes.

"Jess Time" reminds Lawrence of the tug-at-the-heartstrings Hallmark commercials. And he describes "Inspired" as simply an inspiring, clever, entertaining homage to photographers and their quest to get the shot.

Here are Leverence's full takes on this year's lineup of primetime Emmy-nominated commercials:

SHOOT: Let's start with Grey Poupon's "The Chase."

Leverence: Everybody remembers the classic "Pardon Me" commercial. Now we have a James Bond version of it. Somebody had to do it—I'm glad that Hungry Man did. We have champagne cork gatling guns, a caviar slick [akin to the oil slick released by Bond's Aston Martin]. Even the cool, courteous demeanor of

ders of the original classic commercial. They also captured the 1980s look and feel of that spot with a lot of extra little touches—like there being elevator music in the supermarket.

SHOOT: What was your takeaway from Canon's "Inspired"?

Leverence: If I were a photographer, I'd take that to be a most flattering ad. You do what you have to do to get the shot. The first scene was very clever where the man is up on his roof taking a picture of someone below. There's snow on the roof yet behind him are all these Southern California palm trees—a nice little touch, underscoring that with that camera you go to unusual places. Getting the photo puts you in an inspired netherworld.

The woman running with a giraffe after her is also quite a sight. And then there's the guy who seems to be an investigative reporter climbing over rocks and surf. The spot never shows him snapping the picture but we later see him hobbling back to this filthy room, his leg banged up as if he had a dangerous confrontation. It's not clear what he was doing but it is clear that this is what photojournalists do, getting the shot no matter the peril.

Then you have the burning tire going
Continued on page 9

FOOD FOR OFFBEAT THOUGHT

Karni & Saul of Bristol, U.K.-based Aardman Animations directed a short film titled *Skinmeal*, a miniature predator story set in the world of tattoos. In an oddly intriguing beach scenario, a girl lies sunbathing in electric light and is suddenly infested by her own tattoos.



The three-minute *Skinmeal* was created for U.K. Channel 4's *Random Acts*, a short-form daily artists strand screened on the channel late at night. *Random Acts* launched in 2011 and in its first year showcased 260 specially commissioned three-minute films chosen for their bold and creative expressions of creativity. Lupus Films commissioned Karni & Saul to bring *Skinmeal* to life. Karni & Saul said that with *Skinmeal* they tried to make a piece that was visually tempting yet maintained a sharp edge. Karni shot the live action footage on a Digital SLR camera in the studio at Aardman. Saul drew inspiration from tribal art to design the tattoo bugs. The insect tattoos were then animated in Maya by the CG team at Aardman and composited in After Effects. Saul also created the mood music. The result was a moody piece based on an otherworldly food chain.

"THE FUTURE OF CORRESPONDENCE"

In its latest trend report, JWT dissects "The Future of Correspondence," delving into the rise of Slow Communication and the Fusion of Digital and Physical. The report examines what's driving these developments and the ways in which they're manifesting, as well as what they mean for marketers.

"As a countertrend to today's proliferation of thoughtless tweets, texts, status updates and emails, people are coming to appreciate slower, more mindful communications—giving new significance to the act of sending and receiving physical mail," said Ann Mack, director of trendspotting at JWT. "Still, today's consumers are seeking the best of both worlds: the more sensory satisfactions of the physical realm along with the ease, interactivity and anywhere-access of the digital sphere. People are coming to expect a seamless experience and array of options across the digital-to-physical spectrum."

The report also spotlights eight innovative direct mail campaigns and takes a look at how email is evolving, the advent of delivery lockers and new approaches to stamps and addresses.

JWT's "The Future of Correspondence" is the result of quantitative, qualitative and desk research conducted by JWTIntelligence throughout the year. For this report, JWTIntelligence interviewed relevant influencers and experts, and surveyed 1,200 adults aged 18-plus in the U.S. and the U.K. from Feb. 1-4, 2013, using SONAR™, JWT's proprietary online panel.

PEOPLE IN THE NEWS....



Jocelyn Brown

Jocelyn Brown has joined the NY office of bicoastal Elias Arts as a producer. Brown has championed independent music on a professional level since 1998, serving in such capacities as music supervisor, producer, DJ and writer. Her experience includes being an associate music producer at DDB Chicago where she wrapped projects for such clients as McDonald's, Capital One, State Farm, Morton Salt, Emerson and Safeway. Prior to joining DDB in 2011 she worked for labels Chocolate Industries and Hefty Records.... John Cornette has been promoted from creative director to exec creative director at Saatchi & Saatchi NY. He has had stints at BBDO, JWT and R/GA....

The Road To Emmy, Part 6:



Nominees Reflect On *Homeland*, *Top Of The Lake*, *American Horror Story: Asylum*, *The Girl*, *Ethel*

By Robert Goldrich

This is the sixth installment in a 12-part series that will explore the field of Emmy nominees and winners spanning such disciplines as directing, cinematography, editing, animation and visual effects. The series will run right through next month's Creative Arts Emmys ceremony and the following week's primetime Emmy Awards live telecast.

LOS ANGELES—For Lesli Linka Glatter, being nominated for an Emmy for Outstanding Directorial Achievement In A Dramatic Series on the basis of the “Q&A” episode of *Homeland* (Showtime) is “an incredibly humbling, extraordinary and unexpected” honor. And a part of being humbled is rooted in her belief that “we’re in a golden age of television. The quality of writing, directing and acting is pretty astounding today. There are so many good shows, so much provocative, visually exciting storytelling that to be among those recognized with a nomination is quite thrilling.”

This is her second career Emmy nomi-

nation, the first coming in 2010 for the “Guy Walks Into An Advertising Agency” episode of *Mad Men*, which also earned a DGA Award nomination that same year. For that matter, “Q&A” additionally garnered a DGA nom this past January, the third of Glatter’s career. The first came back in 1991 for an episode of *Twin Peaks*.

Twin Peaks has been oft-cited as a catalyst for today’s aforementioned golden age. Glatter recalled that though *Twin Peaks* was made for ABC, in some ways it marked the beginning of cable television because the show broke boundaries and attracted a following. The best shows on cable are cut from that same cloth.

Harkening back to her *Twin Peaks* exploits, Glatter said that her attitude towards work has served her in good stead. “Before I was a director, I was a modern dancer and a modern dance choreographer. I got used to being paid no money. I would look at material and if I didn’t relate to it, I just didn’t do it. I’m glad I did that from the beginning of my directing career. Looking back, it had me doing

only the most interesting work.”

Over the years, that has translated into her directing episodes of such shows as *NYPD Blue*, *Freaks and Geeks*, *Law & Order SVU*, *The West Wing*, *ER*, *Weeds*, *House MD*, *True Blood*, *The Good Wife*, *True Blood*, *The Walking Dead*, *Justified*, *The Newsroom* and now *Homeland*.

“Q&A” marked Glatter’s first *Homeland* episode. She has since become a co-executive producer of the lauded series, directed the first two episodes of the upcoming season and at press time was in the midst of helming episode number 6.

Regarding what first attracted her to *Homeland*, Glatter observed, “I was supposed to direct in the first season but I was unavailable. When I saw the show, I was blown away. Usually I’m quick about solving mysteries, seeing what’s going on beneath the surface of a series. But for this show, I had no idea if [character Nicholas] Brody was a traitor. The storytelling was so sophisticated without being manipulative, offering deep character studies along

Continued on page 6

Clockwise from top left: *American Horror Story: Asylum*; *Homeland*; *The Girl*; DP John Pardo; *Top Of The Lake*; *Homeland* director/co-exec producer Lesli Linka Glatter and actor Damian Lewis; Robert F. Kennedy and Ethel Kennedy, 1961, from the documentary *Ethel*.

Garth Davis Teams With Jane Campion On *Top Of The Lake*

Continued from page 5

with great story plot development.

"I was grateful that they came back to me after I couldn't be involved in the first season," Glatter continued. "And I got to work with Henry Bromell, an amazing writer. It's bittersweet because Henry has since passed away [in March]. I came out of theater where the relationship with the writer is everything. Working with Henry was a joy; we were right in step together. It was one of the most incredible experiences of my career."

Bromell received an Emmy nomination posthumously in the Outstanding Writing For A Drama Series category on the strength of "Q&A."

Still, Glatter had some consternation when she first saw the script for "Q&A." "Thirty pages of the script were set in one room. Of course, I panicked at first. What am I going to do with the action confined to one room? There's nothing to hide behind. Everything is kind of stripped bare. But I soon realized that I had these amazing words from Henry—and in that room I had Claire Danes and Damian Lewis, two amazing actors. And we ended up taking the approach of shooting things as one piece. We had takes that were 26 minutes long. Claire and Damian were riveting."

Now as co-executive producer and a director on *Homeland*, Glatter related, "I get to live here all the time. As a producing director, I feel like I'm the conduit to help the great directors who come in for their episodes. I want to give them everything they need."

Speaking of great directors, Glatter described the fellow nominees in her category as being "extraordinary. How do you pick



Garth Davis

one? I'm just happy to be invited to the party. It's a party I'm honored to be a part of."

Homeland scored 11 Emmy nominations this year, the others being for Outstanding Drama Series, Outstanding Lead Actress (Danes), Lead Actor (Lewis), Cinematography (Nelson Cragg), Supporting Actress (Morena Baccarin), Supporting Actor (Mandy Patinkin), Guest Actor (Rupert Friend), Casting (Judy Henderson, Craig Fincannon, Lisa Mae Fincannon), and Sound Mixing (Larry Long, Nello Torri, Alan Decker, Larold Rebhun).

Top Of The Lake

Garth Davis—perhaps best known to some of *SHOOT*'s readers for his commercialmaking exploits (which garnered him a DGA Award nomination several years ago)—has earned his first career primetime Emmy nom, shared with noted filmmaker (*The Piano*, *Bright Star*) Jane Campion in the Outstanding Directing for a Miniseries, Movie or a Dramatic Special category for their work on *Top Of The Lake*, a BBC/Sundance TV minise-



John Pardue

ries which made its on-air debut in the U.S. this past March. Two months earlier, *Top Of The Lake* had gained its first stateside exposure with a screening in the Premieres section of the Sundance Film Festival. The Emmy nomination was specifically for "Episode 5" of the show.

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

As for how he got the opportunity to collaborate with Campion, Davis recalled that he was coming off of a tough year during which a prospective feature film project fell through and his father died of cancer. "I spent much of the year not working, being by his side," related Davis. "So when I surfaced from that, my world was open, free but empty. Then Jane rang me out of the blue. She said she loved my work, and wondered if I might be interested in this adventure called *Top Of The Lake*. I took it as a sign; it felt so right. I loved the scripts; I was so at home in their worlds, and they were ambitious enough to make me extremely excited. I adore Jane's work, and felt this could be a real collaboration; not just a director for hire which is commonplace and very uninteresting to me."

Reflecting on his experience working with Campion, Davis shared, "Jane was very trusting and supporting of the collaboration...we both brought different talents to the project, and that was exciting to see it weave together. It was a joy

to work with Jane; she really let me into her world, and was immensely wise. She really taught me to serve the story, and never lose sight of the bigger picture; to really consider how the characters and mystery could unfold and help advance the story. She was a gentle guiding light, and allowed me to be me."

Asked what was the biggest creative challenge posed to him by *Top Of The Lake*, Davis replied, "Ensuring we never gave the story away...so carefully designing the nuances in the story and ensuring the evolutions of the characters' arcs left the audience guessing who did it—but at the same time [having the audience] being deeply and emotionally engaged. It was the weave of the mystery thriller, with the deeply human journey of our characters that was so important to get right."

Regarding how his spotmaking experience informed his work on *Top Of The Lake*—and conversely what that miniseries now enables him to bring back to commercials—Davis observed, "I have over a decade of seriously complex commercial shoots and that was invaluable in this project. At times I was so up against the lack of resources with what I had to achieve...so my preparation and experience in how to get as much on screen in so little time paid off. You need to be inventive, and have great and accurate instincts in what is the best way to tackle a scene—and I owe that to my commercial career."

"I always bring drama to commercials," he continued. "I try to hunt out something deeper, create another world, and always respect and explore strong performances...I love the language of story, of characters, and how that impacts a performance. Drama gives you great experience in blocking scenes and knowing how to work with actors, dialogue and scene construction."

Earlier this year, Davis joined Reset—the shop founded by director David Fincher and managing director Dave Morrison—for worldwide representation, excluding Australia and New Zealand where Davis remains with his long-time company, Exit Films. The Emmy nomination represents Davis' first major splash in long-form television. He said of the Emmy nod, "Ultimately it just means

Continued on page 8



Homeland

Photo Credit: Kent Smith/Showtime

Tall, skinny model-type.
Makes a scene on any set.



A Hertz Company

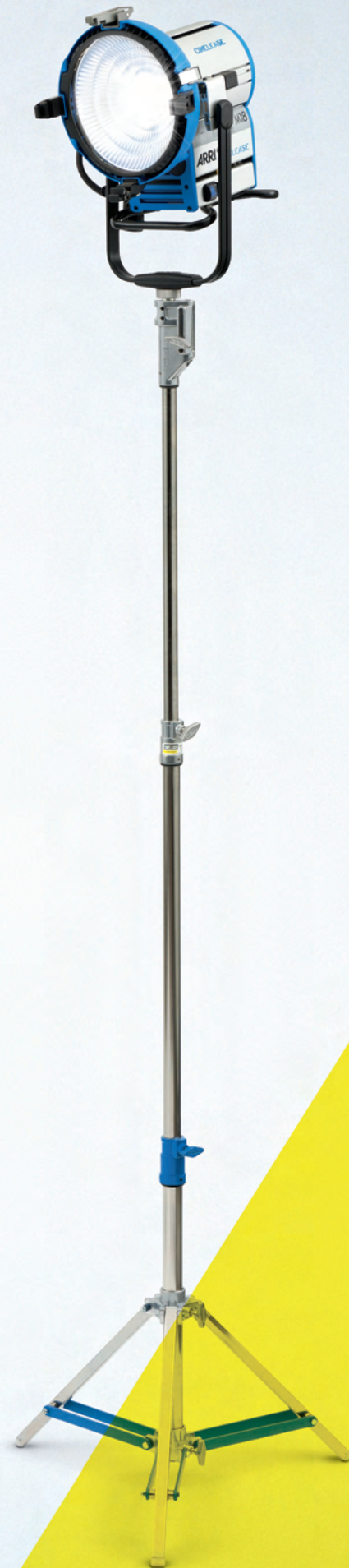
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DPs John Pardue, Michael Goi, Buddy Squires Discuss The

Continued from page 6

your work is being seen and appreciated... so I am very grateful for that.”

Top Of The Lake garnered a total of eight nominations, the others being in the Outstanding Movie or Miniseries, Editing (Alexandre de Franceschi, Scott Gray), Cinematography (Adam Arkapaw), Writing (Campion and Lee), Lead Actress (Moss), Supporting Actor (Mullan) and Casting (Kirsty McGregor, Tina Cleary) categories.

The Girl

DP John Pardue too is a first-time Emmy nominee, gaining recognition in the Outstanding Cinematography For A Miniseries or Movie for *The Girl* (HBO), directed by Julian Jarrold. The telefilm dramatizes the obsession of director Alfred Hitchcock (portrayed by Toby Jones) with actress Tippi Hedren (Sienna Miller). When his romantic overtures are rebuffed by Hedren, Hitchcock’s behavior turns abusive and sadistic during their collaborations on the movies *The Birds* and *Marnie*.

Pardue was immediately drawn to the project. “I read the script and the chance to recreate scenes from *The Birds* and *Marnie* [both shot by Robert Burks, ASC] was a dream come true—to be able to immerse yourself in Hitchcock cinematography.” Pardue said he and Jarrold wanted to capture that style and flavor, a slightly Technicolor look, while also shooting the overall drama in the style and way they envisioned. “We had to shoot it all in 24 days so there was the logistical aspect of getting it all together. Making it work was



Michael Goi, ASC

having a great director who’s very visual, to share that journey with him and getting the support of a remarkable team around you.”

This marked the first time Pardue worked with Jarrold. The DP related that his prior lensing of the feature film *Resistance*, a 1940s World War II period piece directed by Amit Gupta, in part prompted Jarrold to gravitate to him to shoot *The Girl*.

Pardue went with a mix of 35mm film, deploying the ARRICAM Lite, and digital, using ARRI’s Alexa camera, for *The Girl*. 35mm captured Hedren’s screen test and the replicated scenes from Hitchcock’s movies. The lion’s share of *The Girl*, though, was lensed with the Alexa, with Pardue cognizant of shooting so that the film and digital scenes blended naturally.

Pardue took painstaking measures to recreate the Hitchcock look, studying photos from the sets of *Marnie* and *The Birds* as well as of course, those films themselves, and utilizing vintage lights and lighting gear.

Being nominated for an Emmy “means a lot,” particularly being part of such a

stellar field, related Pardue who cited as an example *Behind The Candelabra* which was directed and shot by Steve Soderbergh. Pardue, who splits his time between the U.S. and U.K., plans to be in Los Angeles for the Emmy Awards ceremony. He said upon hearing he was nominated, he was both gratified and surprised. “At first I didn’t believe it,” he recalled. “I had forgotten that it had been entered in the competition.”

