



Chat Room:
Scott Leberecht

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SHOOT

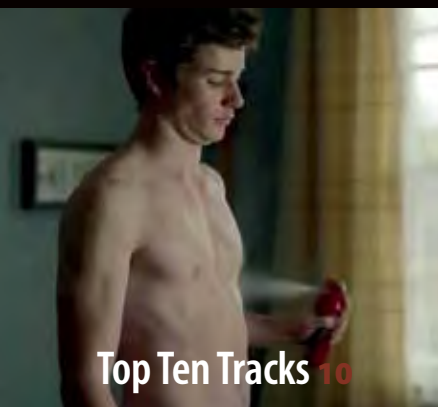


Music & Sound Dialogue 8



SPRING 2014

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By Robert Goldrich



Life After Pi

This week's Chat Room is with Scott Leberecht, a staffer at Rhythm & Hues, and director of the short documentary *Life After Pi*, which chronicles the massive layoffs at the company and its Chapter 11 bankruptcy declaration in January 2013, a mere 11 days before several artists there won the Visual Effects Oscar for *Life of Pi*. (The studio has since been bought and remains in business.)

Life After Pi is part of an industry movement to raise awareness of the plight of VFX houses, particularly in California. Amplifying a good deal of what is conveyed in *Life After Pi* is a recently released 2013 Feature Film Production Report from Film L.A., the regional film office serving the City and County of Los Angeles.

Film L.A. labeled as a misnomer the belief that while California may lose out

on principal photography due to runaway production, the state is still the beneficiary of the bulk of postproduction and VFX work. The Film L.A. report found that the U.K. and Canada have both usurped California (and the U.S.) as global centers for VFX work. This is a concern for California because the biggest budget features spend much of their production budgets

work are all outside of California (and the U.S.). Vancouver, Montreal, London, Singapore, India, Australia and New Zealand are just some of the locations booming with growth while California's VFX sector withers away.

Leberecht agrees that the US will continue to lose VFX business and jobs unless the playing field can get at least a

The Film L.A. report found that the U.K. and Canada have both usurped the U.S. as global centers for VFX work.

little closer to being level when it comes to incentives offered by other countries. Still, there's something else to consider as he explains in more detail (see our Chat Room column). "A lot of people in Vancouver and the U.K. where incentives are strong now probably feel safe," he said. "But if they watch our documentary, they should be more concerned about the [VFX] business models and what they will ultimately mean for them."

Historically, the bulk of the VFX industry and the major VFX houses were concentrated in Southern California, but this is no longer the case, noted Film L.A. Most of the major VFX houses now operate with multiple satellite locations all over the world. The hot locations for VFX

are all outside of California (and the U.S.). Vancouver, Montreal, London, Singapore, India, Australia and New Zealand are just some of the locations booming with growth while California's VFX sector withers away. Leberecht agrees that the US will continue to lose VFX business and jobs unless the playing field can get at least a little closer to being level when it comes to incentives offered by other countries. Still, there's something else to consider as he explains in more detail (see our Chat Room column). "A lot of people in Vancouver and the U.K. where incentives are strong now probably feel safe," he said. "But if they watch our documentary, they should be more concerned about the [VFX] business models and what they will ultimately mean for them."

POV

By Brett Shevack



Remembering DJM Films

A woman travels around the country with a washing machine in the back of a truck cleaning laundry. It was 1976 and I was given the assignment to pool-out this 'brilliant' P&G campaign. Having just joined Y&R as a young art director, I viewed it as some perverse form of creative hazing. However, it got me a week in LA for the shoot. I checked into the Sunset Marquis, a chic seedy hotel frequented by rock and rollers, to the sound of police sirens. My room was broken into and my American Express Travelers Cheques were stolen (remember them?). It was also the first campaign I worked on with Ed Friedman and DJM Films, whom the producer hired to edit the spots. Those forgettable ads led to a relationship of almost 40 years and thousands of spots. Many, thankfully, were a lot more interesting.

DJM (initials for David, Jeffrey and Mi-

chelle, Ed's three children) occupied its own building on 46th Street. The second floor was rented out to a shiatsu massage parlor until the space was needed for the shipping department's expansion. The ground floor was a Japanese restaurant. When you got off the elevator you were greeted by wonderful Arlene whose desk sat below a huge hovering sailfish. Many rooms reflected Ed's love of boating and fishing. Some were built like the inside of a boat, portholes and all. DJM was his place. There were the aging photos of his clients on his office wall. There were the brilliant cartoons by creative director Tom Youhe. And the 3/4" cassette boxes and Moviola (remember them?).

Working with Ed was like being a member of the DJM family. There was Danny who was about 12 feet shorter than Ed but with a huge heart of gold. There was Mike who was the technology brain, and David who grew up working

in a big shadow but did so with talent, persistence and grace. There was Eileen, Eddie's wife of 35 years who headed up the traffic department. No one worked harder than she did. And then there was Ed, who was larger than life, figuratively and literally. He sold shoes before finding his way to editing, but he never stopped making sure that the customer walked out feeling comfortable. With oversized sideburns, silk Western shirts, and cowboy boots, he didn't look like anyone else because he was an original. He built an incredible success by bringing the same talent and enthusiasm to both mediocre campaigns like "Dashmobile" and brilliant ones like "The Pepsi Generation." But above all, DJM was one of those rare companies that cared as much about its people as it did about making money (remember them?).

Brett Shevack is founder/CEO of Brand Initiatives Group.

We hear a lot about small businesses these days, but for the people that build them and the families that count on them, there is no such thing as small.

For close to a half century, DJM Films has been a big business. Big in talent, big in hard work, big in loyalty to their people, and big in the belief that if you focus and do everything you can to help your clients, you will be rewarded.

We started with one guy and a Moviola five years before a man walked on the moon. There were few global agencies or holding companies, just art directors, copywriters and producers who wanted to do great work. That much hasn't changed. To all of them, their agencies and their clients, and to everyone who gave us the opportunity to contribute and grow, we want to say thank you.

Ed Friedman and the DJM family



Scott Leberecht

Director of *Life After Pi* sparks discussion

By Robert Goldrich

Eleven days before several of its artisans won the Visual Effects Oscar for *Life of Pi*, visual effects studio Rhythm & Hues declared Chapter 11 bankruptcy. The studio endured a first round of 254 layoffs.

Scott Leberecht—who is still an art director at R&H—teamed with then manager of digital production Christina Lee Storm (who’s now at Act One) to make a documentary short filmed largely at the company’s facility during the weeks following the bankruptcy filing. *Life After Pi* shows the impact of layoffs and labor uncertainty on people and their fami-

ing business and jobs and that will continue unless we can figure out how to level the playing field in terms of incentives.

The other problem is the relationship between visual effects houses and the movie studios—it’s a flawed business model where visual effects houses are expected to deliver no matter what, even if there’s a major change in creative vision or eleventh hour changes. There are overages for clear changes—adding 100 shots—but problems occur when for instance we’re being inadvertently used to design the work, debating over the color of the sky, resulting in a process that costs time



“The power of the VFX vendor is almost zero. Nobody wants to make waves for fear of not getting the business.”

lies. (See coverage in 3/7 *SHOOT* > edition.) And the significance goes beyond R&H, affirmed Leberecht, noting that some 20 VFX houses—most of them in California—have closed or declared bankruptcy over the past decade.

SHOOT: *Life After Pi* encouraged the VFX community to recently turn out for the pre-Oscar ceremony protest in Hollywood that was organized by the Association of Digital Artists, Professionals and Technicians. What was your take on that protest?

Leberecht: I was there along with Christina and over 500 others. There was a sense of purpose there. I didn’t start A.D.A.P.T. but am a member. Even though it was raining that first hour, people were out in force, dressed in green—representing the blank green screen that would be left without the work of visual effects artists. We educated people about the problems, raising awareness of what the visual effects industry is dealing with.

SHOOT: What’s the message you want *Life After Pi* to impart?

Leberecht: Most importantly, that there is a two-fold problem. One is that the subsidies and tax breaks being offered by other states and countries are drawing business away from California. We’re los-

and money that aren’t recouped. First it’s supposed to be orange, then purplish orange. We’re going through colors, changing them constantly because they don’t know what they want. Once they finally know, we have spent a week for a shot that should have already been done.

And the power of the VFX vendor is almost zero. Nobody wants to make waves for fear of not getting the business. What many don’t realize is that this jeopardizes even the vendors in a well subsidized region. A lot of people in Vancouver and the U.K. where incentives are strong now probably feel safe. But if they watch our documentary, they should be more concerned about the business models and what they will ultimately mean for them.

SHOOT: What’s next?

Leberecht: Christina and I are talking with potential financing partners for *Hollywood Ending*, a feature-length documentary that will dig deeper into what’s behind the loss of business in California. In making *Life After Pi*, we connected with colleagues in other sectors—camera, makeup and so on. They have many of the same problems. They said, “We don’t work as much either anymore.” We hope to begin production on *Hollywood Ending* in the next couple of months.

MS. BROWN MEETS GECKO IN M&M’S/GEICO SPOT

For the first time, M&M’S spokesperson, Ms. Brown, appears in a commercial with another famous advertising character, the GEICO Gecko.



Titled “15 Minutes,” the :30 spot is the brainchild of BBDO New York, with Ms. Brown acknowledging that being made

of delicious chocolate makes her a high risk for insurance. Nonetheless, she believes she deserves coverage and she’s been in the GEICO office with the Gecko for 15 minutes—and 15 minutes can save you 15 percent on insurance.

The Gecko points out that GEICO only insures humans so the two ad characters face a dilemma. The spot ends with a surprise appearance by another memorable advertising figure, GEICO’s “Hump Day” camel.

Accompanying the TV commercial—directed by the Tracker collective (of production house Traktor), with visual effects from Framstore and The Mill (for the camel)—is a robust social media campaign that lives on Facebook and Twitter which tells the entire story of Ms. Brown’s efforts to secure insurance.

The BBDO NY team includes chief creative officer, worldwide, David Lubars, sr. VPs/executive creative directors Tim Bayne and Lauren Connolly, sr. art director Eduardo Petersen, sr. copywriter Christopher Cannon, sr. producer Regina Iannuzzi, producer Sofia Doktori and executive music producer Melissa Chester. Maury Loeb of P.S. 260 edited “15 Minutes.”

KBS+ MAKES MOVE TO GET ATTENTION

Kirshenbaum bond senecal + partners (kbs+), New York, is acquiring social media marketing agency Attention, which maintains offices in NYC, L.A., Toronto and London. The move strengthens the social strategies practice of kbs+ while also giving the agency a presence on the West Coast.

Organized around today’s increasingly social purchasing journey, the expanded kbs+ services link together analytics, communications, digital creative, interactive development, content, earned media, owned media and paid media. Attention will also contribute to the kbs+ family its skills in interpreting unstructured search and social data to launch creative campaigns around purchase intent and brand consideration.

Attention will continue to be led by its founder Curtis Houglund and COO Paul Beck. Attention partners with clients including Mattel, Sports Authority, Novartis, Mead Johnson, Dunkin’ Donuts and Samsung, among others.

PEOPLE IN THE NEWS....

Besty Beale, L.A.-based exec producer of bicoastal editorial house jump, has been elected president of AICE’s West Coast chapter. Beale brings to the presidency a wealth of industry experience, having spent the last decade collaborating on notable advertising campaigns on both the agency and



Jocelyn Brown

editorial sides. After studying film at Boston University, Beale produced at TBWA\Chiat\Day San Francisco before going on to head editorial studio Lost Planet LA as EP for the next seven years. The opportunity to post produce a TV series for Y&R took Beale to NY, before she returned to L.A. to work at chrome. Beale joined jump as EP in 2011....Bicoastal design studio Scout has added Stephanie Balint as executive producer. Balint joins Scout’s expanding team led by former Superfad creative directors Brian Drucker and Chace Hartman. Most recently with production services company Palma Pictures, Balint worked with directorial talent including Todd Field, Errol Morris, Tim Burton and Douglas Avery....

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Annie Uzdavinis



Brian O'Rourke



Jason Kramer



Christina Rust

Vocal About Music; AMP, the poolhouse Team On Session

Panel discussion delves into business and creative issues from different industry perspectives

A SHOOT Staff Report

SANTA MONICA, Calif.—Christina Rust, sr. business affairs manager at 72andSunny, is seeing more instances at her agency in which original music for advertising is being licensed, a departure from the

norm over the years which has had clients automatically taking ownership of original compositions. She conjectured that a tough economy and tighter budgets have factored into this development as houses are willing to work within these budget-

ary constraints as long as they ultimately retain equity in their compositions.

She added that so many more artists and performers are “willing to compose on spec than there used to be...An artist is not going to entirely turn their track over to a brand” and this has fed into the licensing of original music scenario. This in turn has stirred more recent conversation within 72andSunny about “when it’s a good thing to license and when we need to own the track.”

Annie Uzdavinis, a founding member of the poolhouse, a collective and community of freelance agency producers, related that the licensing of original music first prominently came up for her eight years ago on a job out of McCann San Francisco. She noted that in that instance it wasn’t about the budget but rather about utilizing an up-and-coming artist and giving that talent the opportunity to have a full-length song. This could be beneficial to the performer’s career, with the bonus of the music from that song being in a spot and gaining attention. Anyone curious about the track could get more info on the advertiser’s website and the full track could be bought on iTunes. It was a win-win situation for all involved. “It lifted all the boats,” said Uzdavinis.

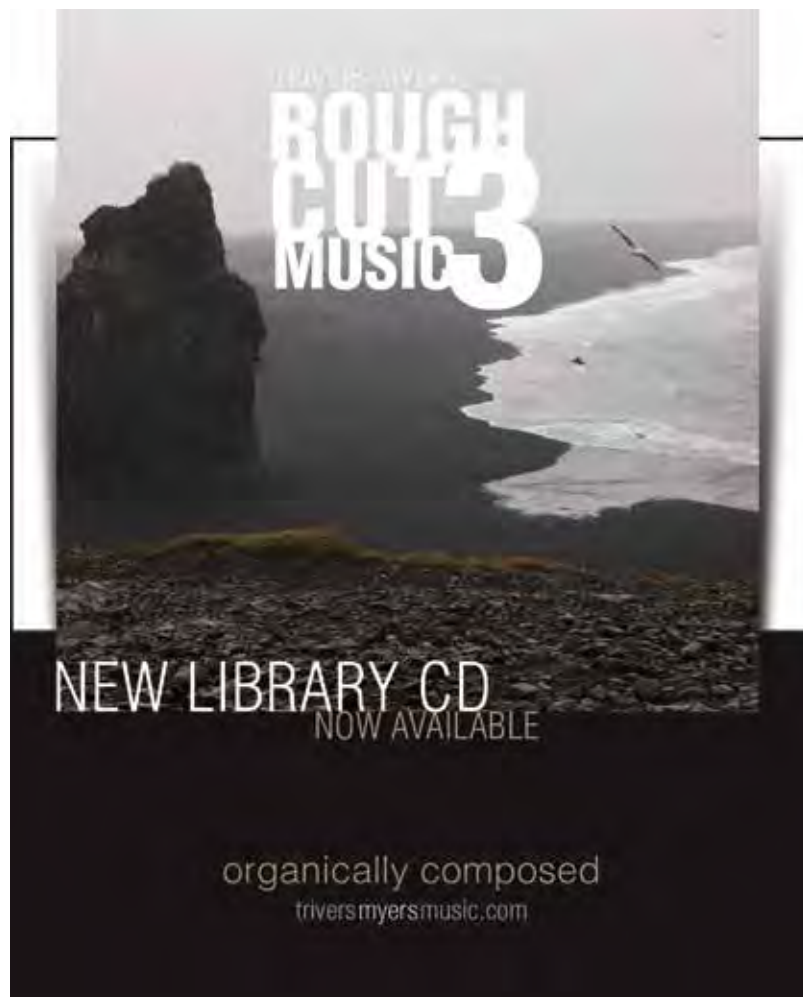
Rust and Uzdavinis shared these observations during a panel discussion—titled “What Does Your Budget Sound Like?”—last month presented by AMP and the poolhouse—and hosted by Lime Studios in Santa Monica. Other panelists were Nicole Dionne, creative director and founder of Primal Scream Music, which provides music supervision and original

music for advertising, TV and film; Jason Kramer, music and concept supervisor for music and sound house Elias Arts; Brian O’Rourke, executive producer at TBWA\Chiat\Day, L.A., whose focus is on that agency’s branded entertainment division; and Tanvi Patel, partner, president/CEO of Crucial Music, a one-stop shop for licensing independent music to films, TV shows, spots and video games. The evening panel discussion was moderated by Robert Goldrich, editor of *SHOOT*.

