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December 2013

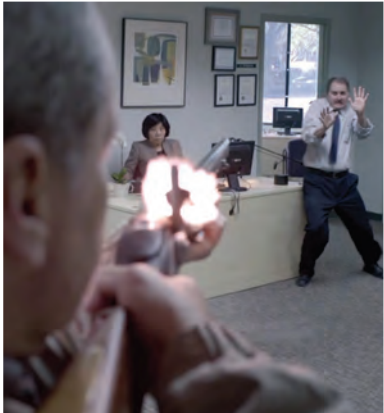


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By Robert Goldrich



Bell Ringers

Under the awards season radar is one competition that richly deserves a much higher profile. Last month, the Ad Council bestowed its Gold, Silver and Bronze Bells at its 60th annual Public Service Award Dinner in New York. The Bells are in recognition of pro bono efforts created and crafted to benefit society at large.

Earning the Gold Bell For Creative Excellence, the evening's highest honor, was the Ad Council and the American Institute of CPAs' Financial Literacy campaign created pro bono by New York ad agency kbs+. Silver and Bronze bells were awarded to Deutsch, Inc., and Y&R for their work on the Emergency Preparedness and Supporting Minority Education campaigns, respectively.

The Gold, Silver and Bronze Bell recipients were selected from all of the PSA

campaigns created by the Ad Council's volunteer agencies that launched this past year. The Bell winners were picked by the Ad Council's Campaign Review Committee which consists of top creative and planning talent from the nation's leading ad agencies.

The winning Financial Literacy public service spots by kbs+ demonstrate the sig-

nificance of starting to save money earlier in life and the impact that saving can have on future plans and success. The PSAs direct audiences to www.feedthepig.org, where they can find helpful tips and information on planning finances and setting saving goals.

Deutsch, Inc. received the Silver Bell for their work on the Ready Kids campaign, in collaboration with the Federal Emergency Management Agency

(FEMA). The creative work speaks primarily to parents, encouraging them to have the difficult conversation with their children about emergency preparedness in a way that is smart, playful and ultimately motivates families to action and make a plan.

And the Bronze Bell was awarded to Y&R for their work on the Supporting Minority Education campaign. The new campaign features the tagline "A Mind is a Terrible Thing to Waste But a Wonderful Thing to Invest In" and tells the stories of real students who have benefited from the United Negro College Fund, presenting their future education as an investment in society as a whole.

Y&R has been the pro bono advertising agency on the campaign for more than 40 years.

Gold, Silver and Bronze winners were selected from all of the PSA campaigns created by Ad Council volunteer agencies.

POV

By Jeremy Warshaw



Why Have A Dog And Bark Yourself?

A funny thing happened to me during a recent shoot.

I got what I wanted. I mean everything.

I didn't think storyboards would be helpful.

Said the Agency, "We think they're silly anyway, no need to be locked in."

I recommended an editor and they said "fine."

Same thing with wardrobe; Client said, "You don't want me to pick out their wardrobe. Look at the way I'm dressed!"

I suggested that protecting for 4:3 was limiting and unnecessary.

"Give me a minute," he said, leaving for the powers that be, came back and said, "no problem."

One of the 6 shooting days looked like it might rain so the Client said, "I'll go for a weather day." A smart move, and we didn't have to spend ages thinking how

we might shoot a board that was all about the outdoors, indoors.

In fact this spirit of "let's just keep the issues to those that directly impact the work" stayed present throughout the shoot. And while this was as it should always be, it was so far from the norm as to be a little disorienting.

My producer and I would look at each other and say, "This is weird. Are they on drugs?" (Ironic really as we were shooting for a pharmaceutical company.)

Weird because every job now seems to be a struggle about issues that have more to do with job security than what is best for the work itself. If I had a dollar for every time an account exec anticipated a problem that was either not theirs to solve or inherently not a problem, I would be, well, richer.

Commercials are a classic case of compromise by incremental 'requests' that have nothing to do with bringing out

the best in the script. It seems to me that many of the Agency world's troubles can be located at the intersection between insufficient respect for the creative team and too much tolerance for those who operate out of fear.

Agencies are facing seismic shifts and are trying to stay relevant and profitable. There is no clear answer yet, but if they don't stand for excellent creative work there is no rationale for their existence. In today's noisy and fractured world, creating great ideas and being relentless in bringing them to life has to be the sine qua non of this business. Without this as their central mission they will join the dodo and the golden toad as once living beings that are now extinct.

Oh, that job I was working on? I heard 2 weeks into the edit that the Agency lost the account. No one said it would be easy!

Jeremy Warshaw is a veteran commercial director.

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Reflections On *American Hustle*, *Lone Survivor*, *Inside Llewyn Davis*, *Her*, *Nebraska*

By Robert Goldrich

(L-r): David Russell; Peter Berg;
Bruno Delbonnel, ASC, AFC; Jess
Gonchor; K.K. Barrett.

Three-time Oscar nominee David O. Russell (Best Director and Best Adapted Screenplay for *Silver Linings Playbook*; Best Director for *The Fighter*) came up a three-time winner this month as The New York Film Critics Circle named his *American Hustle* Best Picture of 2013 in addition to honoring it for Best Screenplay (script by Russell and Eric Warren Singer) and Best Supporting Actress (Jennifer Lawrence).

Director/writer Russell said that the NY organization of film critics is “not an easy audience to win over so these honors mean a lot to the film. It’s a milestone which also means an enormous amount to me. It’s the first time my work has been recognized by them.”

American Hustle is a fictional film based on the 1970s’ Abscam scandal. Brilliant con man Irving Rosenfeld (portrayed by Christian Bale) and his cunning, seductive partner Sydney Prosser (Amy Adams) are forced to work for erratic FBI agent Richie DiMaso (Cooper) who pushes them into a world of Jersey pow-

erbrokers and mafia that is dangerous yet alluring. Caught between the con artists and Feds is New Jersey political operator Carmine Polito (Jeremy Renner). And threatening to cause the whole scenario to crash and burn is Irving’s unpredictable wife (Lawrence). Comedic and dramatic, this political caper brings together a mix of characters who are all struggling with their identities.

“That’s what attracted me,” recalled Russell. “When we started to make the film, larger questions came up that are timeless. How does anybody own an identity or a narrative in their life? And they—like all of us—have to change and redefine themselves. We all end up selling change to ourselves in order to survive, to believe in what we’re doing. The con storyline itself didn’t interest me. What interested me was how people find passion in their lives and believe in what they’re doing. It’s a process that never ends.”

While “timeless,” *American Hustle* is set in a distinct era, one for which Russell said he has “a great personal feeling. I had

written another movie in that time period that was never made. This time around, I got the chance to delve into that era in an area I’m from. I know people who are like these characters—neighbors or family members. My dad was a salesman and a businessman at that time. He had his own struggles and knew people who were struggling with their identities. He dealt with people who weren’t who they thought they were—and not what they wanted to be. That’s recognizable in any era. But this [the ‘70s] was a colorful era—men with spectacular comb overs [like Bale’s character Rosenfeld] and women wearing Halston dresses.”

Helping capture that era and the characters’ struggles was cinematographer Linus Sandgren who collaborated with Russell for the first time. Russell credited two people with turning him onto Sandgren: cinematographer Hoyte van Hoytema, FSE, NSC, (profiled later in this story) who shot *The Fighter* for Russell; and Gina Zapata, executive producer of

Continued on page 8

BEST DIRECTOR - ALEXANDER PAYNE

Los Angeles Times

"ALEXANDER PAYNE'S 'NEBRASKA' IS ONE OF THOSE MOVIES YOU'LL WATCH FOR THE REST OF YOUR LIFE."

GLENN WHIPP

WINNER
TOP TEN FILM
ROLLING STONE

BEST DIRECTOR
ALEXANDER PAYNE
INDEPENDENT SPIRIT AWARD NOMINEE

WINNER
TOP TEN FILM
NATIONAL BOARD OF REVIEW

USA TODAY
CLAUDIA PUIG

★★★★
"NEBRASKA' IS A FILM OF RAW BEAUTY AND GREAT HUMANITY. BRILLIANT, WISELY OBSERVED AND WRYLY FUNNY."

THE HUFFINGTON POST
MARSHALL FINE
"WITTY AND MOVING."

Entertainment
OWEN GLEIBERMAN
"ALEXANDER PAYNE HAS BECOME ONE OF THOSE FIGURES WHO ISN'T JUST A FILM DIRECTOR - HE'S A GENRE."

THE WRAP
SASHA STONE
"NEBRASKA IS A NAME THAT STANDS ALONE...AND IT'S NOW THE NAME OF ONE OF ALEXANDER PAYNE'S BEST FILMS."



The Washington Post
ANN HORNADAY

★★★★
"MASTERFUL, MEANINGFUL AND POETIC."

filmcomment
LARRY GROSS
"NEBRASKA' IS ALEXANDER PAYNE'S BEST, MOST COMPLEX AND MOST SATISFYING WORK TO DATE."

RollingStone
PETER TRAVERS
"THIS IS A MOVIE TO BRING HOME AND LIVE WITH, TO KICK AROUND IN YOUR HEAD AFTER IT HITS YOU IN THE HEART. IT'S DAMN NEAR PERFECT."

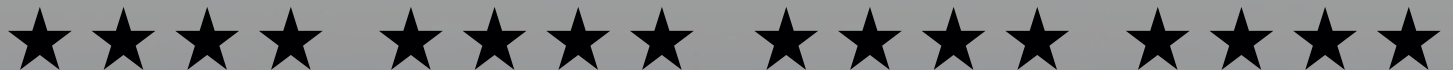
THE WALL STREET JOURNAL
JOE MORGENSTERN
"BY THE METRICS OF THE HEART, 'NEBRASKA' IS AS BIG AS IT IS BEAUTIFUL."

San Francisco Chronicle

CHICAGO SUN-TIMES

The Philadelphia Inquirer

theguardian



NEBRASKA

DIRECTED BY ALEXANDER PAYNE WRITTEN BY BOB NELSON



Directorial, DP Perspectives

Continued from page 6

Wondros, the production company that handles Russell for commercials. “I found that I really loved Linus’ work, particularly in Gus Van Sant’s *Promised Land*. He brought sort of a lushness to that picture. He lights naturally and softly.”

Many other contributors to *American Hustle* have a track record with Russell, including editors Jay Cassidy (Oscar nominated for *Silver Linings Playbook* and the Sean Penn-directed *Into The Wild*) and Crispin Struthers (also an Oscar nominee for *Silver Linings Playbook*), production designer Judy Becker (nominated for the Art Directors Guild’s Excellence in Production Design Award on the basis of *The Fighter*) and music supervisor Sue Jacobs (whose credits include *Silver Linings Playbook* and *Little Miss Sunshine*). “Crispin was an assistant on *The Fighter* and became one of our team members, moving on to *Silver Linings Playbook*,” recalled Russell. “Jay was recommended by Sean Penn for *Silver Linings Playback* after [editor] Pam Martin was unavailable. Jay is very dedicated and passionate. He’s sort of the captain of the editing room. We had such a short post schedule on *American Hustle*, that we also welcomed [editor] Alan Bumgarten aboard who I hadn’t worked with before. Alan was great. We will all work together again.”

Peter Berg

For director/writer Peter Berg, *Lone Survivor* was some four-and-a-half years in the making. But rather than bemoan the wait, Berg embraced it because he earned a valuable education from his research which entailed becoming close to the Navy SEALs community, including widows, parents, siblings and other loved ones of those servicemen who made the ultimate sacrifice for their country.

It also took a prolonged stretch of time for Berg to develop what evolved into a friendship with Marcus Luttrell who authored (with Patrick Robinson) *The New York Times* bestselling nonfiction book, *Lone Survivor*, which tells the story of four Navy SEALs who—while on a covert mission to terminate a high-level al-Qaeda operative—are surrounded by a much larger Taliban force. As they confront insurmountable odds, the four SEALs show their strength, bravery and resilience as

they stay in the fight to the finish.

Mark Wahlberg stars as Luttrell who penned the first-person memoir, a book which has become a motivational resource for its lessons on how the power of the human spirit is tested when people are pushed beyond their mental and physical limits. The other three members of the SEAL team are portrayed by Taylor Kitsch, Emile Hirsch and Ben Foster.

Berg recalled that when he first met Luttrell, it was clear that he was still “hurt and traumatized, quite haunted because the experience was still quite fresh. Getting to know Marcus was a process that really took years. Over the past five years, we have become quite close.”

Berg was drawn to the book, crediting Luttrell with “a great job of taking us into the experience of the soldier.” Berg wanted his film “to explore what these guys went through...The movie pays respect to those willing to stand between us and real evil. The film is an unapologetic tribute to this brotherhood of men.”

Berg meanwhile has his own filmmaking brotherhood of sorts, bringing in long-time collaborators, DP Tobias Schliessler and editor Colby Parker Jr. to work on *Lone Survivor*. “They’ve been on pretty much every film I’ve done,” related Berg. “We’ve developed a shorthand with each other. They understand me. When you only have 44 days of filming, you need to be with people whom you can trust to get it done. You don’t have to worry about getting up to speed. You can hit the ground running.”

Schliessler and Parker have worked on a diverse range of Berg-directed projects spanning long-form (including *Friday Night Lights* and *Battleship*) and short-form fare (commercials, videos). Berg directs spots via Pony Show Entertainment.

Clearly for Berg, *Lone Survivor* is a project close to his heart as reflected in what he deemed a key lesson the film taught him. “This experience of getting to know the Navy SEAL community, the families of dead SEALs,” affirmed Berg, “brings home for me the fact that the importance of a filmmaker being personally connected to material cannot be overstated.”

Bruno Delbonnel, ASC, AFC

A three-time Oscar nominee for Best Cinematography (*Le fabuleux destin*

RADAR BRINGS LIFE TO SIGN PAINTING

Have you ever noticed the faded mural on the side of an old brick building selling auto parts or a Pepsi Cola for 5 cents? Have you ever wondered who actually painted those signs way up there on that 100-year old brick building? *Sign Painters* marks Radar Studios’ first long-format



endeavor. The 75-minute film features stories and photographs of more than two dozen sign painters working throughout the country, shedding some light on this skilled trade and offering the first anecdotal history of the craft. *Sign Painters* has been featured for audiences internationally and is in the process of securing distribution. Radar has also begun screening the film throughout agency and advertising communities. Radar’s Sam Macon teamed with Faythe Levine to direct *Sign Painters*.

The film debuted at the Smithsonian in March. *Sign Painters* is scheduled for future screenings in the U.S. and overseas. After distribution, the movie will likely be available for digital download and streaming in first quarter of 2014.

STREETLIGHTS MVC BESTOWED UPON AICP

The Streetlights organization has honored the Association of Independent Commercial Producers (AICP) as its Most Valuable Company (MVC) of the year. Streetlights provides job training, job placement and career advancement to socially and economically disadvantaged ethnic minorities living in Los Angeles. The award recognizes companies which support and promote the Streetlights mission. Dorothy Thompson, founder/executive director of Streetlights, presented the award to Matt Miller, president and CEO of AICP, who accepted it on behalf of AICP and its membership.

