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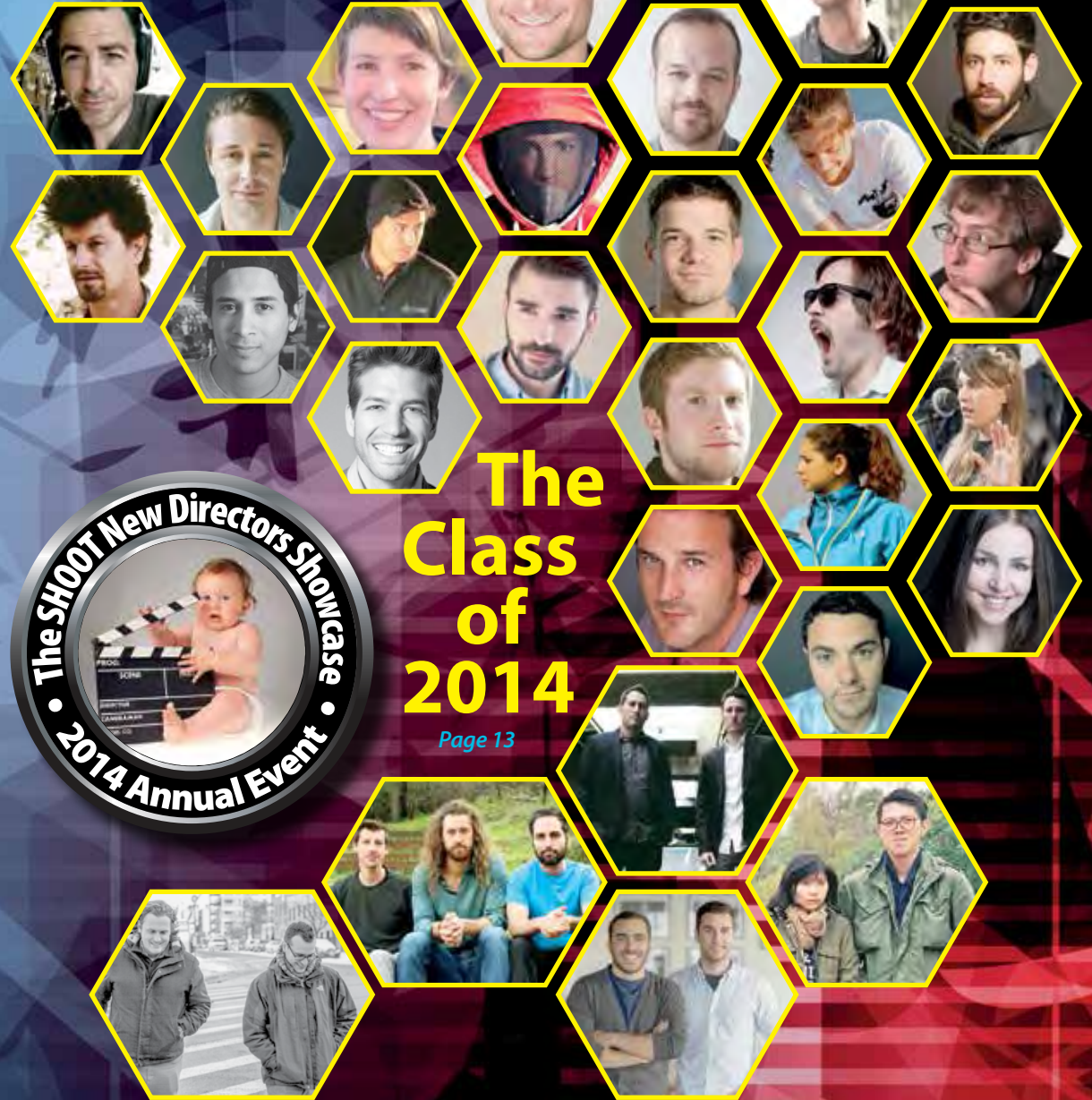


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By Robert Goldrich



On Edge

The social media dynamic is tantamount to the proverbial double-edged sword.

Consider the case of General Mills, parent company to such brands as the venerable Cheerios. Last year, the company was commended for its response to mean-spirited feedback on YouTube. Last month, it earned well-deserved criticism for behavior which sparked social media rancor.

The former laudable incident came with the debut of a Cheerios ad which gave us a slice of life in which a girl asks her mom if eating Cheerios is good for your heart. Mom replies in the affirmative. Next we see dad waking from a nap on the living room couch with a pile of Cheerios on his chest—clearly placed there by a daughter who loves him dearly.

In what amounted to a sad commen-

tary, this touching addition to the cereal's "Heart Healthy" campaign wasn't well received by some because of the family it depicted—an African-American father, a white mom and a biracial child. So much bigoted vitriol surfaced on YouTube that Cheerios requested the comments section be turned off. But the negative remarks were followed by an outpouring of public

support for the commercial.

Cheerios stood by the fictitious family. Camille Gibson, VP of marketing for Cheerios, said, "We felt like we were reflecting an American family." Cheerios went on to bring back the family to star in its Super Bowl spot this year.

Fast forward to just a few weeks ago, though, and Cheerios' parent General Mills was on the wrong side of a situation in which social media feedback played a

part. General Mills sought to deny customers their right to sue or join class-action lawsuits against the company—requiring arbitration instead—once they downloaded an online coupon or participated in other General Mills offerings.

Clearly, the company tried to pull a fast one on its valued customers. Customers for the most part had no idea they were

General Mills has seen first-hand the promise and peril of the social media dynamic and customer relations.

entering into a contract stripping them of the right to a day in court—a contract that took effect because they merely wanted to strike up an online relationship with a "trusted" brand.

Once this "contract" became public knowledge, the backlash was forceful, causing General Mills to relent and perhaps reflect on both the promise and peril of customer relations and social media word of mouth.

POV

By George Foulgham & Andrew Daniel



George Foulgham (l) & Andrew Daniel

Post Houses and Feature Documentaries

A feature documentary must be approached as just that—a feature. The key is to generate a cinematic experience for the project that raises it beyond the production levels of a TV documentary, while at the same time setting it apart from a fictional movie. Feature documentaries require specialist skills across the full postproduction spectrum with the ideal scenario being that one post facility houses the entire project. This means that the director and their team can be kept fully up to speed on developments within the sound design or can pop into the mixing theatre during the pre-mix stage, whilst they may be in the grade or online edit. In an ideal world everyone would sit down before filming or archive-editing starts, allowing a bespoke workflow to be crafted for both sound and picture.

With documentary archive footage

the sound recording can often be lost, so the mixer will work very closely with the production team to recreate something from scratch. During the picture editing process, it's good to keep a professional "eye" on the way production is handling sound that will be used during the mix down process. Having a good discussion early on with the composer is invaluable, finding out about the final engineering of their composition and how it will relate to the film. We will then host a "spotting session" where the entire audio team attends to look through the final picture edit with the director to lock down on the sound scape of the film.

From a grading perspective, the colorist should always try to get to know the film inside out before sitting down to make it look beautiful. Getting a rough cut early on, making notes and keeping in touch with the editor and director throughout the offline, means that any issues can be

flagged early. This is crucial as feature documentaries often have a quick turnaround time for festival deadlines.

When using archive footage, it's advised to go to the best source possible, even if that means the production needs to spend a little more money. There have been times where we have thrown a sequence at the big screen to grade, and the client cannot believe how degraded the archive looks—they will have been cutting at lower resolution on a smaller monitor so it is hard to tell until it is blown up on a cinema screen. This can be heart breaking, and often this is where unpicking can begin. Unpicking sequences within a grading suite can be expensive, so this is where communication and involvement of the colorist from an early stage is crucial.

Sr. re-recording mixer George Foulgham and colorist Andrew Daniel are with London post house Molinare.

Jonathan Teplitzky

Director discusses *The Railway Man*, his work in spots and features



By Robert Goldrich

Jonathan Teplitzky, represented for commercials and branded content by ModOp Films, has directed the feature film *The Railway Man* currently in theaters nationwide.

The film is based on a true story and stars Colin Firth, Nicole Kidman, Jeremy Irvine and Stellan Skarsgard.

"It's a story that reminds us of the very worst and the very best of what human beings are capable of," said Teplitzky. "I'm interested in how people behave intimately because then you understand the emotional truth of the action and that, to me, makes the best films, when it's not action for the sake of it—it's action because it comes out of the emotional."

Based on a bestselling autobiography, *The Railway Man* tells the extraordinary and epic true story of Eric Lomax (portrayed by Firth), a British Army officer who is tormented as a prisoner of war at a Japanese labor camp during World War II.

Decades later, Lomax and his love interest Patti (Kidman) discover that the Japanese interpreter responsible for much of his mistreat-

ment is still alive. Lomax sets out to confront him, and his haunting past, in this inspiring tale of heroism, humanity and the redeeming power of love.

The Railway Man is the latest addition to Teplitzky's feature filmography which includes *Burning Man* and *Gettin' Square*, both nominated for Best Direction honors by the Australian Film Institute.

Teplitzky is an internationally established director of commercials as well as music videos. Over the last decade, he's directed in excess of 100 spots.

Rossi Cannon, ModOp Films' executive producer, said, "Jonathan is a thoughtful director, a storyteller, someone who always pushes to create projects that are unique and original whether in advertising or the big screen. We've been working together for many years on the commercial side, and I am immensely proud to have Jonathan be part of ModOp Films...."

"Now JT, as we call him," continued Cannon, "is excited about jumping back into directing his commercials, sharing ideas with agencies and working with creatives."

SHOOT: Provide some backstory on *The Railway Man*. What drew you to the project? How did you get the opportunity to direct it?

Teplitzky: *The Railway Man* was in development for over 10 years, but I was only involved for the last four or so. I knew the producers and writer quite well through one of my best friends, Anand Tucker, who was the original director developing the project. But when Anand was unable to do the film as he was making another film in the U.S., he and the producers asked me if I would be interested.

I read the script and started reading about Eric Lomax and his incredible story of survival, and realized it was both a profound and very moving story about what it is to survive incredible suffering, and what it was like to come home, finally, and try and slip back into a normal life.

Of course following World War II, no

one had any idea what Post Traumatic Stress Disorder was—and that the film was equally about Eric's treatment and survival as a prisoner of war, as well as his struggles to survive the emotional and psychological pain and suffering of untreated PTSD—only made getting involved in this film a very easy decision; but also as a director, it was a story of great power and humanity, a story about reconciliation and forgiveness that seems impossible, and I thought this was a challenge well worth taking on.

SHOOT: What was (were) the greatest creative challenge(s) that *The Railway Man* posed to you as a director?

Teplitzky: Always with a true story the big challenge is of honoring the story and experiences of real people. It was very important to me that Eric and his wife Patti really felt that the film represented fun-

damentally what they went through, that the depth of the emotional journey felt like what they had to deal with to survive, and that what Eric was finally able to do, to forgive his great Japanese tormentor, was recreated in a way that was both dramatic but also truthful in essence to what had happened.

Having said that, a film needs to also be a film that engages, entertains, and takes an audience on a great journey. So as the director it was important to ensure we told this story in a dynamic way, and as such, at times it was necessary to dramatize and concertina certain events to make them work in the context of the film. What we strove to do was to find a good balance between the real story and our way of telling it, so that it worked and honored the real people, but also allowed an audience to fully engage with it.

SHOOT: It's said that one discipline informs another. How have your commercialmaking and/or music video endeavors informed your feature work? Conversely what has your feature work enabled you to bring back to your spot and branded content endeavors?

Teplitzky: I think any form of filmmaking is interconnected. I used my love of

films, and classic films, a lot for ideas, inspiration, creative process when I started doing music videos and commercials. The processes are not that different, so often it's time versus creativity and drama. I always tried to bring a cinematic quality to my commercials coupled with a great love in exploring striking images. This hasn't changed and in fact has just gotten stronger, as I have moved into making feature films.

In films the great challenge is to explore and find great images but ones which serve the drama, serve the story you are telling, not just about making something look good. I always look for an emotional layer in everything that I do, be it 30 seconds or two hours, because this is what connects these films to an audience or viewer. If then the images and music and editing and everything else can be part of that process, hopefully, you bring together the ingredients that create something bigger than the sum of the parts which gives the audience fulfillment on many levels. This reaches across all elements and genres and types of filmmaking I think.

I also think it's essential to show utter respect to the creative process so that no matter what you are shooting, you put as much of yourself and as much of your best work and effort into it.

"It was very important to me that Eric and his wife Patti really felt that the film represented fundamentally what they went through."



AGENCY HEADS OF PRODUCTION



Matt Bonin



Jenny Gadd



Steve Humble

Producer Perspectives Provide Food For Thought

Agency Artisans Reflect On Evolving Roles, Concerns, 2014 Cannes Lions Festival of Creativity

By Robert Goldrich

Slated for *SHOOT*'s annual Directors/Producers Forum on May 22 at the DGA Theatre in NYC is a Producer Perspectives session which will feature select agency and production company producers discussing evolving responsibilities, disciplines ranging from spots to shorts to webisodes to TV and features, and issues of concern, among other topics.

As a partial preview of what might be in store during that conversation, *SHOOT* now sounds out a couple of the scheduled agency panelists—Steve Humble, executive VP/managing director of production & development at The Martin Agency in Richmond, Va., and Matt Bonin, chief production officer at Ogilvy & Mather, NY.

We also add to the mix a new colleague

of Bonin: Jenny Gadd, who just joined Ogilvy as executive director of content production, coming over from Johannes Leonardo where she served as head of integrated production. Gadd will be a judge on the Film Craft Jury at this year's Cannes Lions International Festival of Creativity.

