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Miguel Arteta

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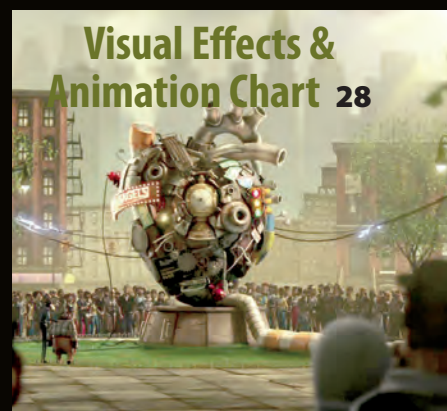


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SHOOT (ISSN# 1055-9825) printed edition is published bimonthly for \$75.00 per year by DCA Business Media LLC, 256 Post Road East, #206, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 184, Lowell, MA 01853

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By Robert Goldrich



Buyer's Market

The 2010 Supreme Court ruling in the Citizens United case cleared the way for companies, unions and other special interest groups to spend unlimited funds to try to influence elections. The high court decision was based in large part on freedom of speech protection for corporations and organizations.

But no matter where you stand on the Supreme Court ruling, there's one caveat. Even if you agree with the freedom of speech rationale, there's a good chance with such advocacy advertising that you won't always know who's speaking.

Consider the early returns of this election season. In Kansas, for example, the identity of political advertisers is more of a mystery than in any other state, according to an Associated Press report. Kansas has the largest number of ads for

state-level political office, such as lieutenant governors and state treasurers, from groups that do not disclose their donors. Secretive groups account for more than half of the spending in the state's race for governor, and voters likely will never know who's paying the freight. Among the groups funneling money into political ads in Kansas are the Alliance for Free-

dom, Roadmap Solutions and the Kansas Values Institute. But little is known as to the people behind these organizations. In *Duck Soup*—a film selected by the U.S. Library of Congress for preservation in the National Film Registry—Groucho Marx, playing Rufus T. Firefly, the president of the country Freedomia, offered a perversely honest campaign promise, pledging that there will be “no graft unless I get my share.”

And Will Rogers once observed,

In this day and age when marketers know so much about consumers, a select group of buyers have no identity to speak of.

“America has the best politicians money can buy.” Now, if only we could determine who's doing the buying. Indeed some special interests are so special that we don't know what interests or issues these hidden persuaders are looking to buy a measure of influence over.

In this day and age when marketers know so much about consumers, a select group of buyers literally have no identity to speak of. In an analysis released last week by the non-partisan Center for Public Integrity, more than \$9 million in ads have come from anonymous groups in races for governor and state legislatures in 16 states. And the bulk of the spending for the November elections is yet to come.

The witticisms of two late, great hu-

manorists come to mind. In *Duck Soup*—a film selected by the U.S. Library of Congress for preservation in the National Film Registry—Groucho Marx, playing Rufus T. Firefly, the president of the country Freedomia, offered a perversely honest campaign promise, pledging that there will be “no graft unless I get my share.”

And Will Rogers once observed, “America has the best politicians money can buy.” Now, if only we could determine who's doing the buying. Indeed some special interests are so special that we don't know what interests or issues these hidden persuaders are looking to buy a measure of influence over.

POV

By Jeannette Godoy



Free 2 Be Me

From the moment I saw the beautiful dancers on stage, I was compelled to tell their story. It was an incredibly visceral experience for me. Having been a dancer all my life, I could so easily empathize with the joy and pride that they felt performing out there in front of the audience. But although I related to them as dancers, I had no idea what life was like with Down Syndrome. That day was the start of my journey making the short film, *Free 2 Be Me*.

Along with my cinematographer, Jeanne Vienne, we filmed the *Free 2 Be Me* dancers, during their spring 2013 semester, every week in ballet and hip hop class. Initially, I thought that I would get a bulk of the story from the dancers themselves; however, in getting to know them all, I found that many of them were not verbal enough to make that a viable option. So it was in the interviews with their

parents and siblings that I found the thesis for this film, which is ultimately about the importance of self-expression through dance, and its effect on the whole family.

One shoot day in particular, Daisy, a young lady in the program who struggled the most with movement and usually had to be helped by a volunteer, shuffled to the center of the studio for her dance solo. She looked at herself in the mirror and suddenly started to pump her fist in the air to the beat of the music. That's all she did, pump her fist. This was the most physical I had ever seen her be during the filming process. And while she pumped her fist, a tiny little smile crept across her face. It was a profound moment of expression for someone who is predominantly non-verbal.

Documenting these dancers and their families was a true passion project. I was fortunate in that the director of the program, Colleen Perry, and the dancers'

families allowed me so intimately into their worlds. Every time I left a shoot with them, I felt such a sense of purpose, both moral and creative. In making this film, I became truly aware of just how beneficial dance is for all people. Of course, I always knew what it did for me personally. During the ups and downs of growing up, it was my emotional outlet. But to see these kids dance, when many of them cannot even really speak much, was enlightening. You could clearly tell how significantly the art of dance impacted their lives. It gave many of them a voice.

I hope my film will show the world how important it is to give all people the opportunity to express themselves and to hear the applause of an audience.

Director Jeannette Godoy is on the roster of production house *The Traveling Picture Show Company (TPSC)* for commercials and branded content.

Miguel Arteta

Indie film director lands his first studio feature

By Robert Goldrich

The latest entry in director Miguel Arteta's feature filmography marks a departure from his independent film norm. His indie track record started with *Star Maps* (receiving five Independent Spirit Award nominations, including for Best First Feature) and has gone on to include *Chuck & Buck* (winning a Spirit Award for Best Feature Under \$500,000), *The Good Girl* (winning a Spirit Best Screenplay Award) and *Cedar Rapids* (two Spirit nominations). What had proven elusive, though, has now been realized by Arteta—his first major studio feature, Disney's *Alexander*

most Hollywood movies.

I had worked with Steve Carell on *The Office* so maybe that's why they called me. Disney had not been doing live-action family movies in awhile; they've been mostly doing animation. It was in my favor that they didn't want to do a live-action film by the numbers.

SHOOT: Was directing a studio feature a difficult transition for you?

Arteta: At the end of the day, it's all about storytelling. There's not much difference [between indie and studio features] when it comes to that. It's re-



“I can do dark independent films and a project for Disney. I want to continue to stretch those boundaries.”

and the *Terrible, Horrible, No Good, Very Bad Day*, a heartwarming family film which went into wide release last week.

The movie follows the exploits of 11-year-old Alexander (Ed Oxenbould) as he experiences the worst day of his young life. Heading the cast as his parents are Steve Carell and Jennifer Garner.

Arteta is no stranger to diversifying as a filmmaker, having successfully settled into the TV director's chair, beginning with an episode of *Homicide: Life on the Street*, followed over the years by such shows as *The Office*, *American Horror Story*, *The Big C* and *Enlightened*.

SHOOT: How did you get the opportunity to direct this Disney feature? Was it a goal of yours to land a studio film?

Arteta: I've been wanting to do a studio movie for a long time but I couldn't find one offered to me that I could put my heart into. It's been a long road but the test for me has always been, “Can I put my heart into this story?” It's a little ironic that a Disney family movie was the project that really spoke to me. I guess I'm getting happier as I'm getting older. I love the movies referenced for this—the John Hughes films such as *16 Candles*, entertaining movies that were a little off center with more affection for characters than

markable how similar it is...You love your actors and stay focused on the feeling you want. The goal for this film was to make you love this family, to believe in them and to celebrate how messy it can be at times to be in a family. Disney let me cast the movie the way I wanted to, which was so important. The kid who played Alexander had to not be your typical Hollywood kid and they went with that.

Many times I'd be sent a studio movie with a twisted agenda...The studio preference and what would help the story were at odds with each other. That wasn't the case with Disney. They wanted what benefited the story most.

SHOOT: What's next for you?

Arteta: I've worked on *Getting On* with the next season coming out on HBO on Nov. 6. It's a dark and twisted show. In the big picture, I enjoyed the studio movie experience. Hopefully I can do more. I'm a movie geek from the golden era of Hollywood. I still watch Turner Classic Movies. I'm crazy for those movies. Those directors would work in so many different genres. With this funny family movie, I showed that I can work outside the tyranny of cool. I can do dark independent films and a project for Disney. I want to continue to stretch those boundaries.

SCOUT BRINGS RYAN BERKLEY ART TO LIFE FOR SOCIAL MEDIA CAMPAIGN

Bicoastal design studio Scout breathes life into the quirky creatures of popular animal portrait illustrator Ryan Berkley for a new social media campaign for Residence Inn by Marriott, out of mcgarrybowen. The Instagram-tailored :15 videos tout the amenities and perks of staying at Residence Inn for every personality type with playful animations that transform Berkley's animals into talking personalities. The campaign, which appears on Residence Inn's Facebook, Instagram and YouTube pages, includes six videos that appeal to The Resident Gourmet, Swimmer, Night Owl, Socialite, Sprinter and Coffee Connoisseur and is the first Instagram campaign for the brand to date.



Since Portland-based Berkley had never animated his own art prints, Scout creative directors Chace Hartman and Brian Drucker were brought on to bring the stills to life, while keeping the original artistic viewpoint intact. They worked closely with Berkley and the mcgarrybowen team to create believable mouth movements that were in sync with the voiceovers and truly enhanced the character to add flair of personality that would be unattainable with a still image.

Three individual writers and one writing team have been selected as winners of the 2014 Academy Nicholl Fellowships in Screenwriting competition. Each individual winner and the combined writing team will receive a \$35,000 prize, the first installment of which will be distributed at an awards presentation on November 13 at the Academy's Samuel Goldwyn Theater in Beverly Hills. For the second straight year, the event will also feature a live read of selected scenes from the fellows' winning scripts by members of the Academy.

ACADEMY NICHOLL FELLOWSHIPS AWARDED

This year's winners are:

• Sam Baron, Cambridge, United Kingdom, *The Science of Love and Laughter*

• Alisha Brophy, Los Angeles, and Scott Miles, Austin, TX, *United States of Fuckin' Awesome*

• Melissa Iqbal, London, *The Death Engine*

• Sallie West, Charleston, SC, *Moonflower*

The winners were selected from a record 7,511 scripts submitted for this year's competition.

PEOPLE ON THE MOVE...

Dapper, the comedy division of Believe Media, has added director/DP Damien Toogood to its roster. A Sydney native now living in L.A., Toogood helmed V/Line's “Guilt Trips” for McCann Melbourne which took home the



Damien Toogood

2014 Cannes Grand Prix for Creative Effectiveness. Toogood's work spans such clients as Coca-Cola, Chevrolet, Renault, Pepsi, and Nescafe. Already at Dapper, Toogood has shot a Hyundai campaign for Innocean Canada and a Dannon campaign for Y&R...Director/DP Dan Waymack has signed with Dictionary Films, the integrated production arm of Cutters Studios. He has wrapped his first project at Dictionary—an assignment for the Bud Light “Whatever” USA campaign from Energy BBDO. Waymack has directed and shot for Allstate, Kellogg's, Kimberly-Clark and the U.S. Army, among others. Over the past 10 years, he has served as founder/partner at Little Rock-based production company Service Station....

ROAD TO OSCAR PREQUEL



Jeff Cronenweth, ASC



Douglas Crise (l) and Stephen Mirrione



Gone Girl



Birdman

Talent Show: Artists Emerging As Awards Season Contenders

Insights from DP Jeff Cronenweth, ASC, editors Stephen Mirrione, ACE, and Douglas Crise

By Robert Goldrich

Collaborative bonds that have been fashioned and then fortified over time figure prominently in this installment of Talent Show, a prequel to *SHOOT*'s annual The Road To Oscar series.

We start with a cinematographer whose working relationship with director David Fincher started with insert shots for a Madonna music video in the late 1980s and has since gone on to span lauded commercials and features, the latter garnering two Best Cinematography Oscar nominations.

Then we connect with two editors who have enjoyed a close-knit working rapport with director Alejandro González Iñárritu. Both editors have in the process netted a Best Editing Oscar nomination.

Here are insights from cinematographer Jeff Cronenweth, ASC, on the lensing of Fincher's *Gone Girl*, and editors Stephen Mirrione, ACE, and Douglas Crise on cutting Iñárritu's *Birdman* or (*The Unexpected Virtue of Ignorance*).

Jeff Cronenweth, ASC

For two consecutive years, Jeff Cronenweth, ASC, earned ASC Award and Best Cinematography Oscar nominations for Fincher-directed films; in 2011, it was for *The Social Network*, followed by *The Girl With the Dragon Tattoo* in 2012.

Now there's awards talk of the same magnitude for Cronenweth's lensing of the mystery thriller *Gone Girl*. Based on the best-selling novel by Gillian Flynn, *Gone Girl* stars Ben Affleck as a man (Nick Dunne) whose wife (Amy Dunne portrayed by Rosamund Pike) goes missing

While the best seller pedigree is notable, Cronenweth at the same time observed, "If David Fincher calls you about a project, you don't need to read the script to know whether or not you want to do it. You know immediately it will be a worthwhile project artistically and creatively, and that you need to be on board."

Fincher has brought Cronenweth aboard during key times in the DP's career, dating back to when he was a camera assistant on Madonna's "Oh Father" music video. "My dad [Jordan Cronenweth, ASC]

was shooting the video and David gave me the chance to shoot some insert work," recalled Jeff Cronenweth. "There I was trying to match my dad's work—it felt odd but a great opportunity that David afforded me."

Jeff Cronenweth went on to shoot select commercials for Fincher and second unit for the director's *The Game* and *Se7en*. Later Fincher gave Cronenweth the script for *Fight Club*. "I remember when he called me in, I thought it was for second unit. Instead David gave me the chance to serve as cinematographer on *Fight Club*. It was a gratifying experience."

A dozen years later Cronenweth again lensed a feature for Fincher, *The Social Network*, followed by *The Girl With the Dragon Tattoo*.

For *Gone Girl*, Fincher and Cronenweth went with the RED DRAGON. According to Cronenweth, *Gone Girl* is the first feature to fully deploy the DRAGON. "Amazingly we had little or no issues whatsoever," assessed Cronenweth. We shot for 116 or so days. It's a 6K camera although there's really no public forum to present 6K as of yet. Where it becomes advantageous for us is we can shoot 6K and frame for 5K, giving us a big buffer. We can go back and stabilize shots and make repositions if necessary in composition. And then we down res



David Fincher (l) & Jeff Cronenweth

to a 4K release."

As for what he tried to deliver, Cronenweth cited "efficiency, being ahead of the game enough to give David the right amount of time he needs to finesse performances which he has become so fantastically brilliant at. This is a movie that's a mental chess game between a married couple, and their two nonlinear journeys that come full circle and collide. It was interesting to create a visual way alongside David that allowed them to both own their identities but also present their mental anguish and life choices along the way."

Cronenweth observed that Affleck as Nick and Pike as Amy "have different perspectives on their world and each other. Visually it was challenging. When Nick's

character finds Amy missing and becomes for all intents and purposes a suspect, he closes off the world. A good part of his portion of the journey takes place in his house where the shades are all drawn. He buries himself in this cave. Visually we want the audience to feel that entrapment, the vulnerability, the need to hide, which entails some dramatic lighting situations."

Asked how his working relationship with Fincher has changed or evolved over the years, Cronenweth related, "Truly, not much has changed other than the ability to sleep a little more comfortably. I think we have become more decisive and efficient, but that could be as much about the years we have collaborated together and experience as it could be from the transformation to digital capture—or more likely a combination of both."

Editors' perspectives

Editors Stephen Mirrione, ACE, and Douglas Crise have a strong creative bond with each other—as well as with director Alejandro González Iñárritu. Mirrione and Crise each earned an Oscar nomination for Best Editing on the basis of the Iñárritu-directed *Babel* in 2007.

Mirrione's filmography additionally includes cutting Iñárritu's *Biutiful*, a 2010 release. And back in 2004, Mirrione garnered a Best Editing BAFTA Award nomination for his first collaboration with Iñárritu—*21 Grams*, a film on which Crise was an assistant editor.

Mirrione and Crise go back even further with each other. Prior to *21 Grams*,

Continued on page 6

ROAD TO OSCAR PREQUEL

Editors Reflect On Working With Inarritu On Birdman

Continued from page 5

Crise assisted Mirrione on Steven Soderbergh's *Traffic*, for which Mirrione won the Best Editing Oscar in 2001. Soderbergh played a part in bringing Mirrione and Crise together with Inárritu. "I was working on *Ocean's II* with Steven and he and I were looking at dailies," recalled Mirrione. "Before one dailies session, Steven said we should go see *Amores Perros* so we could see the work of a great filmmaker. I loved it. The movie made me feel in a very vis-

ceral way and I knew that Alejandro was a filmmaker I wanted to work with."

Later, Mirrione learned that Benicio del Toro, who starred in *Traffic*, was part of the cast for *21 Grams*. This led to Mirrione getting to put his hat in the ring for consideration as editor for the Inárritu film. He eventually landed the gig, with Crise coming aboard as assistant editor. Down the road with *Babel*, Crise moved up to full-fledged editor.

And Mirrione and Crise most recently

came together to edit Inárritu's *Birdman*, a black comedy starring Michael Keaton as an actor who's famous for portraying a superhero (Birdman). He tries to shake that comic book type casting as he struggles to mount an esoteric Broadway play. In the days leading up to opening night, he battles his ego and other inner demons while attempting to recover his family, his career and himself.