American Horror Story: Asylum

Nominated in the same category as Pardue is Michael Goi, ASC, who earned inclusion on the strength of the “I Am Anne Frank (Part 2)” episode of *American Horror Story: Asylum* (FX Network). Unlike Pardue, though, Goi is no stranger to the Emmy nominees’ circle, having been nominated twice before for his cinematography—last year for an episode of *Glee* and back in 2008 for an installment of the sitcom *My Name Is Earl*.

Goi also has four ASC Award nominations to his credit, including two earlier this year—one for the pilot of *The New Normal*, the other for the same now Emmy-nominated episode of *American Horror Story: Asylum*.

Of his latest Emmy nomination, Goi finds the recognition “enormously gratifying. It’s an indication that my peers, cinematographers whom I have enormous respect for, consider work I did on a particular show as outstanding. That in and of itself is the prize for me.”

And it’s a prize he shares with others, perhaps most notably *American Horror Story* creators Ryan Murphy and Brad Falchuk. “Working with them has been a dream come true for a cinematographer,” assessed Goi. “You wait your entire professional career for that experience. The difference for me on *American Horror Story* than many other shows I’ve done is that I’m not as concerned about lighting for a setting or atmosphere just solely for the purpose of establishing a space for the actors. My main concern is getting inside the characters’ heads and reflecting how those characters are seeing moments in their lives. When I read the scripts for *American Horror Story*, which are beautifully written, my focus is on how does that character’s experience feel to me and how do I translate that visually.”

Goi also cited the episode’s director, Alfonso Gomez-Rejon, as helping in that quest. Goi has shot almost all of the series on 35mm film but noted that he is given the creative latitude “to go off into other territory and to use tools that aren’t normally used in the production of a TV show today. It’s artistically freeing. You can free your imagination to create imagery that ultimately the purpose of is to emotionally affect the audience, to depict what the character is seeing.”

For example, in this nominated episode, Goi deployed 1970s standard def video cameras to reflect a character’s distorted view of what the idyllic family would be like. Goi created a weird ‘70s sitcom version of the perfect American dream that was anything but.

Goi is now part of an *American Horror Story: Asylum* ensemble which scored the most Emmy nominations this year, a total of 17: Outstanding Miniseries or Movie, Single-Camera Picture Editing (Fabienne Bouville), Lead Actress In A Miniseries Or A Movie (Jessica Lange), two Outstanding Supporting Actor noms (James Cromwell, Zachary Quinto), Supporting Actress (Sarah Paulson), Main Title Design (Kyle Cooper, Ryan Murphy, Juan Ruiz-Anchia, Kate Berry), Makeup (Eryn Krueger Mekash, Kim Ayers, Silvina Knight, John Elliot), Prosthetic Makeup (Mekash, Ayers, Knight, Mike Mekash, Hiroshi Yada, Christopher Nelson, Christian Tinsley, Jason Hamer), Hairstyling (Monte C. Haught, Natalie Driscoll, Janis Clark, Michelle Ceglie, Stacey K. Black), two Outstanding Art Direction noms (one for “I Am Anne Frank, Part 2,” the other for the “Welcome To Briarcliff” episode), Sound Editing (Gary Megregian, Steve M. Stuhr, Jason Krane, Christian Buenaventura, Timothy A. Cleveland, David Klotz, Andrew Dawson, Noel Vought), Sound Mixing (Sean Rush, Joe Earle, Doug Andham), Costumes (Lou Eyrych, Marcy Lavender) and Casting (Eric Dawson, Robert Ulrich).

Goi’s earlier alluded to ASC Award nominations came in 2005 for his work on *Judas* and in ‘99 for *The Fixer*.

Ethel

In contrast to first-time nominees like Davis and Pardue, DP Buddy Squires this year earned his 10th nomination, the latest being for *Ethel* in the category of



American Horror Story: Asylum

Girl, American Horror Story: Asylum and Ethel, Respectively

Outstanding Cinematography For Nonfiction Programming. *Ethel* is an intimate portrait of Ethel Kennedy, the widow of U.S. Sen. Robert Kennedy. *Ethel* was directed by her daughter, documentary filmmaker Rory Kennedy (whose work includes the Emmy-winning *Ghosts of Abu Ghraib*). Moxie Firecracker Films—founded by Rory Kennedy and Liz Garbus—produced *Ethel* in association with HBO Documentary Films.

Squires—who won the Nonfiction Program Cinematography Emmy back in 1998 for the *National Geographic* special *America's Endangered Species: Don't Say Good-bye*—said that the greatest challenge *Ethel* posed to him was “keeping up with the Kennedys—Ethel, her children and grandchildren, and others. With the exception of the interviews, nothing was set up to be filmed. When the family wanted to go sailing, I'd jump in the sailboat with them, deal with the salt spray, kids jumping into the water off Hyannis Port. When Ethel went to church, I had to be discreet, respectful of her space and moments



Buddy Squires

there. And being with her at Arlington Cemetery was a daunting task. You don't want to disrupt those genuine moments but at the same time you want to get as interesting, as complete and powerful a coverage as you can.”

Having access to Ethel Kennedy, related Squires, “was an amazing opportunity. She is an extraordinary woman. It was a privilege and a gift to spend time with her and the entire clan. They're interesting, warm, smart, thoughtful, funny people. When Rory calls you and says you can come up to Hyannis Port

for five days and talk to mom and my siblings, you jump at the chance.”

Squires' cinematography meshed with family photos and home movies to shed light on the life of the Kennedys and Ethel's resilience, humor, grace and amazing spirit which have remained constant through difficult times, most tragically the assassination of her husband in 1968; six months later, her youngest, Rory, was born, giving Ethel her 11th child to raise.

“I'm very honored to be nominated,” affirmed Squires. “I'm proud of the film, which has an astonishing five primetime nominations, a huge testament to the power of the film.” The other four noms are for Directing for Nonfiction Programming (Rory Kennedy), Writing (Rory's husband, Mark Bailey), Editing (Azin Samari), and Outstanding Documentary or Nonfiction Special.

Squires shot the documentary with his Panasonic Varicam. “It still delivers great images and the one I used is tape based.” He lensed *Ethel* on tape but has used the Varicam on other projects deploying tape

and working digitally, linking the camera to a digital recorder for several projects directed by noted documentarian Ken Burns. At press time, Squires was shooting on Varicam for a Burns film on country music. Squires also used the Varicam on *Central Park 5* for Burns. “A lot of Ken's work is a hybrid of film and digital material. But the Varicam is still often the go-to camera for me. I often find that the Varicam is the most versatile and dependable digital camera for my work. In my looking at other cameras, it seems that there's a trend toward large sensors which have their place but they aren't necessarily always the best for a lot of documentary work.”

Squires' other recent primetime Emmy nominations for cinematography include such Burns' fare as *Prohibition* (for the episode “A Nation of Drunkards”) in 2012 and *The National Parks: America's Best Idea* (for “The Scripture of Nature” episode) in 2010. All the way back to 1986, Squires as a producer shared an Oscar nomination with Burns for *The Statue of Liberty*.

Chat Room: Leverage On Emmy-Nominated Commercials

Continued from page 4

down the hill with a skateboarder keeping up alongside it, camera in hand. I enjoyed the parallel structuring of it with us seeing several of the different still photographs at the end.

SHOOT: What about Nike's “Jogger” which was tied to the Olympics?

Leverage: I'm glad you provided that context. We're used to seeing the perfectly shaped athlete in Nike ads. And of course the Olympic athlete personifies this image so to have this overweight youngster simply running towards us is quite a departure—yet at the same time it isn't as we see his will and determination. From a TV programming perspective, it's *The Biggest Loser* paradigm where there are obese people striving to lose weight and those who succeed end up enjoying a personal triumph.

The simplicity of the camerawork plays beautifully. The pace of the jogger comes right at you on the screen. He's on

an awful asphalt road on a cloudy afternoon. There's not an awful lot of cheer and sunshine. There was a consciously good job done of keeping the tone solemn—there's a quietude so the focus is on him as he comes into view. His sheer concentration and steadfastness are coming right at you. The voiceover is kind of monotone with a little bit of emphasis on how greatness is something we made up. It's a very successful blending of the word and the image. There's a subtle artistry which allows us to see this youngster in a different light.

SHOOT: That leaves us with Google Chrome's “Jess Time.”

Leverage: Every year there's a commercial that has viewers in tears. Usually it's a Hallmark commercial. In this spot, we understand that the mom is gone and that father and daughter are staying in touch through Google Chrome. It's keeping their bond intact after she goes away to college. The old color saturated photo we

see was clearly the mother back when she was in college. This is a real heart-tugging commercial. The girl was very good and expressive. We see tiny photos of her having fun with her roommates. But we also see her upset and struggling. The father is supportive yet you see him agitated when he sees her boyfriend for the first time.

This commercial does a great job of putting you on an emotional roller coaster and tugging at your heart. The Television Acad-

emy voters always like a heart-tugging ad.

SHOOT: This looks like a tough field of spots to judge.

Leverage: You have a tearjerker, inspiring pieces for Nike and Canon, the James Bond cliches in Grey Poupon. It's very hard to predict which spot will appeal most to Academy members. I don't envy the voters who will have to rank these commercials in their judging.

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Agency Creatives Assess 2013 Thus Far

Feedback on the year's creative highlights & work that's resonated, along with some prognostications

A *SHOOT* Staff Report



Progressive agency creatives revel in thinking outside the box and appreciate that coveted mindset anywhere they can find it. In this midyear survey assessing notable breakthroughs, respondent Feh Tarty, creative director at Mother London, pointed to innovative thinking in the entertainment arena as particularly inspiring.

Tarty cited, for example, “the method by which Netflix decided they would release their very own original series *House of Cards* directed by David Fincher. Instead of following the standard one episode per week that’s been tried and tested by the networks, Netflix decided to embrace ‘binge’ culture and release all 13 episodes at once. It was a very Apple-esque moment—a game changer in my opinion. It’s a true sigh of relief to know that there are people out there who just get it.”

Indeed advertising is keeping a more watchful eye than ever on entertainment and varied platforms, in part because advertising and entertainment have come together in many respects as never before. That dynamic has sparked *SHOOT* to diversify more meaningfully in recent years beyond its commercialmaking roots to encompass branded fare and mainstream entertainment, the latter reflected in our current “The Road To Emmy” series of feature stories.

In fact, the first installment of our ongoing 12-part Road To Emmy series centered on *House of Cards*—as did prior recent *SHOOT* Chat Room and Producer Perspective features. In this issue of *SHOOT*, Part 6 of The Road To Emmy includes insights

from several high-profile nominees, including director Garth Davis, no stranger to the ad community. Davis is nominated for his co-directing of BBC/Sundance Channel’s *Top Of The Lake* with noted filmmaker Jane Campion.

The fact is that talent like Davis is crossing over at an unprecedented rate back and forth from advertising to television, movies and varied other disciplines—and these disciplines and media themselves are meshing and cross-pollinating in myriad ways that carry implications for creatives, filmmakers, advertising agencies, production and post houses, broadcast networks, online channels, movie and TV studios and all who have become part of this growing interconnected content creation community at large.

A *SHOOT* mid-year survey response from Tom Dunlap, chief production officer at 72andSunny, included the prediction, “I think that the entertainment world is going to further recognize the power of brands as content creators and distributors. Not just as a source of revenue, but as a creative partner.”

Dunlap is “particularly interested by the convergence of the advertising/marketing world and Hollywood, especially in regards to how those two entities are leveraging the vast array of digital channels at their disposal. Brands are building audiences, not just consumers. The work being produced in this area feels innovative and fresh.”

Christian Haas, partner, executive creative director at Goodby, Silverstein & Partners, observed, “A great opportunity will come from YouTube’s 100+ premium content partners. Channels like “FreddieW,” “Daily Grace,” “NigaHiga” and “Epic Meal Time” have some of the most loyal and participative audiences money can buy—a generation that is eager to find original content and call it their own. Smart brands will be all over that.”

Matt Statman, CEO/creative director, Motive: A Worldwide Project Agency, shared, “As more brands invest in creating their own content and push to prove ROI in the areas of digital and social, it will force marketers to develop more integrated ecosystems; environments where each aspect and element of a campaign work in tandem to amplify and drive interaction with the other. Today, nearly every consumer is connected to brands through several devices, often simultaneously. Delivering a consistent and resonant voice, while leveraging each platform or channel for its strengths, will be critical to maintaining authenticity and generating movement. Consumers will dictate when and how they want to engage with brands, and the brands must be present and actively engaged. I think we will (hopefully) start to see brands truly connect the sometimes disparate aspects of their marketing mix. Of

MIDYEAR REPORT CARD

course, this will require increased collaboration, not only within a brand team but also across partner agencies: a welcome and productive advancement.

Gary Pascoe, chief creative director, North America, for Commonwealth, affirmed, I think Lee Clow said it best at Cannes, "It's time for the artists to take over." Digital media have been dominated by the "tech guys" for far too long. As more and more creative brainpower pours

into the digital space, I think we'll start to see smarter and smarter things happening online. It feels like we're at the very beginning of the next creative revolution."

SHOOT posed three survey questions to Tarty, Dunlap, Haas, Statman, Pascoe and several other noted advertising agency creative artisans.

Those three queries were:

1. What is your assessment of the first half of the year creatively and/or what have been the creative highlights of 2013 thus far?

2. What work has struck a particularly responsive chord with you this year?

3. Though gazing into the crystal ball is a tricky proposition, we

nonetheless ask you for any forecast that you have relative to the future creative and/or business climate. Are there any current trends or developments that carry implications for the rest of 2013 and beyond?

Here's a sampling of advertising agency feedback that at the very least serves as food for thought in the midst of our industry's evolution:



Sue Anderson, executive creative director, CP+B

1) Well the elusive "creative genius" that Elizabeth Gilbert spoke about at TED in 2009 seems to still be appearing to people in 2013, so we can breathe out. There are still stories being well told, there are still interactive experiences we all wish we had been at, and there are still digital delights we can't help taking time out of our busy days to play with. Skype's "Impossible Family Portrait" proves my point that no one ever tires of a beautiful story. I certainly wish I'd been at the Jay Z tribute to Marina Abramovic, and Grey Poupon's "Society of Great Taste" proves my point that we still love playing on the likes of Facebook, even (or especially) when the point of

the game is questioning our taste.

2) The new "Visit Mum" work for BA [British Airways] tugged so hard at my heartstrings it made me amazed all over again that advertising we do can still be so powerful. I live far away from my mother and there was not a dry eye in the house viewing that. What else has made my jaw drop? Looking outside of advertising—just the trailer for the *Art of Killing* got me. Whenever we think we have seen every idea in the world—just in varying executions—someone does something that makes you know we aren't done working at the idea mine. On the opposite end of the scale, shows like the Netflix series *Orange is the New Black* struck a chord that kept me up all night until I was done watching.

3) I think most crystal balls will always say that great ideas will continue to rule the world. That great stories will always be listened to. And that things that are beautifully made and crafted will always stand out—especially in a climate where everyone is making things. I think the quest to make advertising that actually matters to people will continue. No one cares too much for advertising that is just advertising. People want to know how a brand will work for them. How it will be better for them. I've been working on Windows, and we've seen people respond because we help them make a decision. Finally, ideas that actually reach out to consumers and change their lives and change the way a brand does business will never get old. Domino's body of work from "Pizzavestments" to Domino's "Live" proves that again and again.

Jason Elm, chief creative officer, DDB California

1) So far I think 2013 is lagging in terms of breakout creative campaigns, other than Dove "Beauty Sketches" back in April. Brands are still reeling from the recent economic setback. A lot are re-grouping and trying to find new ways to stand out in a market where broadcast is expensive and losing relevance. There has been a lot of experimentation, yet only a few true successes have come out of branded content and invention. There's still plenty of open territory for agencies to figure it out for their clients who are bold and innovative enough to venture there, but we've only got five months left to make this a

noteworthy year.

2) I really liked Droga5's "Recalling 1993" campaign for the New Museum. The idea of turning 5,000 payphones (relics of the '90s themselves) into audio time capsules was brilliant. The execution was well thought out: from getting celebrity recordings, to using simple, new technology on an old device, to geo-targeting specific recordings to certain areas. The whole thing essentially made the payphones a part of the exhibit itself.

I also like the Google Doodles. While technically not an "ad," I think they are great marketing for Google. They stay current, some are very experimentally tech-driven, and they are art that communicates the brand and draws you to their site. So, yeah, they actually are an ad. The Saul Bass tribute and the Zamboni game were two of my favorites this year.

3) I think the client's demand for results and ROI is only going to get tougher. I predict the middle of the curve is going to get bigger and more vanilla. It's the safe zone. There will be some solid work in there but nothing really inspiring. The greatness will come from the big bets and the small bets. Big bets like high-profile, expensive spots on the Super Bowl and risky "hail Mary" viral ads like Kmart's *Ship My Pants*. Or, small bets like tech-driven ads, web videos and inventions. Things that are relatively inexpensive to produce (so they're low-risk) and will earn their own media through social buzz. The days of the long-running stand-out TV campaign might be over. While I sure hope they make a comeback, I see the tiny and the huge as the playground right now.