Following are some observations from Humble, Bonin and Gadd.

Steve Humble

Recently Humble articulated his case (*SHOOT*online, 4/1) for keeping creative agencies very much involved in the production process, working closely with production and post houses, and filmmaking talent. He was prompted to take a public stance upon reading a World Federation of Advertisers survey citing the benefits of

decoupling production from ad agencies.

Decoupling is a process where the agency handles the strategic planning and creative conceiving of a commercial and then hands off the production to a third party that hasn't been involved in the creation or the strategy of the work. Proponents of decoupling contend that bringing specialist production agencies or an outside production team or cost consultant/production partner to work with directors, editors and other artisans spanning the production, post and visual effects communities can help realize tangible cost savings. According to the WFA survey, decoupling is generating average savings of just over 21 percent.

However, Humble believes this and other alleged advantages are misnomers.

While decoupling, he said, hasn't gained major traction in the U.S.—and certainly not among clients at The Martin Agency—Humble felt the need to speak out against the practice. "As with any professional service," he said, "you can always find someone cheaper. But when you're looking at top-tier ad agencies working on major productions for major brands, I believe cutting the agency out of producing the commercials can ultimately be more expensive. It requires an outside company to get up to speed on the client's business and to get to know the agency creative and account teams. Great creative is developed during the course of weeks and our producers at Martin are involved all along the way—informing the team and costing

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CHARLIE
UNIFORM
TANGO



DIRECTORS : LIBERALMEDIAFILMS.COM



JEREMY BARTEL



TRAVIS AITKEN



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RANDAL FORD

Humble Observations, Quick And Nimble Moves By

Continued from page 5

out various scenarios. That's not going to happen when production is a linear handoff. Additionally, deciding to add an extra hour on set to get a take just right might be the difference between a good and a great spot. And if you have a big budget media buy, why would you want to have producers on set who are truly focused on cost only?"

Humble added that "the creative process does not stop after a concept is sold. In fact, I've seen dozens of commercials evolve during the production process to ultimately a much better, more creative place. Our creative teams, including our producers, have such a trusting rapport with our clients that we are often able to make on-set decisions that lead to even better results. How does that happen with a third-party production company that doesn't have those relationships and is focused solely on cost and not on producing the best end product?"

The Martin Agency's managing director of production & development further affirmed that production is not a commodity. "If great production were truly a 'paint by numbers' process, almost anyone could learn to do it and brands should hire the cheapest they can get. But a great producer's role on a shoot is as much a part of the creative process as that of a great director. Producers are consensus-builders and work to make the hopes and dreams of the creative team, the client and the director all come true. They are diplomats, cost consultants and creative production experts all rolled up into one per-

son. Buying production is simply not analogous to buying staplers, no matter how many procurement consultants try to tell you otherwise."

As for the impact of decoupling on advertising agency/client relationships, Humble contended, "If you hired a top contractor to build your dream home but insisted that he hire the lowest-cost painter you could find, could you really hold him responsible if the final product turned out poorly? Of course not—that kind of scenario only leads to finger pointing and excuses. The same goes with production. Brands hire advertising agencies based on the caliber of their work and their creative reputation. Our producers painstakingly sweat every detail, all the way through production, to make sure the final product is up to our tough standards. Inserting a third party can often lead to details getting missed and confusion about ultimate responsibility for the finished product. And in our experience, that doesn't foster a better agency/client relationship."

On a separate front, Humble believes it's important for his shop to not only be close to the production process but also in some cases to have the in-house production and post chops to deliver the content it creates. The Martin Agency maintains full-fledged in-house operations such as editorial house Running With Scissors and animation studio HUE&CRY.

"It makes sense for us to bring certain work in house where we can do things faster and cheaper," explained Humble.

"We have digital production, editorial, finishing and animation capabilities. We have six or seven animators now as part of a division which is getting some attention in the marketplace. Half of the animated Oreo spots we've done have been produced in house. We've done some animation work for GEICO and other clients. We are getting inquiries as to who did that Oreo spot, opening up possible opportunities for us to do animation work for other agencies." In that HUE&CRY is owned by a separate entity of Interpublic Group (parent to The Martin Agency), such opportunities can more easily be explored.

On the in-house post score, Humble noted that sometimes Running With Scissors uses its own editors while other occasions have had it four walling for editors who are brought in from elsewhere.

Humble noted, "Being in Richmond, we don't have someone down the street and thus need to be able to do more things in-house. It might be different if we were in L.A., New York or Chicago. And in building our production and post capabilities, we're not taking agency people and retraining them. We're bringing in people who have been in the production and post worlds in L.A. and New York. When we started editorial and post house Running With Scissors, we brought in Scott Friske to help run and manage it. Scott was executive producer at a couple of different post facilities in L.A."

Still, in the big picture, the lion's share of The Martin Agency's work is done

with outside production and post vendors. Humble estimated that about 85 percent of his agency's projects go that route with 15 percent done in-house. "We don't carry the expectation to do work in-house," he affirmed. "We want to work with the best people. We want to be inspired and pushed by them."

Matt Bonin

"Clients are pressing us and rightly so because we are the stewards of their brands. They need help ranging from a \$5,000 video all the way up to a \$1 million or \$2 million commercial," observed Ogilvy's Bonin. "Brands don't want to work with some Joe Blow corporate video house. They want their agencies involved in everything. So how we work, how we respond, who we partner with is shifting. Any contemporary production department at an agency today can pivot to do the small budgeted video on occasion. They can work at times on a favor-based model where they get a production company they do a lot of business with to execute a smaller job with no money. But this isn't a sustainable approach as demand grows. New executional models have to emerge, including building our own internal production capabilities."

In that vein, Ogilvy has formed two teams that tap into one another as needed but are structured independently. First, the NewsRoom team consists of people who monitor and analyze social media and other conversations happening around the agency's brands and help craft responses in the short, near and long term. The second team, Agile Video, is

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Bonin, Gadd's New Gig And Her Cannes Expectations

built around a journalist/writer, staff director, agency producer/line producer hybrid and editor. Complementing them are designers/infographics experts. The teams are smaller, independent and self-contained. The teams can deploy quickly and, out of necessity, skirt some of the protocol for campaign-based marketing, such as pages of briefs, layers of oversight, and rounds of internal and external check-ins. This requires a disruptive leap of faith for the agency teams in creative and production and a high level of client trust.

Much of this has been prompted by the emergence of "Content Marketing," said Bonin. He observed that "Content Marketing" describes the shift from campaign-centric thinking and doing to always-on thinking and doing—a shift away from big-moments-in-time and toward near-real-time communications. "Content Marketing" could prove to be as disruptive a change to agency structure as digital was almost 20 years ago.

"You're probably thinking: Isn't everything an agency does 'Content Marketing'? Yes and no," continued Bonin. "Content Marketing needs to be planned using tools like editorial calendars and partnership opportunities, but much of it needs to be envisioned, created and distributed on the fly, and it's always-on. The opportunities for a "brand as a channel" forces a different team structure and mentality for producing work.

Finding high caliber in-house talent to meet "Content Marketing" and other needs has become essential, related Bonin who noted that Ogilvy still continues to work heavily with high-end, talented outside production vendors.

"No matter how many talented people we collaborate with outside the agency, though, it's imperative," he said, "that we have talent here that is comparative to what we can find externally." Bonin cited as an example director Brandon LaGanke, a director at Eyepatch, Ogilvy's in-house production arm.

Underscoring LaGanke's filmmaking acumen have been varied projects as well as his recent inclusion into SHOOT's 2014 New Directors Showcase, noted Bonin. LaGanke earned the Showcase slot in large part for an emotionally moving British Airways web documentary short titled *A Ticket To Visit Mum*.

Jenny Gadd

Bonin has a new colleague in Jenny Gadd who came aboard Ogilvy on May 5 as executive director of content production. She will oversee Ogilvy's broadcast, film and online video production team, as well as business affairs, talent and business operations. Gadd had most recently served as head of integrated production at agency

Johannes Leonardo.

Gadd said she jumped at the opportunity to be part of Bonin's team given their shared vision and experience, the latter for Gadd encompassing 10 years on the ad agency side, five years in the production company community and three years in the digital arena. She enjoyed a tenure at digital agency North Kingdom while her

production house pedigree includes her running the New York office of Believe Media and later the U.S. operation of London-based Thomas Thomas Films. Gadd noted that Bonin's depth and breadth of experience also spans the agency, production house and digital sectors.

"I grew up as an agency producer in the
Continued on page 28



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Firsts In Store For AICE Awards

NEW YORK—The 13th Annual AICE Awards, with a gala ceremony slated for May 15 at Gustavino's in New York City, has several firsts on the docket.

For one, there's the competition's inaugural Best in Show winner. Also debuting is an Online Campaign category. And this is the first year that the AICE Awards Curatorial Committee, comprised of artists from across the postproduction disciplines, convened via conference call in order to review and discuss all of the finalist nominees and to select the Best in Show winner.

Dominating the finalists tally was Cut+Run, a shop which collectively through its Los Angeles, San Francisco, New York and London offices scored the



Rachelle Madden

most AICE Award nominations—a dozen in a wide range of categories. Also performing well in the competition was Umlaut in San Francisco, which scored eight finalist entries.

Other AICE companies that were ranked near the very top of the list included Cutters, with seven total finalists; Arcade Edit, with six finalist entries; and Rock Paper Scissors, which earned five finalist nominations.

Other multiple-nominee member companies on the finalist list included Beast, Rooster and The Mill, which had four entries each, and Big Sky and Peel & Eat, which both had three.

Tallying two nominations apiece were: Channel Z, Drive Thru Editorial, Fast Cuts Edits, Final Cut USA, Married to Giants, P.S. 260, Relish, Sonic Union, Tendril, Territory, Therapy and / Wildchild/+bonch.

Garnering one finalist each were 3008, 740 Sound Design & Mix, alter ego, EditBar, Go Robot Inc., Hudson Edi-

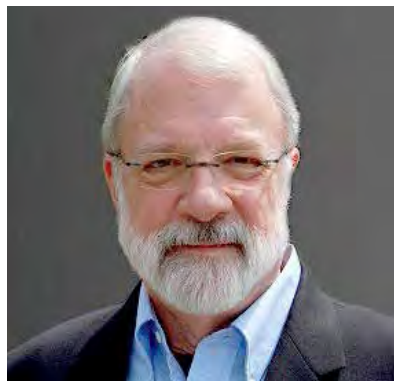
torial, Hybrid, Mackenzie Cutler, School, ShootersNYC and Sound Lounge.

Changing of the guard

The AICE Awards comes with a changing of the guard in the offing. Executive director Burke Moody—who's been actively involved with AICE almost since its founding in 1996—will be leaving the association and be succeeded on June 1 by Rachelle Madden.

When she officially becomes the organization's exec director, Madden will step down as co-president of AICE's International Board—a position she assumed with Craig Duncan of Cutters in Chicago on January 1. She will also depart from her current position as managing director of Poetica, the visual effects and design arm of the New York and L.A.-based editorial house jumpP.

At the point that Moody hands off the baton to Madden, it will mark the completion of his eighth year as executive director and his 17th as an active participant in leading the association, either on the chapter or administrative levels.



Burke Moody

The association's International Board will address the issue of electing a new co-president to succeed Madden in the near future, once the transition from Moody to Madden is complete.

Taking over the executive director post is the latest step in a long involvement Madden has had with AICE dating back to 2006, when she joined the New York chapter's Board while working at Company X. A year later she also joined AICE's International Board, and was elected treasurer in 2010.

AICE Awards winners coverage will appear May 16 on *SHOOT*online and the *SHOOT*>e.dition.

Remembering John Palestrini

NEW YORK—As *SHOOT* went to press, the late John Palestrini was about to be inducted into the AICE Hall of Fame during a gala AICE Awards ceremony on May 15 in New York. Palestrini, who passed away last June at the age of 66, was highly regarded as a creative editor, a pioneering artist, a mentor and an entrepreneur who positively impacted the industry on varied fronts—including as AICE NY chapter president, then national president and later as a member of the organization's International Board.



John Palestrini

Palestrini began his career as a one-man shop, The Palestrini Film Editing Co. (PFE). After Ethel Rubinstein (former head of production at Geer Dubois and executive producer at RSA USA) joined him in 1992, they set out to transform PFE into what eventually became the Lively Group, an integrated post company which is home to the creative editorial shop BlueRock, the design and VFX studio Spontaneous, the fashion, beauty and luxury boutique Scarlett and other postproduction support brands.

During this time, Palestrini also maintained a deep association with AICE, one that spanned over two decades. He was an early and active participant in the growth of AICE.

"There was little discussion as to whom we'd be inducting into our Hall of Fame this year," said Dee Tagert, managing director and partner at jump Editorial and president of the AICE New York chapter, which hosted the 2014 AICE Awards ceremony. "Given the enormous impact John had on our industry and our organization, honoring his legacy was the obvious thing for us to do."

"Here was the thing about John; he was success-driven and not ego-driven," said Rubinstein, now Lively Group owner/CEO and Palestrini's close friend and colleague since her earliest days in the industry. "He spoke the same way to the employee in the mail room as he did to the most senior editor or agency creative. He was equally available to everyone, and it was because of this that so many sought his counsel and counted themselves not only as his colleagues but as his friends."

