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# SHOOT

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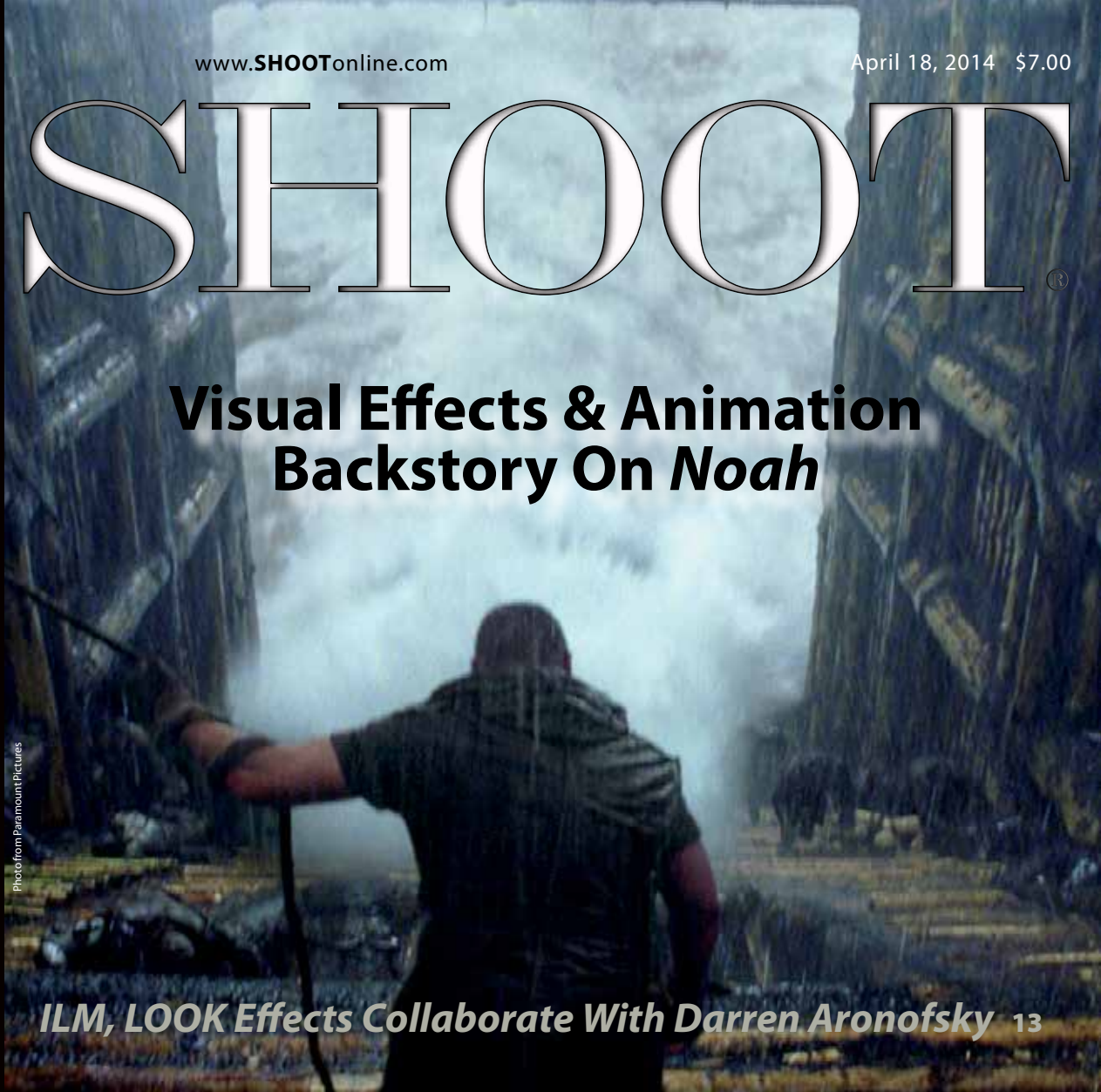


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By Robert Goldrich



### Lifeblood

As we view entries for SHOOT's 12th annual New Directors Showcase—which will be unveiled on May 22 at the DCA Theatre in NYC (<http://www.shootonline.com/eventregister>)—the importance of such industry dynamics as mentorship and providing opportunities for aspiring talent become clearly evident. Most director backstories include a big break or two in terms of education, an apprenticeship, someone's belief in an unproven talent resulting in a pivotal gig—all underscoring that the constant lifeblood of our community is new talent being given a chance.

Our Up and Coming Directors/Spring Collection feature story in last month's Directors Series (SHOOT, 3/21) reflects this. Consider Oscar-nominated production designer Jess Gonchor, one of the emerging directors profiled on

the strength of spots he has helmed at Hungry Man. Helping Gonchor at different junctures in his career has been director Bennett Miller.

Gonchor started out in the theater and then expanded into film, mainly in the art department. He art directed several movies and then found a niche in commercials, extending his reach

Capote led to the opportunity to connect with the Coen brothers, sparking a longstanding relationship which included the production designer's Oscar nomination for *True Grit*.

Gonchor's collaboration with Miller is also ongoing, spanning the features *Moneyball* and the upcoming *Foxcatcher*. For the latter, Gonchor did double

**The constant lifeblood of our community is new talent being given a chance. Mentorship is vital.**

into production design. "The first commercial I art directed was with Bennett when he was at Hungry Man," noted Gonchor. (Miller is now repped for spots by Smuggler.) Gonchor and Miller developed a working relationship and rhythm in commercials over the years so the director naturally gravitated towards the production designer for his first feature film, the lauded *Capote*.

In turn, Gonchor feels his work on

duty as production designer and for the first time as second unit director.

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

## POV

By Matt Bonin



### Content Marketing—Next Agency Evolution?

There's a great scene in *Fight Club* where Tyler Durden says, "It was right in everyone's face. It was on the tip of everyone's tongue. We just gave it a name." I don't know who named it, but Content Marketing is on the tip of everyone's tongue. Our clients are embracing it and expecting change.

Many of my Integrated Production colleagues are hearing the call from clients to solve their content needs and do so at increasingly smaller budgets at real-time speeds. At the same time, clients aren't satisfied with low-cost corporate video shooters doing the "low-budget" work, while their agencies don't get out of bed for less than a \$500K TV spot. Rightly so, we've been saying we should be involved in helping craft all brand messaging; clients are calling us on it.

Perhaps Content Marketing describes the shift from campaign-centric think-

ing and doing to always-on thinking and doing—a shift away from big-moments-in-time and toward near-real-time communications. Content Marketing could prove to be as disruptive a change to agency structure as digital was almost 20 years ago.

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

We've formed two unique teams that tap into one another as needed, but are structured independently. First, the NewsRoom team is comprised of folks who monitor and analyze conversations happening around our brands and help craft responses in the short, near and long term.

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

Maybe *Fight Club* is an ironic film to reference; its premise was that advertising makes us want things we don't need. But that might be the twist that Content Marketing delivers. At its best, Content Marketing is marketing that works so well you don't mind that it's advertising.

(Matt Bonin is chief production officer at Ogilvy & Mather New York.)

# Wally Pfister

*Oscar-winning cinematographer reflects on his feature directorial debut, Transcendence*



**By Robert Goldrich**

Wally Pfister, ASC, is a four-time Best Cinematography Oscar nominee, winning in 2011 for director Christopher Nolan's *Inception*. Pfister's other three noms were also for Nolan films: *Batman Begins*, *The Prestige*, and *The Dark Knight*.

Now Pfister is embarking on a new career chapter, having wrapped his feature directorial debut, *Transcendence*, a sci-fi thriller and love story meshed into one, raising questions about the human condition and the ethics issues raised by Artificial Intelligence and its impact on society. The Alcon Entertainment film is a Warner Bros. Pictures release and features a cast that includes Johnny Depp, Rebecca Hall, Paul Bettany, Cillian Murphy, Kate Mara, Cole Hauser, Clifton Collins, Jr. and Morgan Freeman.

Pfister is no stranger to directing. He has helmed some 25-plus commercials over the years in-between his feature lensing gigs. Among those ad endeavors was a Montana Meth campaign consisting of four PSAs telling stories based on composites of real testimony

from addicts and those close to them across the State of Montana. The spots tell the heartbreaking tales of people who saw their friends consumed by addiction—and who recall with guilt, regret and sadness not having said anything when informed their friends were going to try meth for the first time. The campaign's centerpiece PSA was in *SHOOT*'s "The Best Work You May Never See" gallery in 2010.

Fast forward to today and Pfister plans to continue to direct spots in-between his feature helming exploits. Again, it's a new chapter in that Pfister has just joined Reset, the commercial/branded content house founded by exec Dave Morrison and filmmaker David Fincher.

As a DP, Pfister's filmography with Nolan dates back to 1999 with the drama *Memento*. Pfister earned an Independent Spirit Award nomination for his work as a cinematographer on that film.

Pfister has also shot for such directors as Bennett Miller (*Moneyball*), Lisa Cholodenko (*Laurel Canyon*) and F. Gary Gray (*The Italian Job*). Pfister won the ASC Award in 2011 for *Inception* and was nominated in 2009 for *The Dark Knight* and in 2006 for *Batman Begins*.

**SHOOT:** What led you to select Jess Hall as the DP for *Transcendence*? Was it difficult for you to let go of the cinematography on this film?

**Pfister:** The answer is yes and no to whether I found it difficult to let go of the cinematography. I've reached a point in my career where I wanted to explore other aspects of filmmaking and storytelling, to focus on the narrative and performance. I really wanted to shift my focus. However, I come from a visual background, 25 years behind the camera. Certainly I had ideas about the look of *Transcendence*. So I discussed those ideas with Jess, Chris Seagers—who was production designer on Tony Scott's films—and my visual effects supervisor Nathan McGuinness. I trusted my collaborators and their talent.

I found Jess Hall through a mutual friend, [director] Rupert Sanders. I met Jess years ago at Rupert's house and really

liked him. Then Rupert recommended him to me. I started looking at his work and I found how he shot *Brideshead Revisited* to be strangely relevant to what I wanted for *Transcendence*. I loved his sense of naturalistic lighting. It reminded me of the sensibility I had when I worked with Chris [Nolan]. Then I happened to be looking at Paul Bettany's work and saw *Creation* which he starred in. I loved what I saw and lo and behold it was shot by Jess.

**SHOOT:** What was the biggest creative challenge of *Transcendence*?

**Pfister:** What I obsessed about and what kept me awake at night was doing everything possible to maintain the story's credibility for the audience. We are asking them to take a leap of faith. The subject matter doesn't exist right now—being able to upload a human brain to a computer. So I had to overcome that challenge by ground-

ing the picture in reality, the relationships of the people, retaining the humanity in their lives and conveying it so the audience could identify with the characters and what they were feeling and dealing with. This is more than a story about humanity vs. technology. It's the humanity I wanted to tap into, to understand the journey and pain of the characters. And having such a great cast was a blessing in being able to realize that.

**SHOOT:** What lessons did you learn from shooting for great directors over the years, most notably Christopher Nolan?

**Pfister:** I did seven films with Chris Nolan. But there were others who also provided valuable lessons. I was a camera operator for Robert Altman on *Tanner '88*. Altman wanted to do the show verite style. Working with him for six months was an education. We were invited to dailies and he would critique the work. I went in as a documentary cameraman and working with Altman was my entree to dramatic filmmaking.

Shooting for directors Chris Nolan, Lisa Cholodenko, F. Gary Gray and Bennett Miller were all great experiences. I am proud of the films I did with all four of those directors. I did the most work with Chris and he was the most influential on my approach. Chris taught me the precious

nature of your time on the set, the value of that time and how not to waste a minute.

**SHOOT:** How did your experience directing commercials prepare you for directing your first feature?

**Pfister:** It helped me enormously. I directed 25 to 30 commercials over the years. That was my primer to directing on a movie set. I got the opportunity to work with actors, to be in charge, to run a set. It provided a comfort factor when I started directing *Transcendence*. Still it doesn't prepare you for being on set with Johnny Depp, Morgan Freeman, Cillian Murphy, Rebecca Hall and Paul Bettany in one scene. But thanks to commercials, I had a foundation to work from.

**SHOOT:** What's next for you?

**Pfister:** I'm looking at scripts and developing my own original stories but I'm not in a hurry to do my next feature. I want to be selective. I just signed with Reset which I think is the best commercial production company out there. They have incredible visual talent—David Fincher, Jonathan Glazer, Joseph Kosinski, directors I have enormous respect for. I want to be active in spots and branded content, which offer great storytelling and visual opportunities.

“I want to be active [via Reset] in spots and branded content, which offer great storytelling and visual opportunities.”



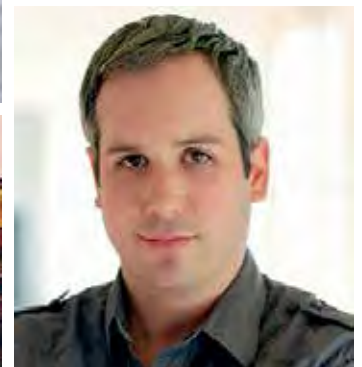
Photo by Pete Mountain



# The Long And The Short Of It

Directors Junge, Davidson, Yu, James, Soskin and Spaulding reflect on their Tribeca offerings

By Robert Goldrich



Daniel Junge and Kief Davidson—two filmmakers with track records at Tribeca, and the uncommon bond of relatively recent Oscar recognition—have teamed for the first time to co-direct the feature-length *Beyond the Brick: A LEGO Brickumentary*, which will make its world premiere on Sunday, April 20, at the 2014 Tribeca Film Festival. The fest began just a couple of days ago (4/16) and runs through April 27 in NYC.

Junge, who won the Short Subject Documentary Oscar in 2012 for *Saving Face* (co-directed with Sharmeen Obaid Chinoy), and Davidson, whose *Open Heart* earned a Short Subject Documentary Academy Award nomination in 2013, have been friends for awhile, originally meeting on the film festival circuit.

Junge helped conceive the LEGO documentary, pitched it to LEGO in order to gain access to the company and its crea-

tive engineers but soon found out that the project was too much for a filmmaker to take on solo. He reached out to Davidson who found the proposition appealing.

“It’s a film really about the astonishing impact of the LEGO brick and the innovative uses for it,” observed Davidson. “The world has been inspired to create with this iconic toy. In many cases, it’s given people meaning, a forum to express themselves and in some instances has changed their lives for the better. It’s a creative tool, a therapeutic tool, and the documentary is very much a movie about creativity. There are moments when the audiences will laugh a lot and times when they’ll be emotionally touched. The types of films Daniel and I have done in the past capture a wide range of emotion—and we were able to tap into that for this LEGO documentary.”

Davidson noted, “We went the other

way on this one,” a reference to *Beyond the Brick* being a lighter-hearted departure from some of the more serious subject matter he and Junge have separately tackled in the past.

For example, Junge’s *Saving Face* introduced us to Dr. Mohammad Jawad who returns to his Pakistan homeland to help victims of acid burns. We see the women who are recovering and reclaiming their lives, and another woman who fights to see that the perpetrators of this crime—often husbands and boyfriends of the attack victims—are brought to justice. Meanwhile Davidson’s *Open Heart* centered on eight Rwandan children who make a life-or-death journey to Sudan to have high-risk heart surgery performed at The Salam Centre, Africa’s only hospital offering free cardiac procedures for families in need.

Still, there is a special brand of substance—albeit not life or death—to the

From top left, clockwise: *Beyond the Brick: A LEGO Brickumentary*; Daniel Junge; Tribeca Film Fest marquee; Kief Davidson; *Misconception*; *A Place Called Pluto*; Josh Soskin.

# TRIBECA FILM FESTIVAL: DIRECTORS

LEGO documentary which was produced by production house HeLo with independent financing coming through private equity sources. LEGO provided no financial backing for the project but offered unprecedented access to company resources. “We shot in their design room, filmed their designers, saw some of their bigger projects throughout the world and had access to their archive,” said Junge. “We were able to look inside the LEGO company and their process. But ultimately this is a film about the LEGO community and the creativity this so-called toy has inspired for many.”

The LEGO documentary entailed shooting in such places as Shanghai, Taiwan, Denmark, Berlin, the Czech Republic, New Zealand and at LEGO conventions in Chicago, Seattle and Washington, D.C.

“Daniel and I split off to take on different aspects of this documentary. We were only together my first day of shooting,” recalled Davidson. “We talked about the look, established the look and then we were off and running our separate ways. There were many phone calls and emails going back and forth between us as we discussed lots of potential characters and storylines. It was quite unique to have two directors working on the same project, out on their own at different locales but having a shared vision.”

Junge and Davidson also maintain spotmaking/branded content affiliations; Junge’s roost being HeLo, and Davidson on the directorial roster at B-Reel.

As alluded to earlier, Tribeca represents a bit of a homecoming for both Junge and Davidson. The former’s first feature film, *Chiefs*—which told the story of a Native American basketball team—earned Best Documentary distinction at the Tribeca Fest in 2002. And Junge’s short titled *We Are Phamaly*, about a disabled actors’ group, played at Tribeca in 2004.

