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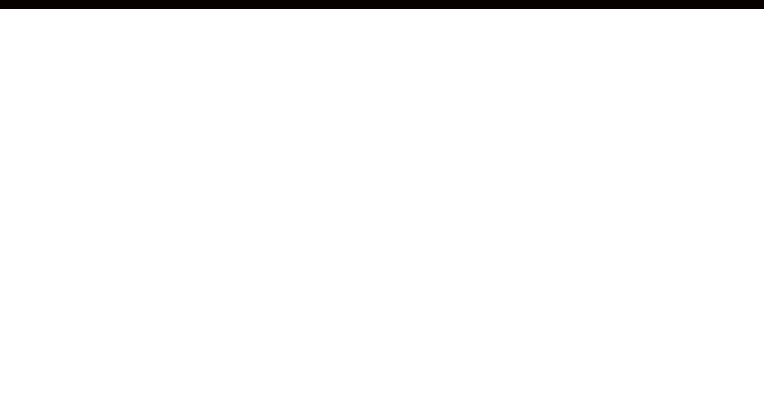
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## spot.com.mentary

By Robert Goldrich



### A Remembrance

The last time I saw Fred Rheinstein—founder of The Post Group, a company he sold in 2005—was at the Hollywood Post Alliance (HPA) Awards in November 2007 when he received the Lifetime Achievement Award.

HPA president Leon Silverman said of Rheinstein at the time, “Today’s post-production industry would be a very different place indeed if not for Fred Rhe-

instein.” Silverman went on to describe Rheinstein as being “a larger-than-life figure who helped to create more than just The Post Group, but a postproduction industry that was recognized and respected worldwide...He hired, trained, mentored and supported so many young people who became some of the most successful postproduction professionals in our industry. Fred, by giving of his own time, resources and knowledge, helped to

create a real sense of community within the postproduction industry, especially in his roles as board member and president of the ITS [the former International Teleproduction Society] and as a founding member of the HPA.”

Rheinstein passed away on Dec. 22 at his home in Los Angeles. He was 86.

Rheinstein’s storied career extends well

beyond the post industry, back into TV’s Golden Age. At NBC-TV he stage-managed the iconic Sid Caesar’s *Your Show of Shows*. He also stage managed and later AD’d the first five annual network Bob Hope specials. He was later transferred from his native New York to L.A. where he began a long producing/directing career at NBC News. His assignments included serving as West Coast producer for the *Today Show*, acting as on-site pro-

ducer-director of important global events including Jack Ruby shooting Lee Harvey Oswald (live), NBC-Houston coverage for almost all Gemini and Apollo missions, 15 tours in Vietnam and producing remotes on all political conventions from ‘56 to ‘72.

The first time I met Rheinstein, we got to talking about his coverage of Ruby fatally shooting Oswald. It was a fascinating

“Today’s postproduction industry would be a very different place indeed if not for Fred Rheinstein.”

account, his being able to convince the network to cut to the scene less than a minute before Oswald was shot.

A Requiem Eucharist in celebration of Rheinstein’s life will be held at All Saints Episcopal Church Beverly Hills on January 25 at 11 a.m.

In lieu of flowers, donations in his memory may be made to “L.A. Opera 90012” program or the Episcopal School of Los Angeles.

## POV

By Burke Moody



### Potential and Risk In The Post World

Taking stock of the current state of the post-production industry, we’re confronted with a landscape that mixes promise and peril.

While the creative output of post companies has never been stronger—and new media formats and technologies present opportunities—there’s also been a shift in business practices that confront post houses with unprecedented challenges.

Memorable and effective ad content is the result of the collaboration among an inspired agency, which generates the concept; a talented director; and a creative editor, who crafts and shapes the final version into a compelling and persuasive message. As the final author, the editor and the post team play a critical role in the creation of successful content, regardless of whether it’s advertising or entertainment.

Most of the editorial and post shops that make these contributions are small, inde-

pendent companies. They require reasonable profit margins and predictable cash flow to stay on the cutting edge of digital technology, new media and workflow innovation. If these basic needs aren’t met, it’s impossible for them to maintain the technology platforms and physical plants necessary to attract and retain talent—the kind that consistently delivers effective, world-class creative solutions.

But in recent years, the post industry has been under serious pressure to deliver the same quality work and level of service clients have been accustomed to with significantly reduced budgets and shortened schedules. During this time they’ve faced a litany of issues, such as extended payment terms imposed by major advertisers; constant downward pressure on prices; routine requests for services beyond the scope of the initial engagement (often without the offer of additional compensation); and, most dishearteningly, what appears to be a

single-minded focus on cost while viewing creative work as a commodity.

In addition, independent post houses are dealing with preferred vendor lists that seek discounts without any guarantee of volume, the constant threat of sequential liability clauses and seemingly outrageous requests for confidential business information collected under the guise of “better understanding our vendors.”

We summarized all this in a document titled “It’s Time to Re-think Current Ad Industry Post Production Business Practices,” which can be found on the AICE website. It provides an overview of the business and offers suggestions on how post houses can deal with these concerns. Most importantly, it recommends better educating all involved on the value of independent editorial and post companies and the benefits they provide. We think it’s worth sharing with colleagues, peers and clients.

(Moody is AICE exec director.)

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Entertainment  
 OWEN GLEIBERMAN

“ALEXANDER PAYNE HAS BECOME ONE OF THOSE FIGURES WHO ISN’T JUST A FILM DIRECTOR — HE’S A GENRE.”

THE WRAP  
 SASHA STONE

“NEBRASKA IS A NAME THAT STANDS ALONE...AND IT’S NOW THE NAME OF ONE OF ALEXANDER PAYNE’S BEST FILMS.”



The Washington Post  
 ANN HORNADAY



“MASTERFUL, MEANINGFUL AND POETIC.”

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“NEBRASKA’ IS ALEXANDER PAYNE’S BEST, MOST COMPLEX AND MOST SATISFYING WORK TO DATE.”

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“THIS IS A MOVIE TO BRING HOME AND LIVE WITH, TO KICK AROUND IN YOUR HEAD AFTER IT HITS YOU IN THE HEART. IT’S DAMN NEAR PERFECT.”

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“BY THE METRICS OF THE HEART, ‘NEBRASKA’ IS AS BIG AS IT IS BEAUTIFUL.”

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**NEBRASKA**  
 DIRECTED BY ALEXANDER PAYNE    WRITTEN BY BOB NELSON

# Reflections On And By Nominees

Stephen Frears,  
Joe Walker,  
Chris Sanders, Kirk  
DeMicco, Philippe  
Le Sourd, et al  
discuss their work  
and collaborators

By Robert Goldrich



Director Stephen Frears first worked with actress Judi Dench on *Going Gentry*, a BBC2 teleplay in 1981. They have since reunited three times—in 1983’s telefilm *Saigon: Year of the Cat*, 2005’s *Mrs. Henderson Presents* for which Dench received Oscar, Golden Globe and BAFTA nominations, and now *Philomena* for which she earned her seventh career Oscar nomination.

Dench won the Best Supporting Actress Oscar in 1999 for *Shakespeare in Love*. Her other noms were for Lead Actress in *Mrs. Brown* in 1998, *Iris* in 2002, and *Notes on a Scandal* in 2007, and for Best Supporting Actress in *Chocolat* in 2001.

“She is a brilliant performer and I guess I’m on that list of people she trusts, which I’m quite proud of,” said Frears, himself a two-time Best Director Academy Award nominee for *The Grifters* in 1991 and *The Queen* in 2006.

Dench plays the title character in *Philomena* which is based on Martin Sixsmith’s book “The Lost Child of Philomena Lee” which tells the true story of a young Catholic woman in 1950s Ireland who is sent to a convent when she becomes pregnant out of wedlock. As her penance, she is “sentenced” to one of the Irish Catholic Church’s Magdalene laundries where unmarried mothers worked to pay back the church for having taken them in. She has limited access to her son, Anthony, until he is three years old when he is adopted (sold by the church) to an American couple.

Some 50 years later, Philomena meets former BBC reporter Sixsmith (portrayed by Steve Coogan who along with Jeff Pope

wrote the screenplay adapted from Sixsmith’s book), telling him about the child taken from her and her attempts to find him which have been to no avail. Even though the church obstructs her quest to find her son at every turn, Philomena remains a devout Catholic, a striking contrast to the secular, often cynical Sixsmith. Figuratively worlds apart, the two come together on a trip to the U.S. to find Anthony.

“There are responsibilities dealing with a real story and the people involved,” said Frears. “I very much felt that responsibility and Judi did as well. She was very concerned about doing justice to the story and to the real Philomena.”

Frears noted, though, that what really drew him to the story was “the opportunity to balance tragedy and comedy.” While the script conveys profound sadness, it also has assorted moments of levity, largely centered on how the dramatically different attitudes and perspectives of Philomena and Sixsmith co-exist, somehow mesh and eventually find common ground. Each influences the other in an ultimately positive way.

*Philomena* also earned Oscar nominations for Best Picture, Best Adapted Screenplay and Best Achievement in Music (Original Score—Alexandre Desplat).

While Frears has a track record with Dench, *Philomena* represented his first time collaborating with cinematographer Robbie Ryan and editor Valerio Bonelli. Frears said he was drawn to Ryan’s work and knew Bonelli from serving as his teacher

*Continued on page 8*

Clockwise from top left: *Philomena*; Stephen Frears; *12 Years a Slave*; Chris Sanders; *The Croods*; *The Grandmaster*; Philippe Le Sourd.

# 5 ACADEMY AWARD NOMINATIONS INCLUDING BEST DIRECTOR



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THE GLOBE AND MAIL



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UNIT PRODUCTION MANAGER

**ADAM SOMNER**  
FIRST ASSISTANT DIRECTOR

**FRANCISCO ORTIZ**  
SECOND ASSISTANT DIRECTOR

*San Francisco Chronicle*

MICK LASALLE

“THE BEST AMERICAN FILM OF 2013.”

**JEREMY MARKS**  
SECOND SECOND ASSISTANT DIRECTOR

**SCOTT KOCHÉ**  
ADDITIONAL SECOND ASSISTANT DIRECTOR

**NILS WIDBOOM**  
LOCATION MANAGER

★ **BAFTA AWARD** ★  
★ NOMINEE ★  
★ **BEST DIRECTOR** ★  
★ MARTIN SCORSESE ★

**THE WOLF OF WALL STREET**

★ **DGA AWARD** ★  
★ NOMINEE ★  
★ **BEST DIRECTOR** ★  
★ MARTIN SCORSESE ★

## Perspectives on *Philomena*, *12 Years a Slave*, *The Croods*,

Continued from page 6

at the U.K.'s National Film and Television School. Bonelli's prior editing credits include *Redemption*, *The Cold Light of Day* and *Without Gorky*.

DP Ryan won a Bronze Frog at Camerimage in 2011 for the Andrea Arnold-

and we had to draw that out in a visual way," related Walker. "Steve [McQueen] has such sensitivity to the nonverbal, the tactile and to texture. There's a period when Solomon is cutting cane and we wanted to emphasize his longing for family—things all going on in his head



**Steve McQueen (I) and Joe Walker.**

directed *Wuthering Heights*, and his cinematography was nominated for a British Independent Film Award in 2009 for *Fish Tank* (also directed by Arnold) and in 2012 for the Sally Potter-directed *Ginger & Rosa*.

As for Frears, his next project is an untitled biopic on cyclist Lance Armstrong, with Ben Foster in the lead role.

### Joe Walker

Like cinematographer Sean Bobbitt, BSC (see *The Road To Oscar*, Part 1, *SHOOT*, 10/18/13), editor Joe Walker has worked on all three of director Steve McQueen's feature films: *Hunger*, *Shame* and *12 Years a Slave*. Last week the latter earned nine Oscar nominations, including for Best Picture, Director, Editing, Lead Actor (Chiwetel Ejiofor), Supporting Actor (Michael Fassbender), Supporting Actress (Lupita Nyong'o), Adapted Screenplay (John Ridley), Production Design (production design by Adam Stockhausen, set decoration by Alice Baker) and Costume Design (Patricia Norris).

Set in the 1840s, *12 Years a Slave* is based on the memoirs of Solomon Northrop, a New York violinist who is kidnapped and sold into slavery in the South. Based on a true story told in Northrop's memoirs, the film is a harrowing look at the physical and psychological trauma he endured during his dozen years in slavery.

"Solomon's journey is very internal

but which needed to be drawn out for the audience. There's an amazing shot of him playing his violin back when he was a free man. And we then see the degraded shadow of this same man. Solomon scratches the name of his family onto his violin. He's forbidden to write. But he's trying to keep his mind together against the onslaught. He tenderly

crooks the violin—his family—under his neck. There's a strong symbolism when he breaks the violin, which represents the past. It's a way to remember in the middle of the film the family he was taken from—a reminder to the audience of what he has lost."

Walker noted that select fine touches were added during a brief planned shoot after principal photography and editing. Walker explained that this way of working started during McQueen's first feature *Hunger*, which focuses on Irish republican Bobby Sands who leads prison inmates on a hunger strike. There was a break in shooting so actor Fassbender could lose weight. During that time, Walker cut what had been shot. When production resumed, McQueen, Bobbitt and Walker went into the final week of shooting with a better defined understanding of what else he needed to capture to advance and enhance the story.

McQueen, Bobbitt and Walker adopted that same workflow to realize a similar dynamic on *12 Years a Slave*. Additional shoot days were planned from the outset to facilitate story-enhancing touches. Walker explained, "This was not extensive reshooting—instead we used the additional shoot days for images that could finesse the cut and shed light on the inner life of the characters, particularly Solomon."

Walker recalled his first meeting with McQueen. The editor came in for an in-

terview on the director's pending project, *Hunger*. "We hit it off. The script of *Hunger* had made such an impression on me. It sounds cliché but I felt that if they make this film exactly as in the script, the result would be brilliant. Steve did that while adding so much more. I feel fortunate that we connected. We both lived in a suburb of London, a stone's throw from Ealing Studios. We were just naturally on the same wavelength. At the same time, he opened my eyes about things. I grew up in a household with a right-wing bent, where the hunger strikers were viewed as terrorists, their acts considered suicide and as doing a great disservice to Catholics worldwide. I saw the other side of the story through Steve, to see that it wasn't suicide, it wasn't terrorism. It was a freedom fight. Steve's film doesn't condemn anybody. It promotes understanding and delves into the inner workings of the people involved."

Walker described working with McQueen as a joy. "If I won the lottery tonight and didn't ever have to work again, I'd show up on Monday to work with Steve. He wants you to have good ideas. He is open to those ideas. He cares about you. He keeps you on your toes. He treats everybody like an artist. He expects everyone to have and bring inspiration."

In addition to the Oscar nomination for *12 Years a Slave*, Walker has earned such honors as an European Film Award for Best Editor on the strength of *Shame*, and a British Independent Film Award nomination, also for *Shame*.

At press time, Walker was in the midst of teaming with a couple of other editors on an action crime drama for another high-profile filmmaker, Michael Mann.

### Sanders, DeMicco

Last week when *The Croods* earned a Best Animated Feature Oscar nomination, it was the third of Chris Sanders' career. He was a nominee for *Lilo & Stich* in 2003 and *How to Train Your Dragon* in 2011. Another common bond among these films is that Sanders co-directed them—*Lilo & Stich* and *How to Train Your Dragon* with Dean DeBlois, and *The Croods* with Kirk DeMicco.

"There's no clear delineation as to a division of labor," related DeMicco when asked about his teaming with Sanders to

direct. "I would write, Chris would direct. Chris would write. I would direct. When you write, you have a deep understanding of the material and what you need to accomplish as directors. I write, he rewrites, we do an outline together and know what we want from each scene."



**Kirk DeMicco**

Sanders welcomes the collaboration. "Animated features are gigantic, have long schedules, and to have another director to bounce ideas off of, share responsibilities with, is great. It's a valuable partnership."

*The Croods* introduces us to a cave-man's family who have to deal with a changing world, literally coming out of their cave to encounter life's challenges and a planet that's seismically evolving. The *Croods* are one of the few families to survive, mainly due to an overprotective father, Grug (voiced by Nicholas Cage), who views exploration and new things as a threat to survival. His family—wife Ugga, son Thunk, baby daughter Sandy, and mother-in-law Gran—agrees, except for teenage daughter Eep (Emma Stone), a curious, rebellious adventurer. She finds a kindred spirit in Guy (Ryan Reynolds), a clever and inventive caveboy. As the Earth changes and the *Croods* are forced out of their cave sanctuary, so too does the hierarchy as Grug seems less capable than Guy—who is resourceful and can create fire—at protecting everyone. Grug comes to grips with change, life, the importance of family and his loved ones' quality of life.

*The Croods* was initially planned as a stop-motion animation film with DeMicco and John Cleese (of Monty Python fame) teaming on a script. However, when stop motion shop Aardman Animations and DreamWorks parted ways, DeMicco came together with Sanders to develop

## The Grandmaster; Best Picture Nominations Rundown

the story which evolved into the Croods clan as we now know them. However, Sanders' other project commitments at the time meant that wheels turned slowly in *The Croods* getting formally underway. This is why *The Croods*, which ultimately became a CG film, wound up taking eight years to come to fruition.

