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Chat Room:
Mikey Please
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The Road To Oscar Series: Final Installment Before Academy Awards



Photo credit: Byron Gamarro/DGA

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By Robert Goldrich



Medium Is The Message

“We had an emotional tenor to the work that was very patriotic, nostalgic. It felt kind of like we were licking our wounds,” said Pete Harvey, partner/creative director at barrettSF in his assessment of this year’s crop of Super Bowl spots.

“With the recession, the economy in recovery, coming out of a war, it was like we could be American again and be

proud of that—we saw that reflected in the Budweiser ‘Puppy Love’ spot, Chrysler, and the Budweiser commercial about the soldier coming home,” continued Harvey. “There was a lot of flag waving, an acknowledgement that we’ve come through tough times together. And all of this didn’t seem like all that a deliberate effort. It’s just when you look at the body of spots as a whole, these same emotions came through. It’s quite a departure from

the kick-in-the-nuts Bud Light humor. Things this time around were more deeply thoughtful.”

Harvey’s comments caused me to re-think my take on this year’s Big Game ads. While hardly a stellar body of work, there was something comforting about the mix of commercials.

The sophomoric, lowest common de-

nominator and sometimes mean spirited humor of years past was no longer part of the equation.

“Things this time around [in the Super Bowl crop of commercials] were more deeply thoughtful.” --Pete Harvey

Indeed there’s something to be said for focusing on what unites us. After all, that’s what the Super Bowl is all about as a medium—a rare, shared experience capturing most of the country’s eyeballs. It’s a far cry from the fragmented media landscape which can insulate us from one another—and even worse at times serve as

minishing common ground.

Then you have the steady diet of reality series where one clique or person denigrates another, providing an exercise in pettiness, nasty exchanges and materialistic values that serve as sport.

Fragmented media tend to fragment us. So on the Super Sunday that brings viewers together, it’s only fitting that the commercials reflect at least some of the shared values that unite and uplift us.

Viewfinder

By Robert Goldrich



DGA’s Meet The Commercial Nominees

Two days prior to first-time nominee Martin De Thurah of Epoch Films winning the DGA Award for Commercials, the Guild held its Meet the Nominees-Commercials panel in L.A. De Thurah was joined by fellow nominees Fredrik Bond of MJZ, John X. Carey of Tool and Noam Murro of Biscuit Filmworks. A scheduling conflict prevented the remaining nominee, Matthijs van Heijningen of MJZ, from participating in the discussion which was moderated by former DGA winner David Cornell.

But perhaps the most telling remarks attesting to the talent and artistry that goes into commercialmaking came from Vincent Misiano, DGA national VP, who introduced the event. Misiano’s directorial credits include *The West Wing*, *Law & Order*, *Covert Affairs* and *The Blacklist*. While he has an extensive TV series pedigree, Misiano shared that he was at one time a

“mediocre” commercial director which in some respects underscores how daunting it can be to tell a story in 30 or so seconds. He noted that there is a tremendous creative filmmaking artistry required for commercialmaking at its best. Misiano then commented on the panelists’ nominated entries prior to screening them for the industry audience, after which the director panelists discussed their work.

De Thurah’s winning entries were Hennessy’s “The Man Who Couldn’t Slow Down” from Droga5, NY, and Acura MDX’s “Human Race” for Mullen LA. He said of the latter, “The agency sent me a poem to interpret into a commercial.” De Thurah described the experience as “the most experimental shoot” of his career.

First-time nominee Carey had a lone entry, Dove’s “Real Beauty Sketches” for Ogilvy & Mather, Sao Paulo, which was produced by Paranoid US, his roost prior to Tool. He said the piece was a documen-

tary in self-esteem conducted as “an actual physiological experiment.” He praised both client and agency for realizing going in that the experiment might not work—and not unnaturally forcing the issue.

Bond’s sixth career nomination came for Heineken’s “Voyage” from W+K, Amsterdam, and Johnny Walker’s “From the Future” for BBH London. Bond said that he and the agency creatives “develop as we go along,” ultimately yielding “Voyage.” Essential to that working arrangement is his long track record with the W+K creatives on Heineken—“we have built up a great amount of trust.”

Murro, a seven-time nominee and two-time DGA Award winner, garnered his latest nom for Guinness’ “Basketball” for BBDO NY, DirecTV’s “Kids” for Grey NY, and VW’s “Mask” for Deutsch LA. Murro said that his simple approach is to be “a slave to the concept—that’s the name of the game at the end of the day.”

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

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

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Varda Hardy
2010 New Director
LiveTribe Productions



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

Elizabeth Orne
2011 New Director
Freelance



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

Martin Rodahl
2012 New Director
71 Degrees North



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

Michele Atkins
2013 New Director,
Kaboom Productions



Director, Editor and Production Designer POVs

Martin Scorsese, Steve McQueen, David O. Russell, Jay Cassidy, Judy Becker, Jeffrey Karoff Discuss Their Films

By Robert Goldrich



Four of the five directors nominated for the DGA Award honoring Outstanding Directorial Achievement in Feature Film are also the nominees for the Best Director Oscar. And three of the five with both DGA and Oscar noms this year were at the Directors Guild of America's 23rd annual Meet The Nominees--Feature Film panel discussion last month (1/25) in Los Angeles: Steve McQueen who was recognized for *12 Years a Slave*; David O. Russell for *American Hustle*; and Martin Scorsese for *The Wolf of Wall Street*.

The fourth director, Alfonso Cuarón, was on an international flight at the time of the session, arriving in L.A. that evening when he won the DGA Award for *Gravity*. This bodes well for the pull of *Gravity* at the Academy Awards in that the Guild feature honoree has typically gone on to win the corresponding Best Director Oscar.

Only seven times since the DGA Awards began in 1948 has the DGA Award recipient not also captured the directorial Oscar. However, that rare occur-

rence is fresh in the industry's memory in that it happened just last year when Ben Affleck won the DGA Award for *Argo* but didn't even garner a Best Director Oscar nomination. Still, like many DGA winners, *Argo* went on to earn Best Picture distinction at the Oscars.

Also on hand for the panel discussion in L.A.--moderated by director Jeremy Kagan--was Paul Greengrass, a DGA Award nominee for *Captain Phillips*. Greengrass, however, did not make the Best Director Oscar nominations cut; that honor instead went to Alexander Payne for *Nebraska*.

During the DGA session, McQueen talked of his close-knit collaborations on *12 Years a Slave*, including with his cast and cinematographer Sean Bobbitt, BSC. Bobbitt has shot all three of director McQueen's features--the first being *Hunger* (2008) and then *Shame* (2011).

For *12 Years a Slave*, McQueen had Bobbitt shoot in one take the brutal whipping of Patsy (portrayed by Best Supporting Actress Oscar nominee Lu-

pita Nyong'o) by slave master Edwin Epps (played by Best Supporting Actor nominee Michael Fassbender). The director explained that he wanted the audience "to be there" in a state of "witnessing everything." McQueen added, "I wanted to keep the pressure on. If I put a cut in there, it would have allowed the audience to take a breath." He didn't want to provide such a respite which would have broken the intensity of the moment.

For the actors, noted McQueen, it's all about "the foundation you hopefully can create." He likened actors to "a thoroughbred horse" in that they can sense if something is amiss, if the environment doesn't have the necessary trust, support and camaraderie for them to do their best work. Actors need that supportive arena to feel free to take risks. With that foundation, said McQueen, actors can "go for it." McQueen described Epps as "a tortured character...He's in love with a slave." And by whipping Patsy he is somehow "trying to destroy that feeling inside him." The

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From top left, clockwise: *12 Years a Slave*; director Steve McQueen (foreground) with DP Sean Bobbitt; *The Wolf of Wall Street*; *American Hustle*; David O. Russell; Martin Scorsese; Jeffrey Karoff.



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DGA Nominees' Reflections

Continued from page 6

scene shows human “perversity,” said McQueen who wanted the audience to fully feel the impact of this true story.

David O. Russell

Moderator Kagan observed that all five DGA nominations came for movies that are about survival in different contexts and circumstances.

Russell noted that the characters in *American Hustle* are constantly reinventing themselves in order to survive—and towards that end, the settings created for the movie help to put that survival into personal perspective.

Russell, for example, recalled the home of Mayor Carmine Polito (portrayed by Jeremy Renner), which had a familial feel akin in some respects to the humanity in

collapse of the financial market. The decadence of “an unregulated financial world,” he observed still goes merrily on, continuing to be fueled by a mindset and values centered on how much money someone makes still being the ultimate “measure of success.”

Scorsese said his film delves into the “humor in negative behavior...The whole idea of the picture is risky and dangerous.” The orgy scenes in the picture reflect sex that isn’t eroticism, said Scorsese. The sex, he affirmed, is “all about power. They did it because they could.” The main characters, he observed, “have no respect for anything—not even the money they make.”

Helping to jump start the film was actor Matthew McConaughey’s improvisation in a scene shot early on with Leonardo DiCaprio. This lent an extra special dimension to the script. “We really took off after that,” noted Scorsese.

Technically and artistically, Scorsese also credited cinematographer Rodrigo Prieto, ASC, AMC. The director related that Prieto turned him onto the Phantom digital camera to attain the high speed photography needed for an airplane sequence marked by turbulence.

Paul Greengrass

Greengrass quipped that his high seas adventure *Captain Phillips* was “a film drenched in vomit.” It’s also in a more serious vein a movie in which actors were given some latitude to do what they do best. “Drama is about collision, conflict,” Greengrass observed, adding that if a scene is “preordained, it can never be alive.” Actors are encouraged to “play out the scene” and sometimes that can result in something different than the screenplay, making for happy discovery.

Greengrass also gave credit to cinematographer Barry Ackroyd, BSC, for his many contributions to *Captain Phillips*. “I would feel a [camera] move [was called for] and it’s already happening. He [Ackroyd] is already there.”

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At the DGA session (l-r): Paul Greengrass, David O. Russell, Martin Scorsese, Steve McQueen and moderator Jeremy Kagan.

the albeit unconventional home life captured in Russell’s previous films, *Silver Linings Playbook* and *The Fighter*. Russell credited his production design team with creating a setting integral to the story and character development.

Russell related that Polito’s home reflected a family “magic and love that’s worth surviving for.”

Martin Scorsese

McQueen noted that his teenage daughter told him that she and her friends think *The Wolf of Wall Street* is a cool movie. Citing this ability to connect with the coveted youth demographic, McQueen marveled that at the age of 71, “Martin Scorsese is Kanye West; it’s kind of crazy.”

Scorsese said simply that he wanted to make “a ferocious picture,” a goal that for him was sparked by the December 2008

A TROJAN CAMPAIGN WITH SENTIMENT

Filmmaker Gavin O’Connor (the feature *Warrior*, pilot for the TV series *The Americans*) directed via production house Saville a package of three :30s for Trojan—“Birthday,” “Big Date” and “Miss You.” The latter spot features a mother tucking her son in bed. The lad misses his dad who is away on a business trip. She too is pining for her husband. After putting her son to bed, she rummages through a dresser drawer and finds one of his husband’s shirts and smells it, underscoring how much she misses him. She then sees in the same drawer that her spouse has left a “Miss You Too!” gift that turns out to be a temporary pleasure fix in the way of a Trojan personal massager.

“Birthday” centers on a couple whose early morning intimate wake-up call is followed by a surprise second round made possible by a Trojan lubricant. “Big Date” features a teenage son seeing his father off on a date and imparting his subtle wisdom through a slick delivery of a Trojan condom in his pocket.

DP was Mandy Walker. Brian Sanford of Cutting Room, New York, edited the campaign which came out of ad agency Colangelo.



VOICES FILM FESTIVAL SET FOR MARCH

The Women+Film VOICES Film Festival, produced by the Denver Film Society, has its fourth edition slated for March 18-23. Inspired by the theme of International Women’s Day, which is celebrated globally every March, VOICES showcases a high profile, women-centric mix of documentaries, features and short films. The festival also includes the VOICES Mobile Film Fest, The MacSpa Mobile Movie Making Workshops, Young Filmmakers Workshop @ VOICES, salon discussions and many in-person guests to highlight thought-provoking, inspirational stories of women from around the world.

“Now in our 4th year, we are thrilled to continue to educate and entertain our audience through the medium of film. With stories from all corners of the globe, the festival helps us to appreciate the lives of women in the U.S. and beyond,” said VOICES co-founder and festival producer Tammy Brislin.

Women+Film is a year-round program of the Denver Film Society that not only celebrates the art and achievements of women filmmakers around the world, but also brings together scholars, civil- and human-rights advocates, community leaders and concerned members of the public to shine the spotlight on social issues through cinema and the dialogue it stimulates.

PEOPLE IN THE NEWS...

Xanthe Wells has been promoted from exec creative director to chief creative officer of Pitch, a boutique ad agency based in Culver City, Calif., with satellite offices in Miami and NY. Wells succeeds Eric Singer who left last year for the CCO post at Drafftcb LA. Additionally, Pitch has hired Gage Clegg as group creative director. Clegg was previously group CD at TBWA\Chiat\Day, L.A...Cally Morton has joined the Venice, Calif. office of bicoastal Psyop as exec producer, alongside EP Luisa Murray and managing director Neysa Horsburgh. Morton got her start in 2005 working for Jerry Weintraub at Warner Brothers. Over the next few years, she went on to work for New Line Cinema, CBS and E! Entertainment. Making the move to NYC in 2007, Morton shifted into short form at MJZ and @radical. media, diversifying into commercial production....



Xanthe Wells

Production Designer Judy Becker Discusses American Hustle

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That shorthand, borderline telepathic connection between director and cinematographer has been developed over time. Greengrass and Ackroyd's narrative drama feature collaborations over the years include *United 93*, *Green Zone* and *Captain Phillips*.

Advice

Kagan asked the director panelists for advice they would give to young, aspiring filmmakers.

Russell is hands-on involved in the development of many such careers. Back in 2002, he joined the board of the Bronx's Ghetto Film School, at the time a brand-new, all-volunteer local summer project with a very small budget and no presence within the film industry.

Russell helped to significantly raise that profile, getting his filmmaker friends, movie studios and industry profession-

als to not only give money, but also lend their time to teach classes and support the growth of young black and Latino filmmakers from the South Bronx and Harlem. Today, Ghetto Film School is New York's first public high school for cinema, an award-winning program model that has helped more than 500 teenagers tell their stories.

"I get back way more than I give," said Russell of his Ghetto Film School experience. Russell said he plans to hit up everyone on the panel to come and speak to the students.

In terms of advice he gives to the youngsters, Russell simply offers "tell me the story." Russell said that every scene is "life and death" for a filmmaker and the constant goal is to "make it human" and "connect" with an audience.

Greengrass encouraged new filmmakers to find and share their "unique voice." "Taking a chance is the norm. We're all

going to die. Go out with both guns blazing," offered McQueen who added that "experimenting is the norm. Try, fail, pick yourself up. Cinema has survived through risk taking."