Working as a messenger delivering packages in NYC after graduating high school, Palestrini didn't have any thought of a career, but he was ambitious. In what became a life-changing experience, he found himself at a film editing company one day, and knew in an instant that he wanted to be a film editor.

He entered the business in the late 1960s as an assistant and eventually became an editor at Harold Becker Productions. He went on to edit movie trailers, news specials, TV commercials and also worked as a supervising editor at the Project Group Advertising Agency. During the course of a 40-plus-year editorial career, Palestrini held a special place in the industry, respected as a businessman and as an artist. His expert cuts, for example, allowed the Purina Cat Chow kitty to cha-cha in an era preceding the VFX that are taken for granted today. Palestrini also became known for his editorial work in fashion and beauty, cutting the classic "Who Wears Short Shorts" spot for Nair back in the 1980s.

As a boss, he was approachable, eager to share his experiences, insights and business acumen. He and Rubinstein were huge supporters of new talent, and many now well-known artists passed through the company's doors. Both were proud that Darren Aronofsky did his first film, *Pi*, with Blue Rock, for example.

Andy Milkis, director of visual effects at Spontaneous and sister company Ballistic, said one of Palestrini's talents was making people see beyond themselves. "Early on he led me to pursue something that was bigger and more fulfilling with my career, and that really encapsulates my relationship with John. He was instrumental in helping me mature as a creative talent and a professional. His gift was not to solve your problem for you, but to help you see that you could do it for yourself."

Palestrini's son Kris, who followed him into the advertising production and post industry and is now a founder of Krispy Pictures, believes his father's personal touch helped make him an inspiration to many, both in terms of his success and his legacy. "He had an aura of confidence and humility," Palestrini said, "and people just responded to that."



A Letter to My Father

May 15th, 2014

Dear Dad,

Fear and concern overwhelmed when the end grew near. Courage failed along with all words I so wanted you to hear...

"Dad, I love you so much! And will never stop missing you."

On the anniversary of your passing, beyond the gift of life, love, and strength you gave me; you gave me yet another precious gift, that of no longer missing you, for you are alive within me everyday, and in every way, as I pass your love and laughter onto others...

Your loving and grateful son,

Kris

Tribute to John Palestrini



Beau Willimon



Michael Hirst



Sleepy Hollow

Behind The TV Screen: Two Showrunners and An Editor

Willimon, Hirst discuss House of Cards, Vikings, respectively; Gamzon reflects on Sleepy Hollow

By Robert Goldrich

As a precursor to our 12-part *The Road To Emmy* series which gets underway June 6 on *SHOOT*online and in *The SHOOT* edition, we connect with a couple of showrunners who have a major

hand in shaping notable shows that figure to be strong contenders for Emmy nominations this coming awards season. Plus a two-time primetime Emmy nominee, editor Scott Gamzon, reflects on his work on a show that could have him returning to

the nominations circle.

We start out with Beau Willimon, showrunner, exec producer, writer and creator of Netflix's *House of Cards* which last year for its inaugural season earned nine Emmy nominations, including for Best Drama. *House Of Cards* was in the running to become the first series not shown on a broadcast or cable network to take the Best Drama honor. Ultimately that Emmy went to *Breaking Bad* (AMC). However, Vince Gilligan, the creator of the *Breaking Bad* series, noted that if it weren't for streaming services like Netflix, his show wouldn't have survived to see season two.

House of Cards wound up winning three Emmys in 2013—David Fincher for Outstanding Director on a Drama Series, Eigel Bryld for Outstanding Cinematography For A Single-Camera Series, and casting directors Larry Mayfield, CSA, and Julie Schubert, CSA, for Casting For A Drama Series.

There were some new wrinkles in season two, among the most notable being a new cinematographer, Igor Martinovic, HFS, who succeeded the Emmy-winning Bryld. "We've been fortunate to have two great cinematographers on the show so far," related Willimon. "Eigel worked with David [Fincher] to help establish the look and feel of the show. The tone and feel that they established has driven what we have done in every episode since. Igor then brought his own eye and creativity into the mix. We stuck to a lot of the visual filmic rules we established in season one and Igor expanded upon all that."

Martinovic earlier told *SHOOT*, "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."

Willimon corroborated that in season two the cinematography became a bit "more muted, the color palettes more restricted, the lighting even darker. This all fit where the story was going and Igor helped take us there. Both he and Eigel are incredibly collaborative cinematographers. From a production standpoint, they held all these episodes together as different directors came and went. They [the cinematographers] were the visual lynchpin. They provided a continuity which made the show feel cohesive visually over 13 hours each season."

To have one cinematographer handle a 13-episode season "is far more than a full-time job," assessed Willimon. "Eigel and Igor somehow did it—on set every day for 12 to 14 hours a day, working with a director on prep for the next episode, working with post on the editing. Each—Eigel in season one and Igor in season two—juggled all this at once. It's a titanic job."

Several directors were brought into the *House of Cards* fold for season two—John David Coles who helmed three episodes, and Jodie Foster and Robin Wright, who directed one apiece. A series cast member, Wright had expressed an interest in directing "and we thought that was a great idea," said Willimon. "She was a complete natural as a director. This was the first thing she directed. She had built a relationship with the crew over a year and a half and that showed. She had a clear vi-

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PRIMETIME TALENT

sion and did a great job.”

Coles had worked with David Manson, an executive producer on *House of Cards*, previously, including collaborations on the TNT series *Saved*.

Foster is no stranger to Netflix as a director. Last year she directed an episode of *Orange is the New Black*. Her feature directorial filmography includes *Little Man Tate* and *The Beaver*.

And among the directors who continued from season one to work on season two of *House of Cards* were James Foley and Carl Franklin.

At press time, Willimon was deep into writing season three for *House of Cards* with filming scheduled to get underway in the coming weeks. Among the factors—such as the chance to work with Fincher—which attracted Willimon to the show to begin with was what amounted to “an extraordinary commitment at the time from Netflix—to give us two full seasons. That was unheard of back then. Since, we’ve seen more commitments emerge elsewhere for full seasons. For me, that initial two season commitment meant we could look at story and the development of characters over 26 hours. You can layer stories and characters over time and not feel the necessity to front load anything. You can be patient in how things develop. You can lay the groundwork for something in season one that won’t come to pass until much later the next season. You have the time to make characters and stories more sophisticated and multi-faceted.”

These opportunities in turn led to attracting high-caliber directors to take on episodes after the first two helmed by Fincher in season one.

“We thought of season one as a 13-hour movie,” related Willimon. “We wanted bold, risk-taking filmmakers. Even some of our directors who have done most of their work in TV had also been involved in feature films or approached television with a filmic sensibility.” Willimon noted that the same approach applied to season two—which too was “a 13-hour movie.”

Willimon and most of his colleagues on the show hadn’t worked in television before. “Ignorance is bliss,” he observed. “We weren’t bound by convention or habit. We took a cinematic approach to the storytelling and to the filmmaking itself.”

Vikings

Michael Hirst, showrunner, EP, creator and the lone writer of the History channel



House of Cards

series *Vikings*—now in its second season—is a master of drama with historical roots as reflected in a pedigree that includes his BAFTA Film Award-nominated screenplay for the 1998 feature film *Elizabeth* and his creation of Showtime’s *The Tudors*, a lauded series about Henry VIII’s life, era and ill-fated wives.

Hirst had long aspired to bring his creative touch to a story centered on the Vikings culture and its profound influence on the world. Yet that aspiration was hardly shared by others as his efforts to generate momentum for a TV show went unful-

Continued on page 29

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38 Directors Fill 32 Slots in SHOOT New Directors Showcase

From freelancers to a filmmaker with a feature debut at SXSW and a lauded agency creative

A SHOOT Staff Report

NEW YORK—SHOOT's 12th annual New Directors Showcase—which will be celebrated with an evening screening, panel discussion and reception on Thursday, May 22, at the DGA Theatre in New York—offers a total of 38 up-and-coming helmers filling 32 slots (27 individual directors, one trio and four duos).

The field ranges from freelance directors to a resident filmmaker at Ogilvy & Mather's in-house production unit Eye-patch, another helmer who made a major splash with a two-minute spot on the Super Bowl, to a lauded creative who was inducted several years ago into the AAF Advertising Hall of Achievement, to an artisan whose feature directorial debut screened at this year's SXSW Festival.

The latter is Bryan Reisberg who directed and wrote *Big Significant Things*, which stars Harry Lloyd (*Game Of Thrones*) as a 26 year old who seemingly has everything neatly in place in his life—job stability, a supportive family, a blossoming relationship with his girlfriend. Yet he lies to the latter so he can go on a road trip by himself through the South. *Big Significant Things* garnered favorable reviews at SXSW and continues to play the festival circuit.

As a spot and branded content director, Reisberg is as of yet unaffiliated with a production company. Meanwhile he separately maintains Uncorked Productions with partner/producer Andrew Cor-kin (co-producer of *Martha Marcy May Marlene*). Uncorked produced *Big Sig-*

nificant Things as well as such Reisberg-directed fare as the shorts *Father/Son*, which debuted at the 2012 BFI London Film Festival, and Funny Or Die's *Kiss My A\$\$* starring Denis Leary, as well as the new web series *The Walker* starring Carey Mulligan, Zoe Kazan and Rightor Doyle. Reisberg also serves as an assistant editor at Mr. Editorial, the in-house production/post arm of Deutsch New York.

The alluded to AAF Advertising Hall of Achievement inductee is none other than Ari Merkin, a creative with a pedigree that includes the U.S. launches of Mini Cooper and Virgin Mobile, the American Legacy Foundation's anti-smoking "Body Bag" campaign, the Cannes Grand Prix-winning "Lamp" spot for Ikea, and the groundbreaking "Elf Yourself" viral success for OfficeMax. His diversification into the director's chair has yielded Wish-Clouds' *Jane*, a web short which helped gain him inclusion into SHOOT's New Directors Showcase. Director Merkin is handled by production house Supply & Demand.

Meanwhile the director at Eye-patch is Brandon LaGanke whose web documentary short for British Airways, *A Ticket To Visit Mum*, helped earn a slot into



SHOOT's Showcase.

As for the two-minute Super Bowl spot, it was "America's Import" for Chrysler starring Bob Dylan and directed by Arnaud Uyttenhove of Caviar for agency Wieden+Kennedy, Portland, Ore.

Seeking roosts

Among the unaffiliated directors—in addition to Reisberg—making the Showcase cut were: Bess Kargman for the documentary short *Coach* for ESPN Films; David Kestin for Levi's "Wear and Tear" spec ad; Aaron Kodz for "Reach," a spec spot for the Van Cliburn Foundation; Armen Perian for Fiat's "Italian Made" spec commercial; the duo of Justin Plummer III and Martin Strauss, a.k.a. Plummer/Strauss, for Converse's spec spot titled "Cinderella"; Romina Schwedler for an Axe Body Spray spec spot; and Tamara Rosenfeld for Coca-Cola/5by20's short film *Lea—City of God, Brazil*.

Teamwork

In addition to the aforementioned Plummer/Strauss duo, this year's New Directors Showcase lineup includes four other teams: The Kloons, consisting of Mitch Lewis, Greg Washburn and Nik Kazoura, who are on the roster of Click 3X, New York; Tank+Bunker, comprised

of Judah-Lev Dickstein and Justin Liberman, who are with Greenpoint Pictures, Brooklyn, NY; Scott & Jake Friedman of Wildlife in Culver City, Calif.; and J + J—Jess Zou and Jing Shao—of production house Untitled in Los Angeles.

Individual affiliations

Others in the Showcase mix are individual directors with production company affiliations. They include: the aforementioned Merkin of Supply & Demand and Uyttenhove of Caviar; Rob Adamo of ShootersINC; Ruben Barrientos of Adolescent Content; Alberto Belli of Accomplice Media; Jonathan Bregel of Variable; Jason Berger from Kids At Play; Conor Byrne of Hungry Man; Patrick Clair of Elastic; Diego Contreras of Bullitt; Em Cooper of thInG and Film Club Productions; Stephen Frandsen of Hero Content; Logan Hall of ONE at Optimus; Lukas Korver of Workhorse Media; Montana Mann of Seed Media Arts; Charles Norden from Light of Day; Kyle Padilla of Cedar Films; Richard Speight, Jr., of Quietman; and Ben Tedesco of Superlounge.

The following pages contain thumbnail sketches of the Showcase directors with their responses to varied select questions. Additional Q&As with each director will appear on <http://nds.shootonline.com> and on *SHOOTonline/The SHOOT*>.e.dition on May 23. (More detailed coverage on the New Directors Showcase panel discussion and related developments will appear in mid-June on *SHOOTonline/SHOOT*>.e.dition and print issue.)

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12th ANNUAL NDS 2014



Rob Adamo

ShootersINC

Lehigh Valley Health System's
"Secret Agent" (TV spot)

1) How did you get into directing?

I began my career as a still photographer and was asked a few times if I shot video but I had to say no. So I finally made it a priority to embrace the art form and realized it was an awesome way to build on the stories that I was creating with stills.

There was a serious learning curve when it came to many aspects of production but it's been a great ride.

2) What is your most recent project?

I'm prepping a campaign for Hanes active wear. Can't wait to shoot it. Skate parks, motorcycle tracks...it's gonna be great.

3) What is the best part of being a director?

Being the director frees me up to think about shots more broadly without worrying about all of the details that I need to when shooting stills.

As a still photographer, I'm solely charged with manipulating all the details of an image. When directing, I really love working with a large team of professionals and a great production company who take my direction and surprise me with their talent.

4) What is the worst part of being a director?

Losing a job that was absolutely perfect for your specific style and artistic eye.