Tom Dunlap, chief production officer, 72andSunny

1) I have been particularly interested by the convergence of the advertising/marketing world and Hollywood, especially in regards to how those two entities are leveraging the vast array of digital channels at their disposal. Brands are building audiences, not just consumers. The work being produced in this area feels innovative and fresh.

Projects like Coke's "Polar Bear" film and AT&T's Summer Break reality series are re-writing how brands communicate and entertain their consumers. Projects like these are also changing the way the entertainment industry integrates with brands. These are bona fide entertainment franchises, not just one-off advertising campaigns.

2) Over the past few months, it has been the projects that have challenged traditional media and distribution channels that have been the most interesting to me. Technologies like Thunderclap are helping us expand the reach of our stories. Platforms like machinima are presenting us with ways to speak directly with niche audiences in the millions. And initiatives like Samsung's Jay Z album release are reinventing the relationship between the entertainment world and brands.

3) I think that the entertainment world is going to further recognize the power of brands as content creators and distributors. Not just as a source of revenue, but as a creative partner.



Chris Graves, chief creative officer, Team One

1) Brands seem to be getting more comfortable with the idea of behaving like publishers instead of mere advertisers - creating ideas that are designed to feed an ever-growing number of platforms. I love that the most interesting ideas are now just as likely to be found in social media or live experiences as they are on TV. Brands and their agencies are learning to be more nimble and responsive, and organizing themselves to react in real time. And at the same time, they are getting better at building ideas around human behavior rather than the latest technology trend.

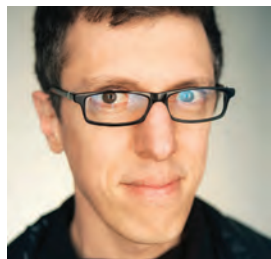
2) A ton of great work rose to the top. I loved the Dove "Real Beauty Sketches," for its sheer emotional power and insight. And lately, I've been jealous of the Newcastle "No Bollocks" work, for its simplicity, authentic attitude, and how seamlessly it worked its way into social media. It's a truly foundational idea for a brand, and a refreshing dose of honesty in a category full of Bollocks.

3) Paradoxically I think we will see more integrated media partner ideas and more ideas with the media propagation channel baked into them. In the latter case, this is great for the production community as clients switch their budgets to create more interesting and varied work rather than spending money to rent media space. And in that vein, we will see more social creative campaigns like our #LexusInstafilm. Traditionally, we would have had to support this effort with a large media buy but the actual event itself generated enough media impressions to spread the idea and resulting film far and wide.

Continued on page 12

Evaluations Of The Year So Far: Perspectives From Haas,

Continued from page 11



**Christian Haas, partner,
executive creative director, Goodby, Silverstein & Partners**

1) There's a lovely rebirth of cool animation going on. After "Dumb Ways to Die," a few other outstanding pieces have surfaced. They are elegant, smart and highly addictive to watch. Apple's minimalist spot "Intention" is probably the best use of circles since "Sony Balls." Oreo's "Wonderfilled" campaign also comes to mind.

This year's Super Bowl also brought some nice highlights; my favorite was the absence of Go Daddy's embarrassing spots. RAM's "Farmer" commercial was shockingly satisfying. In a sea of kick-in-the-groin action, two minutes of still images seem to have won the game. Oreo's "Whisper" was another favorite of mine.

2) Brands that challenged their categories collected the rewards. Props to the folks behind Ragù's advertising (agency and client), not only for creating incredibly funny spots but also for making tomato-sauce advertising something people actually want to Tweet about. Southern Comfort's "Whatever's Comfortable" campaign is another brilliant example.

3) We are living in a golden era of television. I find myself more excited about binging on *Game of Thrones* than I am about going to the movies. TV has always produced great shows, but the difference is that now they are coming from everywhere. Netflix, Hulu and Amazon are all giving me pretty good reasons to stay at home on a Sunday night. But how can brands ride this new premium-content wave? It won't be with commercial breaks, that's for sure, but it may be by creating their own content instead. Intel's "Inside" films proved once again that branded entertainment is not just viable but also can be fun to watch. We'll likely see more of that.

A great opportunity will come from YouTube's 100+ premium-content partners. Channels like "FreddieW," "Daily Grace," "NigaHiga" and "Epic Meal Time" have some of the most loyal and participative audiences money can buy—a generation that is eager to find original content and call it their own. Smart brands will be all over that (remember Red Bull's "Stratos"?).

Another thing changing our industry is the speed at which we need to respond. Social media content can't wait for monthlong production timelines, and it certainly can't afford a fancy craft-services spread. Things like Oreo's Super Bowl Tweet and all the stuff that followed are the industry's new form of rapid response. This kind of advertising needs to behave like journalism, but that doesn't mean it can't be glossy from time to time. I think we will see more-sophisticated social media content with higher production values and maybe, just maybe, some breakfast burritos along the way.



Michael Hart, co-founder and creative co-chair, mono

1) Some of the better work so far in 2013 has already been celebrated this year at Cannes and other shows. Like the "Dumb Ways to Die" spot and the Intel and Toshiba *The Beauty Inside* series. There was also the Super Bowl work that, overall, was a bit underwhelming, but did have some highlights like the Dodge "Farmer" spot. It also seemed like the year of the "Ship my..."—from Kmart's famous *Ship My Pants* web film to FedEx's "Ship My Clubs" spot, it seems like everyone's into shipping this year. Not sure what that means.

2) I know I'm not alone, but I absolutely love the "Dumb Ways to Die" piece. Brilliant on so many levels. The strategy of it, the execution of it and the idea of treating it as entertainment and content. We're already seeing a bunch of copycats. It should be a good year for animators and musicians.

3) Again, taking cues from the success—both in terms of acting as communications vehicles and at the awards shows—of work that acts more like content ("Dumb Ways," *The Beauty Inside*, etc.), I think you'll see brands and agencies devoting more creative energy and resources to this kind of work. It's always been there as an opportunity. But the momentum seems to be growing.



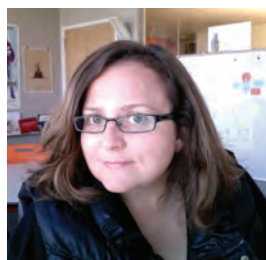
**Matt Ian, executive creative director,
TBWA\Chiat\Day, New York**

1) The trend towards products-as-advertising seems unabated. So we'll continue seeing work that blurs lines between communication and innovation. (This is the type of work that confuses juries as to just how it fits into particular, existing award show categories. Last year, many of us judges asked the same question: "if you can enter Nike FuelBand as 'advertising,' why not a new Nike shoe?" Well, besides being

an innovative product from Nike/RGA, the FuelBand was ultimately an entry point to Nike retail. So while it was a product, it also served as advertising.)

2) What jumps straight to mind (possibly because they're so top-of-mind) are those spots Anomaly did for Dick's Sporting Goods that were just so beautifully simple. They perfectly shot and captured, in real time, the energy and emotion right before a pitch or a snap. Anyone remotely familiar with sports could relate to that feeling. I've never really worked on a sports brand, but I'd imagine the real challenge with doing great sports communications is getting to the essence of the rush vs. treating the audience as spectators. For every Nike "Jogger" there are a million spots featuring rippling, sweaty muscles set to "I never give up" VO's and some cool and/or epic music. The Dick's Sporting Goods stuff allowed the viewer to feel a quick sample of the raw tension inherent to playing.

3) When I was a student at Art Center in Pasadena, a very smart teacher whose name rhymes with "Erich Joiner" told me to imagine a brand as a person and asked, "what kind of behavior makes a person likable or attractive?" Any person who brags about himself at a cocktail party—the way so many brands have traditionally felt compelled to do—isn't going to win a lot of admirers. I think we're seeing new proof of this analogy. Brands who behave well, who give back, who put their money where their mouths are: these are the brands who will win our hearts going forward. Brands now have plenty of new channels in which to act responsibly in the world and prove to us that they're worthy of our love. I have a feeling that more and more, being good will be good for business.



**Tanya LeSieur,
director of integrated production, Saatchi & Saatchi LA**

1) 2013 has been a great year for IDEAS. Call me an "AdNerd," but I dig how truly creative our industry can be. I love that we have so many screens, channels and places to make things for our clients. This year from a visual, storytelling and humor perspective, there was phenomenal work. I loved the Jordan "Cut Through LA" experiential event and video; Southern Comfort "Beach" (who doesn't love a man in a tiny bathing

suit?); Dollar Shave Club "Our Blades are F*ckin' Great" (lo-fi + comedy = great); and the Dove work from David/Ogilvy. This beautifully illustrated the complexity of women in its honest view of how women look at themselves. I can't wait to see what the next half of the year brings.

2) This year at Cannes I think the mobile category had some incredibly smart and poignant work that both celebrated mobile as a device and embraced and engaged people using their devices. Most of the winners were not overly branded, and, honestly, that got me the most excited. The TXTBKS Project took on the challenge of solving how to provide textbooks in Third World, developing countries where eReaders are scarce and there is more access to older cell phone devices. The idea and technical act of programming textbooks into 160 character messages onto SIM cards is great. They exploited old tech for a new purpose.

3) A trend we're seeing right now: "Make lots of stuff." The implication? Lots of stuff to wade through to discover the good ideas. The industry is getting smarter about all of the channels we need to play in. Based on an understanding of the analytical data they are tracking, agencies and brands are gaining confidence, and realizing that they don't have to play in all mediums. Play in the spaces where your audience will be. Celebrate functionality of devices and exploit their technical capabilities to the fullest or simplest. Involve and engage your audience with storytelling that captures hearts, souls and imaginations. There are so many opportunities to engage in social and public discourse around your brand. The creative opportunities are endless. It's true that "with great power comes great responsibility." Unfortunately, we might have to wade through a lot of undesirable work to find the gems, but when we do, it's going to be AWESOME.

Hart, Ian, LeSieur, Nelson, Pascoe, Statman, Tarty, Verderi



Anthony Nelson: sr. VP, group executive producer, BBDO New York

1) Creatively, it seems like those opportunistic responses to the immediate have made the best fodder. Having an Oreo moment in the midst of a blackout in the Superbowl was huge.

2) A brand deciding to send people into space.

3) The acceptance of new places for content like Vine by marketers in a relatively short amount of time is huge for the future of our industry and integrated campaigns as a whole. It gives a different voice to the creators and createes in terms of new ways to approach and engage an audience. It's the first time I've felt renewed excitement for what was once relegated to 15-second click thru pre-rolls in banner ads. It's still in its infancy, but I feel that it could have the same impact that YouTube did when it launched. It gives pause to the industry in terms of ease and affordability of shorter digestible content.



Gary Pascoe, chief creative officer, North America, Commonwealth

1) Two of my favorite things this year started out online, and then went everywhere else. (And they couldn't be more different from each other.) The year began with Kmart's hilarious *Ship My Pants*; 26 million views later, they decided to run it on "broadcast" television. What a great switch; rather than running "TV" commercials online, this was the opposite. Then, more recently, the Dove "Real Beauty Sketches" film which showed the surprising

difference between how women see themselves and how others see them, with the aid of an FBI forensics artist. Both Dove and Kmart communicated their message in a simple, interesting way, and proved that great work can start out online and travel everywhere else.

2) I thought the Apple iPad mini print campaign was great. The ads showed the iPad at actual size, with its screen featuring the exact front cover of the issue of the magazine it's running in. (Magazines like *Time*, *Wired* and *The New Yorker*.) Not only does the campaign beautifully and simply communicate the benefit of the iPad, it also signals the handoff from print to digital. The perfect product, the perfect ad, placed in the perfect media, at precisely the right moment in time.

3) I think Lee Clow said it best at Cannes, "It's time for the artists to take over." Digital media have been dominated by the "tech guys" for far too long. As more and more creative brainpower pours into the digital space, I think we'll start to see smarter and smarter things happening online. It feels like we're at the very beginning of the next creative revolution.



Feh Tarty, creative director, Mother London

1) One of the big highlights that inspired me to relook at how we approach work came from a very unexpected source. As a matter of fact, I'm sure some would argue if it even falls within the "creative" category at all. It was the method by which Netflix decided they would release their very own original series *House of Cards* directed by David Fincher. Instead of following the standard one episode per week that's been tried and tested by the networks, Netflix decided to embrace "binge" culture and release all 13 episodes at once. It was a very Apple-esque moment—a game

changer in my opinion. It's a true sigh of relief to know that there are people out there who just get it.

2) I'm amazed by the way the protesters have been responding to the government in Brazil. Although extreme in comparison to what we do, there is a lesson to be learned for advertisers and brands. It's important to remember and respect the people we're actually talking to—those we're intending to have a meaningful connection with. Because when sight of this gets lost, it can and will expose how out of touch those responsible for making big decisions are with those on the ground. If we set out to make work with the sole purpose of impressing our peers, bosses—both on the agency and client side—or a board of directors rather than our true audience, it's undeniably evident and damaging.

3) I think the climate of intimidation/fascination that we as an industry have had with new technologies, especially on the traditional side of things, is changing. We're not as googly-eyed as we have been when we see some new and shiny piece of tech, to the point where we end up awarding it to the top of the Gunn Report. Much of what we've been responding to heavily is good old fashion storytelling—in whatever form it appears. It just has to be compelling like great stories are.



Matt Statman, CEO/creative director, Motive: A Project WorldWide Agency

1) 2013 is proving to be an interesting year for marketers and agencies alike, as we look to identify unique ways to get in front of and connect with consumers. Advertisers seem willing to take risks and push the envelope in order to break through the clutter—a great example of this being

Samsung's partnership with Jay-Z as the creative driver for their campaign. Galaxy smartphone owners were given the opportunity to download Jay-Z's latest album three days before its official release, through an app that only worked on select Samsung phones. The cross-platform campaign included an unconventional three-minute TV spot, an app and a website; in total, earning tens of millions of views and interactions, while effectively positioning Samsung as a culturally relevant brand.

2) At Motive, we relish brands that take risks to connect deeply with consumers by creating engagement ecosystems that span multiple platforms and channels—and it's exciting to discover those willing to risk even more in pursuit of valuable equity. Samsung's combination of competitive and groundbreaking communications strategies has it leading the smartphone conversation. Dollar Shave Club's ambition to cut through the social media clutter using irreverence and a reimagined business model has proven successful enough to spawn countless imitations. Even our own Native Eyewear has established a structure for digging deep roots in small communities through our annual consumer-created catalog initiative, the Locals Only Project. These have all struck a chord with us, because they represent brands fighting to connect with consumers in radical ways.

3) As more brands invest in creating their own content and push to prove ROI in the areas of digital and social, it will force marketers to develop more integrated ecosystems; environments where each aspect and element of a campaign work in tandem to amplify and drive interaction with the other. Today, nearly every consumer is connected to brands through several devices, often simultaneously. Delivering a consistent and resonant voice, while leveraging each platform or channel for its strengths, will be critical to maintaining authenticity and generating movement. Consumers will dictate when and how they want to engage with brands and the brands must be present and actively engaged. I think we will (hopefully) start to see brands truly connect the sometimes disparate aspects of their marketing mix. Of course, this will require increased collaboration, not only within a brand team but also across partner agencies: a welcome and productive advancement.



Ferdinando Verderi, founding member, creative director, Johannes Leonardo; and head of JLF, the agency's practice dedicated to fashion, luxury and art.

1) I think there was a point during which the advertising industry was not very proud of itself. Energy was spent to prove that ideas were bigger than advertising—coming from other industries and destined for other uses. There is a newfound pride in the industry for work that does make it outside the industry but that starts as a solid piece of communication. What has changed is the world's view on what communication can be.

2) What strikes a chord with me are executions that have been able to prove that powerful brand platforms can be continuously re-interpreted, refreshed and made relevant again. A good example is Dove's "Camera Shy," which left the glory to the most famous "Sketches" but that showed how the best executions are the ones that let the idea shine in its simplicity. True insights on human nature are always going to be powerful.

3) I believe a new equilibrium is about to be reached. After having witnessed an epochal change in just a few years, the industry is entering a new phase. Our world starts to feel comfortable with the fact that we won't be able to control the speed at which technologies and ideas will evolve—the chase is pointless. The focus seems to be back on adding real value, with timeless ideas. Simplicity is key, more than ever before.

Midyear Report Card

Production & Post Companies

Good creative tidings and collaborative teamwork, adventurous and daring agency concepts, and an evolving business model with an ever increasing relevance in the marketplace--these are among the developments that have thus far marked 2013 for a trio of companies that elected to participate in the following sponsored content feature. As part of a marketing package, *SHOOT* invited production and post companies to provide this feedback, responding to questions about the industry and their own business.

Participating companies share their takes on the state of the industry and thoughts on the future along with their own brand message. Together, the following pages provide an insightful look at each company, the nature of their work, links to notable projects, and the core values and resources needed to meet creative and business challenges.