Scorsese said that "re-inventing cinema" and "experimenting" are staples of the art.

As an example, Scorsese hearkened back to different eras such as the 1970s which were shaped in large part by filmmakers such as Paul Schrader, Michael Cimino, Francis Ford Coppola and George Lucas who were "experimenting all the time."

That "essential passion" is key, said Scorsese, noting that young directors must have that drive, "to want to make a picture because you can't imagine not."

Judy Becker

Production designer Judy Becker has worked with directors Russell and McQueen. For Russell, she served as production designer on *The Fighter*, *Silver Linings Playbook* and *American Hustle*. On the strength of the latter, she earned her first Oscar nomination (with set decorator Heather Loeffler). Becker earlier worked with McQueen on *Shame*.

Based on her experience on those films, Becker described McQueen as "a very different kind of filmmaker" than Russell. "Steve comes from a fine arts background. *Shame* had a small budget so he had to know exactly what he wanted. Everything was planned out visually. He had

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Judy Becker

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An Editor's Perspective

Continued from page 9

a greater degree of visual formality than David. David is more improvisational." Becker affirmed that both are brilliant visionary filmmakers.

Becker first met Russell eight years ago regarding a movie that eventually wound up not getting made.

"We became friends and have a lot in common. We grew up in the same area right outside New York City but not in the same time. We have a lot of the same cinema references in terms of mood and style. We bonded as friends and collaborators. It's been a great relationship. David is someone whom I consider a friend and a family member."

Regarding her Oscar nomination for *American Hustle*, Becker related, "In my mind, this was something I hoped to achieve but I didn't expect it this year. It's exhilarating to be nominated. I love the work we did on the movie and am proud to be a part of it. I love the movie and to have it recognized the way it has this awards season has been gratifying."

Becker observed that the biggest challenge *American Hustle* posed to her as a production designer turned out to be an advantage. "We were shooting in a contemporary Boston area for New York City and New Jersey. Boston is a very different city than Manhattan so I thought this would be a major challenge. But as I started location scouting and looking at suburbs, the surrounding towns and cities went back in time and were amazing, giving us the qualities we were looking for in our settings and locations."

American Hustle also satisfied her long-time desire to do a movie set in the 1970s which she described as her "favorite cinematic era." Becker said that *American Hustle* gave her the chance to portray the 1970s in a non-cliche way—the conventional depiction being a gritty, dirty New York City. "But the city wasn't gritty and dirty everywhere. This is a more glamorous, not a down version of New York City. New York magazines from that period show a different, more glamorous side. In researching that time period, we found geometric shapes in furniture and styles that you'd think were from the 1980s if you didn't know better."

American Hustle has additionally earned both BAFTA and Art Directors

Guild Excellence in Production Design Award nominations for Becker. Last year, she won the latter honor on the TV side for the pilot episode of Lena Dunham's *Girls* (HBO). Back in 2011, Becker was nominated for an Art Directors Guild Award on the basis of *The Fighter*.



Jay Cassidy

Editorial POV

Another close collaborator with Russell is editor Jay Cassidy who earned his third career Best Editing Oscar nomination for *American Hustle*. Cassidy was first nominated for director Sean Penn's *Into the Wild* in 2008 and then for Russell's *Silver Linings Playbook* last year.

Cassidy shares the *American Hustle* nomination with fellow editors Crispin Struthers and Alan Baumgarten.

Director Russell recently talked with *SHOOT* about this editing trio and what they brought to the table. "Crispin was an assistant on *The Fighter* and became one of our team members moving on to *Silver Linings Playbook*," related Russell. "Jay was recommended by Sean Penn for *Silver Linings Playbook* after [editor] Pam Martin was unavailable. [Martin cut Russell's *The Fighter* and *Spanking the Monkey*.] 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 Alan Baumgarten aboard who I hadn't worked with before. Alan was great. We will all work together again."

Cassidy observed that with the tight schedule and "the amount of footage David shoots, the number of iterations he likes to go through on scenes, it was clear we needed three editors. Our approach was to break the film up into sections and

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FilmL.A. milestone report

Among the reasons that hot locations are springing up in different far flung locales is an exodus of certain projects from Greater Los Angeles. That was further substantiated in a report released last month, prepared by the research division of FilmL.A., the not-for-profit film office serving the L.A. region.

Entitled "Filming On-Location in Los Angeles: 1993-2013," the new report analyzes patterns of growth and decline in local filming brought about by developments in the U.S. domestic film, television and commercial production market. The report's many findings include:

—Over the years, Los Angeles' attractiveness to feature and TV drama producers has diminished significantly. A double-digit increase in both for 2013 nonetheless left local feature production 50 percent below its 1996 peak, and TV drama production 39 percent below its 2008 peak.

—Even as total on-location production has grown in L.A., the approximate economic value of local projects has declined. "Lower-value" forms of production, including reality TV, student films and still photography, increased 16 percent over the last six years, while "higher-value" production grew only 2 percent.

—Recent growth in spot production reflects a shift from soundstage to location-based filming to meet tighter production budgets. Web-based advertising also plays a role—L.A. production of web commercials doubled in 2013.



Paul Audley

"The release of this report marks a milestone for FilmL.A. and the local film production industry," observed Paul Audley, president of FilmL.A. "FilmL.A. production data is cited regularly in a wide variety of analyses. We hope that this report illuminates some of the challenges the region faces, and makes plain the areas where help is needed to better attract and retain film production in Los Angeles."

Nebraska in Montana

From Cannes to Hollywood, Montana's largest city of Billings has made the journey on screen and to the world's most prestigious film venues in Alexander Payne's *Nebraska*. Shot partially in Billings in late 2012, the black-and-white Paramount feature captures the city's raw, unrefined edges—the home to regular, working class people, much like the film's father-son characters, Woody (Bruce Dern) and David Grant (Will Forte).



Nebraska crew on location in Billings.

Nebraska highlights the city's gritty elements—its bus depot, Interstate underpasses and apartment houses. But Billings is also home to historic mansions and parks, and outside its limits Montana cattle country and Big Sky Country scenery abounds.

Carol in Cincy

Carol, a feature being directed by Todd Haynes and starring Cate Blanchett and Rooney Mara, is slated for shooting this year entirely in Greater Cincinnati. The movie is being produced by Elizabeth Karlsen and Stephen Woolley of Number 9 Films, with co-producers Christine Vachon and Pamela Koffler of Killer Films.

Karlsen noted that she and Woolley made a film in Cincinnati 20 years ago and found the local crew and talent to be first rate. "Our experience so far on *Carol* has been similarly positive. The city offers excellent creative choices for us and the tax incentive has been instrumental in enabling us to get the green light on the film."

Carol is a love story about pursuit, betrayal and passion that centers on the relationship between two very different women in 1950s NY. Kristen Schlotman, exec director of the Greater Cincinnati Film Commission, noted that *Carol* is "the largest motion picture to shoot in our area since the incentive established." In June 2012, Ohio Governor John Kasich signed legislation that increased the tax incentive allocation for film projects produced in Ohio from \$10 million to \$20 million a year for the next two years. This is credited with helping the State of Ohio attract and retain business, and better enabling Cincinnati to sustain an industry and infrastructure.

CaveDigger In Running For Documentary Short Oscar

Continued from page 10

to try to have an editor responsible for a section of the film. That division of labor is never perfect. People end up having to recut sections they didn't originally cut but we developed a working rhythm. And I was kind of responsible for the overall continuity and evolution of the scenes. I was the first one in and the last one out."

Cassidy noted that Russell has described *The Fighter*, *Silver Linings Playbook* and *American Hustle* as "an evolving trio of films." The tone is so his own—serious storytelling, real characters and from that comedy can emerge. But it's not broad-based joke humor; it's comedy that comes out of life.

"That tone was very clear to me when I first read *Silver Linings Playbook* and David didn't vary from those operating principles when he went onto *American Hustle*," continued Cassidy. "We knew what we were doing right from the get-go. I was involved very early on in *American Hustle* which was very important because we had a rushed and distracted pre-production which was going on during the hectic awards season last year [for *Silver Linings Playbook*]."

As for what's next on his docket, Cassidy is currently editing *Foxcatcher* directed by Bennett Miller whose prior feature credits are *Moneyball* and *Capote*. (Miller is on the directorial roster of production house Smuggler for commercials and branded content.)

Cassidy is a five time American Cinema Editors (ACE) Eddie Award nominee, winning that honor three times, the most recent coming earlier this month for *American Hustle* (with Struthers and Baumgarten). Last year he and Struthers won the Eddie for *Silver Linings Playbook*. And in 2007, Cassidy took took the Eddie (shared with Dan Swietlik) for *An Inconvenient Truth*. Cassidy's other two career nominations are for *Into The Wild* in 2008, and *Waiting for Superman* (shared with Greg Finton and Kim Roberts) in 2011.

Short order

Director Jeffrey Karoff is well known to the commercialmaking community. He is currently repped in the Midwest and on the West Coast for spots and branded content by Seed, industry vet Roy Skillicorn's

production house. Just prior to connecting with Seed, Karoff recently directed for such agencies as McCann Detroit, Y+R Brands Canada, Saatchi Wellness, Uniworld and Digitas Health. Over the years, Karoff's ad filmography includes a 360-degree CircleVision film for Mercedes-Benz, a package for Ford's "Swap Your Ride" campaign chronicling the experiences of consumers who are given a chance to trade their current vehicles for Fords, a series of PSA for Model Environ-

ment that used renowned fashion models to promote environmental causes, and fundraising films for the philanthropic Robin Hood Foundation in New York.

Last month, Karoff earned his first career Oscar nomination, in the Documentary Short Subject category for *CaveDigger*. Directed by Karoff and produced by his Karoffilms, the short profiles Ra Paulette, an earth artist who digs cathedral-like caves in the sandstone cliffs of New Mexico. The caves are experiential and

magical yet earth artist Paulette struggles to make a living while being true to his vision. He has differences with the people who commission his work.

Karoff noted that the film is "the story of the artist against the financiers. Even deep in the hills of Northern New Mexico working along under the earth, he's dealing with issues that are age old. He's creating caves that are works of art for people who have opinions of what they

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Evolving Roles, Market Resources

Midwest agency producers reflect on their responsibilities, local suppliers

The roles of ad agency heads of production, executive producers, producers—both broadcast and digital—and the like are fast evolving. *SHOOT* connected with a cross-section of agency artisans in the Midwest for their takes on how their responsibilities are changing. In the process, several discussed developments regarding the nature of the work that's entrusted to them.

We also asked the agency community to share their recent experiences of note with Midwest suppliers spanning production and post.

SHOOT posed the two following questions:

1) How has your role changed in recent years and/or how would you like it to further evolve in 2014?

2) What is your most notable recent project that entailed collaboration with a Midwest production company and/or post house—and what made that job noteworthy?

Here's a sampling of the feedback we received (edited for print with full responses appearing in our *SHOOT* e.dition and on www.shootonline.com):

A *SHOOT* Staff Report



Christian Colasuonno, executive digital producer, Team Detroit

1) As a digital producer, I've noticed more and more of my work has a larger live-action component than it did in the past. Previously we only shot live-action to support something we were doing in digital. Over the last 18 months or so, it seems to have reversed. We shoot first, develop second. I see and review just as many director reels as I do social engagements and interactive portfolios. They are still highly digital experiences, it's just that the live-action component has gotten exponentially better and more prevalent—(Stink's "Geox Amphibiox" and Jam3's "Enjoy Your Privacy" immediately come to mind).

Technology from a professional and consumer level has seemingly caught up to the integration between the mediums. Consumers can legitimately have similar bandwidth and processing power as certain businesses.

In 2014 I'd like to see that trend continue, however, I think we need to even out a bit. A smart development team can be just as good of a storyteller as your 25K a day director can and vice versa—just because the director doesn't know the difference between CSS and CMS doesn't mean he can't create a beautifully executed digital experience.

2) While we work with a number of international and national vendors, in regard to a Midwest production house, we most recently collaborated with Cutters Detroit (part of RingSide Creative) on digital executions for our "One Tank Adventure" campaign. Their editors and post support took a guerrilla YouTube viral campaign and were able to cut well-branded content for broadcast and social channels that maintained the spirit of the original work.



Brian Fox, sr. producer, Leo Burnett Chicago

1) The dust has settled on the integration panic. The major platforms for delivery, whether it be social or a brand's enterprise level sites, have been fleshed out and the feeds are enabling us to focus on storytelling and delivering relevant content to consumers. It's as though we went through a singularity of sorts where everything, Facebook, Twitter, and expandable banners were all emerging simultaneously in an explosion of spec spreadsheet nightmares. The surviving channels emerged as successful vehicles to deliver our messages and we are better prepared for the Kinects, Instagrams and whatever else follows.

The downside to this is that everyone is inundated with a barrage of content where everything is constantly the zeitgeist. The upside, however, is that only authentic content will rise to the surface and reach the masses. This is going to force advertisers and storytellers to push the bounds of creativity. If people are able to binge watch their favorite programming for a week, without a commercial in sight, then advertisers are competing directly with the networks in order to bring them something with which they want to engage.

Software and content are separate entities inside the established platforms. We went through a Darwinian moment of learning every new technology that appeared and now, within agencies, the way to evolve and compete will be with a clear division of disciplines. This will allow producers, and project managers, to focus on their expertise and keep the work from suffering. Our past integrated experiences will allow us better communication on cross platform executions.

2) This fall we wrapped "Built for Chicago," a sizable Sprint campaign with a hyperlocal objective. We delivered print, out-of-home, TV, social extensions, an interactive installation at the Art Institute of Chicago, along with a long-form, online film showcasing the city and a well-known local artist. We worked with local companies on every level, and utilized our own internal production capabilities to the fullest. I produced the long-form film and although the director we chose came from NYC, we collaborated entirely with a local crew. The talent in Chicago is so incredibly seasoned so that gives us a solid foundation, allowing us to concentrate on the details, push the creative and focus on the details that make something great.

MIDWEST: AGENCY



Joe Grundhoefer, head of production, Carmichael Lynch, Minneapolis

1) It continues to grow. The thinking is bigger, wider reaching. Teams are larger. Communication/orchestration is 10 times more important. It's running departments and revenue-generating studios simultaneously.

2) Our recent Subaru "Dog Tested" work was noteworthy in that we started this campaign five years ago with a few cameras, two creatives, their dogs, two producers, and local editor Mick Uzendoski (Drive Thru) acting as both a DP and editor—no permits, no trained animals, no budget, and a crew of maybe three.

We've since had years of success on "Dog Tested," working with amazing talents and better budgets. But this year, we got the band back together, and used Mick to not only edit the TV work, but also attend the shoot and capture additional content for digital use. Our goal was to find ways to come home with more content than we needed, and with Mick being part of this work since day one, it made it very seamless for him to get great footage without causing a single bump in our very involved TV shoot days. It was great seeing him step up to the plate, and the work has been well received since launching across multiple mediums a couple weeks ago.