O’Rourke shared that quite a few years ago when he was at smaller independent agency WongDoody, he saw many licensing of original music deals primarily born out of a financial decision. He recalled that the discussion with the music house would be along the lines of “this is all we have but once it’s done, it’s yours...That’s how I learned this horse trading.” But now at TBWA\Chiat\Day, O’Rourke has a wide range of clients—large ones with a certain way of doing things, others smaller and “more open to this [licensing].” He noted that the agency pulls royalties from certain tracks it uses. Larger clients, he explained, ask how did we save them money this year? Royalty recouping is one way. “If we own the music, we can do that.”

At the same time, continued O’Rourke, with different artists able and interested in doing commercials more so than ever before, the licensing of original music is emerging not for monetary reasons like back during his WongDoody days but as a “deal to get the best talent.”

Elias’ Kramer noted that he’s seeing licenses for varying lengths—a year, six months, four months. And even though



MUSIC & SOUND

the music company gets the song back, it can't use it for another car company if the original user was an automotive client. Product category exclusivity is the norm.

Several pieces of work were shown to kick off the panel discussion, including Fruit of the Loom's "Trampoline" from Primal Scream, winner of Best Original Song at the 2013 AMP Awards. Dionne noted that the artist, Mindy Gledhill, gets the track back after a certain amount of time, and the brand will benefit once that song is on her album. Dionne said that "Trampoline" is not a song that Gledhill would have done "without the inspiration of what the brand wanted and what the creatives had in their minds." Gledhill's career "has taken flight" due to the attention that spot has generated, continued Dionne who affirmed that the ad community has the "ability to inspire the music industry and songs coming out of recording artists that they are proud of."

Original vs. licensed music

As for the prevalence of original music



Nicole Dionne

vs. the licensing of existing music, Rust said the percentages ebb and flow. She guesstimated that currently the mix at 72andSunny is about 60 percent licensed music and 40 percent original fare.

O'Rourke said simply, "It depends" on the nature of particular projects. He recalled that historically when there was no time and no money, you'd forget about licensing and just go to a music house you trusted, have a great conversation and in a week you would have different options



Tanvi Patel

to choose from. Now, though, that week has become a matter of hours which he described as "amazing and brutal for all of us." The other big difference today is that artists are much more interested in commercials and branded content, and music publishers need to find new revenue sources with the decline of the music industry. Publishers, he said, have targeted ad agencies, making music licensing easier, and providing ready access to various options. With so many clients,

TBWA\Chiat\Day is "kind of all over the place" in the original and licensed music landscape, related O'Rourke.

Crucial Music represents the work of independent artists and composers. The company, explained Patel, doesn't create new music but rather has an extensive inventory of tracks available to agencies and brands. "We go through roughly 10,000 tracks to find something that will match their [agency/brand] specs. Sometimes we get footage. A lot of times we don't... so it's kind of a blind pitch." At times, she continued, agencies come to Crucial because they can't license a specific song that's expensive. They are seeking an alternative to create the same mood or feel. Sometimes they are looking for a track to replicate what they originally had in mind. In an ideal world, though, Patel noted that agencies and brands should instead aspire to embrace what makes independent artists, including those on the Crucial roster, special—namely their unique sound.

Kramer noted that there are hybrid

Continued on page 12

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MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Old Spice Re-Fresh Body Spray's "Momsong"	Walker, Portland, Ore. Brad Neely, composer/arranger; Sara Matarazzo, producer; Abbey Hickman, assistant producer. Warehouse Studio and GGRP Productions, Vancouver. Vince Renaud, music record engineer; Graeme Gibson, composition engineer; Zack Blackstone, music engineer assistant; Derick Cobden, record coordinator.	Barking Owl, West Los Angeles. Brock Babcock, post engineer; Whitney Fromholtz, producer.	Wieden+Kennedy, Portland	MUZ, bicoastal/international Steve Ayson, director.
2	 Dulux's "Colour Love Story"	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, Danny Dunlap, composers.	Grand Central Recording Studios, London Raja Sehgal, mixer.	BBH London	Park Pictures, bicoastal/international Christian & Patrick, directors.
3	 Kia K900's "The Truth"	HUM Music & Sound Design, Santa Monica, Calif. Rearrangement of Giacomo Puccini's "Nessun Dorma" Jeff Koz, president; Debbi Landon, exec producer; Scott Glenn, creative director; Greg Chun, arranger; Dan Hart, sound designer.	Margarita Mix, Santa Monica Nathan Dubin, mixer.	David & Goliath, El Segundo, Calif.	MUZ, bicoastal/international Carl Erik Rinsch, director
4	 Visa's "Night Swim"	Machine Head, bicoastal Stephen Dewey, sound designer; Gregory Jenkins, composer; Kip Smedley, additional composer; Patty Chow Dewey, exec producer.	Sonic Union, New York Steve Rosen, mixer	BBDO New York	Epoch Films, bicoastal Martin De Thural, director
5	 Audi's "Doberhuahua"	Elias Arts, bicoastal Brent Nichols, executive creative director; Dave Gold, creative director; Ann Haugen, executive producer; Katie Overcash, producer. Trinitite Studios Brian Emrich, sound designer	Lime Studios, Santa Monica Loren Silber, mixer.	Venables Bell & Partners, San Francisco.	Biscuit Filmworks, Los Angeles Noam Murro, director.
6	 Crown Royal's "Anthem"	Q Department, New York.	Heard City, New York Phil Loeb, Evan Mangiamele, engineers; Sasha Awn, producer.	Grey New York Zach Pollakoff, sr. music producer; Josh Rabinowitz, director of music.	MUZ, bicoastal/international Rupert Sanders, director.
7	 GE's "Childlike Imagination"	Barking Owl, West Los Angeles Kelly Bayett, creative director.	Heard City, New York Philip Loeb, mixer	BBDO New York Rani Vaz, head of music production.	MUZ, bicoastal/international Dante Ariola, director.
8	 United Airlines' "Athletes Aboard"	Yessian Music, New York Dan Zank, Conrad Pope, arrangers (George Gershwin's "Rhapsody in Blue"); Brian Yessian, chief creative officer; Gerard Smerek, exec producer/mixer.	Sound Lounge, New York Tom Jucarone, mixer.	mcgarrybowen, New York Jerry Krenach, managing director, global music production.	HSI, bicoastal Michael Haussman, director.
9	 Samsung's "Family"	Amber Music, Brooklyn, NY Mark Iewarson, composer; Michelle Curran, exec producer.	Heard City, New York Philip Loeb, mixer.	72andSunny, Los Angeles	Believe Media, bicoastal Daniel Skoglund, director.
10	 Kraft Macaroni & Cheese's "What I Did For Love"	JSM Music, New York Marvin Hamlish's and Edward Kleban's "What I Did For Love" Joel Simon, arranger, creative director, executive music producer; Doug Katsaros, arranger.	Lime Studios, Santa Monica Mark Meyuhas, engineer; Matt Miller, assistant engineer; Kelli Espinoza, mix producer.	CP+B, Boulder, Colo. Bill Meadows, executive music producer; Jorge Ivan Vargas Perez, music producer.	Hungry Man, bicoastal Hank Perlman, director.

“Momsong” Tops Tracks Chart

Music House Walker Secures Composer Neely

A SHOOT Staff Report

It's hard on some mothers to watch their sons go from boys to men as we see in a gloriously twisted Old Spice commercial titled “Momsong” that was created by Wieden + Kennedy (W+K), Portland, Ore., and directed by Steve Ayson of production house MJZ.

In the spot, young men—irresistible to women thanks to Old Spice Re-Fresh Body Spray—enjoy time with the opposite sex, unaware they are being stalked by devoted moms who just can't bear the thought of losing them. The moms are in bizarre “fly-on-the-wall” positions as they keep watchful eyes on their sons.

All the moms are singing their tale of woe throughout the spot, bemoaning the escalating sex appeal of their little angels.

It was crucial that all of the action was intricately choreographed and storyboarded prior to the shoot given that “Momsong” is a musical with sequential lyrics, W+K creative director Craig Allen pointed out.

The lyrics to “Momsong” were written by W+K art director Ruth Bellotti and copywriters David Povill and Justine Armour as well as Brad Neely who served as composer/arranger via Walker, a Portland-based house specializing in original and licensed music for commercials, branded content, TV and film. “The creative team wrote some very funny lyrics, and then Brad made them even funnier when he recorded the demo track,” Allen said.

Neely, a comic book artist, musician and TV writer/producer, was brought into the project by Walker after some brainstorming between the music house and W+K creatives regarding whom they'd ideally like to work with. Sara Matarazzo, owner of Walker, explained that her company's business model has her involved in selecting the right talent for each job. “It's not a traditional set-up with in-house staff composers who are essentially given all the work,” she said. “We work with composers who are veterans in commercials and at the same time we like to access those who aren't traditional commercial writers and see what they can and would do. We like to bring about collaborative relationships between artists

and brands.”

Walker had no direct connection to Neely prior to “Momsong.” A company staffer reached out to him with a tweet and he responded. “From the beginning, he understood the comedy,” related Matarazzo. “He knew what they were going for essentially. Brad composed and arranged. He adapted what he was given. His arrangement was the first we heard and you could see he really thought about it and figured out how to put all these ideas into a song, a pattern, that made sense.”

Jason Bagley, Wieden+Kennedy creative director, explained the rationale behind going the musical route for Old Spice. “Watching their little boys turn into men can be deeply sad for moms,” he observed. “It's a very relatable universal experience for moms and sons everywhere, so we wanted to find a funny, exaggerated way of portraying that. And just about everything is funnier when you sing it.”

W+K and Walker worked together to cast the voices while the agency and Ayson chose the women portraying the moms. Of all the women cast as moms, only one had major acting experience. Neither the agency nor Ayson wanted to hire anyone who was too polished. “We just wanted moms who felt real but also had some comedic character to their look and performance,” Bagley noted.

Matarazzo said that the spot went to Warehouse Studio and GGRP Productions, Vancouver, B.C. for voiceover and to record music. Post engineer was Brock Babcock of Barking Owl, Los Angeles.

Agency roots

Earlier in her career Matarazzo was a music producer at Ogilvy & Mather, New York, and then managing director of Search Party Music, NY, before moving to Portland and eventually launching Walker. She enjoys bringing talent like Neely into the ad arena, noting that working with such artisans generally requires added support from the Walker team, acclimating songwriters to the architecture of the :60, :30 and :15 formats.

Matarazzo worked on “Momsong” during her maternity leave, quipping that the storyline gave her a taste of what's in store when her baby boy reaches adolescence.

Creative Music
for
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Panelists share insights

Continued from page 9

pieces as well, citing the Taco Bell “Viva Young” screened for the audience at the AMP/poolhouse session. Elias did the re-arrangement of a track from the band Fun for the 2013 Super Bowl spot. The prior year, Fun’s “We Are Young” experienced a surge in sales right after serving as the track in Chevy Sonic’s “Stunt Anthem” Super Bowl ad.

Wish lists

Turning out worthwhile creative work within budgetary constraints can be a daunting challenge. While the panelists have met that challenge, they were asked what they’d like to see in the marketplace to nurture the optimum final product.

Kramer said he comes “from an old school mentality,” harkening back to the days when you “let the music guys do the music, let the editors do the editing, the film people do the film.” He observed that in today’s world there’s “a lack of loyalty” between agencies, clients and companies. “My wish is we get back to those *Mad Men* days” where “you worked with a person you really like and develop a sound with them.” Kramer added that he hasn’t seen “a really good sonic brand in years” and perhaps that holy grail would be less elusive with the collaborative loyalty and trust of yesteryear.

Dionne noted, “I would give up work to other music companies gladly for agencies to be committed to one company.” She said that this kind of commitment is what makes work like Fruit of the Loom’s “Trampoline” possible.

This scenario is a far cry from the demo dynamic that some view as pervasive. Uzdavinis noted, “I’ll say to the [agency] creatives, ‘You don’t like to be in a creative shootout with other agencies. Why don’t we look at different music companies and figure out who we think is going to be the best fit and commit to them...Maybe it’s committing to them to work against a demo but they know they’re not in a creative shootout. Maybe things take a left turn and we have to pay a demo fee and move onto somebody else. I’d rather be in a committed relationship and work the hell out of that relationship.’”

Asked if the demo process—where quantity has seemingly become the spice of life—has taken on a life of its own, Rust shared, “Our agency has fallen a little bit into that because so many production companies have come to us and say ‘we’ll demo for free’...My personal opinion is that it just creates a mess. There are certain circumstances where that works but in general it causes chaos.”

O’Rourke observed that when he looks back on the work he’s most proud of, the common denominator is trust—trust between the creatives, between agency and client, agency and vendors, the latter being “that we found the right people” for the project. “I don’t like to go out and demo multiple houses—that breaks down the trust element a little bit.” Agencies, he said, rationalize demoing in that clients do that to them, pitting one shop against another creatively. Still, said O’Rourke, “we strive to keep that trust” with those we work with. “That’s important.”

Reflections on a 25th Anniversary

Eternal Newness

By Lyle Greenfield



Lyle Greenfield

The publisher of *SHOOT* graciously offered me a column on the occasion of my company’s (Bang Music) 25th Anniversary. “Maybe you could talk about the company’s journey over the 25 years, the evolving business, thoughts on the future of the business, Lyle,” she offered helpfully.

Does anybody really need me to report that the recording of music has largely gone digital; that millions of tracks are available to be downloaded and licensed for virtually any use at prices starting under \$50; that artists and their labels are proud to offer their latest releases—with or without vocals—for your beer, car or baby wipes spot? Well, there’s that report!

What’s more interesting to me, though, is something I might call the eternal newness—the ever evolving creative thing. Be it cultural, visual, musical. It grows, like a reef. And if it stops growing, then there’s no more reason to watch, no reason to listen. No reason to buy a big fat flat screen, or Dr. Dre’s headphones. Get a book!

It is very common for my friends of a certain age to say “The business will never be the same. We had fun back then!” Hey, when I began my career as a copywriter at JWT 45 years ago, an art director in my group said, “Man, you just missed it—the business was so creative, so on fire in the 60’s!” And I’m thinking, Are you kidding? I just got here!

Forgive me if this is a digression—I am the senior here—but let’s do a little instructive numerology. Okay, chronology. Eternal newness. When Elvis Presley first appeared on *The Ed Sullivan Show*, Paul McCartney was 14. As a kid he was much influenced by Elvis, Little Richard and the other pioneers of rock. When The Beatles performed on Ed Sullivan, I was 17. (That was the death knell of my crewcut.) Prince was 6 at the time. So was Madonna Louise Ciccone. Prince released “Purple Rain” in 1984, the same year Madonna released “Like A Virgin”...and Katy Perry was born. Bruno Mars (Peter Gene Hernandez) was born a year later. At the age of 6 little Bruno was performing as an Elvis impersonator with his parents’ band in Honolulu. Not so surprising he could sing and dance his ass off at the Super Bowl a few weeks ago, right?

Madonna starred in *Evita* in 1996, the year Ella Marija Lani Yelich-O’Connor, aka Lorde, was born. That same year Madonna gave birth to Lourdes Maria Ciccone Leon. Good Lord! (Shortly after, a bunch of my competitors and I formed the Association of Music Producers—AMP.)

I started Bang in 1989, in a Midtown hip-hop recording studio called Calliope, where Queen Latifa, De La Soul, Black Sheep, Brand New Heavies and others had recorded (in part) their first albums. 1989 was the year Nirvana released its first album, “Bleach”, on the indie label Sub Pop.

In 1989 there was no Napster, no iPod, no iTunes, no iPhone, no ‘sharable’ music files—the tale of the tape: audio cassettes were just starting to lose volume to compact discs.

In 1989 my partner Brian was playing hoops with the Eastern Wyoming Lancers & working at Brubaker’s Sod Farm in summer. Partner Brad was skipping classes at Bates in Maine so he could hang out in the rehearsal studio. Piano man Timo was just out of high school in Tyler, TX, working as the overnight DJ at a Top 40 station. Sara was in 8th grade, listening to YES and chasing older boys (hmmm...). Engineer Nick was earning his reputation among 10 year-olds as the “hot shit” who could beat NES without the cheat sheet. Engineer Paul was in 2nd grade in Carmel, IN, sucking Coca-Cola Classics at this grandpa’s house. Evelyn was one (1), in Austin, TX...5 years before the start of SXSW Festival.