Davidson’s first feature also was shown at Tribeca. Titled *The Devil’s Miner*—which he and Richard Ladkani directed—the film tells the story of 14-year-old Basilio who worships the devil for protection while working in a Bolivian silver mine to support his family. *The Devil’s Miner* received the Best New Documentary Filmmaker—Special Jury Mention honor at Tribeca in 2005. Then the 2008 feature documentary *Kassim the Dream*—written and directed by Davidson, and which centers on a former child soldier who grows up to be a boxing champion—was

selected for Tribeca. “Daniel and I both sort of launched our careers at Tribeca,” said Davidson. “It’s great to now be coming back.”

## Jessica Yu

Oscar-winning documentarian Jessica Yu, thrice nominated for the Sundance Film Festival’s Grand Jury Prize, is no stranger to the awards show and festival



Jessica Yu

the film offers a provocative glimpse at how the world, and women in particular,

circuit over the years but *Misconception* marks her first film at the Tribeca Fest. The feature documentary looks at concerns—and how true they are—that the growing population is straining the Earth’s resources. Taking cues from statistics guru Hans Rosling,

the film offers a provocative glimpse at how the world, and women in particular,

are tackling a subject that is both personal and global.

Yu said she’s excited to have *Misconception* make its world premiere at Tribeca. “To have this film about a global issue debut at a big urban center where the United Nations is headquartered seems fitting. We even did some filming at the UN. In the past, the timing was just never right for Tribeca in terms of when my films were ready. Thankfully, the timing worked this time around. We’ve seen Tribeca grow in prominence every year.”

Based on their feature documentary  
*Continued on page 8*

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### Jessica Yu, Steve James

Continued from page 7

about the global water crisis—*Last Call at the Oasis*, nominated in 2012 for the Earth Grand Prix at the Tokyo International Film Festival—director Yu and producer Elise Pearlstein began to think about other big picture environmental issues, providing the impetus for *Misconception*. While the all encompassing subject matter centers on world population and resources, Yu took a personal storytelling approach, focusing on three people's lives—one for example being a boy in China who grows to marrying age and cannot seem to find a wife.

“We look at unintended consequences of government policy on an individual [in this case, the impact of China's popu-

ad credits are Ford's “Switch” campaign consisting of 19 broadcast and web spots, and GE's “Hands,” part of its Focus Forward series of short films about innovation.

Besides *Last Call at the Oasis* and *Misconception*, Yu's feature documentaries include *Protagonist*, *In the Realms of the Unreal* and *The Living Museum*, all nominated over the years for the Sundance Grand Jury Documentary Prize.

#### Steve James

Nonfiction Unlimited is also the spot-making/branded content roost for director Steve James, a DGA Award winner for the documentary *Hoop Dreams* (which also earned him an Oscar nomination as an editor). James is best known for his feature-length documentaries such as *The Interruptors*, *Stevie*, *Real Paradise* and *Life Itself*. The latter debuted at Sundance this year and is based on the memoirs of movie critic Roger Ebert.

However, James has also made forays into shorts, the latest being *A Place Called Pluto* which is making its world premiere at Tribeca. The film introduces us to Greg O'Brien, a veteran Cape Cod reporter and newspaperman who is diagnosed with early onset Alzheimer's, decides to confront the disease and his decline by writing candidly about his experiences. For the past couple of years he's been working on a memoir titled “Beyond Pluto.”

James was invited to participate in the project by David Shenk, author of “The Forgetting,” a book about Alzheimer's. Shenk secured funding from MetLife to do a collection of four short films focusing on Alzheimer's. He recruited James to direct one of those shorts.

“As a whole, the series shows some hopefulness—the way people are coping with Alzheimer's. They're not giving up,” said James. “I wanted to find someone early enough in the disease who very much had symptoms but was very much aware of what he was dealing with and could express what he was going through and willing to speak to that. It's fairly rare to find someone with early onset Alzheimer's who will be open about it. People in this situation usually do their best to hide it personally and professionally. But Greg is a journalist and saw the importance of being candid and open. His mother and

Continued on page 9



Steve James

lation control mandatel,” related Yu. “Rather than looking just at big numbers, we focus on a man determined to find a wife before he turns 30. This part of the film is a portrait of one man's family and a glimpse into modern China.”

Yu observed, “I want you to get so deeply involved in the stories of the people we cover that you almost forget the overall issue we're addressing. Then you come back with a different perspective and can ask your own questions about the bigger issues involved.”

*Misconception* entailed filming in eight countries with nine cameras out and about capturing varied aspects of people's lives and their cultures. Yu's acumen in human-based filmmaking is also reflected in her shorter form fare, perhaps the most notable being *Breathing Lessons: The Life and Work of Mark O'Brien* which won the Best Short Subject Documentary Oscar in 1997.

Yu's short fare also includes commercials and branded content which she directs via Nonfiction Unlimited. Among director Yu's

#### ROUTSON TELLS “BEDTIME STORY”

Production house Tool and ad agency RPA have teamed over the years on promotional fare for the annual Newport Beach Film Festival. This time around, Tool's Tom Routson directs a two-and-a-half minute trailer/promo titled “Bedtime” for the festival. The piece centers on the Newport Fest's projectionist who is implored by his elementary school-aged daughter to tell her a tale to help her fall asleep.



What starts out as a traditional “princess in a castle” fairy tale soon spins out of control as the cinephile's narrative quickly transforms into a theatrical mash-up of notable Hollywood movies from *Fargo* to *Pulp Fiction* to *Mememoto* to *Her*. Lucas Eskin of Cut+Run edited “Bedtime Story.”

#### DIRECTOR TIM DAMON OPENS stage20

Director/DP/photographer Tim Damon, most noted for his car spots and sheet metal shooting prowess, has opened stage20. The stage has a specially designed layout for completing world-class car work. Damon is probably best known for his recent combo still/spot assignments for Lexus, Corvette, Chrysler, Toyota and Goodyear. stage20 is located in Gardena, a small city located about 10 miles southeast of Hollywood.

stage20 features everything Damon and rental customers need to complete world class car spots and photography. The cyc stage is 65' wide, 20' tall and 100 feet in length. It features two flying flats, two rolling flats/shoot through grill flats and an on-premise 15 x 40 foot proprietary light box system. According to Damon, stage20 also features proprietary mounts that allow for both video and still cameras to be held concurrently on the same arm. “The result is superior still images,” said Damon. “As opposed to having to ‘capture’ images from high resolution, but low megapixel, video cameras.”

Director Damon continues to be represented for commercials and digital work through Bandito Brothers in Los Angeles, and for still photography through Square Planet Media/Damon Productions.

#### PEOPLE IN THE NEWS....

Gasket Studios, a Minneapolis-based design, animation and visual effects company headed by founder/executive creative director Greg Shultz, has brought Eric Mueller aboard as its executive producer. Mueller has already hit the ground running, working on commercials for General Mills & Cheerios, McDonald's, Sony PlayStation and Mayo Clinic, as well as an underground-style branded film for Subaru, and an upcoming project for the Provincetown International Film Festival. Most recently, Mueller was executive producer at motion504. During his six-year tenure at the broadcast design and anima-

tion studio, he worked with such clients as Target, Deloitte, Greenpeace, Syfy, BBC and National Geographic....Neil Cox has been hired as interactive producer at Richmond, Virginia-based advertising agency Big River. Cox comes over from The Martin Agency in Richmond where he worked as senior digital producer. Cox worked for clients such as BFGoodrich Tires, Norwegian Cruise Lines, XFINITY, Exxon, NET10 Wireless, Colonial Williamsburg and the John F. Kennedy Presidential Library and Museum. Previously Cox worked at INM United/SpotTrot and Comcast Spotlight. At Big River he will work for the Virginia Lottery, kaléo, Inc. and Vacation.com, among other varied clients....



Eric Mueller

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## Soskin Debuts Short Film *La Carnada* In Narrative Program

Continued from page 8  
grandfather died with Alzheimer's."

James added that he enjoys the short film discipline. "It requires you to tell a story that feels complete in some sense but in a very few minutes. I feel good about this short [*A Place Called Pluto*] in that regard. This could easily be a much longer film but it works as is. There's a level of distillation and economy that I don't normally have to do."

Helping James to work effectively in such an "economy" has been his ad project experience at Nonfiction. "Webisodes I've done in the advertising world in part whetted my appetite to work more on smaller films." James' work at Nonfiction includes a dozen shorts for Ford Trucks and most recently a web short for Google featuring a young, aspiring filmmaker from Haiti who connects with the Ghetto Film School in the Bronx. Via a Google Hangout where groups can have video meetings, she plugs into a Ghetto Film Master Class featuring director Lee Daniels (*Precious* and *Lee Daniels' The Butler*). James went to Haiti to capture the young director's story.

*A Place Called Pluto* is the second film James has brought to Tribeca and his first at the fest as a director. In 2006, *The War Tapes*—which he produced and edited—won the Feature Documentary Prize at Tribeca. For *The War Tapes*, cameras were put in the hands of soldiers in Iraq who documented their own deployment, with James shaping a feature from the footage.

As for what's next, director James has embarked on another feature-length documentary: *Generation Food* inspired

by writer Raj Patel, an expert on the connected issues of food and politics. "This is a film trying to look at the economics of food, and the realities and impact that all this has on what we eat and the people who grow our food," said James. *Generation Food* will explore various alternatives to fixing a broken food system.

### Josh Soskin

For Josh Soskin, having his short film *La Carnada*—which he wrote and directed—selected for Tribeca is gratifying, particularly as part of the festival's Flight Delays narrative program which features just seven shorts, including the Anders Walter-directed *Helium*, this year's Live Action Short Film Oscar winner.

*La Carnada* follows 13-year-old Manny from Tijuana as he goes on his first drug smuggle across the "Devil's Highway," a notoriously fatal stretch of desert on the Arizona/Mexico border.

*La Carnada* is director Soskin's third short, the other two being *Milk Run* and *Moving Takahashi*. Unlike its two predecessors, *La Carnada* was also conceived and written by Soskin whose penchant for authenticity is underscored by his extensive researching of drug smuggling, which has become more prevalent among teens in Mexico, and by his decision to shoot in Tijuana and the smuggling hotbeds of the Sonora desert.

The original impetus for Soskin to make *La Carnada* was to have it serve as a prequel to his feature-length script *Smuggler*. In terms of genre, *Smuggler* is a departure from Soskin's first two shorts so he thought *La Carnada* could better

position him to get the funding and support needed to make *Smuggler* a reality.

Soskin said that the short sparked "a really dramatic rewrite of my feature. Smuggling is a violent, bloody world but is filled with human beings who have relationships—in this case between a man and a teenager, making for an almost paternal relationship in a criminal world."

Further informing his short and hopefully soon-to-be feature filmmaking, noted Soskin, has been his even shorter form experience. Soskin is handled for commercials and branded content by Station Film, with credits over the past year including spots for IBM out of Ogilvy NY and Ford Expedition for Team Detroit. He has also separately maintained an ongoing relationship with Starbucks, directing web spots. Earlier Soskin helmed Starbucks' *Journey*, an in-store and online promotional short showing the journey of coffee beans from the field to the brew.

Soskin made his first ad industry mark with three spec commercials that all went on to gain in-competition/festival recognition: Chevy Volt's "Zombie Ride," an apocalyptic piece which won a spec honor at a Barcelona festival and went on to be picked up by GM for European release; Glacier Vitamin Water's "Treasure" which was showcased at the Cannes Ad Fest; and Microsoft's "Detention, a MOFILM/Microsoft competition winner at Tribeca.

Now he formally comes into Tribeca with *La Carnada*, a narrative short which is shaped in part by his documentary sensibilities. Soskin cut his teeth making documentaries at Current TV. He also made an initial mark in the documentary discipline with his short *Modern Day Pirates*.

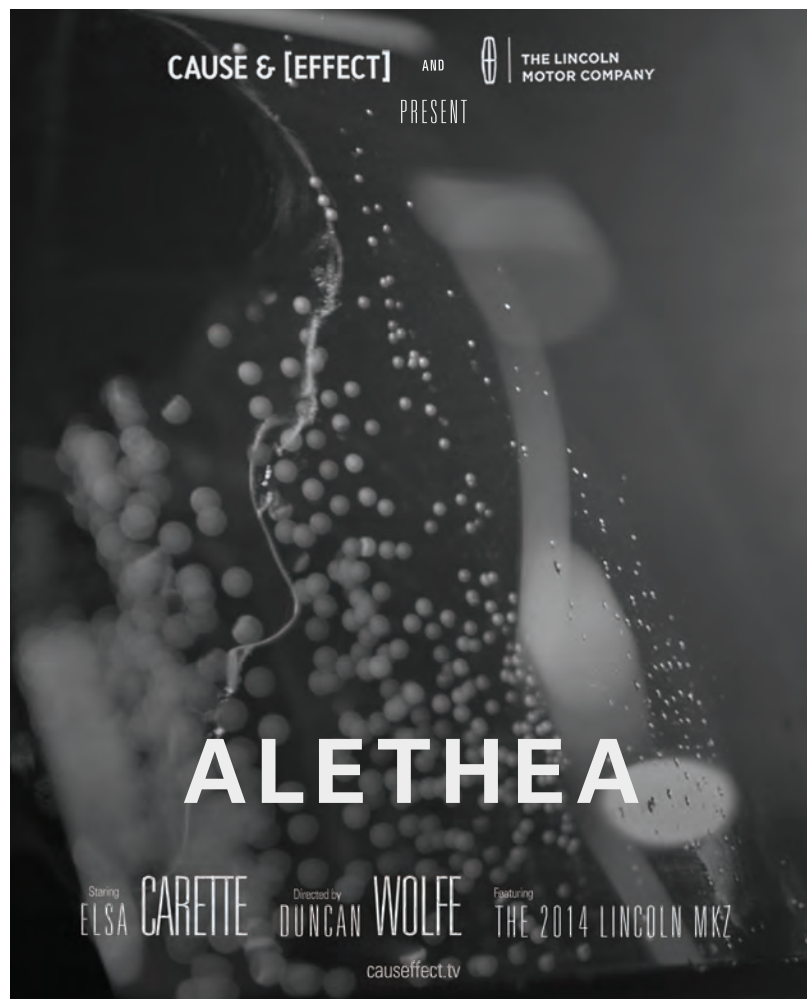
### Lucas Spaulding

Best known as an editor, Lucas Spaulding, who cuts spots and branded fare at

*Continued on page 10*



*La Carnada*



## Sequestered Short Debuts

Continued from page 9

Whitehouse Post, makes his formal directorial debut with *Sequestered*, a short selected to be part of Tribeca's Soul Survivors narrative program. In addition to directing, Spaulding wrote and edited *Sequestered* which introduces us to two hapless bank robbers who run into problems when each takes exception to the other's mask. The comedy-driven piece also has elements of social significance. "Entertaining people is the prime goal but there's a little bit of substance to the story as well," he shared.

For *Sequestered*, Spaulding recruited colleagues he's collaborated with and respected over the years on spots and features. A few years ago, for example, Spaulding cut a feature in which Seamus Dever performed. Spaulding sought out Dever who brought in fellow actor Jon Huertas (the two portray homicide detectives in the TV series *Castle*). "They know about cops and guns based on their work in *Castle*," said Spaulding. "They brought a lot to the table." Huertas and Dever play the two bank robbers in *Sequestered*.

Similarly, Spaulding had cut a spot directed by Rocky Morton of MJZ and shot by DP Kris Kachikis. Spaulding struck up a rapport with the cinematographer who in turn agreed to lens *Sequestered*.

Producing *Sequestered* was Joshua Herbstman of agency RPA, whom Spaulding had gotten to know through his spot endeavors.

*Sequestered* gaining inclusion into the Tribeca lineup means a lot to Spaulding, not only in terms of recognition for his di-



Lucas Spaulding

rectorial efforts but also because he lived in NY for a number of years, getting his start there in editing at MacKenzie Cutler where he came up the ranks as an assistant all the way to full fledged editor. He has, though, had a hand in a Tribeca film before, editing the Michael Shapiro-directed *Jihad* which in 2005 won the festival's Best Narrative Short honor.

Spaulding said that moving into the director's chair for *Sequestered* was an attempt to "push myself. I'm starting to approach middle age and thought it would be a good time to shake myself a bit and move into different areas. I also very much wanted to inspire my son who is getting into filmmaking."

Spaulding added that he continues to love editing, which remains his prime focus working out of Whitehouse Post. His commercial editing credits range from FedEx's "Great Idea" (directed by Frank Todaro) for BBDO NY to the recent Academy Awards telecast spot, "Mini-Hollywood," for Pepsi mini-cans (directed by Kinka Usher) out of agency Mekanism.