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MIDYEAR REPORT CARD

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1) What's your assessment of the first-half of the year creatively and/or what have been the creative highlights of 2013 so far?

We hit the ground running in January and haven't slowed since. Creatively, we've been blessed not only with the quality of work we've been awarded, but also with what the Lucky team has brought to each project. This year ushered in talented work and talented new hires. We welcomed 10 people with unique and exceptional skill-sets; editing, graphics, sound design, producing, visual effects, assistant-editing and client service. We knew they were gifted in their respective areas, but the unknown was how they would collaborate. It was a thrill to see the individuals come together seamlessly and truly enjoy being a team. I think that's been a big highlight for us, how much everyone here has a hand in the company's culture and creative process. And it really shows in what we feel is most important: the work.

2) What projects have been most significant for your company this year in terms of creative challenges you were able to meet and/or how did they help to define or diversify the nature of your business?

A few of the projects we've worked on this year include: a branding effort for RAM Commercial Vehicles, a joint campaign between MetroPCS and the UFC, a multi-spot effort for Texas Tourism, work for The Home Depot and Southwest Airlines, as well as a first-ever branding campaign for SAS shoes. Every project always poses its own unique challenges, which in turn provides us with the opportunity to create visually exciting spots that contain strong elements of storytelling. That's one area I feel we really excel in--visual storytelling. Our combination of story, arresting graphics, VFX and sound design carries a timeless, beautifully designed quality. And we're proud of it.

Recent work: <http://wdrv.it/15MaWGp>

3) Though gazing into the crystal ball has proven to be a tricky proposition, are there any current trends or developments that carry implications for the rest of 2013 and beyond? And, what are your company plans for the rest of 2013 and beyond?

Crystal balls cloud up, are fragile, and break if you drop them. The only medium we deal in is what you see on the screen. We leave crystalomancy to psychics, specters, and clairvoyants. It's an interesting word, clairvoyant. It means clear vision. And our vision is crystal clear--talent triumphs. So, as we continue to get stronger and work harder for our clients, things will continue to move forward in a positive direction.

Our plans for the near term are to add more talent, in every facet of our operation, to better assist our clients' efforts. After just over a year in business, I think we're hitting our stride and look forward to a very promising future.



Jessica Berry
Executive Producer, Lucky Post



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MIDYEAR REPORT CARD

SPONSORED CONTENT



Chad Hutson
Executive Producer, Leviathan

have been adventurous and daring. Even if many of these ideas ultimately die by the client's hand, I applaud the creative ambition agencies have shown, along with the faith they've put in companies like Leviathan to pull off these feats. Sure, lighter budgets and timelines continually present new challenges, but as a good friend of mine put it recently, we're living in an age of "Instagram Production"-- studios are becoming quite resourceful with their time, tools and techniques and are still able to make stunning pictures. As long as the cool creative keeps coming in 2013, we'll make those challenges work to our advantage.

2) What projects have been most significant for your company this year in terms of creative challenges and/or how did they help to define or diversify your business?

Like many design studios, Leviathan thrives on developing sophisticated motion concepts for broadcast or web; though when the "screen" becomes the surface of a building or

when we enable audiences to manipulate that content in real time, having those capabilities has certainly separated us from the rest. Until recently the challenge for us has been convincing certain clients that broadcast production techniques don't have to be mutually exclusive to emerging technologies: the folks that make bad-ass animated spots can prosper exponentially working alongside folks that engineer custom software and hardware. Examples of that diversity in Leviathan's work this year range from CG broadcast spots for Callaway and Vizio, to launching Ubisoft's latest game title via projection mapping, to immersive real-time 3D experiences for Disney's Imagineering division. At the core of all these is solid concept, design and animation, but the variety of applications recently proves that such diversification is working for us.

Recent Work:

Callaway - <http://vimeo.com/56775370>

Vizio - <http://vimeo.com/70969112>

Ubisoft - <http://vimeo.com/72008490>

3) Are there any current trends or de-

velopments that carry implications for the rest of 2013 and beyond? And, what are your company plans for the rest of 2013 and beyond?

2013 has sadly seen some design and visual effects powerhouses close their doors, but also several boutiques opening as well as giants expanding in their wake. So while broadcast production in its many forms is still alive and well, there's been a slow and steady shift of advertising dollars into more personal events and brand experiences than :30 spots typically provide. Several industry voices and publications have dubbed 2013 "the year of experiential" due to the significant rise in such non-traditional buzz-building campaigns. This does not mean broadcast production has no place in the media mix; to the contrary, the medium just requires better and more effective content as time marches on. But while some production companies are quickly evolving to become part of the new movement, I'll say it's been good timing for Leviathan to have already been on the right path.

1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights?

Though 2013 seemed to kick into high gear a couple months later than usual, many of the proposed agency concepts we've seen since



MIDYEAR REPORT CARD

SPONSORED CONTENT

1) What's your assessment of the first half of the year creatively and/or what have been the creative highlights?

A highlight is that our model is taking on a life of its own. The answer lies in the approach to the creative. As our strengths grew from our longstanding post capabilities, our sense of craft and process has informed our decision-making. We know from experience that production does not end with the dailies. We look at projects more holistically, and absorb them from beginning to end philosophically. We've been able to attack projects in a more contemporary way by adjusting our approach on set and in the suites to put the most possible dollars and production value on screen. We're proud of our craft and level of creative; you cannot succeed in this economy without strengths on both sides of the equation. In 2013 we've done many different styles of work for major broadcast, on events like the Stanley Cup, NBA Finals and PGA tournaments. At the same time, we've produced purely digital work like webisodes, web series, stand-alone sites, tablet magazine content, branded content. We're not content to be defined solely by what "level" of brands we work on. We're far more interested in being a solid resource to our creative partners creatively and in execution.

2) What projects have been most significant for your company this year in terms of creative challenges and how did they help to define or diversify you?

We've been fortunate to work with US Bank and their agency partners on a number of campaigns. This year, they wanted to focus on a higher end business to business approach and create dynamic characters that felt like real people doing real, but very risky activities. We were asked to create a spot involving a "safety check" for a pyro-technics company doing a run through just before a rock concert. Our director Mike Chaves wanted the spots to contain as much realism as possible. For the campaign we enlisted the help of DP Mauro Fiore to help us bring these people and events to life in a dramatic way.

Recent work:

<http://www.optimus.com/reels/michael-chaves/play/us-bank-concert>

<http://www.optimus.com/us-bank-bts>

Our director team Mark and Amanda told the tale of Net Effect and its parent company Interface. The trick was to take

footage Net Effect shot in the Philippines and marry it to footage that was to be shot in Chicago to try and tie the message to the American conscience about coral reef and ocean destruction. They worked hand in hand with the creative team to develop a concept and an execution that involved seven tons of used netting spread over Chicago beaches in the early a.m. The result captured the attention of viewers worldwide, and was shown at installations created by Interface.

Recent work: <http://www.optimus.com/reels/mark-and-amanda/play/net-effect-whats-the-net-effect-you-had-on-today>

3) Are there any trends or developments that carry implications for the rest of 2013 and beyond? What are your company plans?

We continue to problem solve both budget and creative challenges by adjusting our approach to the job and not trying to shoe horn a particular standard practice. We will do that by exploiting our resources and relationships that we've spent years building. We have deep resources in talent pools, infrastructure and management. Our relationships guide our every decision and effort. We also care deeply about our talented staff and work tirelessly to make sure that we are not only a great place to work with, but a great place to work for.



Craig Leffel
Dir. of Production, One@Optimus



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Charles Geocaris



L-r: Joe Bessacini, Jay Roewe, Danielle Dajani, Kevin Bennett, Andrew Golov



Deny Staggs

New & Expanded Incentives Prevalent in Lensing Landscape

A rundown of filming measures, related developments & their implications gleaned from AFCEI's Locations Show

By Robert Goldrich

From the dawn of a new tax credit era in Nevada to a Big Sky Film Grant in Montana and expanded incentives in Hawaii, the lensing marketplace has been marked by the increased prevalence of economic initiatives designed to attract producers of short and long-form fare.

This was reflected on the exhibit floor and in dialogue at the Association of Film Commissioners International's (AFCI) annual Locations Show in June at the Los Angeles Convention Center. *SHOOT* caught up with film commissioners there, putting a finger on the incentives' pulse as well as identifying related developments and projects. Here's a rundown of what we uncovered:

A 12-year wait

Charles Geocaris, director of the Nevada Film Office, recalled drafting his first incentives program for the state a dozen years ago. That draft and subsequent others stalled until this past legislative session, capped in June by Gov. Brian Sandoval signing an initiative into law that will take effect in January 2014. This is the first incentives package for Nevada and its centerpiece is a transferable tax credit that applies to a wide range of projects from features to TV, commercials and branded content.

Qualifying projects—which meet the minimum spend of \$500,000 and with 60 percent of costs incurred in the state—can earn a transferable tax credit equal to 15 percent of the cumulative eligible expenditures. The first \$750,000 of wages

or salaries of each resident (15 percent tax credit) and nonresident (12 percent) providing services in Nevada qualify.

The overall base 15 percent transferable tax credit can go as high as 19 percent. There are two prerequisites which can bump up the tax credit. An additional two percent can be realized if more than 50 percent of the below-the-line personnel are Nevada residents. Two more percent can be earned if more than 50 percent of the filming days occur within a Nevada county that's been under-utilized for filming over the prior two-year period.

The new incentives program will carry a \$6 million cap per project. The state program's annual cap is \$20 million.

At press time, Nevada was in the regulatory process to better define details of the program. Geocaris told *SHOOT* that among the areas to be addressed is whether commercials can qualify for the tax credit based on cumulative expenses during the course of a full year—or if the incentive would only cover those single spot projects with a minimum \$500,000 spend.

Geocaris noted that the incentives program figures to be especially important for Nevada communities outside of the marquee Las Vegas area. He acknowledged that incentives in place in neighboring New Mexico and Utah have hurt Nevada, which will level the playing field a bit with the enactment of its transferable tax credit. Reno/Tahoe could benefit significantly, he conjectured, adding that a number of producers in California have already approached the Nevada Film Office to discuss what the new incentives

program could mean for them. Being in such proximity to California—where incentives are limited—could bode well for Nevada starting in January.

As for what made the difference this time around in Nevada's successful bid to establish a filming incentives program after falling short in previous years, Geocaris credited the lobbying efforts and good work from the community at large—hotels, motels, restaurants and labor unions, supported by the ongoing push by the film office which assumed a lower profile so that the private business sector could be better heard.

L.A. Film Festival

Winter In The Blood—from directors/writers Alex and Andrew Smith—made its world premiere at the Los Angeles Film Festival in June. A couple of screenings were added to meet demand as the film broke to critically favorable reviews. Based on James Welch's novel of Native American life, this movie, described as “hauntingly beautiful,” follows a young Blackfoot Indian's alcohol-fueled search for his wife, his rifle, his identity—and redemption.

The Montana Film Office held a reception at the L.A. Festival for *Winter In The Blood*, which was filmed in Montana and the recipient of funds from the state's Big Sky Film Grant. Some \$25,000 in Big Sky Grant money was put toward finishing the Smith brothers' film. Instituted this past fiscal year, the Big Sky Grant—which champions filmmaking projects for Montana—carries annual funding of \$1 million. A production company may earn

up to 25 percent of Montana expenditures if the project shoots at least 50 percent of principal photography in the state.

“We are an independent film place,” said Deny Staggs, film commissioner at the Montana Film Office. “The Big Sky Film Grant reflects this. We have been part of the L.A. Film Festival—which is geared towards independent film—for many years.”

The Smith brothers are Montana natives—Andrew teaches film at the University of Montana—and well regarded independent filmmakers with credits that include *The Slaughter Rule*, which was nominated for the Grand Jury Prize at the Sundance Film Festival as well as for the John Cassavetes Award at the Film Independent Spirit Awards.

Further reflecting the indie film allure of Montana are two recent features lensed in the state: *Jimmy P* directed by Arnaud Desplechin (his first English-language film); and *Nebraska* helmed by Alexander Payne. The former was nominated for this year's Palme d'Or at the Cannes Film Festival. And *Nebraska* was in Billings and Laurel for a week-plus, spending just under \$400,000 during its Montana stay. *Nebraska* was the film Payne directed following his acclaimed *The Descendants* for which he won the Best Adapted Screenplay Oscar in 2012. *The Descendants* also earned Academy Award nominations for Best Picture and Best Achievement in Directing.

Staggs noted that Montana maintains a refundable tax credit—nine percent of in-state spend, and 14 percent on qualified in-state labor. Producers can file a simple

HOT LOCATIONS

form at the end of the year and get a check cut back to them at tax time. The tax credits, with no annual cap, apply to features, TV, commercials, music videos, documentaries, shorts—pretty much any project as long as it's not sponsored by tobacco.

Commercials have been on the upswing in Montana with projects for Chevy, Lamborghini and Chrysler being lensed in the state. Chrysler Dodge Ram Truck's "Farmer" made a major impact. The two-minute Super Bowl spot—from The Richards Group, Dallas—tapped into the "So God Made a Farmer" speech made by famed radio broadcaster Paul Harvey in 1978 at the National Future Farmers of American Convention. The eloquent remarks became even more poetic and lyrical when played against a backdrop of images capturing U.S. farm life for this commercial. Noted photographers were commissioned to chronicle this slice of Americana in still shots, most notably William Albert Allard of *National Geographic* fame and noted documentary photographer Kurt Markus.

"Farmer" was widely cited as this year's best Super Bowl spot.

Incentivizing the Islands

Hawaii—which played host to *The Descendants*—has enacted a five percent enhancement on its existing incentives program. Thus the 15 percent refundable production credit on all qualified expenditures incurred on the island of Oahu has been increased to 20 percent. And what had been the 20 percent production credit on all qualified expenditures incurred on any of the neighbor islands—Maui, Molokai, Lanai, Kauai and the Big Island of Hawaii—has been bumped up to 25 percent.

The refundable production credits span features, TV, commercials and branded content, among other projects.

Furthermore, the per production credit cap has been increased from \$8 million to \$15 million.

And Internet-only distribution productions now qualify for Hawaii's package of incentives.

Cast & Crew

The developments at Hawaii, Montana and Nevada were among those cited by Joe Bessacini, VP, film & TV production incentives for Cast & Crew Entertainment Services, during a panel discussion he moderated at AFCE's Locations entitled "Production Incentives Experience: The Long View."

Bessacini noted that the last legislative session alone saw more than 20 changes in incentive programs throughout the country, most of which enhanced existing incentives or created new ones.

Among the examples he cited were:

- Arkansas' refundable rebate increased from 15 to 20 percent.
- Minnesota upped its annual cap to \$10 million and increased its rebate by five percent.
- New Mexico instituted an additional five percent tax credit, raising it from 25 to 30 percent on qualifying production expenditures for TV series shooting at least six episodes in the state.
- New York has extended the reach of its state tax credit for movies or TV series

to now also apply to talk and variety programs that relocate to NY after having filmed at least five seasons in another state. The tax credit is equal to 30 percent of production costs. The expanded scope of the incentive has been dubbed as the Jimmy Fallon tax credit, a reference to *The Tonight Show* on NBC moving to NY from Burbank, Calif., next year when Fallon takes the hosting reins from Jay Leno.

• Tennessee has set its grant program to be equal to 25 percent of qualifying production expenditures.

• As for overseas programs, the U.K. created a refundable tax credit for high-end television.

• Connecticut was the exception to the rule in terms of incentives, putting a two-year moratorium on its feature film tax credits. According to Bessacini, TV, commercials and digital media incentives will not be impacted.