“The AICP membership is extremely honored that our organization is a recipient of the Streetlights MVC Award,” said Miller. “For many years, AICP has been a proud supporter of Streetlights through the AICP Foundation, which promotes education and diversity initiatives in the advertising and commercial production industry. Most importantly, our members have made the real difference—by hiring graduates of the Streetlights Production Assistant training program. That is what makes the real difference, and ensures that deserving kids are given the opportunity to gain a foothold in the production industry.” Streetlights creates careers in the entertainment industry for severely low income young adults while simultaneously increasing ethnic diversity on the sets and stages of Hollywood. Since its inception in 1992, the organization has placed thousands of its graduates on commercial, film and TV sets around L.A.

PEOPLE IN THE NEWS....

Tool has added director Alec Helm who has already been recognized this year with a spate of industry awards, including honors from the Cannes Lions, Art



Alec Helm

Directors Club, Young Guns, AICP, CLIO, D&AD, LIA and ANDY awards. These accolades arrive on the back of Helm’s evocative, documentary-style output, including the short film *Les Ballets de Faile* for the New York City Ballet, and the cinematic vignettes of “Hashtag Killer” and “4 Year Old’s Bucket List” for Water is Life. Helm was also recognized at One Club’s 2013 Emerging Directors Showcase in the PSA category....Christopher Harrington, former creative director for MartianCraft, has

joined Imaginary Forces as director of user experience and technology, reporting to EP/GM Gabriel Marquez. Harrington will oversee the strategic direction, growth and operation of Imaginary Forces’ interactive capabilities....

ROAD TO OSCAR

d'Amélie Poulain in 2001; *Un long dimanche de fiançailles* in 2005; *Harry Potter and the Half-Blood Prince* in 2010), Bruno Delbonnel, ASC, AFC, reflected on *Inside Llewyn Davis*, his first feature-length collaboration with filmmakers Joel and Ethan Coen. Delbonnel isn't a stranger to the Coens, having lensed their segment (titled *Tulleries*) of the anthology film *Paris, je t'aime*, a 2006 release.

Circumstance helped create a window of opportunity for Delbonnel to take on a full blown feature for the Coens. Roger Deakins, ASC, BSC, has been the perennial cinematographer of choice for Joel and Ethan Coen. However, Deakins was committed to the James Bond film *Skyfall* as the Coens were about to embark on *Inside Llewyn Davis*. Delbonnel said he felt fortunate that the directing team gravitated towards him based on their collaboration on that short for *Paris je t'aime*.

Delbonnel was also grateful for how Joel and Ethan Coen embraced him on *Inside Llewyn Davis*. "They expressed confidence in me. They trusted me. They never mentioned Deakins' name. They



Inside Llewyn Davis

gave me a chance to be part of their team."

Inside Llewyn Davis—which this month was named Best Picture by the Gotham Independent Film Awards—follows a week in the life of the title character, a young folk singer, as he navigates the early 1960s Greenwich Village folk scene. Portrayed by Oscar Isaac, Davis struggles to make it as an artist against all odds—including obstacles of his own making. While the setting harkens back to a distinct time,

Delbonnel said that his approach "was not about recreating a look or a period. It was much more about finding the right mood and vibe. The mood was sad. The story Joel and Ethan wanted to tell defined my approach."

Delbonnel described working with the Coens as "a fantastic experience. They write and tell a story in a simple way, somehow finding the perfect language. They don't try to show off. They don't

try to impress anyone. They do it the way they think is right, in an efficient, simple manner to do full justice to the story."

Being simple and efficient can apply to cinematography as well. "You don't have to always move the camera all about to make a beautiful shot," related Delbonnel. "A single beautiful close-up or wide shot, very simply done, can be all that's needed to make the story real."

The New York Film Critics Circle certainly found Delbonnel's work to be real, awarding him the best cinematography honor for *Inside Llewyn Davis*.

All of Delbonnel's features up to and including *Inside Llewyn Davis* have been shot on film. He deployed the ARRICAM on *Inside Llewyn Davis*. Yet he has since finally made the leap, diversifying into digital cinematography with the ARRI Alexa on his subsequent gig, the Tim Burton-directed *Big Eyes*.

While he had a favorable digital experience, Delbonnel finds the phasing out of film disconcerting. "I would love for cinematographers to retain the choice of

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Collaborating With The Coens

Continued from page 9

going film or digital—with the decision based on what's best for the project, I'd love for Kodak to keep going so that we can keep that creative option open—so that we could tap into both digital and film to tell stories.”

Jess Gonchor

Working with the Coen brothers on *True Grit* earned production designer Jess Gonchor an Oscar nomination in 2011 for Best Achievement in Art Direction.

Gonchor has five career Excellence in Production Design nominations from the Art Directors Guild. Four of those came for his work with the Coens: *No Country for Old Men* in 2008, *Burn After Reading* in 2009, *A Serious Man* in 2010, and *True Grit* in 2011. He won the Art Directors Guild Award on the strength of *No Country for Old Men*. (Gonchor's first nomination came in 2004 for *The Last Samurai* directed by Edward Zwick.)

Gonchor's latest collaboration with Joel and Ethan Cohen is *Inside Llewyn Davis*, which presented its share of challenges for the production designer who, for example, added brick textures, placed arches and columns in a rundown, empty warehouse in Brooklyn to help recreate the Gaslight Cafe circa 1961 in which Davis performs. But production design does more than bring settings and environments to life—it also promotes feelings, sometimes sensations. “After the AFI Film Festival screening of the movie, three people texted me whom I hadn't seen in years. They said the movie felt ‘cold,’ literally. They could feel the winter, Llewyn having no jacket. In that regard, there's never one comfortable moment in the movie. We had the responsibility of conveying that visually with touches like little patches of snow in an alleyway.”

Gonchor, who has done a mix of period and contemporary films for the Coens, said that the common denominator in that body of work is “the freedom they as filmmakers give the people they work with. They trust me and let the audience trust my work. You don't have to have a 1957 Chevy in a movie to tell the audience it's 1957. I trust the audience to know. It's such a pleasure to respect your audience's intelligence. I relish the freedom and collaboration I have with the Coens.”

Gonchor started his career in the theater and then expanded into film, mainly in the art department. He art directed several movies and then found a niche in commercials, extending his reach into production design. His spotmaking endeavors brought him together with director Bennett Miller (who's currently on the *Smuggler* roster). And then Miller took on his first feature, the acclaimed *Capote*, for which Gonchor served as production designer. “Spots were instrumental in my forming a relationship with Miller and then going from art director to a production designer on movies,” said Gonchor.

In turn it was *Capote* that caught the eye of the Coens and they called Gonchor in for an interview. “We hit it off, saw we were sort of cut from the same cloth and I got the chance to start working with them on *No Country for Old Men*,” said Gonchor. “Once you're part of the team, they are extremely loyal to their collaborators.”

Similarly Miller has been loyal to Gonchor who has been production designer on all three of the director's films: *Capote*, *Moneyball* and the latest, *Foxcatcher*, which is slated for release next year.

At the same time, Gonchor has dipped his toe in the directorial waters. Via *Hungry Man*, he has directed some select commercials, including work for the Partnership for a Drug-Free America. “I'm expanding my horizons a bit though I don't know that I will ever give up production design,” said Gonchor. “I've learned a great deal as a director about how the other parts work. Directing has helped me be a better production designer.”

K.K. Barrett

Speaking right after *Her* was screened at last month's AFI Film Festival in Hollywood, director Spike Jonze explained that while the story is set in Los Angeles in the not-all-that-distant future, he did not want to get caught up in predicting what L.A. would look like down the road. That, he observed, would take away from the story. Instead he had the setting add a dimension to the story, capturing a city with a utopian-like feel. Yet even in an almost idyllic urban setting, with wonderful technology at everyone's fingertips, the human condition persists—including feelings of loneliness as people still struggle

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2014 AFCL Board of Directors announced



Pam Haynes

The AFCL has announced its Board of Directors for 2014.

Pam Haynes, West Virginia Film Office has been elected to a one-year term.

Elected to two-year terms were Walea Constantinau, Honolulu Film Office; Hans Fraikin, Quebec Film & Television Council; Ana Illic, Serbia Film Commission; Kevin “KJ” Jennings, Film Otago Southland; and Ingrid Rudefors, Stockholm Mälardalen Film Commission.

Continuing their terms are Lucila Bortagaray, Uruguay Film Commission; Jeanne Corcoran, Sarasota County Film & Entertainment Office; George David, Royal Film Commission – Jordan; Drew Mayer-Oakes, San Antonio Film Commission; and Mikael Svensson, Oresund Film Commission.

“The success of the AFCL thrives on hands-on involvement of members to set the direction of our organization, provide superior leadership, and exemplify the excellence in service that the AFCL brand signifies,” said George David, president, AFCL Board of Directors. “We are proud of the diversity of our Board—with representatives from eight countries on five continents—and look forward to continuing our focus on providing unique education, events and services to each member film commission.”

The AFCL is a non-profit educational association and professional organization for film commissioners, with 300+ members from 6 continents. AFCL members assist film, television, digital and interactive production for their respective city, county, state, regional, provincial or national jurisdiction.

Dayan elected CFC Board Chair



Steve Dayan

The California Film Commission Board of Commissioners has elected Steve Dayan of International Brotherhood of Teamsters Local 399 as chair for the 2014 term.

Dayan, who has been on the Film Commission's board since 2008, will begin serving in his new post on January 1. He replaces outgoing chair Keith Weaver of Sony Pictures Entertainment, who will remain on the board.

Dayan has been a Teamsters member for more than 28 years. He served as Local 399's business agent and organizer before his election last month to the top leadership post of secretary-treasurer. Local 399 represents more than 4,500 drivers, location managers, animal wranglers and casting directors.

Other changes to the Film Commission's Board include the election of documentary film producer Hillary Armstrong as vice chair, and TV executive Lindy DeKoven as secretary.

“Steve is a passionate advocate who has devoted his career to helping support film and TV production jobs in California,” said CFC executive director Amy Lemisch. “He's also an exceptionally strong leader with the experience, expertise and determination to get things done.”

New Mexico Filmmakers Showcase honors 9 winners

Nick Maniatis, director of the New Mexico State Film Office, announced the winners of the 2013 New Mexico Filmmakers Showcase. The following winners, all local filmmakers, were announced in nine categories:

Best Webisode: *Canyon Road* pilot “The Fire” (30 minutes) directed by Christopher Wright. *Canyon Road* will be a series containing the episodes that highlight the varied cultural and eclectic characters who inhabit Canyon Road.

Best Music Video: “Red Dog” (three minutes) written and directed by Tyler Green and Dustin Deen. A wheelchair bound man awakens in an alley with a thirst for Red Dog beer.

Best Experimental: *Weird* (17 minutes) written and directed by Miguel Arambula. An exploration of the haunting aspects of life.

Best Documentary: *The Chile Film* (26 minutes) directed by Kelly Urig. In New Mexico, nothing is as precious as our red and green chile.

Best Drama: *Matanza* (22 minutes) written by Morse Bicknell. A weekend camping trip starts out happily enough for a group of college kids, but a dark shadow is cast when two outsiders are invited at the last minute.

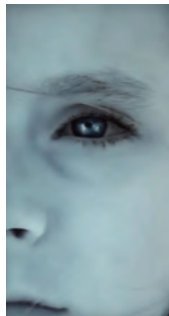
Best Comedy: *Zombiewood* (14 minutes) directed by Lauren Petzke. A zombie named Harry thinks the answer to his “undead” life is to get a SAG card. While the world has little use for zombies, there is one industry where they fit in very well—Hollywood.

Best Animation: *Snowdyssus* (six minutes) written and directed by Evan Curtis. *Snowdyssus* explores the vulnerability in feeling nostalgia for one's home.

Best Sci-Fi: *A Fragment of My Imagination* (18 minutes) written and directed by Eric Smigiel. This human story chronicles the conflict between an Android and its creator.

Best Wild Card: *Quirky View* (22 minutes) directed and written by Anne Stirling. *Quirky View* is a new TV series that reveals the true passions of regular folks with fascinating hobbies, unusual callings and those that have taken the road less traveled. It celebrates anything but the typical.

Creative Shades of Grey



CCO Tor Myhren Inspires Profound Shift In New York Shop's Heart, Soul and Culture

By Robert Goldrich

This isn't an "I told you so" story. Instead it's something I told myself several years ago—that Grey New York was on a path to creative prominence and would not too far down the road merit strong consideration for, if not emerge outright as *SHOOT's* Agency of the Year. This wasn't some odd premonition. And it had nothing to do with the impressive credentials of Tor Myhren when he joined the agency as chief creative officer in 2007. Rather my gut feeling came from a decision Myhren made which bucked conventional wisdom—a decision I became aware of some three-and-a-half years ago when Grey had already begun its upswing. It turns out that just two

weeks after he took the job at Grey—with the daunting proposition of turning that agency around and overhauling its creative culture—Myhren had an idea for a film. It was a personal, self-funded passion project.

Titled *City Lax: An Urban Lacrosse Story*, the feature-length documentary tells the story of Tor's brother Erik, who at the time was an elementary school teacher in a rough urban neighborhood in east Denver, Colo. Back in 2010, after *City Lax* had won both the Jury Prize for Best Documentary as well as the Audience Award at the Sonoma International Film Festival, Myhren told *SHOOT* that he had long thought about writing a book, making a

film or finding another way to tell Erik's story, which is centered on the role he has played in helping to improve kids' lives.

Shortly after coming aboard Grey, Tor got a call from Erik who told him he was putting together a lacrosse team comprised of twelve year olds at his school. Tor Myhren recalled that these were "kids who I've met and known over the years—I knew I had the 'perfect storm.' Everything he [Erik] is about was summed up in this team. Putting my marketing hat on, I saw the natural human interest—a virtually all black team playing a rich white kids' sport, the whole notion of

Continued on page 12

From top left, clockwise: Tor Myhren; States United to Prevent Gun Violence's "Ed--A Petition for Stronger Gun Laws"; Canon's "Inspired"; DirectTV's "Funeral"; NFL Network's "Leon Sandcastle"; DirecTV's "Dinner Party"; Canon's when you find me.

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AGENCY OF THE YEAR

Advertising Meets Entertainment At Oscars, Emmy Awards

Continued from page 11

youngsters learning a sport for the first time. But most importantly, you had these really special kids who have already lived through so much in their young lives. I just didn't fully realize how magical these kids would turn out to be on camera."

The problem for Tor Myhren was the timing. "Being chief creative officer at one of New York's biggest agencies entails a lot. How could I make a film having just taken on a demanding full-time job?"