Sanders grew up in traditional animation, making the transition to CG with *How to Train Your Dragon*. "CG was new and unknown to me until *How to Train Your Dragon* which was my crash course in CG," said Sanders. "I brought the knowledge from that film back over to *The Croods*. We needed the CG to be realistic and less cartoony because *The Croods* is a very human story. The characters are human yet they're quite outrageous, fast, strong, very different than you and I. They are so different that we needed viewers to understand that they still were mortal and lived in our world. That's why at the beginning of the film

it was important to share that all their neighbors are dead, that the Croods are the only ones in their neighborhood to survive in the real world."

DeMicco noted that another challenge was that there are limited characters in the movie—"a family that is on screen all the time. That's why the maze sequence in which they're separated provides a nice change of pace."

Sanders added that family members are all rich in terms of their comedic potential. The delicate balance, though, was to tap into that funny bone while maintaining the emotional core of the characters so that the serious side of the story didn't get lost.

Another prime character, pointed out Sanders, is the setting, "the land itself, the world the Croods live in, a geologically active world. Even the interiors [caves] are exteriors. This made the scale of the project, creating this world, that much larger and incredibly ambitious."

Sanders and DeMicco currently have two Annie Award nominations for their directing of *The Croods*. In total, *The Croods* garnered 17 Annie noms, including for Best Animated Feature. Additionally, *The Croods* earned a Golden Globe nomination for Best Animated Film.

As for what's next for Sanders and DeMicco, they are writing and will be directing the sequel *The Croods 2*.

### Philippe Le Sourd

Cinematographer Philippe Le Sourd first worked with director Wong Kar-wai on a commercial in Paris. Next came short films which Le Sourd lensed for the filmmaker in China and India. On the long-form front, the duo collaborated on *The Grandmaster* which just earned Le Sourd a Best Cinematography Oscar nomination—on the heels of his receiving an ASC Award nom. And coming full circle Le Sourd recently wrapped another commercial for Wong Kar-wai.

*The Grandmaster* explores the life of Ip Man (Tony Leung), the martial arts master credited with teaching Bruce Lee how to fight. The visually rich film was originally going to entail six months of filming, recalled Le Sourd. After that stretch, two additional months were added to the schedule. When it was all said and done, though, Le Sourd spent some two years on *The Grandmaster*, including 20 months in China.

Le Sourd kept an extensive journal about the lighting and other details related to each scene because there were times where he'd come back to a scene a year or two later and had to recreate the original look. "It was a remarkable journey," said Le Sourd, noting that Wong Kar-wai maintained an improvisational approach throughout the project. "When you work on something for so long, the journey becomes personal. And those personal discoveries about the story and

*Continued on page 27*

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# Directorial Viewpoints

## Steve James, Joe Berlinger, Amir Bar-Lev, Adam Wingard, Alex Ross Perry Reflect On Sundance

By Robert Goldrich

(L-r): Steve James; Joe Berlinger; Amir Bar-Lev; Adam Wingard; Alex Ross Perry.

While director Steve James is no stranger to Sundance, his return this month to the festival carries special significance for him—hearkening back to his past and at the same time showcasing his latest work. On the former score, to mark the 20th anniversary of his acclaimed *Hoop Dreams*—which won the Audience Award and was nominated for the Grand Jury Prize in 1994—Sundance will present a restored version of the documentary which chronicled five years in the lives of two teenagers who hope to escape their inner city neighborhoods by parlaying their basketball skills into NBA careers.

This year's Sundance Fest also marks the world premiere of James' *Life Itself*, a feature documentary based on the memoirs of movie critic Roger Ebert.

"It sounds cliché but it's a dream come true," said James. "Sundance over a year ago—before last year's festival—reached out to me to say they wanted to do a restoration of *Hoop Dreams* using advanced technology. *Hoop Dreams* originated on video back when there was no high-def

video. They raised money for the restoration—the Motion Picture Academy and the UCLA Film Archive also got involved. They spent part of last year doing an incredible restoration. Meanwhile I was working on *Life Itself*. In the back of my mind, I thought wouldn't it be cool if *Hoop Dreams* played at Sundance along with *Life Itself*. The two films have a special bond in that Roger and Gene [Siskel] on their TV show [*At The Movies*] were early champions of *Hoop Dreams*. Roger and Gene were instrumental in making *Hoop Dreams* a talked-about film," recalled James. "They reviewed the film during the festival, telling their TV audience that the film couldn't be seen anywhere but at Sundance. They said the film was deserving of wider distribution. Their show put *Hoop Dreams* in a different sphere in terms of awareness, getting people to seek out the film. Roger and Gene were champions throughout the year right through the theatrical release and beyond, into the awards season. Gene passed away in 1999 but Roger continued

to be a great supporter of my work. On the eve of Sundance [2011], I remember Roger tweeting about *The Interrupters*. He had a huge following and helped generate interest in that film. No single person has come within a million miles of what Roger has done for my work over the years."

James noted that Ebert played a supportive role in many directors' careers, citing Martin Scorsese as an example. "Roger was the first critic to champion Marty after seeing his first feature, *Who's That Knocking At My Door*. They formed a great friendship over the years. When we approached Scorsese about doing an interview for our film, we also asked him if he would consider being involved as an executive producer. He immediately agreed to both."

Sadly, four months into the making of *Life Itself*, Ebert passed away at the age of 70. "Right before we started the film, Roger went to the hospital with a fractured hip. Essentially for the next four months he was home for only a total of

# SUNDANCE

two days,” recollected James. “Going into the project, my goal was to show how incredibly active Roger was despite all he had gone through medically over the years. That plan changed when he was hospitalized. I envisioned showing how vibrant he still was, attending screenings, events and throwing dinner parties. Ultimately, though, we were able to show just how vibrant he was—his spirit and sense of humor still came into play.”

James added that with Ebert’s book close to 500 pages, the film version inevitably had to leave a lot of the original content behind. “It was a real challenge to decide what to leave out. You can easily make a strong case for leaving in some of what we left out. I wasn’t making a mini-series, though. I was making a feature-length film that despite its omissions sought to show who Roger was personally and professionally, and why he mattered so much.”

*Life Itself* is James’ sixth film at Sundance—five of which are documentaries. The other, a narrative film titled

*Prefontaine* (for runner Steve Prefontaine, portrayed by actor Jared Leto), debuted at Sundance in 1997. The remaining three James-directed documentaries to screen at Sundance were *Stevie* (nominated for the Grand Jury Prize) in 2003, *Real Paradise* in 2005 and *The Interrupters* in 2011.

The 20-year anniversary of *Hoop Dreams* also marks the same stretch of time for James at production house Nonfiction Unlimited, which represents him for commercials and branded content. He has brought his documentary and storytelling sensibilities to spots and branded fare over the years, including a dozen short films for Ford Trucks. His most recent ad project was a web short for Google featuring a young, aspiring filmmaker from Haiti who connects with the Ghetto Film School in the Bronx. Via a Google Hangout where groups can have video meetings, she plugs into a Ghetto Film School Master Class featuring director Lee Daniels whose credits include the lauded *Precious* and *Lee Daniels’ The Butler*. James went to Haiti to capture the

young director’s story. “This is one of my favorite projects, if not the favorite that I’ve done at Nonfiction,” assessed James.

## Joe Berlinger

*WHITEY: United States of America v. James J. Bulger* is the sixth documentary that director Joe Berlinger has premiered at Sundance. The first dates back to 1992 when the Berlinger and Bruce Sinofsky-directed *Brother’s Keeper* won the Audience Award and was nominated for the Grand Jury Prize. In ‘96, *Paradise Lost: The Child Murders at Robin Hood Hills*, also helmed by Berlinger and Sinofsky, earned a Grand Jury Prize nom as did Berlinger’s *Crude* in 2009. In between *Paradise Lost* and *Crude* came *Metallica: Some Kind of Monster* at Sundance in 2004. Fast forward to 2012 and Berlinger’s *Under African Skies* made its first splash.

“As I’ve seen Park City and Sundance grow—and the industry change—over those two decades, at its core the festival has remained the same. Sundance remains a place that wants to give a voice

to independent filmmakers who want to tell challenging stories that might not otherwise find a home,” affirmed Berlinger who noted that this year some 1,700-plus documentaries were submitted for Sundance consideration, from which 38 were selected. “It’s become increasingly competitive. To be selected is quite an honor and the festival kicks off your film in such a way that people pay attention to it. To have that happen six times for my films has had a profound, definitive impact on my career. It made me into a well-known filmmaker. It helped build my reputation which has led to other opportunities—including in commercials and branded content. When different clients hear that I’ve had multiple films debut at Sundance, they pay attention and are drawn to that. To get the call last November that *WHITEY* was selected for Sundance was every bit as exciting when I got my first call years ago from Sundance for *Brother’s Keeper*.”

*WHITEY* tells the tale of gangster  
*Continued on page 12*

INFINITELY POLAR BEAR



GOD’S POCKET



THE SKELETON TWINS



WISH I WAS HERE



THE DOUBLE



JAMIE MARKS IS DEAD



COMPANY 3

CONGRATULATES THE FILMMAKERS AT

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WAR STORY



THE SIGNAL



DEAD SNOW; RED VS DEAD



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THE BETTER ANGELS



LITTLE ACCIDENTS

## WHITEY, Happy Valley Debut

*Continued from page 11*

James “Whitey” Bulger and his relationship with the FBI and Department of Justice which allowed him to reign over a criminal empire in Boston for decades. The documentary chronicles his recent sensational trial, using it as a springboard to explore allegations of corruption within the highest levels of law enforcement.

As for what drew him to Bulger’s story, Berlinger at first quipped. “My films seem to be about music or murder—I’ve jokingly said that on occasion. I do a lot of crime films. The fact that this guy was at the top of the Boston underworld for 25 years and not even charged with a misdemeanor intrigued me. He was finally indicted, fled and was on the lam for 16 years. He was hiding in plain sight, living in Santa Monica where they finally got him. I was fascinated by how a guy like that operates. How does he get away with all that crime? It’s an interesting crime story but a more important, universal tale of government corruption and complicity that hadn’t been told before.”

A major challenge posed by this documentary, said Berlinger, “was that unlike *Paradise Lost* or *Brother’s Keeper* which were also trial-based films, I had no access to the courtroom for the trial of Bulger. Federal trials cannot be filmed. I solved that by working harder than ever—getting access to virtually all the players—gangsters, journalists, prosecutors, lawyers from all sides of the story which helped me bring the trial sequences to life.”

Those trial sequences represented “a stylistic departure for me,” continued Berlinger. “Normally I’m a cinema verite documentary filmmaker. This time around, a new artful level, a unique approach was necessitated. The recreated trial sequences have a different voice and feel. Most of the film is a traditional Berlinger verite documentary. But the 20 minutes of the film with the recreated trial sequences are visually quite stunning with different camera perspectives and a graphic overlay approach.”

Berlinger spent the second half of 2013 focused on *WHITEY*. The first half saw the director primarily engaged in his aluded to branded content endeavors. He has been repped since 2001 for commercials and branded fare by @radical media. Among the projects Berlinger

helped during the first six months of 2013 were: web film profiles of a dozen small businesses for American Express via Wieden+Kennedy (from which were culled a couple of :30 spots); an internal communications project for Bank of America which turned out so well that the shorts—out of Hill Holliday, Boston-gained mainstream exposure on the B of A website; and a client-direct piece of branded content for *Business Week* originally planned as a short film featuring U.S. Secretary of the Treasury Henry Paulson reflecting on the five year anniversary of the collapse of Lehman Bros. and the ensuing financial crisis. The Paulson interview exceeded expectations as did the depth and scope of the material dug out for the project, causing it to morph into a full-fledged feature-length documentary—*Hank: Five Years From The Brink*—which was acquired by Netflix for distribution.

### Amir Bar-Lev

Director Amir Bar-Lev’s documentary storytelling has made its mark at Sundance over the years, starting with *My Kid Could Paint That* in 2007 and *The Tillman Story* in 2010, both nominated for the Grand Jury Prize. This month Bar-Lev comes back to Sundance with *Happy Valley*, the story of children who were victimized by Jerry Sandusky, a key and trusted member of the legendary Penn State college football program.

“What drew me to this story was, I believe, what made this story of international interest: not so much Sandusky’s sociopathic behavior but more the moral questions about the folks around Sandusky,” related Bar-Lev. “Each of us is aware, to some degree, of crimes or injustice occurring in our midst. And none of us is Superman, out pulling cats out of trees for old ladies on our way to taking on arch criminals. So I think the story of a town which may or may not have had some sense, heard some rumors, that all was not right with one of its most revered citizens, is actually a great moral fable.”

*Happy Valley* was commissioned by A&E Films which financed *The Tillman Story* and partially financed *My Kid Could Paint That*. “I have a great relationship with those folks [at A&E], and in this case they came to me direct after

*Continued on page 13*

## STARDUST CREATES “LONDON COLLAGE” FOR SAMSUNG

Integrated production and design firm Stardust turned out this bold, graphic, psychedelic-tinged piece titled *Samsung Galaxy, London Collage*. Led by creative director/director Seth Epstein, Stardust worked with Cheil Worldwide Seoul, to bring to



life this film for the launch of Samsung Galaxy Note and Samsung Gear. Since this piece was meant to run on billboards and OOH, the visuals had to drive viewers attention without the help of audio (though it has since been slated for broadcast due to the overwhelming response to the video). Created to play in London’s Piccadilly Square, the film showcases a range of iconic images referencing famous London people (The Beatles), places (Big Ben) and events. It intermittently follows a rock band and is integrated into wild abstract and interpretive design for a kaleidoscope-style journey through a graphic world of devilish fun. Featured music artist was Palaye Royale performing their song “Get Higher.”

## DGA MEMBERS RATIFY PACT WITH AMPTP

Paris Barclay, president of the Directors Guild of America, announced that the DGA membership has voted by an overwhelming margin to ratify the new collective bargaining agreements between the DGA and the Alliance of Motion Picture & Television Producers.

Barclay said, “This negotiation was about laying the groundwork to protect our future in a meaningful way, and the result is a strong and forward-looking agreement with substantial gains for our members.”

Gains include an annual 3% wage increase; increased residuals bases; significant improvements in basic cable; the establishment, for the first time, of minimum terms and conditions for high-budget new media made for subscription video on demand; the establishment of a formal diversity program at every major television studio; and important improvements in theatrical and television creative rights; among many other advances.

The new contract’s three-year term will take effect on July 1, 2014 and will run through June 30, 2017.

## PEOPLE IN THE NEWS....

Director Scott Pickett, known for his humor-driven campaigns for the likes of McDonald’s, Skittles and Coca-Cola in Australia, has moved to L.A., joining Über Content. Pickett’s spots have garnered such honors as a Gold Clio, Bronze One Show Pencil, a Cannes Bronze Lion and a Gold Promax Award. His endeavors extend to long-form TV and short films, having recently shot three episodes of *The Moodys* in Australia, as well as the sketch show, *The*

*Elegant Gentleman’s Guide to Knife Fighting*.

Last year, Scott co-wrote and directed a short film titled *The One Who Broke Your Heart*, which is currently on the festival circuit. His full-length script *Living Breathing* recently received development funding from Screen Australia....Lapiz, the agency for emerging cultures inside Leo Burnett, has hired Diego Figueroa as sr. VP, strategy and participation director. He will oversee the agency’s strategy department, which encompasses brand



Scott Pickett

strategy, consumer engagement, research and shopper marketing. Previously Figueroa served as group planning director for mcgarrybowen serving clients such as Cars.com, Disney and Mondelez Global....

# Directors Wingard, Perry Shed Light On Their Festival Films

Continued from page 12

producer Jonathan Koch at Asylum Entertainment brought this story to them.”

As for returning to Sundance, Bar-Lev said that the fest “has always been good to me and a great place to launch a film.”

Getting the film ready for Sundance was a challenge. “It so happened that we got a very important interview very late into the edit, so the last three months have been an exercise in putting my crew and myself into near total, round the clock work,” noted Bar-Lev. “We had three editors, a composer, graphics, grading, sound editing and mix all happening simultaneously. I got a taste of what it’s like to be an emergency doctor during a mass casualty situation. And from here forward everything will feel like a cake walk.”

This month’s exposure at Sundance continues a mini-festival run for Bar-Lev whose *12.12.12* for executive producer Paul McCartney premiered at the Toronto International Film Festival last September. *12.12.12* documented the Hurricane Sandy relief concert featuring performances by The Rolling Stones, The Who, Roger Waters and Bruce Springsteen.

Shortly after the 2013 Toronto Fest, Bar-Lev signed with production house Chelsea for commercials and branded content. He had previously been handled in the ad arena by RSA Films where he directed *Re:Generation Music Project*, a branded entertainment project which debuted at the 2012 South by Southwest Festival. Made in association with the Grammys and sponsored by Hyundai Veloster, *Re:Generation* follows five noted DJs—DJ Premier, electronic duo The Crystal Method, Pretty Lights of dub-step fame, Grammy winner Skrillex and producer Mark Ronson—as they remix, recreate and re-imagine five traditional styles of music.