The movie plays out as if it is one continuous scene with one scenario moving



Birdman

right into the next. It's an ongoing flow that had to be captured through extensive planning. "The biggest challenge," observed Mirrione, "is being able to remove your editorial ego so to speak in that normally you sit back and wait for everything to come in and know you will get your chance then to fix any issues or problems. You have a lot of freedom and tricks up your sleeve to go anywhere and do anything. The director knows this too and leans on you at that point. But with this movie, everything was completely reversed. Editorial decisions are made even as early as rehearsal. Doug and I were involved even before they started shooting, trying to help during table reads and rehearsals. We had to change the rhythm of how we interacted with Alejandro."

Crise noted, "Alejandro was so intent the whole shoot on getting everything perfect. He said he felt much more exhausted on this movie than others because he absolutely had to make sure he was getting what was needed. Fixing it later in post didn't apply to this movie. We had some assemblies while we were still shooting. We were looking at different takes and trying different things all the time. I felt like I was on a toboggan ride."

Mirrione related that by virtue of having this seemingly continuous flow, "you as a viewer experience the story in a way that is much more immersive. You feel an intimacy with the performance. The director takes massive risks doing it this way. We might fail. But at the same time it infuses everyone with an energy that playing it safe doesn't provide."

As for life after *Birdman*, Crise cut *Dark Places* directed by Gilles Paquet-Brenner. And at press time Mirrione was set to embark on editing *The Revenant* for director Inárritu with a cast headlined by Leonardo DiCaprio.

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DIRECTORS



Welcome to the Special Fall 2014 Edition of SHOOT's Directors Series. Our mix of profiles includes: Bennett Miller, this year's Best Director winner at the Cannes Film Festival for Foxcatcher, a feature generating Oscar buzz; Theodore Melfi, whose theatrical motion picture directing debut, *St. Vincent*, premiered to rave reviews and a measure of Oscar-related speculation at last month's Toronto International Film Festival; Debra Granik, who's diversified into the documentary discipline after seeing her *Winter's Bone* garner four Oscar nominations, including for Best Picture, in 2011; and Rory Kennedy, an accomplished documentarian whose *Last Days in Vietnam* recently went into wide theatrical release and is slated to run on PBS as part of the American Experience series.

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Interestingly all these directors have a spotmaking connection. Miller made his first mark in commercials and continues to be repped for spots and branded content by production house Smuggler. Melfi recently teamed with long-time colleague, exec producer Rich Carter, to launch commercial/branded entertainment production company brother. Granik is represented for ad assignments via SPLENDID & Co. And Kennedy recently secured her first spot representation via Nonfiction Limited.

Rounding out our lineup of profiles is director Lance Acord of Park Pictures. Acord directed Apple's "Misunderstood" which back in August won the primetime commercial Emmy Award. Acord has a feature film in development at Disney based on a Jack London novel; he also is partnered in Park Pictures' feature film division which has in recent years turned out three movies, all of which have debuted at the Sundance Film Festival.

Meanwhile our lineup of promising, up-and-coming directorial talent includes: a helming duo whose pedigree includes five Emmy Awards between them; a copywriter who has settled successfully into the director's chair; a music video director who's made a major ad splash with a tug-at-the-heartstrings spot that has scored online and on air; a director who put his creative touch on an agency's over-the-top self-promotional short which went on to score a Cannes Bronze Lion; and a still photographer who has extended his creative reach to food/tabletop videos and spots.

And then in our Cinematographers & Cameras Series, we meet three DPs who all scored impressively at the 2014 Toronto International Film Festival. Both our Up-and-Coming Directors and Cinematographers Series feature stories as well as several profiles have been edited for this print issue. All these stories can be seen in their entirety in our 10/20 Special Directors Series SHOOT>e.dition and on SHOOTonline. So read on and enjoy. As always, we welcome your feedback.

—Robert Goldrich

Editor

rgoldrich@shootonline.com

Lance Acord

An affinity for humanity

By Robert Goldrich

When a cinematographer extends his filmmaking reach to the director's chair, he or she typically attracts visually driven projects. But remarkably Lance Acord of Park Pictures—who made his first industry mark years back as a DP of high-profile commercials and features (*Being John Malkovich*, *Lost In Translation*)—has navigated a long, successful directorial path frequently characterized by touching, personal stories. At times his work in the advertising arena has an introspective dynamic, providing insights into human emotions while often evoking an emotional response from viewers.

This people touch is evident in the primetime commercial Emmy competi-

tion these past two years. In 2013, the Acord-directed "Jogger" for Nike out of Wieden+Kennedy, earned an Emmy nomination. "Jogger" was part of Nike's "Find Your Greatness" campaign for the Summer Olympics in London. The campaign eloquently captured the greatness in everyday people looking to improve themselves, an inspired creative departure from the Olympics norm of focusing on marquee star athletes. In "Jogger," the simplicity of a heavysset youngster jogging in silence down a road speaks volumes. "I love the conceptual strength of the work," assessed Acord. "For the guys at Wieden, it's not just the creative behind the ad but also how that ad fits into the context of the world, the sport, the event—in the case of this campaign, the Olympics. 'Find Your Greatness' reminds us that greatness is in London and everywhere."

Fast forward to this past August and we again find another Acord-directed piece, Apple's "Misunderstood," in the running for the primetime commercial Emmy Award—only this time, his spot won. From a creative ensemble at TBWA Media Arts

Lab. "Misunderstood" is a brilliant misdirect underscoring that things aren't always what they appear to be. The spot introduces us to a seemingly distracted teenager who is preoccupied with his hand-held device. He keeps at arm's length from his family as they are celebrating being together and sharing a snowy Xmas.

We later see, though, that the teen has been using his iPhone to chronicle the family during the holidays, making a film that captures the love and warmth they share. When he screens the piece, his mom, dad and relatives are deeply touched. The iPhone and its user were not keeping a safe distance from family affection and togetherness—rather the lad and Apple were right in the middle of what was happening and committed to keeping that experience and affection alive.

For Acord, the initial challenge to Apple's "Misunderstood" was casting the right youngster. "The kid we built the misdirect around had to be not that likeable at first, conveying some teen angst. At the same time, I didn't want him to be so off-putting that viewers couldn't engage with



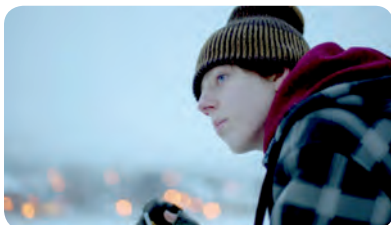
him when the story takes a turn towards the end. Finding that balance was key."

To capture a true familial feel, Acord cast an actual family and brought the youngster into it. "I think the success of that ad is due in large part to the casting and feeling among the cast. There's an authentic emotional interaction that occurs between all those characters. Viewers were seeing something that rang true—the reactions of the family members to the seemingly detached kid felt real."

"Bison" and "Beeps"

Acord's work continues to reflect an affinity for humanity with such recent efforts as Subaru's "Bison" for Carmichael Lynch, Minneapolis, and GE's *The Boy Who Beeps* from BBDO NY. In the former, a father finds himself in a quandary

Continued on page 29



Apple's "Misunderstood"

Debra Granik

Oscar nominee extends filmmaking reach into the documentary discipline

By Robert Goldrich

In 2011, the Debra Granik-directed *Winter's Bone* earned four Oscar nominations: Best Motion Picture, Best Performance by a Leading Actress (Jennifer Lawrence), Best Supporting Actor (John Hawkes) and Best Adapted Screenplay (Granik and Anne Rosellini).

The story of a 17-year-old trying to uncover the fate of her father among the criminal clans of the Ozarks, *Winter's Bone* earlier won the Grand Jury Prize



Stray Dog

as well as the Waldo Salt Screenwriting Award at the 2010 Sundance Film Festival. In between Sundance and the Oscars, the film won two 2011 Independent Film Spirit Awards for Best Supporting Male and Female Acting Performances (Hawkes and Dale Dickey, respectively). Additionally *Winter's Bone* earned Spirit nominations for Best Director, Best Feature, Best Female Lead and Best Screenplay.

In the aftermath of the success enjoyed by *Winter's Bone*, Granik entertained several narrative feature possibilities. Nonetheless, she eventually wound up moving into the documentary filmmaking discipline with *Stray Dog*, which centers on Ron "Stray Dog" Hall, a burly 67-year-

old Vietnam War veteran dealing with post-traumatic stress disorder. Granik first met Hall at a biker church while scouting locals in the Ozarks for *Winter's Bone* and wound up casting him in that film as crime boss Thump Milton.

Granik got to know Hall and became fascinated with him. She saw his close, almost therapeutic relationship with his four small dogs, became drawn to his sense of humor and lack of self-consciousness, and began to see him as someone who could make the plight of Vietnam vets real and immediate to viewers.

Stray Dog had Granik shuttling between her NYC home and Reeds Spring, Missouri, where Hall runs At Ease RV Park, living in a trailer there. The documentary chronicles Hall's life, casting an eye on his therapy sessions, tracking him on his annual biker pilgrimage to the Vietnam Veterans Memorial in Washington, D.C. where he broke down in tears, and capturing his heartfelt romance with Alicia, a woman he met during a trip to Mexico; she is 23 years younger than him. We see him learning Spanish to better connect with Alicia who's seemingly always there to comfort Hall when he abruptly awakes from PTSD-related nightmares. Hall has dedicated his life to her, other loved ones and fellow military service veterans.

Stray Dog made its world premiere in June at the L.A. Film Festival where it was honored with The Documentary Award. The Film Society of Lincoln Center selected *Stray Dog* for the Spotlight on Documentary section of its 52nd New York Film

Festival which wrapped earlier this week (Sept. 26-Oct. 12). This marked Granik's return to the NY Fest where she made her first major splash with *Winter's Bone*.

"When I saw Ron on his own turf, in the RV park that he runs, I felt his life was extremely rich with important themes that you might not notice at first," recalled Granik. "His story is about surviving the vicissitudes of an unforgiving economy. There are people among us in our society who survive poverty and make their lives interesting. His is an edgy, scrappy survivor story. His life is full of moxie, verve, color and texture. He's someone who is naturally accessible and I saw the potential for his story--and the story of Vietnam vets--to connect with an audience."

Granik's making of *Stray Dog* happened incrementally over three years, with shoots taking place during strategic points in Hall's life. As for what the biggest challenge was for her in the transition to documentary making, Granik said, "The sheer quantity of the material. You wind up with many more scenes than you can put into a film. That's the common ache in documentaries. The real intellectual challenge is to figure out what to keep in the film and what to let go of."

Mixing it up

Granik would like to continue directing a mix of narrative features and documentaries, noting that "the big dogs" like Martin Scorsese are active in both disciplines. She added that documentaries are "less fickle" than narrative features in that the



latter can fall through in a moment's notice. Meanwhile, "you can always keep progressing with a documentary," observed Granik. "People can't pull the plug on your project. You can sustain your investment and involvement in a documentary."

Furthermore, Granik could also extend her directorial reach to the advertising sector as she is represented by SPLENDID & Co. for commercials and branded content.

Relative to the spot and branded entertainment arena, Granik said that she's open to all kinds of storytelling opportunities. The director is no stranger to short-form fare. Granik is a graduate of the NYU Graduate Film Program where she won multiple awards for her short *Snake Feed*.

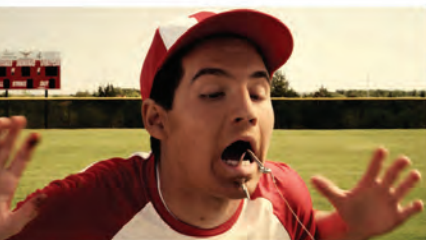
From there, Granik went on to her feature film directing debut, *Down To The Bone*, which helped launch the career of actress Vera Farmiga. For that movie, Granik won the Best Director-Dramatic honor and Farmiga the Special Jury Prize for Dramatic Acting at the 2004 Sundance Film Festival.

As for what's next, Granik is currently working on a couple of projects: a narrative feature adaptation of an undisclosed novel, with her producer Rosellini; and another not yet announced documentary which has the director in pre-pro with a journalist collaborator.

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TANGO



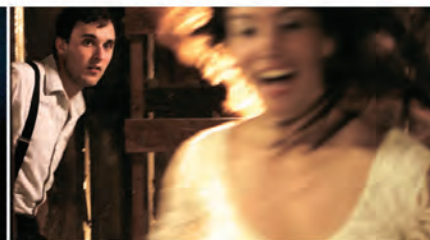
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RANDAL FORD

Rory Kennedy

Documentarian looks to diversify into spots, branded content

By Robert Goldrich

The depth and breadth of filmmaker Rory Kennedy's documentaries span such topics as the global AIDS crisis, human rights, domestic abuse, poverty and political corruption. At the same time her body of work connects personal stories to these and other issues, casting light on the human condition. She has produced and/or directed more than 35 documentaries, winning a primetime Emmy in 2007 for *Ghosts of Abu Ghraib*. Kennedy has additionally garnered primetime Emmy nominations for *American Hollow* (as director/

Unlimited for spots and branded content. "Both advertising and documentaries are largely about storytelling," related Kennedy. I love storytelling--it's what I've been doing for the last 20 years. Commercials represent an interesting challenge. Clearly it's a different format but I look forward to telling stories within a shorter time frame--whether in commercials or some of the shorts and other forms emerging on different platforms. Also, for documentaries sometimes the reach can be limited. There

is some real potential to reach much larger audiences with commercial work. And there's progressive work being done in the field--positive messaging that can impact people's lives, and some positive imaging that can impact the lives of girls and women. I think of the 'Real Beauty' Dove campaign in that light."

Kennedy's short-form fare prior to Nonfiction includes a series of "Speak Truth to Power" PSAs addressing human rights issues. She was drawn to Nonfic-



tion's success diversifying documentarians into spots. She added that Nonfiction has a number of women directors who "can bring different perspectives to material that can deepen and enrich it, helping content to connect with audiences."



Last Days in Vietnam

producer) in 2000, *Bobby Fischer Against the World* (as producer) in 2012 and *Ethel* (as director/producer) in 2013. The latter, which she directed, was a personal portrait of her mother, Ethel Kennedy, the widow of U.S. Sen. Robert Kennedy.

In sharp contrast to *Ethel*, the next documentary directed by Rory Kennedy was *Last Days in Vietnam*, which chronicles the evacuation and fall of Saigon to the North Vietnamese Army in 1975. The film debuted in January at the Sundance Film Festival, went into wide theatrical release last month and is scheduled to air on PBS in April. Kennedy captures dramatic stories on the ground as American personnel and Vietnamese families prepare to flee Saigon. She offers perspectives on what happened by tapping into the memories of key figures including a U.S. Army captain who was part of an unsanctioned operation to transport Vietnamese to an American air base, then onto ships bound for the Philippines. *Last Days in Vietnam* is a document of the times, uncovering much that was previously not widely known, yielding a mix of both tragic and uplifting events.

Kennedy's documentaries have enjoyed theatrical and TV network runs. Now she's looking to diversify her TV exposure--and for that matter web play--with shorter form fare. Kennedy recently joined Nonfiction



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Theodore Melfi

Saintly inspiration

By Robert Goldrich

When Theodore Melfi's oldest brother passed away at the age of 38, he left behind an 11-year-old daughter. Theodore and his wife adopted the girl, enrolled her in a parochial school and one day she got a homework assignment asking her to find a Catholic saint who inspired her—and a person she knows who mimics and exemplifies that saintly spirit.



St. Vincent

"She picked the patron saint of adopted children—and she picked me," recalled

Melfi. "That's the story behind what became the movie *St. Vincent*. My script sprung from that homework assignment—except the guy is not me; he's a drunk, curmudgeonly Vietnam vet who wound up being portrayed by Bill Murray."

Murray stars as Vincent, a retired grouch with a penchant for booze and gambling. When a single mother (played by Melissa McCarthy) and her 12-year-old son (Jaeden Lieberher) become his Brooklyn neighbors, a strapped-for-cash Vincent ends up taking care of the lad whose mom keeps long hours at work. An odd friendship soon blossoms between Vincent and the boy. Together with a pregnant stripper (Naomi Watts), Vincent brings the youngster along on all his routine stops—the horse racetrack, a strip club and a local dive bar. While Vincent is an unlikely role model, the boy comes of age

under his wing. He begins to know the cantankerous Vincent as a misunderstood man with a good heart.

St. Vincent marks Melfi's theatrical feature directing debut. It premiered at last month's Toronto Film Festival, receiving rave reviews. The road to Toronto was paved by Melfi's screenplay. "The script was well received right away," related Melfi. "It was one of those stories you hear about a script going out and a crazy bidding war for it being triggered. That's a one-in-a-million thing in this town. The story touched people's hearts and found its way around pretty quickly and ended up on Harvey Weinstein's desk. He wanted to make the film and we were on our way."

Melfi also landed the *St. Vincent* directing gig based in part on his experience in commercials and short films, the latter including *Roshambo*, which won best comedy honors at the Malibu Film Festival.