Kurt Kulas, director, integrated content development, Lowe Campbell Ewald, Detroit

1) We often hear, "How do we manage the constant change in marketing?" Those of us who thrive on change, are curious and enjoy evolving our skill sets will be the happiest and most successful. Those who don't will probably need a good therapist.

2) The current work we're doing for one of our biggest clients with Pixo Entertainment would be the most notable. What's

been so gratifying on this project, and others in the pipeline, is the coming together of many disciplines including digital, video, print and experiential to create an app we're all very proud of. Pixo Entertainment has been our partner on several of these projects and they've been a fantastically collaborative partner. No matter how deep in the weeds we got on functionality details, they always managed to surprise us with their insights and plus the project with increased functionality/features resulting in added value and a better experience for the user. Those projects really summarize how the coming together of many media disciplines contributes to not just doing good work, but work that's more memorable and connects with the consumer.



Debra Lustig, director of production, BBDO Proximity Minneapolis

1) I shout at the obvious when I say that the most marked change has been the dramatic swing from TV production to content production. Because of that shift, the way we produce and partner with people has changed dramatically too. The strategy and thinking has become much more sophisticated and targeted. And rather than being confining, working in that

box actually allows for more interesting problem solving and more effective, thoughtful work.

Anyone who touches a project has to be craftier and more agile than ever before. And every single person on our team - from account director to writer and art director to community manager to editor has become a guardian of the strategy and brand voice.

But no matter how the business has changed and continues to evolve in 2014 and beyond, the same principles of production apply -- tell good stories, hire talented people, and foster an atmosphere of respect.

2) One of our most successful sustained campaigns coming out of BBDO Minneapolis has been the Jennie-O, "Make the Switch" campaign. Since its inception in 2010, we've partnered with an incredibly talented editor, Charley Schwartz from Schnitt Editorial, here in Minneapolis. The shorthand that develops from working with the same director or editor on a long term campaign is really valuable. We can get to the meat of it (no pun intended) much more quickly.

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Midwest News & Developments



New digs

DETROIT—Marketing communications agency Lowe Campbell Ewald has officially opened the doors to its new office headquarters in the heart of downtown Detroit after 36 years in Warren, Mich. Lowe Campbell Ewald is the first company to occupy the space—formerly a warehouse complex dating back to the 1920s. The agency worked with Detroit-based architect Neumann/Smith to design the space, customizing every aspect to encourage collaboration and idea sharing. Detroit-based Turner Construction Co. provided contracting services, while Jones Lang LaSalle served as the agency's real estate broker.

"This is a transformative moment for Lowe Campbell Ewald," said Jim Palmer, CEO of Lowe Campbell Ewald. "Detroit is attracting creative and entrepreneurial talent from all corners of the globe, and we want to be part of that movement. Our new headquarters will bring our employees together in an idea-inspiring atmosphere where great things can happen for us, our clients and the city. Lowe Campbell Ewald was founded in Detroit nearly 103 years ago—it's great to be back home and contribute to the city's revitalization."

The 122,000 square foot space includes an open environment with nearly 100 collaboration areas and state-of-the-art technology throughout. From indoor tree houses to both interior and exterior patios, the unique space will allow employees to discover new capabilities and functionalities on a daily basis.

Other design and technology elements include an interior three-story LED video wall—the first of its kind in Detroit—a dual-sided multi-touch interactive video wall and a Real Time Marketing data lab. The office also boasts sustainable solutions such as reclaimed barn wood from Michigan, oversized work counters made of recycled palettes and concrete, LED lighting with energy efficient controls, eco-friendly chairs made with recycled content and environmental fabrics, and much more. Nearly all of the furniture products were manufactured in Michigan.

This relocation marks another important chapter for the agency that has experienced significant change. In the past six months, Lowe Campbell Ewald has announced new leadership, the alignment to a worldwide network with the ability to offer clients global solutions, and the addition of a New York office. The agency has also recently won a considerable amount of new business, including clients such as Atkins, LifeLock, Western Governors University, the Detroit Lions and University of Michigan.



Lil BUB's Special Special

Optimus show lands on Animal Planet

Director Mark Pallman, of Optimus' production arm One at Optimus, directed the upcoming *Lil BUB's Special Special*, which premiered on Animal Planet earlier this month. The 30-minute television special—edited by Optimus—features feline sensation Lil BUB, Amy Sedaris and Andrew W.K., along with some of Lil BUB's cute animal friends.

Lil BUB is a one-of-a-kind, magical cat that travels space and time with her powerful mind and makes hearts melt with her gorgeous green eyes. A renowned international star, Lil BUB still finds time to enjoy the simpler things in life, like having her friends over for a good-old-fashioned slumber party. And, now, Animal Planet lets you join the fun!

Lil BUB's Special Special was created for Animal Planet by Optimus. For Optimus, Craig Leffel, Lisa Masseur and Mike Bridavsky are executive producers. For Animal Planet, Samantha Lee developed the special and Hilary Tholen is producer. Optimus' Mike Berg served as editor.

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MIDWEST: AGENCY



Yung Savolainen, head of production, Commonground, Chicago.

1) In the past I functioned at more of a micro level, focusing in on the fine details. Today I'm increasingly focused on the long game. Process and integration at both a macro and micro level have become a large part of my role.

Commonground's commitment to developing the production department's capabilities has shifted where I can provide the most value. I've been identifying potential growth functions in the department, weighing benefits against the financial implications and working with the rest of CG leadership to plot out possible growth trajectories.

As we expand the capabilities we offer our clients, we've had to diversify our staffing mix. My team now includes animators, editors, front-end developers, videographers and photographers. Most recently we hired an EP for our Chicago and New York offices. Our commitment is to being a thought leader in the multi-cultural space and we are working hard to put ourselves in the best positions to meet that objective. With the addition of our NY office, I'm working to ensure we set up a solid process that integrates the best practices of both offices.



Brian Smego, executive producer, Y&R Chicago

1) It continues to be an ever-changing job. It used to be easy to compartmentalize projects and figure how to attack them. Not anymore. We've been developing more branded entertainment and experiential projects than in years past. There's been lots of new territory for our producers to cover, but they continue to find ways to get it done. It's been challenging at times, but exciting. We're all gathering new skills. Our Mid-

west roster has changed quite a bit in recent years and has gotten much more diverse. We've got a lot of new clients with unique challenges in getting their message out. The common theme is that things are moving faster than ever and the budgets continue to be a bit stretched. As a result we've been doing a lot more work in our own backyard. The post houses in town have continued to develop their production arms. Their talent and capabilities continue to improve and we've been using them more and more often. We've also had some great new additions to Chicago with the arrival of some talented visual effects outposts and some new design offerings. I think 2014 will continue to see producers expand our role as creative resources for the agency. Not only finding ways to pull off ideas coming from our creatives, but also exposing them to new trends and technology that may help shape the idea.



Will St. Clair, VP/executive producer, DDB Chicago

1) Producing has steadily become less about what we make and more about all the places it can go. This is not to say that the crafting of content is not key or any less important. Its that increasingly over time questions around where the content can go and the possibilities of how it can be consumed play bigger roles in shaping the content than ever before.

2) A cat workout music video for our MARS client's Temptations cat treats brand. Notable to me because of the oddity

of the idea, the niche-ness of the brand and the distribution we achieved. We partnered with a major EDM record label and artist Alex Guadino, essentially exchanging content for music, promotion and distribution on the label's online and social channels to deliver great content and wider distribution than the clients media budget would have traditionally allowed.

On the post side, we partnered with the Chicago office of Beast Editorial, editor John Dingfield and Method Chicago to make Biscuit Filmworks/Andreas Nilsson's hilarious footage into something more hilarious. They not only delivered on witty and odd-in-a-good-way visuals, but did so with a large volume of content (a full length music video, multiple TV commercials in two languages, bonus content, etc.), all on a tight budget. They were dedicated, flexible, and inventive. Most of all they had as much passion for what we were making as we did.

Midwest News & Developments

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Ari Sandel

Seed signs director Sandel

Ari Sandel, who directed and co-wrote the Oscar-winning short film *West Bank Story*, has joined Seed, the Santa Monica and Chicago-based production company headed by industry vet Roy Skillicorn, for commercial representation.

Sandel started his career creating and hosting *The Traveler* segment for the FX Channel's *The X Show*.

Sandel wrote, directed, and hosted the comedic segment for two seasons as he traveled the globe, offering tongue-in-cheek views of the world's unknown hot spots for the young and hip.

His feature directorial debut, *Vince Vaughn's Wild West Comedy Show*, premiered at the Toronto International Film Festival and was released nationwide in theaters in 2008. Sandel has been in development on feature projects at Warner Bros., Fox and Lions Gate.

Sandel recently directed *Aim High 2* for Warner Brothers and is currently attached to direct *The D.U.F.F.* for CBS Films, which is to shoot later this year.

"His interest in spot and content work stems from his comedic storytelling directing abilities in long form and his yearning for the more condensed, intense, but exciting timetable in commercial production. To capture the humor of the storyline and to see the final product in only weeks is a thrill to many long form film directors," said Seed exec producer Tim Ward.



Erich Wiemer

Beast Editorial, Detroit, adds editors Wiemer, Lee

Beast Editorial, a Deluxe Creative Services Company, has added editors Erich Wiemer and Charlie Lee to its Detroit office.

Lee and Wiemer will be joining forces at Beast with Adam Pillion and Chris Chynoweth as well as sister companies, Method Studios and Company 3, in their newly renovated space.

For Wiemer, a Detroit native, 2014 is marking the year for his next career phase, having already secured more than 10 years of cutting experience in various editing houses.

With several awards under his belt, including the 2012 AICE Best of Detroit honor, Wiemer rapidly gained a wide client base and a myriad of accolades. Clients he has collaborated with include Autoweek, Bosch, Carhartt, Consumers Energy, DirecTV, Toyota, Harley Davidson, Lincoln, Navy, USAA, as well as multiple artists' music videos. This year, he is embarking on his first two full feature documentaries. Wiemer comes over to Beast from editorial house Hudson in Detroit.

Lee transfers over to Detroit from Beast's L.A. shop. He has worked with such clients as Chrysler, Cleveland Clinic, Gap, Dodge, Harley-Davidson, Jeep, Mitsubishi, Nike, Nissan, Strayer University and Toyota.

An award-winning editor as well, Lee most recently made it onto the 2013 D Show shortlist and feels his migration to the Motor City is a natural one.

"From my first visit, the city and our Beast office have been very welcoming and supportive. My clients here have become close friends and the work I've done has been well received, so the transition feels seamless," shared Lee.

Mikey Please

Reflections on Sundance, stop-motion animation, commercials and shorts

By Robert Goldrich

With this issue's quarterly Top Ten Visual Effects/Animation Chart and related coverage, *SHOOT* thought it apropos to seek out director Mikey Please who's known for his distinctive brand of stop-motion animation. Please burst on the scene just a few years ago with his Master's thesis film, *The Eagleman Stag* which earned a slot in the 2011 Saatchi & Saatchi New Directors Showcase. The animated short then went on to screen at Sundance, win the Short Animation BAFTA Award and land on the Oscar shortlist.

The Eagleman Stag is a darkly comic stop-motion film centered on Peter whose obsession with the fast pace of time seems to escalate all the more as he ages. As we see most of this man's life pass before our eyes, he does everything in his power to slow the passage of time.

"The concept of time being relevant to age has been something that's interested and bothered me for as long as I can remember and is partly what led me to make this film," explained Please in a 2012 installment of *SHOOT*'s The Road To Oscar series. "Many of the early scenes are direct memories—such as being four years old and getting

angry at having to wait a quarter of my life until my next birthday. I have a very vivid memory of comparing a day to an acorn and a week to an apple, then later downsizing the apple to a plum...Peter's job as a taxonomist [a classifier of bio-diversity] is more a reference to the way in which he himself perceives time. He looks at the glorious expanse of the animal kingdom and puts it into neatly labeled boxes just as he looks at his experience of time and treats it with the same unwavering logic—an exponential increase of pace with age. That said, there is certainly a strong similarity in his mildly reticular nature to that of an animator, and perhaps myself. Maybe therein lay the attraction."

Also in 2012, Please was awarded a three-month fellowship in Tokyo by the Japanese Center for Cultural Affairs. During this time, he developed the script for another stop-motion short, *Marilyn Myller*, which premiered at the Edinburgh International Film Festival, winning the award for Best New British Animation. And last month *Marilyn Myller*, was nominated for the Short Film Grand Jury Prize at Sundance.

Director Please is also active in spots and branded content via affiliated studios Hornet in the U.S. and Blinkink in the U.K.



SHOOT: What did the inclusion of *Marilyn Myller* in this year's Sundance Shorts program mean to you personally as well as professionally?

Please: Sundance is a pretty special place. Though no doubt there's plenty of actual bona fide business stuff going on, it's an artist-led event. For it to be this internally renowned and hugely respected industry savvy, kooky-artist event still blows my mind. It's a huge accomplishment. Going as a filmmaker means you get to see a really wonderful side of it. Lots of gentle ego massaging and general good-time having amongst this extremely talented group of people. Everyone's spinning a penny on the tip of their nose or breathing fire from a beer bottle whilst riding a unicycle. When *The Eagleman Stag* screened there, it marked the beginning of a fairly drastic transformation in my professional life. The film went from being this obscure little

thing my mother liked to being shown in front of nearly 1,000 cinema audiences around the world over the next couple of years. It's not bad going for an indie short. Actually, I think a big motivation for making another short was simply to give me an excuse to go back to Sundance. Maybe it's less like the crazy circus and more like that warm, soft scene in *The Snowman*, when the snowman flies the little boy to lapland to meet Father Christmas (Robert Redford) and all the other snowmen and women (filmy people) are there having a massive party. Yep, it's more like that.

SHOOT: What inspired *Marilyn Myller* and please provide a synopsis of the film?

Please: *Marilyn* was developed during a three-month residency in Japan in 2012. I started by working with some pre-existing scripts, trying to wrestle them into something that I felt confident enough to

dedicate a year of my life to. But over that time, the actual process of being locked in this tiny room on the 34th floor of a Tokyo skyscraper trying to devise something earth shattering and profoundly beautiful, became more interesting that the scripts themselves. It's such a weird process and I think anyone who's ever made anything, from baking a cake to giving birth, on some level can relate to that feeling; of expectation and reality and the difference, good or bad, between aspirations and what we actually end up with. So the film slowly morphed into a meditation on what it means to make something. It's a pretty personal piece of work; it feels odd to talk about it, but I guess that's the point and hopefully what makes the film interesting.

SHOOT: What's the appeal of the stop motion animation discipline for you?