Regarding how his branded shorter form fare has impacted his documentaries, Bar-Lev observed, “In both disciplines [spots and features] I’m going for efficient storytelling, strong characters, and what I consider compelling ambiguities. But I can say that working on commercial endeavors the attention to detail is very gratifying; I’ve aspired to bring that level of consideration to my documentary work. I try never to be “a fly on the wall;” just there to document what transpires and intercede as little as possible.

For me the director’s role is heightening reality and drawing story out of my characters and settings. To do that you can’t be afraid to work with your subjects almost as though they are actors, to art direct settings, and to create scenarios from which good narrative will naturally develop.”

## Adam Wingard

Director Adam Wingard is hardly new to Sundance but this time around breaks new ground in that *The Guest* is the first film wholly directed by him to be selected for the festival. Twice before he was one of several directors contributing segments to “found footage” horror compilation films *V/H/S* and *V/H/S 2* which debuted at Sundance in 2012 and 2013, respectively.

This time around, Wingard’s *The Guest* earned inclusion in the Park City At Midnight program. Screenwriter Simon Barrett’s tale centers on a soldier on leave who befriends the family of a fallen comrade. He soon becomes a threat to everyone around him when it’s revealed he’s not who he says he is.

Barrett had been kicking around and tinkering with the script for a couple of years, according to Wingard, but it didn’t quite come together. Wingard related that after he again watched the original Terminator and Halloween movies, “something clicked. Bringing the late 1970s/early ‘80s vibe of those movies into play, combining Simon’s storyline with that feel gave it another dimension—more of a fun-action dynamic element.”

Making the grade at Sundance is special for Wingard. “When you’re growing up in the middle of nowhere, Alabama, the only real film festival you hear about is Sundance. From that perspective, it’s good because I can tell my parents about Sundance and they know what I’m talking about.”

Shooting wrapped on *The Guest* on Aug. 23, 2013, the same date that Wingard’s horror film *You’re Next* opened in U.S. theaters. Since then, Wingard has been immersed in post for *The Guest* which goes into Sundance looking for distribution. “We’re betting on ourselves, that we get the right crowd reaction,” said Wingard, “and generate the interest needed to gain wide exposure for the film.”

Wingard, Barrett and producer Keith Calder are among those on the core team

behind both *You’re Next* and *The Guest*. Calder also played a role in bringing Wingard into the commercialmaking/branded content arena. Back in 2012, documentary filmmaker Morgan Spurlock teamed his production company Warrior Poets with Calder’s Snoot Entertainment and spot production veteran Shannon Lords to create commercial production house Warpaint. Spurlock is on War Paint’s directorial roster along with several others, including Wingard.

“Keith was excited about the kind of style I have and how it would translate into commercials,” recollected Wingard. “He arranged to have Morgan call me when I was at the SXSW Festival for one of the *VHS* movies. We talked and Morgan signed off on my being at Warpaint.”

Wingard’s short-form discipline experience includes music videos. He observed that video work and commercials afford him the opportunity “to try new, big ambitious things” which can only add to “your understanding of complicated conceptual and stylistic choices—and how to deploy those choices fluidly and almost casually to best support the narrative. One discipline informs another.”

## Alex Ross Perry

With just his third feature—*Listen Up Philip*—director Alex Ross Perry has landed his first film at Sundance, part of the festival’s NEXT program. *Listen Up Philip* is also Perry’s highest profile film and first featuring well known actors with Jason Schwartzman in the title role of a young curmudgeon novelist, Elizabeth Moss as his photographer girlfriend, and Jonathan Pryce as his mentor/idol.

“It’s my ‘New York’ movie,” said Perry of the self-described “idiosyncratic comedy,” which he also wrote, balancing quick-witted dialogue and the at times painful, personal truths of the characters.

In some respects sparking the story was the success of Perry’s second film, *The Color Wheel*, which was nominated for the John Cassavetes Award at the 2013 Film Independent Spirit Awards. “*The Color Wheel* started slowly but ended up exceeding expectations of what it would do for my life, building momentum for my career. But the longer you are on that movie train, the further away from the station I became. You go to world class fes-

tivals, screening the film for people in different cities and countries and then you stop and think, ‘Wait a minute. I haven’t seen a friend in New York in nine weeks because I’m home for two days at a time between festivals. The faster the train is going, the harder it is to get off it. Someone’s life changes objectively for the better yet the result is that it’s changing for the worse. You lose touch with friends, relationships can suffer. This planted ideas in my head which led to *Listen Up Philip*.”

The inclusion of *Listen Up Philip* in the Sundance lineup means much to Perry. “My first two films [*Impolex* and *The Color Wheel*] followed untraditional, longer winding paths to their ultimate life. For my third film to be ushered right into the front door—to an institution that means everything to everyone around the world feels incredibly strange. At times you feel you’ll never get to Sundance and then it happens randomly on your third try. It says that maybe I’m doing something right, sticking to my beliefs, staying with an offbeat idiosyncratic approach to making films.”

That path has seen Perry go from “making a film with friends and a crew of six to now [with *Listen Up Philip*] a crew of 50 and some well-known actors. Yet while this is bigger than anything I’ve done before, you have to remember what kind of filmmaker you want to be.”

And towards that end, he sprinkled lesser known colleagues into the mix, performing in scenes opposite Schwartzman, Moss, Pryce and Krysten Ritter. Perry also brought in other members of his filmmaking family, including cinematographer Sean Price Williams and editor Robert Greene, part of a circle of friends who at one time all worked together at the same video rental store. Williams has shot all three of Perry’s feature films. Greene is a director, writer and editor. “These are people who know me,” said Perry. “If I veer off track in the editing room, Robert will let me know.”

Among the production companies involved in *Listen Up Philip* was Washington Square Films. “It became clear we needed a New York voice on the production side,” said Perry, noting that he felt an affinity for the people at WSF, describing them as being “exactly the New York production relationship we needed.”

# Clear Focus: *Gravity*, *The Butler*, *The Crash Reel*

Perspectives from Emmanuel Lubezki, Andrew Dunn and Nick Higgins

By Robert Goldrich



Based on the groundbreaking visual pull of *Gravity*, Emmanuel Lubezki, ASC, AMC, this month earned his fourth career ASC Award nomination for Outstanding Achievement in Feature Film. Lubezki won ASC Awards for *The Tree of Life* in 2012 and *Children of Men* in 2007, and was nominated in 2000 for *Sleepy Hollow*.

Still, ASC recognition doesn't ever get old. "It's incredibly exciting when you get the call that you've been named a nominee," affirmed Lubezki. "That's especially true after a movie like this, with five years of work put in by so many talented people. To be appreciated by cinematographers you respect so much and whose work has somehow shaped a little bit who you are and what you're like is a tremendous honor. Some of them are my teachers."

This time, though, the recognition takes on an added significance that goes well beyond the nominee and the Alfonso Cuarón-directed film. "*Gravity* represented a big change for me as compared to everything I've done before," related Lubezki. "We're used to capturing images on film and are just starting to capture images with digital cameras. Now, though, as the cinematographer works with the effects team, we're often creating images rather than capturing them. We are creating images in computers, lighting in computers. Combining the virtual cinematography with the live action in this movie was very challenging. To have work in CG considered cinematography--where, for example, a cinematographer's expertise in lighting extends to

what's created digitally--is part of the new era we're entering. To have that recognized by my peers in the ASC means a lot."

The very latest recognition is also of the highest profile, coming in the form of Lubezki's sixth career Best Cinematography Oscar nomination. The prior five were for *The Tree of Life* in 2012, *Children of Men* in 2007, *The New World* in 2006, *Sleepy Hollow* in 2000, and *A Little Princess* in 1996.

Integral to *Gravity*--for which the ARRI Alexa was deployed--was the collaborative relationship between Lubezki and the film's VFX supervisor Tim Webber of Framestore. "We created a great team, working on every single aspect together, exploring and deciding things together," said Lubezki. "It's like collaborating with a great gaffer or production designer. We had a great overall team where everyone had the same objectives and we all worked hard to figure out how to achieve those goals."

Like Lubezki, Webber too is an Oscar nominee for *Gravity*, part of a team in the running for a Visual Effects Academy Award. *Gravity* scored a total of 10 nominations, including Best Picture and Director.

Lubezki and Webber have been members of the same team before, on the Cuarón-directed *Children of Men*. Webber earned a BAFTA Film Award nomination for Best Visual Effects on the strength of *Children of Men* as well as a pair of VES Award noms. Lubezki won the ASC Award for *Children of Men*, which also garnered him a Best Cinematography Oscar nomination.

Additionally Lubezki has diversified into directing, joining the roster of Park Pictures in 2011 for commercials and branded content. He made his spot directorial debut with a Powerade campaign out of Wieden+Kennedy.

Getting back to this year's ASC Award, Lubezki said he was "excited to see more cinematographers nominated. The work is so different, almost impossible to compare but it's healthy to show this diverse range and the many ways cinematographers contribute artistically."

Traditionally, the ASC selects five nominees, but a three-way tie this year boosted that number to seven. Instead of a tie in point totals bringing about more nominees, Lubezki would like to consider permanently having more than five cinematographers selected as finalists for the award each year to showcase the broad range of work being done. This year's field of ASC nominees also consists of Barry Ackroyd, BSC, for *Captain Phillips*; Sean Bobbitt, BSC, for *12 Years a Slave*; Roger Deakins, ASC, BSC, for *Prisoners*; Bruno Delbonnel, ASC, AFC for *Inside Llewyn Davis*; Philippe Le Sourd for *The Grandmaster*; and Phedon Papamichael, ASC, for *Nebraska*.

From top left, clockwise: Emmanuel Lubezki, ASC, AMC; Andrew Dunn, BSC; Nick Higgins; a scene from *Lee Daniels' The Butler*

## Andrew Dunn, BSC

"One of the best things we can hope for is to be involved in films that will have a life and touch people in their hearts," said Andrew Dunn, BSC, in reference to his collaborations with director Lee Daniels, first the profoundly moving *Precious*—a winner of two Oscars (Best Supporting Actress and Best Adapted Screenplay) and recipient of six Academy Award nominations (including for Best Picture and Best Director) in 2010, and then Lee Daniels' *The Butler*.

Additionally, *The Butler* earned Dunn a 2013 Camerimage Golden Frog nomination. The movie tells the extraordinary story of Gaines who served eight presidents as a White House butler from 1952 to 1986. The film begins in the cotton fields of Gaines' youth, extends through the civil rights movement—in which Gaines' son was an active participant—and culminates with Gaines returning to the White House at age 92 to meet an African-American president. *The Butler* spans 85 years of American history and was shot by Dunn in a mere 38 days.

From the get-go, Dunn and Daniels knew they would shoot on film. "Digital is getting better and better," said Dunn. "I just shot a movie on digital. But film has a texture, life and depth that digital is yet to fully achieve—even more so back when we set out on *The Butler* 18 months ago."

Another factor leading to the decision to shoot *The Butler* on film was the need to mesh Dunn's original footage with archival news footage. "To make that transition as seamless as possible, film was the natural choice. Film lent itself better to the historical nature of the movie," assessed Dunn who primarily deployed a Panavision camera, complemented by a couple of Arriflex film camera models for special sequences. Dunn and Daniels chose to frame *The Butler* in a 1.85:1 aspect ratio, maximizing the negative in 3-perf format.

While Gaines is the focus of the story, he is often on the periphery in White House scenes where the presidents he served under are the center of attention. As a butler, Gaines is unobtrusive when in the same room as the president. This made for a delicate balance that Dunn had to somehow maintain. Gaines is physically off to the side, a quiet observer in many

scenes yet the story is about him and his unique perspective on history as it's being made. "Thankfully, Forest Whitaker is a remarkable actor," said Dunn. "He is silent in the room, generally ignored in many scenes, yet you can imagine what he might be thinking. Forrest is brilliant—his performance demonstrates that nothing is everything at the same time. I learned from him as a cinematographer—the importance to show everything but not show off everything."

Dunn said of Daniels, "Lee has great heart and is an inspiration. He allows freedom when he trusts people—the actors around him, editors and the DP. We had an even more free and easy rapport when we got back together again for *The Butler*. *Precious* was like getting married—you experience so much together and understand one another. We just picked up right where we left off on *The Butler*."

As for his digital cinematography exploits, Dunn's recent credits include *Hello Carter* which was shot on the RED Epic, and *Endless Love* shot on the ARRI Alexa. Dunn is also set to deploy Alexa on the feature *Man Up*.

During the course of his career, Dunn has enjoyed close-knit relationships with such directors as not only Daniels but Robert Altman and Mick Jackson. For the latter, Dunn shot *L.A. Story*, *The Bodyguard* and notable BBC fare. And for Altman, Dunn lensed *Gosford Park* and *The Company* as well as several commercials. Of the late Altman, Dunn said, "He was a master. And like all master craftsmen, he made things look easy. And he made it easy for everyone to give their very best. Working with him was fun and joyous. The work was not about him but what he was trying to convey. Working with him was one of the great highlights of my life."

Among other career highlights for Dunn would be *The Madness of King George* (directed by Nicholas Hytner) which earned a Best Cinematography Award from the BSC.

## Nick Higgins

An Audience Award winner at the 2013 SXSW Festival, *The Crash Reel* is another in a series of collaborations between director Lucy Walker and cinematographer Nick Higgins. Their filmography together also includes: *Countdown to Zero*, a docu-

mentary about the escalating nuclear arms race; eight docu-style commercials for Target; four docu-shorts about 2012 Summer Olympic athletes for Liberty Mutual; and *The Lion's Mouth Opens*, a short which just premiered at Sundance.

*The Crash Reel*, which made this year's Oscar shortlist for Best Feature Documentary while earning Walker her first DGA Award nomination, introduces us to American snowboarding champion Kevin Pearce who in 2009 was enjoying the most successful season of his career, winning several events and challenging the dominance of legendary extreme sports athlete Shaun White. But while riding the slopes of Park City, Utah, in training for the 2010 Winter Olympics, Pearce suffered a traumatic brain injury that left him in a coma, followed by a long road of adjusting to what would be a lifelong disability. Still, he aspires and strives mightily to return to competitive snowboarding.

For Higgins, the biggest challenge of *The Crash Reel* was "how to capture the delicate family interactions without adversely affecting the mood of the situation. Any camera crew in a cinema verite situation is definitely an elephant in the room. If that elephant can be limited to two people, one with a camera and the other with a boom, you definitely have more of a fighting chance at capturing enough of what would happen without you being there to make a film.

"For the very intimate dinner scene where the family talks frankly about Kevin's plan to get back on snow there was only Lucy directing/holding a boom and me filming with my old Panasonic HDX900," continued Higgins. "People have asked me if it wouldn't have been better to shoot that scene with two cameras so I wouldn't have had to run around the table getting all the shots on one camera. The problem with two cameras in that situation is that it's another person that needs to be introduced before we shoot. It's another person that has to go to the bathroom before we shoot, another person that needs to plug batteries in etc, etc. The second you arrive at a scene like that, you start having an impact. The more impact the less real the situation will be. In terms of covering a scene with seven people around a round table with one camera you have to accept that you can't

get every line of dialogue in a clean single. Along the way you just make sure you're getting clean singles of the key participants reacting to wherever is being said. You certainly try to get a bunch of the key lines on camera but you don't sweat it when you miss some. The absolutely most important aspect a cinematographer can bring for a verite scene is remembering to listen. It's definitely not about the visuals on their own as you have to capture the scene in a way it can be cut together. If you don't listen to what's going on, you won't be able to determine what is and isn't key to the story.

"The other two things I think of during a scene is *The Salesman* which reminds me I don't have to "chase lips" and get every line of dialogue in a clean single, and *War Photographer*, the film about Janes Nachtwey, which reminds me to make the elephant in the room move around as calmly as possible. This point is huge. If I am frantic, it affects the scene. If I am calm and cover myself in my proverbial cloak of invisibility, people start to act like they aren't seeing me."

As for his choice of cameras for *The Crash Reel*, Higgins stared on the Panasonic HDX900 with a Fujinon 10x5 lens. "That's what the first dinner scene was shot on," he said. "When I think of that camera, I think of the lens. It was wide, it had a manual iris and it had a doubler. I have fond memories of that lens. I don't miss the 12 pound body much but I do reminisce about that lens. During the production, the [Canon] C300 came out and I immediately sold the HDX900 and bought one with an EF mount. I do love the C300 camera, I like the ability to use selective focus to draw attention to what I want and I love the fact that it has more dynamic range, but I miss my ENG lens. I find myself using the 24-105 as my go-to verite lens because I can get a clean single from about five feet away. I wish it was wider and I wish it was longer and I wish it had a manual iris and that it was faster than an F4 but alas it isn't. I try to limit how long I spend each day crying into my soup about this."