Eternal newness. Brad married Dana at my house in Amagansett in 2001, 7 years before joining Bang. Composer Jane got married the same day, at Bang.

A few years later, Brian married Kisaya; then Sara married Erik. Then I remarried. (Thank you!) Then came the “Bang Babies”: Sara’s three, Brian’s two, Brad’s second (they’d already had Zachary).

And, as I write this, the guys are off to SXSW, to record three dozen bands for Spotify.

Do I really have to summarize? Okay: Embrace the newness and contribute to it. The reef keeps growing, with our without you.

(Oh, and never forget your anniversary.)

Lyle Greenfield is founder of Bang Music, and past president of the Association of Music Producers (AMP).

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Beacon Street at Super Bowl

This year's Super Bowl telecast provided a snapshot of Mike Franklin, audio post mixer and sound designer at music/sound house Beacon Street Studios. Two of the spots he worked on for the Big Game show both the expansive range and nature of his work. For Microsoft's "Empowerment" he added subtle nuanced touches as a mixer, supporting an uplifting piece depicting how people use technology to break down barriers, including former NFL player Steve Gleason, who has ALS, yet can communicate to his son via computer, giving "a voice to the voiceless."

For Beats Audio's Super Bowl commercial "The Right Music" featuring Ellen DeGeneres in a tongue-in-cheek spoof of the classic "Little Red Riding Hood" and "The Three Bears" tales, Franklin's contributions were far more multi-dimensional and complex as both sound designer and mixer. Unlike the Microsoft spot—which came directly to him from outside Beacon Street—"The Right Music" had Franklin collaborating with his Beacon Street composing and arrangement compatriots who did the underlying score for the Beats Audio assignment.

Franklin guesstimates that his workload is about a 50-50 mix—spots and branded content entailing music and sound from Beacon Street, and ad projects for which scores were done at other music/sound houses. A stand-alone mixing suite at the Beacon Street quarters in Venice, Calif., facilitates his work from both within and outside Beacon Street. There are also instances where clients gravitate to Franklin as a sound designer—with mixing done elsewhere, a case in point being Activision's "Just Like SWAP Force." The computer animation piece from agency 72andSunny was graced by music composed by Beacon Street's Andrew Feltenstein and John Nau, Franklin's sound design, and mixing from Nick Bozzone and Zak Fisher at POP Sound.

Franklin's career in sound began in 2002 as an assistant at Sony Pictures, working on such films as Steven Spielberg's *Catch Me If You Can* and Mia Goldman's *The In-Laws*. In '03, Franklin diversified into short-form fare, working on commercials at various studios around L.A. before settling at Eleven Sound where he served as an assistant mixer for six years, transitioning into select projects as a mixer.

In '09, he then broke out on his own to freelance as a full-fledged mixer on assorted projects from spots to features and TV, the latter including such credits as *America's Got Talent*, *Shark Tank* and *The Bachelorette*.

Finally in 2012, Franklin found a home with Beacon Street as lead mixer and sound designer, working on high profile projects for clients including Nike, Pepsi, HTC and Burger King. He succeeded mixer Paul Hurbise (now with Margarita Mix) at Beacon Street which has come to enjoy the advantages of being able to dovetail with a mixer/sound designer on the premises for instant give and take and back and forth to arrive at the proper music and sound blend for varied jobs.

Mixing Therapy

Back during his tenure at Eleven, Franklin served as an assistant mixer to noted mixer Jeff Fuller. Now Fuller himself is at a new roost, joining the audio division of Los Angeles-based Therapy Studios as lead mixer. Fuller becomes a member of a Therapy ensemble which includes sound designer Eddie Kim, mixer Lihi Orbach and assistant Eric Shin.

With an extensive background spanning television, film, and commercial sound mixing, Fuller has hit the ground running at Therapy with commercial mixes for Pepsi Max, TBS, The Honest Company, and Applebee's. He will also begin mixing the first of eight episodes for a new television series produced by Therapy Content, the entertainment division of Therapy Studios.

A staple of the Los Angeles sound mixing industry, Fuller has collaborated with assorted ad agencies including 72andSunny, Deutsch, Wieden+Kennedy, TBWA\Chiat\Day, 180LA, Team Detroit, Leo Burnett, and CP+B. Some of his recent work includes ads for Gatorade, Toyota, Samsung, Foster Farms, and Wild Turkey Bourbon, as well as a Lincoln-sponsored interactive music video featuring Aloe Blacc, released for the 2014 Grammys.

After attending Musicians Institute in Los Angeles, Fuller began his career at Rex Recording, the oldest multi-track recording studio in Portland. He moved back to L.A. in 1998, securing a position at Brian Boyd Recording, which led to several years mixing with Matt Groening and David X Cohen on the series *Futurama*.

After FOX aired the final episode of *Futurama* in 2003, Fuller moved on to audio house Eleven and then PLAY Sound.



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Welcome

to the Special Spring 2014 Edition of *SHOOT's* Directors Series. Our mix of profiles includes two helmers who made a major splash in this year's Super Bowl ad derby—feature filmmaker John Hillcoat for his controversial “It’s Beautiful” anthem for Coca-Cola; and Jeff Tremaine of *jackass* fame for Bud Light’s “Epic Night.” We also catch up with Martin De Thurah, this year’s DGA Award winner for Commercials on the basis of Hennessy’s “The Man Who Couldn’t Slow Down” and Acura MDX 2014’s “Human Race.”

SHOOT additionally connects with director Steve Ayson whose darkly comic yet somehow eerily endearing “Momsong” for Old Spice Re-Fresh Body Spray is already a frontrunner for top honors this upcoming awards season.

And in terms of longer form fare, consider directors Gabriela Cowperthwaite and Tim Piper. Cowperthwaite’s acclaimed documentary *Blackfish* earned BAFTA and International Documentary Association Award nominations as well as inclusion on this year’s Oscars shortlist. Cowperthwaite is bringing her human-based storytelling and documentary acumen to the ad arena. At press time she was working on branded content for Travelers Insurance out of Fallon Minneapolis.

Piper recently directed Chipotle’s original comedy series *Farmed And Dangerous* which debuted last month on Hulu and Hulu Plus. Largely on the strength of that show, MIPTV will bestow its Brand of the Year honor upon Chipotle in April.

Meanwhile our lineup of up-and-coming, emerging filmmakers includes: an Oscar-nominated production designer who’s made a deft transition to the director’s chair; a costume designer who has worked with Spike Jonze on spots, videos and features, and is now making headway as a director in his own right; a director whose recent inroads span branded content, a TV series pilot and a theatrical feature; an accomplished still photographer/artist who’s naturally diversified into directing; and a resident filmmaker at an ad agency who has just seen his documentary, *Beginning With The End*, become one of eight in competition at SXSW, selected from nearly 900 entries.

And then in our Cinematographers & Cameras Series, we meet three DPs. One earned a Film Independent Spirit Award nomination this year for Best Cinematography thanks to his work on the Robert Redford-starring *All Is Lost*. Another shot *Frances Ha*, nominated for Best Feature at the Spirit Awards. And our third cinematographer garnered the plum assignment of lensing season two of Netflix’s *House of Cards*.

Both our Up-and-Coming Directors and Cinematographers & Cameras Series feature stories as well as several profiles have been edited for this print issue. All those stories can be seen in their entirety in our 3/24 Special Directors Series *SHOOT>e.dition* and on *SHOOTonline*.

So read on and enjoy. As always, we welcome your feedback.

—Robert Goldrich

Editor

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Steve Ayson

Comedy is drama

By Robert Goldrich

“I wanted it to be like we went into a small town and stole real moms from craft club meetings and made them sing,” director Steve Ayson said of Old Spice Re-Fresh Body Spray’s “Momsong,” a recent *SHOOT* Top Spot out of Wieden+Kennedy. Indeed, of all the women cast as moms stalking their sons and bemoaning their passage to carnal manhood, only one had major acting experience. Neither W+K nor Ayson wanted to hire anyone who was too polished.

Ayson—who’s handled by MJZ in the U.S. and U.K., and The Sweet Shop in the Southern Hemisphere—said he was the beneficiary of a great script, leaving him with but two contributions to

make. “Everything was originally set the same level. From the outset, moms were popping out of nowhere, spying on their sons who had suddenly become appealing to the opposite sex due to Old Spice Body Spray. I saw the need to change gears, to have the stalking scenarios differ in tone, ramping up in the middle where things get nuts [with, for example, a singing mom disguised as a male janitor]. But instead of just getting bigger and bigger, more and more over the top, we pulled back. At the end, a mom just slithers along the floor and winds up back on the couch. It was kind of like she was defeated, sliding up from the floor to end up knitting on the sofa.”

The other alluded to directorial contribution was the casting. Beyond wanting moms from “craft club meetings,” Ayson as always went looking for interesting faces. In a feature film, even in a short, you can get to know a face. But in a commercial you have two seconds. The face has to do something for you in those two seconds—and each of the moms had something distinctive and interesting. It’s hard

to explain but you know it when you see and feel it. It’s the idea first but once you get your casting right, people will watch more than once. Each time they watch, they will see something different.”

Ayson also liked the dark humor of “Momsong,” quite a departure from the “shiny and bright” fare that’s the comedy norm. “To do justice to the script, we had to find and capture the human truth. Someone once said, ‘comedy is drama.’ It’s true. The best comedy often has that element.”

Thus Ayson’s self-described approach “is to NOT make it like it’s comedy. Rather I try to shoot comedy like a drama.” This is evident in Ayson’s most successful comedic fare, perhaps most notably not only “Momsong” but Carlton Draught’s “Beer Chase.” Already “Momsong” looks like a surefire winner on the awards show circuit. Similarly right out of the gate, “Beer Chase” out of Clemenger BBDO, Melbourne, seemed destined for accolades. Last year, that proved true as “Beer Chase” earned a Cannes Film Craft Gold Lion and was honored in the Advertising Excellence/International category of the



AICP Show. It was also one of two entries (the other being *The Cosmopolitan* of Las Vegas’ “Let Me Go” for Fallon Minneapolis) that helped Ayson last year secure his first career DGA Award nomination for Best Commercial Director.

“Beer Chase” finds three criminals opting to flee the police gingerly on foot instead of by automobile because they are holding glasses of Carlton Draught and don’t want to spill a drop of the libation. The action comically plays out like a high-speed car chase conducted in a low-speed walk. “I shot it the same way they shoot car chase films,” said Ayson. “I didn’t want to be silly with it because that would take away from the comedy. Showing that the guys had a real problem facing them, that they could be apprehended, helped to bring out the comedy. The look on the

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Old Spice’s “Momsong”

Gabriela Cowperthwaite

An agent of change

By Robert Goldrich

It's been a whirlwind awards season for *Blackfish*, director Gabriela Cowperthwaite's revealing, emotionally wrenching investigation of what being kept in captivity does to killer whales and the devastating results on their human interactions.

Yet for a stretch during which *Blackfish* earned a BAFTA nomination, an International Documentary Association Award nom, and made the Oscar feature documentary shortlist, Cowperthwaite has kept

the recognition in perspective thanks in part to her experience when the film debuted at Sundance in 2013.

"An exciting run began for *Blackfish* at Sundance," said Cowperthwaite. "The documentary seemed to be the talk of the town. We were among the first sales coming out of the festival. I was doing constant interviews. But then we went to the Sundance awards show and didn't win anything. I realized then that if I had a choice between having an award-winning documentary or having everyone see the film, getting them to think about things or change how they think about things, I would absolutely opt for attaining mainstream exposure. I would choose to be an agent of change. Sometimes documentaries can be so esoteric. They can be lovely but end up getting shelved forever. If that happens, then I've failed. I want people to

realize that documentaries can be engaging—they can be like a great thriller and you can learn something along the way."

That lesson has indeed been learned by many of those who have seen *Blackfish*. Magnolia Pictures acquired theatrical distribution for the documentary and licensed the U.S. broadcasting rights to CNN where it has found a significant audience, particularly among young viewers, which in turn has sparked a social media frenzy on the subject.

Cowperthwaite originally set out to make a film about the relationship between humans and their animal counterparts. "I have no history of animal activism," she told *SHOOT*. "I was a mother who took her kids to SeaWorld. I didn't think that there was all that much more there. I didn't plan on making something controversial. If anything, I thought the



film would be more philosophical in nature about a complex relationship in which we are obsessed with animals and injecting ourselves into their lives."

But the film evolved into something quite different as Cowperthwaite dug more deeply into the death of veteran killer whale trainer Dawn Brancheau at SeaWorld Orlando. On Feb. 24, 2010, Brancheau was brutally attacked and killed by one of the amusement park's oldest performers, an orca named Tilikum. "The trainer's death perplexed me—she was highly skilled. The more I re-

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Blackfish

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Martin De Thurah

Reflections on winning the DGA Award

By Robert Goldrich

Alfonso Cuarón (*Gravity*) wasn't the only first-time nominee to win a Directors Guild of America Award during the DGA's gala evening ceremony back in January. Also garnering the coveted honor with his initial career nomination was Martin De Thurah of Epoch Films who earned Best Commercial Director of the Year distinction on the basis of two spots: Hennessy's "The Man Who Couldn't Slow Down" for Droga5, New York; and Acura MDX 2014's "Human Race" out of Mullen LA.



Hennessy's "The Man Who Couldn't Slow Down"

De Thurah topped a field of commercial nominees which also consisted of directors Fredrik Bond of MJZ; John X. Carey of Tool; Noam Murro of Biscuit Filmworks; and Matthijs van Heijningen of MJZ.

In his acceptance remarks, De Thurah said he was honored by the DGA recognition, particularly for "my first pieces in this part of the world." Indeed De Thurah has made a major splash state-side after first establishing himself in the international ad marketplace, where he is handled by Academy Films in the U.K. and Bacon in Copenhagen.

De Thurah said of "Human Race," "The agency sent me a poem to interpret into a commercial. He described the experience as "the most experimental shoot of his career."

As for "The Man Who Couldn't Slow Down," a fitting addition to Hennessy's "Wild Rabbit" campaign, De Thurah noted that the creatives at Droga5 were a wonderful team with which to collaborate as he told the story of Sir Martin

Campbell and his relentless pursuit of the world land-speed record. Campbell broke that record nine times in the 1920s and 1930s as he was proclaimed the world's fastest man. "This piece," shared De Thurah, "was about a man's struggle and search for something unknown—it was something concrete and abstract at the same time, a very unusual place for a car commercial to go."

These two extraordinary projects helped to realize what De Thurah had sought when he decided that he needed to make a substantive commitment to the U.S. market, prompting his move from Denmark to New York in March 2013. "I feel very fortunate to have landed these projects and to get the opportunity to work with the agencies involved. To get these high-quality stories and concepts has been a blessing."

He also feels lucky to have connected with Epoch, noting that he was attracted to the company in large part by his af-



finity for founder/managing partner Mindy Goldberg.

Painter turned filmmaker

De Thurah started his artistic career as a painter in his native Denmark, specializing in water colors. Though he loves painting, De Thurah decided to transition into film. "I wanted something more social more collaborative, less isolating. I wanted to be in a place where people would demand things from me—I didn't have that as a painter."

He gained acceptance into the exclusive National Film School of Denmark where he further developed his talents. Later in the real-world marketplace, De Thurah

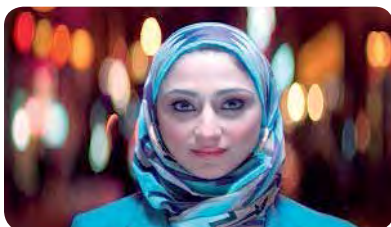
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John Hillcoat

"It's Beautiful"

By Robert Goldrich

In 2010, feature filmmaker John Hillcoat (*The Proposition, The Road, Lawless*) made his spot directing debut with Levi's "To Work" for Wieden+Kennedy, Portland, Ore. The commercial captured the perseverance of the people in Braddock, Pennsylvania, a blue collar town emerging from a brutal recession. With a cast of Braddock residents, "To Work" starts out like a look at yesteryear, spanning the 1830s to 1930s. Then as dawn comes up, viewers begin to see that the pioneers they're witnessing are real people in a real place and are not only wholly relevant to today, but are in fact today's people.



"It's Beautiful" for Coca-Cola

The simple yet poignant narration of a girl takes us through the years. She notes, "A long time ago, things got broken here. People got sad and left." She observes, though, a silver lining: "Maybe the world breaks on purpose so we have work to do."