Melfi got into commercials years ago when his wife wanted to settle down and start a family. He had been working in indie features and saw spot directing as offering a more stable livelihood. He helmed a bunch of spec spots, including MTV's porn film spoof "Pizza Guy," which helped him earn inclusion into *SHOOT*'s 2004 New Directors Showcase. His commercial directing career took hold and his credits now span more than 100 ads for the likes of FedEx, McDonald's and Slimfast, among assorted other brands. Melfi's "Playground" promo for the L.A. Film Festival garnered Silver at the London International Advertising & Design Awards.

Upon firmly establishing himself as a commercial director, Melfi started to again get more actively involved in long-form script writing, among the dividends being *St. Vincent*. In addition to writing the screenplay and directing *St. Vincent*, Melfi served as a producer on the film.

New chapter

While *St. Vincent* marks a new chapter in Melfi's filmmaking career, it's not the only new door opening up for him. In fact Melfi and executive producer Rich Carter recently opened the doors to brother, their own commercial and branded content production company. Plans call for the shop to also be active in features and TV.



Prior to forming brother, Melfi and Carter were together at production house GARTNER. Carter related that Melfi is not just a director with a stake in a production company but rather will serve as an architect of brother, helping fellow feature filmmakers to make a smooth transition to commercialmaking. Conversely when brother brings in established spot directors, Melfi could prove instrumental in helping them diversify meaningfully into features and other longer form fare.

Production house brother opens with a directorial roster consisting of Melfi and filmmakers Ben Falcone (the recently released comedy *Tammy* which starred Melissa McCarthy in the title role) and Shana Feste (*Country Strong*, *Endless Love*, *The Greatest*). Melfi recently wrapped the first two jobs under the brother banner, commercials for McDonald's out of H&L Partners, and Domino's via CP+B. Both Falcone and Feste are making their initial forays into spots and branded content.

From working with McCarthy on *St. Vincent*, Melfi met her husband, director Falcone. As they got to know each other, Falcone expressed an interest in diversifying into commercials, prompting Melfi to afford him that opportunity via brother.

Jenno Topping, a producer on *St. Vincent*, also produced *Country Strong* which was directed by Feste. "Jenno introduced me to Shana," said Melfi. "I'm a huge fan of her work. It's an awful travesty that there aren't enough female voices in this business. We love her work."

Melfi affirmed that's what the company name brother means—"helping one another, all being part of the same organization and supporting ways for talent to grow and take on new opportunities."

Regarding his next long-form opportunity, Melfi has several irons in the fire, including a remake of *Going In Style* which he wrote for New Line Cinema, a project in development which has him attached to direct. Slated to star are Dustin Hoffman, Morgan Freeman and Michael Caine.

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Bennett Miller

The company he keeps

By Robert Goldrich

Director Bennett Miller's first two feature films, *Capote* (2005) and *Moneyball* (2011), were both nominated for the Best Picture Oscar. Whether his third, *Foxcatcher*, will reach the same high bar remains to be seen but suffice it to say, the film is off to an auspicious start, having earned Miller the Best Director honor at the Cannes Film Festival in May.



Foxcatcher

Foxcatcher relates the real-life story of the strangely disconcerting and ultimately tragic relationship that develops among multimillionaire John du Pont, Olympic wrestler Dave Schultz and his brother, wrestler/coach Mark Schultz. At first, du Pont (portrayed by Steve Carell) seems to be an odd benefactor to Dave Schultz (played by Channing Tatum), providing the young athlete with financial support and residency at the du Pont family estate/compound which becomes a state-of-the-art training facility and home to the U.S. wrestling team, with brother Mark Schultz (Mark Ruffalo) later coming on board as live-in coach. But du Pont's idiosyncrasies slowly become more disturbing and can no longer be dismissed as eccentricities. In his self-delusional role as a "mentor" and

coach, du Pont develops a bizarre fixation on the brothers, which ultimately spirals out of control and yields a most devastating conclusion.

The film almost feels like a documentary yet at the same time is cinematic—with both genres combining to create a captivating mix. This delicate balance is both unsettling and fascinating as we witness the complex psychological relationships between characters unfold—and then unravel—before our eyes.

The capturing of these relationships has in a very real sense sprung from the working relationships Miller enjoys with his cast and crew members. In that vein, if the goal of this Directors Profile is to shed some light on Miller, perhaps rather than just focusing on the filmmaker, the better means toward that end is to delve into the collaborators who teamed with him to realize *Foxcatcher*.

"First calls"

Miller said that his "very first calls" typically are to Jess Gonchor and Kasia Walicka-Maimone, production designer and costume designer, respectively, on all three of the director's feature films. Gonchor and Walicka-Maimone have another common bond—prior to collaborating with Miller on features, both worked with him on commercials.

"Kasia was costume designer on the first commercial I directed back in 1999," recalled Miller. "And I like to brag that I got Jess his first job as a production designer in commercials [back when Miller was

on *Hungry Man*'s roster; he now directs spot and branded content via production house Smuggler]."

An Oscar nominee for Best Achievement in Art Direction (with set decorator Nancy Haigh) on the basis of the Coen brothers' *True Grit* (2010), Gonchor has a 15-year collaborative relationship with Miller. Gonchor earlier told *SHOOT* that Miller has been generous and played a pivotal role in his career.

Besides landing Gonchor his first production designer gig in commercials, Miller also gravitated to Gonchor for *Capote*, which was the first theatrical feature for both the director and the production designer. *Foxcatcher* too afforded a new opportunity to Gonchor who did double duty on the film as production designer and second unit director.

"Being a full-time production designer, you know the material so well—your work is entirely linked to the story," related Gonchor. "I asked Bennett if I could do some of the stuff that he couldn't get to with the first unit. He was gracious and trusting enough to say that was a great idea. He took a chance and it was a wonderful experience for me."

Meanwhile, Walicka-Maimone is a two-time Costume Designers Guild Awards nominee—for *Capote* in 2006 and Wes Anderson's *Moonrise Kingdom* in 2013.

"Kasia, Jess and I talk about every single component of the film and filmmaking," said Miller. "Our exploration and exchange of ideas goes beyond their specialities. We deal with casting, cinema-



tography, story and performance. We're all working to make the work better, to do full justice to the story."

Greig Fraser; trio of editors

Like Gonchor and Walicka-Maimone, cinematographer Greig Fraser first worked with director Miller in the commercial-making arena.

Unlike the production designer and costume designer, however, *Foxcatcher* marked Fraser's first feature collaboration with Miller. "I did a commercial with Greig four or five years ago; it was a really good experience and he stayed on my radar," said Miller. "I then saw the film *Bright Star* [directed by Jane Campion] and was so impressed—it was beautiful, elegant and haiku. I checked out some of his other work and saw how he adapted to so many different styles and how completely he was able to author them. *Zero Dark Thirty* (directed by Kathryn Bigelow) and *Snow White and the Huntsman* (directed by Rupert Sanders) come to mind."

But beyond the work, Miller extols Fraser as a person. "To have a collaborator like Greig is everything. He's very sensitive, deeply cares, knows what the film is about, who these characters are and he's not going to allow superficialities to dis-

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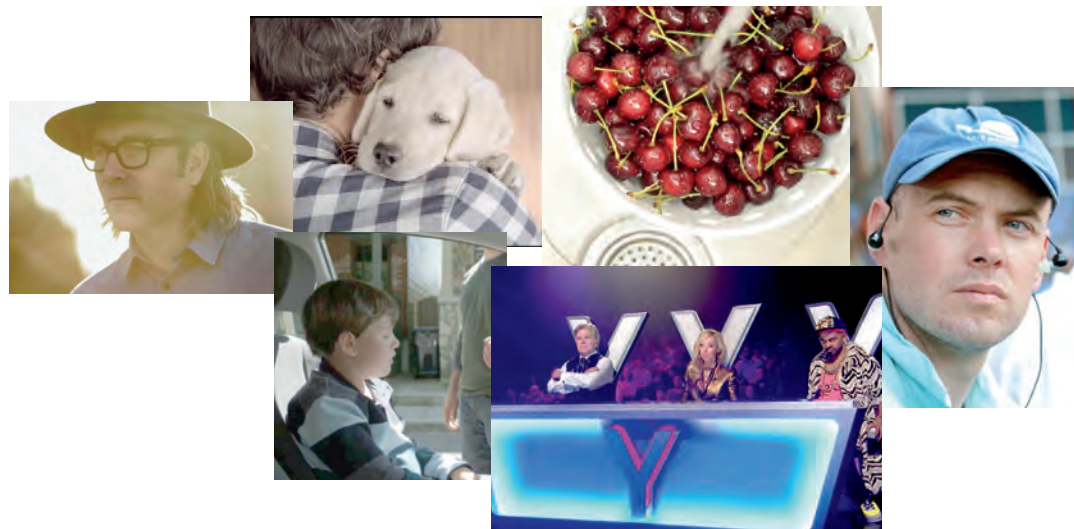


Photo by Phil Hoeg

Promising talent poised to make major mark for many seasons to come

By Robert Goldrich

SHOOT's fall ensemble of up-and-coming directors includes a duo whose TV series documentary work has taken them all over the globe the past eight years.

Also in the talent mix are: an agency copywriter in Australia who has now moved into the director's chair; a music video director who made a major splash in spotmaking with a viral phenomenon that shows the emotional connection between a man and his dog; a helmer whose offbeat, darkly comedic ad agency promotional video scored a Cannes Bronze Lion; and a still photographer whose artistic affinity for food has translated successfully into commercials and viral video fare.

Here's our fall collection of some promising directors to watch:

Tom Vitale & Zach Zamboni

With a collaborative filmmaking bond that has thus far yielded five primetime Emmy Awards between them in recent years for their work on a pair of Anthony Bourdain documentary series, director/producer Tom Vitale and cinematographer Zach Zamboni are now diversifying into commercials and branded content as a directorial duo, having joined the roster

of production house Workhorse Media.

As a producer/director, Vitale won Emmy Awards for Outstanding Informational Series or Special in both 2013 and 2014 for *Anthony Bourdain: Parts Unknown*, an ongoing show on CNN. Meanwhile Zamboni earned three Emmys for Outstanding Cinematography for Nonfiction Programming on the basis of episodes of the Travel Channel series, *Anthony Bourdain: No Reservations*, in 2009 and 2011, as well as an installment of *Anthony Bourdain: Parts Unknown* in 2013.

Vitale and Zamboni came into Bourdain's camp separately but now have worked eight straight years together, translating into more than 150 hours of television which has taken them all over the world, exploring the culinary, social and geopolitical landscapes of numerous countries. On the current season that's unfolding of *Anthony Bourdain: Parts Unknown*, episodes at press time were slated to air covering Paraguay, Iran and Jamaica. On the surface the Bourdain shows are a culinary travelogue of sorts but they go much deeper into shedding light on and promoting insights into different cultures, a serious documentary pedigree that's re-

flected in the *Parts Unknown* series earning a Peabody Award in 2013.

"We approach each project as a small independent film, figuring out ways to look at the world in different ways," related Zamboni. "Our process is to find what the stories are in each episode and to figure



Tom Vitale

out how to best realize those stories and do justice to the people and the cultures we are covering. Tom and I are storytellers—and we like to tell stories in both long and short form." On the latter score, he affirmed, "We're looking forward to the challenges of commercialmaking."

Vitale noted that over the years he and

From top right, clockwise: Director Zach Zamboni; Open Training Institute's "The Y Factor" directed by Nick Kelly; Big Brothers PSA directed by Jono Hunter; Gus Black; Anheuser-Busch's "Friends Are Waiting" directed by Gus Black; and Northwest Cherries spot directed by Scott Pitts.

Vitale, Zamboni, Kelly, Black, Hunter, Pitts Hit Stride

Zamboni have become increasingly close-knit as collaborators, discussing ideas, teaming on extensive pre-pro, and sharing responsibilities for all aspects of their projects. He feels this will translate well into their working relationship as co-directors of commercials and branded content. Plus Vitale noted that he will have Workhorse Media owner/executive producer Pola Brown assuming producer responsibilities, freeing him to more fully focus on directing in tandem with Zamboni.

Meanwhile Zamboni and Vitale are taking *Parts Unknown* into new territory as well. “The shows this upcoming season look and feel nothing like each other,” shared Vitale. “Our Iran show, for example, is really intense yet beautiful. With our show on Paraguay, we’ll take viewers by surprise—it’s a beautiful and mysterious show reflecting the country, and we’ve incorporated nonlinear and other techniques that are new to the series. Additionally, we’re always blending elements—dramatic and serious yet at times humorous—through the entire series.”

Another constant is conveying the feel and atmosphere of a country. “It’s one thing to be in a place and feel the atmosphere,” said Zamboni. “For us, it comes down to how do we translate that atmosphere and tonality to the audience. That’s where the art is—to help our viewers feel the place, to feel the moments and culture. We’ve become highly skilled at going out and working with real people and bringing their stories forward.”

As for their division of labor as a directing duo on spots, Zamboni expects to often be shooting but conjectured that there might be “some projects for which we’ll bring in a camera operator.”

Vitale noted, “The real value is in our brainstorming, bouncing ideas off of each other. When we’re working now on *Parts Unknown*, our responsibilities are blurred. We contribute in whatever way is best for the particular project. We have made so many trips around the world, it’s hard to count the ways that the people we’ve met and the cultures we’ve encountered have influenced Zach and I and who we are.”

Zamboni added, “There’s great value in having directors who have seen more different people and cultures than most people have seen in a lifetime. It informs everything we do as filmmakers.”

Nick Kelly

From Down Under to NYC and from agency copywriter to settling into the director’s chair—those are the relatively recent transitions that Nick Kelly has made. Kelly joined The Sweet Shop last November, formally embarking on his commercial directing career after having first established himself as an agency creative, most notably as a copywriter with Clemenger BBDO in Melbourne, Australia.

Kelly wrote TV campaigns for such clients as Tetley Tea, White Pages and the Melbourne Film Festival. The latter featured Geoffrey Rush and centered on characters within a film who were aware that they were in a boring movie. From inside the film, they negotiate over how their work could be better. This self-deprecating humor underscored that only the best films make it to the Melbourne Fest.

In retrospect, the Melbourne Festival campaign was significant not just on the merits for being well received but also because it marked the first time then agency creative Kelly worked with The Sweet Shop and director Steve Ayson. (Ayson continues to be handled by The Sweet Shop in the Southern Hemisphere while repped in the U.S. and U.K. by MJZ.)

“I went on to work as an agency writer with The Sweet Shop on a number of spots ranging from smaller comedic pieces to big special effects work,” recalled Kelly. “And Steve Ayson is a terrific director and was a great influence on me—just from watching him work. Ultimately when I decided to direct, I went for the production company I respected the most and was fortunate that the interest was mutual.”

Since joining The Sweet Shop roster, Kelly has picked up momentum as a comedy director internationally and in the U.S., helming the “Aussie Builders” spot for Snickers which was a viral hit and landed a Cannes Bronze Lion this year. Kelly also directed a comedic, big production takeoff of a talent competition TV show with Open Training Institute’s “The Y Factor” for DDB Melbourne. Contestants with useless, offbeat specialties are seen performing on stage, in the process offering affirmation that they would be far better off developing more relevant, marketable talent by getting a practical education at Open Training Institute.

As alluded to, Kelly now resides in NYC

where he’s “trying to take full advantage of what’s available, including taking improv comedy courses with Upright Citizens Brigade. Training with actors without wanting to be one myself has given me a different, more informed perspective on casting and performance.”



Nick Kelly

Kelly made U.S. directing debut with a comedic “Rome” spot for TripAdvisor.com via Johannes Leonardo, NY. He then went on to helm a musical comedy for Sabra Salsa via Strawberry Frog, NY, in which farmers sing about their tomato crop.

Gus Black

A spot which shows the bond between a man and his dog is also helping to connect director Gus Black with the community at large. Titled “Friends Are Waiting,” the PSA marks Black’s first major ad splash.

An accomplished music video director with credits spanning such artists as Green Day, the Eels and Deftones, Black joined Traveling Picture Show Company (TPSC) about a year ago to break into the ad arena. He has helmed several projects at TPSC but his recent spot promoting Anheuser-Busch InBev’s 5th annual Global Be(er) Responsible Day elicited an off-the-charts response; at press time, “Friends Are Waiting” had amassed nearly 18 million YouTube views.

The spot illustrates the importance of drinking responsibly which includes not getting behind the wheel of a car while impaired. “Friends Are Waiting” introduces us to a young man and his Labrador as we see their friendship build over the years, back to when the man was a lad. Then one day the guy and his buddies go out, leaving the pooch behind to wait at home for the return of his master. However, the wait is inordinately long

as nighttime passes. A supered message notes that sometimes the waiting never ends. Fortunately the man finally returns home the next morning. Out drinking, he decided to sleep at a friend’s house rather than drive, making for a happy reunion with “man’s best friend.”

Exhibiting a deft storytelling touch, the tug-at-the-heartstrings commercial came from ad agency Momentum, which served as a creative consultant on the job. TPSC and The Big Tree produced the piece. “I’ve worked a lot with dogs and the message and story were just perfect,” said Black whose affinity for canines had already translated into a Beneful (Purina) dog food campaign. He is also working on a philanthropic music video project with Warner Bros. Records and Hill Holliday which will promote Best Friends, an animal rescue organization.