But Myhren did just that in his "spare" time as developer and co-producer of the film which was two-and-a-half years in the making. And while on the surface, *City Lax* would seem to have spread Tor Myhren too thin, it in retrospect reflects what has made Grey successful, namely being motivated by creative passion and story. *City Lax* is moving, heartfelt and inspirational—and the desire to do such work infiltrated Grey, helping Myhren and others stir a new creative spirit at the agency in recent years, one that has translated into lauded work and breakthrough business suc-

cess. Key in Grey's ascent under Myhren has been a focus on exploring and finding ways to create effective, engaging work that is a source of pride and gratification.

"I hadn't thought about *City Lax* reflecting what's happened here at Grey," Myhren recently told *SHOOT*. "But there are some parallels. Sometimes at a big agency you can begin to get the mentality that only what's big matters—the big account, the big budgets. I made *City Lax* on a small budget. We poured so much heart and soul into it. And the importance of heart and soul, being quick and nimble to get something done helped mold the culture at Grey a bit into a passion project-type mentality. We don't care if it's a small project with a limited budget. We'll somehow get it done. If it's something we believe in, we will get a great director, we'll make this thing on a dime. We'll make it as great as we possibly can. When that approach—getting things done no matter

what the limitations—starts to seep into every project in a 1,000-person agency, you can accomplish a lot."

City Lax also exemplifies an acumen for getting the right talent to help realize a filmmaking vision. For *City LAX*, Myhren felt there was only one choice for director, Gabriela Cowperthwaite, his former classmate at Occidental College in Los Angeles. Up to that point, Cowperthwaite was involved in commissioned work on TV for more than a dozen years, directing, producing and writing documentary programs for such outlets as ESPN, National Geographic, Animal Planet, Discovery and History. *City Lax* represented her debut in independent feature documentary-making and she was up to the task—so much so that the film caught the eye of Tim Case, founder of Supply & Demand, who sought out Cowperthwaite and signed her for spot representation.

Fast forward to today and Cowperth-



(L-r) Creative directors Stu Mair and Dave Cuccinello; McCarroll, Halper, Fallon, Kelleher, Myhren, Fogel and Krauss.

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AGENCY OF THE YEAR

waite's second indie documentary, *Blackfish*, was one of five films nominated in the Features category of the International Documentary Association Awards. *Blackfish* is a revealing, emotionally wrenching investigation of what being kept in captivity does to whales and the devastating results on their human interactions. The documentary was covered in last month's installment of *SHOOT*'s ongoing The Road To Oscar series. This month, *Blackfish* was one of 15 feature documentaries to make the Oscar shortlist.

Like Cowperthwaite, Myhren's star has risen. In late 2010 he was promoted to president of Grey NY while retaining his CCO mantle. And recently Myhren was named Grey's worldwide CCO, continuing as president/CCO of Grey NY.

Oscar, Emmy

Cowperthwaite and Myhren share another uncommon bond, marking one of the creative accomplishments that helped propel Grey to *SHOOT*'s Agency of the Year. While Cowperthwaite is on the cur-

rent Oscar shortlist, this past year Grey NY's *when you find me* for Canon became the only advertising film in history to be shortlisted at the Academy Awards. One of 11 live-action short films to make that coveted shortlist, *when you find me* was produced by two-time Oscar winner Ron Howard and directed by his daughter, Bryce Dallas Howard. The short was an outgrowth of Canon's Project Imagin8ion initiative which solicited submissions of still photos from the public at large. From thousands of user-generated photo entries, eight images were selected which served as inspiration for and appeared in *when you find me*, which was shot on the Canon C300.

In an evolving creative marketplace where advertising and entertainment continue to intersect, Grey stood out in 2013 for adeptly navigating that crossroads as underscored not only by the Oscar shortlist but also the Emmy competition. Back in September, Grey NY won the primetime commercial Emmy Award for Canon's "Inspired," breaking a four-year run of Emmy wins for Wieden+Kennedy.

Directed by Nicolai Fuglsig of MJZ, "Inspired" depicts the lengths people will go in order to take a special photograph, their ambitious endeavors accompanied by a specially arranged rendition of the song "Beautiful Dreamer." Their exploits are feted with "Long live imagination."

Beyond the Oscar shortlist recognition and Emmy win, Grey continued to mesh advertising and entertainment for Canon, rolling out the Project Imaginal0n Film Festival a couple of months ago in New York, with shorts by first-time directors Jaime Foxx, Eva Longoria, Twitter co-founder Biz Stone, Marchesa designer Georgina Chapman and LCD Soundsystem frontman James Murphy. Also showcased were five consumer-created shorts selected by Ron Howard and Bryce Dallas Howard. The initiative yielded 15 billion media impressions in a few months without the aid of a single commercial, reflecting what Myhren described as "realizing the holy grail in our industry which is becoming a part of pop culture, being able to get your brand into the cultural conversation, in social media,

around the dinner table."

Consistency

Blending the worlds of advertising and entertainment is but one means to making an impact in terms of brand building and successfully weaving clients into the social fabric of mainstream and pop culture. Grey's varied creative did just that in 2013 spanning such accounts as DirecTV, the NFL Network, States United to Prevent Gun Violence, Pantene, Febreze, Red Lobster, Post-it/3M, Crown Royal and major new business such as Gillette.

This stellar performance of 2013, though, is not an island unto itself but rather continues a mini-legacy that has been built over time and has stayed at a consistently high level. For example, in the last three years, 16 different spots for DirecTV have won Lions at Cannes. This year's tally included three more Gold Lion-winning spots for the "Cable Effects" campaign—"Funeral," "Pizzeria" and "Dinner Party" (directed by Tom Kuntz of MJZ).

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Grey Area Includes Cannes, Brand-Driven Ideas and Styles

Continued from page 13

In total, Grey NY had nine Cannes Lion-winning films in 2013, more than any other agency.

The DirecTV creative lineage started several years ago with notable work including the offbeat “Opulence” featuring a Russian billionaire and a miniature giraffe (directed by Biscuit Filmworks’ Tim Godsall); cinematic commercials such as “Hot House” (directed by Biscuit’s Noam Murro) and “Robots” (helmed by MJZ’s Rupert Sanders) with stunning frozen moments that capture the immersive experience of DirecTV; and then the classic “Cable Effects” campaign fare which continues to make its mark now along with other new creative wrinkles, most notably this year’s viral hit “Football on Your Phone” (directed by Bryan Buckley of Hungry Man) which generated 7 million views in one week. The work helped spark a 158 percent increase in customers using an iPhone to watch live games.

“This body of work over the years contains so many different styles beyond the mainstay ‘Cable Effects,’” said Myhren. “No single style defines the work. Historically there have been a lot of agencies whose brand and style you see no matter what. You know who the agency is when you see the work. We aren’t one of those agencies that brands come to for a certain signature style. Instead we find the style and concept for the brand and go with it.”

While there’s no formulaic agency style, Myhren does see a theme running through much of Grey NY’s work in 2013. “There’s a real feeling of radical collaboration going on with the films we’re mak-



Bennett McCarroll

ing. We’re crossing different artistic industries. Clearly we’ve had the connection with Hollywood through initiatives like the Canon work with Ron Howard. Additionally, though, the Project Imagination Film Festival incorporates films by James Murphy, which brings in the world of music, and Biz Stone, which gets into Silicon Valley and the tech world. Bryan Buckley directed “Football on Your Phone” which taps into the fact that the average person checks their phone 100 times a day. So we’re blending mobile with advertising and football, America’s favorite sport.”

Speaking of football and hitting a pop culture nerve, the NFL Network saw Deion become Leon in one of the year’s most memorable Super Bowl spots, generating online buzz along the way. Deion Sanders, who retired from the NFL, reinvents himself as Leon Sandcastle, dons a cheesy disguise, tries out for the pros at the NFL Scouting Combine and becomes the number one NFL Draft choice. Titled “Leon Sandcastle,” the Super Bowl ad was directed by Frank Todaro of Moxie Pictures and drove record viewership—

more than 7 million—to the NFL Network’s coverage of the Combine.

For Pantene, Grey saw 41.9 million digital impressions generated by #WantThatHair over three days before, during and after the 2013 Academy Awards. As a result, Pantene became the unofficial sponsor of the Oscars, beating official sponsors in brand lift at a fraction of the cost.

The success of all this and other work also translated into success in 2013 for Grey NY which saw its operating profit up 22.3 percent, revenue up 18.4 percent, and a 16 percent increase in staff over 2012. The agency earned \$736 million in new business billings this year—the biggest score being the P&G Gillette account with Grey making an auspicious debut for the client in the form of the “Conditions” spot featuring Green Bay Packers linebacker Clay Matthews for the Fusion ProGlide Razor. Bringing the visual sensibilities of director Mark Romanek (Anonymous Content) into play, “Conditions” shows Matthews’ face weathering the elements of each season—cold, rain, snow, ice, even mud. While his skin survives the harshest conditions that Mother Nature can offer, Matthews’ face cannot tolerate any razor that’s not a ProGlide.

“It’s an incredibly cinematic yet intimate piece and part of a campaign that takes faces somewhere you don’t normally see,” observed Myhren. “Bringing in a craft master like Mark Romanek helps us push brands into very fresh places.”

Instrumental in tapping into those craft masters is Bennett McCarroll, exec VP, director of film production at Grey NY, who began his second tour of duty with Grey

in 2000, moving up the ranks from producer to exec producer and now head of the department. For McCarroll, Grey has been two agencies during his tenure—“life before Tor and after Tor. To see how the culture here has changed under his leadership has been absolutely amazing.”

That change directly applies to the filmmakers McCarroll and his colleagues have been able to collaborate with. “I remember when we’d send work out to directors hoping that we could engage them and instead we got lots of passes,” related McCarroll. “I’ve seen that transform into directors seeking us out. When you see directors like Tom Kuntz, Nicolai Fuglsig, Bryan Buckley, Mark Romanek, Frank Todaro wanting to work with us, it’s a major change from where we were. If the creative is good enough, people will find a way to make things work, to make it for the money you have. The production community genuinely wants to collaborate with us because of the creative.”

At the same time, McCarroll noted that in-house production resources also play a significant role at Grey—both for full-fledged projects for clients as well as pitch and presentation work. “I’m proud of what we did to help win the Gillette business,” said McCarroll. “For new business pitches, we lean heavily on producing work, showing finished, produced content rather than just a storyboard or a script. It takes a lot of resourcefulness to get that work done either through favors or doing it internally. That’s been one of the secrets to our success. We bring produced work to a client so they can see first-hand what we have to offer. We showed Gillette stuff that

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AGENCY OF THE YEAR

they ended up buying and we are now in full blown production on. Even if new clients don't go down that path, by showing them finished work, they can see during the pitch process what we can do and how quick, nimble and resourceful we can be."

Creative culture

The change in creative culture cited by McCarroll is a recurrent theme when talking to Grey staffers, including those who came aboard the agency this year such as executive creative directors Derek Barnes and Lisa Topol, and group creative directors Nick Pringle and Steve Wakelam.

Topol observed, "This sounds like a simple thing, but the people at Grey just tend to be nice and respect one another. I think it really does come from the top down, and it creates an environment where people feel more free to try things, take risks, and even fail on occasion. Leadership is crucial. And having Tor as both president and (now global) chief creative officer makes such a huge difference. It gives the agency a singular creative focus, and it happens to be the focus of someone who has a great instinct for both popular culture and business. He also makes me want to eat healthier things.

"I'm sure I'm not alone when I say that a few years ago I would never have dreamed of coming to Grey," acknowledged Topol. "The place was as exciting as its name would suggest. But now, the energy is infectious. I've never worked anywhere else where people actually look forward to things like town hall meetings. That's insane. I think Grey proves why it's a fallacy that creatives need to be mean jerks who yell at one another and throw telephones and deli meats in order to do great work...The culture really aims to in-

spire and encourage people, and it tolerates nothing less. There's just a sense of positivity here.

"Based on my own experience," continued Topol, "the rumors tend to be true: the big agencies are mired in red tape and are often too account driven, while the small agencies foster more creativity and nimbleness but often have less resources and organization. Grey somehow manages to take the best from both worlds. It's creatively driven and moves quickly, yet it



(L-r) Derek Barnes, Lisa Topol, Steve Wakelam, Nick Pringle

has the people and resources to actually make things happen."

Barnes said of the progressive creative culture at Grey, "Obviously it starts with Tor and his transformative vision for Grey—and the support of the broader Grey leadership. But honestly, at this point, pushing for great creative ideas has just become systemic. People here, regardless of the department they're in or the specific accounts they work on, seem universally excited by the potential to do something great. And motivated by the agency's mission to keep raising the bar creatively. And each success becomes infectious. When you catch wind of a great

new campaign being done down the hall or around the world at another Grey office, you feel even more energized to compete with the work that makes you jealous. In fact, Grey has a regular town hall mini-presentation called 'Ads we hate (because we didn't do them).' Basically a spotlight on somebody else's amazing work. And functionally, it's super motivating and inspiring. But also simply a chance for the agency to collectively appreciate great creative. And I don't know

creative directors. Pringle said of his new roost, "We are at this huge place—over 1,000 people but it doesn't feel like it. The nimbleness and focus on creativity, the stuff that tend to get lost in the machination of a big company, is found here."

Wakelam observed that DDB Australia also had a creative boutique feel. "That was an agency of just 250 people but it doesn't feel that different from Grey now. It's remarkable. Every agency is seemingly on the verge of reinvention, big shops trying to be more creative and responsive like their smaller agency counterparts. But ultimately nothing ever happens. The talked about change doesn't take hold. Grey though made that leap and there's been a meteoric rise here creatively."

In that regard, Myhren observed that his small agency experience has proved beneficial. "I opened up WongDoody's office in L.A. and learned so much working there. We got stuff done no matter what the odds or the budget. Being scrappy and moving fast helped us realize the work we conceptualized. Taking that mentality to a huge New York agency has been part of the secret to our success. There's something to the notion of fast, cheap and out of control—the way we worked at a boutique shop—and then applying that to a big agency, which means you can add some serious scale to your ideas. When people buy into that 'yes, we can do this' mentality, it can be a powerful thing."

Dan Kelleher, executive creative director on DirecTV has been with Grey for a little more than two years. "What struck me about Grey when I started was that they had a culture," observed Kelleher. "I've worked at agencies where you didn't have a sense of what the culture of the

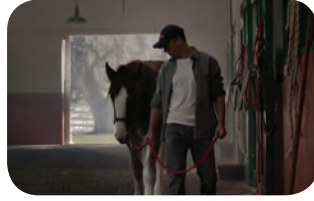
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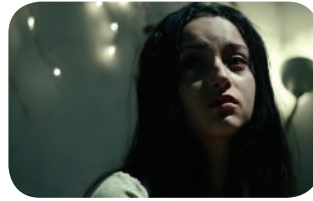
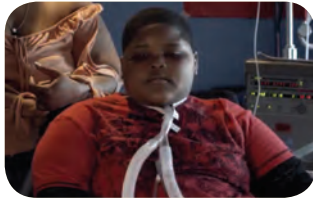
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BEST WORK OF THE YEAR

Top Spots of the Year



The Year's "Best Work You May Never See"



Top row (l-r): Dove's *Real Beauty Sketches*; Dodge RAM's "Farmer"; Budweiser's "Brotherhood"; Canon's "Inspired"; Grey Poupon's "The Chase."
Bottom row (l-r): States United to Prevent Gun Violence's "Ed--A Petition for Stronger Gun Laws"; AT&T's *From One Second to the Next*; Chicken Licken Slyders' "Orphanage"; Made In a Free World's "I'm With Lincoln"; Herbaria Tea's "Fears."