"To Work" reflects the humanity, spirit and optimism of the townspeople. Hillcoat had a special insight into those folks going into that project in that *The Road* was shot in Braddock.

Fast forward to this year's Super Bowl and Hillcoat again taps into the human condition with his direction of real people in Coca-Cola's "It's Beautiful," also out of Wieden+Kennedy. The :60 shows adults and children from all walks of life and from all over the country singing "America the Beautiful" in multiple languages. The beautifully done spot focuses on what unites us all, which seems a perfect fit for the Super Bowl. In this era of fragmented media, the Super bowl represents a rare, shared experience capturing most of the country's eyeballs, bringing us together

not only for the game and celebrations but also for the commercials.

However, "It's Beautiful" generated controversy in some circles, with objections over hearing "America the Beautiful" sung in languages other than English. Others took issue with the inclusion of two gay dads in the commercial.

A blog post from former Republican Congressman Allen West read, "If we cannot be proud enough as a country to sing 'America the Beautiful' in English in a commercial during the Super Bowl, by a company as American as they come—doggone we are on the road to perdition."

Fox News Radio host Todd Starnes tweeted, "So was Coca-Cola saying America is beautiful because new immigrants don't learn to speak English?"

Hillcoat said it was "sad to see how deeply rooted these reactionary views are. Various immigrant communities literally have built and created this country. These negative reactions come out of ignorance about this country's history. I thought ac-



tually the gay couple would get more of a reaction. In the final spot, the depiction of the gay parents is pretty subtle. In my version, it was not so subtle as part of the diversity of the country."

Hillcoat—repped by production houses Skunk in the U.S. and Stink in the UK—noted that the people in "It's Beautiful" were the genuine article. "The iconic Midwest cowboy was just that. The Mexican family was in a restaurant they owned. We made it a point to find real people in their real-life situations where they were totally comfortable and could be themselves. The spot observes them rather than putting them in some dramatic construct forcing them to behave a certain way. We did the same with Braddock too—it wasn't storyboarded."

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Tim Piper

The "Evolution" of breaking through

By Robert Goldrich

Director Tim Piper has a track record of breaking new ground, dating back to his days as a creative at Ogilvy Toronto, which included his co-helming with Yael Staav in 2006 the landmark Dove viral video "Evolution" which took the "Real Beauty" campaign to a whole new level.

"Evolution" introduced us to a pretty young woman sitting in front of the camera in a studio. Makeup is applied to her face, drastically changing her appearance. But the real transformation occurs after a photo retoucher gets his hands on the woman's face, changing everything from

uses his penchant for longer-form filmmaking carrying relevant brand messages that connect with audiences. Now, though, he's no longer on the agency side but a founding partner in film/television studio Piro. And rather than a minute-plus viral fare for Dove, this time around his branded content takes the form of Chipotle's *Farmed And Dangerous*, an original comedy series which debuted last month on Hulu and Hulu Plus. Season one consists of four half-hour episodes.

Sans any overt Chipotle branding, the show reflects the company mantra of serving food made with natural ingredients from eco-friendly sustainable sources. *Farmed And Dangerous* satirizes the lengths to which corporate agribusiness and its image-makers go to create a positive image of industrial agriculture. The first season focuses on the introduction of PetroPellet, a petroleum-based animal feed created by fictional industrial giant Animoil. PetroPellet promises to reduce industrial agriculture's dependence on oil by eliminating the need to grow, irrigate, fertilize and transport the vast amount of feed needed to raise livestock on factory farms. Before its new feed formula can forever reshape industrial agriculture, Animoil's plans go awry when a revealing security video goes viral sending Animoil and their spin master, Buck Marshall (Ray Wise of *Twin Peaks*, *Mad Men*, *24*) of the Industrial Food Image Bureau, into damage control mode.

The series is cut from the same socially responsible and creatively engaging cloth

as the lauded animated short films from Chipotle: 2013's *Scarecrow* and 2011's *Back to the Start*, both of which helped spark conversations about agriculture and industrial food production.

MIP momentum

Piper and his Piro partner, Daniel Rosenberg, hope that *Farmed And Dangerous* will inspire more brands to embrace well crafted, strategically sound long-form entertainment. Lending momentum to that aspiration is MIPTV's naming Chipotle Brand of the Year in recognition of *Farmed And Dangerous*. "We're going there [to Cannes for MIPTV in April] to explore distribution for *Farmed And Dangerous* and to find a partner for season two. We're also looking to encourage brands and agencies with long form ideas to come to us to explore opportunities."

Piper is writer, EP and director of *Farmed And Dangerous* while Rosenberg is writer/EP. Brought in for the show were writers Mike Dieffenbach (*Less Than Perfect*, *Retired at 35*) and Jeremy Pisker (an Oscar nominee for *Bullworth*).

"Brands trying too hard to tell a message an audience doesn't care about—projects where the brand has too much influence or is just chest beating—are destined for failure," said Piper. "It's all about craft and storytelling, and the brand naturally having a certain subject matter of appeal and relevance. We are in discussion with brands able to inspire stories that studios are interested in—worthy of a Disney or Paramount. Then and only then do you



take the next step and go into development. And there are so many fantastic writers in Hollywood only too willing to work within marketing budgets to do a screenplay. In some respects, there's more freedom for writers in this discipline than in a studio setting."

In-between his Dove shorts and Chipotle's *Farmed And Dangerous*, Piper came to Ogilvy NY to get a better look at the entertainment landscape. While there he met Rosenberg who was pitching shows to him and OgilvyEntertainment that needed brand support. "It became clear that brands interrupting entertainment seemed a little ass backwards. What we were seeking were more examples of brands inspiring entertainment." He and Rosenberg complemented one another and Piro was born—with Piper educating Rosenberg about advertising and Piper gaining the entertainment expertise of Rosenberg which spans TV and the development of such features as *Inside Man*, an entry on AFI's Top Films of the Year list.

Chipotle gravitated to Piper several years ago based on his direction of a tongue in cheek Post Shredded Wheat web series out of Ogilvy centering on a fictitious character who put the "no" in "innovation," a reference to Shredded

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Chipotle's *Farmed And Dangerous*

her jaw line to the size of her eyes. He even elongates her neck. By the time the final photo is seen on a billboard, the woman looks nothing like she did at the start.

A year later, Piper—still at Ogilvy—directed "Onslaught" which captures a barrage of hyper-sexualized images of women and takes us into the out-of-control world of plastic surgery. As the "Onslaught" imagery comes to a close, a group of girls is seen crossing the street, and a super suggests that parents talk to their daughters before the beauty industry does.

Fast forward to today and Piper contin-

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Jeff Tremaine

"Epic Night" For Super Bowl

By Robert Goldrich

In the world of box office results, director Jeff Tremaine ranks high—albeit for what some might regard as lowbrow humor. He has helmed four features—*jackass: the movie*, *jackass number 2*, *jackass 3D*, and *Jackass Presents: Bad Grandpa*. Each debuted at the top of the box office totem pole and a well kept secret is that



Bud Light's "Epic Night"

they have all generally been favorably reviewed by critics.

It all started with Tremaine turning out some skateboarding videos. "They were less about skateboarding and more like crazy lifestyle videos featuring pranks and crazy stuff," said Tremaine who took the work to his childhood friend, filmmaker Spike Jonze. Tremaine, Jonze and extreme sports devotee Johnny Knoxville then teamed to, as Tremaine recalled, "make a TV show out of this nonsense." The *jackass* series gained life and a strong following on MTV, setting the stage for a franchise that has been a resounding success with audiences.

Tremaine laughed that while Jonze has been a mentor, "I'm not trying to emulate him. He does sophisticated and smart

things. I do the opposite. But there are parallels in that we work in different types of projects [features, TV, commercials, shorts, music videos]. And Spike has been a great asset to me as I develop my skills as a director."

Those skills operate under the radar on more narrative fare not typically associated with Tremaine, including an ESPN 30 *For 30* documentary, *The Birth of Big Air*, which delves into the life of Mat Hoffman, a BMX riding legend. Furthermore, Tremaine is working on a Motley Crue biopic.

The director's filmography also spans music videos (for such artists as Turbonegro, Andrew WK, Weezer) and commercials (Nintendo, Orbit). On the latter front, a Bubblicious spot he directed for JWT Tokyo helped Tremaine earn inclusion in *SHOOT*'s 2006 New Directors Showcase.

Recently Tremaine upped his commercialmaking game with his highest profile gig to date, Bud Light's "Epic Night" which debuted on this year's Super Bowl, featuring a surprise evening of offbeat fun and adventure for an unsuspecting guy. Out of BBDO New York, "Epic Night" played to favorable response on TV and the longer online version has drawn not only additional eyeballs but more acclaim.

Reflecting on the biggest challenge of "Epic Night," Tremaine said, "We did it 'real.' Our mark, Ian, had no idea he was being filmed and much less in a Super Bowl commercial. This was a huge, highly coordinated production; we had 58 cameras shooting in over 10 locations,

and we had to figure out ways to hide all those cameras and leapfrog cameramen to stay ahead of Ian the whole time. Another challenge was directing the A-list talent [Don Cheadle, Arnold Schwarzenegger, et al], without ever seeing them, through earwigs and microphones. Ultimately, this was the effort of about 600 people against one guy, and to pull it off without a hiccup was truly a miracle."

Focus group ruse

Casting Ian without him knowing was also a creative art unto itself. "We hired a casting company that casts not for actors but for people who sit in focus groups," revealed Tremaine. "We asked a huge focus group a bunch of boring questions, observing people in order to find the one who would fit the bill of what we wanted for 'Epic Night.' Ian was that guy. He stood out as the unsuspecting guy who came out of a long session where we were boring people out of their minds with mundane questions. We had a good gauge on him as a person and felt he was someone our audience could relate to."

The irony is that a focus group was the creative means to yield the right guy for a project that was way out of the box. Often focus groups are cited for killing creativity. In this case, a focus group helped facilitate an ambitious creative idea.

"Epic Night" also wound up serving as a trial balloon for Tremaine as he got an extended taste of working with HeLo, the production house behind the Super Bowl



project. The experience was so favorable that he wound up signing with the shop for spots and branded content. Tremaine was first approached by HeLo EP Justin Moore-Lewy for a documentary on daredevil Evel Knievel. They continue to collaborate on that project while now exploring opportunities in the ad arena.

As for what's next, Tremaine has directed an online campaign for MasterCraft Boats. He is also producing and directing a big stunt for Nickelodeon's *Kids' Choice Awards* telecast, slated for March 29.

Tremaine's creative chops extend to TV series beyond *jackass*. He created and executive produced over the years such series as MTV's *Wildboyz*, *Rob & Big*, *Nitro Circus*, *Rob Dyrdek's Fantasy Factory* and *Ridiculousness*, and Cartoon Network's Adult Swim show *Loiter Squad*.

As a director, Tremaine said he's attracted to ad content, particularly in comparison with feature filmmaking which can be a drawn-out process. "Commercials are very short term and exciting for a director. You get into it real deep, thick and fast. I love the speed and being able to see a finished product after a tight turnaround time. The challenge of telling a story in a short time-frame and collaborating closely with others can be very fulfilling."

Steve Ayson

Continued from page 14

guys' faces is always serious. Originally the client wanted good beer mates. I resisted that in the casting. Good beer mates don't rob a bank. The more serious we played it, the more the comedy could naturally come out."

DGA laughter

That comedy hit home for him on DGA Awards night—not because "Beer Chase" was one of two spots that earned him a Guild nomination but rather how the audience reacted when the Carlton Draught

commercial was screened in its entirety for the industry gathering. "Five times during the night, one commercial from each nominated director was shown," he said. "Beer Chase" played and the place cracked up. The laughter meant everything. I'm repped at UTA for film. I got a couple of calls based on the screening of that spot at the DGA ceremony—even though I didn't win the award that night. Comedy people at the studios called for meetings."

Ayson and his wife write together, developing possible theatrical feature work

for him to direct. Still, though, Ayson continues to find commercials gratifying. He recently helmed another job for Wieden+Kennedy—an assignment for Maxwell House.

Fueling Ayson's passion for spotmaking is in part his experience on the ad agency side prior to becoming a director. Ayson was a creative in New Zealand for some eight years before going freelance to direct and ultimately moving to New York. "I was tiring of coming up with good ideas over and over again and getting them

smashed. It's hard work being an agency creative and I think my appreciation for them helps me as a director. I understand what they go through and how fortunate we are to have a good idea to work on. And my understanding of the process helps me to sometimes get the client on my side, to win them around and get a go at trying something different."

This quest to be different has consistently manifested itself in smart, offbeat comedy as crooning moms and fleeing walkers will attest.

The Spring Collection

A Showcase of Emerging Directorial Talent

A SHOOT Staff Report



This spring 2014 installment of our Up-and-Coming Directors Series offers a mix of talent which consists of: An Oscar-nominated production designer who's extended his creative reach to the director's chair; a helmer whose TV pilot for a commercial production house led to his being handled by that shop for spots and branded content; a costume designer honored for his work in features, commercials and branded content—and who's enjoyed a 20-plus-year collaborative relationship with director Spike Jonze; a resident ad agency filmmaker who's broken through with a feature documentary which made its world premiere at this month's SXSW Festival; and a still photographer who's naturally diversified into moving imagery, actively pursuing commercials and branded content since 2012 upon securing his first production company affiliation.

Here's our spring collection of talent:

Jess Gonchor

For Oscar-nominated production designer Jess Gonchor, extending his creative reach into directing evolved naturally. The seamless diversification stems from his approach to production design. "I've

always considered myself a filmmaker first. A production designer is really all about figuring out how to tell a story visually. The visuals don't speak but you have to make them talk—sometimes talk loud and sometimes whisper to tell a story. That to me is directing. It is art direction. I don't have a formal design background. I'm just a huge fan of the script and someone who can visualize a story—especially when I'm in love with the material. Your work as a production designer can help take the acting to another level. And the art direction itself is a character in the story."

Gonchor has had an embarrassment of riches when it comes to falling "in love with the material," citing his regular collaborations with such directors as the Coen brothers (Joel and Ethan), and Bennett Miller. As production designer, Gonchor earned an Oscar nomination in 2011 for Best Achievement in Art Direction on the strength of the Coens' *True Grit*. Gonchor has six career Excellence in Production Design nominations from the Art Directors Guild. Five of those came for his work with the Coens: *No Country For Old Men* in 2008, *Burn After Reading* in 2009, *A Serious Man* in 2010, *True Grit* in 2011,

and *Inside Llewyn Davis* this past year. He won the Art Directors Guild Award for *No Country For Old Men*. (Gonchor's first nomination came in 2004 for *The Last Samurai* directed by Edward Zwick.)

As for Miller, Gonchor has served as production designer on all three of the



Jess Gonchor

director's films: *Capote*, *Moneyball*, and *Foxcatcher*, which is slated for release this year. For the latter, Miller did double duty as production designer and second unit director. "Being a full-time production designer, you know the material so well—your work is all linked to the story. I asked

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From top right, clockwise: *Inside Llewyn Davis*; *Beginning With The End*; Dave Marshall; Christian Weber; Maceo Paisley music video; *Godbrothers* TV pilot.

Emerging Talent: Garelick, Storm, Marshall, Weber

Continued from page 19

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."

Gonchor made his directorial debut in the summer of 2012 with a package of PSAs for the Partnership at Drugfree.org out of JWT New York. Each of the spots was a story misdirect as we're introduced to an addict who is seemingly in the midst of or about to engage in damaging behavior. As it turns out, though, each is on the road to recovery, serving as inspiration for those affected by addiction—either personally or through family and friends—to share online their stories of turning their lives around after drug addiction.

JWT later returned to Gonchor with a Stouffer's assignment, providing a repeat business endorsement of him as a director. Both the Partnership and Stouffer's spots were produced by Hungry Man, which handles Gonchor for commercials.

While he is looking to pursue more such directorial opportunities, Gonchor sees himself continuing his production design en-

nett when he was at Hungry Man," noted Gonchor. (Miller is now repped for spots by production house Smuggler.) Gonchor and Miller developed a working relationship and rhythm in commercials over the years so the director naturally gravitated towards the production designer for his first feature, the lauded *Capote*.

In turn, Gonchor feels his work on *Capote* led to the opportunity to connect with the Coen brothers. "For whatever reason, they were looking for a production designer for *No Country For Old Men*," recalled Gonchor. "I interviewed with them, they seemed to like my presentation. They contacted Bennett who wrote me a letter of recommendation that my mother still has framed in her apartment."