Sequestered

### Reel FX springs into live action

Reel FX, Dallas and Santa Monica, has assembled a live-action director roster to produce more live-action/VFX mix "turnkey" projects for all platforms. In addition to existing creative director/directors Dale Carman and Kevin Althans, Reel FX has brought on directors Ben Orisich (Texas and the Southwest representation only) and Justin Malone. For soup-to-nuts projects, Reel FX can also provide editing, audio, VFX and finishing.



Monopoly's "Empire"

The company has done turnkey production for clients since its inception; however, because of their expertise in animation and VFX, they've been known primarily as a studio that specializes exclusively in those areas. Reel FX's Monopoly "Empire" :30 directed and VFX supervised by Althans exemplifies how the company flexes its VFX and live-action muscles. "Empire" features a group of (live-action) kids literally living inside a life-sized, new Monopoly 'Empire' game. The :30 showcases both the company's VFX and how effectively they integrate live-action to make a highly designed world seem tactile.

### charlieuniformtango Turns 20

Twenty years ago, Jack Waldrip and Lola Lott founded charlieuniformtango. Lott recalled, "I created a business plan, shared it with Jack, and he agreed immediately." And so it began, with charlieuniformtango established in a modest two-room space in Dallas. The duo's first projects were anything but modest, however, thanks to key client relationships; and these led to major jobs, including Super Bowl spots.

Soon the company moved to larger quarters in uptown Dallas, and continued to grow. In 2008, charlieuniformtango formed Liberal Media Films, a full service production company within its walls to offer clients the option of turn-



Jack Waldrip and Lola Lott

### The Richards Group does it right for FRAM

U.S. oil filter brand FRAM has unveiled a national creative campaign from Dallas independent agency The Richards Group. Titled "Do It Right," the work expresses the idea that for those who want to do right by their vehicles, FRAM filters are the only choice. The "Do It Right" campaign humorously illustrates sport competitions where the right equipment makes all the difference, similar to working on your car. Harry Cocciolo of Bob Industries directed the spots. Marc Stone and Mark Sullivan of 3008 Editorial served as editor and VFX artist, respectively.

### BOHAN, Bednarz, Lucky Post team on campaign

Play is at the heart of this new campaign for the BlueCross BlueShield of Tennessee Health Foundation (THF) where children are encouraged to take an active role, literally, in their well-being. Editor Logan Hefflefinger of Lucky Post, Dallas, worked closely with director Jeff Bednarz of Directorz, Dallas and Culver City, Calif., and agency BOHAN to craft vignettes that show the sporting fun and connectedness kids experience in this fitness partnership between THF and the State of Tennessee.

The spots highlight the Shape The State program that awards grants to schools for new sports and recreation equipment and funds related curriculum.

# Post Time On Fest Circuit

Editor Sloane Klevin, a commercials/branded content mainstay and partner at Union Editorial, has had eventful excursions into long-form fare as most recently evidenced on the awards show circuit with her first career primetime Emmy Award for editing (*SHOOT*online, 9/20/13) coming for the Alex Gibney-directed documentary *Mea Maxima Culpa: Silence In The House of God* (HBO), which went on this month to also earn a Peabody Award.

Indeed Klevin's collaborative bond with Gibney on documentaries has been fruitful, most notably with the Oscar-winning *Taxi to the Dark Side*. While most of Klevin's feature-length work in recent years has been in the documentary discipline, she now marks her return to the narrative movie arena, having teamed with Union Editorial colleague Marco Perez to edit *X/Y*, which makes its world premiere at the 2014 Tribeca Film Festival as part of the World Narrative Feature Competition.

Written and directed by Ryan Piers Williams, *X/Y* is a character-driven drama centered on four restless New Yorkers and their shifting sexual and romantic relationships as they search for a sense of intimacy and self-identity. The cast includes Williams, America Ferrera, Amber Tamblyn and Melonie Diaz. Ferrera brought Klevin into the project. Klevin had cut the Patricia Cardoso-directed *Real Women Have Curves* (2002) which starred Ferrera.

"Back then, when I first worked with America, she was 17," recalled Klevin. "Now she's turning 30 and married—to this awe-

some independent writer/director Ryan Piers Williams. America and I have kept in touch. We were together on a Sundance jury in 2011. She has worked with her husband on several projects and starred in and produced *X/Y*. She got their actor friends together and made this on a budget so tight that a string of independent editors worked on it for a little bit but left to take more of a paying gig. Ryan got the film to a first assembly and America

contacted me, saying that they needed someone to get the film into shape. I hadn't done a narrative film in a long time and I liked this story. The film has an amazing style and energy, capturing something about New York life that I haven't seen captured before."

Still, while she liked the project, Klevin with her schedule commitments could only spare a three-week window to work on *X/Y*. Her solution was to bring Union Editorial partner/editor Marco Perez into the mix. "He saw in it what I saw in it so we decided to do this 'Exquisite Corpse' experiment," said Klevin, referring to the method

whereby one collaborator adds to the work of another, building on the contributions of the preceding person. In word game parlance, it's akin to one person finishing someone else's sentence.

The "Corpse" approach breathed life into *X/Y* editorially. "My strength is writing and structure," assessed Klevin. "I cut 30 minutes out of the film, kind of laying out the big picture structure. Then Marco came in. He's super visual and a real

*Continued on page 12*

## Editor Sloane Klevin, DI colorist Andrew Geary discuss their contributions to films at Tribeca

By Robert Goldrich



Photo courtesy of Likely Story

From top left, clockwise: Colorist Andrew Geary; *Every Secret Thing*; editor Sloane Klevin; *X/Y*

## Editor, Colorist Perspectives

*Continued from page 11*

meticulous artist. He did all the fine cutting over the next four weeks and locked picture with Ryan. It was a great process. It was healthy for me to hand it off to a fresh set of eyes in Marco...Marco and I have so much respect for each other as editors, and have so much love for cinema, that we could edit *X/Y* without being territorial. I couldn't wait to hand it off to see what he would do. And he couldn't wait to show me what he did."

Klevin meanwhile has been active in the ad arena with a Pandora campaign directed by Jaci Judelson of HSI, Weight Watchers spots directed by Jim Sheridan via Moxie Pictures, and a short for *GO* directed by Lauren Greenfield of Chelsea.

At press time, Klevin was in the midst of her first documentary not directed by Gibney. She wasn't at liberty to discuss details of the project which is being directed by Jamey Phillips and produced by Anonymous Content.

Klevin's editing compatriot on *X/Y*, Perez, was in Italy at press time and unavailable for comment. "Marco is a rare breed," said Klevin. "He cuts commercials but also understands how to edit a feature. Often you get commercial editors who don't translate well into feature-length films. He naturally can edit, and works tirelessly. He's a true artist."

### Every Secret Thing

Andrew Geary of Company 3 has served as DI colorist on three films in this year's Tribeca lineup: *Gabriel*, directed and written by Lou Howe; *This Time Next Year*, a documentary directed by Jeff Reichert and Fariyah Zaman; and *Every Secret Thing* directed by Amy Berg.

*Gabriel* stars Roru Culkin in the title role as a vulnerable and confused teenager longing for stability and happiness. His pursuit of an ex-girlfriend is desperate and obsessive, forcing him to battle his inner demons. *This Time Next Year* chronicles one community's story of what it takes to rebuild in the wake of Superstorm Sandy. And *Every Secret Thing* is very dark in subject—young girls kill a baby, spend years in jail, get out and soon after, another baby disappears. Two detectives are called in to investigate the case in a community where seemingly everyone has a secret. The ensemble cast includes

Elizabeth Banks, Diane Lane, Dakota Fanning and Nate Parker.

"The best color is the color you never see," said Geary who finds color grading gratifying, particularly work that is subtle, almost subliminal at times, yielding treatments of the image that the viewer feels without necessarily knowing what role grading had on the piece. That approach dovetails well with *Every Secret Thing* for which Geary was DI colorist and Scot Starbuck the dailies colorist.

Geary credited cinematographer Rob Hardy for his work on *Every Secret Thing*. "Any time you get a film that's well shot, that's ideal for a colorist. You're not fighting the footage. You're able to go with what's there, to enhance it."

Geary worked primarily with Hardy—as well as director Berg—to set an overall tone that helps convey the seriousness of what's unfolding in *Every Secret Thing* even during very early, seemingly upbeat scenes. They worked out different looks to help orient the audience to several different locations with an overall look that at the same time helps to unify the film as a whole. "We had a lot of contrast but nothing was overly contrasted. That allowed the contrast to flow from being sunny outside to low light scenes inside."

Geary broke into the post community eight years ago at Company 3. "My first job out of college was here. I started running wires with the engineering department. As I came up, the transition from the old telecine workflow was taking shape. Having film scanned, DI workflows emerging, working on scanners, conforming commercials. I learned a lot as an assistant and then moved into being a colorist—I've been officially a DI colorist for a year and a half but was doing this work before that. I helped fill in on projects prior to formally becoming a colorist."

Geary came up the ranks assisting on spots for colorist Tim Masick, and then features as an assistant to colorist Tom Poole. Now as a full-fledged DI colorist, Geary has arrived on the festival scene. Besides three films at Tribeca, he worked on a trio of pictures at this year's Sundance Fest, serving as DI colorist on *War Story* directed by Mark Jackson, and *The Skeleton Twins* directed by Craig Johnson; and dailies and DI colorist on *The Better Angels* directed by A.J. Edwards.

### Autodesk debuts brighter Flame

At NAB 2014, Autodesk Inc. debuted Flame 2015—the latest iteration of its comprehensive toolset for high-end visual effects and creative finishing—with new creative tools, faster performance, and an end-to-end 4K workflow to meet the needs of high-end postproduction facilities. Flame 2015 allows artists to work creatively and interactively to deliver high quality final results at 4K resolution. The new workflow helps deliver on the needs of today's Flame artists with: industry standard 4K formats; 4K/UHD color management supporting ACES and REC-2020 color spaces; real-time monitoring and playback via SDI of 4K/UHD material at 50P and 60P; timeline effects and batch nodes performance optimization & 4K capable substance textures; and 16 Gb fiber channel controllers in high-performance storage for real-time throughput of high resolution images.

Flame 2015 boasts new tools, including: 3D shape which enables workflows such as quick modeling, projection mapping, logo design, motion graphics and relighting; Replica, which allows artists to easily and interactively create, manipulate and animate cascading effects using a single cloned object; and Matchbox enhancements that can be added directly to shots and transitions in the timeline and the ability to protect shader code with packaging and encryption.



Flame 2015

### Cisco, Sony team on first public demonstration of 4K live streaming

At NAB 2014, Cisco and Sony became the first companies to publicly demonstrate the live delivery of full-frame

rate 4K 60P content. The live demo, which streamed live 4K video from NYC to Las Vegas, was on display for attendees at the Cisco and Sony booths. Live events in NYC were captured with the Sony F55 4K camera, and HEVC encoded using Cisco's Videoscape AnyRes—with enhanced support for 4K and HEVC. The live stream was transported from New York to Las Vegas through a fiber optic network. The stream was then delivered to the Las Vegas Convention Center, where it was decoded with a Cisco set-top box with 4K support, and displayed on Sony XBR 4K Ultra HD TVs.

Mike Fasulo, president, COO for Sony Electronics, said, "This is another 4K first, and Sony is committed to investing in 4K as an industry to bring exciting and immersive live TV experiences to consumers, from lens to living room. Collaborating with Cisco in this industry first demo of live 4K distribution over a cable backbone proves that 4K is ready for primary TV consumption. Sony will continue to invest in the technologies that raise the consumer experience and give viewers of Sony 4K UHD TVs the best experience possible for years to come."

### Canon HDTV lenses make mark at NAB

Ross Video chose HDTV lenses from Canon U.S.A., Inc. to integrate with Ross Video products displayed at the NAB Show. Canon XJ76x9B and XJ60x9B long-field HD zoom lenses and HJ22x7.6B HD ENG lenses were shown with Ross Mobile Productions' new "Future is Now 3" (FIN3) compact production vehicle, part of Ross Video's "openTruck" initiative to meet the needs of budget-conscious producers. A variety of Canon ENG lenses were shown with Ross Robotics' Furio and CamBot remote-control camera support systems, which utilize precision positional data from Canon lenses for integration with advanced virtual set and augmented reality applications.

"Canon HDTV lenses are among the most widely used in HD sports and entertainment productions today," noted Larry Thorpe, senior fellow, Professional Engineering & Solutions Division, Canon USA. "We are pleased that Ross Mobile Productions has chosen Canon HDTV lenses for its new compact mobile production vehicle FIN3, and Canon ENG lenses for its Furio and CamBot remote-control camera support systems. We continually strive to provide professionals in production and videography with the best equipment possible for their various shooting needs."

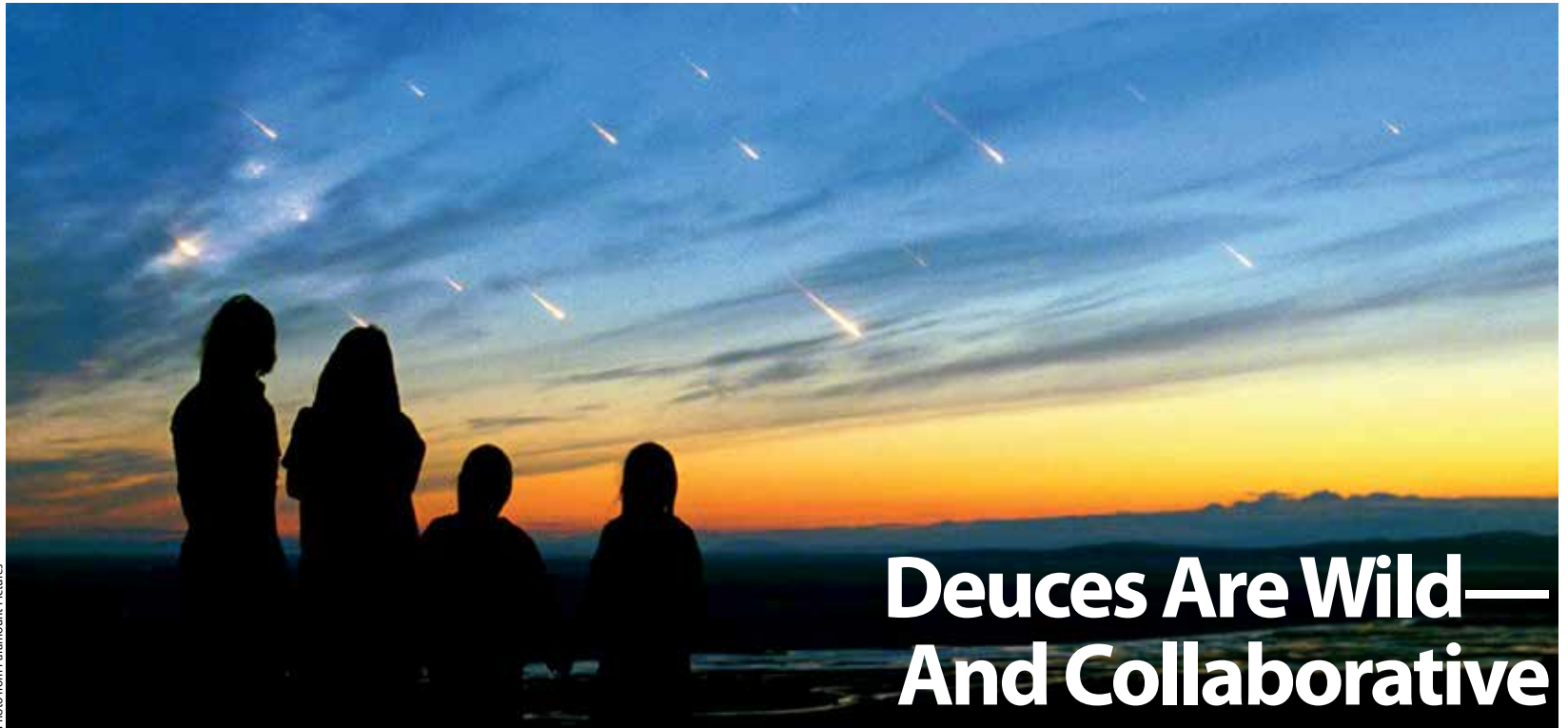


Photo from Paramount Pictures

## Deuces Are Wild— And Collaborative

### Artisans from ILM, LOOK Effects reflect on *Noah*, Director Darren Aronofsky

#### A SHOOT Staff Report

Deuces are wild and so are the animals in *Noah*, a tale inherently steeped in pairs. So appropriately enough, the film's primary visual effects house, Industrial Light & Magic (ILM), coupled with LOOK Effects to form a formidable duo of their own. ILM created a veritable animal kingdom, turning out the mammals, snakes and insects for the epic movie while LOOK handled the birds. ILM also brought to life the Watchers, fallen angels who take the form of huge rock-like, six-armed creatures that help Noah build the ark and defend it against Tubel-cain and his followers. ILM deftly handled the flooding and battle sequences while LOOK did the Garden of Eden and environments in the pre-flood world.