Please: It's direct. It's expressive and beautiful. All the obvious things. And I think there's still a whole world of unexplored potential there. The fact that so few people actually work this way, and do it well, makes it all the more appealing to me. It means you can be truly innovative in very simple ways. To solve a problem and realize, hot dang, I've never seen this done like this before. That's a buzz hard to beat.

SHOOT: How has your advertising work at Hornet and Blinkink informed your work in shorts and for that matter your feature film, *Zero Greg*, which is currently in development?

Please: Well, I haven't actually done a great deal of advertising work, and to be honest when I have it's been the other way around. The short personal projects have informed the commercial work, keeping things fresh. That's why it's so important to keep that kind of work alive, as a space to experiment and fuck up and it not really matter so much. It'll only be your precious feelings that are hurt, not your kneecaps. That said, I just did an ad using 3D printed replacements for the first time, so that was pretty exciting.

Zero Greg is kind of its own thing, but yes, everything is feeding into that monster. I'd say that every bit of work, commercial or otherwise, is something that informs *Zero Greg*. I'm on the umpteenth draft of the script. It's taken a long time but it's worth it, to get the writing completely solid.

This is by far the largest piece I've written on my own and the biggest challenge of my career to date, but with a little luck and a heck load more work, the most rewarding.

"The fact that so few people actually work this way [in the stop-motion animation discipline], and do it well, makes it all the more appealing to me."



Oscar Implications At VES Awards

Will dominance of *Gravity* prove to again be a harbinger of things to come?

A SHOOT Staff Report

If *Gravity* goes on to win the Best Visual Effects Oscar next month, it will mark the ninth time in the past 12 years that the winner of the Visual Effects Society's marquee category—Outstanding Visual Effects in a VFX-Driven Feature—corresponded to the Academy Award recipient. And one other time, *Hugo*—which took the VES Award for Outstanding Supporting Visual Effects—later took home the VFX Oscar in 2012.

Though the track record in animation doesn't extend quite so long as the dozen year run dating back to the inception of the VES Awards, there's also a parallel track with Oscar as reflected in last year's lead animation VES honor going to Pixar's *Brave* followed weeks later by the Academy Award for Best Animated Film.

But beyond VFX and animation, the VES Awards evening has of late smacked of Oscar on another prominent front—Best Director. Last year, director Ang Lee's *Life of Pi* was the big winner at VES, topping four categories, including the top honor for Outstanding Visual Effects in a VFX-Driven Feature. Lee also won the special VES Visionary Award that year.

Life of Pi went on to win the VFX Oscar, which was no great surprise. But quite a bit more unexpected was Lee winning the Best Director Oscar.

This year, a strong case of déjà vu seems to be developing. *Gravity* dominated the VES Awards earlier this month, garnering six honors. Additionally the Visionary Award was bestowed upon Alfonso Cuarón, director/producer/co-writer/editor of *Gravity*. Clearly *Gravity* is the odds-on favorite to take the Visual

Effects Oscar. And Cuarón too has frontrunner status for the Best Director Oscar given that he earlier won the DGA Award.

Perhaps VES with its categories and Visionary Award action of the past couple of years reflects a coming of age for the VFX community as a whole. VFX are integral to more movies than ever and their integration into storyline by talented directors is fast gaining recognition and appreciation throughout the industry. This bodes well come Oscar night not only for Cuarón

but also Framestore, London, which was the lead VFX studio on *Gravity* with Tim Webber serving as the film's VFX supervisor.

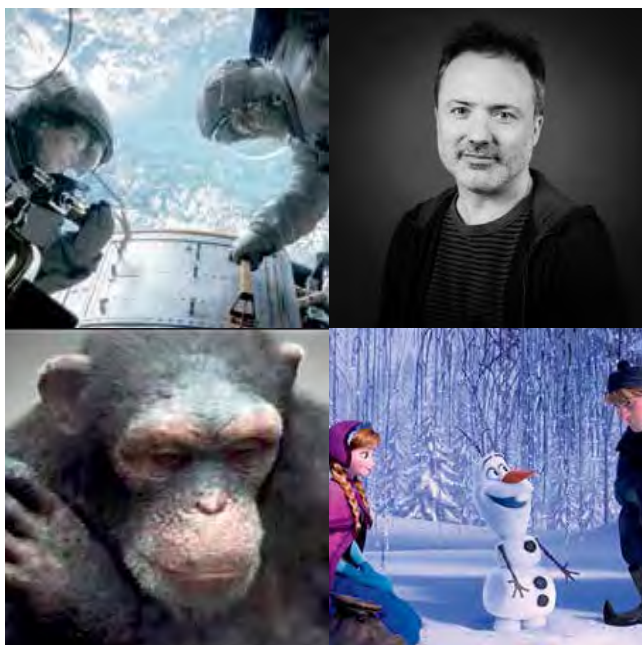
Additionally, Disney's *Frozen* had a dominating performance at the 2014 VES Awards, winning all the categories in which it was nominated: Outstanding Animation in an Animated Feature; Outstanding Animated Character in an Animated Feature (for bringing the Snow Queen to life); Outstanding Created Environment in an Animated Feature (for Elsa's Ice Palace); and Outstanding FX and Simulation

Animation in an Animated Feature (for Elsa's Blizzard). *Frozen* too would appear to be the leading contender for the Animated Film Oscar.

The Lone Ranger won the VES Award for Outstanding Supporting Visual Effects in a Feature.

TV dominance

There were also dominant showings on the television side of the VES Awards ledger—both on the program and commercial-



From top left, clockwise: *Gravity*; Framestore's Tim Webber; *Frozen*; PETA's "98% Human"

VISUAL EFFECTS & ANIMATION

TITLE **VISUAL EFFECTS/ANIMATION** **AGENCY** **PRODUCTION**

1	 <p>CLICK HERE TO VIEW SPOT ></p>	<p>Old Spice's "Momsong"</p> <p>The Mill, Los Angeles Arielle David, head of production; Sue Troyan, executive producer; Adam Reeb, producer; Ben Sposato, coordinator; Tim Davies, creative director/Flame 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 and Dag Ivarson, 2D artists. (Toolbox: Flame, Flare, Nuke)</p>	Wieden+Kennedy, Portland, Ore.	MUZ, bicoastal/international Steve Ayson, director.
2	 <p>CLICK HERE TO VIEW SPOT ></p>	<p>Maserati's "Strike"</p> <p>Method, Santa Monica, Calif. Robert Owens, executive producer; Colin Clarry, producer; Claus Hansen, lead Flame artist; Aaron Nietz, Noah Caddis, Wensen Ho, Emily Irvine, Cecile F. Tecson, compositors. (Toolbox: Flame, Smoke)</p>	Wieden+Kennedy, Portland, Ore.	Chelsea Pictures, bicoastal. David Gordon Green, director.
3	 <p>CLICK HERE TO VIEW SPOT ></p>	<p>New Zealand Transport Agency's "Small Mistakes"</p> <p>Fin Design + Effects, Sydney Stuart White, VFX supervisor; Justin Bromley, sr. Flame artist; Michael Smith, Flame artist; Tim Streets, modeling; Elias Atto, CG generalist; Morgan MacCuish, producer; Billy Becket, executive producer. (Toolbox: Flame, Flare, Maya, V-Ray 3.0)</p>	Clemenger BBDO, Wellington, NZ	Finch, Auckland, NZ Deren Seale, director.
4	 <p>CLICK HERE TO VIEW SPOT ></p>	<p>Experian's "Travel Fraud"</p> <p>a52, Santa Monica, Calif. Andy Hall, VFX supervisor; Heather Johann, VFX producer; Megan Meloth, executive producer. (Toolbox: Maya, Flame, Lustre)</p>	The Martin Agency, Richmond, Va.	HSI, bicoastal/international Filip Sterckx, director.
5	 <p>CLICK HERE TO VIEW SPOT ></p>	<p>Kia K900's "The Truth"</p> <p>Digital Domain, Venice, Calif. Eric Barba, VFX supervisor/CCO; Rich Flier, president, advertising & games; Scott Gemmill, EP/head of production; Tiffani Manabat, sr. producer; Rachel Mariscal, VFX producer; Alex Michael, VFX coordinator; Paul Lambert, DFX supervisor; Greg Teegarden, CG supervisor; Dan Akers, compositing supervisor; Carlos Morales, Holly Horter, John Bowers, Joe Silva, Nitant Karnik, Kym Olsen, Travis Wade, compositors; Rick Glenn, Nye Warburton, animators; Brian Creasey, Daisuke Nagae, David Liu, Lee Carlton, digital artists; Eric Ebling, Andy King, FX artists; David Wilson, Hilery Johnson, Keith Weilmuenster, Dawn Gates-Wells, Cynthia Trevino, roto/paint artists; Adrian Diamond, TD; Jesse James Chisholm, on-set data/integration lead; Vikki Chan, on-set/data integration; Som Shankar, Edith Clara, data integration; Jeff Heusser, Flame artist. (Toolbox: Nuke, Maya, Houdini, V-Ray, Hairo, Flame)</p>	David&Goliath, El Segundo, Calif.	MUZ, bicoastal/international Carl Erik Rinsch, Colin Jeffery, directors
6	 <p>CLICK HERE TO VIEW SPOT ></p>	<p>The Auto Club Group (AAA)'s "Emma"</p> <p>MPC LA Juliet Tierney, VFX producer; Mike Wynd, VFX supervisor/3D lead; Jake Montgomery, VFX supervisor; Gizmo Rivera, Michael Vaglienty, Jadan Duffin, Jason Heinze, Alex Harding, Carl Fong, Hayley O'Neil, John Kuntz, Matt Johnson, Gaelle Morand, Tim Hanson, Liam Griffin, Emma Taylor, Chris Bernier, Casey McIntyre, Dheeraj Hebbar, Minju T.S., Sathya Narayanan, Anupam Kumar, Gayatri Dhangar, Loknath Sahu, PN Arun Kumar, Rajinikanth R., S. Rajesh, S. Sundaramoorthy, Silambarasan R.P., Sivakumar R., Stalin Balan, Sugumar S., Vivekananthan R., VFX team. (Toolbox: Houdini, Maya)</p>	The Richards Group, Dallas	Arts & Sciences Michael Spiccia, director.
7	 <p>CLICK HERE TO VIEW SPOT ></p>	<p>Travelers Insurance's "Canada"</p> <p>Gentleman Scholar, Los Angeles William Campbell, Will Johnson, creative directors; Lindsay Bodanza, exec producer; Rachel Kaminek, head of production; Nikki Maniolas, producer; Tommy Woo, art director/2D animator/compositor; Heidi Berg, designer; Heather-Lynn Aquino, designer/2D animator; Tyler Lancaster, 3D animator; Kevin Ferrara, 3D animator/3D modeler/3D generalist; Juan-Carlos Cuadra, 3D modeler; Robert Kim, 3D modeler/3D generalist. (Toolbox: Maya, Nuke, ZBrush, Photoshop, After Effects)</p>	Fallon Minneapolis	Gentleman Scholar William Campbell, Will Johnson, directors.
8	 <p>CLICK HERE TO VIEW SPOT ></p>	<p>Volkswagen's "Wings"</p> <p>The Mill, Los Angeles Sue Troyan, sr. EP; Leighton Greer, VFX producer; Robert Sethi, shoot supervisor/creative director; Tim Davies, 2D lead artist; Adam Droy, Ed Boldero, 3D lead artist; Glyn Tebbutt, Joy Tieman, Martin Karisson, Chris Hunsberger, Geoff Duquette, 2D artists; Andreas Greichen, Jesse Flores, Alfonso Alpuerto, Jeffrey Lee, Michael Lori, Blake Sullivan, Martin Rivera, Katie Yancey, Sam Klock, Andy Romaine, 3D artists; Adam Scott, colorists; LaRue Anderson, color EP; Natalie Westerfield, color producer; Benjamin Sposato, production coordinator. (Toolbox: Flame, Flare, Nuke, Maya, Arnold, Houdini, PTrack, 3DEqualizer, Mill's proprietary feather system)</p>	Argonaut, San Francisco	MUZ, bicoastal/international Tom Kuntz, director
9	 <p>CLICK HERE TO VIEW SPOT ></p>	<p>MetLife's "Anthem"</p> <p>Passion Pictures, London Jerry Forder, animation supervisor; Daryl Graham, Uli Meyer, Peter Dodd, Jerry Forder, animators; Alan Henry, Marie-Margaux Tsakiri-Scanatovits, Slaven Reese, Rachel Glodowski, animation assistants; Derek Walsh, animation coordinator; Tony Clarke, animation checker; Brendan Houghton, storyboard artist. Absolute Post, London Simon Holden, Owen Saward, Flame; Sean Broughton, VFX supervisor/additional stills photographer (Toolbox: TVPaint, After Effects, Nuke, Flame)</p>	Ari Merkin LLC, NY	Passion Pictures, London Dan Sumich, director Rabbit Content, New York
10	 <p>CLICK HERE TO VIEW SPOT ></p>	<p>Con Edison's The Benefits Of Converting From Oil To Gas (short)</p> <p>Bill Plympton, artist/animator The Napoleon Group, New York (Toolbox: After Effects)</p>	none	The Napoleon Group, New York Ken Kresge, director

“Momsong” Croons Volumes, Tops Quarterly Chart

The Mill makes visuals sing for Old Spice Re-Fresh Body Spray out of Wieden+Kennedy

A SHOOT Staff Report

It's hard on some mothers to watch their sons go from boys to men as we see in a gloriously twisted Old Spice commercial titled “Momsong” that was created by Wieden+Kennedy, 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. These frumpy moms assume bizarre “fly-on-the-wall” positions as they keep watchful eyes on their sons. The first mother is behind the door of her son's bedroom as he leaves for a date. Next we see her outside in the park, coming out of the bushes to spy on her lad and his girlfriend who blissfully walk together in the rain.

Another mom is then seen hanging onto the rear bumper of a fast moving convertible car—with her son as the driver and a smitten girl as the passenger. The mom's knees are in a laundry basket as the car whisks her along the road.

A change in scenery takes us indoors

to a school cafeteria. One mom is kneeling to get an opportune vantage point on her son and his lass who are seated at a table in front of her. In the same cafeteria, we then see a janitor getting a look-see at another happy couple. The janitor turns his head 180 degrees and it's revealed that the male face we saw was on the back of a mom's head. We now see the visage of yet another melancholy mother.

Back outdoors, a male teen and his gal frolic at the beach. Unbeknownst to them, they are being closely followed by a stretched-out mom who literally slithers under and along the sand. Another mom washes ashore in order to get a better gander at her son and his girlfriend.

We later see a mom falling from the sky as she plays a violin, the instrument of choice when one is whining.

And finally we again see our first mom laid out on her back slithering from a couch in one room along the carpet to another room, eventually reaching another couch she slides up on, ending in a seated position as she continues to lament in

song her son's carnal coming of age.