As a director, Gonchor would like to emulate Miller and the Coens in a key respect—"they trust their audience and their ability to figure things out." Gonchor said a common bond in these directors' work is "the freedom they as filmmakers give the people they work with. They trust me and let the audience trust my work. You don't have to have a 1957 Chevy in a movie to tell the audience it's 1957. I trust the au-

Titled *Godbrothers*, the comedy pilot was recently screened at UTA for broadcast and cable execs. UTA represents key players behind *Godbrothers*, including director Jeremy Garelick who connected with harvest via Matt Benson. At the time, Benson was at harvest exploring long-form entertainment prospects. (Benson has since left harvest.) Benson and Garelick—who had past ties—crossed paths again last year, with Garelick relating that he had a script he planned on shooting soon, asking Benson if he wanted to produce it. Benson brought the project to harvest founders, executive producer Bonnie Goldfarb and director Baker Smith, who agreed to provide funding and production support.

Beyond extending its creative reach into the TV program arena, other benefits have been realized by harvest as Garelick has joined the company's directorial roster for spots and branded fare. Via harvest, which worked in concert with GolinHarris, Garelick directed a portion of the web initiative "What Would You Do For A Klondike Bar?," last year's summer-long contest emceed by Joel McHale and which thrust several celebs into situations—suggested by winning contestants—requiring them to do something for the ice cream treat. The contestants too had to perform the same deed for Klondike gratification.

Garelick directed a segment featuring former teen pop music star Tiffany who today as an adult sings her hit from yesteryear, "I Think We're Alone Now," in a shopping mall—all for a Klondike bar.

"It's been great with harvest. Bonnie saw a way I could help her company get into TV shows and I have enjoyed harvest getting me into the advertising industry," said Garelick whose directorial aspirations date far back. Early in his career as an assistant to director Joel Schumacher, Garelick saw the inner workings of such features as *Tigerland*, *Phone Booth* and *Bad Company*. "I remember one day showing Joel a short I directed that won a competition in L.A.," said Garelick. "He then let me direct sec-

ond unit on his feature *Victoria Guerin*."

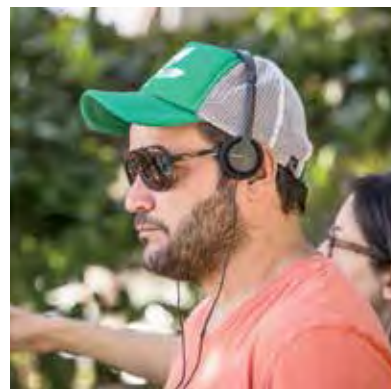
Garelick went on to make his mark as a writer, teaming with Jay Lavender on the screenplay for *The Break-Up*, which starred Jennifer Aniston and Vince Vaughn. Furthermore, Garelick's writing has opened the feature directorial door. Years ago, Garelick penned *The Golden Touch* which has since evolved into *The Wedding Ringer*, a comedy about a loner and a guy he hires to pose as the best man at his wedding. Currently Garelick is in post on *The Wedding Ringer*, which marks his feature directing debut. Starring Kevin Hart, *The Wedding Ringer* is slated for release in early 2015.

Garelick's quest for a directing career has thus been realized recently in varied forms—a theatrical feature, a TV pilot and branded content. On the latter score, he's enthused over the prospects of breaking into the ad biz via harvest, citing the immediate gratification of spotmaking. "In the world I live in, the movie I just shot is for something I wrote 14 years ago. Theatrical films take so long to come to fruition. In sharp contrast, to shoot a commercial, do something funny and get the chance to see it in fairly short order is really satisfying. Plus it's an opportunity to work with and get to know people I might not have gotten to collaborate with otherwise."

Casey Storm

An accomplished costume designer with work spanning features, shorts, commercials and music videos—and a 20-plus year collaborative relationship with director Spike Jonze—Casey Storm has made a promising foray into directing with a fashion film for Geren Ford and a pair of music videos: one for Xu Xu Fang, and the other for Maceo Paisley. Underscoring Storm's promise is Anonymous Content which brought him aboard its directorial roster several months ago. And underscoring Storm's commitment is his decision a year ago to focus pretty much solely on directing, turning down costume design gigs.

Storm's seamless transition into direct-



Jeremy Garelick



Inside Llewyn Davis

deavors, noting that he treasures his collaborations with the likes of the Coens and Miller. Besides allowing Gonchor to diversify into second unit feature directing on *Foxcatcher*, Miller has been instrumental in helping to open other doors for the production designer earlier on in his career. Gonchor started out in the theater and then expanded into film. He art directed several movies and then found a niche in commercials, extending his reach into production design. "The first commercial I art directed was with Ben-

dience to know. It's such a pleasure to respect your audience's intelligence."

Jeremy Garelick

One discipline informs another and long-standing commercial production house harvest has experienced that firsthand, diversifying into TV series with the making of its first pilot which in turn has laid the foundation for more longer form opportunities while further fortifying the company's spot directorial roster.

UP-AND-COMING DIRECTORS

ing is hardly a surprise; in fact, it's hereditary. He grew up watching his father, Howard Storm, direct sitcoms such as *Taxi*, *Mork & Mindy* and *Laverne & Shirley*.

"Starting out, my focus was on directing—until Spike derailed me for 20 years or so," smiled Casey Storm. Jonze got Storm his first gig as a stylist—with Storm at first not even sure what a stylist did. He proved to be a quick learner. "I took it on a lark—it was a photo shoot for a woman whom Spike and I met at a party. I liked the work and then Spike asked me if I would like to do a music video he was directing." That video turned out to be a classic, lauded clip—the Beastie Boys' "Sabotage."

From there, Storm was on his way, establishing himself in costume design, taking on more music videos and then diversifying into spots and features. In the latter discipline, Storm served as costume designer on such Jonze-directed films as *Being John Malkovich*, *Adaptation*, *Where the Wild Things Are*, and most recently the acclaimed *Her*. Storm also worked with David Fincher on short and long-form fare, including the feature *Zodiac*.

This year Storm landed a Costume Designers Guild Award nomination for Excellence in Contemporary Film on the strength of *Her*. He won Guild Awards in 2009 and 2010, respectively, for the California Milk Processor Board spot "White Gold" and the branded film "Milkquarius," both directed by Tom Kuntz of MJZ.

Collaborating as a costume designer with the likes of Jonze, Fincher and Kuntz translated into an invaluable education in directing for Storm. For example, Storm explained that Jonze maintains "a collaborative film family." Storm observed, "The way Spike works, we don't stick to our own departments. Everybody is in everybody's

business. Even when we were in Shanghai on *Her*, Spike had me shooting a sequence of photos of [actress] Olivia Wilde. Those photos appeared in the movie. Your work frequently bleeds into other departments. I remember Thomas Smith [long-time first assistant director for Jonze] always called me a 3rd a.d."

This sense of innovation and the unexpected is evident in Storm's initial recent directing turns, ranging from what he described as the "weird looseness" and "nightmarish, surreal feel" of the video



Casey Storm

for L.A. band Xu Xu Fang to the Maceo Paisley video which was "essentially about putting Maceo's charm on display."

While he plans to take on select costume design assignments, Storm affirmed that directing is his prime focus as he actively pursues filmmaking opportunities via Anonymous Content.

Dave Marshall

An in-house agency director isn't typically thought of as a coveted film festival-worthy talent. But that conventional thinking may be changing as innovative in-house-generated branded content opportunities emerge, calling for

people-based storytelling acumen. Dave Marshall is an accomplished talent in his own right. His filmography features *Songs of Freedom*, which was broadcast on PBS and went on to win New York Emmy Awards for Best Children's Programming and Best Director; and *Criminal Injustice: Death and Politics at Attica*, which is currently in national distribution through PBS and is up for three NY Emmys.

Putting a definitive punctuation mark on Marshall's directorial endeavors thus far, though, is this month's SXSW Film Festival which selected his film, *Beginning With The End*, for its Documentary competition. It was one of eight documentaries chosen from nearly 900 entries.

The documentary follows teacher Bob Kane of The Harley School in Rochester, NY, and a group of teenagers who have enrolled in his Hospice Class which helps them learn about and experience providing comfort care for the dying and their families. Going in, Marshall thought that some students would drop out, finding the emotional demands too daunting. Instead "a lot of the students said midway through the class that this is where they came to decompress from real tension," said Marshall. "That what they were doing was not a chore, wasn't frightening but rather rejuvenating to them."

Documentarian Marshall recently started a new chapter in his commercial-making career which over the years included his directing and shooting spots and branded content at Post Central. But towards the end of 2013, Post Central was acquired by ad agency Partners + Napier, expanding its core offerings to include a full suite of content creation, production, VFX and post talent and resources, supporting the launch of a division called

Content Central, designed to address clients' diverse content marketing needs.

Marshall serves as the resident filmmaker at Content Central while continuing to maintain his Blue Sky Project, a not-for-profit conceived to create documentaries focused on under-reported social issues. Blue Sky Project is home to all of Marshall's documentary endeavors, including *Beginning With The End*.

Christian Weber

Making his first mark as a photographer with images—many consistently recognized for challenging a conventional interpretation of beauty—exhibited at museums, art institutions and events over the years, Christian Weber transitioned into film directing while working on a print campaign for Lenovo in 2007. Having previously collaborated with the creative directors on this project, Weber was commissioned to conceptualize the moving image portion of the campaign and was naturally the best fit for directing the spot. Weber noted, "What was enticing to me about transitioning into film was the ability to tap into more senses. In photography, there is a lot of production that comes to head with one iconic image—but it's entirely visual. In moving image, you have so much more to deal with through sound and emotion. Music inspires me in all of my work and I like having the audio and sound design in place early on to enhance the visuals when going into a brief."

But Weber did not actively pursue commercials until 2012 when he landed his first spot production company affiliation, Wondros. Since 2012, Weber's spotmaking includes the NHL, Kmart and El Jimador via Drafftcb Chicago, client-direct fare for MySpace, and HP out of BBDO NY.

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Frankie DeMarco



Sam Levy



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Field Of Vision Spans Features, TV, Videos, Branded Content

Cinematographers Reflect On All Is Lost, Frances Ha, House of Cards, Commercials, Clips

By Robert Goldrich

One DP recently earned his third Film Independent Spirit Award nomination for Best Cinematography—the latest coming for his lensing of *All Is Lost*.

Another cinematographer shot *Frances Ha*, which was nominated for Best Feature at this year's Spirit Awards.

And a third has taken over season two of Netflix's lauded *House of Cards*.

Here's a look at DPs Frankie DeMarco, Sam Levy and Igor Martinovic.

Frankie DeMarco

Director J.C. Chandor's *All Is Lost* earned Frankie De Marco his third Independent Spirit Award nomination for Best Cinematography. The first came in 1998 for director Larry Fesenden's *Habit*, followed by a nomination in 2002 for *Hedwig & The Angry Inch* directed by John Cameron Mitchell.

All Is Lost stars Robert Redford as a man at sea. He sails the Indian Ocean alone and suddenly finds himself in desperate survival mode when his boat becomes damaged and heads into a violent storm. On display are his ingenuity and resilience as well as his inner spirit as he faces the prospects of his own mortality. With limited spoken words, Redford's acting chops are on display.

With music composed by Alex Ebert and ambitious sound design, a key driving force in the story, *All Is Lost* is hardly a silent film. Yet silent film sensibilities figured prominently in DP DeMarco's approach to the film. "You're shooting a guy on a boat alone with absolute minimal, if no dialogue," related DeMarco. "He reads

a letter over a title sequence and cusses once, I think. For me, it was like shooting a silent film, getting to use the camera and this excellent actor to convey what's in his mind so that the audience can think what he's thinking. I've watched silent films my whole life. I'm a big fan of Chaplin, Arbuckle, Lloyd. I'm pretty familiar with this mode of silent filmmaking."

Also helpful to DeMarco on *All Is Lost* was his experience shooting spots. "Some of the best commercials are actions, looks, thoughts—not necessarily words. There's an economy of words in 30 seconds so it's a great discipline for conveying a lot that's unspoken. It was great schooling for working with J.C. on *All Is Lost*."

DeMarco deployed the ARRI Alexa on *All Is Lost*. He worked with underwater specialist DP Peter Zuccarini who created underwater housings for the Alexa and lensed select shots. "ARRIFLEX has been making cameras for camera people for almost a century now," said DeMarco. "They listen to you, hear your needs. Ideally I wanted to shoot film outside and Alexa inside but we had to go digital primarily so we could keep the camera running for a lengthy period of time. Alexa was the best digital choice for what we had to do."

Most of *All Is Lost* was shot on the ocean. There was also lensing at Baja Studios in Rosarita, Mexico, a water tank stage complex built by Fox for *Titanic*.

All Is Lost is Chandor's second feature film; the first being *Margin Call* which was also shot by DeMarco. The two movies are distinctly different. *Margin Call* featured an ensemble cast (Kevin Spacey, Zachary Quinto, Stanley Tucci, Paul Bettany, Jer-

emy Irons) and smart dialogue as part of an Oscar-nominated screenplay (written by Chandor). By sharp contrast, *All Is Lost* has a cast of one—Robert Redford—and dialogue is virtually non-existent.

Margin Call—which won Best First Feature and the Robert Altman Award at the 2012 Spirit Awards—was Chandor and DeMarco's first collaboration. "We met through the kindness of others who recommended me to J.C.," recalled DeMarco. "I think J.C. liked *Hedwig & The Angry Inch*, we met and he offered me the job. But the money fell through so nothing happened at first. Suddenly, some funding came in and I got a call from him asking me what my schedule looked like starting at lunch time that same day. We originally had 10 days of prep and 17 days of shooting—then we had some reshoot days when more money came in. I refer to *Margin Call* as my 'jazz session' in filmmaking. It's like you drive downtown, stop at the Village Vanguard and start jamming. That's how we shot—with very little prep."

Clearly, Chandor and DeMarco established a productive rapport as evidenced by their again teaming on *All Is Lost*, a feature which meant something extra special to the DP. "I got to work with Robert Redford who's an icon and I had the chance to tell him that without Sundance I might still be trying to get into the feature film business," said DeMarco.

Back in 1999, Michelle Satter, founding director of the Sundance Institute's Feature Film Program, asked DeMarco if he wanted to get involved in the Sundance Lab. "We talked for a half hour on the phone," recollected DeMarco. "I was

walking down 6th Avenue in Manhattan and she was chatting with me, getting an idea of who I was so she could pair me up with a director at the Lab. She decided I would get along with John Cameron Mitchell. She's quite a matchmaker."

This translated into DeMarco shooting *Hedwig & The Angry Inch*, which wound up winning the Audience Award and Best Director honors at the 2001 Sundance Film Festival. Then in 2002, *Hedwig* earned multiple nominations at the Independent Spirit Awards, including for Best Cinematography. Years later, DeMarco shot the Mitchell-directed *Rabbit Hole* which was an official selection for the 2010 Toronto Film Festival and earned Nicole Kidman a Best Lead Actress Oscar nomination in 2011. The relationship with Mitchell also extends to short form. DeMarco, who's active in commercials, recently lensed a Revlon campaign directed by Mitchell and featuring actresses Emma Stone, Halle Berry and Olivia Wilde.

DeMarco's spot filmography spans such brands over the years as Lady Dior (featuring Marion Cotillard), Rimmel Cosmetics (featuring Kate Moss), Virginia Lottery and Comedy Central. DeMarco's penchant for the ad biz also extends to his TV work which includes a pair of episodes in season one of *Mad Men*. Additionally, DeMarco has lensed assorted music videos for such artists as One Night Only, Bright Eyes and Scissor Sisters.

DeMarco quipped that he has a penchant for directors with the initials J.C.—not only J.C. Chandor and John Cameron Mitchell but also Jay Chandrasekhar

(for whom the DP shot *Beerfest* and *The Babymakers*). The cinematographer's other credits include a pair of 2009 Sundance Film Festival selections: Peter And Vandy, directed by Jay DiPietro, and *Winning Season* which was helmed by (yet another J.C.) James C. Strouse.

Sam Levy

The first breakthrough feature for cinematographer Sam Levy was the Kelly Reichardt-directed *Wendy And Lucy*, which was nominated for Best Picture at the 2008 Independent Spirit Awards. Fast forward to today and Levy recently saw *Frances Ha*—which he shot for director Noam Baumbach—nominated for the same Spirit honor.