Darren Aronofsky directed *Noah* which stars Russell Crowe in the title role as the Biblical hero who has visions of an apocalyptic deluge and takes extreme measures to protect his family from the coming flood. *Noah* is Aronofsky's interpretation of the Biblical story. A Paramount Pictures production in conjunction with Regency Enterprises, Protozoa Pictures and Disruption Entertainment, *Noah* also stars Jennifer Connelly, Ray Winstone, Emma Watson, Logan Lerman, Douglas Booth and Sir Anthony Hopkins.

Marc Chu, ILM's animation supervisor on *Noah*, said, "This is the biggest job we've taken on in terms of complexity. We used new software and had to come up with a methodology of how we would put all this together. We created an animal kingdom that was grounded in reality but not typical or conventional. Darren wanted us to build species that didn't exist. There's no way we could build every single animal separately; that would have taken far too much time. So we broke our animal kingdom into sets of animals that we could then modify and build variations of—different body types, sizes, sort of base model animals. We would then change certain attributes—heads, tails, proportions, texturing, fur when needed. This helped us get a lot of mileage from a base set of animals."

Further adding to the complexity, continued Chu, were the walk cycles that had to be devised for each animal. "We had to create cycles for walking, trotting, how they slow down and go to sleep. These individual cycles were a huge undertaking...But the big challenge for animation was creating the Watchers. We brought in some dancers Darren used in *Black Swan* for inspiration and movement studies—to map out how these massive fallen angel rock characters would look and move."

Two key Watcher characters were the group's leader, Samyaza, and Magog who defends Noah.

"We had to make them unique in how they moved," related Chu. "We spent a lot of time to depict their character—they were once beautiful angels now bound by earth and hindered by their bodies of rock. We wanted to convey a majestic sense of these creatures trapped inside their imperfect bodies and trying to cope."

Chu and his animation team dovetailed with their VFX studio counterparts under the aegis of ILM's Ben Snow, overall visual effects supervisor on *Noah*. Their coordination and cooperation have been honed over the years on such films as *Iron Man*, *Iron Man 2* and *Terminator Salvation*.







"The collaboration between us was great. We'd attend each other's dailies. Ben would see where the animation was. We'd see where the rendering was. There was a great back and forth to push things and make them better—all to complete Darren's vision, which wasn't easy. There are visuals in Darren's head that are not easy to realize but always challenging."

The collaborative juices were also flowing directly between ILM and Aronofsky. "Sometimes Darren would come to ILM in San Francisco or it would be Ben and I flying to New York to work with him there. And when none of us were traveling, we would work through cineSync," related Chu. The latter technology enables remote viewing anywhere of video in synchroniza-

*Continued on page 18*

# VISUAL EFFECTS & ANIMATION

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

1	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Mars/Snickers' "Godzilla"</b></p> <p><b>MPC New York.</b> Justin Brukman, VFX executive producer; Camila De Biaggi, VFX producer; Alex Lovejoy, VFX supervisor; Bill Dorais, Mikael Pettersson, Jonathan McKee, VFX team. (<b>Toolbox:</b> Flame, Nuke, Maya, PFTrack, Photoshop) <b>Legacy Effects, San Fernando, Calif.</b> Construction of Godzilla suit</p>	<p>BBDO New York</p>	<p>Smith and Jones Films, Los Angeles and London. Ulf Johansson, director</p>
2	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Electronic Arts/Titanfall's "Shadow"</b></p> <p><b>The Mill LA</b> Sue Troyan, sr. exec producer; John Leonti, Phil Crowe, shoot supervisors/creative directors; Anastasia von Rahl, VFX producer; John Shirley, 2D lead artist; David Lawson, 3D lead artist; John Price, Ben Smith, Martin Karlsson, Daniel Lang, Lisa Ryan, 2D artists; Tom Graham, Kenzie Chen, Matt Longwell, Ed Boldero, Stew Burris, Brett Angelis, Martin Rivera, Edwin Fong, Mike DoNocco, Blake Sullivan, Jason Jansky, Alaina Hower, 3D artists; Rasha Shalby, Thom Price, matte painting; Adam Scott, colorist; LaRue Anderson, color exec producer; Natalie Westerfield, color producer. (<b>Toolbox:</b> Maya, Arnold, Houdini, Flame, Nuke)</p>	<p>Heat, San Francisco</p>	<p>Hungry Man, bicoastal Wayne McCammy, director</p>
3	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Milk Processor Education Program's "Milk Life Anthem"</b></p> <p><b>Method Studios, New York</b> Stuart Robinson, Cara Buckley, exec producers; Heather Saunders, VFX producer; Dan Seddon, creative director; Eduardo "Alvin" Cruz, VFX supervisor; Andreu Lucio, lead FX artist; Aaron Baker, lead compositor; Goncalo Cabaca, James Kirk, Tomas Slanik, VFS artists. (<b>Toolbox:</b> Flame, Nuke, Houdini)</p>	<p>Lowe Campbell Ewald, New York</p>	<p>Tool of North America, Santa Monica, Calif. Geordie Stephens, director</p>
4	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>M&amp;M's/GEICO's "15 Minutes"</b></p> <p><b>Framestore</b> Raven Sia, producer; James Razzall, exec producer; Graham Dunglinson, sr. producer; David Hulin, VFX supervisor; James Dick, CG supervisor; Sharon Marcussen, compositing supervisor; Jim Hundertmark, animation lead; Shayne Ryan, Tommy Taylor, Dan Solomon, Nico Cappuccio, Moshe Swed, animation; John Montefusco, TD; Stanislav Ilin, Michitaka Inoue, Minchung Cho, Moshe Swed, Michael Viscione, 3D; John Loughlin, Pavel Hristov, 2D. (<b>Toolbox:</b> Maya, Silhouette, Nuke, Flame, Arnold, 3D Equalizer) <b>The Mill New York</b> Colin Blaney, producer; Keith Sullivan, shoot supervisor; Randy McEntee, 2D lead artist; Jeff Lopez, 3D lead artist; Billy Dongyoon Jang, 3D artist. (<b>Toolbox:</b> Nuke, Flame, Maya, ZBrush)</p>	<p>BBDO New York</p>	<p>Traktor, Venice, Calif. Traktor, director</p>
5	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>The Simpsons' (Gracie Films &amp; 20th Century Fox) "Couch Gag" (opening credit sequence)</b></p> <p><b>th1ng, London &amp; NYC</b> Sylvain Chomet, director; Dominic Buttimore, exec producer; Ru Warner, producer; Neil Boyle, lead animator; Peter Dodd, animator; Justine Waldie, Alan Henry, Angeline De Silva, Gerry Gallego, Jay Wren, Katarina Kremasiota, assistant animators; Donna Spencer, Animo compositor; Kirk Hendry, compositor; Danny Atkinson, colorist. (<b>Toolbox:</b> Animo, After Effects, DaVinci Resolve)</p>	<p>None</p>	<p>th1ng, London &amp; NYC Sylvain Chomet, director</p>
6	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Shaw Cable's "Bot Love"</b></p> <p><b>LAIKA/house, Portland, Ore.</b> Aaron Sorenson, director/character designer; Jan Johnson, EP; Jenny Grayson, producer; Tod Polson, environment design; Joe Merideth, storyboard artist; Greg Kyle, animation supervisor/animator; Terence Jacobson, lead TD/rigger; Karl Richter, effects TD; Josh Tomneson, modeling; Matt Reslier, texture/lighting artist; Ken Kurras, lgt. artist; Allan Steele, animator; Leif Peterson, Smoke artist; Michael Corrigan, editor. (<b>Toolbox:</b> Maya, Mental Ray, Nuke, Smoke)</p>	<p>Rethink Canada</p>	<p>LAIKA/house, Portland Aaron Sorenson, director</p>
7	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Coke Russia's "Sochi in Every Bottle"</b></p> <p><b>Bent Image Lab, Portland, Ore., and Barcelona, Spain</b> Nicholas Weigel, director; Ray Di Carlo, Tsui Ling Toomer, EPs; Paul Diener, producer; Nate Hallinan, Robert Valley, Mike Smith, concept artists; Robin Ator, Damien Lopez, Abbey Paccia, Morgan Sheffield, storyboard/layout artists; Jordan Schneider, photogrammetry photography; Darrell Abney, Kaden Cook, Esau Perez, Isabel Garcia, Paloma Alperi, Marta Pombo, Carlos Lopez, modelers; Paul DeSilva, Adam C. Sager, Orland Nutt, Erich Richter, composite artists; Josh Cox, lead TD; Galen Beals, Paul Homis, Stef Kofman, Gina Burgess, Sarah DeFlaminis, Adrian Gray, Daniel Barrionuevo, TDs; Henning Koczy, Aja Bogdanoff, Zach Rahman, Josh Look, Jesse Jones, Jose Antonio Portillo, animators; Jaier Leon, creative director; Rocio Sainz, CG producer. (<b>Toolbox:</b> Photoshop, After Effects, Final Cut Pro, Illustrator, Agisoft, 3D Studio Max, Maya, Zbrush, V-ray)</p>	<p>McCann Russia, Moscow</p>	<p>Bent Image Lab, Portland Nicholas Weigel, director</p>
8	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Chevy/Captain America's "All in a Day's Work"</b></p> <p><b>Zoic Studios, Culver City, Calif.</b> Chris Jones, VFX executive creative director; Rocco Passionino, VFX on-set supervisor; Ian Unterreiner, VFX head of production; Matt Thunell, VFX exec producer; Ryan Burcham, VFX producer; Robert Moggach, sr. Flame artist/colorist/compositing supervisor; David Funston, CG supervisor; Donald Ryan Reeb, CG/tracking artist; Phillip Broste, Fred Raimondi, Michael Miller, Eva Flodstrom, Stephen Holbrook, compositors. (<b>Toolbox:</b> Flame, Nuke, Maya)</p>	<p>Commonwealth, Detroit CAA Marketing, Los Angeles</p>	<p>RSA Films, bicoastal/international Anthony and Joe Russo, directors</p>
9	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Subaru Canada's "WRX STI vs. The Drones"</b></p> <p><b>Big Block, bicoastal</b> Randall Smith, VFX supervisor; Peter King, exec producer; Kay Rough, sr. producer; Tiffany Dickerson, VFX coordinator; Rob Glaser, director/DP/CG artist; Nick Poznick, Tom Connors, Paul Hormis, Tadao Masuyama, CG artists; Olaf Wendt, Kevin Pierce, compositing. (<b>Toolbox:</b> 3D Studio Max, Nuke, Flame)</p>	<p>DDB Canada, Toronto</p>	<p>Big Block, bicoastal Mark Glaser, director/DP</p>
10	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>NatureSweet's "Stop The Abuse"</b></p> <p><b>Blacklist, New York</b> Andrew Linsk, exec producer; Alexander Unick, producer. <b>WIZZ, Paris</b> The Andy's, director; Matthieu Poirier, producer. (<b>Toolbox:</b> 3D Studio Max, Photoshop, Mudbox, V-ray, After Effects) Unit Images, Paris</p>	<p>The Richards Group, Dallas</p>	<p>Blacklist, New York WIZZ, Paris The Andy's, director</p>

## The Beauty Of The Beast

*Snickers' "Godzilla" tops quarterly chart*

**By Robert Goldrich**

"You're not you when you're hungry" has been a brilliant campaign from BBDO New York for client Snickers, making its first major splash during the 2011 Super Bowl with Betty White in a pickup football game, tackled and landing indelicately on a muddy field. It turns out Betty was really a guy who wasn't himself because he was hungry. Thankfully a Snickers bar solves all that and he's back to himself, ready to catch the pigskin.

White and assorted other celebs from Don Rickles to Joe Pesci and Robin Williams have been in the campaign to great effect. But recently BBDO NY went with a non-human star, casting Godzilla in a 30 appropriately titled "Godzilla."

As we see in the commercial directed by Ulf Johansson of Smith and Jones Films, Godzilla is really a fun, charismatic dude who likes to waterski, ride all-terrain vehicles and play ping pong with his bros. He even dances at a party. But when Godzilla gets hungry he turns into, well, a monster, wreaking havoc on a town.

As BBDO began researching the character, it was discovered that a new *Godzilla* movie starring Bryan Cranston of *Breaking Bad* fame was set for release in May. The agency contacted Warner Bros., the studio behind the reboot.

### Old school, new school

Legacy Effects in San Fernando, Calif., and MPC NY teamed on a mix of old-school, new-school visual effects, respectively, to bring Godzilla to life for Snickers.

Like in the original movies, the Godzil-

la we see in the commercial is, of course, a guy in a Godzilla suit. The crew at Legacy Effects constructed the suit, consulting with Warner Bros. and relying on specs from Japanese film studio Toho, which owns the rights to the character.

"It's made out of latex, and they actually put cornflakes in the latex to give [Godzilla's skin] texture. That's how they made the suits back in the 1950s," according to BBDO executive creative director Gianfranco Arena, who added, "This one is a little bit more advanced. It looks like the suit from the '50s, however, there's some animatronics for eye movement and mouth movement."

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

It was important to both the director and the agency to shoot as much as possible in-camera with a real Godzilla on set. "Building a suit gave Godzilla an authentic look and feel as opposed to building Godzilla in CG after shooting. It allowed Godzilla to physically hang out with the guys, resulting in organic chemistry

*Continued on page 30*



Snickers' "Godzilla"

## Content Creation: Multiple Disciplines

Studios with expertise in multiple disciplines (including live action, VFX, motion graphics, editorial and postproduction) spanning multiple platforms (TV, features, shorts, commercials, web fare, branded content) are having a profoundly positive impact on the entertainment and advertising landscape. A growing number of vanguard companies are diversifying in terms of talent and resources to meet the creative, technical and filmmaking needs of clients and agencies, integrating different disciplines to tell stories and impart information.

*SHOOT* regularly chronicles changing business models and looks at how content creation companies are evolving along with the advertising and entertainment communities they serve. We thought it would be interesting to offer companies involved in visual effects, animation, editorial and post production the opportunity to participate in a special sponsored content feature in which a company executive or artisan could discuss their company, recent work and future plans. We're pleased to have several companies participating in this feature and you'll find their feedback on the following pages.

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[www.flavor.tv](http://www.flavor.tv)

Flavor is a global collective of designers and visual artists. Together with its Cutters Studios partners Another Country, Cutters, Dictionary Films and Picnic Media, Flavor represents unlimited production capabilities. Flavor creates commercials, interactive, live-action, VFX and design works.



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

Hybrid Edit + Content is a collective of creative individuals specializing in creative editorial, post production, and content creation for the entertainment and advertising communities.

# Content Creation: Multiple Disciplines

SPONSORED CONTENT



## Flavor

**Darren Jaffe,**  
**Executive Producer**  
[www.flavor.tv](http://www.flavor.tv)

**1) What recent project—or projects—has been most gratifying and why? Feel free to include anything noteworthy that arose such as a lesson learned, a creative challenge that was met or an unexpected discovery.**

**Jaffe:** Beginning last year, we had the opportunity to work with the Denver-based agency Karsh Hagan and on behalf of Arrow Electronics to produce eight innovative spots artfully conveying Arrow's "Five Years Out" brand messaging. We now have a showcase of the work on our website at <http://flavor.tv/arrow>. The spots have been very sensational for the brand, which has been using them in an international internal campaign reaching its 16,500 employees worldwide on a weekly basis since February, and also using them widely in internal and external presentations and on their social media channels. They also are exploring TV placements for the spots, which they now have running in-stadium ahead of all the Colorado Rockies home games.

For ECD Brad Tucker and myself, this project is our biggest assignment since joining Flavor

last September, and we wanted to use it to showcase our unlimited production capabilities and our passions for spectacular creative projects. We used this as a chance to reintroduce the community to fun and purposeful design/animation.

Essentially, we got very creative with the work as well as the pipeline and workflow by matching the most talented artists with assignments that maximized their expertise. From there, Brad and our production staff kept the work consistent and the key ideas in focus. Our cross-country collaborative effort epitomizes Flavor's core values: Great work, collaboration, artistic problem solving, and creating amazing visuals that elevate the messaging.

**2) What are your objectives for 2014 in terms of business model changes, new projects, markets, disciplines, workflow etc.?**

**Jaffe:** Again, in many ways, Brad and I are still getting up-to-speed with this group, and with the launch of Flavor still also relatively new, we are seizing every opportunity to re-introduce

ourselves to the industry-at-large. Clearly, this project for Arrow was a great way to do that, for many reasons. First, we had the chance to bring in a lot of supremely talented artists to help us create something new that is also very far-reaching and useful for a massive global brand; also, this was the perfect way for us to get up-to-speed with the many facets of Cutters Studios, including our Flavor colleagues in Chicago. While we were participating in creating this campaign for Karsh Hagan and Arrow, we were busy outlining our plans to get back to our design motion graphic roots, develop solid collaborative relationships with our clients, and build a solid foundation that will also us to keep our focus on being creative problem solvers!