Critiquing your own work. There is always something that could have been better. It eats you up but you do learn to let it go and use that for the next one.



Alberto Belli

Accomplice Media

HBO's "It's Not Pom" (spec viral)

1) How did you get into directing?

Being born in Mexico to Italian parents made me instantly different from everyone else that surrounded me. Being bad at soccer and introverted didn't help me either, especially in the friends department. However, an assignment to direct a short film based on a classic book for English class allowed me to finally connect with my peers. Through this film, I learned that diversity - the different point of view a director brings to a subject - is actually a way to connect to others. No matter how different we are, we all share the same basic stories, we just tell them in a different way. I had found my way to connect with others, no matter how different they were. I had discovered the art of telling universal stories through film.

2) What is your most recent project?

I just directed a pilot presentation called #Losers by Avalon TV (*Workaholics*) for Comedy Central. It was my first TV project so it was an exciting challenge. John Roberts (*Bob's Burger*) is the lead and I had a blast shooting it. The principal cast (10 in total) were hilarious and I think I ruined one take because I laughed too loud.

3) What is the best part of being a director?

Being able to collaborate with a group of creatives to tell a story in the most interesting way that will entertain the audience and make them forget about their lives.

4) What is the worst part of being a director?

Having to wait for postproduction to get the final product. You plan in pre-production, you execute in production and by the time you get into post, it's been awhile — so I'm always anxious to share it with the world.



Ruben Barrientos

Adolescent Content

Violeta (short film)

1) How did you get into directing?

I was 13 years old when a friend of mine asked me to shoot some videos of us doing pranks in school. I was supposed to bother teachers or just make a mess like scare my mates, dance in the middle of the class and do the type of things that we saw on *Jackass*. The video was full of crazy stunts. After I uploaded the first one on YouTube I instantly became famous at my school. Then I realized I wanted to learn how to direct. I started to shoot everything, learned how to edit, how to work with actors. I read a lot of stuff on the Internet. I started to make short narrative films from scripts that I wrote. I entered these films into festivals around Latin America where they won awards. Since the beginning it's been all about shoot, shoot and more shoot.

2) What is your most recent project?

I shot a spot for Vans of the Walls. I really love it. It was aggressive and reminded me of the type of stuff I was shooting when I was thirteen. It's about a guy who does crazy stunts, embraces his fears and risks his young life on many circumstances for love.

3) What is the best part of being a director?

I think film is capable of touching deep human feelings that no other art is able to reach. Film makes us believe that for one second we can achieve our dreams, that we can save the world as a super hero and get the girl, it can bring that child that is deep inside us out. Whether it's for 2 hours, 5 minutes or :30 because, after we leave the theater or watch the video on the internet, we are not going to be the same person again. The images have seeped into our minds. Allowing us to forget or face problems.



Jason Berger

Kids At Play

Good Karma \$1 (documentary short produced by Kids At Play and Fearless Cottage)

1) How did you get into directing?

Becoming a director was a natural progression for me. I wanted to flex my creative muscles, and put more of my stamp on the work I was producing. I thought it would differentiate our company's content. When I worked with Alex Bogusky on *Good Karma \$1*, he gave me a piece of advice that sums up why I love directing. He said, sometimes you just have to make what you want to make and not worry about what everyone else thinks. It's changed the way I think, and the way I direct. Also, I have a true passion for entertaining people that began when I was a kid. My Dad would take me to movies and he seemed so relaxed watching them — all his worries disappeared for those 120 minutes.

2) What is your most recent project?

My most recent project is a series on digital spots for Purina One and the Purina One 28-Day Challenge. It features Carrie Ann Inaba from *Dancing With the Stars*. The spots are about a new Purina One product that helps improve cats' lives — how they feel and how they look — in just one month. It's been a lot of fun.

3) What is the best part of being a director?

The best part about being a director is watching your vision come to life — literally seeing something that has been in your head materialize. I enjoy the process of working with a team, too. I like the idea that everyone from the bottom up is there to create something that is engaging and entertaining, and steering that ship is an adrenaline rush like no other. I also love the challenge of directing: Endless possibilities come with the job and the choices you can make.



Congratulations to
our director Rob Adamo

(and his bad ass hair)

FOR BEING SELECTED IN THE
2014 SHOOT NEW DIRECTORS SHOWCASE



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Jonathan Bregel

Variable

ACLU's *This Is Called Life*
(documentary short)

1) How did you get into directing?

I believe that I got into directing as a result of my passion for life and for people.

2) What is your most recent project?

I've been really excited learning how to draw so I'd have to say that my most recent project would be the drawing I did in my notebook last night. After I drew this "thing" (I don't even know what "it" is), I wrote a concept for a short film about "freeing yourself from the void of comparison" - so I guess that is my most recent project?

I pretty much view life as an ongoing project so this question is actually quite difficult for me to answer.

3) What is the best part of being a director?

The ability to express your true and heartfelt beliefs in collaboration with those you love is something that I will be eternally grateful for.

4) What is the worst part of being a director?

I have a very hard time with the word "worst." My parents raised me to believe that there is something beautiful to come out of every case scenario in life so I've always instinctually translated the word "worst" to "difficult" - in that case, I'd say the most "difficult" part of being a director is managing sleep. It's all good though - I'm young now and I truly don't deserve to complain about anything. People are suffering all around the world and I'm here writing on my laptop in the comfort of my living room. Life rules.



Patrick Clair

Elastic

True Detective (main titles)

1) How did you get into directing?

I've always been focused on directing, I came up through design and animation with a passion for using imagery to tell stories and move audiences. Initially, I combined motion graphics with documentaries to tell stories about how the world around us is changing—technology, warfare, politics, the Internet and digital culture...they are powerful forces changing society rapidly and constantly. In recent years, my focus has shifted to narrative storytelling—using the same combination of design imagery to tell stories that are emotive, character-driven and dramatically compelling.

2) What is your most recent project?

I created the titles for *HBO's True Detective*. Visually, we were inspired by photographic double exposures. Fragmented portraits, created by using human figures as windows into partial landscapes, served as a great way to show characters that are marginalized or internally divided. It made sense for the titles to feature portraits of the lead characters built out the place they lived. This became a graphic way of doing what the show does in the drama: reveal character through location.

3) What is the best part of being a director?

Working with talent, and tapping the potential people have to create great work. Nothing is more exciting than seeing a team come together to create a product that is greater than the sum of its parts. A director's job is to usher the idea through production to ensure that it's as powerful as possible. The key to success is creating an environment where each member of the team can practice their craft at the highest level.



Conor Byrne

Hungry Man

Four Eyes (short film produced by
Brudder Films)

1) How did you get into directing?

I have always been religious about movies. When I was a tiny tyke, I staged a live adaptation/re-imagining of *Hook* in my living room - I starred as Pan and forced my older brother Tyler (now my filmmaking partner/producer) to play every other part and work the camcorder. I guess that was my directorial debut; not much has changed since.

2) What is your most recent project?

I recently directed a cheeky children's musical for Wellpoint through Rokkan NY called 'The ABCs of Disease' - an elementary school play/extravaganza about infectious illnesses. We tried to channel *All That Jazz* (maximum Mylar usage) and Busby Berkeley (glitzy top shot) but mostly it's just cute singing kids dressed up as tapeworms and bacteria. I also just wrote and directed a short film called *Four Eyes*: a zany puberty comedy with a timeless American suburbia tinge. It's an intensely personal project about eyeglasses, girlie mags, and getting conked in the face with a pop fly. It is very much on the Internet right now for you to watch.

3) What is the best part of being a director?

Sketching crude storyboards is my favorite part of being a director. It forces me to confront my own limitations in drawing humans standing sideways.

4) What is the worst part of being a director?

The worst part for me is bidding farewell to a project that I've become completely obsessed with and totally consumed by. Emerging from the cavernous creative cocoon of making a movie and entering back into the harsh brightness of the real world is always a rather large bummer.



Diego Contreras

Bullitt

Kool Head's "Leon" (music video)

1) How did you get into directing?

I've always been fascinated with video cameras. Growing up, my brother and I often borrowed my dad's Handycam to shoot videos with the other neighborhood kids. We'd spoof movies like *Saving Private Ryan* or write our own stories. We spent hours manually editing on our VHS. It was fun but I never thought much of it. After graduating college I joined CP+B as an art director. I got my hands on a director's Canon 5D while on a TV commercial shoot and I was blown away. I soon after got a DSLR and began shooting travel videos. One of them, *Islands*, became a Vimeo Staff Pick. It got a bit surreal when labels started reaching out about music videos.

2) What is your most recent project?

My music video for Placebo's "Rob The Bank" launched most recently on Vevo; it was shot last year and inspired by the Turkey "Occupy Gezi" riots. But the last project I actually finished was "Leon," a music video for the up-and-coming band Kool Head. The video was crowdfunded on Kickstarter, giving us a nice budget to play with; but still very low compared to the average music video. It's amazing how much you can do with a solid vision and a lot of heart and dedication from everyone involved.

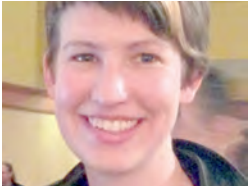
3) What is the best part of being a director?

While working on an ad campaign for Converse a few years back, Dave Ramirez and I wrote a music video featuring Mark Foster, Kimbra and A-Trak.

We hired DANIELS to direct and it was cool to see their approach to filmmaking. The set was this derelict warehouse in L.A. where 200+ people worked to turn our ideas into reality... That shoot made me want to become a director.



12th ANNUAL NDS 2014



Em Cooper

th1ng, film dub

CooperVision/Biofinity (TV spot)

1) How did you get into directing?

I fell completely in love with the film as a medium and tried to soak up everything I could about shooting and editing on film before the whole industry converted to digital. I am a big believer in 'the medium is the message' and I became fascinated by film language - and thinking about what sort of feeling could be evoked by film and what sort of things could be said in animation.

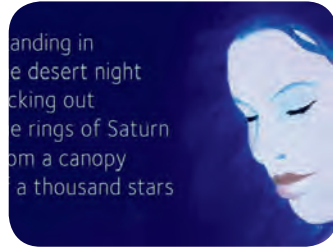
I went to the Royal College of Art to study animation. I wanted to see if I could find a way of successfully combining live-action and painted animation. Since graduating I have continued to hone my technique of working with oil-paint on glass.

2) What is your most recent project?

My most recent project has been series of commercials for Biofinity contact lenses from CooperVision. Prior to that I created animated sequences woven throughout Eric Steel's latest documentary film, *Kiss The Water*.

3) What is the best part of being a director?

My method involves working with paint as well as shooting live action film, and I love the fact that the two areas involve completely different environments. The solitary calm of animating with oil-paint is offset by the high intensity days shooting involving constant interaction with a team. It is difficult to pick my favorite aspect of the work, but it is probably the excitement of seeing the paint come to life.



Stephen Frandsen

Hero Content

Dawn's The Big Picture "Episode 8: Time to Make A Difference"

1) How did you get into directing?

In school, I studied music and philosophy, and was headed for law school just as my parents always planned. But my senior year, a camera fell in my lap, and I was hooked. I loved the power of a still image, but wanted more. So, after moving from Utah to New York and teaching 2nd grade for two years, I started to work as a production assistant. I then worked my way up to coordinator, PM, and then producer. I made the leap to full-time directing last year after shooting various personal projects and a feature-length documentary *Duck Beach to Eternity* that screened at the Seattle International Film Festival, and was distributed by FilmBuff/CRM.

2) What is your most recent project?

My most recent project is the current Swiffer Campaign for Procter & Gamble. We traveled the country and told the stories of multiple families that used Swiffer products for the first time. Creating on the fly is very exciting, and a luxury and creative challenge not usually found in broadcast commercial work.

3) What is the best part of being a director?

The best part of directing is meeting interesting people with compelling stories, and working with talented crew members. I also like the challenge of telling a simple story from sometimes complicated parts.



Awesome work.

Diego Contreras

2014 SHOOT New Directors Showcase

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Scott & Jake Friedman

Wildlife
"You Only Live Twice" (music video for Promax/BDA competition)

1) How did you get into directing?

Directing was a natural progression for us from our work in design, animation and development. Our company Wildlife operates by a motto: technology changes, story doesn't. We've always felt that narrative was the key component to any of our work whether it's a title sequence, animated short, an immersive website, a live-event experience or even a rich-media ad. In this day and age, every experience has to be engaging and make the viewer feel something. Moving into live-action was an obvious step for us to continue to tell the stories we wanted with another toolkit.

2) What is your most recent project?

We recently shot an interactive short film for the Lifetime network to promote one of their hit shows. It was a great opportunity to write for and direct the show's stars and create an interactive live-action experience that gives fans of the show a chance to engage directly with the characters and generate custom, shareable content. It really is the perfect project for us with the blend of narrative, live action, design, animation, VFX and creative development to create a seamless interactive platform that puts the viewer right into the story.

3) What is the best part of being a director?

The best part of being a director is being able to work with extremely talented individuals willing to help us bring our vision to life and seeing the incredible end product that results from finely tuned collaboration. We get a ton of satisfaction from seeing others share our ideas and bring their own spin to the story, the costumes, the acting and all of the other disciplines that help to make something memorable and moving.



J + J (Jess Zou and Jing Shao)

Untitled, Inc.
Levi's "Keep Cool: Shawn Yue" (branded content produced by Shooting Gallery Asia)

1) How did you get into directing?

We're into a lot of things. Literature, philosophy, movies, music and photography all had their impact on us. Directing is our expression of these interests and influences. It's terrific.