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

Of all the women cast as moms, only one had major acting experience. “We just wanted moms who felt real but also had some comedic character to their look and performance,” explained W+K creative director Jason Bagley.

The Mill

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 like a puppet. “We definitely went into this to shoot everything in-camera,” Ayson said. “[VFX house] The Mill [L.A.] 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 added, “As usual, The Mill worked themselves to death to make us all look great...We always try to shoot practical stunts as much as possible, which still involves an enormous amount of clean-up and effects. They worked a large amount of miracles for us to say the least.”

The Mill's Tim Davies, creative director and 2D lead on the job, said, “We decided to try and shoot every gag as a live-action/in-camera sequence: good old-fashioned filmmaking and this process didn't come without its own challenges. What made this spot significantly trickier than the norm was the fact that the moms were singing the jingle throughout the spot while performing some ridiculously complicated stunt attached to wires and rigs.”

Old Spice is renowned for its offbeat campaigns, and expectations were high for “Momsong.” Davies shared, “We had a great team working on this and we all enjoyed going the extra mile. None of us can wait to see what's coming down the line for the next Old Spice spot!”

A Rundown Of Short Subject Documentary Nominees

Continued from page 11

should be. His quest is to realize his vision, his magnum opus.”

Regarding the Oscar nomination, Karoff said, “To know that a jury of my peers looked at the film and found it worthy of that kind of recognition is personally, artistically, completely a thrill to me...I'm particularly pleased because this is not what usually gets nominated which are films about issues and hardship.” Karoff conjectured that the art vs. commerce theme may have been of some appeal to Academy voters, some of whom could identify with that same struggle as it applies to filmmaking.

But ultimately, said Karoff, the nomination is for and because Paulette.

“Not only for his skill but his willingness to reveal what's involved in being a person who is obsessive, visionary and the price the he pays,” said Karoff. “He's what made this a movie and not just a document of somebody's art.”

It took Karoff three years to make

CaveDigger. He first saw the artist's work 10 years ago. “It was so striking to walk into that cave, to experience the visceral impact of a piece of art,” recalled Karoff. “It's rare to have a piece of art strike you that deeply. I knew this was something I wanted to make a film about. It took me about 10 years to figure out how to approach making the film after the first time I saw his work. I knew that I wanted to do something that was more than simply an artist creating his art.”

Karoff credited his collaborators, including prime contributors, cinematographer Anghel Decca, editor Erin Nordstrom of Optimus, and composer Pete Min. Nordstrom and Min were new finds for Karoff while Decca has been a long-time colleague on varied jobs.

“Nordstrom was recommended by a colleague,” said Karoff. “I had never worked with her before. What a collaboration that turned out to be. She is an extraordinary storytelling talent. I saw the film she cut, *I Am Trying To Break Your*

Heart [a documentary about the band Wilco] but I didn't realize until I worked with her how much she brought to that film and then to mine.”

CaveDigger was released theatrically on January 31 as part of *The OSCAR Nominated Short Films 2014* which contains all of this year's nominated shorts spanning Live Action, Animation and Documentary. The compilation film opened in more than 350 theaters throughout the U.S. and Canada. Together with the theatrical run, the nominated short films are available on iTunes Stores in 54 countries, Amazon Instant Video in the U.S., and on VOD/Pay Per View platforms across the U.S.

The four other Oscar-nominated Best Documentary Short Subject films are:

- *Facing Fear* directed by Jason Cohen and produced by Jason Cohen Productions. *Facing Fear* introduces us to a gay man who as a teen was brutally attacked by a gang of neo-Nazis. Twenty-five years later, he encounters one of his attackers.

- *Karama Has No Walls* directed by

Sarah Ishaq and produced by Hot Spot Films. This documentary centers on one brutally tragic day during the 2011 Yemeni revolution.

- *The Lady In Number 6: Music Saved My Life* directed by Malcolm Clarke and produced by Reed Entertainment. This portrait of 109-year-old Holocaust survivor Alice Herz Sommer shares her views on how to live a long and happy life. Clarke along with Bill Guttentag won the Short Subject Documentary Oscar back in 1989 for *You Don't Have To Die*.

- *Prison Terminal: The Last Days of Private Jack Hall* directed by Edgar Barnes and produced by Prison Terminal LLC. Shot over a six-month span at Iowa State Penitentiary, this documentary looks at the final months in the life of a terminally ill prisoner.

The Academy Awards for outstanding film achievements of 2013 will be presented on March 2, 2014, and televised live on the ABC Television Network.

Super Feedback: Artists Discuss Big Game Spot Challenges

Director, editor,
colorist, music
POVs on VW,
Maserati, Kia, Audi,
H&M, Cheerios,
Bud Light, Heinz

A SHOOT Staff Report

The stakes are high come Super Bowl Sunday—to the tune of some \$4 million per 30-second timeslot during last month’s Big Game telecast on Fox.

The pricetag, though, had some major eyeball justification, drawing 111.5 million viewers, making Super Bowl XLVIII the most watched TV show in U.S. history. In an era of media fragmentation, such a massive shared audience experience is rare and coveted. Making the TV event even more valuable is the fact that the majority of viewers look forward to the commercials.

Right after the Super Bowl, SHOOT surveyed agency creatives regarding their assessment of this year’s crop of Super

Sunday commercials. (The “Monday Morning Quarterbacking” feature appeared on SHOOTonline, 2/3.) For that survey, SHOOT sounded out creative artisans whose agencies did not have any commercials on this year’s Big Game so as to get unvarnished, apolitical takes on the advertising.

Now, though, we take a 180-degree turn on perspectives, seeking out those who are partial—artisans who had a hand in the latest batch of Super Bowl spots. SHOOT asked what were the biggest creative challenges posed to them by their Super Bowl ads. Here’s a sampling of their feedback (edited, with full responses appearing in the SHOOT»e.dition and online):



Frank Effron, editor, Cut+Run

Agency Argonaut had a great concept with “Wings”, where engineers earn wings every time a VW reaches 100,000 miles. The two main challenges for the edit were finding the right flow for the engineers featured in the edit, and deciding which engineers made the cut and which ones didn’t. Tom Kuntz [a director at MJZ] shot the engineers relying on in-camera wings—the talent was rigged with prosthetics—for believability. There’s something to be said for the true reaction and timing of performances when working with actual props and there were so many exceptional moments from which to choose. The Mill then added the finishing touches to the wings so the look is seamless. When you see the work on screen during the Super Bowl, it’s certainly thrilling.

You know it is one of the times that the general public really looks forward to watching commercials and appreciates the level of entertainment that advertising can bring.



Siggy Ferstl, colorist, Company 3

When I first saw the footage for the “Strike” spot for the Maserati Ghibli, I was struck by its cinematic images. Director David Gordon Green created a powerful feeling using Quvenzhané Wallis, the young girl who starred in *Beasts of the Southern Wild*, delivering lines in a raspy whisper about how “being clever is more important than being the biggest kid in the neighborhood.” In the reveal, we find out that this is Maserati’s approach—surprising the market with its new, more affordable sports car....I applied a special LUT during the coloring process that helped bring out “filmic” quality to the digitally shot material. But most of my work as the colorist was guided by the style of the photography. You’ve got silhouette shots of the girl. A lot of contrast. It’s a different approach

than I would take on a more traditional luxury car spot. It wasn’t about seeing every detail. It was about creating a feeling.



Scott Glenn, creative director, HUM

Growing up with *The Matrix*, the opportunity to partner with our talented friends at David&Goliath on Kia’s “The Truth” Super Bowl ad was a truly exciting experience for everyone at HUM. An impassioned exercise in teamwork, the job demanded a carefully coordinated collaboration between two of our A-list composers, our sound designer, Dan Hart, and one mind-blowingly talented opera singer whom we sourced. The opera vocal itself was recorded from a single take—owner Jeff Koz described it as the most spine-tingling vocal performance in our studio’s 20-year history. We also brought the opera singer with us to the shoot to work with Laurence Fishburne directly and make his delivery as realistic as possible. Laurence nailed the performance, though we continued to

work after the shoot to make the on-camera sync completely flawless, as we felt very strongly that believability was a key component to success.

SUPER BOWL ADVERTISING



Jono Griffith, editor, Union Editorial/Circus

Working with such experienced people makes the process a joy and an education no matter how high pressure the job is—but when editing any film, generally the challenge is the same and that's to get everyone involved in the production happy and proud, including myself. All of that takes time which, of course, is usually in short supply. So getting everyone on the same page quickly is important, specifically in the case of "The Truth" [for Kia]. I would say editing Puccini was pretty painful. It's such an emotionally perfect arc that any tampering always felt a bit like a slap in the face. Also, getting all the thumbs up on the car angles took a while...there were lots of angles and lots of thumbs!"



Brent Nichols, executive creative director, Elias

For the Audi "Doberhuahua" spot, we wanted to create a suspense-building, blockbuster action-film type composition. The spot is intentionally tongue-in-cheek, so we wanted to get a little bit of a kitschy overdramatic vibe without going too far. We didn't want it to be a cartoon or a parody, but we also couldn't make it too dark. We had to find the sweet spot, which you can only do through trial and error and back and forth with the client. Because it's the Super Bowl, the agency and client are even more present and hands-on throughout the creative process. They took the time to come to the studio and get involved the old fashioned way.

Keeping with the B-movie spirit but on a grand scale, we brought in elements to give it the feel of an actual film score. In order to have the arrangement sound as authentic as possible, we decided to record with real strings played by a live orchestra. We'd like to think the result is a balanced Hitchcockian composition with

a nod to John Williams and Danny Elfman.



Nicolas Winding Refn, director, Stink

Each project brings the obvious challenges but creativity involves taking your weaknesses and turning them into strengths [for the H&M spot featuring David Beckham]. In that way, there are no such things as challenges, only obstacles and achievements.



Matt Smukler, director, Community Films

The biggest challenge for me [on Cheerios' "Gracie"] was getting the tone right after the success of the first [Cheerios] spot. The script we were working with was nuanced and subtle (in a great way) and so it was all about capturing Grace's intelligence and incredible poker face. Which, in the end wasn't much of a challenge at all.



Jeff Tremaine, director, HeLo

The biggest challenge of this whole thing [Bud Light's "Epic Night"] is the fact that we did it "real." Our mark, Ian, had no idea he was being filmed and much less in a Super Bowl commercial. This was a huge, highly coordinated production; we had 58 cameras shooting in over 10 locations, and we had to figure out ways to hide all those cameras and leapfrog cameramen to stay ahead of Ian the whole time. Another challenge was directing all the A-list talent without ever seeing them, through earwigs and microphones. Ultimately, this was the effort of about 600 people against one guy, and to pull it off without a hiccup was truly a miracle."



Jim Ulbrich, editor, Beast Editorial

What was interesting about "Gracie" for Cheerios was that while it might be getting attention for being about a "biracial family," the key is that the biracial element is not an issue for the characters. It was very important for the entire team, from General Mills to all the creatives at Saatchi NY, and the director Matt Smukler that this slice of life not jump out as making some kind of a statement, which could easily undo the story. Gracie's parents inform her she's going to have a baby brother. What's she going to say to that? Is her response going to convey some kind of "message" that defines this family along racial lines or will it be something any little girl, in any kind of family, might say? After a beat, she announces she also wants a puppy. Race is irrelevant. Simply holding on a shot a moment too long, or cutting away a few frames too soon, could have resulted in a different experience for the viewer. It was gratifying that there was such trust among the whole

team, from Matt's trust in me to the agency's trust in Matt and all the way up to the people at General Mills. What's nice is the wonderful response the spot has received validates that trust all around.



Woods, director, Recommended Media

When I was approached with the Heinz script, I was having a hard time processing what the spot wanted to be. It was a feel good spot that had some "nice" scenes of people camping, at a wedding and a coffee shop, and at the same time there were these lighter and humorous scenes of wise guys at a hotdog stand and a guy in a full body cast. Was this a feel good spot or comedy? I knew that the granny at the end making a familiar sound with a plastic bottle would be the comedic bit, but the greatest creative challenge was letting go of the instinct to make the nicer scenes funny, and trusting the overall idea and ending of the spot. It's tough to imagine that you are shooting comedy when you are standing in this beautiful location in South Africa, filming a happy camping family around a campfire at sunset.



Diego Luna



Cesar Chavez



David Gordon Green



Joe

Directorial Perspectives On South By Southwest Festival

Diego Luna of Canana Discusses Cesar Chavez; Chelsea's David Gordon Green Reflects on Joe

By Robert Goldrich

Director Diego Luna felt a compelling need to tell the story of labor union organizer/civil rights activist Cesar Chavez in a film. "His is a very universal story about change—change made by a community that was the weakest and most ignored in this country," said Luna. "By uniting and raising their voice, they proved to the world that issues of others matter to all of us. The farm workers managed to collapse a huge industry and a whole structure built against them. The way they did it is what I find amazing. Instead of attacking those who were abusing them, they went out and talked to the consumers. They introduced them to the fathers and mothers behind the grapes that consumers were buying—parents whose kids couldn't go to schools like consumers' kids.

"The whole country reacted," continued Luna. "Communities with no connection to the farm workers' community reacted. The idea of the responsibility of a citizen to help others is a reminder of what we need today."

Starring Michael Peña in the title role, *Cesar Chavez* is slated to make its North American debut at the 21st South By Southwest Film Conference and Festival which runs from March 7-15 in Austin. *Cesar Chavez* is part of this year's SXSW Narrative Spotlight program showcasing high-profile narrative features.

Luna is looking forward to the festival based on what he's heard from other filmmakers. "It's described to me as a place where music, art and cinema find each other. I've heard amazing stories and I believe it is the right place for our film to

come out. We've had some private screenings here and there to start to get the word out about the film. Every time we show it near the [Mexico/U.S.] border, the film triggers so many personal stories and reactions from the audience."

Cesar Chavez was produced by Canana, a company founded in Mexico City in 2005 by actors/producers/directors Luna and Gael Garcia Bernal, and producer Pablo Cruz, who were recently joined by partner/CEO/producer Julian Levin. Canana has produced over a dozen features, establishing itself as a mainstay entertainment company in Latin America. Among those theatrical films are Gerardo Naranjo's *Drama/Mex* and *Miss Bala*; Luna's directorial debut documentary *J.C. Chavez*, and *Abel*; Bernal's directing debut, *Deficit*; Michael Rowe's *The Well*; and Cary Fukunaga's *Sin Nombre* (a co-production with Focus Features). Canana expanded into TV in 2010 with the series *Soy Tu Fan* (on Canal Once) and has since turned out the shows *Nino Santo* and *Alguien Mas*. Most recently, Canana has extended its creative reach stateside, opening a Los Angeles-based branded content division under the aegis of partner/executive producer Eric Bonniot who has 20 years of experience in advertising and branded entertainment for such clients as Coca-Cola, Ford, Honda, Toyota, Chevrolet, Subaru, McDonald's, Burger King, Budweiser and Coors Light. Bonniot earlier co-founded UNCLE, a digital development company that worked with VH1, The Discovery Channel, E! Networks and STARZ! He also served as exec producer on commercial and video content at A Band Apart.