Panelists





Bessacini's rundown came during the
Continued on page 29

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VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 PETA's "98% Human"	Mill+, New York. Angus Kneale, animation director; Nic Barnes, producer; Ian Bearce, head of content; Richard Schwab, line producer. The Mill New York Angus Kneale, creative director; Vince Baertsoen, VFX supervisor/lead CG artist; Sean Costelloe, head of production; Colin Blaney, producer; Kyle Cody, lead compositor; Fergus McCall, colorist; Thomas Bardwell and Kevin Ives, lighting; Alex Allain, Henning Koczy, Navdeep Singh, animation; Peter Agg, rigging; Paul Liaw, Olivier Varteressian, modeling; Dave Barosin, Jimmy Gass, technical direction. (Toolbox: Hiero, Smoke on Mac, Softimage, Nuke, Zbrush, Mari)	BBDO New York	Mill+, New York Angus Kneale, animation director
2	 Honda UK's "Hands"	Nexus Productions and Analog, London Mike Merron, David Walker, VFX supervisors; Simon Reeves, Tim Woods, sr. 3D artists; Arvid Niklasson, Stuart Turnbull, Todd Daniele, 3D artists; Stuart Doig, Chris Bacon, Sabrina Lecordier, Eoin Coughlan, Dominic Griffiths, animators; Mark Tsang, rigger; Wayne Kresil, Dan Osbourne, Alex Stratulat, Jay Harwood, Florent Rousseau, modelers; Fabio Zavetti, compositing supervisor; Jaume Arteman, sr. compositor; Nicole Hekel, compositor; Sabrina Rivolta, Andre Dias, jr. compositors; Pete Baxter, VFX editor; Gabriele Peloso, colorist; Matt Chandler, effects TD; Anthony Amoux, TD; Mike Turoff, VFX producer. (Toolbox: Softimage, Maya, 3ds Max, V-Ray, Nuke X)	Wieden+Kennedy, London	Nexus Productions Smith & Foulkes, directors.
3	 DirecTV's "Troll"	Method Studios, bicoastal Gabby Gourier, VP of prodn; Stephanie Gilgar, EP; Andy Boyd, CG supervisor; Patrick Ferguson, compositing supervisor; Jordan Harris, animation supervisor; Brian Burke, lead lighter; Krystina Wilson, producer; Rob Hodgson, on-set VFX supervisor; Benjamin Mattem, Matt Hackett, Floyd Raymer, Joon Lee, animators; Nate Shaw, Pol Chanthasaratamee, Corinne DeOrsay, lighting; David Rey, Samuel Jorgensen, Wendy Seddon, Jim Kuroda, Grady Campbell, compositors; Fabio Zapata, tracking supervisor; Luis Rodriguez; Juan Colon, trackers; Lersak "Limi" Bunupuradah, Sung Churl, modelers; Goncalo Cabaca, Jack Zaloga, Dan Letarte, Charles Trippe, FX artists; Josh Frontino, Frida Sazono-Jozwik, texture artists; Zach Christian, matte painter; Stephanie Sweeney, roto supervisor; Pam Gonzales, paint. (Toolbox: Maya, Zbrush, Mari, Houdini, Renderman, Mantra, Syntheyes, Nuke, Flame)	Grey New York	Biscuit Filmworks, Los Angeles Noam Murro, director.
4	 Square Enix's "Murdered: Soul Suspect" game trailer	Digital Domain, Inc., Venice, Calif. Rich Flier, VP/EP; Scott Gemmell, head of prodn; Vernon Wilbert, FX supervisor; Tiffani Manabat, FX producer; Lee Carlton, CG sup. (character); Tim Jones, CG sup. (ltg/FX); Stew Burris, previs; Brian Creasey, Daisuke Nagae, Christian Sanchez, Lily Heng, generalists; Rick Glenn, animation sup; Paul Wood, Les Major, animators; Adrian Diamond, TD; Ken Jones, Adam Briggs, FX artists; Jason Mortimer, FX artist/previs artist; Rafael Colon, compositing lead; Franz Kol, Lenz Kol, Peter Sidorjak, compositors; Cody Williams, motion graphics; Chris Weston, concept artist; Jeff Heusser, Flame. (Virtual prodn/motion capture) Gary Roberts, virtual prodn supervisor; Gaby Rios, mo cap prodn supervisor; Ryan Beagan, mo cap lead; Ron Rhee, Jeremy Schichtel, Jonathan Berry, Matt Valverde; mo cap artists. (Toolbox: Maya, V-Ray, Nuke, Flame, Heio, AfterEffects, MotionBuilder and proprietary DD tools)	no agency	Mothership, Los Angeles. Neil Huxley, Vernon Wilbert, directors
5	 Chumash Casino Resort's "You Too Are Chumash"	Blacklist, New York Zoe Wishart & Lutz Vogel, directors; Andrew Linsk, exec producer; Alexander Unick, producer. HiFi 3D, Brooklyn, NY Jonathan Dorfman, Szymon Weglarski, animation supervisors. (Toolbox: Maya, Nuke, After Effects, Photoshop, Alien Skin plugin)	Hen's Teeth, Minneapolis Fellow, Minneapolis	Blacklist Zoe Wishart & Lutz Vogel, directors.
6	 McLaren F1's Tooned 50 (episode one)	Framestore, London Chris Waitt, Henry Trotter, directors; Richard Cooley, CG supervisor; Simon Whalley, executive producer; Liz Oliver, producer; Ian Spendloff, art director; Carey Williams, editor. (Toolbox: Maya, Nuke, Mari, Zbrush)	no agency	Framestore Chris Waitt, Henry Trotter, directors.
7	 Oreo's "Bedtime"	Psyop, bicoastal. Luisa Murray, exec producer; Shannon Alexander, producer; Todd Mueller, Kylie Matulick, creative directors; Lane Jolly, VFX supervisor; Georgia Tribuiani, Velwyn Yossy, Zoe Wishart, designers; Hugh Keenan, storyboard artist; Brett Nicoletti, editor; Kim Stevenson, lead TD/lead Flame/compositor/colorist; Kendra Ryan, Dylan Spears, animators. (Toolbox: Photoshop, Flame, Smoke, Lustre)	The Martin Agency, Richmond, Va.	Smuggler, bicoastal/international Psyop, bicoastal Psyop, director
8	 Xbox/Ryse: Son of Rome's "Explosion" game trailer	Ntropic, Los Angeles Immaterial, director; Andrew Sinagra, creative director; Babak Radboy, designer; Rob Hubbard, VFX supervisor; Mark Wurts, CG supervisor; Dustin Zachary, lead modeler; James McCarthy, modeler; Pasha Ivanov, Jason Mortimer, VFX artists; Jeremy Ontiveros, Val Sinlao, lighting; Ruel Smith, animator; Hatem Ben Abdallah, Julian Fitzpatrick, compositors; Michael Shores, producer; Jim Riche, exec producer/head of production; Tom Wright, managing director. (Toolbox: Maya, Mudbox, Fracture FX for Maya, Poser, V-Ray, Nuke, Z-brush, 3D-Coat, Headus UVLayout, Maxon Cinema 4D, Krakotoa, TurbulenceFD, NIM-Ntropic internal pipeline toolset)	twofifteenmccann, San Francisco	Ntropic, Los Angeles Immaterial, director
9	 Jarritos' "Glass Blowers"	CHRLX, New York. Ryan Dunn, director/creative director; Charles Philipp, producer; Elliot Lim, art director/character designer; Tony Tabtong, lead 3D animator; Ken Music, John Velazquez, Eugen Sasu, 3D animators; James Fisher, lead lighting TD; Denis Kozzyrev, Wil Atkin, lighters. Soo Hee Han, lighter/texture artist/modeler; Entae Kim, texture artist; modeler; Frank Grecco, texture artist/lighter/modeler; Hung Kit Ma, lead modeler; Steve Mann, lead character TD; Andrew Stuppert, rigger; Marc Goldfine, Kyle Derleth, Alan Neidorf, compositors; Salar Saleh, CG supervisor; Alex Jarman, exec producer; Junko Shiumizu, Maelle Doliveux, Zack Williams, fabricators; Taiii Wu, production designer; Noah Fowler, DP; (Toolbox: Maya, Nuke, V-Ray, Shave and a Haircut, After Effects, Dragon Stop Motion)	GSD&M, Austin, Texas	CHRLX, New York Ryan Dunn, director.
10	 APES' "APES: A Project of the Conservation Trust"	MassMarket, New York Louisa Cartwright, executive producer; Giselle Bailey, VFX producer; Dean Robinson, VFX supervisor/3D artist; Kim Stevenson, VFX supervisor; Ieva Saucuniute, 3D artist; Adam Flynn, compositor. (Toolbox: Maya, Arnold, Shave and A Haircut, Mari, Nuke/Hiero, advanced in-house tools)	Ogilvy & Mather, Chicago.	Cartel, Hollywood, Calif. Paul Dektor, director.

“98% Human” Earns #1 Slot

Tops Chart with revelation that “no real apes were used”

A SHOOT Staff Report

Shortly after its debut, “98% Human,” a PSA for PETA out of BBDO New York, scored on the global stage, winning for Mill+ and The Mill a Film Craft Gold Lion for Best Visual Effects at the Cannes Lions International Festival of Creativity. Now add another feather to that spot’s proverbial cap—the number one slot in *SHOOT*’s quarterly Top Ten VFX/Animation Chart.

The latter is an honor earned as much for what’s in the spot as what isn’t. “98% Human” introduces us to a great ape who’s alone in a room. Narrator Adrien Brody makes us aware of how apes’ lives take a significant turn for the worse when they are forced to perform in TV and motion pictures. Stolen from their mothers at birth, beaten and abused behind the scenes, apes most likely will end up discarded at a roadside zoo, held in captivity for decades until their death.

“Could you live this life?” asks Brody.

The ape in the PSA picks up a gun which he places under his chin. Before he can pull the trigger, the screen goes black. We then see the PETA logo, the email address GreatApePledge.org (where creatives can pledge not to use apes in entertainment content) and the line, “No real apes were used in this commercial.”

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

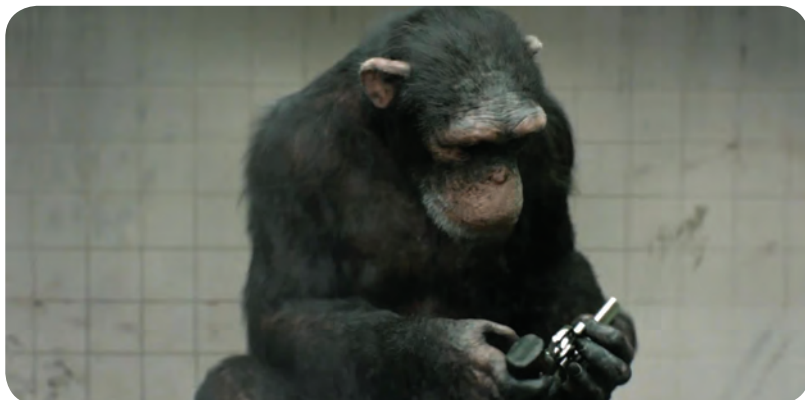
BBDO’s script called for a CG chimp to

be created that would appear completely authentic—the success of the spot relying entirely on the viewer believing the chimp was real. If a creature that fooled viewers couldn’t be created, the message would be lost. BBDO and PETA wanted a key part of that message to be that CG animals could be created, precluding the need to use real animals in moving imagery.

But why not go with motion capture instead, outfitting an actor in one of those specialized suits and tracking his movements? “The technology in those suits actually gets in the way of the storytelling. It gets in the way of capturing the emotions,” maintained BBDO NY executive creative director Toygar Bazarkaya, adding, “We did not want to capture the motion. We wanted to capture the emotion.”

So Kneale shot actor Ryan Garbayo in regular clothes, focusing on his emotional performance rather than suiting him up simply to obtain data for animators. “We used the actor as a template for composition, timing, lighting, emotional reference, and we cut together a spot purely based on his performance,” Kneale said.

Using clean background plates and DP Maryse Alberti’s camera moves, the animators then reconstructed each shot in the pre-vis and created an animated chimp whose emotional performance was inspired by that of the actor. The CGI animal was built layer upon layer. Creating a skeleton, a muscle system, skin and then fur was a complex process. “We could have built a model and put fur on it and animated it, and it would have looked okay,” Kneale acknowledged. “But we would have hit a limit with realism, and we just didn’t want to hit that limit.”



PETA’s “98% Human”



Gabby Gourrier

Method Studios, Halon Form Alliance

International visual effects house Method Studios, a Deluxe Entertainment Services Group company, and previsualization company HALON Entertainment, have entered into a strategic alliance whereby Method will collaborate with HALON to jointly provide previs and VFX services to customers which will allow the two companies to share talent, technique, and locations. Combined services will be available out of any of Method’s worldwide locations, including London and Vancouver.

Founded in 2003 by CEO and previsualization director Daniel Gregoire, HALON Entertainment is a full-service pitchvis, previs, and postvis studio committed to enabling filmmakers to visually explore their creative ideas throughout the production process. HALON works with major film and advertising companies.

Having a matching client base, Method Studios’ recent VFX work includes DirecTV’s “Troll” (an AICP Show honoree for Animation) and the feature releases Iron Man 3 and White House Down.

“Nearly all VFX projects coming in the door at Method require some form of previs in their early stages and we have successfully collaborated with HALON many times over the past few years,” noted Gabby Gourrier, Method’s sr. VP of global productions. “This new arrangement solidifies our working relationship and offers our clients direct access to HALON’s team of previs experts, who are well respected leaders in their field.”



Bent Animates “Organs” for The Uncluded

The painful process of grief and the grace of organ donation punctuate the latest music video “Organs” by rock duo The Uncluded. Produced at Bent Image Lab and directed by Rob Shaw, the video weaves together a dark tale of loss and love as performed by whimsical stop motion insects.

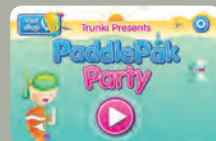
Set as a children’s stage play, a grasshopper and a cicada (anthropomorphic versions of Aesop Rock and Kimya Dawson respectively) sway, strum, and sing about “the importance of giving away your pieces” as the tale of a grieving mother beetle and other ill-fated bugs unfolds around them.

“The story came from a mother listening to the heart of her little girl,” said Shaw. “I thought that was such a sad but beautiful moment and a good structure for the whole thing.”

The theme of mortality influenced the creation of The Uncluded’s new album Hokey Fight, in which “Organs” is featured. After hearing the song, Shaw was inspired to create the stage play concept and pitched it to the band and their management at Rhymesayers.

“Kimya is emotionally raw, and Aesop is more lyrically tricky. This video works with their aesthetic. He is the magician in a magic show, pulling out all the organs. She is dealing with the death of her baby which is really depressing,” said Shaw.

Influenced by legendary stop motion director Ladislav Starevich and his talent for using animated bugs to tell his stories, Shaw was excited to work with insects for this project. However evoking an emotional connection to black eyed, hard-shelled, antennae spiked bugs provided a challenge for the Bent team both through fabrication and animation. Working closely with puppet fabricator Kimi Kaplowitz, Shaw found that adding tiny accoutrements to the bugs such as wigs, hats, running shoes, and a pearl necklace for the mother beetle helped the insects become more emotionally accessible. Animator Suzanne Twining provided their charming articulation which cemented their human mimicry.



Aardman Wraps App For Trunki

Aardman Animations, creators of Wallace and Gromit, recently teamed up with family travel brand Trunki to help keep little ones occupied this summer with its first-ever kid friendly game. The app, PaddlePak Party, allows users to choose from nine PaddlePak characters; in each level, the player is challenged to collect between 5 and 50 lost beach belongings, such as swim shorts and flip flops.

The visual style of the app mirrors the gorgeous look established in the advertising campaign launched earlier this year, designed and directed by Aardman’s Tim Ruffe, and is set to be extended into future Trunki marketing activity. Aimed at children three to six years of age, the app is free of in-app purchases and advertising and is designed to help with numeracy and to enhance hand-eye coordination.

Russell Dodgson Named Head of Nuke At Framestore

Framestore has appointed Russell Dodgson as its new head of Nuke, worldwide, in the first of several global roles as the company cements its advertising presence across three cities, bringing together the work done in London, New York and the new Los Angeles studio.

As head of Nuke in London, Dodgson worked on some of the ad division’s biggest projects, including bringing Audrey Hepburn back to the screen for Galaxy Chauffeur, “Snapdragon Coming Soon” for Qualcomm, and the Skyfall title sequence. Dodgson will liaison with the other Framestore offices, integrating and designing the compositing work flow in Nuke across all sites.

Visual Dialogue: DPs Reflect On Directors

Lenses discuss collaborations with Wes Anderson, David Fincher; backstory on a choice AICP Show honor

By Robert Goldrich

One cinematographer is perhaps best known for his ongoing work over the years with director Wes Anderson.

Another DP recently earned an AICP Show honor for his tour de force inside-the-game perspective on baseball for Dick's Sporting Goods directed by Derek Cianfrance of @radical.media for *Anomaly*, New York. On the long-form front, the same cinematographer also turned out this year's Sam Raimi-directed *Oz the Great and Powerful*.

And our third DP has to his recent credit the first 11 episodes of Netflix's *House of Cards* series, including the pilot and the second episode, which were both directed by David Fincher.

Here are our close-up looks at cinematographers Robert Yeoman, ASC, Peter Deming, ASC, and Eigil Bryld.

Robert Yeoman, ASC

During a recent Kodak-sponsored session at the 2013 Los Angeles Film Festival, cinematographer Robert Yeoman, ASC, recalled that something quite special was initiated years ago by a letter he received from Wes Anderson who was set to embark on his feature film directorial debut, *Bottle Rocket*.

Anderson, 24 years old at the time, wrote Yeoman, asking if he'd consider shooting *Bottle Rocket*. Anderson sought out Yeoman based on the DP's lensing of director Gus Van Sant's *Drugstore Cowboy*.

Anderson and Yeoman then met, hit it off and entered into a working relationship which started with *Bottle Rocket* and has extended through all of Anderson's live-action features,

including *Rushmore*, *The Royal Tenenbaums*, *The Darjeeling Limited*, *The Life Aquatic with Steve Zissou*, and *Moonrise Kingdom* which garnered a Best Original Screenplay Oscar nomination this year for Anderson and Roman Coppola (who share the same commercialmaking roost as directors—Coppola's *The Directors Bureau*). *Moonrise Kingdom* also earned Yeoman his second Independent Spirit Award nomination for Best Cinematography.