Jono Hunter

Perhaps two jobs for Canadian ad agency John St. best encapsulate the directorial range of Jono Hunter who broke in at OPC//Family Style in Toronto just two years ago. The first is *exFEARiental*, an agency self-promotional short which takes to an outlandish level the practice of pranking consumers in order to attain viral video status. This over-the-top, darkly comedic piece—which also features John St. staffers nonchalantly discussing their fear-inducing work—won a Bronze Lion at Cannes this year. The tongue-in-cheek John St. promo arguably represents Hunter’s biggest directing splash to date, helping to further his reputation in comedy.

On the flip side, a lower profile spot for the Canadian Nurses Association out of John St. shows the subtle, caring interaction between a nurse and a patient who has suffered a relapse. The two share a warm smile as she tends to him at his home. A super appears on screen asking, “How do you make sure his spirit doesn’t relapse too?”

“I’m interested in exploring performance and human interactions. I don’t want to limit myself to one particular genre,” said Hunter. “For the Canadian Nurses Association, we cast actual nurses, with all the other characters being actors. We were able to develop a caring bond between the nurses and actors.”

Continued on page 23



Bobby Bukowski



Tami Reiker, ASC



Martin Ruhe

DPs Score Major Screen Time In Toronto

Cinematographers reflect on their films at the 2014 Festival; all show awards season promise

By Robert Goldrich

One cinematographer had four features front and center at last month's Toronto International Film Festival.

Another DP, an ASC Award winner, just had a feature screen at the Toronto Festival for the first time in her career.

And our third cinematographer has had three films debut in Toronto over the years—two for the same director, including last month's selection for the festival's Special Presentations program. This DP also has an ASC Award on his mantle for a TV movie that Toronto Festival decision-makers deemed worthy enough to be the closing night's film back in 2011.

Here are reflections on Toronto from cinematographers Bobby Bukowski, Tami Reiker, ASC, and Martin Ruhe.

Bobby Bukowski

Last month's Toronto International Film Festival was most eventful for cinematographer Bobby Bukowski. He lensed four features which made the Festival cut: *99 Homes* directed by Ramin Bahrani; *Infinitely Polar Bear* directed by Maya Forbes; *Rosewater* helmed by Jon Stewart; and *Time Out of Mind* directed by Oren Moverman. *Infinitely Polar Bear* earned a slot in the Galas section of the Toronto Fest while the other three films all were selected for the Special Presentations program.

"Having four films in Toronto feels like the culmination of a great deal of work," related Bukowski. "After 25 years of shooting, I feel really satisfied to have this body of work recognized. Somehow it all came together after a lot of hard work and tenacity over the years."

While distinctly different from one another, the four Bukowski-lensed films showcased at Toronto also shared some general similarities. "Each film had a budget of less than \$5 million and had us working on anywhere from a 21 to a 25-day schedule," shared Bukowski. "And I used the [ARRI] ALEXA camera for all four films—the caveat being that I applied different lenses to the camera for each movie. At the end of the day, it's often the glass that can give you the style of the film."

For three of the movies, Bukowski found himself collaborating for the first time with the respective directors, the only exception being *Time Out of Mind* which was the third film Bukowski had lensed for filmmaker Moverman (the first being *The Messenger*, and later *Rampart*).

Rampart was the first film Bukowski shot that was screened at the Toronto Festival, back in 2011. "It was also the first time I shot with the ALEXA," recalled Bukowski. "There was an energy in that film that was beautiful. Unfortunately I was working in Singapore at the time so I couldn't get over to Toronto." Last month, though, Bukowski made his way to Toronto to see his four films play before an audience.

Rampart also played a part in Bukowski landing the opportunity to shoot *Rosewater* for first-time director Jon Stewart (best known as host of *The Daily Show*). Lila Yacoub was an executive producer on *Rampart* as well as *Rosewater*. "She right away thought Jon and I would be a match in terms of our creative sensibilities," said Bukowski, "so she brought us together."

As for *99 Homes*, Bukowski said he and fellow New Yorker Bahrani were "very

aware of each other's work for a long time. Ramin is a friend of Oren [Moverman] as well. Oren is my single best and most ardent supporter. His work and presence have led to a lot of my festival success."

That success also includes *The Iceman*—which Bukowski shot for director Ariel Vromen—being selected for the 2012 Telluride Festival and the same year's Toronto Fest, and *Infinitely Polar Bear* earlier this year debuting at Sundance.

Regarding *Infinitely Polar Bear*, director Forbes' first choice for a DP was certainly not Bukowski. "She confessed to me half-way into the film when everything was going really well that she had really tried to get a woman to shoot her film—which is a feminine point-of-view story," said Bukowski. "When that didn't come to fruition, we got together, had an interesting dialogue and struck up a rapport which thankfully led to us working together."

Set in the late 1970s, *Infinitely Polar Bear* introduces us to a manic depressive father who tries to win back his wife by taking responsibility of their two young daughters. Cast includes Mark Ruffalo, Zoe Saldana, Imogene Wolodarsky, Ashley Aufderheide, Beth Dixon and Keir Dullea.

99 Homes stars Andrew Garfield as Ennis Nash, a construction worker whose family is evicted from their home. He tries to get his home back by working for the corrupt real estate broker (Rick Carver portrayed by Michael Shannon) who evicted them. Nash's new job is to evict other struggling people from their homes.

Rosewater is based on the true story of Iranian-Canadian journalist Maziar Bahari (portrayed by Gael Garcia Bernal) whose

appearance on Stewart's *The Daily Show* precipitated his five-month imprisonment and torture by the Iranian government.

And *Time Out of Mind* stars Richard Gere as a homeless man who struggles to get his life back in order while trying to reconnect with his estranged daughter.

"All the films posed different challenges," related Bukowski who cited *Time Out of Mind* as a prime example. "Richard Gere plays a street person and we wanted this to play out as realistically as possible. So we placed this very visible movie star in the midst of the river of life that is New York City. We literally dropped him in character—Richard shaved his head and was in threadbare clothes—in the middle of everything. Nobody knew who he was. We kept the camera far away. We would duck inside a coffee shop, an apartment and shoot remotely from there with extremely long telephoto zoom lenses. We were shooting anamorphic-like what National Geographic uses to shoot lions on the Serengeti. There was no film presence around the actors—no boom, no camera, no lights. We first dropped Richard in the middle of Astor Place during rush hour. The challenge there was to stay invisible and let the process of this film happen. The city was such a huge character in our film. And we let Richard just be swallowed up by the city."

Among the challenges posed by *Rosewater* was shooting with a first time director in Jordan during Ramadan. "Does that sound like something you want to do?" smiled Bukowski. "The crew was local and not terribly experienced so there was teaching involved and I had to be very hands-on,

putting up lights, setting up, inventing or constructing a simple way to do things. I learned a lot in the process—one key lesson being that a very simple approach can be the best and most beautiful.”

For *99 Homes*, Bukowski said the challenge was capturing the scale of the project—many locations—while working under a relatively low budget and not having a lot of days to shoot. But making that challenge doable, noted the DP, was “the fact that we had great material, great actors and a great director. When you have all those elements, no obstacle is too great. You just try as a cinematographer to capture it all in the most meaningful way possible.”

And for *Infinately Polar Bear*, Bukowski noted that the story was deeply personal and director Forbes wanted to bring forth its full impact. “The challenge was to get her away from the facts once in a while,” observed Bukowski. “Sometimes reality isn’t as dramatic as it needs to be so you have to dramatize the story in a way to do justice to the spirit of the story. It’s very much like adapting a novel. We narratively dramatized when necessary.”

Bukowski’s career spans not only features but also notable TV endeavors including multiple episodes of *Weeds* (Showtime) and the James Mangold-directed CBS pilot *NYC 22*. Bukowski took a circuitous route to cinematography. He was a medical school student, an experience he described as having been “a disaster. I was completely unhappy. I then was an itinerant globetrotter for most of my 20s. At some point I fell into working with cameras for a fashion photographer in France. I wound up taking a trip to India with a video camera in my hand, following Tibet Buddhists who were following the Dalai Lama. I started shooting some of their ceremonies and found myself enamored with the moving image.”

This led to Bukowski returning home and gaining admission to graduate film school at NYU. “I was with people from very diverse backgrounds—older, more experienced people and I learned a lot there,” recalled Bukowski.

Among the “early proponents of my career,” recollected Bukowski, “was Lindsay Law who was running *American Playhouse* at the time.” This resulted in Bukowski shooting two installments of PBS’ *American Playhouse*.

Bukowski moved from NY to L.A. in the early 1990s, got an agent and began his career as a feature cinematographer. “The

first film I shot wound up in the Berlin Film Festival.”

Fast forward to today and the festival circuit theme continues for Bukowski with multiple features in Toronto and prospects for more as we move deeper into the awards/fest season.

Tami Reiker, ASC

Cinematographer Tami Reiker, ASC, also made an impression at the 2014 Toronto International Film Festival, shooting *Beyond The Lights* written and directed by Gina Prince-Bythewood. Screened as part of Toronto’s Special Presentations program, *Beyond The Lights* stars Gugu Mbatha-Raw as Noni, a budding music superstar but the pressures of fame have her on edge—until she meets Kaz, a young cop and aspiring politician, whose love could give her the inspiration and courage to find her own true voice as an artist. The cast also includes Nate Parker, Minnie Driver, Colson “MGK” Baker and Danny Glover.

Reiker earlier shot the Prince-Bythewood directed HBO movie *Disappearing Acts* starring Wesley Snipes. “We have built a collaborative relationship and friendship,” said Reiker of her special bond with Prince-Bythewood. “She has been working for years to get this film [*Beyond The Lights*] made and finally got the financing. On the last movie we had done together, there was a lot of hand-held camera work. And we came to agree that *Beyond The Lights* should be primarily handheld. I went with the [ARRI] ALEXA M which is very lightweight and I operated the entire movie.”

Reiker had deployed the ALEXA M on a number of commercials so she was familiar with the camera and what it could do for *Beyond The Lights*. She has found her experience in the commercialmaking world (Target, 7-Up, Toyota, Canon, Volkswagen, Coca-Cola, Diet Pepsi, MasterCard, Mercedes-Benz, Nike and Bud Light, among various other brands) as invaluable in her longer form endeavors. “You not only get to experiment with all types of new equipment and gadgets but also commercials have you shooting all over the world, learning different crews, different lighting approaches and techniques. Some of the handheld work I did on *Beyond The Lights* reminded me of what I had done in the past on certain car commercials.”

As for the biggest creative challenge
Continued on page 27



Lisa Strout

AFCI Honors Lisa Strout at Cineposium

Massachusetts film commissioner Lisa Strout received the Arthur M. Loew Jr. Crystal Vision Award earlier this month during the 2014 Association of Film Commissioners International (AFCI) Cineposium confab in NYC. The honor is bestowed upon an active or former AFCI film commissioner or staff member for envisioning, developing or helping to implement programs that have significantly furthered the goals of the AFCI.

Among Strout’s accomplishments earning the AFCI recognition were her service on the AFCI board of directors, chairing of committees, teaching AFCI University courses, updating the professional development program and developing a new course for non-commissioners. Strout’s career achievements include a decade in film location management followed by leading first the film office of New Mexico and now the office in her home state of Massachusetts.

Other Cineposium highlights include a keynote address by Michael Uslan, executive producer of all the *Batman* films, and several panel discussions. Asked how he felt about Ben Affleck as the new Batman, Uslan expressed confidence, sharing a story about when he was initially against director Tim Burton’s choice of Michael Keaton for the role until Burton explained: “You don’t cast for Batman, you cast for Bruce Wayne.”

Several of the panel discussions focused on how recent issues have affected the industry. *The Midnight Rider* tragedy where camera assistant Sarah Jones died and several more were injured inspired a session on set safety; a panel on film tourism included a look at Norway’s recent experience with Disney’s *Frozen*; and a panel on drones included James Williams, the manager of the Federal Aviation Administration’s Unmanned Aircraft Systems Integration Office.

Twenty-two members also completed the AFCI’s professional development program, which includes master classes on marketing, film production, economic development, and management. They received certificates at the close of the event, confirming their status as Certified Film Commissioners.

FilmL.A. Lauds FAA Ruling on Drones

Last month the Federal Aviation Administration (FAA) granted a limited number of regulatory exemptions allowing the restricted use of unmanned aircraft systems (UAS)—or “drones”—for film and television production by a select group of six aerial photo and video production companies. FilmL.A. officials applauded the FAA’s decision as a first step toward the full legalization of UAS for commercial filming. Although FilmL.A. coordinates film permits in full compliance



Paul Audley

with current local, state and federal law, the not-for-profit has been vocal in its support for the safe and responsible use of UAS for filming. The FAA’s list of exempted UAS operators includes four L.A. based companies.

Earlier this year, FilmL.A. President Paul Audley submitted a letter of support for a MPAA-led push for the UAS filming exemption. Audley’s letter argued, among other things, that the national ban on commercial UAS use stifles innovation and job creation and puts the U.S. and California at a competitive disadvantage against less restrictive foreign competitors, where drone-assisted filming is fully legal. Drones also offer an alternative to helicopter-assisted aerial filming, which can be impactful from a community relations standpoint.

“Our local government partners have looked to the FAA for leadership regarding drone use on the film set,” Audley noted. “With these exemptions, UAS operators have a chance to prove the value and safety of this activity on its merits.” The decision exempts approved firms from regulations that address general flight rules, manuals, maintenance and equipment mandates. Exempted firms had to demonstrate to the FAA that their UAS operations would not adversely affect safety, or would provide at least an equal level of safety to the rules they sought exemptions from.

FilmL.A. is now in discussion with permit approvers regarding the implementation of the FAA’s ruling.

Workflow in the Digital Age



From top left, clockwise: ARRI Alexa XT B+W camera & Kylie Minogue's "Into the Blue" shot with the camera; Simian 3.0; Shotgun's Review for iPhone; Company 3 handled workflow for *Transformers: Age of Extinction*; Arc 9's collaboration-friendly tools.

New Tools and Services Carve a Path

By Debra Kaufman

Film has been around for over 100 years and, for most of those years, the workflow from camera to silver screen has been relatively stable. Hollywood and everyone who works on films – and TV and commercials – got comfortable with knowing the path from Points A to Z. Then along came digital that wreaked havoc with all the standard operating procedures, including job classifications. What we're left with is the concept of a "snowflake" workflow: meaning that each project requires a custom, unique workflow and that we are doomed to reinvent the wheel for every ad, every music video, TV show and feature film, for the foreseeable future.

That's the story that is commonly told about today's current workflow. But, although people hard-hit by changes wrought by digital can testify to parts of it, the real story is actually more nuanced. First, let's examine the idea that film production has been the same since the Lumiere Brothers sent audiences running from a train coming into the station in 1896.

In fact, the number of changes in cam-

era technology and production processes is daunting: frame rates went from 14 to 24 to, with TV, 30. Cameras went from hand-cranked to automatic. Black & white silent films gave way to color talkies. With each change, the workflow shifted to accommodate new technologies. True that many of the crafts remained rooted in their history of standard practices. But even editors transitioned to flatbed editing for film and video's linear demands before they were faced with digital non-linear editing systems.

The move to digital took decades; D-1 and D-2 videotape eventually gave way to HDTV, which itself had a 15+ year path to standardization. In recent years, we've seen resolution go from 1081 to 8K, frame rate to 60 and beyond, color become High Dynamic Range. But these changes aren't anomalies; they're part and parcel of the natural evolution of an always-changing medium.

In the workflow process, changes have brought new capabilities and freedoms. Digital cameras can do more with less

light and at less cost. The collection of metadata—data about the camera and media for each frame—has proven a huge boon to workflow, especially in post and visual effects. ARRI Rentals is an example of how much the line between production and post has blurred, and how the right camera rental can make the difference down the line. Company 3, known for peerless Digital Intermediates, is another example of how those lines have blurred. For them, workflow begins in pre-pro consultation, and creates a pipeline that brings color decisions, among other info, from on-set to the finish line.

Another big change has been the movement of software to "the cloud," remote servers that handle huge amounts of data, making it available to remote locations. That's had a huge positive impact on the workflow. Simian has made it easy for artists, agencies and other creatives to create potent presentations and reels, creating efficiencies and cost-savings. Arc 9 has optimized the collaboration process, including review and approval, for the

WORKFLOW SOLUTIONS

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VFX and animation industry, educating the entertainment industry how to incorporate these powerful tools in their workflow. Shotgun built a comprehensive production tracking system with tools for supervisors reviewing artists' work and a pipeline toolkit that enables studios to connect individual platforms.

These leaders in the new digital workflow space tell their stories of how their tools are helping to define today's digital workflow.

Post starts in production

Workflow starts with the camera. "The production chain starts with acquisition," explains ARRI Rental's Digital Workflow Manager Chris MacKarell. "There used to be solid barriers between acquisition and post, but those hard lines are now more like permeable membranes. Post is creeping closer to camera, and camera/acquisition is creeping back down the postproduction chain."

ARRI Rental, formerly ARRI CSC, is

a leading provider of camera, grip and lighting equipment to the feature, TV, ad, broadcast and events markets, with rental facilities in the U.S. and across Europe. MacKarell was working at Deluxe when *Extremely Loud and Incredibly Close*—the very first motion picture to be shot with the ARRI Alexa—came through post production. "It was a pioneering workflow, and I worked very closely with ARRI Rental, which was serving the camera, lighting and grip side," he recalls. "A couple of years later, when high-end digital cine acquisition really took off, I joined ARRI Rental in a workflow-related role, since their core business was changing and evolving with the onset of digital."