2) What is your most recent project?

We are shooting a web viral for Chinese telecom Huawei. The story takes place in a North American city but we'll be shooting in Guangzhou, China. It ain't easy.

3) What is the best part of being a director?

Taking something absurd from our mind's eye and making it reality. Also, people have to listen to you. Sometimes.

4) What is the worst part of being a director?

Going against an instinct and then regretting it later

5) What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre?

We are working primarily in commercial and branded content in Asia. In the next year we plan to do more work in the US and abroad while also finishing our first feature scripts. In our commercial work we love to explore and try different genres, styles and formats. In our writing, we tend to be a bit different. Jess loves family and slice of life films, particularly the coming-of-age genre. Jing likes more crime dramas and psychological thrillers.



Logan Hall

ONE at Optimus
Get Covered Illinois "Coffee" (TV spot)

1) How did you get into directing?

Growing up, my parents used to take my sister and me to the movies all the time. I fell in love with films and started shooting videos with friends in high school. We made music videos and weird short films. After graduating I originally wanted to study biology or astronomy in college, but an extremely encouraging teacher made me realize that I might actually have some talent as a filmmaker. I decided to get a film degree instead, and spent four years making quintessentially embarrassing student films. After college I moved to Chicago to study improv comedy. I continued to shoot music videos, sketches, and short films, and eventually landed a job at Optimus as an assistant editor. After working in post-production for a few years, I began directing for One at Optimus and have been directing commercials and branded content ever since.

2) What is your most recent project?

I just wrapped shooting a 6 episode web series featuring a lot of great Chicago improvisers and I'm currently shooting and editing a documentary about remote control car racing the Midwest.

3) What is the best part of being a director?

The best part about directing is watching the seeds of pre-production come to life. I do love the process: collaborating with creatives, putting together a great cast, working with set designers and art department, and developing a shot list with a cinematographer is always fun. But to be on set and see all those elements that, for weeks or months, only existed as abstract written ideas come together is incredible. It's like your favorite birthday party and your best recurring, non-sexual dream all happening at once.



Bess Kargman

Unaffiliated
ESPN Films' *Coach* (documentary short produced by Whoop Inc., Kargman Productions/First Position Films)

1) How did you get into directing?

I thought my interest in shooting was something that developed in my early 20s but just recently I found a photo of myself holding a camera at the age of five (so it turns out I've wanted to do this for a lot longer than I ever realized).

I got my start as a director after first starting out in public radio and then television production. Eventually I began to feel like an indentured slave and so it empowered me to break out on my own. My 2012 feature debut "First Position" was initially a pitch that my employer rejected, so I left to make the film independently.

Shortly after "First Position" was released theatrically, ESPN Films and Whoopi Goldberg approached me to collaborate with them on *Coach*, which won the jury prize at Tribeca last year and just received a Sports Emmy nomination. It has been a thrilling ride thus far.

2) What is your most recent project?

I recently wrapped a 10-episode docu-series for Conde Nast Entertainment. The series will be released on *Teen Vogue's* website and YouTube channel in the coming months (the name of the series is TBD).

Prior to that project I had a delightful time creating a dance video for the PBS television show *Sesame Street*. Currently I am in talks to direct a "rockumentary" in 2015. Working with non-actors is a massive task (humans are unpredictable, especially when the cameras are rolling) so the idea of working with trained actors (and a script) excites me.

I love how different all of my projects have been and I hope that versatility will serve me well in the future.



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David Kestin

Unaffiliated

Levi's "Wear and Tear" (specspot)

1) How did you get into directing?

I've always taken photographs, made music, and written stories. I inevitably began combining these mediums which led me down the path to filmmaking, where I landed as a director, and couldn't feel more at home.

2) What is your most recent project?

My last two short films, *The Air Mattress* and *Open House*, recently premiered at the New York Film Festival.

I'm currently writing a television show, a couple feature films, and directing music videos and branded content.

3) What is the best part of being a director?

Knowing that whatever you put into a project, you will get out of it. Often times after a grueling project you are exhausted, but when you see an audience connect with the work and have the experience you set out to create, you are rejuvenated by the human connection you've just formed, and you rush out to make the next project, because you feed on this connection that cannot be achieved any other way.

4) What is the worst part of being a director?

This is a trick question; it's the best thing in the world.



The Kloons (Mitch Lewis, Greg Washburn, Nik Kazoura)

Click3X

Mindblower (short film)

1) How did you get into directing?

The three of us have been making each other laugh since we were 18, but after college we found ourselves continually coming up with ideas for scenes and sketches. We were tired of waiting for something cool to happen to us, and had the right amount of courage and naiveté to buy a camera and think that we could make it happen.

After many failures and some great successes we are proud to say that we're now directing addicts of the first degree. Because we learned on the fly as a three-man team, we've discovered how to wear many hats to usher projects from infancy to completion. On any given day we each can take on the roles needed to keep our team kicking ass, we are all writers, DPs, directors, and editors.

2) What is your most recent project?

You may or may not have heard of Tesla Motors and SpaceX. We have heard of those as well. Currently we are wrapping up postproduction on a new sketch called 'Cross Fit' for our YouTube channel, a parody in which we compare the cultural prowess of CrossFit and Religion.

Mitch is also currently working as the YouTube channel manager for *The Tonight Show Starring Jimmy Fallon*. Yes, he uploaded that one clip that you saw on Facebook.

3) What is the best part of being a director?

The best part about being a director is working with an idea that makes us laugh and turning it into a reality. Directing has also allowed us to collaborate with our many, extremely talented friends on a variety of projects. The three of us work very well together as we've been friends for so long. It's like working on a puzzle together, encouraging the actors we are working with, and putting the right pieces together to see our vision into fruition.

Also, yelling "Action!"



Aaron Kodz

Unaffiliated

Van Clibum Foundation's "Reach" (specspot)

1) How did you get into directing?

I was a director of photography during my time in college, and once I graduated I began working as a freelance cinematographer in NYC. My key visual influences all stemmed from commercial directors, such as Dante Ariola, Andre Stringer, + JacksonKarinja, David Fincher, etc., and soon I found myself gravitating to the advertising world as well. I began shooting and directing some smaller web content before I connected with copywriter Alex Harvey on the Van Clibum advert. Things took off after that, and I've been directing commercials, branded content, and music videos since!

2) What is your most recent project?

Recently I wrapped on a PSA for a non-profit organization that fights domestic abuse as well as human trafficking. The PSA premiered at a gala event for the opening of their newest shelter, and another :30 cut is premiering soon for online distribution.

I have a passion for PSAs, which provide the opportunity for my work to make a direct impact in people's lives and change the world for the better. Sometimes they can be emotionally draining, but it's always worth it in the end.

3) What is the best part of being a director?

Words can't describe the moment when you see the fruit of your labors come alive in the fluid, engaging medium of film. I guess the closest parallel I can think of is in football, when a play is run that works to perfection.

There are a million ways it can go wrong, but hard work and preparation makes sure that it doesn't. Then everything comes together, and when you see the result of all your hard work, it really shines. To be able to do this in such a creative field as advertising is truly incredible.



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Lukas Korver

Workhorse Media

Sports Illustrated's Underdogs web series, "JaQue Billingsley" episode (webisode)

2) What is your most recent project?

I was fortunate enough to be selected to direct and edit a spot for Facebook, a short web film highlighting one of their most popular pages, "Human's of New York" and its creator, street photographer Brandon Stanton. For two days we followed him all around New York, trying our best to capture his work, stay out of his way, and eventually share his unique story of success. I really admire the connection Brandon is able to create with his subjects and we did our best to make sure that came across in the piece as it's really the most powerful thing he does with his work.

3) What is the best part of being a director?

Having the chance to be around and interact with people who are living inspired lives, and putting positive energy back into the work, and shining a small light on their accomplishments, it's an honor. We sometimes take this production thing a little too seriously, so when you get a chance to meet people working selflessly for their community, it really puts what we do in perspective. I love having those moments of inspiration and awe.



1) How did you get into directing?

I worked a bunch of odd jobs after graduating college to buy my own camera gear and shoot little documentary projects here and there. After 4-5 years doing that, it led me into eventually becoming a director of photography on commercials, branded content, and feature documentaries, something I still enjoy doing. As a DP, you always have the camera between you and the subject, so there's always that barrier between you and who you're covering. Recently, I wanted the chance to break away from that and get more engaged with the subject and taking a break from the technical duties of the DP role for a little bit.



Brandon LaGanke

Eyepatch (in-house unit of Ogilvy & Mather)

British Airways' A Ticket To Visit Mum (web documentary short)

1) How did you get into directing?

I didn't go to film school. When I moved to New York after college from Cleveland, Ohio, I started in the edit room cutting other people's features, commercials, and short-form projects. Many times, I would tell myself, I can do better. I learned by constantly making stuff. I would come home from work, (and still do) and start producing my own short films, music videos or spec commercials.

While my professional directing career has only been a few years, I think I've always had a filmmaker's brain. Like a lot of kids who love movies and gadgets, when I grew up in small-town Ohio, I always had my hands on a camera.

2) What is your most recent project?

My most recent project is an exclusive branded web series for Hulu, fueled by Hyundai. The web series is hosted by Mario Batali. It was a very intense, but fun project to work on. We had to shoot 6 12 minute episodes in about 4 days. That's basically like shooting a feature in 4 days. Plus, it featured some big talent so it was definitely challenging, but I think it was worth it.

Just before that, I directed a film for Caterpillar that recently went viral. We played the world's largest game of Jenga with 5 Caterpillar machines moving 600-pound wood pieces. That was another intense shoot, but the results were incredible.

3) What is the best part of being a director?

It might sound trite but I think fully seeing your vision come alive is the best part. There's nothing like seeing that vision on the screen - if you get it right, of course. It's a very rewarding process. And it's tangible.



Montana Mann

Seed Media Arts

AT&T's "Busted" (spec spot)

1) How did you get into directing?

Directing has always been a dream of mine ever since I was a little girl. I have a passion for photography, storytelling and music - what other career is there where you can merge all these components together so powerfully?

2) What is your most recent project?

I just finished wrapping a presentation pilot and a branded content video for a new apparel company.

3) What is the best part of being a director?

The best part about being a director is the ability to mold together an impactful story. Whether it is in the form of a 30 second spot or a two hour feature, you can create a universe that is new and unique and explore the realms of reality and fantasy.

4) What is the worst part of being a director?

Time is a killer.

5) What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

My current career focus is commercials, specifically in the visual and comedic arena.



Ari Merkin

Supply&Demand

Wishclouds' Jane (web short)

1) How did you get into directing?

I've been a CW, AD, ACD, ECD, CCO and agency founder. Over the years, I've worked with some of the very best directors in our business. Guys like Tony Kaye, Spike Jonze, Noam Murro, Tom Kuntz, Rupert Sanders, Gerard de Thame. My first spot was one of the last shot by Henry Sandbank. These guys were my film school. They taught me the value of having your own point of view, and I'd never want to let an education like that go to waste.

2) What is your most recent project?

I'm about half way through an auto-biographical screenplay (which is something film schools tell you never to do). I just finished some work for the Adam Levine fashion line, and I'm about to direct a couple of spots I can't talk about, yet. Sorry.

3) What is the best part of being a director?

There are three best parts. 1) Working with talent. I've had several "Ah, this is what I was meant to do" moments working with actors. 2) I love the conceptual math and the way each project becomes a product of your own intuition. 3) Being surrounded by passionate film people.

4) What is the worst part of being a director?

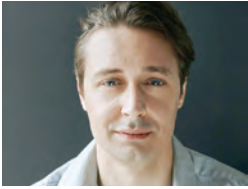
It's too soon to tell.

5) What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

Yes.



12th ANNUAL NDS 2014



Charles Nordeen

Light of Day
Faherty's Inspired
(branded content film)

1) How did you get into directing?

My stepfather was a filmmaker, so I always grew up with cameras around and would even occasionally get to be on set. He would teach me how to shoot and we would edit with multiple VHS tape decks. Growing up with it in my natural setting I always had a desire to be behind the camera, but ended up on a path more focused in the performing arts, directing theatrical productions and acting. When I got the opportunity to direct a music video, I immediately felt at home and knew that was where I was supposed to be.

2) What is your most recent project?
I recently directed a project for Coach that profiles acclaimed jewelry designer Philip Crangi. He has recently collaborated with Coach on a limited edition men's jewelry and accessories line. The :60 docu-style piece zooms in on the inspirations that he draws for his designs from NYC and the discoveries made throughout his creative process.

3) What is the best part of being a director?

Collaboration. Being able to grapple with my own creative thoughts and formulate a direction and then collaborate with a lot of talented people is the best part for me. I'm a big fan of the process and working with the actors, the DP, the creatives, the producers and the entire crew is always exciting. I even get excited about good crafty! A while back I was on a shoot and the crafty my EP got was amazing. It was a game changer on set for client and crew.



Kyle Padilla

Cedar Films
Nicky Romero and Krewella's
"Legacy" (music video)

1) How did you get into directing?
After interning at @radical.media in Santa Monica throughout high school, I went on to study film at USC. During this time, I began interning and producing projects for director Ace Norton and ultimately used these experiences, and what I learned from Ace, to jumpstart my own career as a director. I reached out to artists and managers and ultimately got the chance to direct my first video for a group called NERVO, which allowed me to establish myself in the genre of EDM (electronic dance music). Although, I guess if you want to go way back, I really started directing in middle-school, when I would spend my free time making movies in the backyard with my friends, who would act in my films in exchange for my dad's famous carne asada tacos that he would cook up for us once we had wrapped.