Most recently, Yeoman shot Anderson's *The Grand Budapest Hotel*, which is currently in postproduction.

Lensed in Germany, the film sports a cast which includes Ralph Fiennes, Edward Norton, Owen Wilson, Tilda Swinton, Jude Law and Bill Murray.

Yeoman said his collaborations with Anderson have entailed shooting 35mm anamorphic, except for the last two films, *Moonrise Kingdom* which was shot on 16mm film, and *The Grand Budapest Hotel* for which they elected to go the spherical cinematography route.

Yeoman recollected that Anderson used to heavily storyboard his features, which helped define the shooting approach and put everything into motion. Anderson would draw the storyboards himself, work that Yeoman described as being "very evocative," capturing the mood the director wanted for each scene. However, for their last two pictures, Yeoman said that Anderson has gone with animatics which artists have created per his detailed instructions. Yeoman said he and Anderson "relied heavily" on these animatics for *The Grand Budapest Hotel*. The animatics,



Photo by Melinda Sue Gordon/Venture

Photo by Douglas Kirkland/courtesy of Kodak

From top l, clockwise: *Moonrise Kingdom*; *House of Cards*; Dick's Sporting Goods' "Every Pitch"; Robert Yeoman, ASC.

CINEMATOGRAPHERS

observed the DP, “became our bible.”

Yeoman cited several of Anderson’s preferences such as his affinity for putting people center frame and attaining a visual symmetry, having tight eyelines and liking wider lenses. The cinematographer noted that Anderson is rigorous in his pre-pro, laying the foundation for the look and feel of a film.

By contrast, offering a more improvisational bent is director Paul Feig with whom Yeoman has shot a pair of comedies—the twice Oscar-nominated *Bridesmaids* (Best Original Screenplay for Kristen Wiig and Annie Mumolo, and Best Supporting Actress for Melissa McCarthy), and *The Heat* starring Sandra Bullock and McCarthy. Yeoman described McCarthy as “a comic genius” who adds much through improvisation, underscoring the need for the cinematography to be flexible enough for the ad-lib magic that can emerge.

As for how Yeoman emerged on the industry scene, the breakthrough film was the aforementioned *Drugstore Cowboy*. The producers of that feature had earlier turned out a Talking Heads music video shot by Yeoman. That in turn got Yeoman the chance to fly up from L.A. to Portland, Ore., to meet Van Sant. *Drugstore Cowboy* gained critical acclaim and won Yeoman an Independent Spirit Award in 1990 for Best Cinematography.

A major film proponent, Yeoman observed that he could not have replicated the look and feel of *Drugstore Cowboy* digitally. He said that Kodak and other film advocates now need to reach out to young directors and DPs so that they can see and experience film’s many benefits. Still, filmmakers today must at the same time embrace digital, which Yeoman said necessitates that cinematographers become more aware and knowledgeable than ever before about the postproduction process.

Upon starting college in North Carolina, Yeoman had no inkling that he would pursue a filmmaking career. Indeed he was briefly on a pre-med track. But he later joined a university film society and became enamored with the work of such directors as Bernardo Bertolucci and Michelangelo Antonioni. The clincher for Yeoman was seeing Stanley Kubrick’s *A Clockwork Orange*. This led Yeoman to USC Film School where he gravitated to cinematography, inspired by the work of such notable DPs as

Vilmos Zsigmond, ASC, Vittorio Storaro, ASC, and Gordon Willis, ASC.

Yeoman then found himself in the workplace where he was directly influenced by a couple of cinematographers. His first big break was landing 2nd unit duty on *To Live and Die in L.A.*, directed by William Friedkin and shot by Robby Müller, NSC, BVK. Yeoman said that Müller was “a huge influence” who introduced him to the European style.

The other alluded to DP who had a positive impact on Yeoman was John Toll, ASC. Yeoman did 2nd unit on *The Rainmaker* directed by Francis Ford Coppola and shot by Toll.

Besides the collaborations with Anderson and Feig, Yeoman’s filmography as a cinematographer also includes director Wes Craven’s *Red Eye*, Roman Coppola’s *CQ*, Noah Baumbach’s *The Squid and the Whale*, Drew Barrymore’s *Whip It* and Kevin Smith’s *Dogma*.

Furthermore, Yeoman’s DP credits also include commercials for such directors as Anderson, Roman Coppola, Erich Joiner, Craig Gillespie and Noam Murro.

Regarding advice he would offer young, aspiring cinematographers, Yeoman said, “Shoot anything you can.” This is more feasible than when he started out thanks to today’s digital technology. “You don’t have to spend a lot of money,” he said, to take “the opportunity to practice your craft. Keep shooting. You learn so much and you learn from your mistakes.”

Next on the docket for Yeoman—who’s handled by the Murtha Agency—is *Love & Mercy*, a feature about the life of Brian Wilson and 1960s band The Beach Boys.

Peter Deming, ASC

It’s been an eventful several months spanning short and long-form fare for DP Peter Deming, ASC. In February, *Oz the Great and Powerful*—which Deming shot for director Sam Raimi—debuted in U.S. theaters. Based on L. Frank Baum’s “Oz” novels, the fantasy adventure film also pays homage and is a prequel of sorts to the 1939 MGM classic *The Wizard of Oz*. While Deming has shot assorted commercials digitally in recent years, *Oz the Great and Powerful* marks his first digitally lensed feature.

As for the short-form project, just some four months after *Oz*’s premiere, Deming—who’s repped by ICM—received an AICP Show honor for his cin-



Peter Deming, ASC

ematography on Dick’s Sporting Goods’ “Every Pitch” directed by Cianfrance.

The commercial focuses on a brief sequence in a baseball game, taking us into its nuances, subtleties and many facets from the perspectives of the pitcher, the players in the field, the batter and a baserunner—all in one continuous camera shot.

Deming said that he and Cianfrance had some initial phone conversations about “doing the spot in one shot, the visual feel and execution. Eventually of course we sat down and mapped out exactly what the shot was and began a pre-viz process to pinpoint the exact timing...while that was happening, I was trying to figure out how exactly to achieve the vision in terms of hardware. We were concerned there were so many variables involved (a dolly move, an arm move, camera operation, focus and the zooming required, all in sync with the players’ actions and positions) that a small portion should be programmed. This was maybe the biggest challenge. We settled on a motion controlled track and dolly with a small six-foot arm. The track went about 180 degrees around home plate, then straight out to the pitcher’s mound and about 270 degrees around that.

“The dolly and arm move were programmed while the camera operation, focus work and zooming were all done live each take,” continued Deming. The reason for that was Derek didn’t want a programmed feel. The feeling was very very much to be like we were capturing this live (which of course we were) and to give it an edge. And part of that ultimate look was also achieved by shooting on film, something Derek was very adamant about. And once we saw the rushes, I’d say he was exactly right. Originating on film gave the spot a texture it may not have otherwise had

in shooting digital. We used a Panavision Platinum camera with a Primo 11-1 zoom (24-275mm)—which we used almost all of!”

Deming recalled rehearsing the first night “with a 60-second counting track, with the camera move and the players, and each player would have a certain section of the count in which we would be featuring them or their action would take place. Once the shot was getting close, the players switched to earwigs and each had a radio mic so sound could get a clean track for the mix. I think we did 70-some takes over two nights, with take 45 being the hero.”

As for *Oz the Great and Powerful*, Deming said the biggest challenge was “to create believable day exterior photography inside of a soundstage (the entire film was stage based), that also had enough stop for effective 3D capture. And our D/E sets were not small... most involved a stage of approximately 30,000 square feet of stage space each (125x250’) to be covered by lighting—and we had three of those. It was a huge task to create the ambient required and then build a ‘sun’ source that could reach 200 feet or so and have the width without huge falloff. And then you could really begin lighting the specific scene of the day. I credit greatly our crew and producers who gave us an awful lot of support and trust.”

Regarding choice of camera, Deming related, “In prep we tested film vs. ARRI ALEXA vs RED Epic, both as a potential conversion process and shooting in stereo. Through a consensus of production, VFX and post departments, we settled on the RED Epics mounted on a 3D element Technica Atom rig.”

Deming described working with Raimi as “one of the most pleasant, visually collaborative and comprehensive” experiences he’s ever had. Deming said Raimi’s “process begins early and involves storyboarding/pre-visualizing the entire film. On a film like *Oz*, that process is key as so many departments are contributing to any given shot.”

Noting that while he and director Raimi have “only done three films together [*Evil Dead 2*, *Drag Me To Hell* and *Oz*], we’ve known each other for more than 25 years and that familiarity can’t be measured.”

Deming’s feature filmography also in-

Continued on page 24

Collaborations With Sam Raimi, David Fincher, David Chase

Continued from page 23

cludes winning the Independent Spirit Award for Best Cinematography on the strength of *Mulholland Drive* directed by David Lynch. Reflecting on his theatrical movie lensing over the years, Deming observed, “I would say that with some films you have a definite look and style in your head and if you can achieve even half of that in the finished product, it’s a major victory...And then there are others that sort of bring you along for the ride and the production process is very much a discovery, and the look is both a product of that journey and the preproduction. Both are exciting and satisfying. I would put *From Hell* [directed by Albert and Allen Hughes] and *I Heart Huckabees* [directed by David O. Russell] in the former category in that the final look was very much as imagined and discussed in preproduction, particularly in the case of *From Hell*, and that was very satisfying.

“In the latter category I would put both *Lost Highway* [directed by Lynch] and *Mulholland Drive*. The look of those films was very much a product of the experience of each day in addition to anything we discussed in prep.”

Deming has also shot commercials directed by Lynch and the Hughes Brothers. Deming recently shot another Dick’s Sporting Goods’ ad—this one concerning football and titled “Every Snap”—for director Cianfrance.

Relative to how commercials inform his feature work and vice versa, Deming said, “I think they both feed off each other. In features the longevity and sometimes the scope of the projects allow you to really pinpoint a style and refine it which you can then apply to commercial work. Also in features you can sometimes work on a scale not typical in commercials; then when that type of scale is required, you can apply tested methods that a feature schedule allows to a commercial application...And on the flip side, often the commercial application isn’t tied to drama or dialogue and you can explore a slightly more pure visual technique.”

As for shooting digitally, Deming said, “There are many things about the digital process I like very much, as long as I can be around for post and maintain

the look we intended. Unfortunately, I think film will eventually fall by the wayside, although I’d love to always have the option of either format. The majority of my digital experience has been with the RED Epic and the ALEXA, both of which I think are fine cameras.”

Eigil Bryld

Episodic fare didn’t hold much allure for cinematographer Eigil Bryld—until he got an invite to meet David Fincher to discuss what turned out to be *House of Cards*, the critically acclaimed series that helped to establish Netflix as a force in original programming. Bryld lensed the first 11 episodes, the first two directed by Fincher who is an executive producer on the show. And for his work on episode one, Bryld last month earned a primetime Emmy nomination for Outstanding Cinematography for a Single-Camera Series.

“David [Fincher] has very strong ideas,” said Bryld. “I like working with directors who are straight forward and not convoluted. He’s very hands on. He was used to shooting less than a page a day. All of a sudden we had to shoot four, five pages a day. We did that while staying true to crafting it all like a movie. I had 10 weeks of prep with Fincher in Baltimore which helped us to craft the lighting in an ambient manner while adding what was required for specific scenes. The prep helped us to be efficient with our setups, how to best use two cameras—we always used two cameras—and capture well-choreographed and composed images.”

Bryld added, “We never did anything fancy with the camera other than telling the story. We didn’t use long lenses. We wanted to have a sense of space. Inherently the whole show is about people in offices, in homes and they’re talking. We wanted to help create a sense of drama using the space, showing people in relation to each other and their space. Shadows were a major player. Everything in *House of Cards* has an undercurrent to it, something hiding in the shadows, always another motive. Space can heighten that feeling, add volume and enhance the dramatic feeling.”

House of Cards deployed two customized RED Epics. “Fincher has quite a



Eigil Bryld

strong relationship with RED,” said Bryld. “We didn’t want to work through a certain technology. We wanted the technology to work for us. We kept things very simple and closeknit. We never had more than 25 crew members on the floor. We landed in a sweet spot where we could operate and pull off most things, being able to adjust to every curveball.”

Bryld was accustomed to high-profile TV prior to *House of Cards*. He earned an Emmy nomination for Best Cinematography in a Miniseries or Movie in 2010 for HBO’s *You Don’t Know Jack* directed by Barry Levinson and starring Al Pacino as Dr. Jack Kevorkian.

Bryld’s work spans varied disciplines. He has lensed commercials for such directors as Levinson, Ivan Zacharias, Bill Bruce, and Henry-Alex Rubin.

On the theatrical film front, Bryld’s credits include: *Not Fade Away*, the feature directorial debut of David Chase, creator of *The Sopranos*; *In Bruges* directed by Martin McDonagh; and *The King* directed by James Marsh (for whom Bryld earlier shot *Wisconsin Death Trip*, earning a BAFTA TV Award for Best Photography).

“Every project takes you to a different place,” observed Bryld who recalled *The Eighteens*—which he shot for Anders Ronnow Klarlund—earning exposure at MoMA’s New Directors, New Films, leading to the DP meeting director Marsh. “He was married to a Danish woman I knew from my native Denmark and he was about to do this film called *Wisconsin Death Trip*, sort of a documentary that was a re-enactment of mostly tragedies that happened in Wisconsin at the turn of the last century. I ended up shooting that—a very visual,

very stylized piece for the BBC and Cinemax, which led to another BBC show, a two-part miniseries, *Crime and Punishment* [directed by Julian Jarrold].”

From there, Bryld starting working in more features in the U.K. He later reunited with Marsh on *The King*. Eyeing the U.S. market, Bryld—who was living in Europe at the time—began a relationship with The Skouras Agency which continues to this day. Bryld took on other European projects, then reunited with Jarrold on *Becoming Jane*, a feature centered on Jane Austen before she attained her fame.

Graham Broadbent was a producer on that film, which led to Bryld meeting McDonagh and their teaming on *In Bruges*. A year later Bryld moved to the U.S. Levinson had seen *In Bruges*, which led to Bryld getting the chance to lens *You Don’t Know Jack*.

Aside from commercials—several of which he shot digitally—Bryld pretty much lensed on film, until *Not Fade Away*, the 1960s period piece helmed by Chase. “We originally wanted to go with film; after all, it was a period piece but then we started to do some tests on digital,” recalled Bryld. “We had all these actors who weren’t really musicians but were portraying musicians and we saw some advantage to shooting for a long time, not having to change film rolls. We ultimately decided on the [ARRI] ALEXA. It was a totally new way for me to work. The beauty of digital is that it’s right there in front of you. You look at the monitor and see if you captured what you had in mind. With David Chase, this was terrific because we could really get specific in our discussions about what we did. One of the things that scared people early on about digital is that the shroud of mystery that had surrounded the DP was suddenly gone. But that can turn out to be a good thing. I would rather operate out in the open. I can sleep better at night. I don’t have to worry about the lab telling me about something being scratched.”

Still, Bryld believes in film. “Part of me would love to get to shoot a project on film again. The beauty of film is clearly fading away as more people turn to digital. I don’t want that beauty of film to be lost.”

32TEN Studios Provides Practical Effects For “Elysium”

SAN RAFAEL, CA - 32TEN Studios has provided a number of practical effects for “Elysium.”

Whitehouse Post Welcomes Editor Lucas Spaulding

LOS ANGELES - Whitehouse Post welcomes editor Lucas Spaulding to their Los Angeles office. An industry veteran known for his comedic timing, Spaulding joins Whitehouse Post following a six-year stint at Spot Welders.

Rising Sun Pictures Recreates Atomic Blast as Part of “The Wolverine”

ADELAIDE, SOUTH AUSTRALIA - Rising Sun Pictures (RSP) created more than 260 visual effects shots for “The Wolverine,” the action film from Director James Mangold and Twentieth Century Fox. RSP helped to recreate the World War II atomic bomb attack on Nagasaki, Japan. It also produced digital environments for a number of sequences, including a scene set in a snow-covered Japanese village, and combat effects such as digital copies of Wolverine’s iconic claws for use in numerous scenes involving challenging stunts.

Chainsaw Launches Feature Film Division

HOLLYWOOD - Chainsaw has launched a new division focused on post-production services for features. The company has built an all-new 4K digital intermediate theater at its facility on Orange in Hollywood and brought on a colorist-editor-producer team with lengthy experience in preparing films for digital cinema, film theatrical, broadcast and home entertainment release. The new division will target both studio and independent features.

Technicolor-PostWorks NY Applies Finishing Touch to “Wish You Well”

NEW YORK - Final post production work for the independent drama *Wish You Well* was recently completed at Technicolor – PostWorks in New York. Directed by Darnell Martin, the film is based on the best-selling novel by David Baldacci, who also wrote the screenplay. The film stars Josh Lucas, Mackenzie Foy and Academy Award-winner Ellen Burstyn.

SpotGenie Launches FrAN (Franchise Area Network)

ATLANTA - SpotGenie Partners, LLC, has designed FrAN (Franchise Area Network), a unique spot distribution/tracking hub created to link franchise organizations and their franchisees to television and radio stations, and other third parties.