In addition to his collaborations with Walker, Higgins' notable credits include Bess Kargman's *First Position* and Morgan Spurlock's *Comic-Con Episode IV: A Fan's Hope*.

# DGA AWARDS



Paul Greengrass



Lesli Linka Glatter (l), Damian Lewis



John X. Carey



Matthijs van Heijningen

## DGA Awards Preview: Feature, Television, Spot Nominees

*The long and short of it: reflections from narrative, documentary, series and spot helmers*

### A SHOOT Staff Report

LOS ANGELES—For only seven times since the DGA Awards began in 1948, the Guild honoree for feature film achievement has not gone on to win the corresponding Oscar. However, that rare occurrence is fresh in the industry's consciousness in that it happened just last year when Ben Affleck took the DGA honor on the strength of *Argo* and wasn't even nominated for the Oscar. In fact, the odds that this particular exception to the awards rule would happen were pretty much set at the time the DGA and Oscar nominations were announced in 2013—the two competitions shared but two (Ang Lee for *Life of Pi*, and Steven Spielberg for *Lincoln*) of their respective five nominees.

Fast forward to today and a sense of “normalcy” has been restored as four of the nominees are the same for the DGA and Best Director Oscar competitions: Al-

fonso Cuarón for *Gravity*; Steve McQueen for *12 Years a Slave*; David O. Russell for *American Hustle*; and Martin Scorsese for *The Wolf of Wall Street*.

The remaining DGA nominee is Paul Greengrass for *Captain Phillips* while the other Best Director Oscar nomination went to Alexander Payne for *Nebraska*.

In last month's installment of our The Road To Oscar series, Russell told SHOOT that what attracted him to *American Hustle* was that its characters were all struggling with their identities. “When we started to make the film, larger questions came up that are timeless. How does anybody own an identity or a narrative in their life? And they—like all of us—have to change and redefine themselves. We all end up selling change to ourselves in order to survive, to believe in what we're doing. The con storyline [of *American Hustle*] itself didn't interest me. What in-

terested me was how people find passion in their lives and believe in what they're doing. It's a process that never ends.”

In our fall Directors Series (10/18/13), Greengrass cited the contributions of others to *Captain Phillips*, including editor Christopher Rouse, A.C.E., who also cut four other films for the director (*Green Zone*, *United 93*, *The Bourne Ultimatum*, *The Bourne Supremacy*). Greengrass described Rouse—who's also a co-producer of *Captain Phillips*—as “my closest collaborator. He sees the world and movies the same way I do. He's my hardest task master as we try to capture and realize the truth. His editing is like constructing the architecture of truth. He builds sequences and builds structure across a film.”

Cuarón, Greengrass and McQueen are first-time DGA nominees. Russell's nomination is his second; the first came for *The Fighter* in 2010. *The Wolf Of Wall Street* is

Scorsese's 11th DGA Award nomination. He won the DGA Award in 2006 for *The Departed*, and has been nominated in that category for *Taxi Driver* (1976), *Raging Bull* (1980), *Goodfellas* (1990), *The Age of Innocence* (1993), *Gangs of New York* (2002), *The Aviator* (2004) and *Hugo* (2011). Scorsese also won the DGA Award in 2010 for Directorial Achievement in Dramatic Television for *Boardwalk Empire* and he was nominated in the Documentary category for *George Harrison: Living in the Material World* in 2011. In 1999, Scorsese was presented with the Filmmaker Award at the inaugural DGA Honors Gala, and he received the DGA Lifetime Achievement Award in 2003.

### Women directors

Moving over to the Documentary category, Lucy Walker earned her first DGA nomination on the strength of *The*

## WAY TO GO, JOHN X. CAREY!

DGA AWARD NOMINEE FOR BEST COMMERCIAL DIRECTOR OF THE YEAR



# DGA AWARDS

*Crash Reel.* As for what being nominated means to her, Walker told *SHOOT*, “I’m particularly thrilled because three of the five nominees in this DGA category are female. I cannot think of another directing category in any other award competition where the majority of nominees are women. Females are doing some of the best documentary work and it’s a real thrill to be part of this group.”

The other alluded to two women nominated for Outstanding Directorial Achievement in Documentaries for 2013 are Jehane Noujaim for *The Square* and Sarah Polley for *Stories We Tell*. Rounding out the lineup of nominees are: Joshua Oppenheimer for *The Act of Killing* and Zachary Heinzerling for *Cutie and the Boxer*. Four of the five documentary directors are first-time nominees. *The Square* is Noujaim’s third DGA Award nomination. She won the DGA Award in the Documentary category for *Startup.com* in 2001 (with Chris Hegedus) and was nominated in 2004 for *Control Room*.

Another lauded female director, Lesli Linka Glatter, garnered her fourth DGA Award nomination in the TV competition, the latest for “The Star” episode of *Homeland* (Showtime). Back in 2009 she won the DGA Award for Dramatic Series for the “Guy Walks Into an Advertising Agency” episode of *Mad Men* and was also nominated in this category for “Episode 32006” of *Twin Peaks* in 1990 and for the “Q & A” episode of *Homeland* in 2012. In *SHOOT*’s *The Road To Emmy* series (8/16/13), Glatter shared what first attracted her to *Homeland*. “I was supposed to direct in the first season but I was unavailable. When I saw the show, I was blown away. Usually I’m quick about solving mysteries, seeing what’s going on beneath the surface of a series. But for this show, I had no idea if [character Nicholas] Brody was a traitor. The storytelling was so sophisticated without being manipulative, offering deep character studies along with great story plot development. I was grateful that they came back to me after I couldn’t be involved in the first season.”

## Commercials

This year’s field of directors for Outstanding Achievement in Commercials for 2013 consists of a two-time winner and seven-time nominee, Noam Murro of Biscuit Filmworks; a director who’s earned six career nominations, Fredrik Bond of MJZ; and three first-time nominees.

The trio of first timers are: John X. Carey of Tool; Martin de Thurah of Epoch Films, and Matthijs van Heijningen of MJZ. Carey earned his nomination on the basis of a single entry, Dove’s “Real Beauty Sketches” out of Ogilvy, Sao Paulo. Carey said of being a nominee, “It’s an amazing endorsement for my career and moving forward. I feel like the little kid looking through the window at the adults and being invited to have a Sprite with them. I’m looking forward to hearing the other filmmakers in different categories discuss their work. So many of these directors are heroes of mine whose work

I’ve been watching on video and DVD.”

In the Dove piece—which Carey directed when he was at Paranoid US (he has since joined Tool)—a forensic sketch artist draws women based on self-descriptions and how others describe them. The differences are striking, underscoring that women’s self-image falls short of capturing their true beauty, as more accurately reflected through the eyes of others. The artist never actually sees the women he sketches. His drawings are based solely on the verbal descriptions given to him.

“I almost feel like I handmade this film, involved in every single detail with the

agency giving me the freedom to make it the way it should be made,” said Carey.

Carey credited Dove and Ogilvy for taking a leap of faith. “There was always the chance the idea wouldn’t work out. But they were willing to be on board and risk that—not trying to change anything if the results didn’t pan out. That’s the commitment you need for this kind of documentary filmmaking based on a social experiment. It shows the potential that can be realized when agencies and brands are open and willing to explore and experiment.”

*Continued on page 30*

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Big Game logo

## Super Bowl XLVIII: Roman Numerals Yield Impressive Numbers

### A SHOOT Staff Report

LOS ANGELES—The numerical bar is set high for the Super Bowl while the creative bar is often the subject of much debate. On the former front, though, the figures continue to impress. The reported average cost of a :30 timeslot during Fox's upcoming telecast of Super Bowl XLVIII is a record high \$4 million, surpassing last year's \$3.8 million on CBS. The ad space inventory sold out in December.

The big-time numbers also extend to audience reach—particularly in this era of media fragmentation where mega Nielsen ratings are all the more valuable. Last year's Super Bowl drew 108.4 million viewers, making it the third most watched program in TV history. Still, though, that was a step down from the 2013 Super Bowl telecast which is the first most viewed program. The 2012 Big Game is the second most watched in the annals of television.

As for the ad creative barometer, while the overall crop of Big Game commercials frequently disappoints, there have been some gems in recent years. For example, when SHOOT looked back on 2013's top commercials, registering in the top five were Dodge RAM's "Farmer" from The Richards Group, Dallas, and Budweiser's "Brotherhood" out of Anomaly, NY. Chrysler's "Born of Fire"—which debuted on the 2011 Super Bowl—went on to win the primetime spot Emmy.

In addition to its much anticipated broadcast on February 2, Fox will be live-streaming Super Bowl XLVIII, marking the third consecutive year the Big Game will be webcast for free to U.S. Internet users. The webcast will also include the halftime show featuring Bruno Mars and the Red Hot Chili Peppers.

### Ad lineup

PepsiCo is sponsoring the halftime show and has launched a campaign designed to raise awareness of the event, starting with a TV spot which debuted during the start of the NFL playoffs and depicts in tongue-in-cheek style the origin of halftime. Titled "There Since The First Halftime," the spot shows a 1920s football game interrupted when a roadster automobile full of women breaks down nearby. They have a supply of Pepsi and the players opt to take a break for 15 minutes. When one player asks another what this respite is called, he responds "halftime." Kinka Usher of hungry man directed for Denver agency Motive,



Pepsi's "Halftime"

PepsiCo Beverage is slated to run two :30s during the Big Game out of TBWA\Chiat\Day. Meanwhile, another PepsiCo brand, Doritos from Frito-Lay, will enter the eighth year of its "Crash the Super Bowl contest soliciting user-generated spot entries. The new wrinkle is that for the first time the competition was open to entries from around the world. The final tally saw 4,500-plus spots submitted from more than 30 countries. The field has been narrowed down to five finalists, two of which will air during the Super Bowl telecast—one picked by the voting public, the other by Doritos. The spot getting the most votes online will win its creator \$1 million with the runner-up taking \$50,000. The creators of these two spots will also win the opportunity to work on the next *Avengers* movie in some capacity. Among the finalists is a comedy spot which introduces us to a not-so-high-tech finger cleaning system for phalanges that have that yellow hue from popping Doritos into our mouths—it was submitted by Thomas Noakes a director from Sydney. The other finalists are: "Time Machine" from Ryan Thomas Anderson of Scottsdale, Arizona; "Office Thief" from Chris Capel of Valencia, Calif.; "Cowboy Kid" created by Amber and David Gill from Ladera Ranch, Calif.; and "Breakroom Ostrich" from Eric Haviv of Atlanta. Once again assisting the "Crash the Super Bowl" contest is Goodby, Silverstein & Partners.

Another contest—this one initiated by Intuit working with agency RPA—centers around small businesses vying to win a :30 Super Bowl slot. The four Intuit

## VES Nominations Impacted

### A SHOOT Staff Report

The VES Awards, scheduled for Feb. 12, will be a big night for Alfonso Cuarón, director/producer/co-writer/editor of the film *Gravity*. He not only will receive the VES Visionary Award but will have *Gravity* in the running for assorted awards as the film leads the VES feature nominations tally. *Gravity* nominations span the following categories: Outstanding Visual Effects in a Visual Effects-Driven Feature Motion Picture; Outstanding Animated Character in a Live-Action Feature Motion Picture (for the character Ryan);

Outstanding Created Environment in a Live-Action Feature Motion Picture (two nominations, one for the interior, the other the exterior of the film); Outstanding Virtual Cinematography in a Live-Action Feature Motion Picture;

Outstanding Models in a Feature Motion Picture (for the ISS exterior); Outstanding FX and Simulation Animation in a Live-Action Feature Motion Picture (parachute and ISS destruction); and Outstanding Compositing in a Feature Motion Picture.

Tim Webber, VFX supervisor at Framestore, presided over visual effects for *Gravity*. He earlier shared with SHOOT some of the complex challenges the film posed to him and his team. "The initial plan was to suspend the actors on wires in spacesuits against partial sets, with them working on bits of the Hubble or whatever spacecraft they were interacting with, but it became clear to me pretty quickly that wasn't going to work," he recalled. "Zero gravity is very hard to simulate—until you start to work on it and realize just how far its effects go you don't realize how tricky it is. Everything we do is affected by gravity, so whatever we do down on Earth is not the same as would happen up in space. For example you hold something and let go it falls to the floor, it doesn't just float there. If you lift your arm up there is a strain in you muscle as you are having to lift it up against gravity. If you hold your arm for a few seconds there you can see the strain on your arm.

If you're upside down all the blood goes to your face and is visible which it wouldn't if you are upside down in zero gravity.

"The other big challenge was Alfonso's filmmaking style of shooting with the very long exploratory roaming developing shots that go from a wide-shot to a mid-shot to a close-up, then to a close-up of another actor who could well be upside down. A two-minute shot of intense dialogue will go to an action sequence for a few minutes. And all of this happening within the one shot. As well as having to



Gravity

craft shots that are that long, you have to find solutions to the zero gravity that will work in all those styles of shots and over an extended period of time. So whatever technique it is has to work for all the different types but also has to hold up to the examination that it would be under when there are no cuts, no changes of angles. Whatever it is you are looking at you can be looking at for minutes on end. That was tricky. Finally, it was not a massive budget for the film, it's a slightly esoteric concept for a movie and it's largely about one person marooned in space, and back then no one realized how popular it would be, or no one was sure it would be this popular."

Webber also enjoyed a close-knit collaborative relationship with cinematographer Emmanuel Lubezki on *Gravity*, which Lubezki discusses in this week's Cinematographers & Cameras series.

As for Framestore's multi-faceted work on *Gravity* and the integral contributions of several other shops, Webber related, "We basically came up with the concept of doing a huge part of the film in CG and a lot of the time just filming the faces, or occasionally the whole body (when Sandra Bullock wasn't in her space suit) and occasionally some more traditional live action bits with visual effects done over the top. Around 80 percent of the film was created in the computer and the other 20 percent contains a significant amount of effects work and that was pretty much all done by Framestore. The whole con-

## By The Force Of Gravity

cept, the design, solving the problems, the methodology, all of that was done by myself and the team here. I was then the overall supervisor as well, supervising Rising Sun who did a very tricky sequence, although it was less than two percent of the screen time of the movie, the rest was done by Framestore.

“Prime Focus did the dimensionalization of some sequences, those that were more live action-orientated, and Framestore did the dimensionalization of the more CG-orientated sequences.

For the CG ones it wasn't so much dimensionalization because when it was generated in the computer it was done as if it was native 3D (as if it was filmed in 3D) and so with the dimensionalization it made sense for Framestore to dimensionalize the live action parts in those too.”

Additionally a joint venture between Framestore and The Third Floor came into play. “They supplied three very good artists to help for a certain length of time with the pre-vis. The Framestore team was significantly bigger and did most of the pre-vis, but the Third Floor guys were great and provided some really useful help. The pre-vis for the movie was a very critical part of the process. It had to be intensely planned in very great detail for many reasons: the complexity of the long shots needed very careful choreography and the complexity of the techniques used to shoot it needed to be extremely well planned when we were shooting.”

Webber is no stranger to the VES Awards or for that matter the Oscars. Last week he received a VFX Oscar nomination for *Gravity*. Back in 2009, he was part of a team nominated for a Visual Effects Oscar for *The Dark Knight*. Webber has also been twice nominated for the coveted BAFTA Film Award for Special Visual Effects—in 2006 for *Harry Potter and the Goblet of Fire* and in 2007 for the Cuarón-directed *Children of Men*.

*Children of Men* additionally netted Webber a pair of Visual Effects Society

(VES) Award nominations, with *Harry Potter and the Goblet of Fire* (directed by Mike Newell) garnering yet another.

On the television front, Webber was part of the VES Award-winning Framestore team on *Dinotopia*, which also accounted for one of his three prime-time Emmy Awards as well as a BAFTA Television Award nomination.

Hallmark Entertainment's *Dinotopia* actually won four VES Awards in 2003—for Best Visual Effects, Best Character Animation, Best Compositing and Best Matte Painting.

Webber's other two Emmy Awards came in 1998 for *Merlin* which topped the category of Outstanding Special Visual Effects for a Miniseries or a Movie, and in 2000 for *The 10th Kingdom*, the winner for Outstanding Main Title Design.



Tim Webber

### The Mill

The Mill was also among the most recognized studios with 11 VES nominations—three for PETA's “98% Human” (The Mill NY and Mill+), another three for Sony PlayStation's “Perfect Day” (NY), two for Call of Duty's “Epic Night Out” (L.A.), and one apiece for Sony PlayStation's “Greatness Awaits” (NY), Southwick's “Squirrel” (London) and Toyota Avalon's “Formula” (L.A.).

PETA was nominated in the categories Outstanding Visual Effects in a Commercial, Outstanding Animated Character in a Commercial or Broadcast Program, and Outstanding FX and Simulation Animation in a Commercial or Broadcast Program. The recognition is earned as much for what's in the spot as what isn't. We see an ape about to commit suicide after enduring abuse while and after being forced to perform in a film. What's amazing is the ad's ending line which informs us that “no real apes were used in this commercial.” BBDO NY's script called for a CG chimpanzee to be created that would appear completely authentic. BBDO and PETA wanted a key part of

*Continued on page 29*

finalists are GoldieBlox, Poop Natural Dairy Compost, Barley Labs dog treats, and egg company Locally Laid.