In the last three years, says MacKarell, ARRI CSC has been deeply involved in consulting, planning, testing and clearing up problems during digital camera shoots.

"Let's start at the very front, with lenses," he says. "Lenses can generate lens data on a per frame basis, which is

very important for visual effects. On a car spot, if there's a move being made with the camera and the focus puller is adjusting the lens, the metadata can be used to reproduce that in a 3D CG system, where they use a virtual lens to copy the move."

Then there's metadata, which is the data that describes info about the footage, which becomes important for post and VFX. The ARRI Alexa records 135 distinct pieces of metadata, from time-code to "a whole set of accelerometer data that provides the pitch and yaw of the camera in space." "All this data is, again, useful in the post pipeline," says MacKarell.

The ARRI camera's image data is another advantage in the digital workflow process. "It's true ARRI RAW 1:1 data," says MacKarell. "The sensor doesn't record pixels, it acquires information through light sights and turns it into pixels, encoding color information using a Bayer pattern. Although ARRI can do compressed images, the 1:1 is the difference between video and

high-end cine acquisition."

The digital workflow that was pioneered on *Extremely Loud and Incredibly Close* was treading new territory: generating dailies from the data, and archiving that data to create a first layer of back-up, as well as cleaning the magazines to be sent back to the set. "This was all new at the time and primarily the systems were untried," says MacKarell. "We've come a long way—TV commercials shoot RAW and a lot of the data is dealt with on the DIT (Digital Imaging Technician) cart." Over the last few years, ARRI Rental has serviced *Wolf of Wall Street*, *Noah*, TV episodes *Homeland*, *Elementary* and commercials for Macy's, among other projects.

Despite the fact that some workflow practices that MacKarell describes have become standard operating procedure, he notes that every project—be it commercial, TV show or feature—still needs some customized tools or processes to

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Customized Tools, Processes And New Cameras At ARRI; The

Continued from page 17

navigate the path from camera to delivery. “One of the things we do in my department at ARRI CSC is to account for those variations that productions may have,” he says. For example, for *Birdland*, the UPM wanted a redundant copy of the image and metadata very quickly. “We supplied them with a Codex Vault, which quickly reassured them that a second copy of their data could be passed down the post pipeline,” he says.

The digital workflow may continue to be a “snowflake,” meaning each one is unique but, says MacKarell, that’s not cause for worry. “A scant two years ago, everyone was saying that this chaos will settle down and a standard operating procedure will emerge,” MacKarell says. “It turns out that this really hasn’t happened. New technology happens, new products evolve.” In fact, ARRI has recently rolled out two cameras: the Alexa B&W and, more recently, the Alexa 65, which change



ARRI Rental

arrentalgroup.com

Chris MacKarell

the workflow to some degree. “Because the camera isn’t recording color information, it will yield more spatial resolution,” says MacKarell about the Alexa B&W. “The ability of each pixel to represent shades of gray is more than the regular Alexa, and there’s a very specific workflow attached to that. We had to give software developers and vendors an SDK (software

development kit) so they could modify their tools to work with B&W files.”

For the new Alexa 65, a scaled up version of the Alexa XT, which features a CMOS slightly larger than a five-perf 65mm film frame with open-gate resolution of 6560×3102, the big change is the amount of data it records: 2.6 terabytes per hour. The solution came from a two-year development partnership with Codex to create a 24-core Vault that does “extremely quick de-Bayering.”

“Being flexible and thinking on your feet can solve some problems,” says MacKarell. “For the rest, we’ll continue to work with post partners to define the workflow of the Alexa 65. The art of the workflow is the selection of smart choices. That’s why it will continue to be a snowflake.”

Optimizing collaboration

The founders of Arc 9—Melissa Davies and Sukhi Singh—envisioned a virtual world where artists and contributors from

all over the world could easily and seamlessly collaborate. For Davies, that vision came out of her digital effects experience, as owner of Sight Effects, a VFX boutique, and The Digital Lab, a software company. The Digital Lab created plugins (including the video interface for what became Discreet Flame) and she learned first hand the power of using software to enhance and optimize the creative process. “In the early days of digital, we used to have to write the tools ourselves or find someone to do so,” Davies says.

What gave her the impetus to pursue virtual collaboration was an experience working on a campaign for Prada. “We had 13 companies, from graphic design and film to fabric design, working on the campaign,” she recalls. “Everybody was working in different applications. We couldn’t email the files because they’re too big. If you had a Photoshop file, you have to make a JPEG of each layer. It quickly became a conversion nightmare

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Genesis Of Arc 9 Rooted In Facilitating Collaboration

and very labor-intensive.” Davies began developing conversion programs that would allow the various file types to convert automatically. “We didn’t have this central machine room where someone took it all in, converted it and got it to the edit bay,” she says. “That was the biggest piece that was missing.”

Arc 9 was born in 2012 out of its founders’ desire to end that conversion nightmare, making it easy for far-flung artists to collaborate and thus putting the focus on the creative process. It currently supports over 300 file types and video codecs.

Davies uses the example of a production book, which can include Word and Excel docs, photographs, other images, a director treatment and even video, to show the advantages of digital over analog. “With Arc 9, you can put all these apps together and create a presentation with everything and any file type,” she says. “What’s core to Arc 9 is collaboration and workflow. We want creative peo-

ple, whatever they’re creating, to upload and share so that anyone can review or approve it. We don’t want people to stop what they’re doing to convert.”

With Arc 9, the user has advanced rules and permission, with the ability to decide who can upload, download and/or view. “The full set of review tools includes the ability to do full annotations directly on the images and on every frame of video,” says Davies. “You can draw, add type, add shapes, magnify, pan and scan and it’s time-code accurate. And we have a very simple private client portal, so the client gets a link to go directly to the file they’re supposed to see, without every seeing any of the internal communications. People want it to be very simple for their clients.”

Davies notes that Arc 9 is possible because the technologies behind it have come of age. “It’s really about being in the cloud,” she says. “What we want to do is add some standardization to the creative industry. In the current day scenario, peo-



arc9.com

Melissa Davies

ple cobble together multiple applications or develop their own applications in order to file-share, review and manage creative content.” One of Arc 9’s differentiating features is Video Reviews. “With that, you can collaborate and make presentations with mixed media,” she says. “We believe that is one of the kingpins in today’s process. So many companies need to

collaborate on media that adding in Video Reviews takes away some of that pain.”

“Arc 9 is about taking nine different feature categories – from file-sharing and annotation, proofing, IT development and versioning – and bring them all into one simple program,” she says. Now one of the challenges is educating people in the industry how to use the tools and incorporate them into their workflows. Here, Arc 9 offers another important feature. “Arc 9’s toolset is fully brand-able,” says Davies. “You can add your company logo on every screen and completely white label it. But the biggest advantage is making it simple for your clients. Our whole passion is to make a really simple, pain-free process.”

Presentations go digital

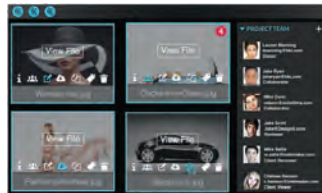
Partners Brian Atton and Jay Brooks headed up Volta, a web/software agency and were hired by a top Los Angeles
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Simian Evolves From Its Work In The Production Community;

Continued from page 19

modeling agency to create a tool to send digital presentations. “That was really the first iteration of Simian,” says COO Atton. Simian made a leap into the entertainment space when the PR company for Anonymous Content hired them to build a website. “During the process of building the website, we were asked to build a reel creator, which was nothing more than page builder for sending spots,” says Atton. “They were looking for an alternative to their expensive solution and they thought they could do better.” What Anonymous Content got was a product that allowed them to easily build and send reels themselves – and to do it affordably.

Many creative companies took note of Anonymous Content’s website and began contacting Atton and Brooks for web development services. Prettybird, a production company just starting up, was one of them. During the web development process, Atton and Brooks ended up working



Brian Atton (l) and Jay Brooks

with them to build a reel creator. “They needed a way to manage and send reels and projects,” recalls Atton. “They were forward-thinking and wanted to automate things, something that hadn’t been done before. Outside reels and projects, they wanted to tie in automated payroll and invoices, the whole production process.”

Working closely with Prettybird, Atton and Brooks built the first iteration of Simian. Another early customer was Wild Plum. “Working with these companies, we learned what they needed,” says Atton. “We spent days in production companies, studying their workflow. We thought there was a lot of room for improvement, and we really did our groundwork before we launched Simian.” Since then, Simian has worked with companies, including Craft NY (a production services unit within McCann), Aero Film, DirecTV, Venables Bell & Partners, and Expedia.com.

After launching with presentation reels, Simian next added client review & approval and asset management. Next, the company added the ability to create micro-

sites. “Microsite creation is a very popular feature,” Atton says. “This allows users to customize and tailor a presentation or pitch.” The micro-site feature has a multitude of uses, adds Atton. “It’s a digital presentation tool that really allows you to create a slick mini-website in minutes, rather than having to hire a developer who takes weeks and costs thousands of dollars.”

Simian has just released Version 3.0, which will make the workflow faster and simpler. “We’ve redesigned the interface and we’ve simplified the process to manage and build sales reels,” says Atton. “We’ve made it easier to collaborate with clients on projects as well as review & approval.” Existing Simian users will get an upgrade.

Another tool Simian released was a mobile app, Simian Go. “It allows users to get the full functionality of building and creating sales reels, in the palm of their hands,” says Atton “You no longer have to be tied to a computer. A salesperson can do his work at the airport. As long



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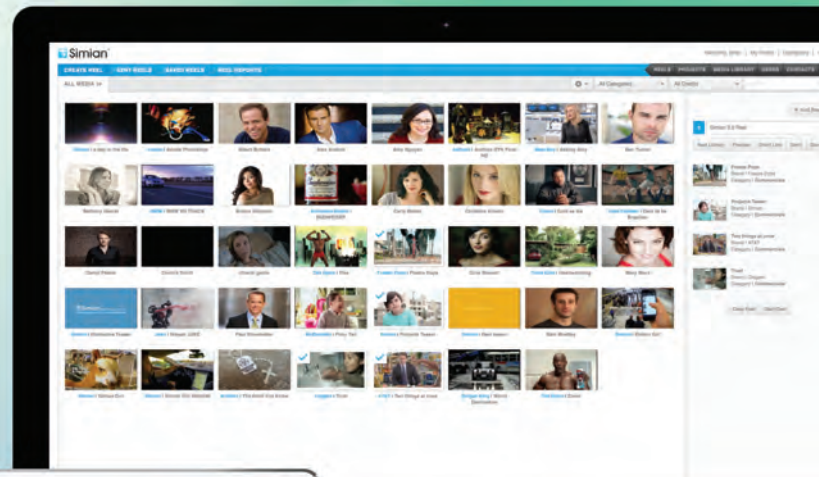
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The Shotgun Approach Dovetails With Marketplace Needs

as you've got an iPhone, you can build a reel, send it out and check the analytics." Atton reveals that Simian will soon release the same mobile power for review & approval. "We'll be launching a projects app by the first of the year that will allow anyone to set up a project and send files for review & approval," says Atton. "We're also in the process of launching a reels app that lets you present reels offline."

The advantage inherent in Simian's solutions comes down to cost savings as well as efficiencies. "We see a lot of companies, especially in review and approval, that have their own in-house systems," reports Atton. "And when they bring in freelancers, they have to spend so much time getting them up to speed and working out kinks in their system that they need to call the IT guy. We are the IT people. With cloud-based solutions like Simian, you can just pick it up."

Atton sees the potential new technologies and innovative thinking that help to

overcome the physical challenge of producing and moving content. In the meantime, Simian is focused on freeing production and post companies from doing their own IT, offering add-on services and more phone apps by the end of the year.

Tackling the snowflake head-on

Ten years ago, when Don Parker and his colleagues worked on the software tool team at a major Hollywood studio, they quickly realized that the studios needed many tools in addition to their major VFX and animation software packages. A big studio could afford to hire their own experts to write custom software, but there were dozens of medium-sized and smaller studios that couldn't.

Shotgun started eight-and-a-half years ago with the mission of building project management and tracking tools. "We wanted to connect the supervisor, the manager, the artist so they could focus on the creative but also run a healthy busi-

ness," says Shotgun Senior Director Don Parker, who notes that Autodesk has acquired the company.

The timing for the founding of Shotgun was fortuitous. "People started outsourcing labor and the profit margins started dropping, so we were in the right spot at the right time," says Parker. Soon, Shotgun was working with large animation studios and VFX houses; they've done work on "all the big tent-pole visual effects movies," for clients such as Laika, Double Negative, Blue Sky, and Tippett Studios. According to Parker, Shotgun has 600 clients, mainly in the VFX/animation portion of the entertainment industry.

In recent years, Shotgun's creators began hearing about the "snowflake" concept – that every workflow would be different and unique – that meant it was difficult to build a standard system that would connect studios. In the highly collaborative world of VFX and animation, studios needed to be able to easily share



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Don Parker

data, both internally and externally. "We started working with more and more studios and began studying how they worked," says Parker. "We noticed patterns and similarities. We started building our software to promote best practices based on what we saw."

The first problem Shotgun tried to
Continued on page 22

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Color Pipeline, Early Project Involvement At Company 3

Continued from page 21

solve was a production tracking system. “There’s always someone at the studio – a coordinator or manager – who is asked to get their heads around a lot of information, which they usually do in Excel or Filemaker databases,” says Parker. “Because there were no tools, they’d have to build it themselves, and the information would be scattered across multiple spreadsheets.” This first Shotgun tool enables the manager or coordinator to consolidate all the information digitally in one spot, for real-time access. “Workflow optimization is to centralize the information rather than have it fragmented,” he adds.

Shotgun’s production tracking software was well received, allowing the company to take the next step. “The review process was another bottleneck,” says Parker. “In production, each artist is showing the progress of their work to their supervisors over and over again. Because the artists were distributed around the world, it became very slow and therefore expensive.” Shotgun built a set of tools on top of the production tracking, to make it easy and fast for artists and supervisors to communicate back and forth.

These review process tools were just rolled out on the iPhone. “Now supervisors can live their lives, still work and get feedback to the artists in a timely fashion,” says Parker. “We couldn’t have done it without the key first step of centralizing the information in one spot.” With these review tools in place, Shotgun has recently rolled out a client presentation site. “It’s very easy to put a list of media together, a playlist, that you can share with an outside client in a simple, secure way,” he says. “Connecting artists and supervisors to their clients is an area we are going to continue to optimize.”

Next, Shotgun built the Pipeline Toolkit. “We noticed many of our clients were spending a lot of time building little artist tools to connect the different software platforms,” says Parker. “The process is very painful unless you have the tools. The Pipeline toolkit are polished, individual tools that speed up the artists working within their creative tools.” Because Shotgun is now part of Autodesk, it is showing off integration with the Flame. “If I’m working on Flame, for example, and some artists need to do 3D or 2D work, I can easily set the file system up, organized for Nuke or Maya,” he says. “The tracking

system is updated so the manager or supervisor can see what’s happening inside the Flame suite. It takes care of all the boring housekeeping, and let’s the artist focus on being creative.”

When he looks into the future, Parker sees a movement towards standardization. Within those standards, however, will be an ongoing need for flexibility, tweaking and, yes, some customization. “There will never be a static way to do a film project,” he says. “These projects are very creative and people will always invent new tools and new ways of working.”

“We’re entering an era in which it will be possible to start a new VFX or post house,” he adds. “Instead of building tools from scratch, you can buy other tools, like ours, and that’s a huge advantage.”

Creating a pipeline for color

This last summer, Company 3—a creative hub for services ranging from pre-pro consultation, through dailies, DI, and final output—handled the workflow for two technically challenging tent-pole features: *Transformers 4*, which shot in 11 different camera formats, and *X-Men: Days of Future Past*, which was shot in native 3D. Company 3 provided a range of services including on-set dailies, color correction and, of course, the Digital Intermediates the company is so well known for.

Company 3, with locations in L.A., NY, Atlanta, Detroit and Chicago, also helps filmmakers navigate their digital workflows. Company 3 Director Non-Linear Workflow Dylan Carter remembers when workflow became such an important topic. “In October 2007, RED burst on to the scene, and Company 3 got *Gamer*, completely shot in RED without any post workflow at all. They were bringing us files out of a beta RED camera, and the guys in post had to figure out what to do with it.” Among the solutions was working closely with Assimilate to come out with Scratch, a toolset that marries dailies, conform, editing, color grading and other tasks. “For the next five years, every job was new,” Carter continues. “We were continually reinventing the wheel, finding a cheaper, faster way to do things. Or the way we were doing things was perfect, but a new camera entered the scene and broke the mold.” Of course, after RED came the ARRI Alexa, and new cameras

from Sony, Canon and even GoPro, often used together in one feature film.

Company 3 devoted resources to make sure that the entire workflow, from camera(s) to final delivery, would work without a hiccup. Carter is clear on the best first step. “The earliest we can get involved the better,” he says. “If we get to talk to the director of photography before he shoots, we can make it work better. If the production doesn’t have the foresight to get us involved early, there’s a good chance they didn’t do things the way we wanted to. Preparedness is the key to keep away from emergencies.”