2) What is your most recent project?

I am editing a video that I directed for Dimitri Vegas & Like Mike, and am also in the process of developing a script for a feature-length film that parodies EDM culture. I am excited about this project and have some awesome support from the artists that I've worked with in music videos.

3) What is the best part of being a director?

The best part about being a director is that you get to collaborate with others so often. I have the pleasure of getting to work with so many of my close friends and constantly be surrounded by inspiring individuals.



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2014 SHOOT NEW DIRECTORS SHOWCASE

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Armen Perian

Unaffiliated

Fiat's "Italian Made" (specspot)

1) How did you get into directing?

My interest in directing really started when I enrolled in photography class my senior year in high school. I used to sneak into the labs after hours to develop my black & white film - it's where I learned the foundations of the medium.

When DSLRs started having video capabilities, I began experimenting with moving images. My sister is a writer; her constant story-telling rubbed off on me and directing was a natural fit.

2) What is your most recent project?

I'm currently in pre-production for a short film titled *KEZIA*. The story is about a Jewish prostitute in WWII who is set to be executed after murdering a Nazi officer for a cigarette.

3) What is the best part of being a director?

The intersection between the concept and how you're going to execute it is always most exciting to me.

When you're writing or in pre-production, it's easy to get carried away & dream big but bringing in real world limitations (time, money, etc.) is where the challenge is - it's like a riddle the entire crew is working to solve.

4) What is the worst part of being a director?

I wish directing had a hands-on aspect. I love working with my hands and at times I don't know what to do with them on set! Depending on the shoot, you might see me bring a ukulele or Spanish guitar along just to have something in my hands during down time or when discussing a particular shot with my department heads.



Plummer/Strauss
(Justin Plummer III and Martin Strauss)

Unaffiliated

Converse's "Cinderella" (specspot)

1) How did you get into directing?

We both made short films in high school but didn't join forces until college.

We met in a dorm elevator our freshman year at San Francisco State University. Martin (the Strauss) had a projector in his room so we watched films on his wall. Justin (the Plummer) later forced Martin to join the campus cinema club with him.

From these events, and our mutual love of mac and cheese, our friendship evolved into the directing partnership we have now.

2) What is your most recent project?

We directed a set of videos for PlayStation. Many of the actors were in full size character costumes and unable to walk, see, or breathe.

We learned how to give direction to actors who can't breathe.

3) What is the best part of being a director?

Crafty, just kidding (kind of). We like inventing new and unique worlds in every project. Our favorite part of this process is imagining the different visuals we can use to tell the best story possible.

4) What is the worst part of being a director?

If we're getting work, we shouldn't be complaining.



Bryan Reisberg

Unaffiliated

Big Significant Things
(feature film)

1) How did you get into directing?

I studied Film and TV Production at NYU's Tisch School. There I started directing music videos, and worked at Smuggler for two summers. In 2008, I formed Uncorked Productions with producer and fellow Tisch alum Andrew Corkin.

Together we've had feature films premiere at Sundance, Cannes, and SXSW. After graduating in 2009, I worked as an editor on the agency side at Mother and now at Deutsch. In 2012, I directed my first short film, *Father/Son*, which premiered at the 2012 BFI London Film Festival. And most recently I wrote and directed my debut feature film, *Big Significant Things*, which premiered at the 2014 SXSW Film Festival.

2) What is your most recent project?

I recently wrote and directed my debut feature film which starred Harry Lloyd (*Game of Thrones*) and premiered at the 2014 SXSW Film Festival. It's currently on the festival circuit.

3) What is the best part of being a director?

Being a director!

4) What is the worst part of being a director?

Being a director.



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Tamara Rosenfeld

Unaffiliated

Coca-Cola/Sby20's Lea—City of God, Brazil (short film)

Years ago, while scouting locations in Nepal, I was abducted by mystical Sherpas. They made me swear an oath to travel the world and document people's uplifting stories. Becoming a Director was the condition of my release. ...Okay, so maybe I made up that story. But, hey! I'm a storyteller! I have always been driven to make a difference in the world and I thrive on expressing my thoughts through visuals and motion pictures. I studied production at USC film school and immediately started working in the Hollywood industry. After crewing in just about every position, besides directing, I created a spec commercial for Unilever, which won an international competition. This changed my life and since then I've focused solely on directing. Winning the competition enabled me to travel around the world, filming personal stories in Africa, India, Brazil, Indonesia, China... for branded CSR campaigns and creatively driven commercials.

2) What is your most recent project?

Of course, directing *Transformers 3 1/2*. Just joking... I will leave that one to Michael Bay, and perhaps the jokes to my screenwriting partner. I am co-writing a feature, which was inspired by one of the most physically exhausting experiences I had while directing a film in Alaska. Our mission was to film an MTV award-winning singer/songwriter under the Northern Lights. We shot a music video in minus 24 degrees inside a spectacular ice world. Additionally, I'm directing spots for The Nature Conservancy and AT&T.



1) How did you get into directing?

I've been an actress for several years. One day, a story kind of barged into my mind so I started to develop it. The writing process and eventual screenwriting classes began to awaken more ideas that I just couldn't wait to bring to life.

I realized that I wanted to ensure my vision would survive from first draft to final cut, so this led me into wanting to direct and edit my own work.

I started by observing directors and their crews anytime I was on set and in no time found myself wondering how I would want to direct a certain actor or plan a certain shot.

So I started assisting in film shoots within my circle of friends in the field and continued studying and learning until last year I felt ready to direct my first project, the Axe Spec Commercial selected at this showcase.



Romina Schwedler

Unaffiliated

Axe Body Spray (spec spot)

I just finished shooting a new spec commercial for a phone company which I'm now in the process of editing. I'm also getting ready to shoot the three final scenes of a dramatic short called *The Silent Treatment* which I wrote and started shooting last year but had to put on hold until weather allowed for summer wardrobe without risking anyone's health.

I'm particularly excited about this one since it's the first dramatic work I'm directing.

After that comes a PSA that I just finished writing and then a music video for a song I composed.

2) What is your most recent project?

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Richard Speight, Jr.

Quietman
America 101 (short film)

1) How did you get into directing?

There was never a time when I wasn't fascinated by the idea of making movies. I have been acting professionally for years, so I've had the benefit of being on a lot of sets with a lot of different directors. Luckily, even early on, I was never the type to go back to the trailer between shots. Instead, I hung around to watch the directors in action and study their process. The more I learned about how the sausage was made, the more I wanted to be the butcher. Eventually, I pulled the trigger and started telling my own stories with a camera.

2) What is your most recent project?

I most recently directed a piece for Mountain Dew. I say 'piece' because it was definitely not your traditional commercial. It's over two minutes long and feels more like a trailer for a heist film than a television ad. The schedule was crazy tight, but the looseness of the format freed me up to be more creative with my shot set ups and enabled me to inject my own sense of humor and story into the content. The whole process felt more akin to making a short film, and I think the end result reflects that in a positive, creatively refreshing way.

3) What is the best part of being a director?

As a director, I get to create a complete vision that is wholly unique to my perspective. From casting to editing to the sound mix, etc., no part of the process is left unattended. That is what I find so invigorating. Plus, I enjoy bringing a positive energy to a production and to a set.



Tank + Bunker
(Judah-Lev Dickstein and Justin Liberman)

Greenpoint Pictures
Luv's "Lullaby Lift" (branded content/web spot produced by California Amish)

1) How did you get into directing?

Tank + Bunker is the directing partnership of Judah-Lev Dickstein and Justin Liberman. We met at Columbia University Film School and bonded over daily morning coffee and the ability of an image to send shivers down our spines. From a young age we were both mesmerized by film's ability to present new worlds other than the ones we saw around us, and we both were drawn to that alone, the ability to step into a new world.

2) What is your most recent project?

We both just directed narrative films. Justin directed *Tobacco Burn* which is based on a slave narrative collected by the W.P.A. writers and Judah directed a film called *The Book of Ned* which is an anxiety-fueled dark comedy about one man's attempt to avoid conflict at all costs. *Tobacco Burn* is playing in film festivals around the world while *The Book of Ned* is going through postproduction now. It was great to step away from the short form of commercials and dedicate some time to a longer format where you can really craft a nuanced story, its relationships, and its emotions.

3) What is the best part of being a director?

For us, we just like being in the mix and working, and creating stuff and learning about cool things. With every new job, a new opportunity to learn about something emerges. We really respond to that process of learning and educating ourselves. That and there is always a steady stream of coffee around directors, which we are into.



Congratulations, Richard Speight, Jr.

You've always shined on camera. It's great to have you behind it.



From all of us at

QUIETMAN



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Ben Tedesco

Superlounge

Dodge's *Farrier* (spec short)

I'm excited to finally take my first steps into the sci-fi genre.

1) How did you get into directing?

I became fascinated by film at a very early age. I loved going to the movies, I loved renting movies, but as a kid I never got the chance to experiment with a camera and make my own. I had the thought in my head that so many people in my family are doctors and that I had to go that route in life as well.

I got into directing after taking a silent film course in college. It was originally for an easy A, but there was no turning back after that. Once I was going through the filmmaking process myself, I realized that I truly loved every aspect. The excitement I got from bringing a story to life from start to finish made me realize directing was the only place for me.

2) What is your most recent project?

After finishing the *Farrier* piece that is being recognized at the New Directors Showcase, I dove back into writing. I have some great long-form pieces that I've been working on in my spare time. My next project will likely be a prologue or a short teaser to one of those. I'd love to get more into the story, but I think I'd rather wait until it's closer to finished before giving away too much. I will say that

3) What is the best part of being a director?

The best part of being a director...Creation. Imagination. Storytelling. Emotion. Collaboration. These are just some of the words that immediately come to mind. It's difficult to encapsulate the whole thing into one short answer. The process just feels like me doing what's right and natural. Directing is frustrating and fulfilling at the same time. It's amazing and scary. One moment I feel like I might cry and the next I'm climbing the walls with excitement. I don't know if I could really narrow down the best part.

4) What is the worst part of being a director?

Every shoot has its problems. Frustration hits and eventually it will break you down, but picking yourself back up, solving the problem or working around it is extremely gratifying. The most challenging parts of a project often turn into the best parts of a film.

5) What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, VFX, etc.?

I just signed with Superlounge for US commercial representation. Jordan, Dave, and the Superlounge team are hard at work getting my name out there to the ad world. It's all very exciting. I found my way into filmmaking through commercials, working my way up from a PA to a production manager, so it's fitting that this is where my directing career will officially begin.



Arnaud Uyttenhove

Caviar

Chrysler's "America's Import"

(TV spot)

1) How did you get into directing?

I'm a big fan of photo books. The work of Alec Soth and his books are stories like a real film.

A friend and I decided to take a camera and follow him to make a film.

That was my first project.

Advertising arrived after that. And it's now, for me, an interesting place for trying stuff as a young director.

2) What is your most recent project?

Super Bowl campaigns for both Chrysler and Jeep.

3) What is the best part of being a director?

When you have something in your mind, it's still abstract. I like the long journey of transforming ideas into a film. And I more enjoy

when you feel it's real and not fabricated.

5) What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

I don't really want to go in one direction and be stuck in a genre or style. I still want to keep the door open for every interesting project.

But what I will always be looking for and following would be for people to live something while watching my films.

I'm working on personal projects right now and at the same time I think videos, advertising, fashion films evolve really fast. And it's exciting to not be limited with just the TV format anymore.



Congratulations to our very own
BEN TEDESCO
on the New Directors Showcase.

superlounge

(In lieu of a lavish gift, we got you this ad.)

superlounge.tv

Cap Gun Collective Adds Directors Ivan Grbovic, Henry Moore Selder

The principals of Cap Gun Collective announced the addition of accomplished directors Ivan Grbovic and Henry Moore Selder to their roster for U.S. representation.

Director Tony Benna Splits In Two For Detour Films

Detour Films announced the signing of director Tony Benna for exclusive commercial representation.

Bodega and Northern Lights Earn 35th Annual Sports Emmy® Awards

New York/San Francisco-based content creation/production company Bodega and NY-based post shop Northern Lights took home an Emmy at the 35th Annual Sports...

Beast Chicago Adds Dean Gonzalez, Matthew Glover To Team

Beast Editorial has added veteran editor Dean Gonzalez and promoted Matthew Glover to editor. Both will be based in Chicago

Leviathan Partners with The Uprising Creative to Create New Website

Over the past several weeks, Chad Hutson, Jason White, Matt Daly and their colleagues at conceptual design company Leviathan launched their new content-driven website created in partnership with the digital division of creative agency The Uprising Creative.

KBV Records Energizes “A Million Ways to Outshine” Campaign

The Outshine snacks brand is launching a new campaign called “A Million Ways to Outshine,” with a high-energy track from KBV Records...

Stephen Arnold Music Creates Custom Music Package for “CNN Tonight”

A new addition to the CNN nightly lineup, “CNN Tonight,” has launched with a complete music package from Stephen Arnold Music.

Eskimo Signs Director Kevin Castanheira

On the heels of launching a West Coast outpost, bicoastal creative studio Eskimo has signed director Kevin Castanheira to its curated group of versatile talent.

Cutters Adds Producer Julia Pepe to New York Staff

The leaders from global editorial company Cutters are very proud to announce the addition of Julia Pepe to their staff as a producer.