As in recent years, spots will be previewed or teaser ads will surface online to whet appetites and pique interest in Super Bowl advertising. There's talk of Old Spice deodorant having a Big Game presence with the next installment of its “Smellcome to Manhood” campaign promoting body sprays that quickly turn teenage boys into men of irresistible appeal to the opposite sex. The first installment, “Momsong,” from Wieden+Kennedy has already made a big impression. (For more on “Momsong,” see this week's Top Spot of the Week.)

Confirmed for the Super Bowl is Old Spice's arch body spray adversary when it comes to courting teenage males. Unilever's Axe is slated to run a Super Bowl :30 out of BBH London. It's believed to be a cut-down version of a :60 recently showcased on YouTube which introduces the Axe Peace Line. Dictator-type figures appear including a Kim Jong-un lookalike. Yet while it appears they're about to press the proverbial button ushering in armageddon, the reality turns out to be that love, not war, erupts.

Various first-time Super Bowl advertisers are also in the mix, including: Cheerios from Saatchi NY; Nestle which will roll out its Butterfinger Peanut Butter Cups via Dailey L.A.; and Jaguar which will promote its new F-Type sports coupe via its ad shop Spark 44. Additionally there are the prerequisite first time Super Bowl ad celebrities, including Scarlett Johansson for SodaStream from agency Humanaut, Stephen Colbert of *The Colbert Report* in two :15s for Wonderful Pistachios from The Fire Station, and Laurence Fishburne who will reprise his character Morpheus from *The Matrix* on behalf of Kia out of DavidandGoliath.

In the Kia spot, Morpheus encounters a couple who are waiting for their car at the valet of a fine restaurant—and mimics the offer of a “red key” or “blue key” akin to the infamous “red pill or blue pill” *Matrix* scene with Keanu Reeves. Morpheus then takes the couple on a wild ride. One of the main themes in *The Matrix* is perception vs. reality. When the movie launched, it sparked people to question what they thought to be true, which is why *The Matrix* is the perfect parallel to launch the K900 luxury sedan, reasoned the DavidandGoliath creative/strategic team as it positions the K900 to fundamentally alter people's opinion/perception of what a luxury car is.



Morpheus for Kia

Kia and Jaguar are part of this year's crop of car advertisers slated for a Super Bowl run. Others include Audi via Venables, Bell & Partners, San Francisco, which has a :60; Chevrolet out of Commonwealth, Detroit; Hyundai which has a pair of spots slated from agency Innocent; Toyota via Saatchi LA; and Volkswagen with a :60 from Deutsch LA. Plus there's the overriding question of Chrysler and Wieden+Kennedy again have something cooking for Super Sunday.

Wieden+Kennedy has also been attached to Coca-Cola in the past for the Super Bowl. Coke is again scheduled for the Big Game.

The perennial big-time returnee typically with the most spots on Super Sunday is Anheuser-Busch InBev which is the game's exclusive beer advertiser through 2015. While it's not yet known how many spots are on tap this time around, last year A-B InBev ran six commercials totaling four-and-a-half minutes. The lead agency on A-B InBev is Energy BBDO.

Another staple of the Super Bowl ad lineup are promo/trailer-style spots for major motion pictures. Paramount is expected to run a :30 heralding *Transformers: Age of Extinction*, for example.

Also returning to the Big Game fray is GoDaddy with a pair of :30s from Deutsch New York.

In the offing is a yogurt war with a Chobani spot out of Droga5 and an Oikos (Dannon) :30. Mars will again be at the Big Game with a likely spot from BBDO.

Turbo Tax is also slated to present a commercial from Wieden+Kennedy.

And H&M will have a spot starring soccer hunk David Beckham. The new twist is that select Samsung Smart TV viewers will be able to use their remote controls to engage with the spot via Delivery Agent technology and directly order on screen various items from Beckham's Bodywear line of apparel.

## Wish Lists, Expectations

### A cross-section of production & post pros shares their visions, hopes for 2014

A SHOOT Staff Report

A new beginning. Yes, it's that time of the year—for New Year's resolutions, which often aren't kept, and predictions, which often aren't accurate. Nonetheless, SHOOT called upon a brave cross-section of artists and execs from the production and post community to offer their hopes, wishes and expectations for 2014. We also asked for respondents to reflect on lessons learned from 2013 in terms of what they might do differently this year.

SHOOT posed the following three questions to a varied mix of industry folk:

*1) What is your #1 professional resolution for 2014?*

*2) What is the one thing you will do differently business-wise or creative-wise in 2014 than you did in 2013?*

*3) In terms of your industry wish for the new year, what creative, business-related or technological development would you like to see come to fruition in 2014?*



**Mark Androw, executive producer, STORY**

- 1) I've already broken my first three resolutions. I resolve not to make any more for 2015.
- 2) In 2014 I promise not to fall for any of those emails from Nigerian ministers of finance.
- 3) I am looking forward to the full convergence of all media and more multi-platform advertising campaigns that integrate all types of production and content.



**Sally Antonacchio, owner/executive producer, The Artists Company**

- 1) To use emerging technologies that come our way in 2014; we are always evolving our process.
- 2) Honestly I think we are pretty perfect in the way we work now.
- 3) To rely more on a creative approach than strictly financial to determine final award.



**Jordan Brady, partner/director, Superlounge**

- 1) For 2014, I've pledged to start wearing pants to pre-production meetings. My clients deserve that. Standard-issue cargo shorts will remain prevalent throughout all other phases of production.
- 2) Business-wise, nothing really changes: we have the same commitment to collaboration. We'll continue to package production with post, when requested. Creatively, I've shot a personal project every year for myself. This year, I'm committed to producing passion projects for our roster of filmmakers.
- 3) My hope is that we stop finishing spots in 4:3 for grandpa's television. Anyone who has not purchased a flat screen by now is probably not going to buy your product, either. I also hope agencies continue to tap into our directors' writing skills early on in the process, especially with longer-form projects.



**David Brixton, managing partner, the Whitehouse**

- 1) As the managing partner for all our companies, I am always looking for how I can be more effective and efficient in fulfilling my duties. So, to keep the resolution simple (which is probably always a good idea!), my resolution is to be more organized, be the best and most effective manager I can be, and to spend more time with my family.
- 2) Because we constantly evaluate our business practices, and adjust and refine—and in some cases transform—how we run our businesses and provide services to our clients, it is difficult to predict what we will do differently, but if I had to pick one thing, it would be to ensure we provide the best possible environment in all of our companies for the creative process to be sustained over time - especially in the latter stages of any project, creativity often gets pushed to the side in the mad rush to simply get something approved and shipped.
- 3) With 4 companies covering the full spectrum of live action and post services operating in London, NY, Chicago & LA, we seek a breakthrough in having our enterprises interoperate at a much higher level, which will benefit our clients as projects become more complex and time-challenged.

# PRODUCTION/POST OUTLOOK SURVEY



## **Gail Butler, executive producer, Hybrid Edit + Content**

- 1) Be open to each creative opportunity; there are so many new avenues to play in (not that I'm advocating for playing in the street, but if you do, please look both ways)!
- 2) Know who you are, and ask for what you need, to ensure a mutually beneficial client partnership. Success lies in communication of thoughts and ideas. A one-way street is usually a dead end creatively. Hybrid is about success in each stage of the process. That, and our talent, is what sets us apart from the herd. Every project is vital and important to us, no matter the brand or budget.
- 3) Truly, I'd like to see less bad storytelling in the video content world. And to continue efforts working within the AICE to educate the industry on the inherent difference of a true creative editor vs. an editor-operator. Great concepts, and even the best production values, are often undone by a poor edit. A screen is a screen

is a screen! It all matters. So this is my wish for the World Wide Web in 2014.



## **Ray Carballada, president/CEO, Shooters**

- 1) To further empower those around me. During my tenure, our company has grown from a regional editorial boutique to a national media content company with diversities that cross industry boundaries.

Throughout that development I've needed to continually transform myself professionally. I've needed to release myself from the oversight of the day-to-day activities that have allowed this company to flourish.

It's a challenge—letting go of things you've worked so hard at for so long—but my individual growth as a President and CEO has disciplined me to put the right personnel in the right place and at the right time. In 2014 I'm going to continue that trend while empowering them, and in turn the company, to thrive.

2) We've developed into a company that is successfully creating work in various parts of the advertising, television and motion picture business with artists who have cross-pollinated industry segments. We've done so while, at times, suppressing opportunities to exploit our experience in certain areas. In 2014 we're going to more directly leverage our industry-wide experience across the various business segments in which we're successful. We're going to more overtly promote our ability to deliver the unique hybrid services that our clients are seeking.



## **Dexton Deboree, partner/co-owner, Stardust LLC**

- 1) To simply work with more clients on a repeat basis, allowing for the concept, ideation and early creation phase to roll with more fluency, efficiency and a trusted place of collaboration versus a lot of wasted time in the mode of "competition," or trying to dissect the ask. Trusted relationships and true collaboration increases the integrity and quality of the whole industry and the product we are all producing.

2) In terms of business, I aim to use even greater discretion in avoiding opportunities that I know instinctively are not a fit for Stardust; and focusing more exclusively on relationships and projects that are. Creatively, I'm pushing to work with a greater pool of the best talent out there; and holding our teams and the company itself to a higher, more rigorous standard.

3) I'd like to introduce a new term / philosophy: "POR" – Production Company of Record. Just as our agency clients cherish the loyalty and value of true collaboration with brands they serve, production companies hold the same values dear. I think we (agencies, brands, production companies) could gain a great deal by investing in longer term and iterative relationships with one another, leveraging true and deep brand knowledge and working experience to craft creative results that truly serve the brand's voice over time. This, instead of a scattershot of random, inexperienced and undereducated attempts; starting from scratch on every project assignment.



## **Kerstin Emhoff, co-founder/executive producer, PRETTYBIRD**

- 1) To look at each project that comes to us as a completely unique opportunity. It's easy to label something as a commercial, music video, web piece, film, etc. Labeling it hurts the potential of bringing more to it or connecting it with other things being developed within the company. We have seen some really amazing evolution in projects last year with connections between music, brands, film, and technology. We need to look at every project with that in mind.

2) I need to be more of a participant in entertainment rather than just a producer. So says my son while home for winter break. Last year I watched CNN, posted pictures of my dogs and kids on Facebook, posted pictures of food on Instagram, and was given a Netflix subscription that I never activated. This year already I've seen 12 movies, activated Netflix (I might watch Breaking Bad), had an in-depth tutorial on GTA 5 (horrifying!), am addicted to Reddit, and am trying to read more than industry trades.

3) My wish is that we streamline the production process to be all digital and get rid of the busy work that takes up time we don't have. That will require efforts from payroll companies, agencies, clients, and crews. Why are we still filling out timecards? Can talent contracts, releases, NDAs all be filled out and signed on line? I bought a house recently and did everything on line. We should be able to do that in production as well. Printing and scanning should be abolished this year!



## **Michelle Eskin, U.S. managing director, Cut+Run**

- 1) My #1 is twofold—lead with optimism & not only see constraints of the changes in our industry, but focus on the opportunity to create a better and more efficient, creative business model. Focus on optimism and the passion for what we do each day and really listen to those around us, whether it is our clients, employees, the busy parking attendant or my moody 14 year old teenage son. You never know where wisdom will come from.

2) 2013 was a year of expansion for our company. In 2014 we will be fine-tuning and looking to make ground we have laid even more efficient. Our aim is to always be a resource for clients, to offer creativity with problem solving, so we are constantly evaluating the landscape. There is no one thing we will do differently, but I would say we'll go from the leaps of last year to sticking the landing.

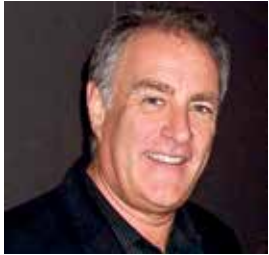
3) I wish for fewer wires, cables, adapters and chargers. The big buzz phrase in our industry: good cable management. We have a team dedicated to it. Without these wires, cables, adapters and chargers our world slams to a halt, "Where is a charger?" "Oh, that's the wrong model." "Where can I plug this in?" "The media is offline," At least apple solved the problem of me desperately trying to find my misplaced iPhone (except when the battery is dead). I wish for us all to be less tangled in wires, but create a solution where the environment isn't the consequence.

# PRODUCTION/POST OUTLOOK SURVEY



**Graham Gangi, executive producer, RADAR**

- 1) To be happy and to foster a happy work environment.
- 2) We will push ourselves even further in creative offerings. RADAR will be signing on additional directors and creatives and, as always, exploring new technology to help us continue to offer the vast range of capabilities of production through post.
- 3) There is a long-standing debate at RADAR about which would be better, the ability to fly, or the ability to teleport. Personally, I am in the camp of wanting the ability to teleport. I would love for teleporting to come into its own in 2014. Oh also, I would like to see the industry and networks get rid of 4:3 center extract once and for all.



**Jim Geib, president/executive producer, Twist**

- 1) In 2014, I'd like to challenge our team to approach every project with a fresh eye. With new technologies, innovations, and global relationships, the work flow has continued to change and evolve. Challenging protocol requires a certain amount of trust, loyalty, and accountability in the individuals collaborating, but it's nice to remember that is still meaningful.
- 2) The one thing I hope to do differently is to overcome electronic barriers (e-mail, texts, voice mail), and to connect more with people on a human level.
- 3) Advertisers have been asking for a more integrated approach to their marketing for some time. I would like to become a more integral part of that process. I would like Twist and our production partners to be allowed to bring our expertise to the process at a point where we can actually have a positive effect on the outcome and ultimate success of the project. Amyliz Pera [executive producer & director of business development out of the New York office] will be rolling out announcements and company changes during the first part of the year, in line with this approach.



**Bonnie Goldfarb, co-founder/executive producer, Harvest Films**

- 1) Super simple.....quality, not quantity. Bigger isn't better; 'more' doesn't make better content.
- 2) I promise to not try and be the DP, the Stunt Co-ordinator and the Producer all in one day.
- 3) I wish for an uncluttered world in 2014. And I hope for a beat of creative breathing space to move the conversation forward without being reactive each and every day.



**Angus Kneale, executive creative director, The Mill**

- 1) My #1 professional resolution . . . Innovate in everything we do.
- 2) 2013 was creatively a very strong year for The Mill. In 2014 I would like to challenge ourselves to push past our comfort zones and be brave. A wise man once said, "If you always do what you always did, you always get what you always got"!
- 3) I would like to see the Oculus VR become a runaway hit when it is released later this year. This is groundbreaking technology that could have huge impact on so many different experiences. I can imagine immersive content where you can experience narrative in the first person. Kind of like what "Sleep No More" did for the live theatre experience.



**Paul Korver, president, Cinelicious**

- 1) My professional resolution for 2014 is 4K.
- 2) Delegating. I'm taking off another hat or two professionally and carving out more time for my marriage and kids. Anyone who works in this industry knows how profoundly difficult it is to strike a balance. Especially if you love what you do. Cinelicious now has two locations, Hollywood & Santa Monica, as well as remote services and other exciting ventures for 2014. I have trusted partners and collaborators in each; the trick is letting go. . . just a little (can you tell I am still working on it?).
- 3) I wish we had a perfect medium to store digital images and data. An organic, non-powered, nano-substrate providing cheap, high-density, longterm, secure storage that didn't spin, crash or corrupt, doesn't require digital migration. Whoever figures it out is the next Bill Gates.



**Igor Kovalik, editor/chief creative officer, Beast**

- 1) Continue to learn and improve upon the new ways of working.  
Digital workflows have had tremendous impact on editing. Quantity of data combined with compromised budgets and abbreviated schedules have proved challenging. The positive consequence is that editors are now afforded an unprecedented creative opportunity. More than ever, we are tasked with finding stories and crafting emotion from increasing quantities of material. Often unsupervised for much of the process. Combined with the fantastic software options in our toolbox, editors can really flex their creative muscles. For those who love discovering new ways of working and are comfortable navigating the fast-paced digital world, it's more rewarding than ever to be cutting. Never have we been more vital or so plugged into the creative process.
- 3) A return to 1994 budgets. . . .but that's just wishful thinking.

# PRODUCTION /POST OUTLOOK SURVEY



**Jackie Lee, VP, feature sales, Company 3**

- 1) My personal resolution for 2014 is to keep expanding our creative horizons and working on the most interesting projects with the most interesting filmmakers. I'm excited about the way Company 3 maximizes efficiencies while still providing a top level of client service. Our clients are the best and they expect the best.
- 2) I want to focus on building the global footprint of Company 3, which allows us to service our clientele wherever they need to be. In addition to facilities all over the world, we also have small outposts where clients can work with our colorists remotely, regardless of geography. Company 3 has been ahead of the curve in this arena for some time and in 2014 I want to make sure the whole industry knows about it.
- 3) In 2014, Company 3 will be introducing new tools that will help automate many of the most cumbersome aspects of post production asset management. These tools combined with our cutting edge near-set dailies service, offered through our sister company, EC3, will allow filmmakers to have more options creatively and technologically than ever before. Our whole business is changing and Company 3 is at the forefront of many of those changes. My top goal for the new year is to spread the word.