Looking Back At The Best Of 2013; SHOOT's Picks

Top work took varied forms--from online shorts to spots, PSAs and an online documentary

A SHOOT Staff Report

As 2013 draws to a close, it's time for reflection on many fronts, including assessing what work was among the year's most worthwhile creatively, and which in the process managed to strike a responsive chord with viewers.

Determining any year's "best" in a highly subjective proposition so SHOOT staffers looked to at least narrow the field by first culling through two bodies of work, our weekly Top Spots as well as our "The Best Work You May Never See" gallery entries throughout 2013. We then added to the field select pieces of work that might have fallen through the cracks and not earned weekly "Top Spot" or "Best Work" status yet which we had covered extensively in other stories during the course of 2013. We did the same for our reviews of our quarterly Top Ten Tracks and VFX/Animation charts. We ultimately chose a Top Five from each.

So without further adieu, here are SHOOT's selections for the Best Work of 2013, first for Top Spots and then from our best of "The Best Work You May Never See," followed by our Top Music/Sound Tracks and Top VFX/Animation entries.

Top Spots of the Year

Our #1 Top Spot wasn't even a commer-

cial yet it's the single piece of work that resonated most for SHOOT editors--and millions of others. Ogilvy Brazil's "Real Beauty Sketches" campaign for Dove generated insights and had emotional resonance. The campaign's centerpiece was a web short directed by John X. Carey who at the time was with Paranoid US. He has since joined Tool of North America.

In the Dove short, a forensic sketch artist draws women based on self-descriptions and how others describe them. The differences are striking, underscoring that women's self-image falls short of capturing their true beauty, as more accurately reflected through the eyes of others. The artist never actually sees the women he sketches. His drawings are based solely on the verbal descriptions given to him.

"Real Beauty Sketches" has thus far amassed well over 60 million views on YouTube and back in June won the Titanium Grand Prix at Cannes.

At number two is a Super Bowl commercial, Dodge RAM's "Farmer." The Richards Group, Dallas, conceived of this two-minute spot which tapped into the "So God Made a Farmer" speech made by famed radio broadcaster Paul Harvey in 1978. The eloquent remarks become even more poetic and lyrical when played to a backdrop of images capturing U.S. farm

life for this commercial. Noted photographers commissioned to chronicle this slice of Americana included William Albert Allard and Kurt Markus.

Taking the year's third slot was another Super Bowl spot, Budweiser's "Brotherhood" directed by Jake Scott of RSA Films for Anomaly, New York. The tug-at-the-heartstrings :60 set to the Fleetwood Mac song "Landslide" beautifully portrays the intense bond that can form between a trainer and a horse.

Fourth in our rundown is this year's primetime Emmy Award winner: Canon's "Inspired" directed by Nicolai Fuglsig of MJZ for Grey New York. (See this issue's Agency of the Year coverage for more details on this spot.)

Taking the fifth slot is Grey Poupon's "The Chase" which debuted on this year's Oscar telecast. Directed by Bryan Buckley of Hungry Man for CP+B, "The Chase" begins in the same way as the original Grey Poupon "Pardon Me" spot of some 16 years earlier--an aristocratic English gent is being chauffeured when another car pulls alongside at a stop. The back window rolls down and a second man asks in a snooty accent, "Pardon me, would you have any Grey Poupon?" The first man obliges with a "but of course" and hands him a jar out the window.

However in this latest version, that familiar end scene is just the beginning as the second car speeds off without returning the mustard. A wild, comedic car chase ensues, replete with pyrotechnics reminiscent of an action-adventure movie.

"Best Work" gallery

The clear best of our "Best Work You May Never See" is paradoxically a spot which wound up being seen by many online, sparking thought about and concern over the lack of more stringent gun control laws in the U.S. Titled "Ed--A Petition for Stronger Gun Laws," the piece for States United to Prevent Gun Violence was directed by Adam Goldstein of harvest films for Grey NY (see Agency of the Year feature for more details).

Taking the second slot are a short documentary and PSAs cut from it. The PSAs mark the spotmaking debut of documentarian Werner Herzog, perhaps most notably the poignant AT&T-sponsored "Texting While Driving," which introduces us to Xzavier, a boy whose life was changed forever as a result of a tragic accident--he was walking in a crosswalk when struck by a driver who was texting. The spot was cut from a Herzog-directed 35-minute short, *From One Second to the Next*, which tells more detailed stories about

BEST WORK OF THE YEAR

Xzavier and other victims, as well as texting drivers who caused the accidents.

Finishing third in our rundown is a darkly humorous spot, “Orphanage,” for Chicken Licken Slyders directed by Terence Neale of Egg Films, Cape Town, for Net#work BBDO, Johannesburg. The :60 takes us to a dark, forsaken orphanage that resembles a haunted house. There, children seem to be living a joyless existence. However, when a girl gets a chance to be adopted, she turns it down. The camera cuts to an explanation as we see Wednesday night at the orphanage dining hall is “Slyder Night” when the kids are served Chicken Licken Slyders.

Taking fourth place is Made In a Free World’s “I’m With Lincoln.” Noam Murro of Biscuit Filmworks directed this PSA which opens with what looks like a budding young romance but turns into a tragic illustration of abuse, fear and pain as the woman initially being wooed is forced into slavery. We then see an Abe Lincoln-like character approach the woman, symbolizing a challenge to viewers to declare “I’m With Lincoln,” a campaign to com-

bat this tragic ongoing present-day form of slavery. Agency was barrettSF.

And rounding out our top five is Herbaria Tea’s “Fears” which has run in German movie theaters and online. A terrifying clown, a mass murderer with a chainsaw, and death itself are fighting for their lives underwater. Something is pulling them down. They try to fight their way to the surface but to no avail. All three lifelessly sink to the bottom. It’s then revealed that an oversized tea bag was tied to each victim’s legs. A super reads, “Drown your fears” with “calming tea.” “Fears” was produced by Tempomedia Hamburg with Jung von Matt/Neckar and the Filmakademie Baden-Württemberg. Director was Andreas Roth.

VFX/Animation

Shortly after its debut, “98% Human,” a PSA for PETA out of BBDO New York, won for Mill+ and The Mill a Gold Lion for Best Visual Effects at Cannes. Now add another feather to that spot’s proverbial cap—the number one slot in *SHOOT*’s year’s best as culled from its quarterly Top

Ten VFX/Animation Charts. The latest honor is earned as much for what’s in the spot as what isn’t. We see an ape about to commit suicide after enduring abuse while being forced to perform in a film. What’s amazing is an ending line which informs us that “no real apes were used in this commercial.” BBDO’s script called for a CG chimpanzee to be created that would appear completely authentic. 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.

Earning second place in our countdown is Digital Domain 3.0’s CG re-creation of late singer Teresa Teng. Last year’s CG “hologram” of the late rap star Tupac Shakur for a live performance that was part of Dr. Dre’s show at the Coachella Music Festival quickly gained recognition as a breakthrough event in entertainment. Fast forward to 2013 and “virtual” Teresa Teng, a CG likeness of the iconic Taiwanese Chinese singer who passed away in 1995, delivered a surprise performance as part of pop sensation Jay Chou’s

“Opus 12” shows at the Taipei Arena.

Taking third place is Jameson Irish Whiskey’s “Iron Horse,” a :60 directed by John Hillcoat via SKUNK for TBWA\Chiat\Day, NY. “Iron Horse” opens on John Jameson in Ireland in the early 1800s. He’s reading a newspaper when we see that a steam locomotive is running wild through the countryside. Jameson comes to the rescue in a visually rich spot furthered by subtle VFX from The Mill NY.

Axe/Lynx Apollo’s “Fireman”—with effects from Framestore, London, akin to Ron Howard’s *Back Draft*—took the fourth slot in our rundown. Tim Godsall of Biscuit directed “Fireman” for BBH London promoting the UK leg of a global competition in which contestants can win a ride on the private Space Expedition Corp. Lynx spacecraft.

The spot opens with firemen responding to the scene where flames are engulfing a large building. A woman is trapped and calls out for help. A brave fireman sees her and bolts to her rescue. Post-rescue, things seem to be heating

Continued on page 18

2013 Top Five: VFX/Animation

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 PETA’s “98% Human” CLICK HERE TO VIEW SPOT >	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	 The Teresa Teng Foundation’s “Virtual Teresa Teng” performance CLICK HERE TO VIEW SPOT >	Digital Domain 3.0, Venice, Calif. Ed Ulbrich, creative consultant; Lisa Beroud, EP; Steve Preeg, VFX sup./animation dir.; Paul Lambert, DFX sup.; Kim Monaco, prod.; Janelle Groshaw, virtual human consultant; Som Shankar, Ross Mackenzie, Rene Segura, Megan Dolman, Michael Lori, Danny Garcia, Holly Wenger, integration; Paul Wood, Tom St. Amand, Jeff Lin, Roy Sato, animators; Dan Akers, Kym Olsen, composers; Steve Galle, Andrew Wood, TDs; Stephen Parker, Itg lead; Dan Platt, sr. facial model; Ramahan Faulk, Andrew Lema, modelers; Howard Cabalfin, Edgar Diaz, Dawrath Phoue, Maura Alvarez, Nathalie Gontier, Victor Rodriguez, Mark Duckworth, Nicole Amell, Dawn Gates Wells, roto; Gary Roberts, virtual prodn. sup.; Gaby Rios, mo-cap sup.; John Root, mo-cap animation sup.; Matthew Valverde, Ronald Rhee, Sarah Jane Taylor, mo-cap artists. (Toolbox: Maya, Nuke, Mari, proprietary hair system, V-Ray)	none	Ju Pao (Big Cannon), director, Jay Chou Concert
3	 Jameson Irish Whiskey’s “Iron Horse” CLICK HERE TO VIEW SPOT >	The Mill, New York Sean Costelloe, exec producer; Boo Wong, VFX producer; Corey Bown, shoot supervisor/2D lead artist; Jeff Dates, shoot supervisor/3D lead artist; Iwan Zwarts, Kyle Cody, Suzanne Dyer, Nathan Kane, 2D artists; Ajit Menon, Laurent Makowski, Xuan Seifert, Billy Jang, Joshua Merck, Alex Allain, Jimmy Gass, Ryan Hussein, Hassan Taimur, Olivier Varteressian, Zang Chen, James Williams, Chris Bernier, Nick Court, 3D artists; Melissa Graff, Robert Bruce, Liz Berndt, Brendan O Neil, assist. (Toolbox: XSI, Arnold, Niad, Houdini, Flame, Nuke)	TBWA\Chiat\Day, New York	SKUNK, bicoastal John Hillcoat, director
4	 Axe/Lynx Apollo’s “Fireman” CLICK HERE TO VIEW SPOT >	Framestore, London Chris Redding, VFX supervisor/Flame; Dragos Stefan, CG supervisor; Abby Orchard, producer; Savneet Nagi, Flame; Simon Bourne, colorist. (Toolbox: Flame, Houdini, Nuke)	BBH London	Biscuit Filmworks, Los Angeles Tim Godsall, director.
5	 Nike Football’s “Vapor Trail” CLICK HERE TO VIEW SPOT >	The Mission, Venice, Calif. Michael Pardee, executive producer; Rob Trent, visual effects creative director; Miles Esmiller, Michael Vaglienty, Katrina Salicrup, Flame artists; Diana Cheng, VFX producer. (Toolbox: Flame, Maya)	Wieden+Kennedy, Portland, Ore., and Tokyo.	Imperial Woodbecker, bicoastal. Mark Zibert, director.

BEST WORK OF THE YEAR

Creme of the Crop From VFX/Animation, Music/Sound

Continued from page 17

up between the fireman and the lass as they gaze into each other's eyes. But that spark is lost as her attention is diverted. The camera reveals what she sees—an astronaut walking past a fire truck. She immediately runs towards the space traveler, ditching the firefighter. A super reads, “Nothing beats an astronaut.”

And rounding out *SHOOT*'s top five is “Vapor Trail” for Nike Football directed by Mark Zibert of Imperial Woodpecker for Wieden+Kennedy, Portland and Tokyo. With VFX from The Mission, the web film features a soccer team and stadium of fans fighting gale-force winds and debris—both human and non-human—as Ronaldo leaves a whirlwind en route to the goal.

Off the Chart: Ad tracks

The top entry in this issue's fall quarterly Top Ten Tracks Chart also topped our year's best Music/Sound lineup: Samsung's *The Developer*, a two-minute

film that plays like a musical, sort of a contemporary *Les Misérables* featuring an inspiring version of Lorde's hit song “Royals” sung by a group of kids. Directed by Adam Hashemi who was with Furlined and has since joined Reset, *The Developer* was created by Leo Burnett, Chicago, with music supervised by George Drakoulis and sound design by Gus Koven of stimmung. Audio post mixer was Loren Silber of Lime Studios. (See this week's Fall Music Chart story for more details.)

Taking second place are agency Pereira & O'Dell, San Francisco, and clients Intel and Toshiba for their six-episode online film experience *The Power Inside* directed by Will Speck and Josh Gordon of Furlined. In this atypical tale of a zombie alien invasion starring Harvey Keitel, Craig Roberts and Analeigh Tipton, humans must enlist technology to discover “the power inside” to defeat extraterrestrials who invade in the unlikely form of moustaches and unibrows that appear on innocent earthlings.

The Power Inside had a multi-faceted score. Elias exec creative director Brent Nichols said, “In some respects it's a mesh of an epic Marvel score with an ethereal kind of Radiohead-ish independent brand of music. We employed big strings and horns for the sweeping epic, emotional feel, mixing in electronic elements and guitar to capture that youthful energy.” POP Sound did the sound design.

Number three in our countdown is Verizon FiOS' “Science Project” created by McCann NY and directed by Jim Jenkins of O Positive. After extensive research and consulting with tech experts online using high-speed FiOS, a boy is able to build a fully functioning Iron Man suit for the school science fair. While “Science Project” is a visual adventure driving a comedic storyline, sound played a major role in helping the spot realize its full effect. Robert Lopez of stimmung composed while Bill Chesley and Matthew Hedge of Henryboy were the sound designers. Paul

Weiss of Sonic Union was the mixer.

Fourth in our rundown is Hennessy's docu-style spot “The Man Who Couldn't Slow Down” with sound design from Rasmus Winther Jensen and music from Q Department, NY, the soundtrack's song being “Follow The Rabbit.” The piece tells us the story of legendary motorist Malcolm Campbell who dedicated his life to breaking land speed records. Mixer was David Papa of Sonic Union. Martin De Thurah of Epoch directed for Droga5, NY.