Greta Gerwig, who co-wrote *Frances Ha* with Baumbach, stars in the title role as a 27-year-old apprentice dancer trying to get her life together, a life which is in a state of constant flux geographically and otherwise. Yet she perseveres, proving to be enduring and somehow endearing in the process. The film premiered at the Telluride Film Festival in 2012, followed by a screening at the Toronto Fest. *Frances Ha* got a wide theatrical release in 2013.

"From the outset," shared Levy, "Noah wanted to shoot this film in black and white while keeping the group small behind and in front of the camera. Everyone believed in the story, particularly in the character of Frances. We all had a love for the idea and the approach."

Levy said he found "taking reality and translating it into black and white as being an amazing experience. Even though we photographed the movie digitally and you can sort of preview what you're getting, you still had to hang onto the belief in the transformative alchemy of black and white. It was like going on an exotic trip and not knowing what would happen in a given moment. We ended up both surprised and fulfilled."

Levy and Baumbach sifted through various lensing options—shooting 35mm and 16mm film, perhaps going with the Alexa camera. But ultimately both the director and DP leaned on their experiences with the Canon 5D. "We shot some tests with the 5D and were pleased with the results," related Levy. "We were patient and deliberated carefully over what the 5D could contribute and what it might take away from the process. The final decision was to go with the 5D. We photographed in color to hold

a wider dynamic range in the imagery, then processed it for black and white in post during the color grade. Representing a reality in silvery black and white enhanced the storytelling."

Frances Ha was Levy's first collaboration with Baumbach. They have since worked together a second time, on the feature *While We're Young* for which principal photography was wrapped last November. At press time, Baumbach was working on the edit.

Levy values his collaborative relationship with Baumbach. "There's an ease in working with Noah that I enjoyed and continue to enjoy," said Levy. "He makes for a wonderful creative process—fulfilling, transformative and fun."

Levy was recommended to Baumbach by cinematographer Harris Savides, ASC who shot several films for the director (*Margot at the Wedding*, *Greenberg*). Not too long after Levy was into principal photography on *Frances Ha*, Savides passed away. Levy described Savides as a beloved mentor who proved pivotal in his career.

Levy began as an intern at commercial production house Epoch Films. He later became a camera assistant and met Savides working on spots. Levy went on to serve as Savides' Photoshop tech and an apprentice on *The Yards*, a movie directed by James Gray. "I watched a master at work," Levy said of Savides. I learned from him, particularly about color grading working on *The Yards*. Being in the presence of one of the greatest cinematographers ever was inspiring. He had a big and generous personality, was a brilliant alchemist. He could create wonder out of seemingly nothing with a great lightness and ease. Harris had a complete mastery of the technical side of cinematography which he could then discard and go on to take risks, finding pockets in which he could create transcendent work."

Seeing Savides work first hand prompted Levy to go all out for a career as a cinematographer. After *The Yards*, Levy shot three spec commercials. "I showed them to anyone who would watch," he recalled. And eventually they led to opportunities, initially in the music video arena. Levy wound up shooting videos for such performers as Beck, Garbage, White Stripes, and They Might Be Giants.

Levy then diversified into spots, made his first major feature splash with *Wendy and Lucy*, and shot a breakthrough piece

of branded content—the Oasis *Dig Out Your Soul In The Streets* mini-documentary directed by The Malloys of HSI, part of a guerilla marketing campaign from BBH New York that earned major accolades on the industry awards show circuit (including a GRANDY and an AICP Next Integrated Campaign honor).

Further adding to Levy's body of work were the Galt Niederhoffer-directed indie feature *The Romantics* (which debuted at the 2010 Sundance Fest) and seasons 1-3 of the Sundance Channel TV series *Green Porno* directed by Isabella Rossellini.

Levy continues to be active in commercials. After wrapping *Frances Ha*, he connected with director Stacy Wall of production house Imperial Woodpecker. Their latest collaboration, a Hotels.com spot titled "Captain Obvious" for CP+B, aired during this month's Oscar telecast.

Igor Martinovic

Dabbling in directing so that he could be a better cinematographer, Igor Martinovic made his foray into helming with an adidas spec spot, "Dream," which helped earn him a slot in *SHOOT*'s 2011 New Directors Showcase. "It was good to see, to experience what it is to direct," he said. "It helped me to better understand what directors face. But my focus has always been on cinematography."

That focus has translated into Martinovic's latest career coup, being chosen by executive producer/director David Fincher to serve as cinematographer on the recently released season two of Netflix's *House of Cards*. There was a lot to live up to as Eigel Bryld won a primetime Emmy Award last year for his cinematography on *House of Cards*, "Chapter 1."

But Fincher made it easier for Martinovic to step in and put his imprint on the series. "David told me simply, 'Take it. Own it. It's yours,'" recalled Martinovic. "He gave me space to do whatever was needed for season two. That was the beauty of the project. Also there was no interference from Netflix or any executives, not a single call about the look for this season. Directors were given absolute freedom as well. All this is unusual in the television landscape. We all felt blessed being able to do what we felt was right. Netflix was very smart. They employ creative people and they give them the freedom to do what they do best. They trust them to come up with something worthwhile."

Martinovic noted the cinematogra-

phy for season one of *House of Cards* was "already pretty well established in terms of framing, camera movement and approach. This was orchestrated by David. For the second season, we decided to change the lighting. The first season ended on more of a film noir-ish style with a crime element. That made it feel appropriate to go with a darker look this season—shadows, silhouettes and so on. The overall challenge, though, remained the same—to successfully go with a feature film approach on a television schedule. We took on the show like it was a long feature film."

The Red Epic was the camera of choice for *House of Cards*, stemming in part from Fincher's positive experience with it on varied projects. Martinovic liked what the Red Epic offered, yet added that ultimately, "It's not about the camera. It's about defining the look."

And Martinovic got valuable feedback on that look from Fincher who didn't direct an episode in season two but as exec producer "watched every frame and was very hands-on," according to the DP. "He would comment on every take on the dailies which made it very interesting for me to get his perspective. All the dailies were posted for him to see. David would watch and comment on everything, not just the cinematography. He'd address all aspects of filmmaking. It was great to see his takes on things."

Martinovic is originally from Croatia and went to film school there. He came to the U.S. and broke in as a documentary shooter in the 1990s, the most notable film being director James Marsh's *Man On Wire*, winner of the Best Feature Documentary Oscar in 2009.

Martinovic has additionally showed his mettle on the narrative feature filmmaking front, lensing among other movies director Christopher Zalla's *Sangra de mi sangra* (originally *Padre Nuestro*) which won a Dramatic Grand Jury Prize at the Sundance Film Festival and garnered nominations for Zalla at the Film Independent Spirit Awards for Best First Feature and Best Screenplay.

Commercials also figure in the mix for Martinovic. "Any script that speaks to me or my experience, the way I see the world, captures my interest—it doesn't matter if it's a feature, a TV show, a commercial, a short. It all comes down to if it's something I can relate to. If it is, I want to shoot it and do full justice to the story."



Eric Preiss

POV on AFCI's Locations

Gauging the value of AFCI's Locations can perhaps be done most simply and succinctly by looking at the event through the perspective of a film commissioner—particularly if that professional is about to experience his first such AFCI show. Eric Preiss became director of the Nevada Film Office in November. He brings a strong financial background to his new role. The life-long Nevada resident has been a CPA for 15 years. He has worked with accounting firm Arthur Anderson and held various management positions with major gaming companies in Nevada including Hilton Hotels Corp. and Caesars Entertainment. Preiss' financial acumen is particularly relevant as he embarks on this new chapter in his career given that Nevada, after much industry lobbying, finally has a tax incentive program in place designed to encourage and attract filmmaking to the state. Preiss has in recent months been involved in defining how the incentives program—which officially went into effect on January 1—will be administered by the Nevada Film Office.

Already Sony Pictures is tapping into the program, slated to bring *Paul Blart: Mall Cop 2* to Nevada, receiving some \$4.3 million in transferable state tax credits. Filming is scheduled to begin in April. Also submitting applications for incentives have thus far been an untitled feature film and a TV pilot.

AFCI's Locations event at the Hyatt Regency Century Plaza in LA, from March 27-29 thus comes at an opportune time for Nevada as Preiss and film office veteran, assistant director Ed Harran, look to get the word out on the incentives program, the centerpiece of which is a transferable tax credit for film and other productions, including features, TV, commercials, digital content, branded entertainment, video game and mobile app development. The incentive ranges from 15 to 19 percent on qualified Nevada expenditures, and allows for resident and non-resident labor to be included with some limitations. The program has \$20 million allocated per year to be awarded to qualifying productions. Qualified production costs must be greater than \$500,000 in Nevada. That minimum threshold can be reached cumulatively, meaning that multiple commercials or pieces of branded content, for example, shot in Nevada during the course of the year can collectively qualify for the tax credit.

Preiss noted that at Locations he and Harran will be able to make producers, location managers and other decision makers aware of what Nevada has to offer—not just in terms of the tax incentive initiative but also the sunny weather, diverse film-friendly locations (that extend stateside, well beyond the famous Las Vegas strip), proximity to Southern California, a deep industry infrastructure and talent pool, and the ease and low cost of film permitting.

As a new film commissioner, Preiss is looking forward to networking at Locations with his counterparts in other municipalities, states and countries, sharing concerns and discussing challenges and opportunities in the marketplace.

The Nevada Film Office will also be participating in related panel discussions, including a pre-Locations session on tax incentives with Preiss serving as a panelist. And during the Locations event, a Friday (3/28) morning session, *Filming In Extreme Locations*, will feature panelist Brian O'Hare, a locations coordinator with the Nevada Film Office for the past seven years.

The Locations Show brings together hundreds of global production VIPs from independent filmmaker to industry veteran to media to film commissioner, while showcasing a varied display of incentives, production locations, and business and support services.

"I'm looking forward to meeting the film commissioner community there," said Preiss about Locations. Even though Preiss had no film commission experience prior to coming aboard the Nevada Film Office, he was the ideal choice to take the helm of the operation, according to Harran. "Financial considerations are so integral to the decision-making process of where to film today that to have someone of Eric's expertise here makes a lot of sense—particularly with our own incentives program being implemented."

Preiss said he feels what he can bring to the table in concert with Harran's lengthy film commission track record brings the best of both worlds to producers and others who come to the Nevada Film Office for support and resources.

Building infrastructure

Empire State Development (ESD) has announced that Broadway Stages, a full-service film, television and music video production company in New York, plans to purchase the former Arthur Kill Correctional Facility on Staten Island and invest at least \$20 million to transform the site into a film, television and music production facility. The company plans to construct five new sound stages totaling 100,000 square feet while aiming to create 800 jobs over the next two years, and as many as 1,500 jobs in the next five years.

"For a long time, New York's economic development strategy included keeping empty prisons open as job factories at the expense of taxpayers, but those days are over," said Empire State Development president, CEO and commissioner Kenneth Adams. "In the last three years, the State has closed nine prisons, allowing us to cut taxes, reduce spending and create new economic opportunities in the local communities. Now, we are turning one of those prisons—the Arthur Kill Correctional Facility [which was closed in Dec. 2011]—into a true job factory, redeveloping the site into a state-of-the-art production studio. As we continue to invest in the industries of the future statewide, I look forward to working with Broadway Stages as they seek to expand their company into the great borough of Staten Island."

Reflections of A Gamechanger

By Robert Goldrich

AUSTIN, Texas—Making her feature directorial debut at the South By Southwest Film Festival would have been career breakthrough enough for director Jen McGowan. But her *Kelly & Cal* went one better, last week earning McGowan the SXSW Gamechanger Emergent Woman Director Award.

"It's kind of overwhelming, exciting and shocking," said McGowan. "In your dreams, you hope things will go this way. But you never let yourself dream about it too much since the reality of the film business is that you're more likely to get such hopes crushed. For me, what the award means is simply more opportunity. That's all I want to do—make movies. And this kind of recognition makes that process a little easier, helping to make connections."

Kelly & Cal tells the story of a reformed punk rocker turned housewife (portrayed by Juliette Lewis) who strikes up an unlikely friendship with her 17-year-old neighbor (played by Jonny Weston). The bond they form provides a positive spark to both their lives.

Similarly, the bond *Kelly & Cal* formed with SXSW judges and audiences has sparked interest in the marketplace. McGowan is hopeful that distribution will be secured for *Kelly & Cal* in the coming weeks. The film is being handled by ICM.

Kelly & Cal was developed through the First Team project at USC, an initiative which is currently on hiatus but during its run brought together USC Film School alumni—directors, writers and producers—for select projects. Via First Team, McGowan connected with Amy Lowe Starbin who penned the script for *Kelly & Cal*. McGowan was drawn to the script and to Starbin, setting the stage for their teaming on what became a SXSW premiere.

The stage was also set for a continuing collaborative relationship as McGowan and Starbin currently have another film

in development, *Little Girl Lost*, based on a true story about a murder mystery in a small town.

Also on the development docket for McGowan is *Millie To the Moon*, based on her screenplay about a young woman who's inspired by space tourism. Furthermore, based on her SXSW showing, McGowan is also fielding other filmmaking opportunities.

McGowan started her industry education at NYU's Tisch School of the Arts. She studied film there and trained

**Kelly & Cal**

as an actor at the Atlantic Theater Company. However, after graduating, she found herself less enamored with acting and more intrigued by filmmaking. She set her sights on the MFA program at USC but in the interim supported herself and gained

practical experience in commercial production, freelancing as a production assistant and then moving up the ladder to producing and production managing. This entailed her contributing to projects in NY for such production companies as RSA/Black Dog, A Band Apart and Propaganda Films.

Admitted to USC, she earned a grant from The Caucus Foundation for her work on her thesis short film, *Confessions of a Late Bloomer* which debuted at the Tribeca Film Festival and went on a run of more than 60 fests worldwide. She then made another major splash with her short film *Touch* which won at the Oscar-qualifying Florida Film Festival and went on to take assorted awards at numerous other competitions, including best new filmmaker at the Boulder International Film Festival, and Best Short Film honors at Bearfest—Big Bear Lake International Film Festival, the Breckenridge Festival of Film, the Fresno Film Fest, the Oldenburg Film Festival, the Rochester International Film Fest, the San Diego Film Festival, the Tupelo Film Festival, and the Sonoma Valley Film Festival.

Starring Lily Knight (*A.I., Secretary*,

Boston Legal, Big Love), *Touch* explores themes of isolation and the universal need for community when two strangers make the most important connection of their lives while waiting for a train. *Touch* was written by Colin Pink.

Major winners

In addition to the Gamechanger recognition for McGowan, other major awards bestowed by judges included the Grand Jury winners in the Narrative and Documentary Feature competitions

which were, respectively, *Fort Tilden* from directors Sarah-Violet Bliss and Charles Rogers, and *The Great Invisible*, directed by Margaret Brown.

The former film centers on two 20something roommates who are trekking across Brooklyn while

The Great Invisible examines the Deepwater Horizon disaster through the eyes of oil industry executives, explosion survivors and Gulf Coast residents. (For a full rundown of jury winners, see *SHOOT*online, 3/12).

SXSW Audience Award winners were announced and honored on Saturday (3/15). Taking the top Audience honor in the Narrative Feature competition was *Before I Disappear* directed by Shawn Christensen. Based on the 2013 Academy Award-winning short film *Curfew*, *Before I Disappear* introduces us to Richie who, at the lowest point of his life, gets a call from his estranged sister, asking him to look after his 11-year-old niece. Cast includes Shawn Christensen, Fatima Ptacek, Emmy Rossum, Paul Wesley and Ron Perlman.

The Audience Award winner in the Documentary Feature competition was *Vessel* directed by Diana Whitten. The film focuses on a fearless sea captain, Dr. Rebecca Gomperts, who sails a ship through loopholes in international law, providing abortions on the high seas, and leaving in her wake a network of emboldened activists who trust women to handle abortion on their own terms.

The Narrative Spotlight Audience Award winner was *Cesar Chavez* directed by Diego Luna. In our SXSW preview (2/21, p. 22), Luna told *SHOOT* he felt a compelling need to tell the story of labor union organizer/civil rights activist Cesar Chavez in a film. “His is a very universal story about change—change made by a community that was the weakest and most ignored in this country,” said Luna. “By uniting and raising their voice, they proved to the world that issues of others matter to all of us. The



Cesar Chavez

farm workers managed to collapse a huge industry and a whole structure built against them. The way they did it is what I find amazing. Instead of attacking those who were abusing them, they went out and talked to the consumers. They introduced them to the fathers and mothers behind the grapes that consumers were buying—parents whose kids couldn’t go to schools like consumers’ kids.