Now, information is flowing and we are seeing a lot of new project possibilities, while knowledge of Flavor is expanding rapidly and more and more creative industry leaders are connecting with us and our team-mates among Cutters Studios. Again, there is a very strong sense of excitement for good things to come and for that, we thank Tim McGuire, Craig Duncan and all the wise leaders of this amazing group of people.



**flavor**  
flavor.tv

# Content Creation: Multiple Disciplines

SPONSORED CONTENT

**1) What recent project—or projects—has been most gratifying and why? Feel free to include anything noteworthy that arose such as a lesson learned, a creative challenge that was met or an unexpected discovery.**

**Bartoli:** It's safe to say, on behalf of everyone at Hybrid, that our collective source of gratification comes from the many stages of the creative process. And in collaborating with our client partners to bring ideas and stories to screens.

Recently, I had the pleasure of editing a national campaign directed by Bob Giraldi for Great Call out of Davis Elen. Hybrid was involved in the early stages, advised on execution, and worked closely with the agency and the director, providing everything from visual effects supervision, editorial, sound design, color correction, flame online, compositing and 3D graphics.

And editors Susan Munro and Christopher Willoughby handled post duties for a multi-spot Toyota campaign in which our CG and compositing teams worked 1st and

2nd shifts to maximize creativity and productivity. Our clients appreciate our seamless work flows and Hybrid offering creative solutions and multi discipline expertise under one roof. So that is a lot of fun to be involved with.

**2) What are your objectives for 2014 in terms of business model changes, new projects, markets, disciplines, workflow etc.?**

We've formed our content production arm, Hybrid Content, for our advertising and entertainment clientele. Since Hybrid launched in 2009, many of our clients asked us to produce several production-through-post projects, so our foray into content development has been a very natural evolution. Hybrid Content is comprised of diverse talent from various disciplines, including commercial directors, copywriters, art directors, designers, screenwriters, and content producers specializing in content, episodic, and features. Connecting clients with creative resources that are new to them, and

nurturing those relationships, is an exciting process to facilitate and one we enjoy.

For instance, featured on our Hybrid Content roster is Emmy-nominated Christopher Kubasik who is the creator of the original hit Hulu series "A Booth At The End," viewable at <http://idbs.us/0tx>, for which he won a Best Dramatic Writing Award from the International Academy of Web Television [IAWTV] in 2013, and earned him a Streamy nomination. Christopher is currently directing a nationwide real people docu-style campaign set to launch in Spring 2014.

Hybrid Content's roster also features director/writer Adam Kurland, who's in pre-production on his 2nd installment of ESPN's Peabody award-winning series "30 for 30". And director/editor Eric Gross, whose original online series "Pioneers" has been optioned by Comedy Central, is an excellent addition to our team.

So all this contributes to a unique, collaborative synergy that makes Hybrid a special place to be. It's definitely an exciting time within our company and the industry.



## Hybrid Edit + Content

**Michael Bartoli, Editor/Partner**  
[www.hybridedit.com](http://www.hybridedit.com)

# hybrid

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## Backstory On VFX For Director Darren Aronofsky's Epic Tale

Continued from page 13

tion. "Plus you can sketch, draw on the work and it all plays back in real time. You start off with an idea, try things out and arrive at what's best."

As overall VFX supervisor, Snow was also connected to the work being done at LOOK, explained Chu.

"Ben was tied into the review sessions LOOK would have with Darren—we would share shots. They would provide birds for a sequence in which they would have our animals. They would have Watchers in their sequences or vice versa. We were sending files back and forth with Ben responsible for overseeing and making sure things were coherent all across the board."

And, of course, all the elements had to be meshed seamlessly with the live-action footage and cast performers.

ILM delivered 411 shots, including 285 from the animation team, for *Noah*. The LOOK coterie of talent was responsible for 300-plus shots.

### Darren Aronofsky

Chu described working with Aronofsky



**Dan Schrecker**

sky as "a treat...Ben and I were over the moon to get the chance to work with someone who has such great vision. He's an independent filmmaker essentially doing a blockbuster which isn't a typical pairing. It's the best of both worlds. We did everything we could to help him make the movie he wanted."

While *Noah* marked Aronofsky's first time teaming with ILM, the film was the continuation of a relationship between the director and LOOK, and more specifically its VFX supervisor Dan Schrecker.

"Darren and I were college roommates," shared Schrecker who worked on



**Noah**

such Aronofsky films as *Pi*, *Requiem For A Dream*, *The Fountain*, *The Wrestler* and *Black Swan*. Schrecker was with his own visual effects house Amoeba Proteus for his initial films with Aronofsky, bringing LOOK into the picture. Then Schrecker joined LOOK and continued teaming with Aronofsky. LOOK's work on *Black Swan* earned BAFTA and Visual Effects Society (VES Award) nominations.

"Darren is a great director who knows what he wants," observed Schrecker. "He's very specific. And if he's not sure at times, he will let you know. So much of what he does is so well thought out, which was again the case with *Noah*."

*Noah* was by far the largest and most complex film in LOOK's 16-year history. Proprietary feather and flocking systems were developed to create assorted varieties of photo-real birds.

Dave Zeevalk, LOOK's CG supervisor on *Noah*, was most intimately involved in the bird pipeline.

"There were a lot of design aspects

in terms of creative contributions," said Zeevalk. "The technical hurdle was not only figuring out how to go about creating millions of birds that would hold up in close shots but also being flexible enough so Darren could give us feedback which we could respond to in a reasonable amount of time, incorporating changes or features he wanted. We had 2 million flocking birds in the very first shot in the film—we gave them the textural feel of feathers without placing feathers on them. We had 3,000 hand-animated birds that got feathered. To create the needed volume, we would turn out one feathered bird and make 15 versions of it—without too much repetition in any given scene. We did a ton of rendering. We'd get notes from Darren and would adapt to his feedback. We had different chunks of birds to extract and plunk new ones in. We would extract individual birds and replace them in composite."

The sheer volume of birds wasn't the only consideration. The birds had to be

Photo from Paramount Pictures

programmatically dispersed so enough variation was seen on camera. Every owl for example, explained Zeevalk, had 15 options of what it could look like. No two of the same were right next to each other. Darren would tell us he didn't like that particular bird here or there, that he needed it to look different in some respect. "This bird has to be more of a green color." We'd go back and shift things around. We had to be able to shift hue and saturation of color while maintaining a unique look for each bird to avoid repetition."

LOOK also had a hand in the environments early on in the film before the flood, working off of plates that were shot in Iceland.

LOOK created environments and set extensions, matte paintings, many stylized sky replacements, and work in the Garden of Eden, including the tree of knowledge and the fruit of knowledge.

ILM's Chu noted that building knowledge is dependent on speaking freely and exchanging ideas. In that vein, Chu affirmed that Aronofsky was always open to suggestions.

"If I had a new take on something, I'd



**Dave Zeevalk**

email it to Darren and ask what do you think about this? He would reply. It was really great to work with him."

Chu said the same about *Noah* editor Andrew Weisblum, who also cut Aronofsky's *The Wrestler* and *Black Swan*, the latter earning a Best Editing Oscar nomination. "Andy was very open to feedback," related Chu. "He and Darren were dream clients."

Aronofsky earned Best Director Oscar and DGA nominations on the strength of *Black Swan*. He won Best Director Film Independent Spirit Awards for both *Black Swan* and *The Wrestler*.



**Part of the animal kingdom created for Noah**

Photo from Paramount Pictures

# Life After Pi Finds A Talented Community in Jeopardy

Not all those gathered in Hollywood last month just prior to the Red Carpet proceedings on Oscar Sunday (3/2) were there to star gaze. Some 500-plus folks were on hand to instead voice their concerns and call attention to factors that are hurting the visual effects industry and the many talented artists in that discipline trying to make a living in California. Organized by the Association of Digital Artists, Professionals and Technicians (A.D.A.P.T.), the protest drew assorted visual effects professionals and their supporters from other industry sectors.

A similar protest took place right before last year's Oscars but this time around there was a significantly larger turnout. Ironically the 2013 Oscar ceremony sparked the making of a documentary short, *Life After Pi*, which was released online this past February and showcased on a website (HollywoodEndingMovie.com) which carried a message urging VFX artisans to join the recent pre-Oscar protest in Hollywood.

*Life After Pi* covers the massive layoffs at Rhythm & Hues, which declared Chapter 11 bankruptcy in January 2013, a mere 11 days before that studio won the Visual Effects Oscar for the Ang Lee-directed *Life of Pi*. Some 45 seconds into his Oscar acceptance speech—just when he was about to address the hard times suffered by Rhythm & Hues—Bill Westenhofer, VFX supervisor at the studio and on *Life Of Pi*, was cut off as the orchestra began to play the ominous theme from *Jaws*.

Sharing the backstory of *Life After Pi*, its director/editor Scott Leberecht—who continues at Rhythm & Hues as an art director—recalled, “When that first round of 254 layoffs happened, I can’t tell you how much of a shock it was to everyone. For a week we were walking around in a daze. Then the Oscars happened. Everyone knows what took place on stage that night with Bill Westenhofer. It snapped everyone out of the daze and got people

thinking about what they could do to address the situation.”

Leberecht and his then Rhythm & Hues colleague, manager of digital production Christina Lee Storm (who’s now at non-profit industry organization Act One), did just that, deciding to make a documentary filmed largely at the company’s former El Segundo facility during the weeks following the bankruptcy filing. *Life After Pi* shows the impact of layoffs and labor uncertainty on people and their families. Artisans at the studio shared

their thoughts and feelings. The documentary captures executives talking openly about what happened and why they think it happened. And the significance goes beyond Rhythm & Hues, affirmed Leberecht, noting that some 20 VFX houses—most of them in California—have closed or declared bankruptcy over the past decade.

These include accomplished shops—Rhythm & Hues, for example, which managed to survive after its bankruptcy declaration, is a three-time VFX Oscar winner, the first coming for *Babe* in 1995, then *The Golden Compass* in 2008,

and *Life of Pi* in 2013. (Following its bankruptcy declaration, Rhythm & Hues was acquired in March 2013 by a company with ties to VFX/animation house Prana Studios, which has offices in L.A. and a subsidiary in Mumbai, India.)

Now Leberecht and Storm hope that *Life After Pi* will serve as a bridge to a feature-length documentary they are looking to raise funding for that will delve more deeply into the erosion of the movie business, including VFX, in California, particularly Los Angeles. The title for that planned longer form documentary is simply *Hollywood Ending*.

## FilmL.A.

Independent research conducted by FilmL.A., the regional  
*Continued on page 28*

## Concerns raised over future of visual effects industry in U.S., particularly in California

A SHOOT Staff Report



Photo courtesy of Warner Bros. Pictures

From top left, clockwise: Christina Lee Storm and Scott Leberecht; *Gravity*; Assemblyman Raul Bocanegra; *Life After Pi*.



Nathaniel Bell for Netflix

All Goldstein for Netflix

Barbara Nitke for Netflix

# Behind The TV Screen: Directors & Cinematographers

**DPs Cernjul, Orbach, Martinovic, directors Mancuso, Shapeero make their creative mark in primetime**

By Robert Goldrich

As a precursor to our 12-part *The Road To Emmy* series which gets underway June 6 on *SHOOT*online and in *The SHOOT* edition, we connect with varied artisans who have a hand in notable TV shows, several of whom have Emmy nominations or wins in their filmographies. We start out with the cinematographers on season one and season two of Netflix's *Orange is the New Black*, and then segue into a director who earned her first career Emmy, and a helmer whose latest endeavor is the upcoming Tina Fey-created primetime series for NBC. Then we touch base with the DP who lensed season two of Netflix's *House of Cards*.

A number of these artisans also have spotmaking/branded content endeavors to their credit. Here's *SHOOT*'s initial run-down of talent behind the TV screen:

## Vanja Cernjul, ASC, HFS

Since 1998, Vanja Cernjul has been a member of the Croatian Cinematographers Society—hence the HFS designation after his name. Just last year, underscoring his successful transition to the U.S. community, he earned the American Society of Cinematographers (ASC) mantle, of which he is especially proud. “I’m from Croatia and [the ASC magazine] *American*

*Cinematographer* was as I was growing up my main window into the American film industry. I read it religiously and through that, this organization educated me when I was very young. Now being an ASC member is very special to me.”

In that vein, also special was Cernjul earning an ASC Award nomination in 2012 for Outstanding Cinematography for a Half-Hour Episodic/Pilot Television on the strength of the “Forget the Herring” episode of *Bored to Death*. Cernjul additionally has two primetime Outstanding Cinematography Emmy nominations to his credit—in 2008 for the “Rosemary’s Baby” episode of *30 Rock*, and two years later for the “Apple Bong” episode of *Nurse Jackie*.

He may well be in the running for a third Emmy nomination based on his lensing of season one of Netflix's *Orange is the New Black*. The hybrid comedy-drama is based on Piper Kerman's memoir, “Orange Is the New Black: My Year in a Women's Prison.”

The series revolves around Piper Chapman (played by Taylor Schilling), a woman living in NYC who is sentenced to 15 months in a women's federal prison for transporting drug money to her former girlfriend, Alex Vause (Laura Prepon), an

international drug smuggler. Since the time of her offense, Chapman moved on to a crime-free, comfortable life in New York's upper middle class. She's uprooted from that existence and placed in prison where she reunites with Vause as they re-examine their relationship and deal with hardened inmates.

Helping to open the door for Cernjul on *Orange is the New Black* was Michael Trim, a cinematographer turned director who ended up directing the pilot for the show as well as a number of episodes. Trim and Cernjul have a shared history. During season one of *30 Rock*, cinematographer Trim had to leave the series for a stretch during which Cernjul filled the void. “Michael brought me up to speed on *30 Rock*, his approach and so on, so that I could transition more easily into the show,” recalled Cernjul. “We later met at the Emmy Awards—he was nominated for shooting *Weeds* and I was nominated for *Nurse Jackie*. We spent some time together, got to know one another. I joked that he took the Emmy Award from me that year. He then went on to direct during the final season of *Weeds*.”

Trim introduced Cernjul to *Orange is the New Black* creator Jenji Kohan. “It was very early on. Jenji didn't have a script

(L-r): *Begin Again*; *House of Cards* (season two); *Orange is the New Black* (season two); *Orange is the New Black* (season one).

yet—just the book,” recollected Cernjul. “Jenji already had a vision of how she wanted to tell the story. She gave me the book to read and said she was interested in three distinct looks for the show. I read the book and liked it a lot. It was interesting and well written. The three looks were for the three storylines—prison life, life in New York City outside of prison, and flashbacks to Piper’s life before prison as part of New York’s middle class. I was fortunate enough to get the job and had conversations with Michael and Jenji about the three distinct looks. We decided to shoot the prison life hand held and as close to natural, existing lighting as possible. We built sets to accommodate this approach, with natural sources of light. Life outside



**Vanja Cernjul, ASC, HFS**

prison was a more traditional studio approach with a more controlled look, more lit and designed. And for the flashbacks to Piper’s previous life, we were also in a studio mode but the lighting was more romantic and colorful, a sharp contrast to her current existence.”

As for the biggest challenge *Orange is the New Black* posed to him as a cinematographer, Cernjul observed, “I very much wanted to avoid having the prison look like some sitcom version of a prison. It had to be as real as possible. And the challenge was how to make the set work to accommodate so many actresses. We’d have scenes with 40 actresses, with many of them having lines [of dialogue]. The prison had to feel real while still enabling us to shoot as fast as possible and get all the coverage we needed of all these actresses. We spent the first couple of months perfecting it and the show really came into its own.”

Cernjul too has come into his own relative to Netflix. At press time he was scheduled to travel to Malaysia to shoot

the Netflix series *Marco Polo* produced by The Weinstein Co.

The adventure series about the famed 13th Century explorer is from directors and executive producers Joachim Roening and Espen Sandberg (who received a 2013 Best Foreign Language Film Oscar nomination for *Kon-Tiki*), executive producer/creator John Fusco and exec producer Dan Minahan.

Roening and Sandberg are known in ad industry circles as the directorial duo Roenberg (handled by production company Sandwick Media).

“This [*Marco Polo*] is a very different project for me,” related Cernjul. “It’s a costume drama and period piece. I’m looking forward to the challenges it presents.”

Cernjul first established himself in indie features, the nature of which didn’t seem conducive to his making the transition to comedy on television. “I remember telling my agent years ago that maybe I should try something different like comedy. My agent couldn’t believe it, saying my look was ‘so dark and depressing. No one would ever hire you for comedy.’”

But lo and behold he got a call in 2006 from director Richard Shepard (*Dom Hemingway*; *HBO’s Girls*) who was working on the pilot for *Ugly Betty*. Shepard had remembered Cernjul from the two films the cinematographer had in competition earlier that year at the Sundance Film Festival: *Forgiven* and *Wristcutters: A Love Story*.