And finishing fifth is Miracle Whip's “Keep An Open Mouth” Beacon Street Studios turned out the score for this music video. The clip has a tongue-in-cheek vibe reminiscent of “We Are The World” except with a less lofty ambition—to get people to open their minds and mouths to Miracle Whip mayo. Andrew Feltenstein and John Nau of Beacon Street were the composers. Director was Brian Billow of Anonymous Content. Joel Anderson of Optimus was the mixer.

2013 Top Five Music Tracks

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	Samsung's <i>The Developer</i> (short) CLICK HERE TO VIEW SPOT >	Track: Lorde's “Royals” George Drakoulis, music supervisor stimmung, Santa Monica, Calif. Gus Koven, sound designer	Lime Studios, Santa Monica Loren Silber, mixer	Leo Burnett, Chicago. Gabe McDonough, VP/music director; Chris Clark, sr. music producer.	Furlined Adam Hashemi, director (he has since joined Reset)
2	Intel/Toshiba's <i>The Power Inside</i> (social film in six episodes) CLICK HERE TO VIEW SPOT >	Elias, bicoastal David Gold, head of production; Brent Nichols, creative director/composer; Jonathan Elias, Michael Fraumeni, Kimo Kemp, Sarah Trevino, composers; Ann Haugen, executive producer. POP Sound, Santa Monica, Calif. Rusty Dunn, Chris Pinkston, sound designers.	POP Sound Peter Rincon, Michael Miller, mixers.	Pereira & O'Dell, San Francisco	Furlined/Love Child, Santa Monica, Calif. Will Speck and Josh Gordon, directors
3	Verizon FiOS' “Science Project” CLICK HERE TO VIEW SPOT >	stimmung, Santa Monica, Calif. Robert Lopez, composer; Kristina Iwankiw, producer. Henryboy, Brooklyn, NY Bill Chesley, Matthew Hedge, sound designers; Kate Gibson, exec producer.	Sonic Union, New York. Paul Weiss, mixer.	McCann Erickson, New York Peter Gannon, Michael Ladman, music producers.	O Positive, bicoastal. Jim Jenkins, director.
4	Hennessy's “The Man Who Couldn't Slow Down” CLICK HERE TO VIEW SPOT >	Rasmus Winther Jensen, sound designer Q Department, New York (music house) Song: “Follow The Rabbit”	Sonic Union, New York David Papa, mixer	Droga5, New York	poch Films, bicoastal Martin De Thurah, director.
5	Miracle Whip's “Keep An Open Mouth” (music video) CLICK HERE TO VIEW SPOT >	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers; Adrea Lavezzoli, producer; Dana Nielsen, engineer. mcgarrybowen, Chicago Dave Reger, lyrics	Optimus, Chicago Joel Anderson, mixer.	mcgarrybowen, Chicago Marisa Wasser, music producer.	Anonymous Content, bicoastal. Brian Billow, director.



SHOOT TOP TEN TRACKS

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	<p>Samsung's <i>The Developer</i> (short)</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Track: Lordé's "Royals" George Drakoulis, music supervisor stimmung, Santa Monica, Calif. Gus Koven, sound designer</p>	<p>Lime Studios, Santa Monica Loren Silber, mixer</p>	<p>Leo Burnett, Chicago. Gabe McDonough, VP/music director; Chris Clark, sr. music producer.</p>	<p>Furlined, Santa Monica Adam Hashemi, director (he has since joined Reset, Santa Monica)</p>
2	<p>Hennessy's "The Man Who Couldn't Slow Down"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Rasmus Winther Jensen, sound designer Q Department, New York (music house) Song: "Follow The Rabbit"</p>	<p>Sonic Union, New York David Papa, mixer</p>	<p>Droga5, New York</p>	<p>Epoch Films, bicoastal Martin De Thurah, director.</p>
3	<p>Chipotle's <i>The Scarecrow</i> (short)</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Fiona Apple's rendition of "Pure Imagination" duotone audio group, New York music supervision</p>	<p>Zeitgeist Studios, Los Angeles Shawn Everett, mixer.</p>	<p>Creative Artists Agency (CAA), Los Angeles</p>	<p>Moonbot Studios, Shreveport, Louisiana</p>
4	<p>Pepsi MAX's <i>Uncle Drew, Chapter 3</i> (short)</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Beacon Street Studios, Venice, Calif. John Nau, Andrew Feltenstein, Colin Wolfe, composers; Mike Franklin, sound designer; Leslie DiLullo, head of production; Adrea Lavezoli, exec producer.</p>	<p>Beacon Street Studios Mike Franklin, mixer.</p>	<p>Davie Brown Entertainment, Los Angeles</p>	<p>O Positive, bicoastal Jonathan Klein, director.</p>
5	<p>Intel's "Award"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Elias Arts, bicoastal Mike Fraumeni, composer; Brent Nichols, executive creative director; David Gold, head of production; Katie Overcash, producer; Ann Haugen, exec producer.</p>	<p>One Union Recording, San Francisco Joaby Deal, mixer</p>	<p>Venables Bell & Partners, San Francisco</p>	<p>Farm League, Venice, Calif. Britton Caillouette, director.</p>
6	<p>Gillette's "Training Tracks"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Phil Mossman & Liv Spencer, music. Henryboy, Brooklyn, NY Bill Chesley, sound designer</p>	<p>Final Cut, New York T. Terressa Tate, mixer.</p>	<p>BBDO New York</p>	<p>Partizan, bicoastal/international Michel Gondry, director.</p>
7	<p>NBA's "Jingle Hoops"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>"One Horse Open Sleigh" Barking Owl, West Los Angeles (sound design) Kelly Bayett, creative director; Michael Anastasi, sound designer; Whitney Fromholtz, producer.</p>	<p>Barking Owl Brock Babcock, audio engineer.</p>	<p>Goodby, Silverstein & Partners, San Francisco</p>	<p>O Positive, bicoastal Jonathan Klein, director.</p>
8	<p>NBC Blacklist's "Classified" (promo)</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Yessian Music, NY/Detroit/L.A./Hamburg Jeff Dittenber, sound designer; Brian Yessian, chief creative officer; Gerard Smerek, exec producer; Michael Yessian, head of production.</p>	<p>Yessian Music, Detroit. Jeff Dittenber, mixer.</p>	<p>NBC, Burbank, Calif.</p>	<p>NBC Studios, Burbank. Kendall Bowlin, director.</p>
9	<p>Diageo/Ketel One's "Name"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Track: Devan Dubois—"Too Many Aces"</p>	<p>Heard City, New York Phil Loeb, mixer; Gloria Pitagorsky, exec producer.</p>	<p>Grey New York Zach Pollakoff, sr. music producer; Amy Rosen, director of licensing; Josh Rabinowitz, director of music.</p>	<p>@radicalmedia, bicoastal/ international Derek Cianfrance, director.</p>
10	<p>Time Warner Cable's "Crazy"</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>JSM Music, Inc. Joel Simon, creative director/exec producer; Doug Katsaros, composer.</p>	<p>Heard City, New York Keith Reynaud, mixer.</p>	<p>Ogilvy & Mather, New York Karl Westman, music producer.</p>	<p>Station Film, bicoastal David Gray, director</p>

A Contemporary *Les Misérables*-esque Musical Tops Chart

Samsung's The Developer features contributions from Drakoulis, Koven, Burnett's creative team

A SHOOT Staff Report

Build it and they will come. In fact, they are already there. That's the scenario which has children in an urban neighborhood desperately in need of a place to play. And coming to the rescue is Barcelona soccer star Lionel Messi who's cast as a real estate developer. He surprises the local kids with a soccer field as the community is transformed before our eyes, a change envisioned, mapped out and facilitated by Samsung's Note 3 and Galaxy



Gus Koven

Gear used by Messi.

That's the magic of *The Developer*, a two-minute film for Samsung that was created by Leo Burnett Chicago and directed by Adam Hashemi who was with Furlined at the time of this project but is now repped by RESET. Messi's positive action is in line with his real world persona. He runs the Leo Messi Foundation, a charity benefitting at-risk children around the world. He also serves as a goodwill ambassador for UNICEF.

The Developer plays like a musical—a modern-day *Les Misérables* featuring an inspiring version of Lorde's hit song "Royals" sung by a group of kids.

"We were going through an abundance of songs, and one of the creatives showed up with this one," Hashemi said of "Royals," noting, "At the time, it wasn't a big, global hit yet. It had about two million YouTube views, and we all thought that it was merely a matter of time before it would blow up."

The children featured in *The Developer* were cast in England and Spain, and they were singers as well as actors. Their voices were actually recorded on location as the film was being shot. "I

wanted the song to feel real, so I stole this shooting idea from *Les Misérables*," Hashemi said. "It allows for imperfections and authenticity."

Hashemi added that legendary music producer George Drakoulis came in to build up the song with the kids' voices and meld them with Lorde's original track. "The fusion worked wonders for the spot," assessed Hashemi.

McDonough

Gabe McDonough, VP, music director, Leo Burnett Chicago, said that the biggest challenge for him on *The Developer* was finding the right song. "We had the visual and narrative concept before we had the song, so finding the perfect tune was key," related McDonough. "Following that, we were tasked with how to make the kids' voices fit in with the original master in a way that felt natural but also musical. George Drakoulis was instrumental in shaping the feel of the young voices and worked closely with [sound designer] Gus Koven from stimmung on the final mix."

Audio post mixer was Loren Silber of Lime Studios.

As for why McDonough gravitated to Drakoulis and Koven, the Burnett music director noted that the agency creative team "knew the vibe of the song that they wanted but were initially trying to find something that was an old standard. Intuitively, that seemed right given the musical feel of the spot. We went through a slew of options, none of which were feeling exactly right when we realized that "Royals," which was starting to gain heat at that time was a perfect fit--Samsung agreed. Our director Adam Hashemi was a long-time fan of George's work and recommended him--his technique completed the puzzle for us. Our production team also had a strong connection to Gus Koven, so we were off with a great team of talented folks covering every inch of the audio on this."

Koven said he found himself "trading sessions" with Drakoulis. First Koven did some "dialogue cleanup" on the track, an initial step to making the film play like a musical. Next, Drakou-

lias took over. "He took it to the next level," said Koven of Drakoulis. "He made these kids' voices sound as if they were in a studio. He made the voices sound more polished. It was magic. Then he handed it back to me and from there I got everything ready for the mix."

The Burnett creative team, Koven, Drakoulis and Silber all collaborated on the final mix. "We were all trying to figure out how much we want to put these kids in their natural acoustic space and how much we wanted things to play like a musical," recalled Koven.

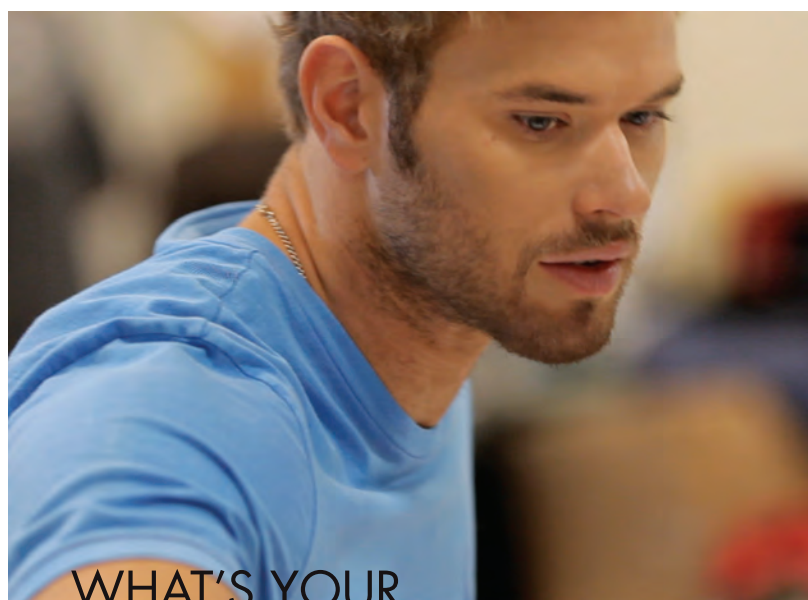


Gabe McDonough

world. When steamrollers come to knock down buildings, paving the way for the soccer field, Adam [Hashemi] wanted that to sound huge, like the city was rolling along with the steamrollers. There were distant perspectives on the buildings being leveled. We see an empty street, with sound bouncing around the city."

"We married both approaches and found the proper balance. It was a great collaborative process."

From a sound design standpoint, Koven noted that the neighborhood depicted was "gray and kind of a dirty, grimy



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CREATIVE RECREATION?

Kellan Lutz and other celebs break it down.

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Agency Reflections

Lessons Learned, Themes, Trends, Creative & Prod'n. Developments That Marked 2013

A SHOOT Staff Report

Thinking in the long term, increased collaboration with new and varied colleagues and partners, the evolving role of ad agency producers and their production as well as postproduction partners, and cause for optimism about the art and craft of advertising and storytelling--these are some of the lessons learned and trends pinpointed in *SHOOT*'s year-end survey of the ad agency community.

Jeremy Adiram, digital executive producer of JWT New York, shared that a long-term view can prove advantageous even when crafting work designed for the moment. "My favorite question to ask myself is 'when this work has proved successful, how can we evolve it next?' That gets people who are often pressed into thinking on the short-term level into a frame of mind that constantly ponders what could be an evolution of an idea."

Jamie Barrett, founder/creative director of barrettSE, observed that startups seem to be popping up in the Bay Area, signaling "some adpreneurial fever going around." He conjectured that these ventures are being sparked by optimism fueled by the notion that "more stuff seems possible now. You can make a movie with a phone. You can get famous with less than 140 characters. You can start an advertising agency with a laptop and charger cord."

Julie Collins, sr. VP, group creative director on AT&T for BBDO New York, noted that producers need to be more crafty and nimble than ever in order to deliver relevant content across all disciplines. "That's leading to new producer teamwork. We're all meeting earlier in the process--digital producers, UX strategists, creatives and technologists, and that's before we've even

produced an ounce of content. I think it's inspiring an awesome sense of teamwork."

SHOOT posed the two following questions to a cross-section of ad agency artisans:

1) What do you regard as being the most important industry lesson or lessons learned by your company this past year? If applicable, feel free to cite a specific piece of work from which lessons were learned or which shows how lessons were applied.

2) What industry trends, developments or themes were most significant in 2013?

Please check out below and in the ensuing couple of pages a sampling of the feedback we received, including more from Adiram, Barrett and Collins. See *SHOOT*online and the *SHOOT* e-dition for the observations of additional respondents as well as expanded musings from a number of the artisans below. Among the additional respondents whose insights you can access online are: Courtney Buechert, CEO, Eleven Inc., San Francisco; Andrew Christou, chief creative officer, Publicis Seattle; Rob Feakins, president/chief creative officer, Publicis Kaplan Thaler, New York; Paul Hicks, executive creative director, Godfrey Q., San Francisco; Peter Moore Smith, executive creative director, Saatchi & Saatchi, New York; Toby Southgate, CEO, Americas, The Brand Union; and Todd Tilford, executive VP/chief creative officer, Draftfcb, Chicago.