**Mark Leiss, managing partner, ArsenalFX**

- 1) Building upon our group of companies' successes in 2013, we continue to target for expansion in 2014 with new locations in the LA and NY markets. We're seeing an uptick in business for these markets and, as such, will continue to grow accordingly.
- 2) 2014 will be a very interesting year for the LA market, in particular. We'll be placing a special focus in this sector as we continue to position ourselves in diversified business models, generating revenues that were not on the industry radar in 2013. I'll be working alongside my partners in these ventures as we adjust our model throughout this year.
- 3) From a creative standpoint, this is a great time for postproduction. Hardware and software developments in recent years have given our industry the tools needed to create even more mind-blowing work. We're always searching for the next technological breakthrough to further our creative output. I expect to see some major industry leaps this year in render speeds and tools for our artists.



**Lola Lott,  
president,  
charlieuniformtango**

- 1) To not be fearful of being crazier and more inventive with the types of projects and things we work on and talk about.



**John Noble, executive producer, Traveling Picture Show Company**

- 1) To aid in the teaching and mentoring of younger agency producers, specifically in the bidding process. Something happened along the way where many, certainly not all, but many agency producers were sadly not given the proper classic training before embarking into the commercial bidding processes. When I ran production departments (Martin/Element79) we taught a system and a professional bidding decorum that not only served the idea, but also protected the agency and the client from any surprises and false expectations. It was also fair and respectful towards the vendor. Admittedly, a lot has changed in the industry, and will continue to change, however I believe the basic covenants of the traditional bidding process (respect, integrity, fairness) should be the rule and not the exception.
- 2) When asked upon, we'll continue to seamlessly package jobs with the very best partners in the industry....we'll build upon our relationships with editorial and post houses, fx and animation teams, music and sound, etc. Creatively our directors will become even more specialized in their respective disciplines whatever they may be... humor, dialogue, sports, fx, doc, kids, emotional storytelling, etc. Agencies are usually very clear and concise about what they are seeking from a reel and their time is

limited so we want to be able to provide them with smart laser focused solutions.

- 3) My wish would be that more commercial production work stays here in the good ole' USA rather than being produced overseas. It's becoming a disturbing trend. A lot of politics around that issue.

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# PRODUCTION/POST OUTLOOK SURVEY



**Anita Olan, executive producer, Directorz & Lucky21**

**1)** Strategic growth... Our primary resolution for this year is to further develop our creative reach. Last year, with the launch of our new office in Los Angeles, we began aggressively establishing a national presence for our directors, and this year, we will continue to build on that momentum... taking on new challenges and opportunities while growing our roster of talent. 2014 is going to be a very exciting year for us.

**2)** It's not that we will necessarily do something differently this year, but we do have an exciting development in the works for 2014. It won't alter who we are philosophically or how we approach the work with passion and trust. Rather, we're going to take a new look at our company to ensure that we are effectively growing, expanding, and communicating. This examination will inevitably bring about some new ways of working for us... maybe in small ways, maybe in big ones. More on that soon.

**3)** Self-charging computers, traveling coast to coast in the blink of an eye, or the ability to get a full night's sleep in an hour? Any of those would be great. But my serious, and more realistic, wish is to work on eliminating communication barriers. If we can, collectively, improve communication then we mitigate the need for time travel and the science of sleep.



**Michael Pardee, managing director, The Mission**

**1)** Reinvest heavily back into our company's infrastructure to ensure that it stays current and can overwhelmingly meet the demands of our clients needs.

**2)** In 2014, my goal is to hire as many talented VFX artists as we can that have been put out of work by the foreign subsidies.



**Michael Raimondi, partner/executive producer, Union Editorial**

**1)** I would continue to take risks and push our company into new and sometimes uncomfortable territories. 2013 was an amazing growth year for us in our entertainment division. We produced three films that did well in big festivals, sold and were distributed worldwide. The latest, *Hateship Loveship*, will open in theaters on April 11th and stars Kristen Wig, Guy Pearce and Nick Nolte. Its a huge first step for us but its only the beginning of what I believe will be a substantial growth engine for Union. It attracts talent, it diversifies our existing businesses and is a positive revenue generator. It also exposes our company to a new level of creative that helps sustain our existing business.

**3)** I was blown away by the Dove "Real Beauty Sketches" and the Skype "Stay Together" campaigns this year. To me they were the execution of the branded long form advertising that we have been talking about but not quite realizing for years. Although we did not work on the spots it is exactly the type of work that speaks to my creatives. They are storytellers, film makers and communicators. I hope the industry continues to push into these types of campaigns and we have the privilege of working on a few of them.



**Thomas Rossano, partner/executive producer, Station Film**

**1)** Being a new father, I am more aware of the role I play in nurturing and supporting our talent. I want to focus this year on better helping our directors make the right creative choices so they can stretch themselves as filmmakers and bring great ideas to life.

**2)** We actually had a great year in 2013, but there is always room for improvement. One thing would be to further develop our agency relationships. When I talk to an agency about a project, I want them to know that we're their partners. And we're problem solvers. It's that sort of collaborative spirit that makes a difference.

**3)** A time machine to transport us back to an era before cost consultants and skinny jeans.



**Rick Sander, creative director, HOAX Films**

**1)** We are constantly exploring ways to bring innovative visual effects design to more types of creative clients - and that is really why we started HOAX Films three years ago. We're very happy to be doing some of the best creative work for web and experiential projects - and that work has been recognized with some great press and a lot of awards. It's very cool when we can offer people new tools not only for creating content, but for marketing content as well. And it's very special when clients feel like they are getting some of the magic for movies in their own projects. It's very satisfying.

**2)** Our goals are pretty much unchanged--first, offer our clients the highest quality creative that supports their project or story and, second, help guide people through the process from A to Z so they always know what to expect...and what we can do for them.

**3)** We're very excited about the all the new consoles for gaming and smart phones and the continued reliance of commercial projects on great visual effects design.

It's those projects where we get a chance to come in at the conceptual level and really open up opportunities and options for our clients. Everyone likes to know from the start what they can do and how they can expand their vision. It's the reason we get out of bed every single morning!

# Lucy Walker

*A whirlwind week for first-time DGA Award nominee, Sundance Film Festival returnee*



**By Robert Goldrich**

*SHOOT* caught up with director Lucy Walker the same day (1/13) she earned her first DGA Award nomination. The honor came for her feature-length documentary *The Crash Reel* (HBO Documentary Films). Then this past weekend, Walker's *The Lion's Mouth Opens* debuted as part of the Shorts program at the Sundance Film Festival.

*The Crash Reel* introduces us to American snowboarding champion Kevin Pearce who in 2009 was enjoying the most successful season of his career, winning several events and challenging the dominance of legendary extreme sports athlete Shaun White. But while riding the slopes of Park City, Utah, in training for the 2010 Winter Olympics, Pearce suffered a traumatic brain injury that left him in a coma, followed by a long road of adjusting to what would be a lifelong disability. Still, he aspires and strives mightily to return to competitive snowboarding—a daunting proposition with doctors saying that if Pearce hits his head again, even lightly, he could die.

**SHOOT:** What does your first career Directors Guild of America (DGA) Award nomination mean to you both personally and professionally?

**Walker:** It means a great deal to me. I want to be a great director and to have this nomination voted on by other directors is a validation about the craft of what I'm doing. I'm particularly thrilled because three of the five nominees in this DGA category [Outstanding Directorial Achievement in Documentaries for 2013] are female. [The other two woman helmers being Jehane Noujaim for *The Square*, and Sarah Polley for *Stories We Tell*]

I cannot think of another directing category in any other award competition where the majority of nominees are women. Females are doing some of the best documentary work and it's a real thrill to be part of this group.

**SHOOT:** Your colleague at Supply & Demand, Gabriela Cowperthwaite, is another woman whose documentary filmmaking has gained recognition this awards season [for *Blackfish*, which made the Oscar shortlist and earned an IDA Documentary Awards nomination]. Why has this been such a special awards season for women documentarians?

**Walker:** I think women have always made fantastic documentaries. I think of directors like Heidi Ewing. And of course there's Barbara Kopple—a two-time Oscar winner [*Harlan County U.S.A.* in 1977, and *American Dream* in 1991]—whom I consider my teacher and mentor. She is one of the great role models. Women have been a great match with documentaries—the productions are harder and the budgets are lower but women are patient enough to persevere.

**SHOOT:** What drew you to *The Crash Reel* and the story of extreme sports athlete Kevin Pearce?

**Walker:** I got the idea to make the film just from meeting him. I saw it and went for it. Really it came down to the opportunity to make a good film. As a filmmaker first and foremost, I saw Kevin's story as the makings of a worthwhile film. He wasn't an obvious subject but the DGA nomination validates the decision to pursue his story.

Athletes are fascinating because their pursuit of excellence is inherently dramatic. I saw that with the Liberty Mutual shorts we did on the aspiring Olympic athletes. As for Kevin, his story is different and unique—it turns the classic comeback story on its head.

**SHOOT:** Nick Higgins served as your cinematographer on *The Crash Reel* and *The Lion's Mouth Opens*—the two films that have made news on the awards and festival fronts this week. Why have you gravitated towards Nick as a collaborator?

**Walker:** He's a fantastic cinematographer. Documentaries represent a different kind of filmmaking and I like working with those people who specialize in and understand

*The Crash Reel* debuted at Sundance last year. Now Walker returns to Sundance with *The Lion's Mouth Opens*, a short about a young woman, Marianna Palka, who confronts her risk of Huntington's Disease and decides to get tested for the grave genetic condition for which there is no cure. This marks the sixth film Walker has had showcased at Sundance. Among the most notable were *The Tsunami* and *the Cherry Blossom* which in 2012 won the Short Filmmaking Award in Non-fiction as well as a Special Jury Prize, and her feature-length *Waste Land*, winner of the World Cinema Documentary Audience Award and nominated for the Grand Jury Prize in 2010.

*Waste Land* received a Best Feature Documentary Oscar nomination in 2011. The next year *Tsunami* was nominated for a Best Short Subject Documentary Oscar.

Walker is also active in commercials and branded content via Supply & Demand Integrated. Her ad exploits include docu-shorts about 2012 Summer Olympic athletes for Liberty Mutual, and a series of documentary-style spots for Target.

it. Nick is a fantastic verite shooter. He certainly proved it in *The Crash Reel* and then once again in *The Lion's Mouth Opens*.

He also shot a Target campaign for me highlighting some of their wonderful social responsibility initiatives. We spent time with teachers. We document Alaskan salmon fisherman because Target's salmon is 100 percent sustainably sourced. We went out in these magical little Alaskan islands with these salt-of-the-earth fishermen.

**SHOOT:** How has your experience in varied branded content as well as commercials informed your longer form documentary work?

**Walker:** Everything is directing. I'm ambitious and believe in the craft of filmmaking and striving for excellence. With every project I do, I learn more, I practice more which is what you need to do for your craft.

With a real craft, you learn more each time you work, no matter what the project. I love every project because they all provide different kinds of challenges. Each project allows you to bring more experience and craft to the next. I feel fortunate to be gaining from so many different filmmaking experiences.

**"I'm particularly thrilled because three of the five nominees in this DGA category are female."**



## Top Spot of the Week

# Steve Ayson, W+K Combine Mothers, Stalking and Music To Make “Momsong”

By Christine Champagne

It's hard on some mothers to watch their sons go from boys to men as we see in a gloriously twisted Old Spice commercial titled “Momsong” that was created by Wieden+Kennedy, Portland, and directed by Steve Ayson of MJZ. In the spot, young men—irresistible to women thanks to Old Spice Re-Fresh Body Spray—enjoy time with the opposite sex, unaware they are being stalked by devoted moms who just can't bear the thought of losing them.

W+K creative director Jason Bagley explained, “Watching their little boys turn into men can be deeply sad for moms. It's a very relatable universal experience for moms and sons everywhere, so we wanted to find a funny, exaggerated way of portraying that. And just about everything is funnier when you sing it. Based on this science, we thought having moms sing about this universal heartache would be pretty entertaining.”

When Ayson accepted the assignment, there was a script and lyrics to “Momsong,” but nothing was set in stone. “Once I came on-board, we [he and the W+K team] worked the script back and forth, mainly to debate new scenarios for how the moms stalked,” Ayson said, noting it was important to give the spot build, starting small with a mother hiding behind a door and stepping out from behind

a bush, and then having the moms show up in weirder and more intense ways as “Momsong” progressed.

The director also worked with the creatives to find a proper conclusion for the freaky spot. “The end of the script, in the early stages, was very big and busy, and we all decided that it might be better to find a more odd quiet moment. From this debate, we discovered the lead mom sliding out of the couch and along the floor,” Ayson said.

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

Ayson and DP Ryley Brown shot “Momsong” in the director's native New Zealand, in and around Auckland. Of all the women cast as moms, only one had major acting experience. Neither the agency nor Ayson wanted to hire anyone who was too polished.

“I wanted it to be like we went into a small town and stole real moms from craft club meetings and made them sing,” Ayson said. Ayson loved his cast, noting the women “took on the madness we put them through with gusto.”

It wasn't an easy shoot for the ladies. The mom who slides out of the couch and across the floor up into a seated position on another couch had to put up with being rigged with wires and dragged around by a stunt crew that manipulated her as if she was a puppet.

“We definitely went into this to shoot everything in-camera,” Ayson said. “The Mill guided us in making sure we could keep it in-camera. Then they helped a lot with wire removal and in particular with the sand mom as she moves through the sand, putting the real singing face of the mom onto a prosthetic cast head and shoulders that we towed through the sand.”

Bagley said. “We always try to shoot practical stunts as much as possible, which still involves an enormous amount of clean-up and effects. They [TheMill] worked a large amount of miracles for us to say the least.”

Editor Jim Hutchins of HutchCo cut “Momsong” into :60 and :30 versions. Ayson shot some random action, including the mom in the curtains and the mom punching a cake, so that Hutchins would have some material that could be used to ramp up the tempo of the cut.

The lyrics to “Momsong” were written by W+K art director Ruth Bellotti and copywriters David Povill and Justine Armour as well as composer/arranger Brad Neely of Walker, Portland. “The creative team wrote some very funny lyrics, and then Brad made them even funnier when he recorded the demo track,” Allen said.

**credits**  
**Client** Old Spice. **Agency** Wieden+Kennedy Portland. Susan Hoffman, Joe Staples, exec creative dirs; Craig Allen, Jason Bagley, creative dirs; Justine Armour, David Povill, writers; Ruth Bellotti, art dir; Lindsay Reed, sr. prod; Ben Grylewicz, head of prodn. **Production** MJZ. Steve Ayson, director; Ryley Brown, DP, Emma Wilcockson, EP; Mark Hall, line prodn. **Editorial** HutchCo, LA. Jim Hutchins, editor. **VFX/Post** The Mill. Arielle David, head of prodn/bidding producer; Sue Troyan, sr. EP; Adam Reeb, producer; Ben Sposato, prodn coordinator; Tim Davies, creative dir/2D lead; Steve Anderson, shoot supervisor; Meng-Yang Lu, 3D lead; Mike Di Nocco, 3D artist; John Price, Lisa Ryan, Margolit Steiner, Scott Wilson, Jale Parson, Edward Black, Steve Cokonis, Tara De Marco, Tim Robbins, Dag Ivarsony, 2D artists. MPC, LA. Mark Gethin, colorist. **Music** Walker, Portland. Brad Neely, composer/arranger; Sara Matarazzo, producer. **Music Record** Warehouse Studio and GGRP Productions, Vancouver. Vince Renaud, music record engineer; Graeme Gibson, composition engineer. **Audio** Barking Owl, LA. Brock Babcock, post engineer.

A musical lament performed by moms.



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## Nominee Insights Into Nebraska, American Hustle, Her

Continued from page 9

the characters affect the process, the improvisation, as you go along. You might not want to have the same lighting. You may want to build the story with the light a different way.”

There are two versions of *The Grandmaster* in release. Le Sourd described the Chinese version as “slower, longer, more spiritual” than its American counterpart which is “more straight to the point.” Le Sourd feels both versions are valid and provide different perspectives on the story of Ip Man.

Among the many other honors already picked up by *The Grandmaster* are inclusion by the National Board of Review in its list of the past year’s Top Five Foreign Language Films, and a Best Cinematography nomination for Le Sourd from the Online Film Critics Society Awards.

French-born, New York-based Le Sourd has amassed a body of work that extends beyond his collaborations with Wong Kar-wai. Among the DP’s notable credits are Gabriele Muccino’s *Seven Pounds* starring Will Smith, Ridley Scott’s *A Good Year*, and the French-language films *Atomik Circus*, *Le Retour De James Bataille*, *Peut-Etre* and *Cantique De La Racaille*.