Carter describes how Company 3 is involved in pre-production. “We listen and help educate,” he says. “We act as a bridge sometimes between the cinematographer and the VFX and editorial departments.” Company 3 also gets involved in how the filmmakers deal with color during production. “On set, we want to know if they want a creative look applied because we have tools that sit between the camera and monitor that allows someone to adjust the color,” he says. “If they like what they see, they can save that as metadata and sent that to the dailies color artists. We want to know what tools we have that can help them or if they’re using tools we can put in our pipeline.”

With a dedicated software division, Company 3 has created a wealth of proprietary tools that are aimed at making the workflow efficient, fast and drama-free. Among those proprietary tools is Colorstream, which gives the DoP on-set color management that translates all the way through dailies. Another tool, Portal, allows the client to automatically pull all the VFX shots needed, scale and color them, all automated and send them to the vendors with notes to the VFX team what’s been ordered; and eVue offers encrypted dailies that hooks to a laptop and play-out to a plasma screen.

“We now have an entire department, called EC3 On-Location, devoted to dailies and anything that happens not related to the final,” Clark adds, noting that the team can travel with “a post house in a suitcase” to anywhere in the world. Company 3 also offers Virtual Outposts, which allows them to send a video feed from CO3’s color correction bay to a remote location equipped with a calibrated monitor. “This allows clients in a remote loca-



company3.com

Dylan Carter

tion, like Austin, to review a color session that is happening somewhere else, like Los Angeles,” says Carter. “We can also do a virtual session from one Co3 facility to another.” CO3 offers 25 Virtual Outposts, nine of which are in international locales.

Workflows are now more stable, in part because of CO3’s proprietary tools and off-the-shelf offerings, says Carter. “A big advantage of a company of our size is not just the massive footprint, but the brain trust of so many smart people,” he says. But nobody at Company 3 is resting on their laurels. Upcoming technology challenges, including increasing amounts of data and the quadrupling of size from 2K to 4K, make workflow an ever-changing challenge. “Apart from our workflow tools is our experience in creating and managing workflows,” says Carter. “We started with the first RED show and we’ve been going strong ever since.”

In the end...

Though everything digital from toolsets to file formats and the cloud have made the production and post worlds more complicated, it’s also opened up doors to more creative possibilities for anyone in the film/TV/advertising business. The idea that “snowflake” workflows would be a blizzard of pain and difficulty no longer seems to be the case. We don’t have standards—or standard operating procedures—everywhere in the workflow. But Arc 9, ARRI Rental, Simian, Shotgun and Company 3 are just some of the companies out there trying to ease the pain points and make the workflow smooth.

Ranging From Comedy To Dialogue, Food/Tabletop

Continued from page 13

Early on in his career, Hunter's range in comedy has also been showcased—just juxtapose *exFEARiental* with the subtle approach of a Big Brothers Vancouver campaign for DDB Vancouver based on the premise that “being a Big Brother takes less time than you think.” One PSA, for example, shows an adult Big Brother driving a car with a lad next to him in the front passenger seat. The boy asks if it's alright to say certain cuss words which are

all bleeped out. Each time the Big Brother says “No,” underscoring that at times it's simple to give guidance to a youngster.

Hunter has also journeyed into the surreal with his short film *The Dentist* which debuted at last year's London International Film Festival. OPC//Family Style provided support for the short and for that matter has played a key role in Hunter's directorial career from the outset. After film school, he served as a production assistant on assorted jobs while continuing to serve



Jono Hunter

as a musician in bands. One production manager was particularly supportive, scheduling him on PA gigs in and around his band touring exploits. That production manager worked frequently for OPC//Family Style and Hunter began to form a bond with the people at the company.

Meanwhile he took advantage of certain circumstances. “We'd get this gear on Friday but wouldn't be shooting until Monday,” Hunter recalled. “So I would occasionally use the gear to shoot over the weekend, making spec spots and weird short films. The executives here [at OPC//Family Style] saw the work, and then they saw even more as I kept active. I think they realized I wasn't going away,” quipped Hunter, adding, “They were very supportive, giving me some internal projects to do and I started to form relationships with creatives, which led to bigger pieces and eventually my joining the company's directing roster.”

Scott Pitts

For the third consecutive year, director/cameraman Scott Pitts' food/tabletop work will be showcased at the New York Food Film Festival. His career progression is in a sense reflected in the evolving circumstance of his festival fare. Back in 2012, two of his spec pieces were screened—one a bacon-wrapped steak spot, the other a loving look at the making of a pistachio, orange glazed doughnut. This spec work took on a viral life of its own.

Then in 2013, Pitts returned to the NY Food Film Fest with a spec spot starring the Paloma cocktail, which is a grapefruit-based margarita. This time around, though, the spec caught the attention of Starbucks which resulted in Pitts being awarded a real-world spot titled “Simple.”

And at the 2014 NY Food Film Festival this month, Pitts will again see his work front and center—but this time it will be a real-world California Tomato Farmers piece showing the making of a bacon, lettuce, tomato and avocado sandwich. So in three consecutive NY Fests, Pitts has gone from spec work in year one to spec work the next year resulting in an actual commercial, and finally to a real-world online spot being on display for food aficionados from around the world.

At press time, Pitts was directing and shooting live action and print for a client-direct California Table Grapes Commission campaign. He did the same recently for a Northwest Cherries campaign.

Pitts has spent over 10 years shooting food still photography for assorted clients and agencies as a partner at Armstrong Pitts Studios, Seattle. Two years ago, he



Scott Pitts

diversified into live-action food/tabletop work, initially of an experimental spec nature. As that spec work has yielded more real-world live-action assignments, often in tandem with his still photography as part of overall integrated campaigns, Pitts began to elicit interest from commercial production houses, culminating in the director landing at Twist.

In terms of his approach, Pitts observed that “there's appetite appeal in imperfections—you don't have to go the traditional route of pristine looking food like the perfect lemon squeeze over a plate of sizzling shrimp. For me, that food doesn't seem real. It looks plastic and consumers are more sophisticated today and don't respond to it as the public once did. All these restaurant ads often look the same on TV; their food doesn't stand out. My approach is to celebrate the imperfections of food which makes it unique and appealing.”

AICP SURVEY

Digital Production & Preservation

Feedback on DAM concerns, perceptions

AICP Survey Explores Digital Production and Preservation

Prior to 2009, 90 to 95% of commercials were shot on film, lending themselves to a 100-plus year preservation master created in the archival medium of film. But the rock-solid reality that you could “always go back to the neg” has eroded in just a few years as spot production has become 90% digital, and now image preservation is more a choice of cost than a byproduct of process. This is a monumental shift, the implications of which are still to be determined. A hard drive on a shelf lasts two to four years. A true digital archive providing 25-plus years of preservation is a line item. It's someone's responsibility—but whose? That question and other concerns served as a catalyst for the AICP to conduct a survey of its general (production company) members in order to assess the state of digital production and preservation in the commercial industry. What follows is a sampling of the survey feedback received, providing a handle on perceptions in the marketplace at large.

Survey feedback

Production companies shoot, store and deliver large amounts of video for their clients, with most shoots generating between 250 GB to 1,500 GB per day. All footage (raw digital negative shot predominately with ARRI Alexa) is transferred from cards (which are wiped) to hard drives (which are saved). 82% of production companies store their raw digital negative on single hard drives kept on a shelf. 69% store finished masters in the same way, making hard drive storage a critical part of the media lifecycle.







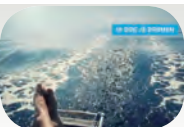



78% of members surveyed expect hard drives to last less than five years; 18% expect failure within six to 10 years; 96% expect failure before 10 years; 27% reported data loss that significantly impacted the company in a negative way; 51% feel “safe” about the digital storage options they use; 27% have “fingers crossed”; 12% feel they're “probably going to lose some data”; and only 6% felt “Very safe”

This timeframe becomes a problem for finished assets: 69% of production companies store finished assets on single hard drives. While more than 53% expect finished masters to be available for a minimum of 10 years. 31% noted they'd like their finished masters to last over 50 years. People expect LTO (Linear Tape Open) storage to last longer, with 43% expecting failure before 10 years. Unfortunately, 71% do not use LTO. 51% have a digital archive policy and implement it on every job. 33 percent don't have a real one and “could use some guidance coming up with best practices”.

20% of surveyed production companies have contractual and legally binding language to provide clarity for long term storage responsibility. 53% rely on mutual assumptions and industry standard practices. 25% claim that “it's unclear.” 75% of production companies save both RAW digital negative and uncompressed finished masters “just in case,” even without contractual obligation. 69% believe responsibility lies with the agency or client. 17% are unsure and 13% believe no one is contractually bound to store assets. 79% were interested in helping AICP define a standard set of practices.

More details relative to survey feedback will be shared during an AICP Town Hall session on digital asset management, hosted by the technology sub-committee of the AICP West chapter board on Tuesday, Oct. 21, at Sony Pictures Studios in Culver City, Calif. After a presentation reporting full survey results, a panel discussion on digital asset management will be held at that same Southern California venue, moderated by Roberta Grier, *SHOOT*'s publisher and editorial director.

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Gillette's "Piano Demo" (short)	Ryan Lott a.k.a. Son Lux, composer	Heard City, New York Philip Loeb, mixer	Grey New York Zachary Pollakoff, music producer; Josh Rabinowitz, director of music	1stAveMachine, New York Asif Mian, director
2	 Under Armour's "I Will What I Want--Misty Copeland"	Q Department, New York Sonic Union, New York David Papa, Rob McIver, sound designers	Sonic Union, New York David Papa, mixer	Droga5, New York	Reset Johnny Green, director
3	 Caritas' "The Long Spoons"	BANG, New York Viliam Bérés, composer/arranger; Nick Cipriano, Paul Vitolins, sound designers	BANG, New York Nick Cipriano, Paul Vitolins, mixers.	Caritas (in-house)	Eallin Motion Arts, Prague Denizcan Yuzgul, director
4	 EA Sports/Madden NFL 15's "Madden Season"	Beacon Street Studios, Venice, Calif. Jeremy Balliger, Andrew Feltenstein, John Nau, Danny Dunlap, Colin Wolfe, composers; Mike Franklin, sound designer; Adrea Lavezzoli, executive producer	Beacon Street Studios Mike Franklin, mixer; Dewey Thomas, assistant mixer; Kate Vadnais, mix producer.	Heat, San Francisco	Hungry Man, bicoastal/international Wayne McClammy, director
5	 Ad Council/FEMA's "Waiting"	stimmung, Santa Monica, Calif. Gus Koven, sound designer; Ceinwyn Clark, executive producer; William Flynn, assistant.	Heard City, New York Philip Loeb, Evan Mangiamiele, engineers; Gloria Pitagorsky, executive producer; Katie Flynn, assistant producer	Deutsch New York	MUZ, bicoastal/international Nicolai Fuglsig, director
6	 Google's "Android One"	Amber Music, Brooklyn, NY Chip Jenkins, composer; Michelle Curran, exec producer	Soundlounge, New York Rob Sayer, mixer	Anomaly, New York Stephen Campbell, music supervisor	HSI, bicoastal/international The Malloys, directors
7	 Het Laatste Nieuws (HLN)'s "Brand Image"	Yessian Music, New York & Detroit (licensing) Song: "The XX's" "Intro"	Studio Helsinki, Antwerp, Belgium Patrick Giets, mixer	These Days Y&R Belgium	Rococo, Antwerp, Belgium Jan and Raf Roosens, directors
8	 Target's "Sunrise"	Elias Arts, bicoastal Jason Kramer, music supervisor; Brent Nichols, executive creative director; Dave Gold, creative director; Ann Haugen, exec producer; Katie Overcash, producer. Kishi Bashi, artist Track Title: "Philosophize In It! Chemicalize with It!"	Brahmsted White Noise (BWN), Minneapolis Carl White, mixer	mono, Minneapolis	Thomas Thomas Films Kevin Thomas, director
9	 DIRECTV's "Fantasy Football Fantasy"	Butter Music & Sound, bicoastal Andrew Sherman, creative director; Ian Jeffreys, executive producer; Glen Cavanaugh, producer/mixer. Mister Bronx, New York David Wolfe, sound designer	Mister Bronx, New York David Wolfe, mixer mixHaus studios, Los Angeles Richard Furch, additional vocal mixing	Grey New York Zachary Pollakoff, music producer; Josh Rabinowitz, director of music	DNA, Hollywood Director X, director
10	 Rolex's "Words"	duotone audio group, New York Peter Nashel, Brad Fischer, composers; David Leinhardt, executive producer; Lissa Farquhar, producer; Brian Deming, Sarah Gilble, sound designers; Lawrence Manchester, mixer.	Transmission, New York Andy Green, mixer	JWT New York Paul Greco, director of music	Quad Productions, Paris Francois Peryanne, director

A COMPANY GROWS IN BROOKLYN



Boutique audio postproduction company Heard City, based in NYC, will open a second office in Brooklyn's DUMBO neighborhood. Heard City Brooklyn, which will service the advertising, motion picture and television industries, will include a lineup of mixers and producers. Heard City founders, Philip Loeb, Keith Reynaud and Gloria Pitagorsky, all recognized

the need to open another office. Managing director Pitagorsky explained, "DUMBO is a digital creative hub, and our clients are playing in this space more than ever. We're thrilled to be a neighbor to all of the hottest digital agencies, start-ups and tech companies and want to add another layer of creativity to the mix."

The new 4,000-square-foot space at 20 Jay St., which will be designed by Murdock Solon Architects, has unobstructed views of the Brooklyn Bridge. It will be similar in design to the Flatiron studio's palette, featuring natural light-filled rooms, wood, metal and clean lines, all streamlined to create a very comfortable place to work. The space will consist of two mix rooms, a live room and music control room. Employees from the Manhattan and DUMBO offices will be free to work from both locations, furthering Heard City's collaborative way of working. The office will officially open around Thanksgiving.

"Within our industry, the creative landscape is quickly expanding on both sides of the East River," said partner/mixer Loeb. "At Heard City, we are respecting this truth by being one of the first audio postproduction companies to have a full fledged set of studios in both Brooklyn and Manhattan. Innovative and important work is being produced in DUMBO, and we are very excited to become a partner and resource for the neighborhood."

Heard City was founded in 2012 and works with clients including AT&T, ESPN, IBM and Bud Light.

SONIXPHERE HITS GOTHAM



Sonixphere's sound designer David Van Slyke created a unique handcrafted hybrid sound for the *Gotham* pilot and subsequent episodes; the series premiered last month on Fox.

Emmy-nominated director/executive producer Danny Cannon (*Nikita*, *Dr. Dred*, *CSI*) whom Van Slyke has worked with on numerous projects since

2000 (*The Cure*, *CSI*), tapped the Los Angeles-based sound design artisan for the project based on their successful past collaborations.

"Danny wanted a supersized, over-the-top New York City-on-steroids sonic feel for *Gotham*," said Van Slyke, who, due to his busy schedule, only signed on to design the sound palette for the pilot and episode 3, setting the sound design tone that would be carried out throughout the entire series. "His creative brief was to paint a raw, gritty and authentic sonic design palette evoking New York City in its darkest days of the late 1980s, when crime was rampant, and to avoid a slick sound. Danny really wanted authentic period soundscapes to keep the show sounding like films really sounded in those days."

Throughout *Gotham*, Van Slyke traverses a wide spectrum of sonic dynamics balancing period soundscapes with modern sounds peppered in for dynamics. Textural effects—tangled foreign tongues swirl around the audio track to impart an organic feel to bustling outdoor ethnic market scenes. And alternatively, there are the "New York-on-steroids" scenes where Van Slyke ramps up the tension, altering reality with big over-the-top sounds: shotguns and 38s are blown up to sound like cannons.

TONO WRAPS PRIUS SPOTS FOR CONILL

Audio post facility Tono Studios in Santa Monica, Calif., recently completed two new national spots for Conill Advertising showcasing the latest Toyota Prius models. Tono provided sound design and mixing for the ads (Hispanic and general market), dubbed "Rain," which required sound designer Felipe Valencia to put the emphasis on subtlety during the process, and drawing out memories of storms and childhoods past.

"I liked the 'clarity' concept Conill's creatives went for sonically with the spot. I tend to put too much effort on backgrounds even though the audience may never notice—but I guess if it doesn't stand out then we did something right," said Valencia.

Close Shave Tickles Ivories

Gillette's "Piano Demo" Tops Quarterly Chart

A SHOOT Staff Report

Grey New York and director Asif Mian of production house 1stAveMachine, NY, teamed on this video in which New York electro/pop/rock musician and recent Lorde collaborator Ryan Lott, a.k.a. Son Lux, performs an original piece of music (which he composed) on a keyboard linked to a piano rigged with Gillette's new FlexBall razors.

The piano keys are played via a pulley system attached to the razors. The 3D pivoting head of the FlexBall allows for a unique range of movement as the razors' handles strike the piano keys. The result of their tickling the ivories is artistically satisfying and stirring.

Upon the conclusion of this performance—which took place at the Hammerstein Ballroom in New York City—a pair of supers appears which read: "Movement

Like No Other"; "Shaving Rebuilt."

Titled "Piano Demo," this piece tops *SHOOT*'s quarterly Top Ten Tracks Chart. Zach Pollakoff, music producer at Grey New York, looked back on the genesis of this unique demo project, how it evolved and what led to the selection of Son Lux as both performer and composer—and for that matter the selection of the piano as the musical instrument of choice after electronic gear, and even a marimba and xylophone were considered.