Twist Comedy Director Matt Pittroff Scores with T.J. Oshie for Enterprise

National Comedy Director Matt Pittroff of Twist took to the hockey rink recently to shoot a humorous new spot for Enterprise Rent-A-Car, an Official Partner of the NHL, featuring T.J. Oshie of the St. Louis Blues.

Dave Bradley Shows Off Comedy Talent

Editor Dave Bradley of ShootersNYC demonstrates his talent for cutting comedic spots with a hilarious new commercial for “Summer’s Eve” called “Manly Mistake.” Bradley worked once again with long-time collaborator, Director Adam Jones of No Smoke Films, on the new spot.

Ben Loram Collaborates with Artist-Filmmaker Andrew Zuckerman

Chapeau FX’s Ben Loram has collaborated with Artist-Filmmaker-Photographer Andrew Zuckerman on an innovative project for Barneys New York. Premiering in the luxury retailer’s Madison Avenue windows last month.

Ant Farm Produces Reveal Trailer For “Call of Duty: Advanced Warfare”

Ant Farm has produced the Reveal Trailer for the world premiere of Activision’s Call of Duty®: Advanced Warfare. In this new trailer, Kevin Spacey delivers a powerful speech.

Hybrid Signs Director and Editor Eric Gross

LA-based post production and creative content studio Hybrid Edit + Content has announced the signing of award-winning director and editor,

Kaboom’s Erik Moe Directs “County Fair” Featuring Joe Montana

In the new spot for Skechers “County Fair,” directed by kaboom’s erik moe, Skechers Relaxed Fit® representative Joe Montana cleans out a carload of prizes in football toss game after being taunted by a funfair worker in front of his daughter Lizzie. “Go get him, dad,” encourages...

Hummingbird Shines with Three Dramatic Orchestral Productions,

Hummingbird Productions has written and produced dramatic and compelling orchestral productions for three special new projects.

Chef Robert Irvine and TV Producer Marc Summers Celebrate 100th

Internationally acclaimed Chef Robert Irvine, and popular On-Air TV personality and Executive Producer Marc Summers, are celebrating the 100th episode of their series “Restaurant: Impossible.”

Four K Productions of Los Angeles Sells First Original 4K TV Series

Four K Productions has sold its first TV series, entitled “Mix,” to a major 4K TV manufacturer...

ProAm USA Honors the Winners of Its 2014 Int’l Student Film Comp

ProAm USA, a manufacturer of production equipment for film and video enthusiasts and professionals, congratulates and honors the winners of its 2014 International Student...

Northlich and Superlounge’s Jordan Brady Bring (No) Balls to Ten

There’s a new pitchman taking over the airwaves, and he has no balls. Scooter the neutered cat makes his debut this week in 30-second TV and radio spots created via Northlich/Cincinnati for Ten, a movement to create a no-kill nation for cats. Directed by...

Galaxy 61 Delivers Show Open For VHI’s Of ‘The Fabulous Life’

VHI recently called upon Galaxy 61 (<http://www.galaxy61.com>) to create a show intro for the new 2014 season of ‘The Fabulous Life.’

Matt Egan, Filmworkers Celebrate “Modern. Southern. Music”

Matt Egan has directed Nashville star Hayden Panettiere in a new ad for Belk that is part of the fashion brand’s “Modern. Southern.

Motion Graphics Studio leftchannel Teams With Men’s Health Magazine

How does alcohol affect our brains and what does that have to do with beer goggles? That’s the subject of a comical new two-minute video, titled “How Beer Goggles Work.” Created by motion design studio leftchannel...

Tony Winning Producer Sue Vaccaro Joins Film

The executive producers of “Ron and Laura Take Back America” announce that Tony Award-winning producer Sue Vaccaro (“Clybourne Park”) has signed on as a Producer.

Primary Wave Creates Partnership With Sports Producer Charles Coplin

Primary Wave Music has finalized a strategic alignment with Emmy® award-winning sports producer Charles Coplin.

Vitamin Creates an Ice Kingdom for Coors Light

Vitamin Pictures transports viewers into worlds populated by tumbling glaciers and freezing liquid in two new, fully-animated spots for Coors Light.

Conceived by Chicago agency Commonground...

Nice Shoes and Storyville Are Bringing Adv Back To New Orleans

Sergio Lopez, the founder and executive producer of New Orleans-based post production studio Storyville, has a mission: To bring advertising back to the Crescent City.

Phosphene Creates “Hedwig And The Angry

Inch” Animated Projection In a creative departure from the visual effects he usually creates for major motion pictures and broadcast television productions, John Bair, Creative Director/VFX Supervisor of Phosphene, has created and executed a 6-minute...

Matt Miadich Shoots Coors Campaign for Cavalry

Detour Films director Matt Miadich spotlights the heritage of the Coors Banquet brand with new spots as part of the brand’s popular campaign that celebrates timeless western values, from Chicago-based agency Cavalry. The four...

“I, Frankenstein”: Rising Sun Pictures Helps Bring Back the Dead

In Lakeshore Entertainment’s I, Frankenstein director Stuart Beattie offers a darkly cerebral tale in which the monster of the Mary Shelley novel (here named Adam and played by Aaron Eckhart) has survived to modern day and become...

@midnight Shoots @Hollywood Center Studios

Hollywood Center Studios is currently providing stage and production facilities for @midnight, the hit...

“Homeland” Director David Semel Joins Accomplice Media

Director David Semel, whose television credits include Homeland, American Horror Story and House M.D. and Person of Interest with JJ Abrams has signed with Santa Monica-based...

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The Best Work You May Never See

Sharing A Painful Past For Greater Good

Every year on May 4th and 5th, the Dutch reflect on World War II.

May 4th is remembrance day for the victims of this devastating war. On May 5th the liberation from the German occupation is reflected upon and celebrated.

Although it's been nearly 70 years since World War II ended, there are many elderly people who still struggle with their experiences and memories of their childhood during that period—issues they had to deal with during the war between 1940 and 1945, and which have carried on over the decades to today. In those early years there was no organization like the nonprofit War Child to help the children. They were left to their own devices.

On May 4th, War Child has made a tradition of rolling out a public service announcement in which someone who was a child in World War II finally shares his story after all those years. The person looks back on the consequences the unresolved issues have had on his or her life.

Now we hear from Jan who shares his story for the very first time in his life in this commercial. He knows better than anyone what horrible psychological effects and consequences a war can have on a child's life.

We see a young child speak words which are in Jan's now adult voice. He recalls when he was five years old—while playing in the street—seeing Nazis taking children, the elderly and disabled people and brutally throwing them into a truck—bodies piled on top of each other. They were all being taken to concentration camps. We hear



Helping to ensure that history doesn't repeat itself.

Jan's voice—as mouthed by a child—tell of the images that he can never forget.

Then messages appear on screen which read, “Don't let this story become his story”/”Help us take the war out of a child.”

The camera then takes us to an elderly Jan today, teary eyed over the memories of his childhood. His decision to finally openly share these painful recollections serves as a catharsis of sorts.

The War Child logo appears along with a website address: war-childholland.org.

Learning from history

Every day there are children growing up in a country in war. Thanks to the psychosocial support of War Child they can share their experiences and receive help to better their future.

With public support and donations, War Child can help to make sure that Jan's story will not become the story of today's and tomorrow's war children.

Bram Schouw of production company hazazaH directed this PSA, titled “Don't Let This Story Become His Story,” for TBWA's Dutch agency Doom&Dickson.

The Doom&Dickson team included creatives Dennis Baars and Erik Falke, creative directors Marcel Frensch and Rogier Mahieu, creative developers Joost van Middelaar and Sander van de Vlasakker, producers Hanneke Kampschreur and Sarah Giliam, and strategist Joey Duis.

credits

Client WarChild Agency Doom&Dickson, Amsterdam
 Dennis Baars, Erik Falke, creative (concept); Marcel Frensch, Rogier Mahieu, creative direction; Joost van Middelaar, Sander van de Vlasakker, creative (development); Hanneke Kampschreur, Sarah Giliam, producers; Joey Duis, strategy.
Production hazazaH, Amsterdam Bram Schouw, director; Judith Engels, Shaheen Butt, production; Jasper Wolf, DP.
Editorial Kapsalon **Editing & Hard Cuts** Annelien van Wijnbergen, editor. **Post** Crabsalad, Amsterdam Laurens Orij, online editor; Kasper Ophof, color grading. **Audio** Soundcircus, Amsterdam Feike de Wit, engineer.

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First-Time Cannes Judge

Continued from page 7

1990s back when you kind of made a choice and you stayed on either the production company or agency side,” recalled Gadd. “I decided to do more, gaining experience at production companies and in the digital space. It makes you more well rounded and these different experiences have proven invaluable to me. My job as head of production is very much to nurture and educate my producers to be as well rounded as possible. My hands-on experience in these different areas has helped me to develop my producers.”

Such a well-rounded perspective becomes all the more important as the role of agency producer has evolved significantly in recent years. Gadd noted that for instance, “A huge integrated project might need a broadcast producer, an interactive producer, a print producer, a full-time producer who deals with installations or the experiential part of a campaign. We used to think that one producer could do it all but new areas have emerged that often require specialized producers. I wouldn’t put a digital producer on a \$2 million to \$3 million TV commercial shooting all around the world. I also wouldn’t put a traditional broadcast producer on a complex web build.

“Having said that, though, there are a lot of projects in this gray zone that require hybrid producers. A new generation has grown up in this integrated world so they’re more hybrid already. We have to tap into these hybrid talents and encourage them. The older generation like myself needs to embrace these opportunities. That’s what motivated my choice years back to join North Kingdom.”

Gadd said she is drawn to the creative wherewithal at Ogilvy, the momentum at the agency which she “could feel physically when I walk through the doors. There’s a strong leadership team, great creatives have been brought in across different disciplines. There’s a strong creative culture and heritage here doing work for an impressive roster of clients. And Matt has adjusted to the times. I’m excited about the SWAT team he’s developed internally that can go shoot, edit and produce something on the fly, shortening the approval process so that a brand can be responsive to what’s going on in the marketplace.”

Next month at the Cannes Lions Inter-

national Festival of Creativity, Gadd hopes to gain an even stronger handle on the global pulse of the advertising industry from both creative and strategic perspectives. She will for the first time serve as a Cannes judge. Her initial tour of Cannes duty will be on the Film Craft jury, which will be headed by Brian Carmody, co-founder of Smuggler. Gadd’s fellow Film Craft jurors include: Abhijit Chaudhuri, director, Q.E.D. Films, India; Augusto Gimenez Zapiola, director, Argentina; Corey Esse, managing director/executive producer, Exit Films, Australia; Felipe Vellasco, director, Sentimental Filme, Brazil; Kerstin Heffels, producer, Heimat, Germany; Martin Loraine, deputy executive creative director, AMV BBDO, UK; Pia Dueholm, executive agency producer, INGO Stockholm, Sweden; Roel Welling, director, Wefilm, The Netherlands; and Thierry Buriez, creative director, Being, France.

Gadd said she considers it “a huge honor” to be asked to serve as a Cannes juror. “What I love about this awards show compared to others is it is truly global. It’s a place where the international community comes together and to be serving side by side with talented creative people from all over the world, to compare notes with them, to review the best work from so many different countries is a great opportunity to be educated and inspired. You can gain a sense of where the industry is heading, how our world is changing and how you need to adapt or change.

“I’m especially excited to have been selected for the Film Craft category. I’ve always been a believer in the power of creativity and storytelling. I felt that craft was lost for awhile in our industry as we embraced new technologies. All of a sudden everyone could shoot and edit. Digital projects for at least awhile had such tiny budgets and some didn’t feel it mattered if the work didn’t look all that great. I spent a few years at a digital agency, North Kingdom, where that wasn’t the case. They really cared about the craft. Our saying there was that there was ‘love in every pixel.’ We wanted our interactive experiences to be as entertaining as a great movie or game. We did everything in our power to make the experience fully immersive. The craft of what we produce in advertising has always been very close to my heart.”

HENDLER HANDLES PORSCHE FOR CRAMER-KRASSELT

BRW FILMLAND Los Angeles director Stewart Hendler defines the enduring thrill and allure felt by sports car enthusiasts in this aspirational and artful :60 titled “Believers” for Porsche out of Cramer-Krasselt, Chicago.



The :60 opens in a private garage filled with classic Porsches as a voiceover intones, “It’s for the collectors, the rebels, the dreamers, the free spirits, the go-getters and the passionate. But really it’s for anyone who believes that any car should be a sports car.” Throughout this list we’re introduced to a dreadlocked fellow (the rebel), a boy ogling a red Porsche (the dreamer) and a death-defying skier (the passionate). Every “believer” featured either drives or admires the iconic automobile navigating beautiful mountains, cityscapes and beaches. The spot closes on the Porsche logo and tag, “Life. Intensified.”

Jordan Valenti was the DP. Editor was David Henegar of Butcher.

OREGON FILM OFFICE SEEKS EXEC DIRECTOR

Vince Porter, executive director of the Oregon Film Office, has accepted a position as Oregon Governor John Kitzhaber’s policy advisor for jobs and the economy. Applications are being accepted for the vacant executive director’s position at the film commission.

Thus far, 2014 is shaping up as a busy year for production in Oregon. TNT returns to Portland with its brand new series, *The Librarians*, set to shoot 10 episodes in the metro area. *The Librarians* is a series follow-up to the telemovie trilogy *The Librarian*. Electric Entertainment produced the trilogy, and is also taking on *The Librarians*. TNT and Dean Devlin’s Electric Entertainment are no strangers to Oregon, having shot all but one season of *Leverage* in the state. Rebecca Romijn will star in *The Librarians*. Noah Wyle will also be appearing in the series.