“Richard fought for me and I got to shoot the *Ugly Betty* pilot,” said Cernjul. “When the show became a success, it opened up a lot of opportunities for me.”

One such opportunity was his shooting 25 episodes of *30 Rock*. Cernjul smiled, “I was shooting *30 Rock* differently because I didn’t know better. I shot it like I would a feature just because that was what I knew and came from. It turned out to be a great experience. It was important for me to have my work recognized as comedy. It opened up new challenges for me and that’s what I’m always seeking.”

## Yaron Orbach

Cinematographer Yaron Orbach is best known for his work in independent narrative features, as well as a notable documentary, *Unmistaken Child*, which earned him a Golden Frog at Camerimage in 2009. His

track record in TV series has largely been in lensing select pilots. But when the opportunity arose to take on season two of *Orange is the New Black*, he embraced it.

“I was drawn to the diversity of the cast,” said Orbach. I liked the fact that the women are of all shapes, sizes and colors. Instead of seeing beautified women, I saw real people. That and shooting in New York drew me in.”

Also coming into play was his decision in 2013 to more seriously explore a TV series commitment. “Television had an especially good year with great storytelling and I found the prospect of shooting a full season of something to be appealing,” related Orbach.

He noted that cinematographer Cern-



**Yaron Orbach**

jul, ASC, HFS, had done a great job establishing the look and feel of *Orange is the New Black* during its first season. Orbach took it as a challenge to build upon that with season two in 2014.

There was also for Orbach the creatively stretching challenge of transitioning from indie features to multiple episodes of a single TV series. “Thirteen episodes amount to almost 13 hours of content, which is the length of six-plus feature films. I had to wrap my head around such a long-term commitment and how the show and its characters and visuals would evolve.”

Actually Orbach wound up shooting 11 of the 13 episodes in season two, taking a break to work on *Squirrels to the Nuts*, an independent feature directed by Peter Bogdanovich. That film—with a cast including Imogen Poots, Jennifer Aniston, Owen Wilson and Will Forte—is currently in postproduction. Among its producers is Wes Anderson.

Orbach said he had a great creative experience on his 11 episodes of *Orange is the*

*New Black*. He got the gig in part because of Neri Kyle Tannenbaum, a producer on *Orange is the New Black*, who had collaborated earlier with Orbach on the pilot for *The Carrie Diaries*. Tannenbaum was production manager on *The Carrie Diaries*.

Reinforcing Orbach’s interest was Tannenbaum telling him to go with what worked well in season one and “inject anything you can to make it yours in season two.” To get that kind of freedom, he said, clinched the deal. As for new wrinkles in season two, Orbach said he used less light as part of “a minimalistic approach, going with more natural light overall.”

And whereas hand-held lensing had been the norm for prison scenes, Orbach gradually decreased that practice, putting cameras on a halo mount, which he described as “a big doughnut the size of an iPad and an inch thick.” He put that halo on a tripod, mounted the camera and found a new kind of flexibility. “The effect is that the camera is kind of always moving, floating through scenes. It brought a dynamic element to the scenes.”

Orbach is adept at experimenting with camerawork. He shot the John Carney-directed feature *Begin Again*—which is slated for release on July 4—in a self-described “free spirited, hand held manner, finding the movie as we went along.” Orbach credited Carney with affording him the freedom to facilitate that approach. Carney also wrote the screenplay for the soul-stirring comedy about what happens when lost souls meet and make beautiful music together. Gretta (Keira Knightley) and her long-time boyfriend Dave (Adam Levine) are college sweethearts and songwriting partners who head for New York when he lands a deal with a major label. But the trappings of his new-found fame soon tempt Dave to stray, and a reeling, lovelorn Gretta is left on her own. Her world takes a turn for the better when Dan (Mark Ruffalo), a disgraced record-label exec, stumbles upon her performing on an East Village stage and is immediately captivated by her raw talent. From this chance encounter emerges a mutually transformative collaboration, set to the soundtrack of a summer in New York City.

As for what’s next after *Begin Again* and having recently wrapped shooting of season two of *Orange is the New Black*,

*Continued on page 22*

## DP Orbach, Dir. Mancuso

Continued from page 21

Orbach said it looks like he will soon be headed to Ireland to shoot another feature for Carney.

Also part of Orbach's filmography are select commercials which have found him working regularly with such directors as Scott Vincent of Hungry Man and Jesse Peretz of RSA. Orbach also shot Peretz's *Our Idiot Brother*, a 2011 feature starring Paul Rudd in the title role.

### Gail Mancuso

Last year, Gail Mancuso became the second woman to win an Emmy Award for directing a comedy series. She earned the honor for the "Arrested" episode of *Modern Family*: (The first female director to win was Betty Thomas in 1993 for the "Peter's Sake" episode of *Dream On*.)

"I still can't believe it," said Mancuso of her Emmy win. "I don't even remember that moment when they announced my name and what happened right after." Luckily, someone else was chronicling the moment as can be witnessed on the Emmy website. A designated person wearing Google Glass followed Mancuso all the way through what happens backstage after getting an Emmy. The hour-plus experience was distilled down to about a four-minute piece.

Mancuso now has two Emmy career

on a married couple who shuttle back and forth from one spouse's family to the other's. Mancuso and TBS have teamed on original comedy before with her serving as director and an exec producer on *Ground Floor*, a series which was recently picked up for a second season.

Mancuso broke into primetime series directing with *Roseanne* for which she went on to helm numerous episodes. Her directorial credits over the years include *Friends*, *Dharma and Greg*, *Gilmore Girls* and *30 Rock*.

For the latter she won a Gracie Award in 2008 for Outstanding Director of an Entertainment Series or Special.

Now she's embarking on a new chapter in her career, landing at her first official commercial production company home, joining TWC Films for exclusive worldwide representation in spots and branded content. She gravitated in part to TWC because of her prior favorable experience at the house which produced webisodes she directed several years ago introducing Breyer's Smooth and Dreamy ice cream for agency Mindshare. For the "Dreamy"-themed web fare, new live action featuring Jane Krakowski (*30 Rock*) was meshed into classic movies such as *Gone With The Wind* and *King Kong*.

The director's ad experience also spans other collaborations with Mindshare in recent years, including: several episodes of the Suave/Sprint digital series *In The Motherhood* starring Chelsea Handler, Jenny McCarthy and Leah Remini; and *Skin Season*, a series of digital shorts for Vaseline featuring Sarah Chalke of *Scrubs* and *Roseanne* fame.

Mancuso's big career break as a director was on *Roseanne*. She was working on the show as an assistant director when its staff director had to leave for another project. Mancuso recalled asking *Roseanne* if she could direct the upcoming episode. In typical *Roseanne* fashion, the series star replied, "Well go ahead." The next season Mancuso was hired as a full-time director and wound up helming more than 50 episodes of the show.

"I owe a lot to *Roseanne*," affirmed Mancuso. "She believed in me and ended up hiring me for the next two seasons."

From the *Roseanne* series on, Mancuso has formed strong working relationships

Continued on page 23



Gail Mancuso

directorial Emmy nominations, the initial one coming in 2011 for the "Slow Down Your Neighbors" episode of *Modern Family*: Earlier this year, Mancuso became a first-time DGA Award nominee for the *Modern Family* episode titled "My Hero."

Now Mancuso is working on a TV pilot for TBS, *Your Family Or Mine*, a show based on a popular Israeli series centering

### Incentives update

The AFCI Locations Show drew a healthy turnout for exhibits and panel discussions at a new venue, the Hyatt Regency Century Plaza Hotel in L.A. While the site and the attendance received high marks, the timing of March 27-29 in retrospect might have been a bit off as several states didn't yet know the legislative outcome of their incentive packages which were up for renewal, in line for enhancements or in jeopardy.

This is best reflected in the news that has emerged since *Locations* ended with the promise of more developments to come in the weeks ahead. For example, on April 2, Oklahoma Governor Mary Fallin signed House Bill 2580 which extends that state's film production rebate program through June 30, 2024. And in Mississippi, Senate Bill 2374, which adds all fringes to eligible spend for all types of production, has passed both chambers and at press time was on Governor Phil Bryant's desk for his signature. It's expected that he will sign the bill by April 24. Once signed, it will take effect immediately.

Meanwhile on the Governor's desk awaiting signature in Virginia is House Bill 460 which would increase the existing tax credit program's annual cap to \$6.5 million for the 2015 fiscal year (July 1-June 30) and each fiscal year thereafter. The bill would also establish a sunset date of Dec. 31, 2018.

Among those bills still in the legislature—either the state House or Senate—are: Alaska House Bill 306 which proposes to repeal the film production tax credit program effective Dec. 31, 2016; Michigan's Senate Bill 837 which along with House Bill 5373 proposes to allocate \$25 million to the film incentive program for the 2015 fiscal year (Oct. 1-Sept. 30); and Missouri House Bill 2207 which would reinstate the film production tax credit program which expired on Nov. 28, 2013.

Furthermore, there's proposed legislation in California to improve the state's Film & Television Tax Credit program which is currently funded at \$100 million annually. Credits under the existing initiative can amount to 20 to 25 percent of qualified production expenditures. But excluded from eligibility are films with budgets of more than \$75 million, as well as TV commercials. Typically hundreds apply for the tax credit program on day one of the fiscal year and only 25 to 30 are selected with the rest put on a waiting list. The new legislation, if passed, would increase the tax credit allocation to as much as \$400 million a year. The bill would extend the program until 2022 and expand eligibility to include bigger budgeted movies and all TV series while providing a special incentive for shooting outside the typical L.A.-centered areas.

Not all was in a state of flux, though, at *Locations*. There were still many film commissioners who came to the AFCI confab with all their improved incentive ducks in order, a prime example being Hawaii which last year got legislative approval on a five percent increase to its existing Motion Picture, Digital Media and Film Production Tax Credit. The measure increases the tax credit from 15 to 20 percent on Oahu and from 20 to 25 percent on the neighbor islands. The tax credit is based on a production company's Hawaii expenditures while producing a qualified film, TV show, commercial or digital media project. Qualifying projects must have qualified expenditures equal to or exceeding \$200,000. Any single project can claim up to \$15 million in tax credits. There is no overall spending cap for the credit program.



### Manhattan in New Mexico

*Manhattan*, an original one-hour drama series has begun production in New Mexico. The series is set against the backdrop of the greatest clandestine race against time in the history of science—the mission to build the world's first atomic bomb in

Los Alamos — and follows the brilliant but flawed scientists and their families as they attempt to co-exist in a world where secrets and lies infiltrate every aspect of their lives. *Manhattan* will premiere on WGN America in July.

The production will employ about 200 New Mexico crew members, and 3,000-plus resident actors and background talent over the course of the series.

# Shapeero Directs New Tina Fey Series, Joins harvest For Spots

Continued from page 22  
with the actors she directs. "Relationships with actors are important and they cross over to anything you're shooting. I've experienced that in the advertising work I've done. I'm a filmmaker. I love to tell stories. And this [diversifying into advertising] is an extension of that."

**Tristram Shapeero**

Director Tristram Shapeero is shooting the pilot and first episode of an as yet un-

titled primetime show for NBC created by Tina Fey and Robert Carlock, colleagues on *30 Rock*.

NBC has committed to 13 episodes of the new half-hour series which stars Ellie Kemper (*The Office*) as a woman who escapes from a doomsday cult after 15 years and decides to start a new chapter of her life in New York City.

"It's a series that shows how hard it is to break the human spirit," observed Shapeero. "This woman who's been kidnapped



Tristram Shapeero

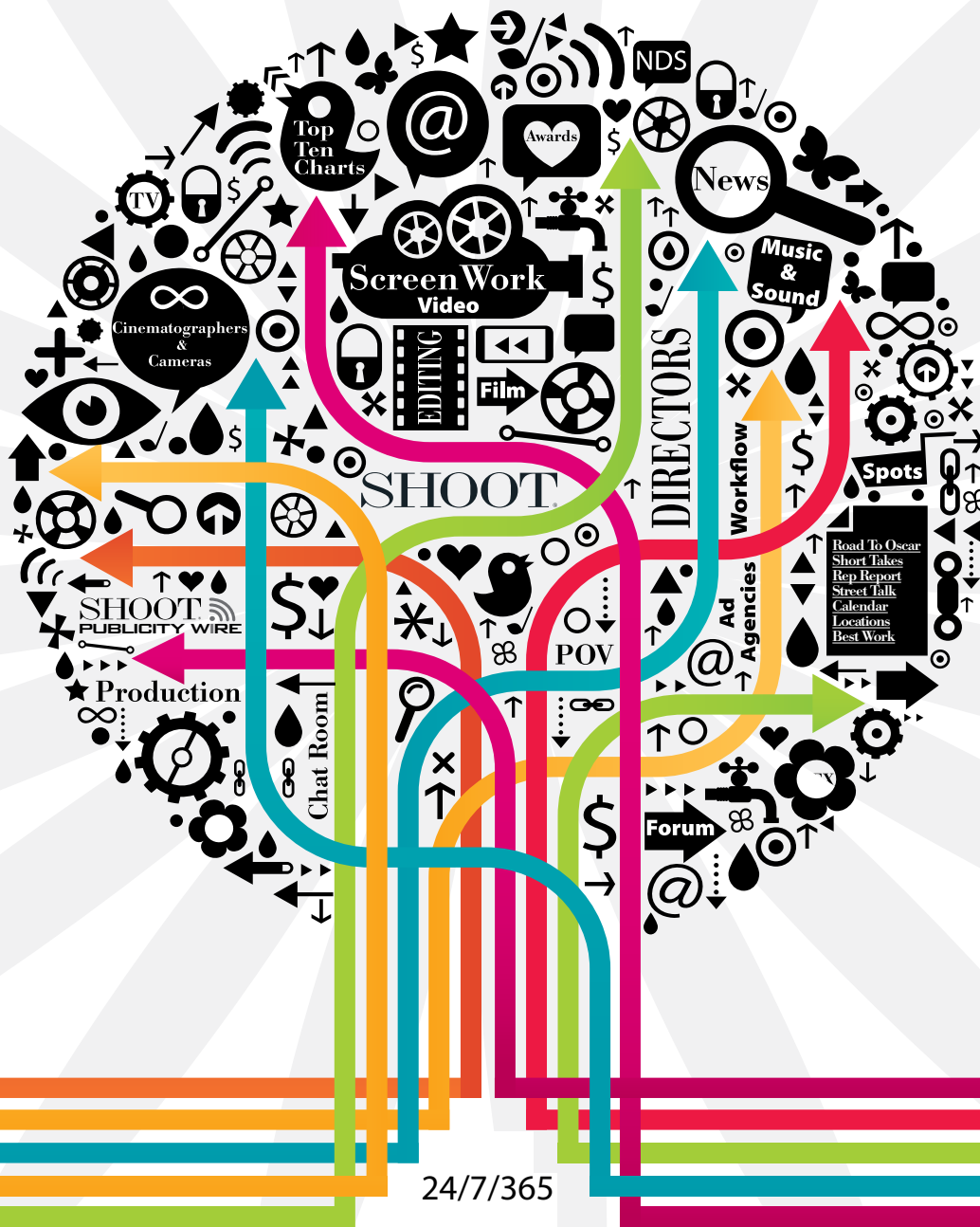
and held against her will still has sweetness and forgiveness—and no bitterness. It's a touching story that Tina at the same time has made very funny."

Shapeero feels fortunate to be working with Fey. In fact, his career has been on the ascent ever since moving some five years ago to the U.S. from the U.K. where he was already an accomplished comedy director with BAFTA TV nominations for such shows as *Gimme Gimme Gimme*, *Brass*

Continued on page 29

## The New SHOOTonline.com®

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## Top Spot of the Week

# Brian Billow, Energy BBDO Stuff Hungry Mouths With King's Hawaiian Sweet Rolls

By Christine Champagne

A clever new spot for King's Hawaiian created by Energy BBDO Chicago and directed by Brian Billow of Anonymous Content finds a family sitting down for what appears to be an ordinary meal. That is, until they start going for the sweet rolls. Rather than reach out and pick up the rolls with their hands, they remain seated and literally vacuum them straight into their hungry mouths—the family dog even has the sucking technique down.

The humorous :30, "Sweet Roll Suckers," marks the first time that King's Hawaiian has done a TV commercial. "They really wanted to appeal to a broad market," said Rowley Samuel, Energy BBDO Chicago EVP/head of integrated production. "What we found in research is everybody loves the rolls, but it's not a very known brand. So the aim was just to get the name out there."

Billow was drawn to the concept. "Pardon the pun, but it was fresh," he said. "In comedy, you tend to see a lot of the same jokes over and over." But when he first read the script, he wasn't sure how he would make it appear as though the people in the spot were really sucking those sweet rolls right into their mouths. "All I knew was it had to look real. It couldn't look like a special effect if the commercial was going to reach its true potential."