“The whole country reacted,” continued Luna. “Communities with no connection to the farm workers’ community reacted. The idea of the responsibility of a citizen to help others is a reminder of what we need today.” *Cesar Chavez* stars Michael Peña in the title role.

Meanwhile the Documentary Spotlight Audience Award winner was *DamNation* directed by Ben Knight and Travis Rummel. This film odyssey across America explores the sea change in national attitude from pride in big dams as engineering wonders to the growing awareness that our own future is bound to the life and health of our rivers.

Taking the Festival Favorites Audience Award was *The Case Against 8* directed by Ben Cotner and Ryan White. The film provides a behind-the-scenes look inside the case to overturn California’s ban on same-sex marriage. Shot over five years, *The Case Against 8* follows the unlikely team that took the first federal marriage equality lawsuit to the U.S. Supreme Court.

Last May, ESD issued a Request for Proposals (RFP) for the acquisition and redevelopment of the former Arthur Kill CF—an approximately 69 acre site with 43 buildings along the waterfront of Staten Island’s West Shore. Respondents were invited to submit proposals for reuse and redevelopment of the site in ways that create jobs and stimulate economic activity on the West Shore of Staten Island, while also providing a return to the State. The Broadway Stages plan remains subject to contractual negotiations, ESD Director review, and all public approval requirements.

“Thanks to the support of the Governor and his administration, the film industry is booming and studios like ours are excited about investing and bringing new jobs to New York State,” said Gina Argento, president of Broadway Stages. “We are looking forward to expanding on Staten Island and transforming Arthur Kill into a world class production facility.”

With over 30 years in the business, Broadway Stages currently operates facilities in Brooklyn and Queens, with 27 stages totaling over 1 million square feet, and has a significant footprint in the New York City television industry as Broadway Stages provided facilities and services to 13 of the 23 pilots that were filmed in NYC in 2012.

Broadway Stages plans to purchase the Arthur Kill site for \$7 million and invest at least an additional \$20 million of private funds within two years after closing to build five new sound stages for film, television and music video productions, as well as make portions of the facility available for film use within six months of closing on the property. The company also plans to work with Local 52 (IATSE) for new union members and to work with IATSE to promote new apprenticeship programs to Staten Island residents through on-site training programs.

The film and television production and post-production industries are booming in New York State, injecting billions of dollars into New York’s economy and creating and sustaining thousands of jobs for New Yorkers. Since 2004, there have been 949 projects that have participated in the Empire State Film Production Tax Credit Program, which has resulted in over \$14 billion in direct spending across the state and nearly 675,000 hires (jobs). According to the U.S. Bureau of the Labor Statistics, film industry employment in New York State reached 47,404 in 2012, a 28 percent increase over employment of 36,919 for 2008. By comparison, film industry employment in the U.S. during the same period declined by 0.62 percent. Film industry employment in New York State as a percentage of total U.S. film industry employment grew from 16 percent in 2008 to nearly 21 percent in 2012.

ESD is New York’s chief economic development agency and the primary administrative agency overseeing Governor Cuomo’s Regional Economic Development Councils and the marketing of “I Love NY.”

Rally in Tally

This is a critical year to show the Florida legislature that the film, entertainment, and digital media industry is in need of House support. Hence Film Florida’s Rally in Tally initiative was born to build support for Florida’s Entertainment Production Tax Incentive Program. Concerned industry folk will unite, walk the halls of the Florida legislature in the Capitol Building in Tallahassee, Florida, and speak directly with the legislators who can support the pending legislation to replenish the Florida Film & Entertainment Incentive Program.

People will be bused in from South Florida, Central Florida and the Tampa Bay region in the early evening on March 25 and return late on March 26.

Nominees set for LMGA Awards

Location Managers Guild of America (LMGA) announced nominations for outstanding achievement by location professionals in feature films, television and commercials competing in the First Annual Location Managers Guild of America Awards. The creative contributions of location professionals will be recognized, stressing their importance to the production process.

The nominations were announced by Nancy Haecker, LMGA president. Winners will be revealed and honored on Saturday, March 29, at the Writers Guild Theater in Beverly Hills. Here’s a full rundown of nominees:

In the running for Outstanding Achievement by a Location Professional-Feature Films are: Ilt Jones (*Iron Man 3*); John Latenser V (*Nebraska*); Rick Schuler & Steve Mapel (*Her*); Andrew Ullman & Lori Balton (*Saving Mr. Banks*); and David Velasco (*American Hustle*).

Nominees for Outstanding Achievement by a Location Professional-TV Programs are: Robert Boake (*Game of Thrones*); Patrick Burn (*House of Cards*); Christian Diaz de Bedoya (*Breaking Bad*); Caleb Duffy (*Behind the Candelabra*); and Veronique Vowell (*Scandal*).

Nominations for Outstanding Achievement by a Location Professional-Commercials stack up like this: David Doumeng & Charlie Love (Nike); Dale Dreher (*America’s Got Talent*); Kent Matsuoka (Mountain Dew); Barbara Miller (Optimum); and Byll Williams & JJ Levine (Gatorade)

Outstanding Location Feature Film nominees are: *American Hustle*; *Fruitvale Station*; *Nebraska*; *Philomena*; and *The Secret Life of Walter Mitty*.

Due to a tie, there are six nominees for Outstanding Location Television Program: *Breaking Bad*; *Dexter*; *Game of Thrones*; *House of Cards*; *NCIS: Los Angeles*; and *Treme*.

And nominated for Outstanding Film Commission are: Albuquerque Film Commission (*Breaking Bad* & *Lone Survivor*); Film in Iceland (*The Secret Life of Walter Mitty*); Film LA (*NCIS: Los Angeles*); Long Beach Film Commission (*Dexter*); and South Pasadena Film Commission (*Dexter*)

Top Spot of the Week

Director Ulf Johansson, BBDO NY Soothe A Beast With A Snickers In "Godzilla"

By Christine Champagne

Celebrities, including the likes of Betty White and Joe Pesci, have been featured in the Snickers "You're not you when you're hungry"-themed commercials. But BBDO New York went with a non-human star this time around, casting Godzilla in a :30 appropriately titled "Godzilla." As we see in the spot directed by Ulf Johansson of Smith and Jones Films, Godzilla is really a fun, charismatic dude who likes to waterski, ride all-terrain vehicles and play ping pong with his bros. He even dances at a party. But when Godzilla gets hungry he turns into, well, a monster. Thankfully, his friends know to feed him a Snickers to turn him back into chill Godzilla.

So why cast Godzilla as opposed to another celeb? "It started with a brief to see if we could try to take the campaign in a different direction executionally," said BBDO executive creative director Peter Kain. "We've brought the basic idea of how hunger changes your personality to life with the celebrities over the years, and we'll probably continue to do that, but we felt like maybe there was another way executionally, and we loved this idea that the creative team Alex Taylor and Jason Stefanik [creative directors as well as copywriter and art director, respectively] had because it used Godzilla, obviously a character people know and love, and it's a twist on the campaign."

As the agency began researching the character, it was discovered

that a new *Godzilla* movie starring Bryan Cranston of *Breaking Bad* fame was set for release in May, and BBDO contacted Warner Bros. behind the reboot. "It is non-traditional for a movie promotion to be inside a commercial, but they saw potential in it and embraced it, and so we produced it with their help," Kain explained.

Like in the original movies, the Godzilla we see in the commercial is, of course, a guy in a Godzilla suit. The crew at Legacy Effects constructed the suit, consulting with Warner Bros. and relying on specs from Japanese film studio Toho, which owns the rights to the character. "It's made out of latex, and they actually put cornflakes in the latex to give [Godzilla's skin] texture. That's how they made the suits back in the 1950s," according to BBDO executive creative director Gianfranco Arena, who added, "This one is a little bit more advanced. It looks like the suit from the '50s, however, there's some animatronics for eye movement and mouth movement."

Once the beast was ready to go, Johansson and his crew, including DP Andrejz Sekula, shot Godzilla in action all around the L.A. area over three days. While an actor/puppeteer was inside the suit and controlled the arms and legs, two puppeteers from Legacy operated the animatronic parts of Godzilla, moving his eyes, eyebrows, cheeks and ears. "Shooting was tough as someone had to be in the suit, and it took 30 minutes to get out, and the actor couldn't stay in there for more than one to two hours," Amy Wertheimer, BBDO group executive producer, shared.

It was important to both the director and the agency to shoot as much as possible in-camera with a real Godzilla on set. "Building a suit gave Godzilla an authentic look and feel as opposed to building Godzilla in CG after shooting. It allowed Godzilla to physically hang out with the guys, resulting in organic chemistry amongst them, so they'd feel as if they'd known each other and were true friends," Wertheimer said.

There were a couple of instances, though, where scenes couldn't be shot for real. It wouldn't have been possible to have the guy in the Godzilla suit waterski, for example, so a water-skier, outfitted with Godzilla legs, was brought in to perform the stunt. That footage was later married together with green-screen footage of the rest of Godzilla's body by the artisans at MPC New York.

By the way, that scene of Godzilla riding the all-terrain vehicle and making a jump was done for real, Arena pointed out. That's impressive. "It seemed pretty easy when he did it on the day, but it took a lot of practice," Arena said.

credits

Client Mars/Snickers **Agency** BBDO New York. **David Lubars**, chief creative officer, worldwide; **Greg Hahn**, chief creative officer, New York; **Gianfranco Arena**, **Peter Kain**, executive creative directors; **Alex Taylor**, creative director/copywriter; **Jason Stefanik**, creative director/art director; **Amy Wertheimer**, group executive producer; **Loren Parkins**, executive music producer. **Production Company** Smith and Jones Films, Los Angeles and London. **Ulf Johansson**, director; **Andrejz Sekula**, DP, **Philippa Smith**, executive producer. Shot on location in Los Angeles. **Editorial** Mackenzie Cutler, New York. **Ian Mackenzie**, editor. **Visual Effects** MPC New York. **Camila De Biaggi**, VFX producer; **Alex Lovejoy**, VFX supervisor. **Legacy Effects**, San Fernando, Calif. Construction of Godzilla suit **Post Company** 3, New York. **Tim Masick**, colorist. **Music** South Music & Sound Design, Santa Monica. **Dan Pritikin**, head of production; **Jon Darling**, creative director/composer. **AKM Music**, London. **Audio** Heard City, New York. **Keith Raynaud**, mixer. **Performers** Douglas Tait, Tim Soergel, Mark Dobson, Adrienne Rusk, Matt Midler, John Druska, Arnie Pantoja, Jermaine Williams.

Godzilla's favorite chill pill: Snickers.



ASSIMILATE Announces SCRATCH and SCRATCH Lab v8

ASSIMILATE announced SCRATCH® and SCRATCH Lab® v8. These new versions offer Apple® ProRes encoding capabilities on Windows, multi-GPU Debayering of RED media and...

Legend3D Enters Strategic Partnership with Imagineer Systems

Imagineer Systems, creators of the Academy Award-winning mocha® Planar Tracking technology, announced a strategic partnership with world-renowned 2D-to-3D stereo conversion company Legend3D. Imagineer Systems...

Picturemill Creates Special Edition “Jimmy Kimmel Live” Show Open

Picturemill is excited to have collaborated with ABC to create the signature show open that takes “Jimmy Kimmel Live!” on the road to Austin, Texas. To capture the flavor of the city, street scenes and iconic Austin imagery were integrated into a high energy open...

Tim Hawthorne To Be Inducted into Direct Response Hall of Fame

Tim Hawthorne, Founder, Chairman and CEO of Hawthorne Direct, has been inducted into the Direct Response Hall of Fame, it has been announced by *Response Magazine*.

McDonald’s “SuperGood” Shot with Blackmagic Pocket Cinema Camera

Blackmagic Design announced that the Pocket Cinema Camera was used to shoot the first person point of view footage for McDonald’s recent “SuperGood” ad campaign produced by Stern Advertising. Joe Murray, of Los Angeles and Woodside, CA based production company Native Sons Films...

Margarita Mix Talent Honored with Telly Awards

Mixers Jeff Levy and Paul Hurtubise of Margarita Mix have each won a 2014 Telly Award in the Best Sound category of the 35th annual competition.

STORY’s David Orr Makes a Style Statement for VCF

Living rooms, dining rooms, bedrooms and dens fill themselves with beautiful, stylish furniture as the camera travels by them in a new campaign directed by STORY’s David Orr for VCF and SBC Advertising. The three spots make ingenious use of motion control/stop motion...

Scout Adds Stephanie Balint As EP

Bicoastal design studio Scout has added prominent producer Stephanie Balint as Executive Producer. Balint joins Scout’s expanding team led by former-Superfad Creative Directors Brian Drucker and Chace Hartman.

Director Jay Silverman Wraps First Feature Film

Director and Executive Producer Jay Silverman has just wrapped principle photography on his first feature-length film, a dramatic project entitled “The Secret Place.” Co-written by “Blue Valentine”

scribe Joey Curtis, along with Silverman and Joe Gamache. Encore VFX Names Scott Ballard to New Position

Encore, a Deluxe Entertainment Services company, announced that technology expert Scott Ballard has joined its rapidly-expanding VFX division as Pipeline Supervisor....

Steve Green Joins Code Film

Steve Green has joined Code Film for exclusive North American spot representation. He doesn’t fit into a tidy box growing up an outsider is what shaped his sensibility and...

Nice Shoes, Republic Editorial Deliver McDonald’s In Two Varieties

Since establishing a partnership to offer Remote Color Grading to the Dallas market in 2013, Nice Shoes and Republic Editorial have continued to build a strong working relationship between the companies’ colorists and editors.

Capital Audio Post and Bob Tyskowski Creatively Collaborate

Capital Audio Post has combined forces with Bob Tyskowski, an award winning digital media artist whose experience spans from traditional film to emerging technologies. Bob Tyskowski, aka BOBT LLC, was an early proponent of digital video services in the mid-Atlantic

Red Giant Invites You to Join a New Universe

Red Giant, makers of Magic Bullet, Trapcode and PluralEyes, announced Red Giant Universe (public beta) - a community that gives members access to fast and powerful...

Big Block Creates Title Sequence For “Cosmos: A Spacetime Odyssey”

Big Block Design Group (BBDG) designed and created the main title and show open for Cosmos: A Spacetime Odyssey, the long-awaited follow-up to Cosmos: A Personal Voyage, Carl Sagan’s profound and iconic exploration of the universe.

How To Record Voice Over On Location

When Sofia Vergara needed to record radio spots for a Rooms To Go campaign, Minneapolis agency Peterson Milla Hooks brought a mobile recording studio to the location.

Indie Film Boldly Addresses Gay Mid-Life Crisis

Production is complete on the indie film, “Best Day Ever”, which boldly addresses gay mid-life crisis and stars Mel England. Directed by Jeff London (“Warm Wind”), and Executive Produced by Paul Burchett, “Best Day Ever” is a semi-autobiographical gay romantic drama based on true events from...

The D4D Wins Four Branded Content Telly Awards

The Telly Awards has named The Department of the Fourth Dimension (The D4D) a four-time award winner in the 35th Annual Telly Awards for the U of C Onward California Series.

Shotgun Software Keeps Blur Projects on Track

Shotgun Software announced that Blur Studio has standardized on Shotgun for production management and tracking. Shotgun is the visual effects, game development and animation industry’s trusted platform for production management and review.

Mad Box Post and Spang TV “Discover” Big Foot at First Team Auto

Richmond, VA’s Mad Box Post teamed with Spang TV to produce a package of eight broadcast and web spots for First Team Auto Group, a Virginia-based group of car dealer franchises. Agency for First Team Auto Group is Free Agents Marketing, Richmond.

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Always an innovator in the spot distribution industry, SpotGenie Partners, LLC (seespotgenie.com), a leading provider of digital media services to the advertising, entertainment and broadcast industries, is offering...

New York Festivals Torch Awards Announces Pitch Challenge Mentors

New York Festivals announces five prominent international CCO’s slated to participate as mentors in the first annual *Torch Awards*. The Torch Awards invites young creative talent from the ages of 18-25 to compete in a creative challenge: this year’s it is the art of the pitch.

Leviathan Unveils Titles for SundanceTV’s New Series “The Road Road”

The principals of creative studio Leviathan are very proud to reveal their collaborations with the creators of the new SundanceTV original scripted series, “The Red Road.”

NuContext Opens NYC Office

Led by Company Founder/Executive Producer Angela Guice, NuContext Creative has launched its New York office and welcomes long-time, on-air television promotion Executive Desiree Tobin as Vice President Production, East Coast.