Cache-A Simul-Copy Slashes

LTO-Tape Copying Times

MORGAN HILL, CA - Cache-A Corporation announced the availability of Simul-Copy™, a brand new LTO-tape duplication and verification capability that slashes the time needed to create multiple LTO-tape copies.

Eden FX Contributes Visual Effects in Space

Shuttle Atlantis Attraction

SANTA MONICA, CA - Eden FX has created 26 minutes of original content currently on display at the newly opened (June 29th) Space Shuttle Atlantis attraction at Kennedy Space Center Visitor Complex in Cape Canaveral, Fla. Eden’s client for this project was Mousetrappe.

Hummingbird Expands Musical Outreach

NASHVILLE - Hummingbird Productions has expanded its musical outreach in 2013 with a string of national campaigns. The announcement was made today by Bob Farnsworth, CEO/Founder/Creative Director, Hummingbird Productions.

Online Game Developer KingsIsle Entertainment Taps Clockwork VFX

DUBAI - Take the imaginative characters found in the popular online games Pirate101 and Wizard101 and add a healthy dose of Hollywood trailer spectacle and you have the stunning launch spots created by the visual effects/CG animation studio Clockwork VFX for popular game developer KingsIsle Entertainment, Plano, TX, and agency Uproar!

Superlux Provides IBM-Juniper With VFX + Edit For Brand Film

ATLANTA - Hadjo Media called upon Superlux to bring its talent for creating engaging, seductive visual stories to networking technology with a provocative brand message for the IBM-Juniper Alliance. The production company collaborated with the design/animation/VFX boutique to create ‘Mutualism On a Global Scale,’ a two-minute brand film that showcases their client’s innovative state-of-the-art networking solutions.

Company 3 Moves Nick Monton To NYC Facility

NEW YORK - Award-winning post house Company 3® promotes its accomplished and talented DI (digital intermediate) producer, Nick Monton, to Head of Production, Features, at Company 3’s New York facility. Monton has just relocated to Manhattan from Company 3’s Santa Monica location, where he served as Senior DI Producer on countless studio blockbusters, independents and documentaries.

SIM Digital Helps CTV’s “Spun Out” Shift Into High Gear

TORONTO - SIM Digital recently provided production and post-production equipment, services and support for the debut season of “Spun Out,” a new multi-camera sit-com from CTV and Project 10 Productions.

Brand Arc Promotes Mike Davis, Names Rob Donnell CEO & Founder

LOS ANGELES - Branded entertainment firm Brand Arc promotes Executive Producer Mike Davis to COO, a newly created position, and awards a new title to Rob Donnell, now CEO and Founder. Donnell, an award-winning veteran of the advertising industry, previously was founder and president of Brand Arc.

Colorflow Provides Final Post Services for “Facing Fear”

BERKELEY, CA - Colorflow recently provided final post production services for “Facing Fear,” first-time director Jason Cohen’s powerful documentary short about the unlikely friendship between a former neo-Nazi and the gay man he victimized decades earlier. Kent Pritchett performed final color grading for the doc, which recently made its world premiere at *Outfest Los Angeles* where it won the Audience Award.

Randal Ford Shoots *TIME* Cover

DALLAS - *TIME Magazine* selected photographer Randal Ford to shoot their cover shot for the August 12, 2013 issue. The cover illustrates the story by Lauren Sandler on the growing trend of childless couples in America. Ford worked with Design Director, DW Pine, Photo Director, Kira Pollack, and Photo Editor, Myles Little on the *TIME* cover.

2C Media Helps The Weather Channel Storm Into “Hurricane Week”

MIAMI - 2C Media and The Weather Channel collaborated on a pair of promos for the network’s “Hurricane Week.” Coined, “Shark-icane” and “Day at the Beach,” the spots use the transformation of familiar scenes to show the destructive force of hurricanes.

Director Brett Fallentine Signs With The Famous Group

CULVER CITY, CA - Brett Fallentine, whose career includes work on epic blockbusters “Star Wars: Episode III Revenge of the Sith” and “Avatar,” has signed on to direct commercial and branded content work with integrated production company The Famous Group. Fallentine describes his specialty as documentary style work that often detours from the typical raw aesthetic of the genre.

Warner/Chappell Prod. Music Names Randy Wachtler Prexy/CEO

LOS ANGELES - Warner/Chappell Production Music, Warner Music Group’s production music arm, announced the appointment of Randy Wachtler as President & CEO. Randy is based in Nashville, TN, and will report to Cameron Strang, Chairman and CEO, Warner/Chappell Music. Wachtler replaces Randy Thornton, who has left the company.

Optimus and Richards/Carlberg Create Series of Spots for UTHealth

SANTA MONICA, CA - Optimus and Richards/Carlberg teamed with Director Danny J. Boyle to create eight spots for UTHealth highlighting the fact that 80 percent of a child’s brain development occurs between birth and age four. Cut by Optimus Managing Editor Jim Staskauskas and Editor Hovig Menakian, the spots, which target at-risk parents, are airing now throughout Texas.

Lorenzo Hagerman Chooses Codex for Amat Escalante’s Thriller “Heli”

Mexican writer/director Amat Escalante won Best Director as this year’s Cannes Film Festival for his new thriller *Heli*. *Heli* is also one of the first films produced by Mexico’s burgeoning independent film industry to be captured with an ARRIRAW workflow based on ARRI’s Alexa camera and Codex’s Onboard Recorder.

Shilo Adds Anthony Furlong as Creative Director/Director

NEW YORK AND LA JOLLA, CA – Shilo announced the addition of Anthony Furlong to their staff in the position of creative director and director. Over the past seven years, Anthony has become one of the commercial and short-form film industries’ most experienced and accomplished young directors.

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



Top Spot of the Week

Director Benjamin Weinstein Sends An Average Joe On A Sports Binge For MiO

By Christine Champagne

From speed walking to scuba diving, a myriad of sports is portrayed in “Eye of the Squirter,” a comical new Canadian spot that has an average guy named Calvin participating in all sorts of athletic endeavors while singing a customized version of the Survivor anthem “Eye of the Tiger.” What’s particularly remarkable is how easily Calvin manages to squirt MiO Sport flavored liquid beverage mix into a glass of water that he never puts down during his marathon of activity.

The :30 was created by Taxi, Toronto, and directed by Benjamin Weinstein, who is represented in Canada by Toronto’s Steam Films (his stateside roost is Tool). Weinstein directed three spots in the MiO campaign.

“MiO is all about unexpected change. That’s our jumping off point and our strategy,” explained Taxi creative director Jeff MacEachern.

MiO Sport is a new iteration of the product, and Taxi tailored this latest spot in the campaign to appeal to people who like sports. That said, the spot isn’t intended to appeal to the serious athlete. “It’s about the guy who wants to play softball with his friends,” explained MacEachern.

Weinstein and DP Tico Poulakakis shot “Eye of the Squirter” in just two days. To ensure that actor Dave Barclay, who has played

Calvin in all of the MiO spots, wasn’t under too much pressure, Weinstein called a meeting the night before the shoot, bringing together all of the department heads from production as well as effects and going through every single shot in detail “so there wouldn’t be any surprises,” Weinstein said.

There also wasn’t time to move around from location to location, so “Eye of the Squirter” was shot at a community center in Scarborough, Ontario. “We needed a place that was going to give us a lot of different looks, and there happened to be this community center that was vast. It had a pool and a track and a football field, and production design certainly made the location feel bigger,” Weinstein remarked.

Sports coaches were brought in to work with Barclay during the shoot. “We actually brought a speed walking coach to come to the set to work with all three of them [the character of Calvin was flanked by two other actors in the speed walking scene] to make sure they had their technique right. But we didn’t want to overdo it so they’d look too perfect,” Weinstein said. “We wanted her to give them just enough information to do it in kind of a funny way.”

The Vanity

There were some things that Barclay couldn’t do. A skilled practitioner of parkour performed the leap off the dumpster, for example, and Toronto VFX shop The Vanity gave Calvin the physique of a bodybuilder, made it look like he was zooming down the track on a luge and cloned him for synchronized swimming. The Vanity also added details like a shark and fish to the scuba scene.

The Vanity VFX supervisor Sean Cochrane was on location to lend his expertise, and it made a difference to have an experienced employee of The Vanity present. “If you have a freelance effects supervisor, there will be a tendency to be really safe. Sean had the ability to be judicious,” Weinstein said, noting that was crucial for a production that was up against it in terms of time.

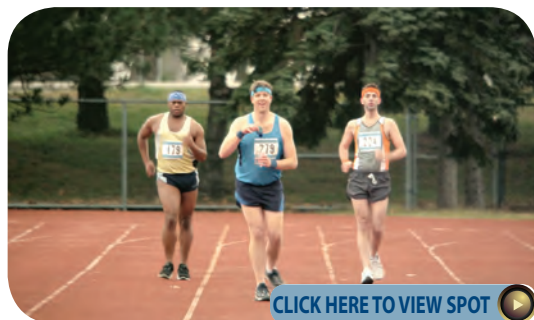
Griff Henderson of Toronto’s PosterBoy Edit was also on location, cutting the spot as it was being shot.

The track was recorded at Eggplant Collective in Toronto. Rather than hire a professional singer, Taxi allowed Barclay to croon. “We’d never heard him sing before, but we loved the idea of the authenticity, and he was up for the challenge, knowing that if he was really bad or couldn’t sing, or they just couldn’t save him, we could always use a backup voice,” MacEachern said. “But he was killer. He nailed it, and Eggplant made it seem like he was a pro.”

credits

Client MiO Sport **Production Company/Agency** Taxi, Toronto. **Lance Martin**, executive creative director; **Jeff MacEachern**, creative director; **Mike Blackmore**, associate creative director/writer; **Mike Lee**, senior art director/writer; **Mike Shuman**, writer; **Zach Klein**, digital strategist; **Cynthia Heyd**, VP, Integrated Production; **Ben Sharpe**, producer. **Steam Films**, Toronto. **Benjamin Weinstein**, director; **Tico Poulakakis**, DP; **Michael Walker**, production designer; **Rob Jacklin**, production manager; **Andrew Graham**, line producer; **Tasha Litt**, broadcast, development and digital; **Krista Marshall**, **Jenn Sykes**, executive producers. **Editorial** **PosterBoy Edit**, Toronto. **Griff Henderson**, editor; **Danica Pardo**, assistant editor/content editor; **Michelle Lee** and **Amanda Field**, executive producers. **Post** **Alter Ego**, Toronto. **Wade Odium**, colorist; **Greg Edgar**, executive producer. **Visual Effects** **The Vanity**, Toronto. **Sean Cochrane**, VFX supervisor; **Naveen Srivastava**, VFX artist; **Josh Clifton**, lead CG artist; **Stephanie Pennington**, executive producer. **Music Licensing** **Girth Music**, Toronto. **Danielle Lindy**, director of music licensing. **Audio** **Eggplant Collective**, Toronto. **Adam Damelin**, producer; **Nathan Handy**, engineer; **Nicola Treadgold**, executive producer. **Performer** **Dave Barclay**.

Little squirts make big impact.



The Best Work You May Never See

Paul Riccio Directs A Spot "Gone Wrong"

The late, great Ernie Kovacs quipped that television is a medium because "it is neither rare nor well done."

With the proliferation of reality TV series, Kovacs' observation sadly rings even more true today, which agency CHI & Partners, New York, saw as an insight from which to conceptually drive its campaign for PBS station WNET, Channel Thirteen in NY. The campaign rolled out in May with a series of fake reality TV posters in subways all over NYC. And last month came the follow-up with TV promos for a series of different, all-new fake reality shows. The three spots respectively promote *Clam Kings*, *Long Island Landscapers* and *Meet the Tanners*. What's disconcerting is that all three seem plausible given what passes for entertainment in a dumbed-down television landscape.

This week's "Best Work" entry is the spot "Meet the Tanners," which introduces us to a family obsessed with laying around the pool and getting a tan. "I think the ability to tan is just something that you're, like, born with," brags a teen gal. She and other family members then extol the virtues of sun worship.

Finally, a dose of much-needed reality hits the screen in the form of an on-screen message: "The fact that you thought this was a real show says a lot about the state of TV." A follow-up super simply urges us to "support quality programming at thirteen.org." Then the parting hash tag #TVGONEWRONG appears.

Proper shading

Paul Riccio of Sandwich Media directed all three fake reality TV



"Meet the Tanners"

show promos. For "Meet the Tanners," perhaps the biggest challenge, he said, "was getting the shade of the tans right for everyone. We didn't want to go too far like 'Tan Mom' which is just weird. We did tests and the makeup application was critical. We were concerned that the people look tanned without being too off-putting."

A figurative sense of shading was also necessary. "Re-creating reality TV is a lot harder than you think. If you don't do it right, it stinks," noted Riccio. "People can smell it from a mile away. While what we were doing had to be entertaining and funny, it had to have its feet firmly based in reality so we could misdirect the audience. Casting was essential."

On the casting front, Riccio used mostly performers from the world of improvisation. "We told them they're a family that tans way too much and they got it right away," recalled Riccio. "I said they could be as outlandish and out there as they wanted as long as they're saying things in an earnest, deadpan way. That's the path we led everyone down and they were spot on."

Riccio also credited editors Gavin Cutler and Mike Rizzo of Mackenzie Cutler. (Cutler cut the spots "Clam Kings" and "Long Island Landscapers" while Rizzo edited "Meet the Tanners" with Cutler overseeing the project.) "There's a language to these kinds of promos and shows," observed Riccio. "It's a certain language that people are familiar with—jump cuts and what not, speed changes to help create that artificial sense of drama. Gavin and Mike cut this work perfectly."

credits

Client WNET, Channel Thirteen, NY **Agency** CHI & Partners, New York. Jeff Anderson, Isaac Silverglate, executive creative directors; Ronnie Lee, Patrick Regan, creatives; Dana May, head of production; Oliver Egan, planning partner.

Production Sandwich Media, bicoastal Paul Riccio, director; William Rexer, DP; Bill Sandwick, exec producer; Trevor Herrick, line producer. **Editorial** Mackenzie Cutler, New York. Gavin Cutler, Mike Rizzo, editors; Sam Shaffer, audio engineer. **Post** Schmigital, New York. Sasha Hirschfeld, exec producer. **Music** APM Music, bicoastal

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Contacts: Michael Marinelli, Mixer/President; Steve Rosen, Mixer/VP; Adam Barone, Managing Partner; Justine Cortale, Studio Manager/EP; Carly Lagoda, Scheduler/Producer; Maria Pappalardo, Casting Director
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Hybrid Edit

hybrid

Los Angeles, New York
(310) 586-9799

lauren@hybridedit.com • www.hybridedit.com

Contacts: Gail Butler, Executive Producer; Lauren Schuchman, Director of New Business; Michael Bartoli, Partner/Editor; Susan Munro, Partner/Editor; Christopher Willoughby, Editor; Adam Epstein, Editor
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Contacts: Harry Tracosas, President; Julia Weichinger, European Representative

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Dallas, Texas 75219 • Phone: (214) 443-9820
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Contacts: Jessica Berry, Executive Producer
Kendall Anne Kendall, Producer

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PRODUCTION & POST

Optimus/One at Optimus



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CA 60401 (310)917-2761 • www.optimus.com

Contacts: Tom Duff, President/Partner; Craig Leffel, Director of Production/Partner; Gretchen Praeger, EP/Managing Director (CHI); Therese Hunsberger, EP/Managing Director (LA); Brian Hrastar, Executive Producer (CHI); Lisa Masseur, Executive Producer (ONE)

We are Optimus, a creative services company. We shoot, design, edit, mix, color, and do whatever it takes to bring our clients' ideas to life. With ONE, our live-action production arm, we offer all production services, from shoot through post, under one roof.

PRODUCTION

Directorz

DIRECTORZ

Los Angeles, CA & Dallas, TX
(310) 202-3444 / (214) 747-1951

john@directorz.net • www.directorz.net

Contacts: John Gilliland, Executive Producer/Partner; Anita Olan, 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.

PRODUCTION

Leviathan

LEVIATHAN

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Contacts: Chad Hutson, Executive Producer; Jason White, Executive Creative Director; Matt Daly, Chief Scientist

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www.luckytwentyone.com

Contacts: John Gilliland, Executive Producer/Partner; Anita Olan, 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.

PR/MARKETING

HYPE



3383 Robertson Place., Studio B, Los Angeles, CA 90034 • (310) 839-9834 • info@hypeworld.com

www.hypeworld.com **Contacts:** Colleen O'Mara, Special Agent; Jessie Nagel, Special Agent

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THE DEPARTMENT

(214) 505-5352 • byron@thedepartment.net
www.thedepartment.net

Contact: Byron Fitts, Founder/Executive Producer

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VISUAL EFFECTS

Mirada

MIRADA

4235 Redwood Avenue, Los Angeles, CA 90066
(424) 216-7470 • caroline@mirada.com

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, CCO

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.