Jeremy Adiram, digital executive producer, JWT New York

1) The two things I've learned at JWT this past year would be "thinking bigger" and "building to last." By "thinking bigger" I refer to taking existing things we already do well and challenging ourselves to push ideas and each other to make them larger in scope, larger in scale and larger in ambition. I have always thought of each campaign production as an opportunity to do something that hasn't been done before or something that makes people nervous (in a good way!). It helps everyone feel they can do more and pushes everyone to sell ideas that can often be things clients really want to be a part of. Balance and temperament are important but passion and conviction can be equally critical. I also say "building to last," because oftentimes it's hard to consider the next six months or two years of something when we're working hard to build for the moment. My favorite question to ask myself is "when this work has proved successful, how can we evolve it next?" That gets people who are often pressed into thinking on the short term level into a frame of mind that constantly ponders what could be an evolution of an idea. It's also a goal that we make sure to present to clients to make them feel comfortable that we are thinking longer term too. Everyone loves a legacy and JWT is rich with history and lore.

2) Like every year, our industry is constantly challenged by disruption and innovation and the opportunities with mobile have been exciting for all of us. At all corners of our offices we are pushing and pulling ideas to fit within smaller real estates and shorter attention spans. Our ability to innovate on screens (either individually or uniquely) will become more important than ever. We still have challenges, especially within native media, and programmatic advertising will struggle to achieve reach that puts a premium on brand experiences and ownership; this means that space agencies and brands own and control will become richer, deeper and more innovative. Screens and content will remain king but variety will be much more critical to achieving the broadest and deepest engaged audience. Customization and the feeling (real or imagined) of infinite experiences will be something we see more and more of. What makes me happiest is that good ideas will retain their timelessness and things that used to live for a shorter time will live and be experienced longer. Ultimately the big ideas will need to be big enough to last and challenge assumptions for longer than a :30 used to. These are all amazing opportunities for creatives, for clients and for JWT. Professionally these are exciting times.

YEAR IN PERSPECTIVE



Joe Baratelli, exec VP/chief creative officer, RPA

1) You can't rest, you always need to improve. Become better. More efficient. The work. The approach. The marketplace is in a constant state of change. Brands need to see and recognize that change. Agencies need to help brands adapt, stay on top of, and put forth what is a consistent story and using that changing landscape in new exciting ways. A message that is true to the brand, but takes into account how customers take in and relate to the message. We need to use the tools available to make sure we develop the connections that work. Take the Honda Summer Clearance event. Responding to real Twitter trends. Using Vine. Creating live responses. Creating something that resonates and gets results.

2) We all know that what really matters are results in the marketplace. But to get results you need to have a multi-layered approach that paints an emotional and consistent picture of a brand. Goodwill builds relationships. Those relationships create results. Having the confidence to put forth ideas that truly resonate with people on a personal or local level is more meaningful and has long-lasting results that go beyond just the use of a product or service. The whitespace for brands is created by how a brand acts. Not just what they say. But what they say by what they do. Agencies, as brand stewards, need to lead the messaging. Take what we did for Project Drive-In. This is a great example of an idea the agency brought forth that created a movement of goodwill. Another example is how we are launching Intuit as a champion for small business by creating a Super Bowl spot for one small business. Telling emotional stories using whatever means available.



Jamie Barrett, founder/creative director, barrettSF

1) You are who you hire. It's not so much an industry lesson learned as an industry lesson reaffirmed. Particularly when your next employee represents 25% of your company. We're up to 15 people now. But our goal remains the same: find people we would never, ever want to lose. And turn them into people who would never, ever want to leave.

It's a soft and naïve and unachievable goal, and we're sticking with it.

2) It might be we're a startup that notices other startups, but there does seem to be some adpreneurial fever going around. In San Francisco (or at least in Jackson Square where we are) it's easier to find an ad agency than a venti latte. It's frothy, as our tech counterparts like to say.

And it's not just new agencies. It's new music companies. New effect houses. New edit facilities. New brand/consultancy/digital/agnostic/hybrid/don't-call-us-an-ad-agency-even-though-that's-basically-what-we-are agencies. Maybe all this newness is happening for a reason. Maybe it's because more stuff seems possible now.

You can make a movie with a phone. You can get famous with less than 140 characters. You can start an advertising agency with a laptop and charger cord. It'll be interesting to see where it all heads in 2014. Will small become the new big? Will the froth become a bubble? Will the bubble expand or burst? Snapchat us when you find out.



Julie Collins, sr. VP/group executive producer on AT&T, BBDO New York

1) Creativity has been affected (the bar set higher) by mobile apps like Vine etc. We have to work harder to be more creative with tighter budgets and the pressures surrounding us. But that leads us to greater and more inventive opportunities. And those projects don't lack sophistication. Clients are expecting more and wanting it faster and we as producers have to be more crafty/nimble than ever in terms of delivering across all disciplines. That's leading to new producer teamwork. We're all meeting earlier in the process--digital producers, UX strategists, creatives, and technologists, and that's before we've even produced an ounce of content. I think it's inspiring an awesome sense of teamwork.

A digital strategist was recently indispensable on a project we did with Werner Herzog for a 'texting while driving' initiative. We're getting casting briefs for "influencers," and we're shooting stuff in Brooklyn and other locations as much as we are in L.A.

Continued on page 24



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YEAR IN PERSPECTIVE

Continued from page 23



Chad Hopenwasser, VP, director of video production, CP+B

1) Telling stories with moving pictures is alive and well, whatever the format. It doesn't matter how people are watching and it doesn't matter how big or small the screens are on which they're watching. In addition, traditional :15, :30 and :60s don't appear to be going anywhere as soon as many originally thought. I only talk about it because we are heading off in many different and exciting directions that are growing exponentially. But it has also been a year of getting back to basics, working really hard on the craft of storytelling through video, no matter where it might live.

2) It's not the newest trend, but I am still really interested in made-for-web video content. I don't think we have neared the peak yet. YouTube has more than a billion subscribers compared to the 100 million or so in the US subscribing to cable. There is a growing number of companies and collectives that specialize in this medium and audience, with traditional production companies figuring it out as well. Viewers' acceptance of consumer-level production as a form of entertainment (YouTube, Instagram, Vine) is growing. Add all of that to the obvious increase in places where this video content can live--and the varying lengths of the stories we can tell--and we're in a very exciting time. The challenge is that it has increased the production solutions we need to offer. A lot of us are still figuring out the right way to handle telling these stories correctly. It's a fine line between creating content that is consumer level in conception and creating content with the craft worthy of our brands and the high standards of our creatives. It's a fun nut to crack.



Margaret Johnson, executive creative director/partner, Goodby, Silverstein & Partners

1) Lesson: Marketing budgets are not directly proportional to how creative a campaign can be.

It's easy to get used to hefty budgets that enable you to hand off campaigns to well-known directors with big-time track records (and astronomical day rates) and hunker down at Shutters on the Beach for a month of postproduction and \$30 hamburgers. But in some cases, less money can actually mean more: more freedom, more creativity, more fun. Recently we got a brand assignment from a client. We needed to spread the budget across more spots than we're used to, but we actually found it liberating. It forces you to really focus on the quality of the storytelling and effective execution. You don't fall prey to a leaning on a director to make something better. You quickly realize that if it's not funny in script form, it's not going to get funnier when it's live action. The campaign is turning out to be some of my favorite work of the year.

2) There's a trend in the industry for companies to be less inclined to hire an agency of record and instead hiring several agencies for individual projects--a phenomenon frequently referred to as "the Google model." It can be problematic for firms relying on multi-year AOR deals with lots of layers and moving parts. At GSP we've had to rethink our approach to advertising. We're working leaner these days, so we're all closer to the work. We're focused on doing a lot more great indie films instead of gearing up for a blockbuster every time. And that's a great place to be.



Erik Norin, creative director, Wieden+Kennedy New York

1) With so many new emerging technologies, new channels and methods for advertising and the new real-time/topical marketing era post the Oreo (Super Bowl) tweet, the landscape has changed. Brands and agencies alike are trigger happy now--many of them sacrificing stories and quality for content overload--all searching for their own Oreo tweet. Brands trying to be topical or have opinions where no one wants to hear them or trying to make yourself a part of conversation you are not invited to. When the dust settles, being the first still is not as awesome as being the best!

2) The above mentioned real-time topical marketing on social media was obviously a big thing that seems to affect every agency and every brand. In hindsight I feel like I remember some of the more epic brand fails more than the wins so it'll be interesting to see where this goes in 2014. It also feels like we've seen a lot of stunts in 2013. Social experiments where brands are doing rather than saying. The Carrie stunts, our own Departure Roulette for Heineken and of course the most epic of splits by Jean-Claude Van Damme for Volvo. Challenging consumers and viewers. Enable a few--to inspire millions. The third thing is all the new emerging platforms--SnapChat, Vine, Instagram Video and many others. We've still only scratched the surface here on what can be done with the channels consumers engage with and use every day. I like the idea of using these platforms in new, interesting ways rather than just ask of consumers to contribute by using them.



Richard O'Neill, executive director of integrated production, TBWA\Chiat\Day, Los Angeles

1) This year many in production felt like Sandra Bullock's character in Gravity--the production events were on us with little time or means to react and we had to rely heavily on our knowledge and wits. I took on the role--unfortunately not the looks--of George Clooney trying to be there with advice, a positive attitude and suited up when needed. In many cases we pulled off what seemed to be the impossible.

Within a few weeks of getting a Pepsi Max Jeff Gordon idea, "Test Drive," we bid, shot, edited and ran the content video online viewed by 39 million. "Test Drive" was not the only one moving fast on this production. We were given the green light this year with very little time for prep or post to produce another season's television series GT Academy for Nissan and Sony PlayStation. Viewing for the premier episode was up a spectacular 171% from last year's debut. Special thanks go to our producers for keeping this show literally on track. We began this year's agency work for Adidas with the logistically challenging but emotionally gratifying documentation of women's athletic teams in many parts of the world. On these and many more productions for many more clients we learned that our production and post partners were truly indispensable. They too reacted quickly, accepted the challenges of today's budgets, and were able to provide us with many quality, well-crafted products for a wide range of integrated media. Unlike Sandra Bullock's character, we learned that we're truly not alone in facing our industry's challenges.

Phedon Papamichael

Cinematographer discusses Nebraska, his latest collaboration with director/writer Alexander Payne



By Robert Goldrich

Phedon Papamichael, ASC, enjoys ongoing collaborative bonds with several directors as reflected in his last two movies: *The Monuments Men*, for which he was finishing the DI at press time; and *Nebraska*, which debuted earlier this year at the Cannes Film Festival where it was nominated for the Palme d'Or and won the Best Actor honor for Bruce Dern. Last month, Papamichael was a nominee for the best cinematography Golden Frog at Camerimage on the strength of *Nebraska* which shortly thereafter picked up six nominations at the Film Independent Spirit Awards.

Nebraska, which was shot in black and white, chronicles an alcoholic father nearing senility (Dern) making a road trip from Montana to Nebraska with his estranged son (Forte) in order to claim a supposed million dollar sweepstakes prize as touted by one of those ubiquitous marketing flyers. The son embarked on the shared experience with his dad in an attempt to patch up their relationship.

Nebraska is the third feature Papamichael has lensed for Payne, the first being *Sideways* and then *The Descendants*. Both won Payne and

his colleagues Best Adapted Screenplay Oscars—*Sideways* in 2005, and *The Descendants* in 2012. *Nebraska* marks the first Payne-directed film that has been shot digitally (Papamichael deployed the ARRI Alexa M).

It was on *The Descendants* that the film's leading actor George Clooney saw first-hand the working relationship between Payne and Papamichael. Clooney was favorably impressed, so much so that he secured Papamichael to shoot *The Ides of March*, which Clooney directed and starred in. Clooney served in the same dual role on *The Monuments Men*, and again turned to Papamichael.

Papamichael's body of work as a DP also spans *3:10 To Yuma*, *Walk The Line* and *Knight and Day*, all directed by James Mangold, as well as multiple films for Wim Wenders, including *The Million Dollar Hotel*, *Wilhelm Tell at the Teatro*, and *Ode to Cologne: A Rock 'n Roll Film*.

Also among Papamichael's cinematography credits is *The Pursuit of Happyness* directed by Gabriele Muccino, and *Cool Running* helmed by Jon Turteltaub. The DP's filmography also includes assorted spots.

The DP has additionally diversified into directing with such feature fare as *Lost Angeles* and *Arcadia*.

SHOOT: What was the biggest challenge that *Nebraska* posed to you as a DP?

Papamichael: Not all that much in terms of a major challenge. This was a simply shot film. With Alexander, we create this intimate, controlled environment where we don't have a lot of elements to deal with that can become problematic. Like most of his films, this was all locations, though there were some confined spaces. I spent a lot of time in the back of that Subaru [the road trip vehicle]. *Nebraska* was primarily an exteriors film.

Alexander almost has a dogma that when we do road work, everything you see in the film is shot in the correct order geographically. We shoot the actual route in the proper order. You'll never see a montage of driving shots where there is one that was shot further south or further north. The sequence is always accurate.

But the filmmaking is always flexible

and we're able to act quickly and come up with things as we go along. We don't short list or storyboard.

In preparation for *Nebraska*, Alexander and I met in Billings. He picked me up in his mom's Toyota and we went on a three-day trip. We weren't looking for anything. He just wanted me to get an impression of the land, a feel for the vastness of it, the graphic value of the landscapes, and a sense of the different towns and the people. Coming from Omaha, Alexander already had a grasp of all this. He wanted me to also have that same feel. Often we'd drive into a town, and then go down main street to find it void of people. On our Midwest journey, it was as if the town people were inside watching TV. That experience touched on a loneliness, an isolation that was going on, which fed into the themes of the film. My first impressions on that trip helped me for the movie.

SHOOT: Your collaborations with Payne have all been successful—each with a sense of place, from *Sideways* to *The Descendants* to *Nebraska*. How did you come together with Payne to begin with?

Papamichael: When he was at film school at UCLA, I had also just moved to L.A. [from NYC after he had established himself in Europe as a still photographer]. I wasn't going to film school but there were opportunities to apply to work on shorts for film school students. I met Alexander back in 1985 or '86. To make a long story short, I didn't get the job. But we got a dialogue going. I met him and found we had a common Greek heritage. We both lived around the Los Feliz area and would run into each other at the Vista [movie theater]. I did end up shooting a different UCLA short that Alexander was working on as a boom operator.