Wander Creates Docu Spots, Animated Video For Coexist Campaign

Award-winning creative collective Wander has produced, directed, and designed a media campaign for Coexist Campaign that includes an animated short and two Docu Spots - documentary based commercials. All are featured on the Coexist Campaign’s website...

Optimus Signs Editor Mike Hackett

Optimus announced that Editor Mike Hackett has signed on for exclusive nationwide representation.

Suite Spot Video Production for Westminster Kennel Club Dog Show

Call it the “Best In Show online.” Looking to showcase 187 breeds competing in 12 different rings at the recent 138th Westminster Kennel Club Dog Show (WKCDs), producers at USA Network and NBC turned to the full-service video production company Suite Spot to create a seamless 13-channel live streaming online broadcast experience.

Filmworkers Nashville Supports Award-Winning Campaigns

The advertising awards season is in full swing and Filmworkers, Nashville, is proud to have contributed to a number of local and regional campaigns that are bringing home the gold.

Roger Hypes The Visual Gags In Hilarious Teaser For FX’s “Chozen”

Mixed-media production studio Roger recently lent its animation and comedic chops to a launch teaser campaign for “Chozen,” the new animated series on FX, which premiered on January 13th. Bobby Moynihan, an SNL cast member, voices...

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Gabriela Cowperthwaite

Continued from page 15

searched, the more questions I had,” said Cowperthwaite. “I couldn’t understand why a highly intelligent animal would bite the hand that feeds it.”

Blackfish goes back to the initial capture of Tilikum in the North Atlantic in 1983 at approximately two years of age. The orca was put in his first non-ocean “home” at Sealand of the Pacific where in 1991 he killed trainer Keltie Byrne. Shortly after, he was sold to SeaWorld Orlando where trainers were largely kept in the dark about Byrne’s death. *Blackfish* details a case brought against SeaWorld by OSHA, and sheds light on the cruelty of keeping whales in captivity, wresting away baby orcas from their mothers.

This cruelty is a prime factor in what can cause an orca to kill even the trainers

who feed and love them—a stark reality that is in sharp contrast to the fact that there is no record of an orca assaulting a human being in the open sea.

Upon seeing *Blackfish*, California Assemblyman Richard Bloom (D-Santa Monica) was moved to act. Two weeks ago he unveiled a bill that, if passed, would ban SeaWorld from using killer whales in its San Diego shows. Bloom said orcas are too large and intelligent to be confined in small tanks for their entire lives. His measure would also prevent captive breeding and prohibit the import and export of killer whales.

Going indie

The impact of *Blackfish* is all the more remarkable when you consider that this is just Cowperthwaite’s second independent feature-length documentary. She’s spent

12 years of her career involved in commissioned work on TV, directing, producing and writing documentary programs for such outlets as ESPN, National Geographic, Animal Planet, Discovery and History.

In 2010, Cowperthwaite wrapped her first indie feature-length documentary, *City LAX: An Urban Lacrosse Story* (SHOOTonline, 6/21/10). Acquired by ESPN and DirecTV, *City LAX* was developed and co-produced by Tor Myhren, CCO at Grey NY (who later became Grey’s worldwide CCO).

City LAX: An Urban Lacrosse Story introduces us to Erik Myhren (Tor’s brother), a teacher/coach who helps disadvantaged kids at his school find an outlet and positive influence through the unlikely sport of lacrosse. The film chronicles the lives of six 12-year-olds in inner-city Denver as they try to come together as a lacrosse team while they and their families struggle in a gang-ridden neighborhood.

After seeing *City LAX*, Tim Case, founder and managing partner of Supply & De-

mand, sought out Cowperthwaite, resulting in the production house representing her for commercials and branded content. Under the Supply & Demand banner, Cowperthwaite has directed documentary-style, real people/patient campaigns for the University of Pittsburgh Medical Center.

Now in the aftermath of the awards season for *Blackfish*, Cowperthwaite had at press time embarked on a branded content assignment for Travelers Insurance out of Fallon Minneapolis.

She enjoys the spot and branded content disciplines. “When you’re in the commercial world, you can really truly direct. In the documentary world, you are a writer, a producer, a director. You’re usually feeding yourself, you’re carrying a tripod, often switching back and forth from your right brain to your left brain, from your logistical producer frame of mind to a creative frame of mind. Sometimes you think to yourself, ‘If I could only just direct.’ Commercials give me that opportunity.”

Flash Back

March 20, 2009 BBH NY won the best of show GRANDY honor this week at the International ANDY Awards on the strength of its integrated campaign “Dig Out Your Soul In The Streets” that introduced Oasis’ latest album. The GRANDY honor encompasses a \$50,000 in cash award, the GRANDY “championship” ring, and acknowledgement as ANDY best in show. The winning campaign for the Oasis release on Warner Records as well as BBH client NYC & Co. represented a fresh, guerilla marketing approach on the streets of New York. Oasis members taught NYC street bands their songs, who then publicly performed the music weeks prior to the album release in conjunction with an extensive viral/PR-driven campaign. Additionally there was a documentary, globally distributed through MySpace, that was directed by The Malloys of HSI Productions.... FilmCore, which maintains editorial studios in NY, Santa Monica and San Francisco, has launched a facility in Chicago. The new shop, which features two Avid editing suites, is headed by editor Angelo Valencia, formerly of FilmCore’s Santa Monica operation.... Über Content has signed director Luis Gerard for exclusive North American spot representation. He comes over from greatguns: USA....

March 19, 2004 Feature filmmaker (Snatch; Lock, Stock and Two Smoking Barrels) and commercial director Guy Ritchie has signed with Anonymous Content for exclusive spot representation in the United States. Ritchie is no stranger to Anonymous, having worked once before with the company on a high-profile project, his BMW Films’ short, Star, which garnered several industry awards, including a 2002 Association of Independent Commercial Producers (AICP) Show honor in the Advertising Excellence, Single Commercial, category.... Director Jared Hess has signed with Moxie Pictures for exclusive commercial representation in the U.S. This is his first commercialmaking representation as a director. Hess’ first feature, Napoleon Dynamite, was screened at this year’s Sundance Film Festival.... The directing team of Amy Hill and Chris Riess, a.k.a. Riess/ Hill, has joined GARTNER. Hill and Riess come over from Anonymous Content, where they had been since summer 2002.... Director Elliott Lester has signed with X-Ray Productions, bicoastal and Chicago, for commercials, and Merge @ Crossroads, Los Angeles, for music videos....

Martin De Thurah

Continued from page 16

made his first major splash with the music video “Human” for Danish band Carpark North in 2005. “Human” won assorted awards, including the Audience Choice prize at RESFEST, a DMA Danish Music Video of the Year, and a Grand Prix at the Festival International des Art du Clip in Provence. “This video opened many doors for me,” recalled De Thurah. It also began a series of accolades for De Thurah-helmed clips over the years as reflected for example in Best Music Video nominations at Camerimage for Glasvegas’ “Flowers & Football Tops” in 2009, James Blake’s “Limit Your Love” in 2011, Feist’s “The Bad in Each Other” in 2012, and Blake’s “Retrograde” in 2013.

“Flowers & Football Tops” also won Best Director, Best Cinematography and Best Visual Effects honors at the U.K. Music Video Awards. Additionally, De Thurah directed a Will Young video, “Changes,” which garnered a D&AD Pencil.

Meanwhile, De Thurah managed to successfully diversify into commercials and short films; the latter including the 45-minute *Young Man Falling*, an Of-

ficial Critics’ Week selection at Cannes in 2007, and *We Who Stayed Behind*, a winner in 2008 of the Children’s Jury Prize at the Chicago Children’s Film Festival. The director observed that his music video experience helped him to do longer films. In turn both his videos and experimental artistic films enabled him to bring something more to commercials and branded content.

De Thurah’s ad filmography includes assorted spots, among the noteworthy being IKEA’s “Home” for Denmark ad agency Robert/Boisen & Like-minded. “Home” earned De Thurah the Best Director mantle at the Creative Circle Awards in Copenhagen. He has also directed for leading U.K. agencies over the years such as BBH and AMV BBDO.

This year’s DGA Award, though, is the punctuation mark thus far on De Thurah’s commercialmaking career. Of the DGA honor, De Thurah simply told SHOOT, “It’s beautiful to be acknowledged because of your language as a director. And to have that acknowledgement come from your peers—other directors—means everything to me personally and professionally.”

Connections

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Contacts: Harry Tracosas, President;

Julia Weichinger, European Representative

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Contacts: Michelle Curran, Founder & EP; Joey

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Contact: Stacy Murphy VP/Executive Producer

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Contact: Byron Fitts, Founder/Executive Producer

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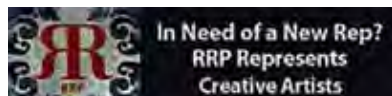
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www.aafilmfest.org

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www.vailfilmfestival.com

March 29/Beverly Hills, CA: LMGAs Awards
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April 3-6/Durham, NC: Full Frame Documentary Film Festival
www.fullframefest.org

April 3-10/West Palm Beach, FL: Palm Beach Intl. Film Fest
www.pbifilmfest.org

April 3-13/Dallas, TX: Dallas Intl. Film Festival
www.dallasfilm.org

April 5-12/Las Vegas, NV: NAB. www.nabshow.com

April 16-27/New York, NY: Tribeca Film Festival

www.tribecafilm.com/festival

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Save the Date! May 22/NYC: SHOOT Forum & New Directors Showcase

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John Hillcoat

Continued from page 16

Cash video

Hillcoat has been spending much time getting to feel the pulse of America through his recent endeavors. In addition to "It's Beautiful," Hillcoat has found himself on another roadtrip across the U.S. for a just released Johnny Cash music video marking an album of his that never got released. The video is for the song "She Used To Love Me A Lot." "On one level, it's a classic simple, mournful, beautiful love song," said Hillcoat. "On another level, it's a song that can be a metaphor for Cash and America, what he was fighting for."

Cash's America, observed Hillcoat, was one that "championed the underdogs, people who were being exploited. We all know about his work and concerts in prisons, his feelings about Native Americans, the down and out, and the homeless. He crossed a lot of boundaries as an artist."

'The Man In Black' lyrics are what he stood for so we tried to capture this in the video."

Still, to categorize Hillcoat as solely a real people director would be far too confining. His feature filmmaking showcases his work with actors as does much of his other spot work, including Jameson's "Iron Horse," which chronologically came in-between "To Work" and "It's Beautiful." Conceived by TBWA\Chiat\Day, NY, "Iron Horse" is set in the early 1800s and depicts John Jameson coming to the rescue when a steam locomotive runs out of control through Ireland's countryside.

The commercial had Hillcoat hands-on involved in the casting of the actor who portrayed Jameson.

"He gave a great performance," assessed Hillcoat, adding that when working with actors, "I try to make them as real, believable and truthful as possible."

Tim Piper

Continued from page 17

Wheat staying true and a bit mundane to itself with one ingredient since 1892—and with "no" artificial colors or preservatives. "Chipotle called just as Daniel and I were forming Piro," recalled Piper. The connection led to the development of *Farmed And Dangerous* which became a coming-out party of sorts for Piro which below the radar had turned out a number of projects, including some Piper-directed music videos for Estee Lauder.

"It's exciting as a director to break new entertainment ground for a brand," said Piper whose track record on that front dates back to even before his Dove (Unilever) exploits, most notably with work for

Unilever's Beceel Margarine via Ogilvy Toronto. This was before viral video became part of mainstream lexicon.

Piper conceived of and directed "Broken Escalator" which shows two people stranded when the escalator they're on stops. They don't walk up or down the escalator, instead opting to wait for help. The video underscores that some people are more challenged than others when it comes to exercising—they are particularly in need of the Beceel Heart Makeover, a competition for access to a personal trainer, life coach and other health-promoting resources. The two-minute short became an online hit and Piper's work has consistently continued to register and resonate on the social media barometer ever since.

street talk

Pulse Films has added director Jonathan Van Tulleken to its commercialmaking roster. He has helmed E4's BAFTA-honored show *Misfits* and in 2013 directed the entire second season of Channel 4's celebrated drama *Top Boy*. His shorts have been selected and screened at a number of international film festivals and his work in TV has been nominated for and has won awards including BAFTA, BBC Short Film Awards, and Virgin Media Short Finals. His 2009 film *Off Season* was nominated for a BAFTA and is currently being adapted into a full-length feature for Big Talk Films and Studio Canal....Director Matteo Bonifazio has joined MRB Productions' spot directing roster for exclusive representation in the U.S. Shortly after graduating from the University of Genoa, Bonifazio began

collaborating with MTV Networks, shooting pan-European promotions and ads in London and Milan. The work he helmed during that partnership earned him several accolades including a PromaxBDA Europe Award for one of his MTV Your Noise's television promos. It also helped to shape and develop his very personal directing style that is strongly rooted in the youth generation of today. Bonifazio has since also directed campaigns for major international brands including Sony, Reebok, Vodaphone, Campari, Fiat, Fila, VW, Hyundai, McDonald's and American Airlines. Bonifazio has worked all across Europe and in the U.S. He recently relocated from Spain to London. He joins a directorial lineup at MRB that includes Jamie Babbit, Jeremy Haft, Mark Teitelman, Branson Veal and James Wahlberg.... Encore, a Deluxe Entertainment Services company, has brought technology expert Scott Ballard aboard its VFX division as pipeline supervisor. Ballard is tasked with expanding the company's inter-studio pipeline across all Encore VFX facilities worldwide. He comes to Encore from the L.A. area offices of international technology and ride film company RGH....

report

MAS, a bicoastal music service agency providing creative solutions for brands and agencies, has signed rep Danielle Kugell to handle the West Coast. MAS is under the aegis of founding partner James Alvich. Kugell has developed her expertise over the past six years producing digital campaigns and selling interactive and video production services to brands, agencies and

entertainment properties. Previously, Kugell has held posts at Jetset Studios as digital producer, and at Rey Interactive as business developer....New York-based production company Blacklist has signed design and animation studio Golden Wolf to its growing roster of talent. Based in London, and now with a home on New York's Lower East Side, Golden Wolf is known for its design-driven body of work, specializing in 2D, 3D, mixed media, and motion graphics projects. Looking to step up its involvement in the U.S. market, the studio is sister company to well known design firm, ilovedust. The first project out of the gates for the new Blacklist/Golden Wolf partnership is a package of spots for the National Hockey League (NHL) out of New York advertising agency Brooklyn Brothers. The commercials will be a high energy mix of live action footage, dynamically animated typography, and motion graphic elements. Golden Wolf's current clients include Nike, Sprite, MTV, Cartoon Network, Warner Bros, Adidas, ESPN, Ray Ban, Red Bull, Disney, Vans, and Target. Golden Wolf's latest project is a music video for Dog Blood—a side project by artist Skrillex. The clip, which broke March 5, demonstrates the studio's technical diversity—with 2D, 3D, and photocopy techniques all being employed to create a surreal intergalactic journey....

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SHOOT will compile the **2014 SHOOT New Directors Showcase Reel** and interview the directors for a special feature that will appear in SHOOT's May issue, ePubs, SHOOT Publicity Wire and nds.SHOOTonline.com, bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key ad agency, commercial & entertainment production industry decision-makers at SHOOT's 2014 New Directors Showcase Event at the DGA Theatre in New York City in May. Coverage of the event will appear on SHOOTonline and the weekly SHOOT >e.dition in May and in SHOOT Magazine in June. The showcase reel will be posted on nds.SHOOTonline.com and will remain live for a full year. See the 2013 New Directors Web Reel at nds.SHOOTonline.com.

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Directors can submit work completed during 15 month period of Jan. 2013-March 2014. (excerpts from shorts, longform film or other entertainment fare should be NO MORE than 5 minutes in length)

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Varda Hardy
2010 New Director
LiveTribe Productions



"Being included in the SHOOT New Director Showcase was absolutely brilliant for me, as it tempted the smart people I did not know, but desperately wanted to see my film, into watching it! As a result, I met many of the owners and execs of the production companies I admire."

Elizabeth Orne
2011 New Director
Freelance



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

Martin Rodahl
2012 New Director
71 Degrees North



SHOOT Magazine provided me with a fabulous platform in the NDS Showcase to show my work. The event itself had inspiring speakers with wonderful insight on their particular expertise in the filmmaking world. It's a terrific way to meet a significant amount of talented people all under one roof who give their time in a thoughtful manner.

Michele Atkins
2013 New Director,
Kaboom Productions



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