AFCI Panelist Observations

Continued from page 19

alluded to Locations discussion session which included panelists Kevin Bennett, VP, estimating & financial administration, Warner Horizon Television; Danielle Dajani, sr. VP, production operations, Raleigh Studios; Andrew Golov, production executive, River Road Entertainment; Jay Roewe, sr. VP, production finance, HBO; and Mylan Stepanovich, sr. VP, physical production, Walden Media.

Bennett noted that he was fortunate enough to have two TV series—*Rizzoli & Isles* and *Pretty Little Liars*—qualify in 2010 for California's film tax credit program. Since then, though, not a single project from his company has been able to tap into the incentives initiative. During that span, he submitted 29 projects, eight of which got put on a waiting list. Indeed the \$100 million in annual California tax credit funds are awarded in lottery fashion. This year 31 film and TV producers gained access to those limited funds; there were 380 applicants.

Plus when factoring in returning TV series commitments (like *Rizzoli & Isles*), a significant portion of the \$100 million in funding each year for the California incentives program has already been allocated.

Crew people from California have accordingly moved to gain employment. Stepanovich noted he was involved in projects for which 10 artisans relocated to Pennsylvania and another 10 to 15 relocated to Georgia in order to get working gigs. HBO's Roewe added that Oregon has seen an influx of talented crew people as well, adding to that state's infrastructure.

Dajani noted that Raleigh's work in California comes predominantly from TV, including series, reality shows and commercials. No longer prominent on the radar are big tentpole theatrical features.

Golov related that if California had an incentive that could be counted on, he and most other producers would look at California first for prospective lensing projects. Producers would like to stay close to home whenever possible. But if you can go to a different state and tap into incentives that translate into five to 10 more shooting days, it's hard to resist that opportunity. Golov noted that an upcoming River Road Entertainment project, the feature *Love & Mercy*, is being shot in Los Angeles due to the subject matter—

the story of iconic band The Beach Boys.

On a separate front, Roewe paid tribute to Pat Swinney Kaufman, long-time executive director of the N.Y. Governor's Office for Motion Picture & Television Development. Kaufman recently stepped down from that film commissioner role, succeeded by Gigi Semone who had most recently served as executive VP of national publicity for Sony Pictures Entertainment. Roewe said that the industry will miss Kaufman who made many contributions to the industry, both in NY and with the AFCI.

New York State's overall film and TV tax credit has recently been extended through 2019. Key provisions include: increasing the amount set aside for the stand-alone postproduction credit from \$7 million to \$25 million (effective from the 2015 allocation onward); and boosting upstate production by setting aside \$5 million per year to be used for an additional 10 percent credit on below-the-line labor costs incurred in specific upstate counties (effective 2015-2019).

For productions that film in New York State and qualify for the film production tax credit, new wrinkles include: eliminating the 75 percent threshold on postproduction costs so that all qualifying post costs incurred in-state are credit-eligible (effective immediately); and providing an additional 10 percent credit for below-the-line labor costs incurred in specific upstate counties for both production and postproduction (effective 2015).

For projects that did not film in New York State or only apply for the postproduction tax credit, recently passed legislation does the following: Separates VFX and animation from all other postproduction costs and creates a lower threshold for this category of costs, so films that incur either 20 percent or \$3 million of all their VFX and animation qualified costs in the state can receive a credit on this category (effective immediately); maintains the threshold for postproduction costs excluding VFX and animation so that these "traditional" post costs qualify if 75 percent of the qualified costs in this category are incurred in the state (effective immediately); and provides an additional 10 percent credit on postproduction labor costs incurred in specific upstate counties (effective 2015).

Flash Back

August 15, 2008 The principals behind editorial company Rock Paper Scissors and VFX company a52 have launched **Elastic**, a full-service, design-driven house....For the second consecutive year, a Coca-Cola commercial has earned a primetime Emmy nomination, the latest being for "It's Mine," a spot which took us to Macy's Thanksgiving Parade and a battle of larger than life balloon characters looking to capture the holy grail, a bottle of Coke—with the coveted "Real Thing" ultimately going to perennial underdog Charlie Brown. "It's Mine" was directed by Nicolai Fuglsig of MJZ for Wieden+Kennedy, Portland, Ore. VFX studio was The Mill, NY. In 2007, Coke's "Happiness Factory"—directed by Todd Mueller and Kylie Matulick of Psyop—for W+K, Amsterdam—scored an Emmy nomination....Multi-platform content creation firm Mekanism has added directors Dave and Rory (Dave Clark, Rory Hanrahan) to create, develop and shoot live action and integrated campaigns. The duo, who met as creatives at advertising agency Mother, NY, in 2005, is working out of the recently opened NY office of the San Francisco-based Mekanism....Villains has signed director Graeme Joyce for exclusive U.S. spot representation. Joyce comes over from bicoastal HSI Productions...

August 15, 2003 Director Paul Street has come aboard Believe Media for exclusive commercial representation in the U.S. The London-based director, who has not had a stateside spot roost for the past year-plus, continues to maintain his own company, Streetlight Films, London and Brisbane, Australia. Street is perhaps best known for directing automotive fare, which is no doubt due largely to the fact that he made an international splash in 1997 with a Ford Puma spot, "McQueen," via Young & Rubicam, London. The ad incorporated footage of late actor Steve McQueen from the '68 film Bullitt....Eastman Kodak Co. has entered into an agreement to purchase publicly-traded LaserPacific Media Corp., a leading Hollywood-based post company, in a deal valued at \$30.5 million....Film California First (FCF)—the marquee anti-runaway production program that yielded tangible savings for the spotmaking community—has become a casualty of the state's financial crisis. FCF will not receive funding for the current fiscal year (July 1, 2003-June 30, '04) under the current overall state budget, which was passed earlier this month, after weeks of wrangling in both the California House and Senate....

bulletin board

August 28-Sept. 7/Venice, IT: Venice Film Fest
www.labiennale.org/en/cinema/index.html

August 29-September 2/Telluride, CO: Telluride Film Fest
<http://telluridefilmfestival.org>

September 5-8/Martha's Vineyard, MA: Martha's Vineyard Intl Film Fest
<http://mvfilmsociety.com/festival/2013-marthas-vineyard-international-film-festival>

September 5-15/Toronto, CA: Toronto Intl Film Fest
<http://tiff.net/thefestival>

September 11-15/Harlem, NY: Harlem Intl Film Festival
<http://www.harlemfilmfestival.com>

September 12-17/Amsterdam, NL: IBC
www.ibc.org

September 15-19/New York, NY: Independent Film Week
www.ifp.org/programs/independent-film-week/industry-2

September 18/San Francisco, CA: AICP Show
 (9/26: Austin, TX; 10/10: Atlanta; 10/17: Dallas, 11/21: Chicago)
www.aicp.com/aicp-show/aicp-sh

September 29/Los Angeles, CA: ICG ECA Awards
<http://www.ecawards.net>

Hollywood Awards Season To Begin At Toronto Film Festival

A SHOOT Staff Report

The Toronto International Film Festival has arguably become an annual barometer of sorts for—if not a harbinger of things to come during—the upcoming Hollywood awards season. Recent Best Picture Oscar winners *Argo* and *The King's Speech* both had premieres in Toronto. *Argo's* fellow Best Picture Academy Award nominee *Silver Linings Playbook* also debuted at last year's Toronto Fest where it won the Toronto Audience Award. Past Audience Award honorees include *The King's Speech*, *Slumdog Millionaire* and *American Beauty*, all of which went on to win the Best Picture Oscar.

Last year *Kon-Tiki*, directed by Espen Sandberg and Joachim Roenning (known as the duo called Roenberg to the commercialmaking community, repped by Sandwick Media) made its international premiere in Toronto and went on to garner an Oscar nomination for Best Foreign Language Film.

The 38th Toronto International Film Festival—which gets underway next month (Sept. 5-15)—very likely could again give an indication of which films will fare well when it comes to nominations and wins on the awards show circuit, capped by the Oscars on March 2, 2014.

Slated to kick off the 2013 Toronto Fest is the world premiere of *The Fifth Estate*, directed by Bill Condon and starring Benedict Cumberbatch as WikiLeaks founder Julian Assange. The closing world premiere film of the festival will be Daniel Schechter's *Life of Crime* starring John Hawkes and Yasiin Bey (a.k.a. Mos Def) as two common criminals in 1970s Detroit

who kidnap the housewife (Jennifer Aniston) of a corrupt real estate developer and hold her for ransom.

Lineup

Sandwiched in-between the bookends of *The Fifth Estate* and *Life of Crime* are assorted notable films, including:

- *You Are Here*, the feature film directorial debut of Matthew Weiner, creator of *Mad Men*. *You Are Here* stars Owen Wilson and Zach Galifianakis as best friends who return to the latter's childhood home upon the death of his father. Galifianakis' character discovers that he's inherited the family fortune; now he must battle his sister and deal with the dad's 25-year-old widow.

- *Under the Skin*, the story of an alien in human form on a journey through Scotland. Jonathan Glazer directed this story that is part road movie, part sci-fi and part real.

- *Labor Day*, directed by Jason Reitman, centers on a 13-year-old lad who confronts adolescence while struggling to be the man of the house and care for his reclusive mother. They take into their home a man who turns out to be an escaped convict, triggering life-changing events over a Labor Day weekend. Kate Winslet and Josh Brolin star.

- Scheduled documentaries include: director Errol Morris' *The Unknown Known*, a portrayal of Donald Rumsfeld; Frederick Wiseman's *At Berkeley*, centered on UC Berkeley; Marcel Ophuls revisits his cinematic family history in *Ain't Misbehavin'*; and Claude Lanzmann reveals a never-before-seen Shoah interview in *The Last of the Unjust*.

street talk

TBWA\Chiat\Day Los Angeles has appointed Peter Ravaille to managing director of the agency's Gatorade account. He will report directly to Carisa Bianchi, president of TBWA\Chiat\Day LA. Over the course of his career, Ravaille has developed and executed strategies and innovative business models for global brands such as adidas, Virgin, The Coca Cola Company, Under Armor and Americas Cup. In his role at TBWA\SPORTS\LAB designed to support the sporting investment from global brands into Brazil, Ravaille was responsible for developing and managing clients' day-to-day sporting business for adidas, Gatorade, Nissan and Banco do Brasil. This has included the largest and most successful campaign for adidas in Brazil: "Vamos Com Tudo!" He has also led the teams working to develop innovation

strategies and evolve each of the brands major marketing platforms for the FIFA World Cup in 2014 and the Olympic Games in 2016. TBWA\SPORTS\LAB and its offerings will continue to evolve under Ravaille's leadership from L.A....Digital agency Modus Operandi has hired Carolyn Davine as exec producer. Davine formerly was at her own representation agency, The Davine Collection, which had a diverse client base in entertainment and advertising. Prior to that, she was head of business development for award management and publicity company Brave Dog, and earlier the business development exec at entertainment marketing agency Concept Arts. Over the years she has overseen collaborations with entertainment networks, studios and properties including 2k Games, Ubisoft, A&E, FX, HBO, AMC, ABC, FOX and Bravo....Editor Lucas Spaulding has joined Whitehouse Post's L.A. office. He comes over from Spot Welders. Spaulding's notable credits include Wrigley's "No Dummy" directed by Craig Gillespie for Energy BBDO, Boost Mobile's "Garage Sale" directed by Rocky Morton for 180 LA, and Fed Ex's "Great Idea" directed by Frank Todaro for BBDO NY which received a Cannes Silver Lion....

rep report

Dattner Dispoto and Associates has signed DPs Alexander Dynan and Matthew Egan, production designer Amy Ancona and costume designer Kameron Lenox for representation in commercials. Recent feature film bookings for Dattner Dispoto's roster include DP Jeff Cronenweth, ASC, on director David Fincher's *Gone Girl*, DP Martin Ruhe on director Jaume Collet-Serra's *Run All Night*, DP Brad Lipson on director Jeremy Garelick's *Best Man Inc.*, DP Tami Reiker on director Gina Prince-Bythewood's *Blackbird*, DP Jason McCormick on director Amanda Marsalis' *Echo Park*, DP Manel Ruiz and production designer Dania Saragovia on director Isabel Coixet's *Learning To Drive*, and costume designer Mary Claire Hannan on director Josh Boone's *The Fault In Our Stars*. New TV bookings for Dattner Dispoto talent include DP Jon Joffin, ASC, for director Adam Kane's *High Moon* pilot, and DP David Moxness, CSC, for episodes of *The Tomorrow People*, a series created by Greg Berlanti....DP Shane Daly has joined Innovative Artists for representation in commercials, TV and features. He will be handled by Innovative's Robbyn Foxx. Daly's work includes collaborations with notable directors including Eli Roth, Mike Figgis, Michael Caton-Jones, Lance Doty and Jennifer Lynch.... Director Sarah Chatfield has signed with Black Dog Films for music video representation in the U.S. She was formerly handled by Rockhard Films for videos in the American marketplace. Chatfield continue to be repped by Colonel Blimp in the U.K. for music clips and white Lodge for fashion films. Her music video credits span such artists as Kelly Rowland, Lily Allen, Little Mix and Maverick Sabre.... Visionary Solutions, Inc. (VSI) has appointed Asia Media Products (AMP) as its new manufacturing representative for the Asia-Pacific region. AMP will offer the complete range of Visionary Solutions' IPTV and Internet encoding products....

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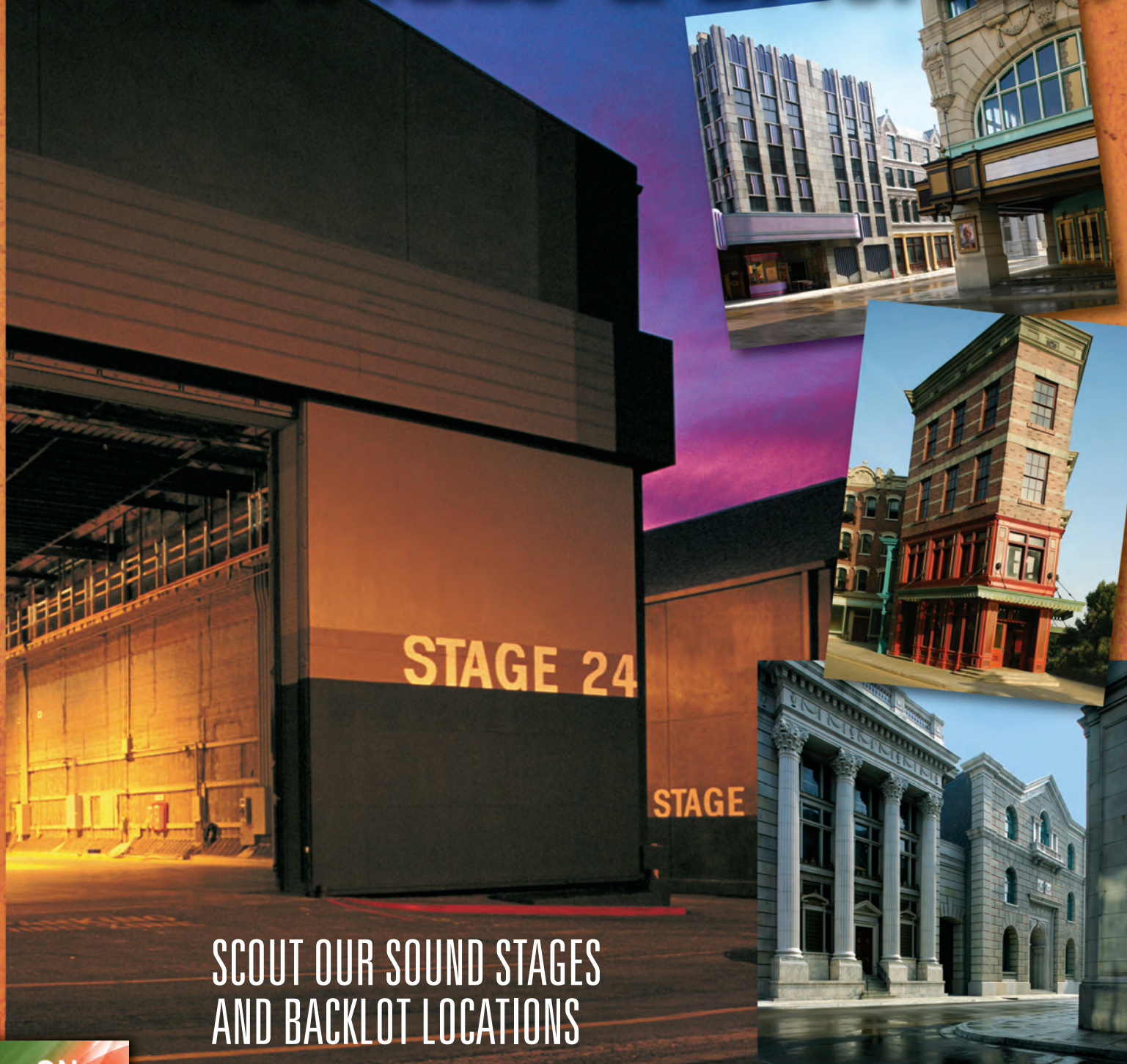
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