He soon found a flawless way to make the spot work, mixing practical effects performed by puppeteers, who guided the rolls to the actors' mouths using wires, with CG effects created by the artisans at Mass Market. "We travelled the buns from the bowl to

their mouths pretty fast on set, as fast as humanly possible, and then later in post, we sped that up. Mass Market did a fantastic job getting the speed right and the trajectory right and making sure it felt like those buns were actually in the environment as opposed to animated in," Billow said.

While the success of the spot relied heavily on people believing what they were seeing, Billow also knew that he had to get the performances just right, and he instructed his cast to play the situation straight when he and DP Igor Jadue shot on location in a house just outside of Santiago, Chile. "That was crucial," the director stressed. "When you have an outlandish idea like this, it's crucial to surround it with real life. You don't want the whole thing to be kooky. If everything is kooky, it just won't be funny."

The spot was originally envisioned sans dialogue. But former Energy BBDO CCO Dan Fietsam, who was heavily involved in the project before he departed the agency last February, insisted that there should be a story going on in the background, and while they were auditioning the actors, he and Billow developed the idea of having the dad complaining about the neighbor, who parks in front of his house, borrows his hedge clippers without permission and, ultimately, vacuums one of the King's Hawaiian sweet rolls right into his mouth through an open window "to create another layer of texture—like a movie, a second layer of storytelling to ground the spot in reality," Billow explained.

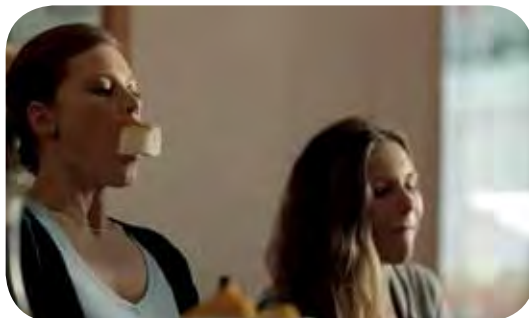
Beast Chicago's John Dingfield cut the :30. Billow said. "The big question was, how much of the dialogue and the backstory will we have? Will we be able to cut naturally knowing that we need six—or was it seven?—rolls flying?...Do we use all of the people that we shot vacuuming, or should we ramp up the dialogue a little longer? We ended up using all of the people and the animal that we shot vacuuming." Beyond balancing dialogue with all that roll play, the editor also had to choose the best vacuuming performances. Billow shot various takes of the actors receiving the rolls, asking them to snap their heads back as if the buns had shot into their mouths at a fast speed. The director did that knowing that Mass Market would speed up the flying buns in post, and he wanted the editor to have performance options so that he could choose the best. "It was a back and forth process with Mass Market," Billow said of the deliberations. "Once they started speeding up the buns, we changed a couple of the takes, which is typical when you're working with effects, and John did a great job with that."

**credits**  
**Client** King's Hawaiian. **Agency** Energy BBDO Chicago. Dan Fietsam, chief creative officer (he has since departed the agency); Rick Hamann, SVP/group creative director (has since left the agency); Amy Ditchman, creative director/art director; Rowley Samuel, EVP/head of integrated production; Patty Phassos, senior producer. **Production Company** Anonymous Content, bicoastal/international. Brian Billow, director; Igor Jadue, DP; Eric Stern, SueEllen Clair, executive producers; Mark Hall, producer. South Pictures, Santiago, Chile. María Paz Zedán, Ryan Wagner, executive producers; Veronica Figueroa, line producer. Shot on location outside Santiago, Chile. **Editorial** Beast, Chicago. John Dingfield, editor; Kendall Fash, producer. **Post** Company 3, New York. Tim Masick, colorist. **Audio** Audio Producers Group, Chicago. Peter Erazmus, sound engineer; Mindy Verson, David Kaplan, producers/partners.

A spot that sucks—in a good, funny way.



[CLICK HERE TO VIEW SPOT](#)



The Best Work You May Never See

## DDB NY Takes The Cake For NY Lottery

Friends and family are seated at a table in a darkened room that is partially illuminated by the lit candles on a birthday cake. At the head of the table is the birthday gal who is about to blow out the candles. Usually the only element of “suspense” in this scenario would be if the woman can muster enough breath to take out all the candles with one exhale.

However, this time around, we don’t even get to that stage. In fact the woman celebrating her birthday doesn’t even try to extinguish the candles. The problem is that she can’t find anything to wish for because she already has everything—since she is a New York Lottery Powerball winner.

Still, she doesn’t give up, struggling to come up with something as those gathered around the table start to lose their patience. At times, it seems she’s about to conjure up with an applicable wish but then realizes that she already has “two of them.” Each time she seems on the verge of blowing out the candles, she realizes that the wish has already been realized.

The tagline “Yeah, That Kind of Rich” closes out the :30.

Jim Jenkins of production house O Positive directed the spot which is simply titled “Birthday.” He also helmed for the same campaign another :30, “Toast,” in which bar-goers throughout the State of New York toast Steve, a Powerball winner, who enjoys giving a little something back to the community in celebration of his good fortune. When the clock strikes 10 pm, he buys a drink for everyone who is at a bar throughout the entire state. Whereas “Birthday” recently de-



[CLICK HERE TO VIEW SPOT](#)

**Candles burn bright—for way too long.**

buted, “Toast” first appeared back in January.

### New dimension

Both “Birthday” and “Toast” are an extension of the award-winning “Yeah, That Kind of Rich” campaign. The two spots bring a new dimension to NY Lotto advertising, going beyond fancy cars and houses to provide a peek into the day-to-day lives and endeavors, albeit some over the top, of Powerball winners.

The original “Yeah, That Kind of Rich” campaign was launched in January 2012 with three commercials: “Music,” “Driveway,” and “Garage,” all portraying the decadent possibilities for Powerball winners who reap the benefits of the larger jackpot, such as a live on-command performance by Cindy Lauper in one’s living room, a comically long driveway—long enough to necessitate driving to retrieve the morning newspaper—or a home garage chock-full of high-end vehicles. That campaign went on to earn assorted honors, including two Silver Lions at Cannes, a Gold World Medal at the New York Festivals, a Silver Medallion from the AME (Advertising Marketing Effectiveness) Awards at the New York Festivals and Bronze at the Clio Awards.

For “Birthday,” the DDB New York creative ensemble included chief creative officer Matt Eastwood, group creative directors Mike Sullivan and Rich Sharp, copywriter Jon Marshall, associate creative director Carlos Wigle, head of production Ed Zazzera and executive producer Walter Brindak.

## credits

**Client** New York Lottery Powerball **Agency** DDB New York  
 Matt Eastwood, chief creative officer; Mike Sullivan, Rich Sharp, group creative directors; Jon Marshall, copywriter; Carlos Wigle, associate creative director; Ed Zazzera, head of production; Walter Brindak, executive producer. **Production** O Positive Jim Jenkins, director; Ralph Laucella, Marc Grill, executive producers; Joe Zizzo, DP. **Editorial** Big Sky Chris Franklin, editor; Cheryl Panek, executive producer.

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>e.ditions: 5/2, 9, 16, 23, 30

### June 20 Issue

Space Deadline: June 10  
 Ad Material Due: June 13

>e.ditions: 6/6, 13, 20, 27

### August 15 Issue

Space Deadline: August 5  
 Ad Material Due: August 8

>e.ditions: 8/1, 8, 15, 22, 29

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Online shorts, TV commercials

# Jared Hess Gets Happy, Smart, Strong For USTA, DDB

**CLIENT**  
United States Tennis Association (USTA)

**AGENCY**  
**DDB New York**  
*Matt Eastwood, chief creative officer; Joe Cianciotto, executive creative director; Scott Cooney, creative director; Carlos Wigle, associate creative director; Step Schultz, Bobby Finger, copywriters; Amanda Millwee, Patrick Jones, art directors; Teri Altman, executive producer; Ed Zazzera, head of production*

**PRODUCTION**  
**Community Films**  
*Jared Hess, director; Mattias Troelstrup, DP; Lizzie Schwartz, Carl Swan, exec producers; Lisa Shaw, producer*

**EDITORIAL**  
**Fluid**

*John Piccolo, editor; Laura Relovsky, producer.*  
**MUSIC**

**Butter**  
**THE WORK**  
DDB New York's first work for the United States Tennis Association (USTA) takes the form of the "Tennis Makes You" campaign, the centerpiece of which is a series of six humorous online films targeting the millennial age group while introducing the brand's new hashtag, #TennisMakesYou.

Jared Hess, known for helming the 2004 comedy *Napoleon Dynamite*, directed the videos which present the benefits of playing tennis in an amusing and relatable way. For example, one video illustrates how the sport makes you stronger; however you'll have a very muscular right arm but a scrawny left



arm. Another video shows the ways that tennis can make you smarter, but in the "Tennis Makes You" video you are so smart that you can answer questions before they are even asked.

Hess is handled by Community Films for spots and branded content.

# Amy Poehler Derails Job Interview For Old Navy, Chandelier Creative

**CLIENT**  
Old Navy

**AGENCY**  
**Chandelier Creative New York**  
*Richard Christiansen, Lena Kuffner, creative directors; Sara Fisher, managing director; Michael Scanlon, art director; Matt Murray, writer; Jill Andresevic, producer.*

**PRODUCTION COMPANY**  
**Caviar Content**  
*Jonathan Krisel, director; Michael Sagol, Jasper Thomlinson, exec producers; Eric Escott, line producer.*

**EDITORIAL**  
**Rock Paper Scissors**  
*Carlos Arias, editor; Alex Liu, assistant editor; Eve Korn-*

*blum, editorial exec producer; Justin Kumpata, editorial head of production; Lisa Barnable, post producer.*

**POST**  
**Color Collective**  
*Alex Bickel, colorist; Claudia Guevara, telecine producer.*

**AUDIO POST**  
**Sonic Union**  
*Michael Marinelli, mixer; Pat Sullivan, assistant mixer.*

**VFX**  
**Rock Paper Scissors NY**  
*Edward Reina, 2D VFX artist; Melanie Gagliano, VFX producer; Eve Kornblumm, VFX exec producer.*

**THE WORK**  
Jonathan Krisel of Caviar Content directed this :30



titled "Job Interview" in which Amy Poehler in perfect deadpan grills a job candidate on her wardrobe choices, eschewing work-related questions to inquire about the deals at Old Navy.

# Rubio's Looks "Through the Language" In Ocean Campaign From barrettSF

**CLIENT**  
Rubio's

**AGENCY**  
**barrettSF** *Jamie Barrett, creative director; Pete Harvey, creative director/copywriter; Martina D'Alessandro, designer; Kacey Hart, EP; Nicole Van Dawark, producer.*

**PRODUCTION**  
**RESET / Academy Films**  
*Marcus Söderlund, director; Allan Wilson, DP; Jeff McDougall, EP; James Cunningham, head of content/producer.*

**MPC LA** *Ben Davidson, director; Helge Gerull, DP; Elixis Stearn, EP; Zak Thornborough, line producer.*

**EDITORIAL**  
**Beast San Francisco** *Tim Brooks, editor; Jon Ettinger, EP; Tracy Coleman, producer.*

**VISUAL EFFECTS/POST**  
**MPC LA**

*Ben Davidson, director; Jonathan Ficcamenti, VFX lead; Ricky Gausis, colorist; Casey McIntyre, designer; Thomas Horne, Rachel Yonda, previz artists; Clement Renaudin, Michael Ko, Glenn Suhy, animators/compositors; Elixis Stearn, exec producer; Brian Friel, producer.*

**MUSIC**  
:60—"Pretty Boy" by Small Sur :30—"She's My Rome" by Jon Solo+ :15—"Rockaway" by Small Sur

**AUDIO POST**  
**Lime** *Rohan Young, mixer*  
**M Squared** *Mark Pitchford, mixer*

**THE WORK**  
Restaurant chain Rubio's launches an extension to



its current ad campaign "To The Ocean," with a centerpiece TV spot entitled "Through The Language" which uses practical type embedded in each shot and moves the camera through the letters themselves to transition between the sea and Rubio's.

## Cap Gun Signs “Teachers” Co-Creator, Director Matt Miller to Roster

Following the announcement that their original web series “Teachers” has been ordered to pilot by *TV Land*, commercial production company Cap Gun Collective announced the signing of the series’ co-creator and director Matt Miller to their roster for U.S. representation.

## Blackmagic Design, LumaForge Bring DaVinci Resolve II To Hollywood

After the successful launch and enthusiastic reception of DaVinci Resolve 11 at NAB 2014, Blackmagic Design, DaVinci Resolve Product Manager, Peter Chamberlain and LumaForge CEO, Neil Smith ran the first workshop outside of NAB 2014 to deliver a detailed overview of the new features of DaVinci...

## Mode Project Pulls Back The Curtain on Frontgate’s Creative Process

Mode Project, a Chicago-based studio, is proud to announce the launch of a short film for luxury catalog retailer *Frontgate*. The film, titled *No Detail To Small*, explores the...

## Mr. Wolf Sets Up Shop in Santa Monica

Creative directors Danny Yoon and Duy Nguyen, and executive producer Mike Pryor have renamed their boutique visual effects and post production company and moved it into new digs in Santa Monica. Formerly known as 1.1 VFX, the company will now operate as...

## SapientNitro Attracts Freezing Northeasterners to Visit Florida

Sapient Nitro (Miami) has progressively rolled out an integrated campaign in the northeastern states. The campaign introduces consumers to the insight that they, like birds, can flock South to Florida to escape the winter. The launch commercial features a flock of people flying in formation on a...

## Sonzero Directs Modern Family’s Julie Bowen in Oscar Spot

Jim Sonzero of Sonzero Films, Los Angeles, has directed a new ad for Neutrogena starring *Modern Family*'s Julie Bowen. Conceived by New York agency Roberts + Langer DDB, the spot, debuted during this year's Academy Awards® broadcast.

## Yessian Creates Music & Sound Design For The New Mini Cooper F56

Yessian has given the new Mini Cooper F56 a new Soundtrack. During the past month Yessian helped record and create the music + sound design for the Final Test Drive...

## Clockwork VFX Brings Monopoly Town To 3D

It's a game we've all played, but a world we've never truly seen – until now. Clockwork VFX, the creative visual effects/3D animation studio led by Creative Director/Co-Founder Jason Tomlins and Executive Producer Mia Harvey, crafted an...

## Calabash Animation Heads Back To The Office For Latest Lucky Charms Spot “Cubicle”

Lucky Charms are definitely not just for kids. That's a point made in a series of recent spots targeting adults consumers of the beloved cereal – the latest is “Cubicle” (:15), created by agency Saatchi & Saatchi, New York and featuring...

## Producer Rebecca Smialek Returns to Detroit for Cutters

The leaders from global editorial company Cutters are very proud to announce the addition of Rebecca Smialek to their staff in the position of director of business development.

## PROOF Provides Services for “Captain America: The Winter Soldier”

Proof Inc. provided extensive previs and postvis services to the new Marvel Entertainment motion picture “Captain America: The Winter Soldier”; it was announced today by...

## Walker/Fitzgibbon, Omni Take Honda “I Like It” Cross-Country

Walker/Fitzgibbon TV & Film, in association with Omni Advertising, takes over highways across the U.S., filming running footage for Honda Associations’ “I Like It” campaign. Helmed by veteran Executive Producer Mo Fitzgibbon and her partner, Director/DP Robert W. Walker...

Versatile Distribution Services Teams with ASSIMILATE to Deliver the First 4K Digital Intermediate Turnkey Systems for the Price of 2K  
Versatile Distribution Services, announced it has teamed with ASSIMILATE, Inc, the makers of SCRATCH® Digital Intermediate software, to create the indy's first 4K turnkey DI systems...

## Chicago Int’l Film Fest to Honor STORY with Excellence Award

STORY has been named recipient of The Chicago International Film Festival's 2014 Commitment to Excellence Award for Television Commercials.

## “Longmire” First Show to Implement MTI Film’s New Portable Dailies Solution CORTEX CarryOn

The producers of the A&E drama *Longmire* have selected MTI Film's new CORTEX CarryOn as their onset media management tool for season three.

## Buzzsaw Films Director Chris DeFord Awarded Multiple Telly Awards

The 35th Annual Telly Awards has awarded Chris DeFord of Buzzsaw Films multiple Telly's for his recent work.

## Blind Launches “The Last Ship” with Style and Grace

*The Last Ship*, a Broadway-bound musical from Sting, receives an elegant launch via a beautiful, hand-crafted commercial...

## Hiccup Media Expands With New Talent And Redesigned Web Site

In 2006 when former agency producer Rob Simone and editor/director Michael Cruz decided to abandon their successful careers at top ad agencies like Grey Worldwide, and BBDO to start Hiccup Media, they envisioned the company as a one-of-a...

## Glass Agency, Bully Pictures Raise Awareness of Distracted Driving

Deaths caused by drivers using their cell phones is one of our country's fastest growing trends, killing approximately 6,000 people annually. To help stop the behavior, the State of California has called on the entertainment industry to tell the...