Pollakoff also discussed the biggest creative challenge the Gillette video posed to him and his agency colleagues, including Josh Rabinowitz, executive VP, director of music at Grey NY, who provided some big-picture perspective.

For their insights into this job, see our full backstory coverage on *SHOOT*online and in the 10/17 *SHOOT*>e.dition.

Mick Ebeling Honored with Muhammad Ali Humanitarian Award

The event, presented by Matt Lauer of NBC's Today Show, hosted a sold-out and star-studded audience that was inspired by the greatness of the honorees, whose work has benefited the lives of individuals and communities around the world.

Sonixphere, Stir Post Partner for Team Detroit's Ford Transit Campaign

Sonixphere created hard hitting, tough original music for the roll out of Ford's brand new, full-size Transit van, then tag teamed with sister company, STIR Post Audio...

Babbel Turns To Hiccup To Create First Ad Campaign Targeting U.S.

The leading language learning service Babbel makes studying new languages fun and easy, but when the Berlin-based company aimed to speak to the U.S. market they turned to the full service creative boutique Hiccup Media...

Sid Lee NYC Promotes Dan Brooks and Daniel Chandler

The New York office of global creative agency Sid Lee has promoted its rising creative talents Dan Brooks and Daniel Chandler to Co-Executive Creative Directors.

SMPTE Elects Officers and Governors for 2015 and 2016

The Society of Motion Picture and Television Engineers (SMPTE) announced that the organization has elected new officers and governors for 2015-16. Robert Seidel, vice president of engineering and advanced technology at CBS, will take office as the Society's new prexy.

BMD Pocket Cinema Cameras, Da Vinci Resolve Used on "Brew Dogs"

Blackmagic Design announced that three Pocket Cinema Cameras are being used to shoot footage for Esquire Network's hit television show "Brew Dogs"

Arsenal FX Provides Dramatic Snow, Ice and Wintry VFX for Lexus Spot

Arsenal FX has produced dramatic, weather-driven visual effects for a new Lexus spot entitled "The Point of All-Weather Drive." Arsenal FX worked directly with its client Team One...

Technicolor-PostWorks New York Serves as Official Sponsor for the Hamptons Int'l Film Festival

In keeping with its long tradition of support for independent film, Technicolor-PostWorks

New York is serving as Official Post Provider to the Hamptons International Film Festival.

Elevation Serves Up Fresh Look For Cooking Channel

Tapped to refresh the well-established Cooking Channel brand, broadcast design studio Elevation faced an interesting challenge:

how do you fix what's not broken? The answer was a multi-layered approach that centered on the brand

Planet Premieres "The Six O'Clock," Short Film by Judy Starkman

Lynn Juda, EP with Planet Productions is excited to share, THE SIX O'CLOCK, a tightly crafted, elegantly photographed short film, from director Judy Starkman,

Cutters Studios, LOOKER and Director Eden Tyler Create Powerful PSAs in Support of UN Women's Ambitious HeForShe Campaign

UN Women recently ignited the HeForShe campaign originally announced back on International Women's Day. Developed in support of UN Women's Beijing+20 efforts, HeForShe is a solidarity movement for gender equality that seeks to engage men and boys as advocates and agents of change for the...

Timory King Joins Wondros As Executive Producer

Timory King has joined Wondros, the LA-based strategic consultancy and media/production company, in the role of Executive Producer.

Athena Names Vince De Quattro Executive in Charge of Production

Athena Studios has named Vince De Quattro as the company's new Executive in Charge of Production. The announcement was made by Jon V. Peters, Founder of Athena Studios.

Arc 9 Launches New Media Collaboration Application For Creative Pros

Arc 9 provides an easy to use, comprehensive solution that seamlessly integrates global teams and clients, and eliminates the technical headaches of the current processes. The application is created by acclaimed VFX veteran Melissa Davies, SaaS veteran Sukhi Singh and a team of talented designers.

Sony Pictures Post Teams Tackle "The Equalizer"

Sony Pictures Post Production Services provided editorial facilities and technology to Editor John Refoua and his picture editing team. It also provided sound editorial and sound mixing services through teams led by Supervising Sound Editor Mandell Winter, Sound Designer David Esparza, and Re-Recording Mixers Daniel J. Leahy and Steve Pederson.

Director/DP Dan Waymack Signs with Dictionary Films

Dictionary Films managing director Chris Rossiter announced the signing of award-winning director and director of photography Dan Waymack to his directorial roster.

"A Day in the Life of Lolita the Performing Orca" Official Selection at the 2014 Big Apple Film Fest

Underdog Entertainment announced that "A Day in the Life of Lolita the Performing Orca" will screen at the 2014 Big Apple Film Festival in New York City.

The Hit House Introduces "Spheres"

Music production company The Hit House has released a new music series entitled "Spheres." The album represents a new sound and a new soul from The Hit House.

Camp + King Farm Humor Out of "Surprisingly Fresh" Fresca Bowls

Del Taco has launched a TV and social/mobile media campaign by San Francisco marketing agency Camp + King. The effort promotes the QSR chain's new "Fresca Bowls" a product that is pitched as "a bowlful of fresh surprises"

Renegade Goes Retro in Animated Campaign for Wiener Schnitzel

Renegade Animation takes Wiener Schnitzel back to the '60s in a new, animated advertising campaign for the restaurant chain. Conceived by Orange County, California agency DGWB, the commercials use retro animation and jingles to evoke Wiener Schnitzel's 1961 origins

Director Tim Damon Gives Acura "More"

Bandito Brothers Director Tim Damon again shows his prowess for capturing magic moments in sheet metal, this time for Boston based ad agency Mullen.

Audio Post House PLUSH NYC Expands

Passionate about music since her youth, Jenny Figarola recently joined NYC's award winning team at PLUSH.

Kieran Walsh Signs With Buzzsaw Films

Buzzsaw Films announced the signing of award winning commercial director and acclaimed international photographer Kieran Walsh

The Mission Kicks Off For Verizon

The Mission collaborates with Samuel Bayer (HSI) to transform a practice field into an NFL game night fantasy for mcgarrybowen New York. The Mission provided an accurate digital reproduction of Gillette Stadium, fully packed with 85,000 cheering

Stephen Arnold Music Tees Up Themes for "Live From the Ryder Cup"

Stephen Arnold sonic branding created powerful, modular themes for Golf Channel's first-ever live coverage of Ryder Cup 2014.

Wipster Launches New Cloud-Based Collaboration Platform

Wipster announced it has successfully completed an extensive beta program and is formally launching its new cloud-based, collaborative video review and approval platform. Created by filmmaker Rollo Wenlock

New DFS Campaign By a WHITE LABEL/Sibling Rivalry Product

aWHITE LABEL/Sibling Rivalry product has completed a new campaign for T Galleria by DFS campaign, which is told through the pages of a classic travel journal. Developed in collaboration with agency AR New York, the 360 campaign was directed by aWHITE LABEL/SR product's Mikon van Gastel.

Big Block, ESPN Reveal Stunning Rebrand of ESPN's NFL Shows

Big Block and ESPN recently unveiled a stunning rebrand of ESPN's entire lineup of NFL shows, the network's most valuable franchise. An epic project with over 1,000 deliverables.

Phosphene Partners With Cinemax To Create VFX For "The Knick"

For the critically acclaimed Cinemax series, "The Knick," helmed by Academy Award-winning and Emmy-winning director Steven Soderbergh, Phosphene, the lead VFX house, created effects that ranged from complex character augmentation to detailed period set extensions, medical enhancements and period anachronisms.

For the full stories [and many more] and contacts and SPW videos with credits, visit SHOOT® Publicity Wire (www.SHOOTonline.com/spw/home). SPW is the best place to post your news or video 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 more info visit www.shootonline.com/go/publicitywire.



Tami Reiker, ASC, Martin Ruhe Roll Out Films In Toronto

Continued from page 15

posed by *Beyond The Lights* to her as a cinematographer, Reiker observed, "We had to create the world of the main character, a music superstar like Beyonce. Recreating the wealth of that world, recreating the BET Awards, the Golden Globes, represented quite a challenge with not that big a budget."



The Keeping Room

Reiker, though, is up to any kind of creative challenge as evidenced by her precedent-setting career. She broke new ground with her lensing of the HBO pilot *Carnivale*, directed by Rodrigo Garcia. On the strength of that episode, Reiker in 2004 became the first woman to win the American Society of Cinematographers (ASC) Outstanding Achievement Award.

Reiker started her career in New York, attending film school at NYU. She shot student films, including one for director Lisa Cholodenko. "That's how we met and then I shot her feature film, *High Art*," recalled Reiker. A lauded film, *High Art* garnered assorted industry awards and nominations. For her lensing of *High Art*, Reiker was nominated for an Independent Spirit Award for Best Cinematography in 1999.

Reiker has a bit of a track record collaborating with and helping out directors early on in their careers, prior to their full-blown industry emergence. When Reiker was starting out, she shot spec work in New York for an agency creative who had directorial aspirations: Craig Gillespie, who's gone on to win the DGA Award for Commercial Director of the Year while being nominated four times for that honor. Reiker has shot numerous real-world commercials for director Gillespie of MJZ as well as his feature filmmaking debut, New Line Cinema's *Mr. Woodcock* which starred Billy Bob Thornton and Susan Sarandon.

Reiker's filmography spans commercials,

music videos, TV and features. Among her notable spot credits is Sega's "Obsidian Egg" directed by MJZ's Rocky Morton. That commercial won Reiker a Los Angeles Advertising Club Belding Award for best cinematography and helped earn Morton a DGA Award nomination.

Among other honors earned by Reiker is the 2005 Kodak Vision Award.

Martin Ruhe

Directed by Daniel Barber, *The Keeping Room* was screened as part of the Special Presentations program at last month's Toronto International Film Festival. *The Keeping Room* is director Barber's second feature, both of which were shot by cinematographer Martin Ruhe. The two artisans first worked together in the

commercialmaking arena so when Barber embarked on his feature directorial debut, *Harry Brown*, he naturally gravitated towards Ruhe to lens the movie which starred Michael Caine in the title role of a vigilante. Released in 2009, *Harry Brown* was the first Toronto Festival selection for Barber and Ruhe.

In between *Harry Brown* and *The Keeping Room*, Ruhe had another entry make the Toronto grade: *Page Eight* which was chosen as the closing film for the 2011 Festival. A contemporary spy thriller written and directed by Sir David Hare for the BBC, *Page Eight* was a made-for-TV movie that still impressed Toronto decision-makers enough to earn the closing night honor.

On the strength of *Page Eight*, Ruhe earned his first career ASC Award nomination and win. Ruhe received the coveted ASC honor in 2012 with *Page Eight* topping the competition category of Outstanding Achievement in a Television Movie or Miniseries.

Ruhe's latest Toronto entry, *The Keeping Room* centers on three Southern women—two sisters (portrayed by Brit Marling and Hailee Steinfeld) and a former African-American slave (Muno Otaru)—who must fight to defend their home and themselves from two rogue Union Army soldiers (Sam Worthington and Kyle Soller) during the dying days of the American Civil War. The period piece had its challenges, particularly since it was

shot entirely in Romania on a relatively small budget. "Daniel was the only person I knew when I went there," recalled Ruhe. "I didn't know any of the crew members but we managed to pull it off over about 30 shoot days in Romania."

Ruhe deployed the ARRI ALEXA camera, shooting "almost everything handheld. It was all about the actors, particularly the three women's performances," he said.

Both Barber (via UK production house Knucklehead) and Ruhe remain active in commercials. Ruhe's spot endeavors take place between his ongoing theatrical feature pursuits. At press time, he was slated to go to New York for color grading on his latest feature, *Run All Night* directed by Jaume Collet-Serra, which is slated for release in February 2015.

The crossover between short and long-form fare has earmarked Ruhe's career over many years. For instance, Ruhe early on lensed music videos for director Anton Corbijn. This led to Ruhe serving as cinematographer on Corbijn's features *Control* and *The American*. The former earned Ruhe the Best Cinematography honor at

the 2007 Auteur Festival, and a British Independent Film Awards nomination for Best Technical Achievement for Cinematography. Coming full circle back to short form, Ruhe recently shot a commercial in Sweden for director Corbijn.

Ruhe's feature filmography also includes the Julie Delpy-directed *The Countess*. The cinematographer's shorter form body of work spans hundreds of music videos and assorted commercials. His ad fare encompasses such brands as Volkswagen, BMW, Mercedes-Benz, T-Mobile, ESPN, Google, Barclays, Stella Artois, Nike, Volvo, Netflix, Gillette, McDonald's, Ikea, Johnnie Walker, Coca-Cola, Axe, British Airways, Audi, Samsung and Adidas.

Ruhe noted that he's enjoyed a gratifying and invaluable learning experience from collaborating with a diverse range of directors on commercials. In addition to Barber and Corbijn, that roster of directors includes the likes of Filip Engstrom, the Perlorian Brothers, Rick Lemoine, Guy Shelmerdine, Steve Miller, Brian Betic, Anders Hallberg and Markus Walter.


STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION: 1.) Publication Title: SHOOT 2.) Publication Number: 006-234 3.) Filing Date: September 30, 2014 4.) Issue Frequency: Bi-monthly 5.) No. of Issues Published Annually: 6 6.) Annual Subscription Price: \$75. Complete Mailing Address of General Business Office of Publisher: DCA Business Media LLC, 256 Post Road East, #206, Westport, CT 06880 9.) Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor: Publisher, Roberta Grier, 256 Post Road East, #206, Westport, CT 06880; Editor: Robert Goldrich, 256 Post Road East, #206, Westport, CT 06880; Managing Editor: Mike Morgera, 256 Post Road East, #206, Westport, CT 06880 10.) Owner: DCA Business Media LLC, 256 Post Road East, #206, Westport, CT 06880; Roberta Grier, 256 Post Road East, #206, Westport, CT 06880; Gerald Giannone, 256 Post Road East, #206, Westport, CT 06880 11.) Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None 14.) Issue Date for Circulation Data Below: July 25th, 2014 15.) Extent and Nature of Circulation: Business -Film/Advertising Indy Publication 16. Publication of Statement of Ownership and will be printed in the October 17, 2014 issue of this publication.

	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
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Gerald Giannone, Managing Member