Luna and his producer Cruz have moved to Southern California to be active in both features and branded fare. Luna explained his interest in shorter form and branded content. "In features you commit to an idea and it can take four years of your life. Branded content is a short intense ride where you learn, explore and experiment—and weeks later you're back in your office to resume your film. I love directing so much. I don't want to have to wait until I put together another [feature] film. Branded content keeps you working, exploring and growing in ways you cannot on a feature. Feature films take less and less risk today than they did before. Staying active in branded content also enables you to meet amazing creatives and artists who can all spark something new and creative in you. Branded content is already plugged into new ways of communicating. Now we have people watching on their phones and hand-held devices. This is the future. We want to be a part of that future as directors and as a company."

Luna added that Canana's expertise in producing content in both Spanish and English could prove invaluable in the ad/branded entertainment space. Via Canana's branded content division, Luna recently directed a web/TV piece for Honda Civic out of U.S. Hispanic agency Orci.

David Gordon Green

This marks the second straight year that director David Gordon Green has a film at SXSW. In 2013, his *Prince Avalanche* arrived in Austin, having won the Silver Lion Bear for Best Director at the Berlin International Film Festival. This

year, Green's *Joe* makes its U.S. debut at SXSW, having earlier been nominated for a Golden Lion and winning the Christopher D. Smithers Foundation Special Award at the Venice Film Festival.

"It's an honor and a pleasure to be at South By Southwest again," said Green, adding that the only drawback is that having a film there takes away from his norm of watching many movies at the fest. From his perspective as a movie-goer at SXSW, Green observed, "It doesn't have the formality of an audience that you'll find at Berlin or Venice. It's more laid back and comfortable, more of an 'everyman' at the movie feel, people having popcorn and enjoying an evening's entertainment. I remember one year going to a rowdy screening of Sam Raimi's *Drag Me To Hell*. In many ways South By Southwest represents the way I'd want my movie to be seen—by people who connect with film."

Starring Nicolas Cage and Tye Sheridan, *Joe* tells the story of an ex-con—the unlikeliest of role models—who meets a 15-year-old boy and is faced with the choice of redemption or ruin. Based on a Larry Brown-authored novel with an adapted screenplay by Gary Hawkins, *Joe* takes place in the contemporary South, replete with elements ranging from friendship to violence. Green's movie is part of SXSW's Headliners lineup of films.

Green explained that he was drawn to Brown's novel. "He's an author who died a few years ago and I was lucky enough to have known him and to be inspired by him," shared Green. "Gary Hawkins, a screenwriting professor of mine, wrote an adaptation of the novel and sent the script

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to me. I found that it did justice to the novel. I was excited to take it on. This was a passion project that has been in the back of my mind for so many years.”

Beyond an independent filmmaking pedigree that has made its mark on the festival circuit (*All the Real Girls* which won a Special Jury Prize at Sundance in 2003, and *Snow Angels* which was nominated for a Grand Jury Prize at the 2007 Sundance Film Festival), Green has another high-profile track record in shorter-form fare—as a commercial director on the Super Bowl. He helmed the Clint Eastwood-starring, two-minute Chrysler spot “It’s Halftime in America” which broke on the 2012 Super Bowl and went on to earn a primetime commercial Emmy Award nomination.

And this year, a month or so prior to the scheduled screening of his *Joe* at SXSW, Green saw his Maserati Ghibli sports car spot “Strike”—featuring child actress Quvenzhané Wallis (*Beasts of the Southern Wild*)—debut on the Big Game.

“I love the range of opportunities I’ve been fortunate enough to direct,” said Green whose commercialmaking home is production house Chelsea. “I’m able to make an independent movie that is a personal and passionate undertaking. Then on the flip side, I have work on the Super Bowl where the whole world is watching.”

Both “It’s Halftime in America” and “Strike” buck the trend in recent years of spots premiering online before the Super Bowl. The Chrysler and Maserati commercials, both from Wieden+Kennedy in Portland, Ore., made their worldwide debut during the Big Game telecast, and Green likes that dynamic. “It’s the element of surprise, a commercial being witnessed for the first time during the Super Bowl itself in homes all over America.”

“Endless” possibilities

Another production house active in commercials, Pulse, has a presence at SXSW. Pulse is slated to have the world premiere of its feature *The Possibilities Are Endless* at the festival. Directed by Edward Lovelace and James Hall, *The Possibilities Are Endless* tells the incredible story of Edwyn Collins, the Scottish songwriter who suffered a stroke, a trauma to the brain so severe that it effectively deleted the contents of his mind. After a career as an internationally acclaimed lyricist, he lost all language and was only able to say two phrases: “The Possibilities are End-

less” and “Grace Maxwell.”

The film is narrated by Collins and his wife Grace, who pulled him back to life. More than just a story of determination against all odds, *The Possibilities Are Endless* is an intimate and life-affirming journey of rediscovery that celebrates how love, music and language shape our lives.

British director duo Lovelace & Hall’s debut feature *Werewolves Across America* explored life on the fringes of society in modern America. Their next film project, the Paramount-released *Part of Me* documented the unseen side of pop music star Katy Perry, which became a hit, grossing in excess of \$32 million at the box office.

Following its SXSW premiere as part of the Visions program (denoting risk-taking artists showing innovation in documentary and narrative filmmaking), *The Possibilities Are Endless* will be released theatrically later this year.

The Possibilities Are Endless adds to the lineup of Pulse Film features over the years, including *20,000 Days On Earth*, a fictitious 24 hours in the life of musician and international cultural icon Nick Cave which premiered last month at Sundance, LCD Soundsystem feature *Shut Up And Play The Hits*, Grammy & Grierson nominated Blur documentary *No Distance Left To Run*, and the documentary *Who Is Dayani Cristal?* (Sundance 2013, NYFF 2013). The latter was directed and shot by Marc Silver who is on the roster of commercial directors at production house Picrow. *Who Is Dayani Cristal?* also featured reenactment scenes with the aforementioned Bernal (of production house Canana) who was a producer on the film.

New wrinkles

SXSW is introducing an Episodic category, created to highlight innovative new work hitting the small screen, including HBO’s *Silicon Valley*, Showtime’s *Penny Dreadful*, AMC’s *Halt and Catch Fire*, Hulu’s *Deadbeat*, FOX’s *COSMOS: A Space-Time Odyssey*, and El Rey Network’s *From Dusk Till Dawn: The Series*.

Episodic joins another new component for 2014, SXsports, a convergent sports-focused track open to all film and interactive registrants featuring screenings and panel elements encompassing the many ways that sports embody such an essential part of the cultural landscape. Films screening as a part of SXsports appear in a variety of different SXSW program sections.

Continued on page 30

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
A NIGHT NOT TO BE MISSED
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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Top Spot of the Week

Todaro, GSD&M Storm A Radio Shack With Icons From The 1980s In "The Phone Call"

By Christine Champagne

It was a blast to see all those famous folks from the 1980s—we're talking everyone from Mary Lou Retton to Erik Estrada—burst into a Radio Shack store and clear the shelves in the Super Bowl spot "The Phone Call." But the :30 created by Austin-based GSD&M and directed by Frank Todaro of Moxie Pictures offered much more than a trip down memory lane. It was a self-effacing admission by the struggling electronics retailer that it needs to get with the times, and viewers and ad critics appreciated the humor and the honesty.

"We cannot give them enough kudos and credit for saying, 'We get it. We know exactly where we stand in the marketplace, and if we're actually going to have a go at turning this company around, we have to acknowledge what that reality is,'" GSD&M president Marianne Malina said of Radio Shack.

"The concept was the most appealing thing about it," said Todaro when asked why he chose to direct this spot (he also helmed this year's Hyundai Super Bowl ad "Dad's Sixth Sense"), noting, "It wasn't that it was going to be some spectacular bit of cinema. It was just that it was really funny and incredibly smart and self aware."

The agency had fun coming up with a list of '80s stars and refer-

ences to fill the spot, according to GSD&M executive creative director Jay Russell, who recounted, "There were seven or eight people that sat in a room and had this wall of photographs that looked like it was from a scene out of *A Beautiful Mind*."

There were tons of obvious choices like the aforementioned Retton and Estrada as well as Hulk Hogan and John Ratzenberger, who played Cliff on *Cheers*, but the agency also wanted to include some not-so-obvious references like the mechanical owl we see in the spot to get people asking questions online. (For those of you who didn't recognize the owl, it is Bubo from the movie *The Clash of the Titans*.)

Securing the talent for the spot and the rights to feature various characters like the maniacal movie doll Chucky and iconic items such as Devo's energy dome hat fell to the business affairs team, and that task was not so much fun. They had just over a month to get the job done, and there were people who agreed to be in the commercial that then pulled out at the last minute.

With the cast finally in place, Todaro and his crew, which included DP Jimi Whitaker, shot "The Phone Call" in a store in an abandoned strip mall in the Valley. It was made to look like the Radio Shack time forgot, with outdated furnishings and stock that included everything from boom boxes to fax machines.

"I didn't want to reveal everybody right away," Todaro said. "It was really like a game of Jenga. You had to plot out where everybody was going to be as best you could—it was never going to work out perfectly—and then how the store was going to look at every stage."

Todaro was able to capture pretty much everything in-camera, though he did turn to VFX shop Brewster Parsons to create The California Raisins and help make Bubo come to life among other tasks, as well as Cut + Run's Los Angeles office for VFX work.

Editor Jay Nelson of Cut + Run put together the :30 version of the spot that ran during the Super Bowl as well as a :60 version that can be seen on YouTube. "We had to really plot out the edit beforehand, so it was mostly trying out some different takes. Jay did a great job. He was on set making sure things were starting to come together as he was able to have the pieces," Todaro said.

As for the decision to set the spot to Loverboy's "Working for the Weekend," the anthemic tune was chosen after Nelson was inundated with '80s music. "We had so much fun sending songs back and forth," Malina said, musing, "Jay must have been tired of hearing from me because I am a true child of the '80s, and all of my favorite music is from the '80s."

credits
Client Radio Shack. **Agency** GSD&M, Austin. Marianne Malina, president; Jay Russell, executive creative director; Scott Brewer, group creative director/art director; Tom Hamling, creative director/copywriter; Ryan Carroll, group creative director/copywriter; Tim Egar, creative director/art director; Bill Wine, executive producer; Alison Wagner, Flo Babbitt, producers; Klaudia Flanigin, strategy director; Ryan Gallagher, project manager; Jennifer Kennedy; senior integrated business affairs manager. **Production Company** Moxie Pictures, bicoastal. Frank Todaro, director; Jimi Whitaker, DP; Karol Zeno, executive producer; Laura Heflin, producer; Susie Carlson, wardrobe assistant. Shot on location in Los Angeles.
Editorial Cut + Run LA. Jay Nelson, editor; Christopher Kasper, assistant editor; Michelle Eskin, managing director; Carr Schilling, executive producer; Cristina Matraccia, producer. **VFX/Finishing** Cut + Run. David Parker, creative director; Shauna Prescott, Flame artist; Jorge Tanaka, Flame assistant; Liz Lydecker, VFX producer. CG Characters Brewster Parsons, Venice, Calif. Darcy Parsons, Sybil McCarthy, executive producers; TJ Burke, head of CG; Mat Stevens, lead CG. **Post** Company 3, Los Angeles. Stefan Sonnenfeld, colorist. **Graphics** The Mill+, New York. **Audio** LIME Studios, Santa Monica. Rohan Young, Loren Silber, mixers.

The 1980s want their store back.



[CLICK HERE TO VIEW SPOT](#)



The Best Work You May Never See

Lady Luck Meets Opportunity On the Pier

“Luck be a lady tonight,” famously crooned the legendary Frank Sinatra. Fast forward to today and in that spirit the Lady Luck theme re-emerges in a California Lottery spot created by ad agency David&Goliath, El Segundo, Calif.

In this :30, Lady Luck takes the form of a lovely, somewhat mysterious woman dressed in black. We see her piloting a speedboat motoring across the Pacific Ocean. A quick shot of her hand on the controls reveals she’s wearing a gold ring on which is spelled “Lady Luck.” She turns her attention to an on-board monitor screen on which the image of a man appears.

The speedboat heads straight for the Santa Monica pier and we next see her walking towards its end, bringing luck to those playing each carnival game she passes along the way. Four contestants shooting a game of mini-basketball successful make shots seemingly in unison. They cannot believe what happened yet still are triumphant,



[CLICK HERE TO VIEW SPOT](#)

A couple's ship comes in--piloted by Lady Luck.

the first harbinger of a recurrent theme.

Further down the pier, a woman of slight build is then seen bringing down a hammer with such force that it amazingly rings the bell to win a prize, setting off pyrotechnics against the backdrop of a night sky. People around her celebrate in disbelief.

Lady Luck then reaches her intended destination at the far reaches of the pier where a couple is seated on a bench, looking out onto the water. The guy, though, isn't totally focused on the deep blue. Instead he is scratching a California Black Exclusive Scratchers ticket. The man is the same one who appeared on the speedboat's digital screen.

Unbeknownst to the couple, Lady Luck is behind them, looking over the guy's shoulder. She gently blows on the scratcher card, kicking up some magic dust and revealing a \$1 million icon. Lady Luck walks off as the couple celebrates, still somewhat in disbelief that their ship has come in. A parting tag showing the Scratchers Tickets includes the slogan, “Luck will find you.”

Directed by feature filmmaker Todd Field of production house Smuggler, this spot is part of an integrated campaign in which Lady Luck will be brought to life in the real world.

Deploying an innovative real-time approach to augmented reality, Lady Luck was at press time slated to magically appear on-screen at LA Live in downtown Los Angeles, interacting with unsuspected bystanders. Using a combination of on-screen animations and real-world props, Lady Luck will entertain the crowd and eventually bestow a little luck on a select few.

credits

Client California Lottery **Agency** David&Goliath, El Segundo, Calif. **David Angelo**, founder/chief creative officer; **Colin Jeffery**, executive creative director/managing partner; **Mark Monteiro**, creative director/copywriter; **John Davis**, **Eron Broughton**, creative directors/art directors; **Shaun Wright**, art director; **Peter Hughes**, copywriter; **Kristen Knappe**, strategic planning director; **Carol Lombard**, managing director of broadcast production; **Christopher Coleman**, executive producer; **Josh Crick**, digital director; **Robert Boucher**, director of digital delivery and technology; **Erica Tremblay**, **Michael Karney**, digital producers; **Ardon Hall**, developer. **Production** Smuggler, bicoastal/international **Todd Field**, director; **Patrick Milling Smith**, **Brian Carmody**, partners/exec producers; **Lisa Rich**, COO; **Shannon Jones**, bidding producer; **Andrew Colon**, head of production; **Cory Berg**, producer. **Editorial** Spinach **Pete Koob**, editor; **Michael Weiss**, assistant editor; **Jonathan Carpio**, producer. **Visual Effects** Eight VFX **Baptiste Andrieux**, **Shira Boardman**, exec producers; **Philip Ineno**, VFX lead; **Satoshi Ozecki**, **Joe Chiao**, **Anthony Petitti**, Flame artists; **Denis Gauthier**, Houdini artist; **Michael Shores**, producer; **Evan Kantor**, coordinator. **Post** Company 3. **Sean Coleman**, colorist. **Music** Human **Sound Design/Audio Post Mix** Barking Owl.