### Best Picture rundown

In addition to *12 Years a Slave* and *Philomena*, the films nominated for the Best Picture Oscar are: *American Hustle*, *Captain Phillips*, *Dallas Buyers Club*, *Gravity*, *Her*, *Nebraska*, and *The Wolf of Wall Street*. Here are nomination rundowns and/or tidbits on those last seven feature films:

*The Wolf of Wall Street* landed major Academy Award nominations besides Best Picture. It’s in the running for Best Director (Martin Scorsese), Lead Actor (Leonardo Di Caprio), Supporting Actor (Jonah Hill) and Adapted Screenplay (Terence Winter). *The Wolf of Wall Street* marks the eighth career Best Director Oscar nomination for Scorsese. He won the Best Director Oscar in 2007 for *The Departed*. His other Best Director nominations came for *Hugo* in 2011, *The Aviator* in 2005, *Gangs of New York* in 2003, *Goodfellas* in 1991, *The Last Temptation of Christ* in 1989 and *Raging Bull* in 1981. Scorsese also garnered a Best Motion Picture nomination for *Hugo* in 2012, and Best Adapted Screenplay nominations for

*The Age of Innocence* in 1994 and *Goodfellas* in 1991.

*Nebraska*’s other Oscar noms spanned Best Director (Alexander Payne), Lead Actor (Bruce Dern), Supporting Actress (June Squibb), Cinematography (Phedon Papamichael, ASC) and Original Screenplay (Bob Nelson).

Oscar nominee Papamichael, ASC, provided backstory in last month’s installment of The Road To Oscar (*SHOOT*, 12/13/13) as to how the decision came about to lens *Nebraska* in black and white. “It wasn’t really that

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

The other nominations for *Dallas Buyers Club* are for Best Leading Actor (Matthew McConaughey), Supporting Actor (Michael Fassbender), Editing (John Mac McMurphy, Martin Pensa), Original Screenplay (Craig Borten, Melisa Wallack) and Makeup & Hairstyling (Adruitha Lee, Robin Mathews).

*American Hustle*’s other noms are for Best Director (David O. Russell), Lead Actor (Christian Bale), Lead Actress (Amy Adams), Supporting Actor (Bradley Cooper), Supporting Actress (Jennifer Lawrence), Original Screenplay (Eric Warren Singer, David O. Russell), Editing (Jay

Cassidy, Crispin Struthers, Alan Baumgarten), Production Design (production design by Judy Becker, set decoration by Heather Loeffler), and Costume Design (Michael Wilkinson). Writer/director Russell has a long track

record with many of his collaborators on *American Hustle*. Of his editing ensemble, he told *SHOOT* in last month’s The Road To Oscar feature, “Crispin was an assistant on *The Fighter* and became one of our team members, moving on to *Silver Linings Playbook*. Jay was recommended by Sean Penn for *Silver*

*Linings Playback* after [editor] Pam Martin was unavailable. Jay is very dedicated and passionate. He’s sort of the captain of the editing room. We had such a short post schedule on *American Hustle*, that we also welcomed [editor] Alan Bumgarten aboard who I hadn’t worked with before. Alan was great. We will all work together again.”

*Gravity*’s 10 nominations tied with *American Hustle* for the most this year. *Gravity* was also nominated for Best Director (Alfonso Cuarón), Lead Actress (Sandra Bullock), Cinematography (Emmanuel Lubezki, ASC, AMC), Editing (Cuaron and Mark Sanger), Music (Original Score, Steven Price), Production Design (production design by Andy Nicholson, set decoration by Rosie Goodwin and Joanne Woollard), Sound Editing (Glenn Freemantle), Sound Mixing (Skip Lievsay, Niv Adiri, Christopher Benstead, Chris Munro), and Visual Effects (Tim Webber, Chris Lawrence, David Shirk, Neil Corbould). See this week’s Cameras & Cinematographers for more on *Gravity* from DP Lubezki, and our VES Awards preview for feedback from Webber.

*Captain Phillips* also garnered nominations for Supporting Actor (Barkhad Abdi), Film Editing (Christopher Rouse), Sound Editing (Oliver Tarney), Sound Mixing (Chris Burdon, Mark Taylor, Mike Prestwood Smith, Chris Munro) and Adapted Screenplay (Billy Ray).

Beyond Best Picture, *Her* scored nominations for Production Design (production design by K.K. Barrett, set decoration by Gene Serdena), Original Screenplay (Spike Jonze), Music (Original Song, “The Moon Song,” music by Karen O, Lyric by Karen O and Jonze) and Original Score (William Butler, Owen Pallett).

In last month’s installment of The Road To Oscar, nominee Barrett told *SHOOT* how he first connected with Jonze. “Spike and I came together in commercials oddly enough. We were both self taught so we were experimenting through videos and commercials to sharpen our sense of play in film. After a year of all kinds of projects, we rolled into *Being John Malkovich* and never looked back. On *Her* it began with him downloading his ideas to me; I get excited and flooded with thoughts of my own and begin to cut him off, we wrestle with the possibilities and hopefully all the best ones win. Spike is great in that he doesn’t want to be film referential, I’m the same, so making a film set in the future meant it couldn’t look like any other future film, but it made us look harder and longer to define what it would be. *Where the Wild Things Are* was the same process. We pile up buzzwords, abstract visuals and filter them until we have a feeling. Building a world starts with a feeling rather than plans.”

Barrett noted that the challenge of *Her* “was the same as all films, hopefully making it [the production design] visually unique to a singular story. The real challenge, given that it was a world not now but just around the corner, was making sure you didn’t dwell on visions of the future that didn’t affect the simplicity of the story. From early on I didn’t want to follow a tech or ‘surprising innovation’ path. I just used logic and focused on a few simple things I wish would change rather than what everyone said would change.”

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*Academy Awards for outstanding film achievements of 2013 will be presented on Oscar Sunday, March 2, 2014, at the Dolby Theatre at Hollywood & Highland Center and televised live on the ABC Television Network. The presentation, produced by Craig Zadan and Neil Meron, also will be televised live in more than 225 countries and territories worldwide.*



Phedon Papamichael, ASC

## Brennen Dicker Joins SIM Digital Atlanta To Lead Post Operations

SIM Digital announces that Brennen Dicker has joined its Atlanta office as Post Production Manager. Dicker, who previously served as Director of Post Production Sales at Crawford Media Services, arrives with broad experience in all aspects of film...

## Hawthorne Direct Launches "Spotlight on Branding" Podcast Series

Hawthorne Direct has launched a new, monthly Podcast series entitled "Spotlight on Branding," announced COO Jessica Hawthorne-Castro of Hawthorne Direct. The first entry in the series, which launches Jan. 21.

## Vance Malone Puts Modern Spin On Goldilocks

The classic story of "Goldilocks and the Three Bears" is getting an update, thanks to commercial director Vance Malone and the Ohio Lottery. Cincinnati-based production house Lightborne joined forces with Wild Plum out of Venice, CA for the...

## MPSE Announce Complete Golden Reel Nominations

The Motion Picture Sound Editors (MPSE) announces nominees for the 61st MPSE Golden Reel Awards in all...

## Troika Refreshes KCRW Brand

Entertainment media brand consultancy & creative agency Troika has partnered with Southern California public radio station ...

## LumaForge and Blackmagic Demo 4K camera and Thunderbolt 2

At the monthly meeting of the Society of Television Engineers held in Burbank on January 16th, 2014, LumaForge and Blackmagic Design presented the Blackmagic Production Camera 4K attached to the new Apple Mac Pros running DaVinci Resolve 10.1.

## Sony Pictures Imageworks Jeremy Selan Receives Scientific and Technical Achievement Award for OpenColorIO

Sony Pictures Imageworks (SPI) is pleased to announce that Jeremy Selan, the facility's Imaging Supervisor, will be honored by the Academy of Motion Picture Arts & Sciences (AMPAS) with a Scientific and Technical Achievement Award for his role in...

## Simian's Analytics Research Helps Creative Companies Work Smarter to Increase Sales.

Creative companies seeking to boost sales may find that the solution lies in the subject lines of their emails. According to new analytic research conducted by Simian, the global leader in creative workflow and...

## Mobius Awards BOS Nominees Represent 8 Countries

The 43rd annual International Mobius Awards advertising competition has selected 31 Best of Show Nominees. Several entrants had multiple nominations. Heimat Werbeagentur GmbH, Berlin, was nominated in Branded Content/Entertainment and in ...

## Clockwork VFX Helps Toys R Us Win The Monster 500

Monster 500, the post-apocalyptic mega-race is on, and animation/visual effects studio Clockwork VFX is the creative winner. The studio – led by Creative Director/Co-...

## J.G. Wentworth Intros Next Generation of "877-Cash-Now" Campaign

J.G. Wentworth announced the launch of a new integrated marketing campaign that expands the company's familiar "Opera" campaign into three new musical genres.

## VFX Studio The Brigade Brings CG To Artist Clifford Ross

A transporting experience arrived in New York City under the direction of Clifford Ross, the landmark multi-media artist who has been captivating audiences for decades. His latest project, "Immersive Harmonium" Video with Live Japanese Drum...

## Camp + King Hires David Verhoef to Head Content Production,

David Verhoef is an actor and advertising industry producer whose award-winning marketing campaigns and career spanning three decades have landed him his latest role: the Director of Content Production at San Francisco marketing agency Camp +...

## Hawthorne Direct Creates and Produces New DRTV Commercials

Hawthorne Direct, a full service brand response advertising agency, has created and produced a new Direct Response Television campaign promoting a product of the Gerber Life Insurance company.

## Encore, Level 3 Announce Strategic Alliance With Clairmont Camera and William F. White International

Encore and Level 3 Post, both Deluxe Creative Services companies, are excited to announce a new strategic business alliance...

## Chris Fagot Joins 2G Digital as VP of Sales and Marketing

2G Digital announces that Chris Fagot has joined the company as Vice President of Sales and Marketing. Fagot arrives with broad experience in the post production, entertainment and technology industries, having spent the past three years as Executive...

## Logical Chaos Builds Bridge Between Independent Filmmaking and Commercial Content

NYC boutique production company Logical Chaos, Inc. has upped founder Kevin R. Frech to Artistic Director. The title reflects the increased creative demands of the growing company.

## ProAm USA Hosts 2014 International Student Film Competition

ProAm USA, a manufacturer of production equipment for film and video enthusiasts and professionals, announced its 2014 International Student...

## Hula Post Outfits Team For Indie Feature "Louder Than Words"

Hula Post Production provided editorial systems, facilities and support to editor Melissa Kent and her crew during the production of Louder Than Words...

## Technicolor-PostWorks NY Names Clark Henderson To Lead Film Unit

Technicolor-PostWorks, New York, has appointed veteran post production executive Clark Henderson as Senior Vice President, Theatrical Services. Henderson, who will report to COO Rob DeMartin...

## Going Coastal: The Napoleon Group Opens New Office in LA

The Napoleon Group, the leading previsualization and commercial test company, is expanding, opening a Los Angeles office to augment its New York City headquarters. One year after moving into a new 14,000-square-foot custom-built studio in New York.

## International Film Festival Opens 2014 Comp

Entries are being invited for the 2014 US International Film & Video Festival. The Festival, known as FilmFest, offers five mini-competitions in one by recognizing outstanding Corporate, Educational, Entertainment, Documentary and Student productions.

## The Industry's First Transformable Camera Jib

Digital Juice, announced the release of the Gemini Dual-Action Jib. This lightweight telescoping camera jib system offers you an elegant, portable, dual-purpose solution that allows you to operate your...

## Beast Editorial, Detroit Expands

Beast Editorial announced the addition of editorial talents, Erich Wiemer and Charlie Lee to Detroit's Beast offices. Lee

and Wiemer will be joining forces at Beast with Adam Pillion and Chris Chynoweth...

## Tim Jacobs Joins Optimus as Director of Sales

Optimus announced that former Protein Editorial EP/Partner Tim Jacobs has joined the production and post house in a new position as director of sales.

## HOAX Films EP Alexis Nelson to Speak at SIGGRAPH

Alexis Nelson, Co-Founder and Executive Producer of HOAX Films, will take part in a panel discussion focused on careers in digital media in an event hosted by the Los Angeles chapter of ACM SIGGRAPH and Otis College of Art and Design. Careers in Digital Media 2014 will feature managers and...

## A Conversation With Lucky21 Directing Duo The Chartrands

Lucky21 directing duo The Chartrands are known for creating beautiful branded narratives and applying both a design sensibility and a photojournalistic perspective to live action commercials. They've directed spots with fire breathers, wolves, oil workers, cobblers and, with the new RAM...

## Editing Company Friendship! Launches in New York

Editors Tim Wilson and Ben Suenaga have departed Go Robot!, New York, and opened a new editing company with partner and Managing Director/Executive Producer Melissa Mapes. Dubbed Friendship!...

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



## The Mill Scores 11 VES Noms

*Continued from page 19*

that message to be that CG animals could be created, precluding the need to use real animals in moving imagery.

As for what the VES nomination means to him, Angus Kneale, executive creative director and director on "98% Human," said it serves as "confirmation that we are creating some of the most creative and innovative work in the world...Personally, it makes me want to reach even higher and take more creative risks. Professionally it means that we inspire our hard working team and that we continue to attract the best and brightest talent from around the globe; these are the types of projects that all artist are hungry to work on."

Kneale added, "The biggest creative challenge was actually looking past the photo-real hurdles of '98% Human' to focus on the subtleties of the characters performance. The tone of the piece was incredibly important, we wanted to get under the audiences skin, to completely draw them in and make them connect on an emotional level with our ape."

Gavin Wellsmen was head of 2D for The Mill on "Perfect Day," one of the spots that helped Matthijs van Heijningen of MJZ earn a DGA Award nomination this month for Outstanding Achievement in Commercials for 2013. Out of agency BBH NY, "Perfect Day" tracks gamers through worlds of sword fighting, car racing, aliens and spaceships blowing each other up as players serenely sing in the style of Lou Reed. Each character is grinning while hacking, shooting and crashing, because there is no place they would rather be than having such an experience with friends. The spot is an ode to the greatness that lives in all of us--the greatness that gamers can achieve on PS4.

"Perfect Day" copped VES nominations for Outstanding Visual Effects in a Commercial, Outstanding FX and Simulation Animation in a Commercial or Broadcast Program, and Outstanding Compositing in a Commercial.

"One of the largest compositing challenges," assessed Wellsmen, "was to integrate structures and ships etc. behind smoke and debris on a blown out gray background. There was very little to key and we used multiple elements to recreate what we thought we may see in front of a dark 'Attack Cruiser' or 'Drop Ship.' We had to create depth to our battle, losing more and more detail in our CG the further it moved into the background, which wasn't easy. Generally with CG you always want more detail but in this case, we had to lose most of the detail and create shapes to make the CG integrated into the shot."



**Gavin Wellsmen**

"I would say though, the biggest challenge hands down was to completely rebuild the last shot in the spot in CG. Originally we were only supposed to add our CG to a live action plate. The shot was the last shot of the day in our already limited two day schedule."

We lost the light and also found that most of the footage from a camera on the Octocopter was unusable due to wind conditions. The day prior Joji Tsuruga, our CG lead, and myself had taken the time to completely scan the entire environment, 36 scans every 60 feet during our rehearsal day. Lidar scanning can become addictive and before we realized, four hours had passed. We suddenly realized that everyone had left the location and we were standing alone in a abandoned derelict power station park. It paid off, though, once the scans were combined we were able to rebuild the shot and camera move. This gave us complete control of the shot to meet the expectations of our clients as well as ours, creating an explosive finale for the 'Perfect Day' spot."

Wellsmen described the VES Award as a coveted honor--especially in the compositing category. "As joint head of compositing at The Mill in New York, it sets a great example for my team....It is also an incredibly huge compliment to be in a category with so many other great and talented artists."

## Flash Back

**January 23, 2009** The Mill, with VFX/post studios in London, NY and L.A., topped the field of spot nominations for the 7th annual Visual Effects Society (VES) Awards. Three of The Mill's five ad noms came on the strength of its NY office's efforts on Coca-Cola's "It's Mine" directed by Nicolai Fuglsig of MJZ for Wieden+Kennedy, Portland, Ore....Academy Award-nominated documentary filmmaker Morgan Spurlock has joined Saville Productions for exclusive North American representation in commercials. Spurlock is best known for the 2004 documentary film Super Size Me....Joe Johnson, who most recently served as a creative director at Ogilvy in New York, has joined Publicis New York as executive VP/executive creative director. In his new role, he will work with the agency's creative teams to develop campaigns for Procter & Gamble's Vicks global brand....Noel Haan has joined Energy BBDO, Chicago, as senior VP/group creative director. He comes over from Cramer Krasselt, Chicago, where he served in the same role....