In other activity, NBC’s *Grimm* finished up season 3 and will move onto season 4 this summer. And *Portlandia* recently aired its season 4 finale, and is slated to shoot another season in Portland this summer.

PEOPLE IN THE NEWS....

New York-based VFX and production shop Light of Day has hired Jen Milano as executive producer. Coming to Light of Day from Fluid NY, Milano will leverage both a wealth of experience as a post producer and a background of hands-on experience as an editor and artist. She has worked with such clients as NY Lotto, Travelocity, GameStop, Ford, Pier 1 and Fiat. Her technical post expertise spans such software as Avid, Autodesk and Final Cut. She spent four years at 3008 Dallas, working as an artist/editor and producer, coordinating creative teams and working directly with clients. Eager to be closer to family, she made the move back to NYC in 2013, working as a post producer at Fluid before joining Light of Day....Creative content agency Bonfire Labs, San Francisco, has added exec producer Tim Pries, producer John Hunt and designer Judy Leung. Pries was at Google’s Brand Studio as an EP of its marketing arm. Prior to that he was an exec producer at Goodby, Silverstein & Partners’ post/motion division, eLevel. Hunt was a live-action producer on the Discovery Channel’s *MythBusters*. Leung is accomplished in multiple design disciplines, ranging from graphic design and typography through to photo color correction and retouching....



Jen Milano

Hirst's Vikings On History

Continued from page 11

filled for many years. Remarkably, though, the times caught up with Hirst as what he described as “a certain zeitgeist” for the Norsemen and paganism took hold, translating into History being “super-charged” over his idea to base a show on the 8th Century Scandinavian warriors.

History and Hirst's belief in the viability of such a show has been justified. In season one, *Vikings* earned three Emmy nominations (Outstanding Main Title De-

Lothbrok and his band of Viking brothers and family members as they engage in epic battles, exploration and raids across early medieval Scandinavia. “Viewers are relating to the characters and at the same time discovering another culture, another world,” said Hirst. “The Vikings discovered North America hundreds of years before Columbus. They had a huge impact on Europe. These people were astonishing. This show is not make believe. It's also not a pure history lesson but you can



Vikings

sign, Sound Editing For A Series, and Special Visual Effects in a Supporting Role). *Vikings* has made History number one in cable in the Thursday 10-11 p.m. time slot for season two. *Vikings* has already been renewed for season three.

The season two premiere drew some 3.6 million viewers and the show is averaging 3.4 million (1.7 million adults age 25-54) per episode. The season two launch episode was Twitter's most talked about cable program for the night, and History's most tweeted about premiere year to date.

From dormant subject to a hot property, the Vikings story has indeed connected with a substantial audience. Asked why his series has resonated with viewers, Hirst observed, “It works on a visceral level—the battles and struggles are choreographed in an extraordinary way. We do a bit of CGI but overall the battles are live-action based and real. And the stories of these characters engage people. At the same time, though, there's another level. This is a very intelligent drama about religious beliefs and philosophy.”

At its core, *Vikings* is a family saga, following the fortunes of warrior Ragnar

learn a lot about a different culture. When I was pitching this to American networks years ago, I used to say that ‘if you walk three blocks from here, you will in that time meet 70 Vikings.’ Many people are descendants of Vikings. People just don't know how important and pervasive the Viking culture has been.”

Season two features some new wrinkles as compared to the first season. For one, Hirst had to find a successor for cinematographer John S. Bartley who decided to move on from the show. “We wanted the series to be authentic and grungy so John took blue out of the visual palette, creating a darker feel for the show. He did a great job of setting the tone for the series.”

But for season two, Hirst wanted to “open things up a bit visually. I think that stemmed from us getting a little more confident. We established our credentials during the first season and thought we could brighten things up, show sunshine over the fjords. It all comes from being confident of where you are, what you're doing and where you're going.”

In that light, cinematographer P.J.

Continued on page 30

Flash Back

May 15, 2009 Ascent Media Group has acquired substantially all the assets of *Beast*, an editorial house with shops in Santa Monica, NY, and Austin, Tex., as well as international outposts/affiliations. Complementing *Beast's* lineup of editorial talent is Ascent's existing roster at Filmcore, which includes Doug Walker, as well as Lucas Eskin and Michael Elliot. Both Eskin and Elliot came over from the recently shuttered *Mad River Post*... Droga 5, NY, CP+B, Miami and Boulder, Colo., and Scholz & Friends, Hamburg, each won best of show Grand Clios. Droga 5 took the Content and Contact Grand Clio for its NY Dept. of Education “Million” initiative, a campaign which deploys specially designed cell phones as devices eliciting interest from and facilitating education for public school students. Meanwhile CP+B garnered the Interactive Grand Clio for Burger King's “Whopper Sacrifice,” which introduced us to the so-called “Whopper virgins.” And Scholz & Friends copped the Innovative Grand Clio for Doppelherz Health Care Products’ “The Doppelherz Poem Reading”... Colorist Siggie Ferstl, whose work spans features, spots and TV, has joined Company 3 (CO3) in Santa Monica as director of telecine. Ferstl comes over from CO3 sister facility, Method....

May 14, 2004 Editor Hank Corwin of bicoastal *Lost Planet* was the big winner last night at the third Association of Independent Creative Editors (AICE) Awards, presented at Soldier Field in Chicago. He garnered three awards for his work for Hewlett-Packard (HP) via Goodby, Silverstein & Partners, San Francisco. Close behind was Chris Franklin of New York-based Big Sky Editorial, who collected a pair of AICE trophies. Both editors went into last night's ceremony with the highest number of individual nominations—Corwin with six and Franklin with five.... Returning to the roots of its annual Lecture Series, the Association of Independent Commercial Producers (AICP) has secured four major directors to share insights into the craft of spotmaking: the team of Kuntz & Maguire (Tom and Mike, respectively) from MJZ; Andrew Douglas of Anonymous Content; and Noam Murro of Biscuit Filmworks.... Bill Sandwick, former NY-based exec producer of HSI Productions, has bought production house JGF, Hollywood, from director Jeff Gorman. JGF now becomes Sandwick Films. The company retains Gorman as its mainstay director and adds Marc Klasfeld, a music video helmer, for representation in commercials....

bulletin board

May 22/New York, NY: SHOOT Directors/Producers Forum & 12th Annual New Directors Showcase

<https://www.shootonline.com/eventregister>

May 22/London, UK: D&AD Awards

<http://shop.dandad.org/ceremony>

June 4-8/Maui, HI: Maui: Maui Film Festival

<http://www.mauifilmfestival.com>

June 5-8/Los Angeles, CA:

Cine Gear Exp <http://www.cinegearexpo.com>

June 10-12/New York, NY: AICP Week <http://www.aicp.com>

June 11-19/Los Angeles, CA:

LA Film Fest <http://www.lafilmfest.com>

June 15-21/Cannes, France: Cannes Lions Festival of Creativity

<http://www.canneslions.com>

June 18-22/Silver Springs, MD:

AFI Docs Festival <http://www.silverdocs.com>

June 17-23/Palm Springs, CA: Palm Springs Intl Short Fest

<http://www.psfilmfest.org/index.aspx>

June 25-30/Nantucket, MA: Nantucket Film Fest

<http://nantucketfilmfestival.org>

Sleepy Hollow Backstory

Continued from page 29

Dillon reinstated blue into the color mix and opened *Vikings* up visually.

Also new to *Vikings* in season two are a couple of directors, including Kari Skogland. Hirst said of Skogland, "Having a female director on the show has been spectacular and wonderful. Women directors do violence and sex better than male directors. Kari has been astonishing. She did the bloody aspects of our pivotal episode seven this season, directed great sex scenes and more than anything else brought a kind of lyricism to the series. The way she captured and brought water into shots was astonishing. The show has gained a lot from her participation."

History's Emmy track record includes *Gettysburg* which garnered seven nominations and four Emmys in 2011, including a win for Outstanding Nonfiction Special. Then in 2012, History's *Hatfields & McCoy's* won three primetime Emmys, including Outstanding Lead Actor (Kevin Costner) and Outstanding Supporting Actor (Tom Berenger) in a Miniseries or Movie. Last year, *Vikings* earned its three aforementioned Emmy nominations with the promise of more to come in 2014.

Sleepy Hollow

Scott Gamzon, ACE, has a pair of primetime Emmy nominations on his résumé—both for the NBC series *The Apprentice* which earned him recognition in both 2004 and 2005 in the Best Picture Editing for Nonfiction Programming (Single or Multi-Camera) category.

Back in 1998, Gamzon won a News and Documentary Emmy (shared with Tim Atzinger) for cutting *Party Monster*, a documentary chronicling the life of Club Kids party organizer and promoter Mi-

chael Alig and his murder of fellow Club Kid and drug dealer Angel Melendez.

However, if Gamzon gains a primetime Emmy nomination this year on the strength of Fox's *Sleepy Hollow*, for which he has cut multiple episodes, it would mark TV Academy recognition in a narrative genre quite different from the documentary *Party Monster* and reality show *The Apprentice*. Still, Gamzon is no stranger to moving narrative as reflected in his work on season one of *Friday Night Lights* (NBC), a series regarded as breaking new storytelling ground in primetime.

For *Sleepy Hollow*, Ichabod Crane is resurrected and pulled two and a half centuries through time to unravel a mystery that dates all the way back to the founding fathers. Editing the famed headless horseman carried an inherent challenge for Gamzon. "I joined the show mid-season and there were 500 visual effects shots in my first episode," recalled Gamzon. "I'm cutting the headless horseman whose head is covered in green cloth for green screen. I have to remember that if the actor's head does something interesting, I shouldn't react. I can't look at that. Instead I have to focus on what his body is doing. Basically as an editor on this show, you have to train yourself to see what's not there—and to not see what is there."

As for what is there that he can acknowledge, Gamzon said of *Sleepy Hollow*, "There are great action sequences, inventive visual effects, the ability to do some really fun stuff visually but perhaps most importantly really human storytelling. The relationship between Crane and Abby [Lieutenant Mills, a sheriff detective in the small modern town of Sleepy Hollow] has a lot more heart than you would expect it might for this kind of series."

street talk

Brooklyn-based Greenpoint Pictures has infused its roster with directorial talent, adding Evan Dennis, Logan Roos (a company in-house editor and DP for many years), We Are Not Pilgrims (Chaddy Chad and Sam Sneed), Va\$htie, Olivier Agostini, the duo of Tank + Bunker (Judah Lev-Dickstein and Justin Liberman), Alyesa Young, and Alex 2tone. These directors join a Greenpoint lineup which continues to feature such helmers as The Hudson Dusters, Jacob Lincoln, Philip Knowlton, Nico Carbonaro and Benjamin Leavitt. Greenpoint Pictures was founded in 2002 by Michael Kuhn, with fellow partner and executive producer Jacob Lincoln joining in 2010....Detour Films, headquartered in Santa Monica, Calif., has signed director Tony Benna for exclusive commercial representation. Benna unites his unique stop motion background with live action narratives to create heartfelt films for the commercial world and beyond. His projects include a series of docu-style films for Dove Men as well as a series of beautiful vignettes filmed while driving across America to promote the Sh-100 camera for Samsung. The mini-documentaries for Samsung were created and produced by Mekanism. Benna also co-directed a Pepsi spot for last year's Superbowl. The flipbook-inspired ad was made up of user-submitted photographs, which flashed forward seamlessly to launch the halftime show.... Seattle and L.A.-based agency WONGDOODY has hired Dennis Lee as associate creative director. Lee will work out of the L.A. office, and will develop creative initiatives for clients including Scion, VIZIO and Epson, working closely with exec creative director Pam Fujimoto. Prior to joining WONGDOODY, Lee was associate creative director at Ogilvy & Mather, L.A. During his previous six-year tenure at WONGDOODY, he contributed to projects for ESPN College GameDay, ESPN2, ESPYs, Autodesk, Epson, Carl's Jr. and Mercury Insurance....

report

Click 3X—under the aegis of president Peter Corbett—has hired Dan Pack as head of sales, director of business development, and Eli Rotholz as director of business development. Pack and Rotholz will oversee new business efforts for all of Click 3X's divisions. Prior to joining Click 3X, Pack was global director of marketing and sales for international pre-visualization and test commercial shop, Animated Storyboards (ASB). During his eight years at the company,

Pack drove sales growth and helped establish nine studios across North and South America, Europe and Asia. He started his career as a production assistant at Aero Film before joining Grey NY as a producer. Rotholz joins Click 3X from Moustache where he represented varied companies. He has repped such notable shops as Biscuit Filmworks, BOB Industries, O Positive, Independent Media and Method.... Brooklyn, NY-based Greenpoint Pictures has secured Michel Waxman of MBW Represents to handle the West Coast, and Heather Guillen and Katy Richter of The Standard Society to take care of the Midwest....Nexidia, developer of dialogue and audio analysis products and technologies for optimizing audio and video media, has hired Chad Rounsavall as VP of sales for the Nexidia Media and Entertainment division. Rounsavall is responsible for establishing and managing a sales network domestically in North America while preparing for a global roll-out of Nexidia media and entertainment products. Previously Rounsavall was VP of sales overseeing revenue, strategic plans, and business development in the Americas for U.K.-based AmberFin. He also spent nine years at Avid as an enterprise account manager, where his responsibilities included preparing and implementing strategic account plans, managing territory and enterprise accounts, and driving resources and teams to support customer needs and projects....

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