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Music video and commercial fare.

Director Peter Thwaites, DDB New York “Race the City” for Reebok ZQUICK

CLIENT

Reebok ZQUICK

AGENCY

DDB New York

Matt Eastwood, chief creative officer; Mennu Kluin, executive creative director; Andrew McKechnie, group creative director; Mike Lin, copywriter; Arrie Hurd, art director; Ed Zazzera, head of production; Zamilé Vilakazi, sr. producer; Chris Tussing, global business director.

PRODUCTION

The Corner Shop

Peter Thwaites, director; Anna Hashmi, exec producer; Lara Baldwin, producer; Joost van Gelder, DP.

EDITORIAL

Rock Paper Scissors

Steve Reeves, editor; Eve Kornblum, producer.

THE WORK

ZQUICK, part of Reebok’s new ZSeries footwear collection, is a lightweight product engineered to perform like high-performance ZRated tires found on exotic high-end sports cars. The shoe is designed to help runners become unnaturally quick and allow them to start, stop and turn on a dime quickly and confidently.

Kicking off the U.S. campaign for ZQUICK is the centerpiece TV spot titled “Race the City.” The commercial features runners attempting to race a subway train to demonstrate how ZQUICK can enhance performance. The shoes are depicted as enabling people to step out



of their comfort zone and attack their workout with the utmost confidence and passion.

The spot is the latest push in the Reebok “Live With Fire” campaign/mantra introduced in 2013.

Director Berg Tugs At Romantic Heartstrings With “All Apologies” Music Video

BAND

Happiness

PRODUCTION

Smuggler

Adam Berg, director; Patrick Milling Smith, Brian Carmody, Lisa Rich, exec producers; Shannon Jones, sr. producer; Andrew Colon, head of production; Rhonda Vernet, line producer; Joost Van Gelder, DP

EDITORIAL

Trim

Paul Hardcastle, editor.

THE WORK

This romantic music video titled “All Apologies” for Happiness was appropriately enough released on Valentine’s Day. The clip opens on an elderly widow, seated alone in a room drenched in moody shadows and subdued colors. We are witness to a wake, surrounded by guests who also mourn the passing of her husband.

A man approaches and asks her to dance. The widow’s mood instantly lightens as the couple sways gracefully around the room. But uncomfortable glances from friends close by incite the widow’s daughter to ask her mother to stop dancing.

Ignored, her brother arrives but he also fails to stop his mother from dancing. He is assisted away, causing an argument where he falls drunk to the floor, inadvertently breaking a framed picture of his late father in the process. The story is then radically altered in one pivotal camera move, following the son as he embarrassingly paces out of the room. When the camera returns, we see the widow is actually dancing alone, joyful in the arms of her late husband—a woman who brazenly strips off the shackles of death to be momentarily embraced by the love of her life.

The music video was shot on the back of a Mercedes job, with Berg using the same crew and equip-



ment after scouting a location. The work was also shot on Alexa with anamorphic lenses to lend a cinematic feel to the tale.

“As we began to shoot the older couple dancing together it began to have an effect on the people who were there,” said Berg, casting extras as the one day shoot progressed. “One woman was tearing up, and I knew immediately she could play the daughter.”

Director Gabriel Olson Bangs The Drum For Guitar Center, Pereira & O’Dell

CLIENT

Guitar Center

Frank Hamlin, exec VP of marketing; Sammy Moir, director of TV & radio production; Dustin Hinz, director of music & entertainment marketing.

AGENCY

Pereira & O’Dell

Jaime Robinson, executive creative director; Robert Lambrechts, creative director Brett Beaty, art director; Gabriel Miller, copywriter; Judy Kreiter, producer.

PRODUCTION

In-house at Guitar Center

Gabriel Olson, director (whose regular spotmaking home

is Station Film); Matt Egan, DP.

EDITORIAL

Pereira & O’Dell

Eric Alexander-Hughes, editor.

THE WORK

With more instant access to entertainment than ever before, consuming music has never been easier, though as any musician knows, listening to music is only half of the story. This new campaign celebrates the inherent joy that comes from playing an instrument. This spot, “The Greatest Feeling on Earth,” features DJ/drummer/journalist Questlove talking about that joy and is the launch of Guitar Center’s new ta-



gline “All we sell is the greatest feeling on Earth.” The spot broke regionally (in L.A.) during the Super Bowl telecast.

Filmworkers Sinks Its Teeth into McDonald's Olympics Campaign

Filmworkers provided post services for a new Olympics-themed campaign from McDonald's and DDB, Chicago, that has plenty of "bite." The new spots connect the 2014 Winter Olympics in Sochi with the McDonald's brand by showing medal-winning performances from past games, and consumers watching at home while enjoying Chicken McNuggets.

STS-GRIOT Will Now Be TERRITORY

STS-GRIOT will now be known as TERRITORY. The name change comes on the cusp of the opening of an expanded office space.

Out of the Blue NY Makes Lights Shine in Radio City Music Hall

Out of the Blue owner and colorist Micah Kirz made the lights shine bright in an eye-catching commercial for the Rockettes' new show "Heart and Lights." Premiering at Radio City Music Hall in March 2014.

Light of Day Visualizes David Krakauer's Production, "The Big Picture"

NY-based VFX and production shop Light of Day brings visual life to international concert artist David Krakauer's multi-media production exploring the inseparable relationship between music and movies, THE BIG PICTURE....

Richards Group Launches "Trading Faces" Webisode Series for ULTA

ULTA Beauty launches a webisode series from Dallas independent agency The Richards Group. In the series, titled "Trading Faces" ULTA celebrates original beauty by inviting

Running Man Selects MTI Film's CORTEX::Dailies

Running Man, a full-service New York post production facility, has selected MTI Film's CORTEX Dailies as the centerpiece of its dailies processing workflow for television, feature films, documentaries and other projects. ...

HOAX Creates Website for Organ Regeneration Science Pioneer MEBO

Kevin Xu, CEO of MEBO International has come up with a novel way to introduce audience to the achievements of organ regeneration science.

Electric Helps Film Libraries Preserve Assets

While most Hollywood movies and television shows are now produced on digital media, one Orange County, California post production company has built a thriving business using video systems that the newer digital technology was meant to replace.

Director Jordan Kelley Joins Detour Films

Detour Films announced the signing of Jordan Kelley for exclusive commercial representation in the U.S.

The Napoleon Group Launches New LA Office

The Napoleon Group celebrated the opening of the company's new Los Angeles office with an exclusive cocktail party for clients, colleagues and friends at Santa Monica's picturesque Casa del Mar Hotel by the Sea.

ThinkBreatheLive Transforms Super Bowl XLVIII Halftime Crowd Into Panoramic Concert Screen Featuring Bruno Mars

ThinkBreatheLive (TBL) helped more than 80,000 spectators at MetLife Stadium play a VIP role in the Pepsi Super Bowl XLVIII Halftime Show featuring Bruno Mars. Touchdown Entertainment engaged the creative shop to produce digital environments for America's hallmark entertainment event....

Audio Post House HOBO Audio Achieves "Super" Sound

Super Bowl viewers in New Mexico were reminded about the importance of seat belts for kids thanks to an emotional spot "Buckle Up, Baby" for the New Mexico Department of Transportation, featuring music arrangement and audio post from HOBO Audio....

Klip Collective Lights Up Sundance

As the dust from Sundance clears, Klip Collective is feeling good about the incredible work they created for the 2014 Festival. The Philadelphia-based creative production shop put together the pre-roll trailer that played before....

The Republic Collective Ushers In New Collaborative Production Model

The Republic Collective has officially launched, presenting a new collaborative resource model targeted at regional advertising. The Republic is a network built on the principles of cooperation, transparency, quality and reach. Whether you live....

MPSE to Pay Tribute to Ray Dolby at the Golden Reel Awards

The Motion Picture Sound Editors (MPSE) will include a special tribute to the late American inventor Ray Dolby, recognized around the world for developing groundbreaking audio technologies....

Just Add Water Works with St. Mary's Healthcare System for Children

St. Mary's Healthcare System for Children looked to NYC post-production and creative facility Just Add Water, Inc. to help raise awareness to improving the health and quality of life for children and families with special needs. Together, they developed a PSA featuring actor, musician and TV personality Nick Cannon as part of St. Mary's "Believe in Possible" campaign.

Digital Juice "Brings It" With Latest Clip-Based Effects Release

Digital Juice announced that it is releasing its much anticipated follow-up collection of clip-based video effects called Drag & Drop Series 2.

Thunderbolt Arrives on ProMAX Platform Studio

ProMAX Systems, manufacturer of multi-functional, high-performance shared storage servers and editing workstations for video, has announced that its Platform Studio product line now features Thunderbolt connectivity.

Warner/Chappell Production Music Launches New Website Features

Warner/Chappell Production Music, Warner Music Group's production music arm, announced the launch of its improved website and search platform at...

The NFL Partners With Picture Mill On Signature NFL Broadcast Logo

National Football League's championship season kicks into high gear with a signature animated NFL logo created by Picture Mill. The iconic copyright logo began airing regularly at the start of the year and will be featured in all broadcast games and other League events for seasons to come....

Verbatim's Conor Murphy Mixes MetLife Super Bowl Spots

Verbatim Studio senior mix Conor Murphy completed the final surround sound audio mixes for MetLife's 2014 Super Bowl TV efforts, one of which was the final spot leading into the start of the big game. This year's Super Bowl was held at MetLife Stadium....

"The Amazing Spider-Man 2" Gets State-of-the-Art Sound by Barco

Sony Pictures Entertainment announced that it is teaming with both Dolby Laboratories, Inc. and Barco to mix The Amazing Spider-Man 2, the highly anticipated next chapter in

the story of Peter Parker, in both the Auro 11.1 system and the Dolby Atmos cinema sound....

Wild Plum Adds Three To Roster

Wild Plum announced three new additions to its roster for 2014. The New Year brings exciting new talent to the production company's directorial team with the signings of Katie Bell, Trevor Cornish, and Ben Ross.

STORY Director John Kommenich Directs Award-

Winning TV Series

America's insatiable appetite for sports and sports memorabilia is the subject of a new, fast-paced, half-hour reality television series "A Piece of the Game," from producer Don DuPree, director John Kommenich and creative director Mike Waterkotte. Sponsored by Allstate, ...

Company 3 Adds Colorist Damien Van Der Cruyssen to NY Roster

Company 3, a Deluxe Creative Services Company, announced the arrival of highly-acclaimed colorist Damien Van Der Cruyssen to the New York facility, where he will color feature films and commercials....

Cap Gun Collective Directing Duo Delivers "Tangible Rewards"

A new integrated campaign for U.S. Bank is now breaking across the U.S. from advertising agency Butler, Shine, Stern & Partners, featuring the "Tangible Rewards" :30 TV/online spot directed by Cap Gun Collective's director duo Spooner/Bonde.

The Lodge Expands Its Audio Post Talent

The Lodge has added Jeff Hinton and Spencer Hall to its award-winning audio post team and has partnered with the newly-launched Hudson Edit in Detroit to open a new 5.1 mix room....

The Hit House Provides Original Music for Two Lexus Projects

Top music production company The Hit House has recently created and produced original music for two high-profile Lexus projects.

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SPIRIT AWARDS PREVIEW



12 Years a Slave



Nebraska



Lake Bell



All Is Lost

12 Years a Slave, Nebraska Have Spirit Award, Oscar Parallels

Several nominees have commercialmaking/branded content experience and/or affiliations

A SHOOT Staff Report

LOS ANGELES—In previewing the 2014 Film Independent Spirit Awards—which take place on Saturday, March 1, one day prior to the Academy Awards—*12 Years a Slave* and *Nebraska* are the two lead films that ride a parallel Oscar track in terms of nominations.

Both *12 Years a Slave* and *Nebraska* have Spirit and Oscar noms in the Best Picture, Best Director (for Steve McQueen and Alexander Payne, respectively), Best Actor (Chiwetel Ejiofor and Bruce Dern, respectively), and Best Supporting Actress (Lupita Nyong'o and June Squibb, respectively) categories. Furthermore John Ridley is nominated for both a Best Adapted Screenplay Oscar and a Best Screenplay Spirit Award while Bob Nelson is a nominee for the Original Screenplay Oscar and the Spirit's Best First Screenplay honor.

Also receiving dual Oscar and Spirit nominations are: Bruno Delbonnel, ASC, AFC, for Best Cinematography on the strength of *Inside Llewyn Davis*; *The Act of Killing* (director Joshua Oppenheimer, producers Joram Ten Brink, Christine Cynn, Anne Kohncke, Signe Byrge Sorensen, Michael Uwemedimo), *The Square* (director Jehane Noujaim, producer Karim Amer) and *20 Feet From Stardom* (director Morgan Neville, producers Gil Friesen, Caitrin Rogers) for Best Documentary; and *The Great Beauty* (director Paolo Sorrentino), an entry from Italy which is in the running for a Best Foreign Language Film Oscar, and a Best International Feature Independent

Spirit Award.

Tally

Topping the field of Spirit Award nominations is *12 Years a Slave* with seven: Best Feature, Director, Lead Actor, Supporting Actress, Supporting Actor (Michael Fassbender), Screenplay and Cinematography (Sean Bobbitt, BSC).

Next up is *Nebraska* which earned six

Mud was selected to receive the annual Robert Altman Award, which is bestowed upon one film's director, casting director and ensemble cast.

Nominees for the John Cassavetes Award which is given to the best feature made for under \$500,000 are: *Computer Chess* (writer/director Andrew Bujalski, producers Houston King and Alex Lipschultz), *Crystal Fairy* (writer/

of nominees consists of editors: Shane Carruth and David Lowery for *Upstream Color*; Jem Cohen and Marc Vives for *Museum Hours*; Jennifer Lame for *Frances Ha*; Cindy Lee for *Una Noche*; and Nat Sanders for *Short Term 12*.