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 New York Organ Donor Network's "Long Live New York"	Zeit Productions, Luxembourg Laurent Witz, director/executive producer/DP/rendering/compositing; Jerome Gillet, character design & modeling, texturing; Ghayth Chegaar, character design & modeling, layout, rendering/compositing, editor; Joane Degive, production assistant; Pascal Thiebaut, level design, matte painting, storyboard; Sam Oeun Yin, level design & matte painting; Thibault Barbaroux, Quentin Nigues, David Taco, Gil Pinheiro, Michael Moreira, modeling; Felix Ferrand, Emile Muszczak, modeling & texturing; Mickael Coedel, animation supervisor; Adrien Xhibitte, Thierry Dezarmenien, Kevin Buchillot, Jordane Koessler, animation; Pierre-Alexandre Gomez, Mael Renaud, Cyril Bossman, rendering/compositing. (Toolbox: Maya, 3DSMAX, Photoshop, After Effects, Nuke, Adobe Premiere, Toon Boom)	Y&R New York	Zeit Productions, Luxembourg Laurent Witz, director
2	 Invista/Lycra's "Lycra Moves You"	Glassworks, London Duncan Horn, lead Flame artist; Nina Mosand, Sal Wilson, Flame artists; Florian Juri, Alastair Hearsam, lead 3D artists; Alessandro Vastalegna, Julian Johnson, Matt Fletcher, Simon Payne, Darren Cullis, Luke Kelly, Kofi Ansah, Frederoc Bonpapa, Roman Vrbovsy, 3D artists. (Toolbox: Softimage, PFTrack, Nuke, Flame)	SapientNitro, London	Independent Films, London Philippe André, director
3	 GE's "Ideas" (short)	Method Studios, Los Angeles Gabby Gourrier, EP; Pip Malone, producer; Rob Hodgson, VFX supervisor; Keith Roberts, animation & co-VFX supervisor; Nicole Saccardi, coordinator; Brian Burke, CG supervisor; Matt Williamson, Aaron Schultz, animators; Mark Renton, conform artist; Sandro Blattner, compositor; Lyndsey Horton, Ryan Rogers, riggers; Schoichi Matsubara, lighter; Brian Ripley, texture artist; Chad Roen, modeler; Johnny Andow-Barker, tracking coordinator; Lauren Van Houten, tracking lead; Rebecca McKee, tracking artist; Pam Gonzales, paint artist; Crystie Schreengost, Marvin Jones, roto & paint artists; Stephanie Sweeney, roto & paint supervisor. (Toolbox: Maya, V-Ray, Nuke, Flame) Legacy Effects, San Fernando, Calif. Alan Scott, chief of design (puppetry)	BBDO New York	Biscuit Filmworks, Los Angeles Noam Murro, director
4	 American Eagle Outfitters' "Portraits"	The Mill LA Jo Arghiris, exec producer; Leighton Greer, VFX producer; Chris Knight, shoot supervisor/creative director/2D lead artist; Edward Hicks, Anthony Northman, 3D lead artists; Trent Shumway, Chris Payne, 2D artists; Jeff Stern, Thomas Briggs, Martin Rivera, 3D artists; Sun Chung, matte painting; Justin Sucara, motion graphics; Robin McGloin, Smoke; Adam Scott, colorist; Kris Drenzek, production coordinator. (Toolbox: Flame, Flare, Massive, Maya, Nuke, PFTrack, Photoshop)	Translation, New York	MIZ, bicoastal/international Dante Ariola, director
5	 Activision/Destiny's "Become Legend" (game trailer)	Digital Domain, Venice, Calif. Eric Barba, chief creative officer/sr. VFX supervisor; Rich Flier, president, advertising & games; Scott Gemmill, EP/head of production; Carla Attansio, sr. producer; Charles Bolwell, producer; Alex Michael, sr. VFX coordinator; Greg Teegarden, CG supervisor; Dan Akers, compositing supervisor; Steve Preeg, animation director; Eddie Smith, FX lead; Daisuke Nagae, CG lead; Viki Chan, on-set/data integration; Cody Williams, art director/AFX. (Toolbox: Maya, Nuke, Houdini, Heiro, Z-Brush, Mari, MudBox, V-Ray)	72andSunny, Playa Vista, Calif.	RESET Content, Santa Monica, Calif. Joseph Kosinski, director
6	 WGN's "Manhattan" (opening title sequence for Lionsgate/Atom Prods. series)	Imaginary Forces, New York Dan Gregoras, creative director; Jeremy Cox, art director; Gabriel Marquez, exec producer; Jon Hassell, producer; Griffin Frazen, designer; Sekani Solomon, animator; Peter Ahern, cel animator; Kari Arndal, editor; Audrey Davis, Tim Haldeen, additional design. (Toolbox: Photoshop, After Effects, Maxon Cinema4D)	None	Imaginary Forces, New York Dan Gregoras, Jeremy Cox, co-directors
7	 Nike's "Genealogy of Innovation" (short)	Golden Wolf, London Ingi Erlingsson, creative director; Alex Fernandez, motion graphics lead, design, animation, edit/compositing; Ant Baena, producer; Iris Erlingsdottir, photography; Max Englehart, design, animation, edit/compositing; Pablo Lozano, Wojtek Szklarski, design; Miquel Rodriguez, Petro Furrbato, Miro Klasinc, animation; Stefan Falconer, animation, edit/compositing. (Golden Wolf is handled in the U.S. by Blacklist, NY) (Toolbox: Photoshop, After Effects, Cinema4D) Blackbox, Barcelona Physalia, direction/animation	none	Golden Wolf, London creative direction Blackbox, Barcelona Physalia, direction/animation
8	 ZDF's (German TV network) "Champions League"	MPC, London Leianna Campbell, VFX producer; Tom Robinson & Stephen Ross, a.k.a. H-Block, VFX supervisors and color grade; Samuele Cisterino, William MacNeil, Richard Sutton, Rupert Cresswell, Matteo Morando, motion graphics (Toolbox: Zbrush, Cinema 4D, After Effects, Premier, Photoshop, V-Ray, TurbulenceFD, X Particles, Nuke, DaVinci Resolve Lite)	none	MPC Creative, London Tom Robinson, Stephen Ross, a.k.a. H-Block, directors
9	 Beech-Nut's "Just Gentle Cooking"	Aggressive, Ridgewood, NJ Alex Topaller, director; Dan Shapiro, director/EP; Riccardo Albertini, animation lead; Santi Agusti, additional animation; Rodier Kidman, storyboard artist/art director; Pam Morris, production designer; Hillary Cutter, producer; Joe Arcidiacono, DP (Toolbox: After Effects, Adobe Premiere, Adobe Flash, Cinema 4D, DaVinci)	StoryWorldwide, New York	Aggressive, Ridgewood, NJ Alex Topaller, Dan Shapiro, directors
10	 AAMCO's "800 Pieces"	Backyard, Venice, Calif. Nick Piper, director/creative director/Flame artist Vertical EFX, Santa Monica, Calif. Tony Smoller, CGI artist; Gary Gannon, editor (Toolbox: Flame, Nuke, Maya, Mental Ray)	None (Backyard produced and conceived this client-direct job)	Backyard, Venice, Calif. Nick Piper, director

For the full backstory on this quarterly Visual Effects & Animation Chart's #1 entry—New York Organ Donor Network's "Long Live New York" directed by Laurent Witz of Zeit Productions for Y&R NY—see feature coverage on SHOOTonline and in this Friday's SHOOT>e.dition.

Lance Acord Strikes Chord

Continued from page 7

with his young son to which many parents can relate—competing to no avail with the virtual world of mobile devices and information on demand. Dad and son crisscross the country in their Subaru Outback, touring America’s natural wonders which don’t seem to impress the youngster—until they come face to face with a bison. The dad notes that with his Outback he can reach anything—in this case both the remote locale and in the process his son.

In the two-minute GE short, Acord follows the a curious boy who makes an electronic beep sound, in lieu of traditional language. As the child grows up, we see him adapt to being different; he ultimately discovers that he can talk with machines, which makes them work better. As the copy states, “When you speak the language of industry, the conversation can change the world.”

As for how Acord as a director has gotten the chance to speak the language of moving, people-based storytelling despite coming from cinematography roots, he explained, “Yes, it’s not a typical transition. But if you look back at my DP work, in some ways the transition makes more sense than you might think. Customarily a visual style or sensibilities translate in the commercial world to stylish car or beauty commercials, less so emotional storytelling. But one quality of my work as a DP—maybe considered as a strike against me in some respects—is that I never felt I had a signature visual trademark style. When you mention the name of some DPs, you immediately picture a certain specific look to the photography. I felt like all the projects I did and continue to do as a cinematographer and director each take on their own look and sensibilities. Even strictly as a DP, I was always more interested in the characters and the story being told, the emotion of what we were doing.”

In turn the emotional response from an audience, related Acord, can be “humor, tension, suspense, empathy, just something you connect with on a human level.” Acord clearly has made this connection as a director as reflected in three career DGA Award nominations for Best Commercial Director of the Year based on his work in 2003, 2011 and 2012. Acord earned his most recent nomination on the basis of four spots: Nike’s “Jogger” and “Greatness” for W+K,

Portland, Ore.; Levi’s “Thread,” also from W+K; and Volkswagen’s “The Dog Strikes Back” out of Deutsch LA. The latter was the follow-up to the prior year’s lauded and warmly humorous Super Bowl VW spot “The Force,” which also helped Acord garner a DGA nomination for his work in 2011.

Feature marquee

While continuing his spotmaking, Acord is in the process of diversifying his directing career into features. He is developing with Disney a modern interpretation of Jack London’s novel *White Fang*. The project is simpatico with Acord’s love of such Disney films as *The Black Stallion* and *Never Cry Wolf* which he grew up with.

The Disney project is separate from the theatrical film endeavors at Park Pictures’ feature division which first turned out *Robot & Frank* directed by Jake Schreier. *Robot & Frank* premiered at the 2012 Sundance Film Festival. Park Pictures released its second and third films, the Maya Forbes-directed *Infinitely Polar Bear* and the John Slattery-directed *God’s Pocket*—which both debuted at this year’s Sundance Festival. *God’s Pocket*, Phillip Seymour Hoffman’s last film, recently opened in theaters while *Infinitely Polar Bear* is slated for release next year. Acord served as cinematographer on *God’s Pocket*, adding to DP credits that also include the likes of *Where the Wild Things Are* and *Adaptation*.

Relative to *God’s Pocket*, Acord noted that actor/director Slattery is a friend. “I told him that Philip Seymour Hoffman is an actor I’ve always admired and wanted to work with. He had just come off of *The Master* and we weren’t sure if he would do a low budget indie film with a first-time director. Philip responded to the story. He didn’t talk about the paycheck. He just liked to do great work. Now in light of Philip’s passing, I feel so fortunate to have gotten the chance to work with him. He was one of the great actors of our time and it was a pretty amazing experience.”

Acord also finds gratifying being able to open up feature opportunities for directors on the Park Pictures’ commercials roster. That’s part of the mission statement of Park Pictures’ feature division and was realized with *Robot & Frank*, which marked the theatrical motion picture debut of spot director Schreier. “We hope to continue to do this for our directors.”

Flash Back

October 9, 2009 Newly released statistics show that Internet advertising in the U.S. fell 5 percent in the second quarter as the recession continued to crimp marketing budgets. It was the second consecutive quarterly decline in Internet advertising, extending the medium’s first slump since the aftermath of the dot-com bust in 2002. The \$5.43 billion spent on Internet ads during the three months ending in June compared to \$5.75 billion at the same time last year, according to the Interactive Advertising Bureau and PricewaterhouseCoopers....**Tool of North America has signed director Jose Antonio Prat, formerly of Supply and Demand. Prat recently collaborated with CP+B on multiple campaigns including Coke Zero, as well as working with top ad shops such as la comunidad and Vegaalmsponce.... BOND, a NY-based creative post house headed by creative director Jeff Beckerman, has formed the BOND Design Collective, a strategic alliance among three creative companies spanning visual effects/3D animation, conceptualization, motion graphics and interactive design. The BOND Design Collective encompasses BOND-FX, which specializes in VFX, motion graphics and scene enhancement; The Core, a Santa Monica-based design studio specializing in conceptually driven broadcast design and motion graphics; and eatdrink, Chicago, known for its interactive and CG design for numerous national brands.**

October 8, 2004 DP Bill Bennett has been named a member of the prestigious 85-year-old American Society of Cinematographers (ASC)—and some believe he may be the first to be selected solely for a body of work in commercials....**Yessian, the longstanding music/sound design house headquartered in Farmington Hills, Mich., plans to open a full-service studio in New York sometime next month. Key to establishing the operation is industry veteran Marlene Bartos, who’s been hired as the NY facility’s executive producer. Yessian has maintained a presence in New York for several years in the form of an office. But according to EP Brian Yessian, the company decided to step up its commitment to the market, investing in an East Coast operation outfitted with extensive resources and able to accommodate live sessions. Bartos has an agency producing pedigree. Prior to joining Yessian, she had been freelance producing regularly for Gotham, New York. Earlier Bartos was a long-time staffer at Y&R, New York, where she served as an executive producer.... The team of copywriter Grant Smith and art director Richard Ardito, along with producer Ed Zazzera, all formerly of Cliff Freeman and Partners, have joined BBDO NY....**

bulletin board

- October 20-23/Los Angeles, CA: SMPTE <https://www.smppte.org/smppte2014>
- October 22-23/Dallas, TX: AICP Next Awards & AICP Show <https://store.aicp.com/event/2014-aicp-awards-in-dallas>
- October 23-30/Austin, TX: Austin Film Festival <http://www.austinfilmfestival.com>
- October 26/New York, NY: ECA Awards <http://www.ecawards.net>
- October 29/Austin, TX: AICP Show <http://store.aicp.com/event/2014-aicp-show-in-austin>
- November 5-9/New York, NY: Big Apple Film Fest <http://www.bigapplefilmfestival.com>
- November 5-12 /Santa Monica, CA: American Film Market <http://www.americanfilmmarket.com>
- November 6/Los Angeles, CA: HPA Awards: www.haponline.com
- November 6-13 /Los Angeles, CA: AFI Festival <http://www.afi.com/afifest/default.aspx>
- November 6-13/Ojai, CA: Ojai Film Fest <http://www.ojaifilmfestival.com>
- November 14 /Los Angeles, CA: Hollywood Film awards <http://www.hollywoodawards.com>

Miller's Collaborators

Continued from page 11
tract from what really matters.”

Among Miller's other collaborators on *Foxcatcher* were three editors: Jay Cassidy, ACE, a three-time Oscar nominee (*American Hustle*, *Silver Linings Playbook*, *Into the Wild*); Stuart Levy, ACE; and Conor O'Neill. The latter two teamed to earn a primetime Emmy nomination for Outstanding Picture Editing for Nonfiction Programming on the strength of the documentary *Crossfire Hurricane*.

Of the three editors, O'Neill worked previously with Miller, having served as an additional editor on *Moneyball*. O'Neill got the *Moneyball* gig based on Miller being favorably impressed with the cutter's work on the documentary *Murderball* (directed by fellow Smuggler director Henry-Alex Rubin) as well as various commercials.

“He showed a real sensitivity and sensibility that I could relate to,” said Miller about O'Neill. “On *Moneyball*, he came in during the middle of the process and was able to learn the language of the film pretty quickly. Within two weeks he was able to become an author of the language of that film.”

As for Levy, Miller said that the editor “found me,” pitching hard that he would give himself to the *Foxcatcher* story. “I hired him off a conversation and a referral from Oliver Stone who uses different editors. Stewart represented himself as somebody who would put the project first—and he did.”

According to Miller, O'Neill and Levy cut for the first long stretch of *Foxcatcher*. “They did the bulk of the editing, then

the film release got pushed back and both guys went onto other jobs. For some fresh blood and perspective, we got Jay [Cassidy] and moved the editing from New York to L.A. I found him to be very in tune to what the film is,” assessed Miller. “Working with him was a great experience.”

Steve Carell

As for Miller's cast collaborators, the biggest buzz has been generated by the astounding performance of Carell as du Pont. Best known for his comedic touch, Carell would on the surface seem to be an odd bit of casting for the measured performance needed in *Foxcatcher*.

“It's counterintuitive,” acknowledged Miller regarding the casting of Carell. Yet when Carell's name initially came up, Miller recalled, “It stopped me in my tracks. There was something about it that somehow made a lot of sense. Steve as a performer feels benign in the same way that du Pont feels benign—no one thought he could do what he did.”

Miller observed of Carell, “There's a lot more to him than he shows the world. You don't become a comic without having a secret store of hidden feelings. I started to think this might work when I went to have lunch with him. I found that he had done his homework. He knew quite a bit about du Pont. I saw the seriousness he had for the project and the role. There were certainly more obvious choices to play du Pont—actors who would be viewed as lower risks. But I felt that if this would work with Steve, the reward for the risk would bring the greatest return.”

street talk

BRW FILMLAND Los Angeles has signed director Axel Laubscher for U.S. commercial representation. Coming to BRW from *Hungry Man*, the German-born director has helmed campaigns for international brands such as Volkswagen, E*Trade, PlayStation, Mercedes, Allstate, McDonald's and Coca-Cola. After earning a Film degree from NYU's Tisch School of the Arts, Laubscher settled down in Stockholm, Sweden, and launched commercial production company Social Club with fellow director Henrik Lagercrantz in 2002. Laubscher's international commercial work has earned honors from Cannes Lions, D&AD, Epica, LIA and Eurobest. Recently, he worked on a project for BYGGMAKER that followed the company's history in film from the 1890s to present

day, based on a variety of archived footage. Rather than shooting on digital and attempting to recreate the film look of different eras in postproduction, he chose to film with the equipment of each era including crank-up cameras, 16mm, 35mm, reversal, positive and VHS....Integrated production company ACNE has signed international comedy director Nicolas Iyer. Iyer's work also has some daring elements—his AICP Show-honored spot for Oxygene Perfume was filmed completely underwater, and his 2014 World Cup campaign for Samsung took him to the slums of Rio de Janeiro. His credits also span campaigns for such brands as Snickers, Sprite, Big Red, McDonald's, Seat and Time Warner. Iyer began his career creating visual treatments for feature film directors including Martin Campbell, Pierre Morel, Vincent Ward, James McTeigue, and Marcus Nispel....The NY office of global creative agency Sid Lee has promoted Dan Brooks and Daniel Chandler to co-executive creative directors. Over the past five years, Brooks and Chandler have been one of Sid Lee's most prominent creative teams. At present they are leading creative for Sid Lee NY's clients including Absolut, Facebook and Intel....

report

Knox Avenue, the downtown Los Angeles-based production company headed by founder/executive producer Brooke Dooley, has secured Yvette Lubinsky of independent representation firm Yvette Reps to handle sales on the West Coast....Artist management agency RIAD Represents, led by founder Sherry Riad, has broadened its roster of talent to include digital communications shop the STUDIO. Under the aegis of company president Mary Nittolo, the STUDIO, which is based in New York City, specializes in 2D and 3D animation, graphic design, digital content, character development and strategic thinking. The STUDIO's clients include major advertising agencies such as TBWA, FCB, The Burns Group, Saatchi & Saatchi, Publicis, mcgarrybowen, DePirro/Garrone, Goodby Silverstein & Partners, MomentumWW, Young & Rubicam, Walton Isaacson, Euro, Digitas, Grey, and BBDO; and brands like Chase, Verizon, Pfizer, Pepsi, Sony, Kraft Foods, Colgate, Novartis, Avon, Bacardi, Starbucks, Turner Broadcasting, GE, Best Buy and Target department stores. Additionally, RIAD has added to its staff Rose Wind Jerome as an agent, responsible for new business development for the company's talent lineup, which includes such artists as photographers Michele Asselin, Thierry Des Fontaines, Troy House, Shaniqwa Jarvis, Keena, Michael Prince, Joe Windsor-Williams and Bil Zelman, along with the newest addition, the STUDIO. Prior to joining RIAD, Jerome was the program associate at The Center for Photography at Woodstock in Woodstock, New York.... Austrian cinematographer Christian Berger, who's handled by Dattner Dispoto and Associates, is shooting director Angelina Jolie's *By The Sea*. Additionally, Dattner Dispoto and Associates has signed production designers Ariana Nakata and Carl Swanberg....

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