A decade and a half or so went by. I was in vacation in Greece and I got a call from Alexander out of nowhere. He asked me if I wanted to shoot his next film. I said sure, that I'd be back in L.A. in about six weeks. He said fine. That picture was *Sideways*. He had earlier done *Citizen Ruth* and *Election* so I was aware of his work and was excited to get to collaborate with him.

We came together having taken differ-

ent journeys and with different styles. Being a writer, Alexander is very analytical and observant. It took awhile to find our common language. But now we're on our third picture—this one a cinematic piece. We chose anamorphic which we did for the first time together.

SHOOT: What's next after wrapping *The Monuments Men*?

Papamichael: I'm currently in pre-pro on a film I'm directing. But when you get into that world, there are a lot of variables. It can take a long time to get a project off the ground. I'll believe this project will happen when I'm actually on set. Even then, I'm certainly always going back to being a cinematographer. My experience directing has been helpful to me as a cinematographer. It's helpful to have been in the edit room and to go through the full process of making a movie. Cinematography is so key that sometimes you fall into the trap of thinking it's the most important thing. But once you're in the edit room, for example, you see how things have to be paced, how your babies—your most beautiful shots—have to be killed. This has enabled me as a cinematographer to avoid generating shots that are not moving the story forward.

“The filmmaking [with director Alexander Payne] is always flexible and we're able to act quickly and come up with things as we go along.”



Top Spot of the Week

Director Jim Jenkins Brings Tyson and Holyfield Together For Foot Locker

By Christine Champagne

You have to give the athletes featured in the Foot Locker spot “All Is Right” credit for having a sense of humor about themselves.

Created by BBDO NY and directed by Jim Jenkins of O Positive, the :60, which is all about making things right in the sports world, finds Brett Favre demonstrating he actually knows when it is time to quit and Dennis Rodman buying a one-way plane ticket to North Korea. The biggest shocker: Mike Tyson hands Evander Holyfield that chunk of ear he bit off years ago and says, “I’m sorry, Evander.”

According to BBDO sr. creative director Dan Lucey, the athletes were up to the task. “The Foot Locker Approved campaign has been up and running for about a year now and has shown a lot of athletes poking fun at themselves. They see the charm in this type of humor, and they come off looking very good for it,” Lucey said.

“Everyone in the spot is really owning their past actions,” added BBDO sr. creative director Chris Beresford-Hill. “So there might be a little closure, but there’s also something powerful and positive in owning it.”

It certainly didn’t take any convincing for Jenkins to agree to direct “All Is Right.” “The concept is pretty much bulletproof. I was into it the minute that Chris and Dan told it to me and that was before the athletes had been nailed down,” Jenkins told *SHOOT*. “It’s just a smart idea and very fertile ground comedically. Plus, the fact that they were somehow able to get Tyson and Holyfield to agree to

do it really ramped up the scope and the humor of it all. You have to applaud the agency for presenting it and the client for buying it.”

Jenkins has worked with BBDO frequently over the years on spots for clients ranging from FedEx to Snickers, and that level of familiarity and comfort helped make this Foot Locker spot a success, according to Lucey and Beresford-Hill. “Jim keeps you very honest,” Beresford-Hill remarked. “He’s never afraid to tell you a line is soft or a vignette needs work. What we come out with is always better for it.”

One of the most challenging parts of the job was organizing a production schedule around athletes spread all over the country. Ultimately, the shoot took place in two locations--NYC and Hattiesburg, Miss. Jenkins and his crew, which included DP Ramsay Niokell, had to make the most of their limited time with the celebrity talent. “Athletes and other celebrities can often squeeze you for time, but that urgency often works to the advantage of the spot,” Jenkins said.

The director got strong performances out of his talent, Tyson and Holyfield in particular. “Clearly, the Tyson-Holyfield ear return is the key moment in the spot, and a lot of people have said to me when they saw the spot they couldn’t believe that these two really did this,” Jenkins said, admitting he, too, had a moment on set when even he couldn’t believe what he was seeing.

“Tyson is obviously the key to that scene, and you really believe him in the moment,” the director continued. “His eyes are what sells his performance, which is the mark of an actor. He comes off as genuinely remorseful, so he not only gave the spot his star power but also kind of an emotional center. In short, he nailed it.”

Tyson and Holyfield had actually reconciled months before, so they were comfortable with each other, according to Lucey. That said, the depth of their on-camera reconciliation was amazing.

Ian Mackenzie of Mackenzie Cutler edited “All Is Right.” At the outset, “We all had an idea in our head that we would go from scene to scene,” Lucey recalled. “When Ian Mackenzie began working on it, he brought his own ideas and moved the story throughout this new world, cutting back and forth.”

“Once our creative team, Jason Stefanik and Alex Taylor [BBDO creative directors and art director and writer, respectively], saw this and added their magic, it was clear this was right, and neither Dan nor I felt the need to look at other structures,” Beresford-Hill said.

credits

Client Foot Locker. **Agency** BBDO New York. *David Lubars, chief creative officer; Chris Beresford-Hill, Dan Lucey, senior creative directors; Alex Taylor, creative director/copywriter; Jason Stefanik, creative director/art director; Tricia Lentini, senior content producer; Melissa Chester, executive music producer.*

Production Company O Positive, bicoastal/international. *Jim Jenkins, director; Ramsay Niokell, DP; Ralph Laucella, executive producer; Marc Grill, executive producer/line producer. Shot on location in New York City and Hattiesburg, Mississippi.*

Editorial Mackenzie Cutler, New York. *Ian Mackenzie, editor; Nick Divers, assistant editor.* **Post** Schmigital (Mackenzie Cutler’s in-house conform studio), New York. **Music** SOUTH Music & Sound Design, Santa Monica, Calif. *Dan Pritikin, head of production; Jon Darling, creative director/composer; Todd Schnitzer, composer.* **Audio** Heard City, New York. *Keith Reynaud, mixer.* **Performers** Mike Tyson, Evander Holyfield, Dennis Rodman, Brett Favre and Craig Sager.

Making things right in the sports world.



[CLICK HERE TO VIEW SPOT](#)



Barrett Reflects On Jonze, Papamichael On Payne

Continued from page 10

with relationships and remain ever in the pursuit of some measure of happiness.

Joaquin Phoenix stars in *Her* as a Los Angeles resident who gets an operational system (OS) that connects with him via a voice (Scarlett Johansson). The woman's voice starts to grow on him, taking on a human-like presence and influence. He finds himself falling in love with "her."

This month, *Her* won National Board of Review honors for Best Picture and Best Director. At the AFI session, Jonze credited his collaborators for their contributions to *Her*, including editors Eric Zumbrunnen and Jeff Buchanan (both profiled in our *The Road To Oscar*, Part 2, *SHOOT*, 11/15), DP Hoyte van Hoytema, FSF, NSC, costume designer Casey Storm, and production designer K.K. Barrett.

The latter has worked with Jonze on commercials as well as all the director's features, from *Being John Malkovich* to *Adaptation* and *Where the Wild Things Are*. (Jonze is handled for spots by MJZ.) Regarding *Her*, Barrett observed, "The challenge was the same as all films, hopefully making it [the production design] visually unique to a singular story. The real challenge, given that it was a world not now but just around the corner, was making sure you didn't dwell on visions of the future that didn't effect the simplicity of the story. From early on I didn't want to follow a tech or 'surprising innovation' path. I didn't even research what someone else's predictions of the future would be. I just used logic and focused on a few simple things I wish would change rather than what everyone said would change. An example is billboard advertising without text, no screaming graphics. I thought how intriguing it would be to watch visual stories play out on billboards and create a dialogue amongst all the viewers of what the product was. Then we took it a step further and made them in slow-mo. Another was seeing no cars. Cars seem to lock films into a time."

As for how he first connected with Jonze, Barrett recalled, "Spike and I came together in commercials oddly enough. We were both self taught so we were experimenting through videos and commercials to sharpen our sense of play in film. After a year of all kinds of projects, "we rolled into *Being John Malkovich* and

never looked back. On *Her* it began with him downloading his ideas to me; I get excited and flooded with thoughts of my own and begin to cut him off, we wrestle with the possibilities and hopefully all the best ones win. Spike is great in that he doesn't want to be film referential, I'm the same, so making a film set in the future meant it couldn't look like any other future film, but it made us look harder and

year for the Stephen Daldry-directed *Extremely Loud & Incredibly Close*.

Hoyte van Hoytema, FSF, NSC

Unlike Barrett, cinematographer van Hoytema had not worked with Jonze prior to *Her*. "Spike was looking for a new cinematographer since Lance [Acord] wasn't available," related van Hoytema. "Our relationship started with a talk. I



Director Spike Jonze (l) and DP Hoyte van Hoytema collaborate on *Her*.

longer to define what it would be. *Where the Wild Things Are* was the same process. We pile up buzzwords, abstract visuals and filter them until we have a feeling. Building a world starts with a feeling rather than plans."

Barrett finds that one discipline informs another, and continues to do commercials. "They offer such a variety of genres to work in," he explained. "I have done fantasy, period, sci-fi, action, beauty, minimalism, excess, and comedy. The people you get to work with, all the best directors and camera eyes—that experience would take a lifetime in features to experience. I use commercials as a lab to keep in shape. Because their primary mission is to draw the eye in, engage and do it with panache, the short form is like haiku. Only what is effective remains. This is a good exercise. Doing commercials also keeps me from doing suspect films. I can be more selective with scripts."

Barrett has earned three Excellence in Production Design Award nominations from the Art Directors Guild, the first coming in 2004 for the Sofia Coppola-directed *Lost in Translation*, then in 2010 for *Where the Wild Things Are*, and last

was in Spain shooting a commercial and we ended up talking via Skype for two-and-a-half hours."

Van Hoytema said he was drawn to Jonze and *Her*. "It's a very intimate story, a futuristic film with soul." Van Hoytema noted that he feels "blessed and humbled" to have had the opportunity to work with Jonze. "I'm not a cinematographer just interested in pretty pictures. I love making a connection with the director so that I can help provide what he needs to realize the story he wants to tell. For me, it all comes down to understanding the script, the story and the director."

Assessing Jonze, van Hoytema said, "He is a renaissance person. He can turn anything into an art project. Working with him, I learned to keep my eyes open for anything. Spike can turn anything into something that inspires someone."

Those sources of inspiration are constantly explored by Jonze, observed Barrett. "We work seriously but there is a lot of goofing around and exploring. We'd look at hundreds of stills that weren't related to the film. We'd play songs. These were peripheral creative processes that maybe in the end all helped the film. He's

triggering all these nerves in your body during the process of working on a film. He generates creative momentum for everyone. He's playful and challenging."

Alexa was the primary camera deployed by van Hoytema on *Her*. He said the Alexa helped give the movie the texture and warm feeling called for. *Her* was van Hoytema's first feature utilizing the Alexa but he had extensive experience with the camera on commercials.

Van Hoytema's filmography also includes: the David O. Russell-directed *The Fighter*; and the Tomas Alfredson-helmed *Tinker Taylor Soldier Spy*, which earned van Hoytema an ASC Award nomination.

At press time, van Hoytema was wrapping sci-fi film *Interstellar*, directed by Christopher Nolan. Van Hoytema said he was honored to have been selected by Nolan who sought out a DP for *Interstellar* after his long-time cinematographer Wally Pfister, ASC, diversified into directing.

Phedon Papamichael, ASC

The Alexander Payne-directed *Nebraska* earned Phedon Papamichael, ASC, a Golden Frog Award nomination at Camerimage last month. *Nebraska* was shot in black and white.

As for going the black-and-white route for *Nebraska*, Papamichael shared, "It wasn't really that much of an intellectual decision. It was more instinctual. Alexander mentioned this film to me 10 years ago as we were prepping *Sideways*. Back then, *Nebraska* as a film existed in black and white for him—and it works. All that matters is communicating with the audience. And sometimes whether they can consciously express it or not, black and white somehow feels appropriate for what they're watching. It supports all the scenes in *Nebraska*. Black and white allows you to focus on [lead actor] Bruce Dern in a unique way, his white hair that blows in a ghost-like manner, the textures of his face and the subtleties of his little looks without the distraction of the color palette. Black and white just seems right for the landscapes, the graphic qualities, the horizon."

For more on Papamichael, see this week's *Chat Room Q&A* column in which he reflects on his working relationship with Payne—and recalls how they got together in the first place.

Photo by Sam Zhu, courtesy of Warner Brothers Pictures

Park Pictures Director Chris Wilcha Teams with The Coen Brothers

Check out a trailer for the upcoming Showtime concert film, "Another Day/Another Time: Celebrating the Music of 'Inside Llewyn Davis,'" produced by Park Pictures, Joel & Ethan Coen, Scott Rudin and T Bone Burnett, and directed by Park's Chris Wilcha.

Matt Fackrell Embarks On A "Dragons Adventure"

Agency Activeark JWT collaborated with kaboom productions and director matt fackrell to create two video game trailers for the new multi player Nokia phone APP for DreamWorks' *Dragons Adventure*, based on the animated feature film *How To Train Your Dragon*.

Partners+Napier Acquires Post Central

Creative ideas agency Partners + Napier has acquired Rochester-based Post Central, effective December 2. The acquisition immediately expands Partners + Napier's core offerings to include a full suite of content creation and video production services.

Chainsaw Hires Veteran DI Colorist John Persichetti

Chainsaw has hired John Persichetti as Senior DI Colorist. Persichetti brings more than 20 years of experience as a feature film colorist, most recently at Colorworks, Sony Pictures Entertainment's digital intermediate facility.

Matt Checkowski Of The D4D Talks True Food Porn

The D4D founder/director Matt Checkowski's AEG Brand films "Mixed Berries, Three Ways" and "Beer Braised Ox Cheek" were featured in the touring 2013 Food Film Festival that offers the opportunity to taste what you see on the screen.

Nice Shoes Goes "Every Step Of The Way" For Publicis Kaplan Thaler

In advance of the Sochi 2014 Olympic and Paralympic Winter Games, agency Publicis Kaplan Thaler created an interactive campaign called "Every Step of the Way." As part of the campaign, they produced a series of ten videos showcasing each Team Citi athlete, and enlisted Nice Shoes to assist bringing these spots to life.

Filmworkers Recreates Chicago History for DDB, The Field Museum

Filmworkers helped Chicago agency DDB recapture the thrills experienced by visitors to Chicago's 1893 World's Fair in a new ad campaign for The Field Museum.

Yahoo! & LA Director / Editor Joins Bongo Post

Bongo Post has added Yahoo! Studios' Craig Rice to its roster. Director / Editor Craig Rice joins the team at Bongo, a Northern California studio based in Sacramento.

Editor Marco Perez Named Partner at Union

Editor Marco Perez, noted for his work in commercials, short films and documentaries, has been named a partner at bicoastal Union.

Ruben Vela II Cuts Award-Winning Ad Council PSAs Created by KBS+

Optimus Editor Ruben Vela II recently cut three PSAs that were the focal point of the "Feed the Pig" financial literacy campaign created pro bono by KBS+ for the Ad Council and the American Institute of CPAs (AICPAs). KBS+ recently earned the Ad Council's top creative award, the Gold Bell for Creative Excellence, for the campaign.