Best Firsts

Nominated for the Spirit recognizing Best First Feature are: *Blue Caprice* (director Alexandre Moors, producers Kim Jackson, Brian O'Carroll, Isen Robbins, Will Rowbotham, Ron Simons, Aimee Schoof, Stephen Tedeschi), *Concussion* (director Stacie Passon, producer Rose Troche), *Fruitvale Station* (director Ryan Coogler, producers Nina Yang Bongiovi, Forest Whitaker), *Una Noche* (director Lucy Mulloy, producers Sandy Perez Agulla, Maite Artieda, Daniel Mulloy, Yuniior Santiago), and *Wadjda* (director Haifaa Al Mansour, producers Gerhard Meixner, Roman Paul).

Best First Screenplay nominees are: Lake Bell for *In A World*; Joseph Gordon-Levitt for *Don Jon*; Nelson for *Nebraska*; Jill Soloway for *Afternoon Delight*; and Michael Starrbury for *The Inevitable Defeat of Mister and Pete*.



In A World

nominations: Best Feature, Director, Lead Actor, Supporting Actor (Will Forte), Supporting Actress and Best First Screenplay.

Best Feature nominations went to *12 Years a Slave*, *Nebraska*, *All is Lost*, *Frances Ha* and *Inside Llewyn Davis*.

All is Lost tallied four nominations, the other three being for director J.C. Chandor, lead actor Robert Redford and cinematographer Frank G. DeMarco.

Fruitvale Station, *Inside Llewyn Davis*, *Short Term 12* and *Blue Jasmine* earned three nominations apiece.

director Sebastian Silva, producers Juan de Dios Larrain and Pablo Larrain), *Museum Hours* (writer/director Jem Cohen, producers Paolo Calamita and Gabriele Kranzelbinder), *Pit Stop* (writer/director Yen Tan, writer David Lowery, producers Jonathan Duffy, James M. Johnston, Eric Steele, Kelly Williams) and *This is Martin Bonner* (writer/director Chad Hartigan, producer Cherie Sautler).

And this year marks the introduction of the Best Editing category to the Spirit Awards competition. The inaugural field

SPIRIT AWARDS PREVIEW

The Altman Award is bestowed upon a film's director, casting director and ensemble cast. Francine Masiler was casting director on *Mud* which featured a cast including Joe Don Baker, Jacob Lofland, Matthew McConaughey, Ray McKinnon, Sarah Paulson, Michael Shannon, Sam Shepard, Tye Sheridan, Paul Sparks, Bonnie Sturdivant and Reese Witherspoon.

Director Nichols recently signed with production house Rattling Stick for spots



Jeff Nichols

and branded fare (*SHOOT*online, 1/24). Nichols has a Spirit Award pedigree, having been nominated for Best Director in 2012 for *Take Shelter*. And in 2007 his Shotgun Stories earned a nomination for the John Cassavetes Award.

Best First Screenplay nominee Lake Bell, who earned the honor on the basis of her feature directorial debut, *In A World*, last year secured her first career spotmaking representation, signing with Epoch Films.

A comedy about Los Angeles' competitive voiceover business, *In A World* was nominated for a Grand Jury Prize at the Sundance Film Festival while winning Bell the Sundance Waldo Salt Screenwriting Award.

Bell's other directorial credits include the comedy short *Worst Enemy*, which premiered at Sundance in 2011, and multiple episodes of the Adult Swim series *Children's Hospital*. Director Roman Coppola also selected her script *El Tonto* to be produced as part of Intel and the W Hotel's Four Stories short film competition. The film now screens as part of experiential installations and events at W Hotels worldwide, in addition to being accessible online via YouTube.

SHOOT selected Bell for inclusion in its Fall 2013 Up-and-Coming Directors feature (*SHOOT*, 10/21/13).

Meanwhile, long handled for commercials and branded projects by Washing-

ton Square Films, director J.C. Chandor finds his *All is Lost* in the Spirit running for Best Feature, Director, Lead Actor and Cinematography.

Chandor is no stranger to the Film Independent Spirit Awards. Two years ago, his lauded *Margin Call* won both the Spirit for Best First Feature and the Robert Altman Award.

Margin Call additionally earned Chandor a Best First Screenplay nomination.

Steve McQueen

With the most Spirit nominations this year, nine Oscar noms, a DGA Award nomination, a Best Picture win at the British Film Academy Awards (BAFTA) and assorted other plaudits, *12 Years a Slave* has been gratifying on many levels for director McQueen. But among those developments that he most treasures is simply making people aware of Solomon Northrop's story.

Set in the 1840s, *12 Years a Slave* is based on the memoirs of 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.

In his acceptance of the DGA nomination medallion, McQueen noted that in the last six months, Northrop's book has sold more copies than in its first 150 years. McQueen was introduced to the book by his wife who is an historian.

"Every turn of the page was a revelation," recalled McQueen who added that he became "passionate about Solomon" and decided to fuse that passion with his passion for cinema. People, he noted, said the story was "too brutal" but it has proven to be a tale that has resonated with audiences worldwide.

Film Independent

Producing the Film Independent Spirit Awards is Film Independent, the non-profit arts organization that also runs the Los Angeles Film Festival and the Film Independent at LACMA Film Series.

Independent Spirit Award winners will be announced at honored at the Spirit Awards on Saturday, March 1. The awards ceremony will be held as a daytime luncheon in a tent on the beach in Santa Monica, Calif., with the premiere broadcast airing later that evening at 10 pm ET/PT on IFC.

Flash Back

February 20, 2009 The Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA) will present a united front at commercials contract talks which begin next week in NY, jointly negotiating with management, represented by the Joint Policy Committee (JPC) of the Association of National Advertisers (ANA) and the American Association of Advertising Agencies (AAAA). The current pact is scheduled to expire on March 31 after SAG, AFTRA and the JPC agreed to a five month extension. While SAG and AFTRA jointly negotiating a spot contract has been the longstanding norm, their coming together this time around represents an accomplishment given the acrimony between the two unions. The bad blood dates back to AFTRA splitting from SAG last year to negotiate and then reach agreement on its own contract with the Alliance of Motion Picture & Television Producers (AMPTP)—and SAG's subsequent campaign to get AFTRA members, most notably those in AFTRA ranks who are also SAG members, to vote down that contract but to no avail....Momentum is building for the launch of a Visual Effects Society (VES) Northeast section spanning artisans and professionals in New York, New Jersey, Pennsylvania, Massachusetts and Connecticut. At press time a petition was being circulated with the goal of gaining 50 member signatures, the minimum needed to form a local VES section or chapter....

February 20, 2004, Avid Technology's Digidesign subsidiary was presented an Academy Award for the creation and development of the ProTools digital audio workstation, which has become a standard tool for feature and commercial audio production. The Scientific and Technical Academy Awards were bestowed on Feb. 14 during a gala ceremony. A second Oscar statue was awarded that evening to Bill Tondreau of Kuper Controls for his advancements in the field of motion control technology for motion picture VFX, another development that has had a significant impact on the commercialmaking industry....Director Barbara McDonough has joined HKM Productions for spot representation in North America. She was most recently at Go Film....Charlex, the NY digital design, effects and post shop, has named Ross Scoble as a senior character animator in its 3-D department. Ross comes over from Blue Sky Studios where he worked as technical lead animator. The hiring of Scoble is in line with Charlex's plan to grow 3-D operations into longform content. He brings additional depth to the company's group of CG animators. Scoble will work on spots and Charlex's first animated short film, *labratz*....

bulletin board

March 1/Los Angeles, CA: Film Independent Spirit Awards

<http://www.spiritawards.com>

March 2/Hollywood, CA: Academy Awards

<http://www.oscars.org>

March 7-16/Austin, TX: South By Southwest (SXSW)

<http://sxsw.com>

March 19-30/Cleveland, OH: Cleveland Intl. Film Festival

<http://www.clevelandfilm.org>

March 25-30/Ann Arbor, MI: Ann Arbor Film Festival

<http://www.aafilmfest.org>

March 27-29/Century City, CA: AFCI Locations Show

<http://afcilocationsshow.com>

March 27-30/Vail, CO: Vail Film Festival

<http://www.vailfilmfestival.com>

March 29/Beverly Hills, CA: LMGA Awards

<http://locationmanagers.org/1st-annual-lmga-awards>

April 3-6/Durham, NC: Full Frame Documentary Film Festival

<http://www.fullframefest.org>

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

<http://www.pbifilmfest.org>

SXSW PREVIEW

Continued from page 23

The 2014 SXSW Film Features Program consists of 115 titles. Among those are 76 world premieres, 10 North American premieres and 7 U.S. premieres, selected from a record 2,215 feature-length submissions. First-time filmmakers account for 68 films in the program, continuing a tradition of unearthing new talent.

SXSW Interactive

SXSW's drawing power for the ad community extends beyond its film offerings. SXSW Interactive, which runs March 7-11 and addresses social media implications and applications, features speakers and panel discussions exploring myriad

size and its use of mobile technology, the potential for social media to empower this formerly disenfranchised group is greater than ever. This panel provides first-hand accounts of Latino-led campaigns that supported the confirmations of Supreme Court Justice Sonia Sotomayor, Secretary of Labor Thomas Perez, and initiatives for immigration reform. Presented will be an insider look on how these campaigns were run, and the contributions of social media to these campaigns.

This Latinos in Tech session at SXSW is free and open to the public. SXSW Interactive, Film, Gold and Platinum badges gain priority seating. Panelists are Aasil Ahmad, co-founder/COO, Discourse Analytics; Estuardo Rodriguez, principal, The Raben Group; Melody Gonzales, appointment program director for the National Hispanic Leadership Agenda, a coalition of 37 national Latino civil rights, non-profit and advocacy organizations; and Paul Chavez, president/chairman of the Cesar Chavez Foundation.



A scene from *Cesar Chavez*.

issues and topics of relevance to marketers. In that our preview of SXSW led off with the movie *Cesar Chavez*, SHOOT thought it apropos to single out a Friday afternoon (3/7) session on the SXSW Interactive schedule titled "What Would Cesar Chavez Tweet? Latinos & New Media."

The discussion will explore how civil rights leaders and trailblazers who changed our nation in the last century would have used social media tools. Would they have had a more immediate impact, and could they have mobilized even more people? What would Cesar Chavez tweet?

As the Latino community grows both in

Agency sessions

Ad agencies are also conducting official SXSW sessions. For example, TBWA has several on the agenda, including an exploration of successfully marketing on Reddit lead by Rohit Thawani, head of digital strategy at TBWAChiatDay Los Angeles and Digital Arts Network (DAN) LA.

Liz Harper, general manager and head of digital at TBWA's DAN, Sydney, delves into women's roles in digital agencies and in digital arms of agencies. And leading a TBWA at SXSW session on motion computing experiments in a physical retail environment will be Juuso Myllyrinne, head of strategy at Pilot and DAN NY.

street talk

Brad Phifer and Brad Kayal, the sr. creative team behind such noted work as the eBay "Built" campaign at Venables Bell & Partners, has joined barrettSF. *BUILT from eBay* is a 10-episode car-building web series and interactive experience that raised \$120,000 for charity. Starting in Boston, Kayal cut his teeth at Modernista and Arnold Worldwide for Volkswagen, ESPN, Cadillac, (RED), Timberland, and the NHL before moving west to work at Venables, Bell & Partners. His work for Audi, Intel, Google, and eBay recently gained him recognition from Cannes, the One Show, D&AD, and the Clios. Phifer initially worked as a copywriter at TDA in Boulder, Colo., on clients like Celestial Seasonings, FirstBank, 1% For The Planet, and Thule. In 2009 he joined Venables Bell & Partners. There he worked on clients such as eBay, Chef Boyardee, Google, HBO, and Intel. His work has been recognized by international awards including Cannes, the One Show, and the Clios....Tony Barry, a well established director in the U.K., has joined IDENTITY for commercial representation in the U.S. Having started in the industry as a writer, Barry transitioned into the role of creative director for ad agencies Wieden+Kennedy, and Lowe and Partners. In 2007, he embarked on his directorial career. Barry's work includes projects for Nike, Heineken, British Airways, McDonald's, MTV, VW, SMA infant formula, XFM Radio and Sainsbury's. His spots have received honors from the British Television Awards, Cannes and D&AD. Barry continues to be represented by Sonny London in the U.K....Brand New School has named long-time in-house contributor Robert Bisi as creative director/director. Since starting at Brand New School as a freelancer in 2005, Bisi has steadily evolved from designer and 3D generalist to art director and live-action director. Since joining Brand New School, his work has spanned combining such disciplines as stop motion, puppetry, live action, and cel and 3D animation....

report

Production house HêLo has secured indie firm Shortlist Mgmt, headed by Charlie McBrearty and Vanessa McLean, to handle representation on the West Coast. Shortlist's roster includes B-REEL, Moxie Pictures, Caviar, Tool, Knucklehead, Ignition and Moment Factory. Bicoastal HeLo also has a London presence through U.K. partner, Mistress. HeLo's directorial lineup includes Eddie Alcazar, Nathan Crowley, Alex Grossman, Zachary Guerra, Daniel Junge, Jeff Mann, Jeff Tremaine, Michael Mohan, One Day On Earth, Alan Poul, Richie Smyth, Paul Weiland and Purple Milk....Third Street Mining Company (3MC) has entered into an alliance with Chicago-based independent firm Robin Stevens Reps. Throughout the Midwest, Robin Stevens Reps will focus on partnering ad agencies with 3MC for production of commercials and branded content. Led by owner/EP John LaChapelle, L.A.-based 3MC maintains a directorial roster which includes Neil Tardio, Ben/Dave, David Hicks, Kevin Fitzgerald, Sinuhe Xavier, Process Creative and Christopher Watson Wood....Quantel has appointed Post Logic as its reseller partner in France for its postproduction product range, fronted by the Pablo Rio color and finishing system. Post Logic is one of France's leading post equipment suppliers and integrators, representing many major brands in the French market. Post Logic is installing a Pablo Rio system at its central Paris headquarters and will be opening up for customer demos over the coming weeks to introduce Pablo Rio to its client base....Jeff McNall has joined Joseph Electronics, a provider of fiber termination and custom fiber solutions through Joseph Fiber Solutions, as sales engineer. McNall most recently served as VP of sales for the Americas at TSL and as director of product line management at Wohler Technologies. He earlier worked with Dolby, where he launched Dolby 3D into 500+ movie theaters worldwide....

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A man with dark hair, wearing a blue and white checkered button-down shirt and grey trousers, is sitting at a white desk in an office. He is looking to the left with a thoughtful expression, his hand resting on his chin. The background shows office shelves and a computer monitor.

**THEY TOOK MY
FIRST CLASS FLIGHTS.**

**THEY TOOK MY
ASSISTANT, REGGIE.**

**THEY TOOK MY
PERSONAL DRIVER.**

**THEY TOOK MY
PRIVATE SUITES
WHEREVER I WENT.**

**THEY TOOK MY
CORNER OFFICE
WITH A VIEW.**

Now I sit at a desk surrounded by interns.

All winning work from the AICP Show & AICP Next Awards
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www.aicpawards.com
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