**January 23, 2004** Roman numerals become a bit unwieldy when it comes to conveying the average cost for 30 seconds of ad time on CBS' telecast of Super Bowl XXXVIII, pitting the New England Patriots against the Carolina Panthers on Feb. 1. Word is that a half-minute timeslot on the Big Game in Houston is fetching an average of nearly \$2.3 million, about nine percent more than the going rate for the 2003 Super Bowl....Director Frank Todaro has wrapped a longstanding tenure with @radical.media and formally come aboard bicoastal Moxie Pictures....Red Car, the editorial house with operations in Santa Monica, San Francisco, Chicago, New York, Dallas and Buenos Aires, has set up shop in San Antonio. The company has also made a key hire to help coalesce the talent at all its offices, offering a national roster of artisans to the ad community at large. Coming aboard in the newly created role of national marketing director is Valerie Petrusson, whose editing pedigree includes her serving as an executive producer/strategist/consultant for the Santa Monica operation of Crew Cuts. Prior to that, she helped to build editorial house In-side/Out from the ground up....Director/cameraman Vittorio Sacco has signed with Plum Productions for exclusive spot representation in North America. Harold & Motion Pictures, Milan, represents him in Italy while Hot Tabletop, his production shop with partner Piero Cozzi, handles him in Europe....

## bulletin board

January 27-20/Miami Beach, FL: **NATPE**

<http://www.natpe.com>

February 1/Hollywood, CA: **ASC Awards**

<http://www.theasc.com>

February 1/Los Angeles, CA: **WGA Awards**

<http://wga.org>

February 2/East Rutherford, NJ/Super Bowl XLVIII

<http://www.nynjsuperbowl.com/the-game>

February 8/Hollywood, CA: **ADG Awards**

<http://www.adg.org>

February 10/Los Angeles, CA: **AMPAS Nominees Lunch**

<http://www.oscars.org>

February 12/Los Angeles, CA: **VES Awards**

[www.vesawards.com](http://www.vesawards.com)

February 15/Los Angeles, CA: **AMPAS Sci Tech Awards**

<http://www.oscars.org/awards/scitech/index.html>

February 15/Hollywood, CA: **ACE Eddie Awards**

<http://ace-filmeditors.org/ace-eddie-awards>

February 16/London, UK: **BAFTA Awards**

<http://www.bafta.org>

## Feedback From Spot Nominees

Continued from page 17

Carey also thanked his collaborators, including those he hand-picked for the job—composer Keith Kennis, DP Ed David, and editor Philip Owens (who cut the long version; the shorter version was cut by Paul Kumpata of Rock Paper Scissors). “They all brought a great deal to the film. Ed for example gets to know his subject and connects with them through his camera. He’s a great handheld operator.”

Van Heijningen garnered his nomination for Sony PlayStation’s “Perfect Day” from BBH New York, and Verizon’s “#Forty Eight” for mcgarrybowen, NY. The latter chronicles the rollercoaster ride of an adventure experienced by Edward Norton in two days, underscoring the 48-hour battery life of the Droid Maxx smartphone. The piece opens in a morgue where Norton emerges from his body drawer and flashes back to what’s transpired over the past 48 hours—from finding a wallet to crashing a plane, to being held captive by a survivalist, to uncovering a small fortune to nearly gambling away his life in a Connect Four game.

“Both my DGA entries reflect what I like to do—situations where you don’t know what you’re watching at first and as it unfolds, things become clearer,” said van Heijningen. “My work is not so much about selling product as it is about giving freedom and identity to a product.”

Van Heijningen has been directing spots for 10 years, among the highlights being “The Bear” for Canal+ from BETC Euro RSCG, Paris. “The Bear” won the Film Craft Grand Prix at Cannes in 2012.

The DGA nomination carries particularly significant weight for van Heijningen in that his commercialmaking over the years has been largely European.

But a year ago, he moved from Holland to the U.S. to focus on work for American agencies. “I directed seven commercials this past year—the last two being my DGA entries. To get active in the U.S. and then have that work recognized by the DGA means a great deal to me.”

Bond too is gratified by the nomination, noting that it never gets old. As a six-time nominee, Bond said, “I’m like most directors, very self-critical about my work. There’s so much amazing work out there. Every time I’m nominated, I’m surprised and extremely happy to be chosen by my peers, and to get to hang out with them at the awards show. You don’t get the chance to meet other directors that often because you’re usually working. It’s great to meet the directors who are raising the bar.”

Bond’s latest nomination came for two entries: Heineken’s “Voyage” from Wieden+Kennedy, Amsterdam, and Johnny Walker’s “From The Future” for BBH London. Bond observed that he enjoyed great collaborative relationships with the agency creatives on both jobs. “When you work that way, you feel so connected to the work. I have a long track record, for example, with Heineken and the agency. The creatives include me in their process and I include them in mine. It’s an exciting way to work and you retain strong memories of the whole process and the challenges you faced.”

As for the two remaining DGA Best Commercial Director of 2013 nominees, Murro’s nomination came for Guinness’ “Basketball” via BBDO NY, DirecTV’s “Kids” for Grey NY, and VW’s “Mask” for Deutsch LA; and de Thurah’s for Hennessy’s “The Man Who Couldn’t Slow Down” for Droga5, NY, and Acura MDX 2014’s “Human Race” for Mullen LA.

# street talk

Deutsch New York has hired Menno Kluin as executive creative director and head of art & design. He reports to CCO Kerry Keenan. Kluin will lead creative on the global Acuvue account as well as a recent win soon to be announced. Kluin joins from DDB NY, where he has served as the exec creative director, head of art and global creative director on the Reebok account since 2011. He also worked on the NY Lottery’s “Yeah, that kind of rich” campaign and WaterLife’s “Hashtag Killer” business. Prior to DDB, Menno was at Y&R where he worked on brands including Dell, Virgin Atlantic, Colgate and Land Rover. His first job was with Saatchi NY, where he won eight Cannes Lions in his first two years working on brands including JC Penney and P&G. Kluin currently serves as chair of the

ADC Young Guns and has been the recipient of awards, including Cannes Lions, Clios, International ANDY Awards and The One Show....Johannes Leonardo, NY, has appointed Matt Edwards as art director. Edwards will work across all agency clients including Google and Coca-Cola, and will report to exec creative directors Tom Martin and Julian Schreiber. This addition comes on the heels of Johannes Leonardo’s recent appointment of Michael Duda to CEO and the hire of Australian duo Martin and Schreiber. Edwards joins Johannes Leonardo from Y&R Prague, where he served as creative director working on clients such as Harley Davidson and Zatec beer. During his time at Y&R Prague, Edwards helped the agency win its first Cannes Lion in more than 18 years. Prior to that, he served as art director at both MetropolitanRepublic and Matchboxology, agencies based in Johannesburg. Edwards was previously head of design at Cape Town-based media company one small seed, and head of art at Atoll Media, based in Durban, South Africa. Edwards has been recognized for his creative work, receiving honors from Cannes, the Clios, The One Club and ADC Young Guns, among others....

# report

Former Protein editorial executive producer/partner Tim Jacobs has joined production and post house Optimus in a new position as director of sales. In this role, Jacobs will be dedicated to all of Optimus in Chicago and Santa Monica, including production arm One at Optimus, as well as editorial, design, graphics, audio, color and finish. Optimus sales reps Sean Sullivan and Doug Sherin will work with Jacobs on sales efforts across the country. Prior to his Protein tenure, Jacobs was a producer at Whitehouse Post in Chicago. Before then, he was a producer at Filmcore in Los Angeles, where he worked with Therese Hunsberger, Optimus LA’s executive producer/managing director. He started his career on the advertising agency side of the business, working with clients such as Gatorade, Coors Light, Visa, Pioneer, Mattel and Motorola at Drafftcb, BBDO and Ogilvy...Los Angeles-based The Cavalry Productions has signed independent firm Saxon + Partners to handle representation on the West Coast. Headed by executive producers Ross Grogan and Chris Wedding, The Cavalry Productions is active in both the commercial and digital realms, and maintains a directorial roster that includes Gil Green, Bryce Gubler and the recently signed Woodhead, a directing team which consists of director/writer Tony Yacenda, writer/comedian/actor Dan Perrault and comedian/actor/producer Sean Carrigan....Cinematographer Peter Eastgate has joined The Skouras Agency, Santa Monica, for exclusive representation for commercials, television and feature films. Production designer Kevin Kavanaugh has recently completed work on the pilot *Ballers* starring Dwayne Johnson and Omar Miller, written by Stephen Levinson and directed by Peter Berg. Kavanaugh is available for commercials, TV and features through The Skouras Agency....

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# SHOOT's 12th Annual New Directors Search Is Now On!

# New Directors Wanted

## Enter For Chance To Be Selected for Major Showcase Event at The DGA



### A Tremendous Opportunity For New Directors To Get Their Work Seen and Push Their Careers To The Next Level

Each year the final reel of selected New Directors work is screened for 425+ agency, studio, TV & production industry decision-makers at SHOOT's Annual New Directors Showcase Event at the DGA Theatre in NYC. Plus Selected Directors in the Showcase are invited to attend full day SHOOT DIRECTORS/PRODUCERS FORUM & New Directors Showcase Event at NO CHARGE! Plus Showcase Directors are heavily promoted in print and online at [nds.SHOOTonline.com](http://nds.SHOOTonline.com).

### Do You Have What It Takes To Be The Next Hot New Director?

SHOOT is now conducting the 12th worldwide search to discover the best up-and-coming directors who, based on their initial work, show promise to make positive contributions to advertising and/or entertainment in its traditional and emerging forms. The search is conducted by SHOOT's editorial staff with input from ad agency creatives, heads of production, production company heads and established directors.

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

### Don't Let This Great Opportunity Pass By! ENTER NDS2014!

Don't miss out on what could be a big step towards being noticed by companies that can

represent you and ad agency & entertainment industry executives that can hire you. Eligibility: Directing any type of advertising or entertainment content professionally less than 3 years.

### What Work is Eligible to Enter?

**Category 1** Traditional Broadcast: television spots, spec work, cinema ads, branded content, music videos, trailers, broadcast promos

**Category 2** Alternative Media Content: webisodes, spots created for online, mobile-phone content, in-game ads, advergaming, virals, alternate reality gaming, ads created for PDAs

**Category 3** Film/TV Entertainment Content: feature films, independent films, short films, TV programs

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

**Entry Fee** \$85.00 for first piece of work, \$40.00 each additional entry from same director. Submissions must be posted via online entry form -or- postmarked by March 31, 2014 if submitted by mail.



To Enter Online or Download Entry Forms visit [www.SHOOTonline.com/nds/search](http://www.SHOOTonline.com/nds/search)

### New Directors receive priceless career-making exposure within the Commercial, TV & Film industries!

*"It was quite an honor to be selected to participate in the 2010 SHOOT NDS. I was especially humbled to join the ranks of the super creative and innovative directors with whom I shared this special honor. Being selected for the showcase affirmed for me the value of my determined effort to create work that's not just "good enough", but better than anyone imagined. Thanks for the shot in the arm, SHOOT!*

Varda Hardy  
2010 New Director  
LiveTribe Productions



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

Elizabeth Orne  
2011 New Director  
Freelance



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

Martin Rodahl  
2012 New Director  
71 Degrees North



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

Michele Atkins  
2013 New Director,  
Kaboom Productions



# CONGRATULATIONS TO ALL NOMINEES OF THE 18<sup>th</sup> ANNUAL ART DIRECTORS GUILD EXCELLENCE IN PRODUCTION DESIGN AWARDS PRESENTED BY KOHLER

AWARDS PRESENTATION HOSTED BY OWEN BENJAMIN  
SATURDAY, FEBRUARY 8<sup>th</sup>, BEVERLY HILTON HOTEL

LIFETIME ACHIEVEMENT AWARD PRESENTED  
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Martin Scorsese

## FANTASY FEATURE FILM

**ELYSIUM**  
Philip Ivey

**GRAVITY**  
Andy Nicholson

**THE HOBBIT: THE DESOLATION OF SMAUG**  
Dan Hennah

**OBLIVION**  
Darren Gilford

**STAR TREK INTO DARKNESS**  
Scott Chambliss

## PERIOD FEATURE FILM

**AMERICAN HUSTLE**  
Judy Becker

**THE GREAT GATSBY**  
Catherine Martin

**INSIDE LLEWYN DAVIS**  
Jess Gonchor

**SAVING MR. BANKS**  
Michael Corenblith

**12 YEARS A SLAVE**  
Adam Stockhausen

## CONTEMPORARY FEATURE FILM

**AUGUST: OSAGE COUNTY**  
David Gropman

**BLUE JASMINE**  
Santo Loquasto

**CAPTAIN PHILLIPS**  
Paul Kirby

**HER**  
K.K. Barrett

**THE WOLF OF WALL STREET**  
Bob Shaw

## EPISODE OF A MULTI-CAMERA, VARIETY, OR UNSCRIPTED SERIES

**THE BIG BANG THEORY - "The Bakersfield Expedition"**  
John Shaffner

**HOW I MET YOUR MOTHER - "The Lighthouse"**  
Steve Olson

**PORTLANDIA - "Missionaries"**  
Tyler Robinson

**SATURDAY NIGHT LIVE - "Justin Timberlake/Justin Timberlake"**  
Keith Ian Raywood  
Eugene Lee  
Akira Yoshimura  
N. Joseph DeTullio

**THE VOICE - "Live Playoffs, Part 1"**  
Anton Goss  
James Pearse Connolly

## TELEVISION MOVIE OR MINI-SERIES

**AMERICAN HORROR STORY: COVEN - "Bitchcraft"**  
Mark Worthington

**BEHIND THE CANDELABRA**  
Howard Cummings

**BONNIE & CLYDE - "Night 1 & Night 2"**  
Derek R. Hill

**MOB CITY - "A Guy Walks Into A Bar, Reason To Kill A Man"**  
Gregory Melton

**PHIL SPECTOR**  
Patrizia von Brandenstein

## EPISODE OF A ONE-HOUR SINGLE-CAMERA TELEVISION SERIES

**BOARDWALK EMPIRE - "The Old Ship of Zion"**  
Bill Groom

**BREAKING BAD - "Felina"**  
Mark Freeborn

**DOWNTON ABBEY - "Episode: 7"**  
Donal Woods

**GAME OF THRONES - "Valar Dohaeris"**  
Gemma Jackson

**MAD MEN - "The Better Half"**  
Dan Bishop

## EPISODE OF A HALF-HOUR SINGLE-CAMERA TELEVISION SERIES

**ARRESTED DEVELOPMENT - "The B. Team"**  
Dan Butts

**CALIFORNICATION - "The Unforgiven"**  
Ray Yamagata

**MODERN FAMILY - "The Wow Factor"**  
Richard Berg

**PARKS & RECREATION - "London"**  
Ian Phillips

**VEEP - "Helsinki"**  
Jim Gloster

## AWARDS, MUSIC OR GAME SHOW

**THE AMERICAN MUSIC AWARDS**  
Joe Stewart

**2013 BILLBOARD MUSIC AWARDS**  
Brian Stonestreet

**THE 65<sup>th</sup> PRIMETIME EMMY AWARDS**  
Brian Stonestreet

**THE 67<sup>th</sup> ANNUAL TONY AWARDS**  
Steve Bass

**SUPER BOWL XLVII - "Halftime Show Starring BEYONCÉ"**  
Bruce Rodgers

## SHORT FORMAT LIVE ACTION SERIES

**10,000 DAYS - "Salvation or Destruction"**  
Mimi Gramatky

**BATTLESTAR GALACTICA: BLOOD AND CHROME**  
Brian Kane

**BLUE - "The Truth Hurts"**  
Rachel Myers

**DAYBREAK - "Episode: 5"**  
Stuart Blatt

**H+: THE DIGITAL SERIES - "Visions Of Whats To Come"**  
Andres Cubillan

## COMMERCIAL, PSA, PROMO, OR MUSIC VIDEO

**ARCADE FIRE - "Reflektor"**  
Anastasia Masaro

**CALL OF DUTY: GHOSTS - "Epic Night Out"**  
Todd Cherniawsky

**DIEHARD - "The Getaway"**  
Tom Wilkins

**INFINITI - "Factory of Life"**  
Christopher Glass

**JUSTIN TIMBERLAKE FT. JAY Z - "Suit & Tie"**  
Richard Bridgland

## CONGRATULATIONS TO THE ACADEMY AWARD® NOMINEES FOR ACHIEVEMENT IN PRODUCTION DESIGN

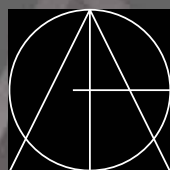
**AMERICAN HUSTLE**  
Judy Becker, Production Design  
Heather Loeffler, Set Decoration

**GRAVITY**  
Andy Nicholson, Production Design  
Rosie Goodwin & Joanne Woollard, Set Decoration

**THE GREAT GATSBY**  
Catherine Martin, Production Design  
Beverley Dunn, Set Decoration

**HER**  
K.K. Barrett, Production Design  
Gene Serdena, Set Decoration

**12 YEARS A SLAVE**  
Adam Stockhausen, Production Design  
Alice Baker, Set Decoration



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