ArsenalFX Provides VFX for National Lexus Spots Through Team One

ArsenalFX has produced visual effects for two new national Lexus spots. The announcement was made today by ArsenalFX Executive Producer Ashley Hydrick.

Stun Creative and Buster Team with Fandango For New Campaign

Stun Creative, along with its design and animation division Buster, and its BusterINK digital unit, have created a national TV, theatrical, and digital ad campaign comprised of a series of celebrity-driven promotional spots for Fandango.

Hawthorne Direct New Multi-Media Campaign for It's Just Lunch Int'l

Hawthorne Direct has been retained by new client It's Just Lunch International (IJL) of Palm Desert, CA, to create and implement a multi-media marketing campaign.

ShadowMachine Produces SoCal Honda Holiday Campaign via Secret Weapon

Selling a car to Santa is no easy feat. Neither is winning the confidence of Secret Weapon Marketing's Rick Sittig, a 30-year ad vet and accomplished director in his own right, showcasing the many offerings of the Golden State.

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.

AGENCY OF THE YEAR

ECDs Ari Halper, Dan Kelleher

Continued from page 15

agency was and how the leadership was guiding the creative department and the agency as a whole. When I first got here, I felt the culture and the excitement over the work. It reminded me of years ago when I was at Cliff Freeman and Partners. Tor has created a creative-driven culture with a positive energy. People are motivated to push themselves, they enjoy what they're doing. Everyone appreciates what everyone else is doing and it's very inclusive—everybody feels a part of what's going on. This is tough enough to pull off in a small agency but to do it at an agency as large as Grey is nothing short of a miracle." Still, the shop is far more than a creative hotbed, said Kelleher. "When I got to know Tor, I realized how strategic the agency is, with great planners, insights into the work and the marketplace. Combine that with a place that really believes in the value of great creative, and you end up with a working environment that turns out fulfilling, successful work."

That combination of creative and strategic insights is summed up in the agency's catchphrase for its work which aspires to be "Famously Effective."

"I came to Grey for two reasons—Tor and the opportunity to work on the DirecTV account. It's the best job I've ever had—a great group of creatives under me, Tor above me, and a great client," affirmed Kelleher.

Two of those star creatives on DirecTV are creative directors Steve Fogel and Doug Fallon. Fogel related, "The 'Famously Effective' tagline is a pretty simple notion. We want to make the brands famous and make the work effective. It's a simple goal but not that easy to achieve. It's a tagline that drives us. And we have the creative freedom to push towards that goal. This is a place which lets you push boundaries. Steve and I were able to go more comedic [for DirecTV] and let loose with the 'Cable Effects' work."

Fallon noted that a cross-pollination of ideas has emerged during his Grey tenure. "I've seen a shifting of attitudes with people not working behind closed doors in offices. When we moved into our new building in the Flatiron District [four years ago], what hits you first is that the space is wide open. The floor plan has fostered a lot of collaboration and creativity."



Dan Kelleher

At the same time, room has to be made for opportunities not to collaborate. Two years ago, Grey instituted The No Meeting Zone every Thursday from 9 a.m.-noon. "It's time blocked out on everybody's calendar," related Myhren. "You cannot have a meeting during that time. It's solely time for our people to have to themselves. In the creative process there's a time to be totally uncollaborative. An idea has to be born in somebody's head. So for those three hours you have time to create what you want to create. Nobody else owns that time. Some of our best ideas have been hatched during The No Meeting Zone."

Ari Halper, executive creative director, has been at Grey for nearly 11 years, overseeing with ECD Steve Krauss such stellar work as Canon's Project Imagination initiative and the Emmy-winning "Inspired." Halper described Grey as a place where creatives are "encouraged to take risks." He cited as an example the agency's Heroic Failure Award, which "encourages people to think big, to shoot for the stars." The honor is bestowed for great ideas, even if they end up tanking. Those behind the work have their name etched on the award in recognition of their risk taking. It's become a coveted award—Myhren said that only seven have ever won it—for work that the agency is proud of even though it didn't ultimately succeed in the marketplace or as part of a new business pitch.

It's essential, said Halper, to take risks and shape an environment that fosters creativity because we're in a marketplace in which consumers seek out entertainment on their own terms. "That's ultimately what we're competing with. We need to make sure that we are relevant and connecting with consumers."

Halper and Krauss served as executive

Discuss Creative Culture

creative directors on a chilling piece that made such a connection: “Ed—A Petition for Stronger Gun Laws,” directed by Adam Goldstein of harvest films. The spot—which went on to win a Cannes Silver Lion—opens on a man with a blank facial expression who walks by and pays no heed to an office receptionist and former office co-workers. The office intruder is holding what appears to be a rifle. He then reaches a back office where he fires a shot at a man who appears to be in a managerial/supervisory role. When the first bullet rings out, the supervisor and all the workers flee. But they have ample time to escape as the assailant has a musket-like weapon which requires that he reload and clean out the barrel in order to fire another shot. A super reads, “Guns Have Changed. Shouldn’t Our Gun Laws?”

“A Petition For Stronger Gun Laws” launched on SUPGV.org, YouTube and Facebook and quickly went viral. In just one week, with no media dollars, the film spread to 180 different media outlets, there were over a million views online, site visits increased by 3,180 percent and thousands of petitions were signed. States United to Prevent Gun Violence enjoyed 75 million media impressions for an earned media value of \$1.29 million.

Later in the year, after the Trayvon Martin case resulted in an acquittal for George Zimmerman, a group of Grey creatives raised \$5,000 in a week and produced “Stand Up To Stand Your Ground.” The Coalition to Stop Gun Violence spot presents a reenactment of Zimmerman shooting Martin. Heightening the short film’s poignancy is audio from the real emergency calls made that fateful night which reflect the perspectives of different observers. However, after we hear gunfire, the camera pulls back to reveal other dead victims laying on the ground, each from a different state—Texas, Louisiana, Nevada, Alabama, Ohio, South Dakota, Tennessee, Alaska—where Stand Your Ground laws are in place. A super reads, “Our laws should protect victims, not create more.”

One of Grey’s creatives on the spot, producer Floyd Russ, directed via Narrow Margin Films. In one week, with no media dollars, the piece generated an earned media value of more than \$3.2 million.

Myhren is proud of Grey’s work against gun violence, noting that his favorite



Ari Halper

piece this year is “Ed—A Petition For Stronger Gun Laws.” “I’m from Denver where there’s been some horrific gun violence,” shared Myhren. “Aurora had just happened. Sandy Hook hadn’t happened yet. I put out a brief to everyone at the agency that if anyone can come up with an idea good enough—that we believe will make a difference on the gun control issue—we will pay to make it happen. Whatever the idea—a website, a film, a print ad, whatever. We got dozens and dozens of submissions, if not hundreds. This idea [for ‘Ed’] was great at its core. It was too far a bridge to travel to say we’re going to take all guns out of Americans’ hands. So we thought why not just attack the one major issue of automatic weapons?”

Both “Ed” and “Stand Up” were spawned by Grey NY’s self-examination of its pro bono and social cause work. “It was sort of all over the place,” recalled Myhren. “So we decided to base our social cause platform on the healing powers of creativity. Anything we do that’s cause-related has to be looked at through that lens. At the beginning of the year, we decided to tackle gun control and I think we turned out the year’s two best films on that issue. It all stems from the belief that if we can corral the creative forces here to tackle some of the world’s biggest problems, we can make a dent. Creativity has healing powers and we try to achieve that and strive to be an agency with a soul.”

Whether it’s creative for a social cause or for a major brand, Myhren affirmed, “This is the most exciting time that our industry has ever been in, largely due to the digital revolution. What you’re starting to see in this largely digital world is that film is more relevant than it’s ever been for its ability to tell stories and connect with people.”

Flash Back

December 12, 2008 Director Anthony Rose, whose creative reach encompasses spots, music videos, documentary and TV production, certainly no longer takes anything for granted after he and his crew survived the recent terrorist attacks in Mumbai, a 60-plus hour siege that claimed the lives of 170 people. Rose who directs via Flying Fish in Sydney while being repped stateside for spots through Moo Studios, Los Angeles, had entered the Taj Mahal Hotel, one of the prime terrorist targets, just moments before the attacks began. He came to Mumbai to shoot the beginning of the first episode of Nomad Traveller, a series developed by and centered around Daniela Federici, a noted fashion and portrait photographer as well as an accomplished filmmaker in her own right. The series will explore Federici’s travels and work process as she shoots around the globe. Rose and Federici were slated to meet their crew at the Taj Hotel to discuss and map out production in India.... Todd Tilford has been hired as executive creative director at Grey NY. He had been running his own creative consultancy and devoting most of his time over the past two years as a key creative consultant for both Crispin Porter + Bogusky in Boulder, Colo., and Core in St. Louis.... Little Minx has signed director Ben Mor for U.S. and U.K. representation.....

December 12, 2003 Tim Case and Kent Eby, partners in Minder, have renamed the production company Supply & Demand and signed director Jeffery Planks, formerly of Anonymous Content. Supply & Demand will continue to rep director Tony Kaye who has been at Minder since its inception in October 2002.... Michael Bodnarchek, co-president/CEO of A Band Apart, has departed the spotmaking shop he co-founded with feature producer Lawrence Bender in 1995. Bodnarchek described the parting of ways as amicable... ABC has partnered with ad media agency MindShare North America (a unit of the WPP Group) on a program development initiative that calls for MindShare to invest in the production of scripted series for the network. The deal calls for MindShare to work closely with network brass and outside studios in sharing the costs of developing projects that could be attractive advertising and integrated marketing opportunities for MindShare clients, which include Sears and Unilever. MindShare will own or co-own the copyrights to any productions, while ABC will retain all distribution rights. The arrangement is not exclusive for ABC or MindShare, meaning that either company could cut a similar deal with a rival agency or network....

bulletin board

- > January 3-13/Palm Springs, CA: Palm Springs Intl Film Fest
www.psfilmfest.org
- > January 7-10/Las Vegas, NV: CES
www.cesweb.org
- > January 10/Los Angeles, CA: Critics Choice Movie Awards
www.criticschoice.com/movie-awards
- > January 12 /Los Angeles, CA: Golden Globe Awards
www.goldenglobes.org
- > January 16-26/Park City, UT: Sundance Film Festival
<https://www.sundance.org/festival/attend>
- > January 17-23/Park City, UT: Slamdance Film Festival
<http://showcase.slamdance.com/Film-Festival>
- > January 18 /Los Angeles, CA: SAG Awards
www.sagawards.org
- > January 25/Hollywood, CA: DGA Awards
www.dga.org
- > February 1/Hollywood, CA: ASC Awards
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- > February 1/Los Angeles, CA: WGA Awards
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Contacts: Chad Hutson, Executive Producer; Jason White, Executive Creative Director; Matt Daly, Chief Scientist
LEVIATHAN is a design-focused production studio specializing in creating large-scale visual experiences. Champions of breakthrough design and branding, Leviathan draws from experiences learned inside leading digital agencies, production companies, VFX and motion studios. The studio develops cutting edge content maximizing the greatest capabilities of today's media platforms, from broadcast visuals to experiential installations to online campaigns.

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Spang TV is a group of storytellers dedicated to producing cutting-edge commercial, television, documentary and digital content. Founded in 2009 and based in Richmond, VA, Spang TV has quickly earned a reputation for extensive client collaboration and nimble, creative productions.

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Station Film is an award-winning bicoastal production company. The company's partners are Stephen Orent, Michael Di Girolamo, Caroline Gibney and Tom Rossano. Their passion, hard work, sharp eye for talent and inspiring team have made the company a go to for the industry's most creative thinkers.

street talk

Stopp/family, an integrated production company with bases of operation in Stockholm and L.A., has opened an office in New York to meet the needs of its expanding U.S. clientele. Creative technologist Ola Björling—a founding member of Stopp Interactive—heads up the production arm at Stopp New York. Stopp's recent notable U.S. work includes an integrated Honda campaign, an app for Land Rover, and an interactive website for "Hello Again," the Beck and Chris Milk collaboration....Dallas-based editorial boutique 3008, has added turnkey production services to its offerings. Move was made in response to an increasing number of client requests expressing interest in streamlined production services. Hired for the new endeavor is a team consisting of director

Shawn Fedorchuk and head of production Brian Hwang. Fedorchuk comes to 3008 from Digital Kitchen, Seattle. He has also worked for Digital Kitchen in Chicago and New York, at Lost Boys Studio in Vancouver B.C., and Prologue Films in Venice, Calif. Fedorchuk has directed, edited and creative-directed work for clients including HBO, PGA, BMW, Discovery Channel, TNT, Audi, Levi's and the Academy Awards. Fedorchuk has hit the ground running at 3008 with a three-spot holiday package for Western Union via Moroch/Dallas and a shoot for Ford via JWT Team Detroit...72andSunny Amsterdam has hired Simon Summerscales as director of communication strategy and Caroline Britt as group brand director. Summerscales will be a champion for cross channel content planning, social spread strategy, tech and data insight and media innovation. Britt will run the agency's Samsung and Benetton accounts, and be joint lead of the brand management department. Summerscales has run communication strategy at several London firms, including Carat, Naked and Wieden+Kennedy. Britt served as global account director at TBWA\Chiat\Day Los Angeles....

report

The Directors Network (TDN), a talent agency for freelance directors and DPs, has signed director/DP Lionel Coleman and DP Daron Keet. Coleman first gained advertising recognition during his tenure as an in-house director at Nike. He specializes in docu storytelling, sports and interviewing. Keet is an award winning cinematographer who moves seamlessly between commercials and features. Additionally, director/DP Kevin Emmons, who specializes in fashion, lifestyle, dialogue and kids, has also returned to TDN.... DPs Frankie DeMarco (*All is Lost*), Mischa Lluch (with assorted commercial credits) and Mark Bliss (also with a spotmaking filmography) have signed with Dattner Dispotto and Associates as have costume designers Meghan Kasperlik (*Little Accidents*, *99 Homes*, assistant costume designer on *American Hustle*) and Patrick Milani (the feature *Forever* and commercials) Dattner Dispotto has also booked DP Frank Perl for 2nd unit work on episodes of the Fox Network series *Sleepy Hollow*....Production designer Scott Murphy has recently completed principal photography on the dystopian future drama pilot *The Lottery*, written by Timothy Sexton (*Children of Men*) and directed by Danny Cannon. Murphy is now available for commercials, television and feature films through The Skouras Agency, Santa Monica....Digital media technology company Snell has appointed Burt Young as sales manager for the U.S. Northeast region. Prior to joining Snell, Young was an account executive with Harris Broadcast for New York City and the Northeast. During his six-year tenure at Harris, he also served as South Central regional manager. Before joining Harris, Young was the North American director of sales for Ross Video and also served as product marketing manager for the Broadcast Camera Division of Philips Broadcast....

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