## Rampant Design Tools, That Studio Announces Strategic Partnership

Rampant Design Tools announced a strategic partnership with That Studio, a global, online production and visual effects studio founded by Kanen Flowers and Alan Edward Bell.

## Canon Opens New Service and Support Center

Canon U.S.A., Inc. announced the expansion of its service facilities with the opening of a new service and support center in Itasca, Ill. This facility, located just outside of Chicago, will provide comprehensive product repair and maintenance of...

## Animal Brings American Eagle “American Beagle” Clothing To Life

Animal Inc, a Pittsburgh based production house, recently collaborated with American Eagle Outfitters to produce a documentary, announcing AEO's new line for dogs, 'American Beagle'...

## Accomplice’s Sherpas Cinema Creates an Epic Adventure for RAM

The majesty and the brutality of winter is captured in awe-inspiring fashion in a new national ad campaign for RAM Trucks. Directed by Eric Crosland of Sherpas Cinema for The

Richards Group, ...

## Manios Debuts Low-Cost, High Res Field Monitor

At NAB, Manios Digital & Film introduced a 7-inch LED 1080p HDMI field monitor that is packed with professional features...

## SpotGenie Completes Integration with Ad-ID

SpotGenie Partners, LLC, a leading provider of digital media services to the ad, entertainment and broadcast industries, has completed the integration between their ad management and Ad-ID...

## Fueling Valero Energy’s 2014 Television & Digital Campaign

Cars don't typically have a mind of their own, but with the right creative fuel and production company behind the wheel... anything is possible. San Antonio based ad agency, One-Eighty, along with production company, Geomedia, engineered Valero's 2014 television commercial “The Chase”

## Hostage’s Ruben Latre Directs Compelling Samsung Campaign

For the second year in a row, Samsung selected Ruben Latre of Hostage Films to direct and shoot the media campaign dedicated to its international social responsibility service. Latre travelled to Istanbul, Turkey to film The Samsung Academy, a vocational training program giving opportunities to...

## ‘I Am Road Comic’ Sneaks into The Friars Club Comedy Film Fest

I AM ROAD COMIC, the follow-up to Superlounge director Jordan Brady's cult-favorite stand-up documentary I AM COMIC, is hitting the festival circuit with a sneak preview of the work-in-progress in New York at THE FRIARS CLUB COMEDY FILM...

## Karsh Hagan Artfully Conveys Arrow Electronics’ “Five Years Out”

Karsh Hagan and creative production studio Flavor are very proud to reveal their collaborations on behalf of Arrow Electronics. Over the past six months, under the vision and creative direction of Arrow's VP of corporate communications...

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## Concerns Mount In U.S. Effects Business

*Continued from page 19*

film office serving Los Angeles City and County, chronicles that erosion, including the downward trend in the VFX industry. Released last month, the FilmL.A. report refuted a widely held belief that while California may lose out on principal photography due to runaway production, the state is still the beneficiary of the bulk of postproduction and visual effects work.

FilmL.A. found that the U.K. and Canada have both usurped California (and the United States) as global centers for VFX work. This is a concern for California because the biggest budget features spend much of their production budgets on postproduction and VFX.

An analysis of the 25 live-action movies with budgets over \$100 million reveals that approximately half of the total jobs on these movies went to VFX artists.

Both the VFX industry and the major VFX companies themselves have gone global, according to FilmL.A. Historically, the bulk of the VFX industry and the major VFX houses were concentrated in Southern California, but this is no longer the case.

Most of the major VFX houses now operate with multiple satellite locations all over the world. The hot locations for VFX work are all outside of California (and the U.S.). FilmL.A. cited Vancouver, Montreal, London, Singapore, India, Australia and New Zealand as just some of the locations booming with growth while California's VFX sector withers away.

As an example, FilmL.A. noted that Industrial Light & Magic (ILM), the largest remaining California visual effects company capable of employing 1,000 effects artists, opened a Vancouver office in 2012 and hired roughly 100 VFX artists to work on several contracted projects in British Columbia. In January 2014, ILM announced it would double the size of its Vancouver workforce from 100 to 200 employees.

ILM also confirmed it was opening a facility in London to perform work on big-ticket features, first *The Avengers: Age of Ultron*, followed by the forthcoming *Star Wars* sequels, which will film primarily in the United Kingdom.

While ILM insists it has no intention of eroding its core workforce in California by opening branches in Vancouver and London, most reported growth at the company, stated the FilmL.A. report, is occurring

overseas in incentive rich destinations, instead of in California.

Animation is also being impacted. In 2012, DreamWorks Animation announced plans to open a studio in Shanghai, China, with the formation of Oriental DreamWorks, a joint venture with two state-owned Chinese media companies. Roughly one-third of the work on 2015's *Kung-Fu Panda 3* will occur in China, and Oriental DreamWorks' first original animated movie will follow in 2017.

DreamWorks' chief executive officer Jeffrey Katzenberg remarked that the size of the studio in China could eventually surpass DreamWorks' headquarters in Glendale, Calif., which employs more than 2,000 people.

According to the FilmL.A. report, it appears that job growth is happening in the animation world but it's happening in places like China, not California.

### Stakes rising

Meanwhile incentives are being enhanced significantly overseas, a prime example being the U.K. where the VFX Oscar-winning *Gravity* was largely shot, with Framstore, London, lauded for its VFX work on the film.

In fact, some refer to the U.K. VFX community as being in the midst of a renaissance, growing a pool of talent and resources that, coupled with U.K. incentives, have proved too alluring to resist for Hollywood movie/TV studios on both creative and business fronts.

U.K.'s revised tax relief incentives took effect April 1. Now the U.K. offers a 25 percent credit on the first \$33 million of film budget expenditures that qualify for the tax incentive and 20 percent thereafter. Previously such projects were eligible for "only" a 20 percent rebate.

In addition, companies don't have to spend as much in the country to qualify for rebates. The minimum expenditure requirement—including money spent on postproduction—has been reduced from 25 to 10 percent of qualified production costs; this provision is designed to make the U.K. a more attractive co-production partner and to enable projects to more easily tap into the U.K.'s visual effects and postproduction sectors.

Additionally the overall program's points formula has been revised which

makes it easier for films to be classified as British in order to be eligible for the production incentives.

The U.K. tax relief program has no budget cap on films and incentives can be offset by above-the-line costs such as the salaries of actors, writers and directors.

### California

A.D.A.P.T—which organized the latest Oscar day protest in Hollywood—and assorted other industry organizations, including unions and guilds, are advocating that California expand its incentives program in order to be more competitive in the world marketplace.

The current California Film & Television Tax Credit program is funded at \$100 million annually. Credits can amount to 20 to 25 percent of qualified production expenditures. But excluded from tax credit eligibility are those films with budgets of more than \$75 million, as well as all television commercials.

Demand for the program far exceeds the \$100 million annual allocation of tax credits. For example, the first day of eligibility for the program in fiscal year 2012-13, 322 projects applied for the incentives. Of these applicants, only 28 were selected with the rest put on a waiting list. Still, even with restricted access to the incentives, the program in its first five years has funded some 270 projects, generated \$4.75 billion in economic activity and more than 50,000 jobs for skilled workers.

Proposed legislation has surfaced that, if passed, would broaden the funding and scope of California's program. The proposal—Assembly Bill 1839 introduced by California Assemblyman Mike Gatto (D-Los Angeles) and Raul Bocanegra (D-Pacoima)—would increase the tax credit allocation to as much as \$400 million a year to better compete with tax subsidies in other states and countries.

The bill would also extend the program until 2022 and expand eligibility to include bigger budgeted movies and all TV series while providing a special incentive for shooting outside the typical Los Angeles-centered areas.

On March 25, AB 1839 cleared its first legislative hurdle, passing by a unanimous bipartisan vote in the Assembly Arts, Entertainment, Sports, Tourism and Internet Media Committee.

The bill would next need to pass the

Assembly Revenue and Taxation Committee and eventually the full Assembly, then the State Senate, and be signed into law by Gov. Jerry Brown.

It's difficult at this time to gauge prospects for the bill's ultimate passage though at this stage it seems the Assembly is receptive to the legislation. Industry groups have been lobbying legislators in both state houses as well as Gov. Brown to secure their support.

### Two-fold problem

However, Leberecht cautioned the industry at large that the VFX community faces a two-fold problem.

"One," he said, "is that the subsidies and tax breaks being offered by other states and countries are drawing business away from California. We're losing business and jobs and that will continue unless we can figure out how to level the playing field in terms of incentives."

Still, correcting that will not be a panacea, contended Leberecht who noted, "The other problem is the relationship between visual effects houses and the movie studios—it's a flawed business model where visual effects houses are expected to deliver no matter what, even if there's a major change in creative vision or eleventh hour changes. There are overages for clear changes—adding 100 shots, for example—but problems occur when for instance we're being inadvertently used to design the work, debating over the color of the sky, resulting in a process that costs time and money that aren't recouped. First it's supposed to be orange, then purplish orange. We're going through colors, changing them constantly because they don't know what they want. Once they finally know, we have spent a week for a shot that should have already been done.

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

# House of Cards, Season Two

Continued from page 23  
*Eye, Bremner, Bird and Fortune, Green Wing, Pulling and Peep Show.*

His comedy chops have translated well in the stateside market. Shapeero's first American show out of the gate was *Parks and Recreation*. His credits since have included multiple episodes of *Bored to Death, Nurse Jackie, Veep, Children's Hospital, New Girl* and *Community*. He has directed more episodes of *Community* than anyone else and became an executive producer of the series during season four.

Shapeero's rapport with *Community* star Joel McHale has also been extended to the feature and branded content arenas. On the former front, Shapeero has wrapped his feature filmmaking debut, *A Friggin' Christmas Miracle* starring Robin Williams and McHale. The comedy is slated for release in November.

As for branded content, Shapeero worked on a web-based "What Would You Do For A Klondike Bar?" initiative. Emceed by McHale, last year's summer-long contest thrust several celebs into situations—suggested by winning contestants—requiring them to do something for the ice cream treat. The contestants too had to perform the same deed for Klondike gratification.

Production house harvest films worked in concert with GolinHarris on the Klondike content. Shapeero had such a favorable experience collaborating with the harvest ensemble—including company co-founder/executive producer Bonnie Goldfarb and executive producer Rob Sexton—that he joined the shop's roster for commercials and branded content. Goldfarb said that she was drawn to Shapeero's command of performances in the world of comedy and dialogue which should dovetail nicely with the spot and branded entertainment needs of advertising agencies and clients.

## Igor Martinovic

Like his fellow DP Cernjul, Igor Martinovic, HFS, is from Croatia where he went to film school. He came to the United States and broke in as a documentary shooter in the 1990s, the most notable film being director James Marsh's *Man On Wire*, winner of the Best Feature Documentary Oscar in 2009. Martinovic and Sean Kirby were DPs on *The Tillman Story*, director Amir Bar-Lev's film which

won a News and Documentary Emmy Award for Outstanding Informational Long-Form Programming.

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

Martinovic's most recent coup was being tabbed by executive producer/director David Fincher to serve as cinematographer on the recently released season two of Netflix's *House of Cards*. There was a lot to live up to as Eigil Bryld won the primetime Emmy Award last year in the category Outstanding Cinematography for a Single-Camera Series on the strength of *House of Cards*, "Chapter 1."

But Fincher made it easier for Martinovic to step in and put his own artistic imprint on the series.

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

Martinovic observed that the cinematography for the first season of *House of Cards* was "already pretty well established in terms of framing, camera movement and approach. This was orchestrated by David. For the second season, we decided to change the lighting.

"The first season ended on more of a film noir-ish style with a crime element. That made it feel appropriate to go with a darker look this season—shadows, silhouettes and so on. The overall challenge, though, remained the same—to successfully go with a feature film approach on a television schedule. We took on the show like it was a long feature film."

## Flash Back

**April 17, 2009** Darren Spiller, who made a major creative splash *Down Under*, is slated to become chief creative officer of Fallon Minneapolis in late spring. He comes to Fallon Minneapolis by way of Publicis Mojo in Melbourne, Australia, where he most recently served as regional executive creative director and a member of the Publicis Global Creative Board.... Euro RSCG Chicago has extended its interactive reach, bringing aboard Alexis Chiagouris and Rina Mallick as digital strategist and digital creative director, respectively. These appointments—which are both new positions at Euro RSCG Chicago—come on the heels of Sprint awarding digital marketing business to the agency. Chiagouris will provide digital strategy and analytics expertise for the Sprint account, while Mallick will manage the account's interactive creative direction.... Director Marc R. Wilkins has joined Caviar, a production house which maintains operations in Venice, Calif., Brussels and Amsterdam. He comes to Caviar from Paranoid US. Wilkins' spot credits span such clients as Sprint, BMW, T-Mobile, Mercedes-Benz and Coca-Cola....

**April 16, 2004** Noted feature composer Philip Glass (*The Truman Show, The Hours, Secret Window*) has made his spotmaking debut, wrapping music for two Altoids ads out of Leo Burnett USA, Chicago. Glass took on the commercials via Groove Addicts, the music/sound design house headed by creative director Dain Blair. Glass becomes the latest feature composer to come aboard Groove Addicts for select spot assignments. That roster includes Stewart Copeland (*Wall Street, On the Line, Rumble Fish*), Danny Elfman (*Spider-Man, Batman, Good Will Hunting*), Elmer Bernstein (*Sweet Smell of Success, Magnificent Seven, To Kill A Mockingbird*) and Jerry Goldsmith (*L.A. Confidential, Alien, Chinatown*).... Director Michael Patterson, formerly of Visitor, has joined Green Dot Films. Patterson, who had been at Visitor for about a year, is best known for his long tenure at Rhythm & Hues.... Richard Cormier has been named senior VP at Nice Shoes, NY, which also serves as the umbrella for NY-based VFX company Guava and design unit Freestyle Collective. Most recently, Cormier served as sr. VP of commercial digital services at Ascent Media Group, following four years as managing director of Ascent company R!OT, Santa Monica. During that time, he oversaw the merger of POP, POP Animation, Digital Magic, 525 Studios, Hollywood Digital West and the original Riot into what is today R!OT....

# bulletin board

- April 24-May 8/San Francisco, CA: **San Francisco Intl Film Fest**  
<http://festival.sffs.org>
- May 5/Honolulu, HI: **Honolulu Film Awards**  
<http://honolulufilmawards.com>
- May 7/New York, NY: **AMP Awards for Music & Sound**  
<http://www.ampnow.com/index.php>
- May 14-25/Cannes, France: **Festival de Cannes**  
<http://www.festival-cannes.fr/en.html>
- May 15/New York, NY: **AICE Awards Show**  
<https://www.aiceawards.org/tickets>
- May 15-June 8/Seattle, WA: **Seattle Intl Film Festival**  
<http://www.siff.net>
- May 22/New York, NY: **SHOOT Directors/Producers Forum & 12th Annual New Directors Showcase Event**  
<http://www.shootonline.com/eventregister>
- May 22/London, UK: **D&AD Awards**  
<http://shop.dandad.org/ceremony>
- June 4-8/Maui, HI: **Maui: Maui Film Festival**  
<http://www.mauifilmfestival.com>
- June 5-8/Los Angeles, CA: **Cine Gear Exp**  
<http://www.cinegearexpo.com>

## Chart Topper: "Godzilla"

Continued from page 15

amongst them, so they'd feel as if they'd known each other and were true friends," Wertheimer said.

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

By the way, that scene of Godzilla riding the all-terrain vehicle and making a

jump was done for real, Arena pointed out. That's impressive. "It seemed pretty easy when he did it on the day, but it took a lot of practice," Arena said.

Editor Ian Mackenzie of Mackenzie Cutler was able to work a number of scenarios into the short timeframe without making things feel rushed.

Working with the Legacy team was an MPC ensemble which included VFX EP Justin Brukman, VFX producer Camila De Biaggi, VFX supervisor Alex Lovejoy, and VFX artisans Bill Dorais, Mikael Pettersson and Jonathan McKee. MPC deployed a Toolbox consisting of Flame, Nuke, Maya, PF Track and Photoshop.

## Superlounge Signs Tedesco

LOS ANGELES—Director Ben Tedesco has joined Superlounge for exclusive U.S. spot representation. He comes aboard a directorial roster comprised of company partner Jordan Brady, Daniel Sheppard, Jacob Slade and Brett Wagner.

Tedesco made a major splash when his MoFilm Chevy Volt "Spaceship" experiment took him to the 2013 Cannes Festival where Chevrolet's CMO decreed that the spot would air in the fall, which it did. It was while shooting "Spaceship" that Tedesco first met Brady (the director's girlfriend was working with Brady's wife, director Jeannette Godoy). "Jordan was genuinely excited from the first cuts of 'Spaceship' and saw its potential," Tedesco recalled. "I met with so many people whose reactions were cautionary: 'This is such a tough time.' But Jordan and (Superlounge executive producer) Dave Farrell have the confidence and

belief that with the right amount of work and ingenuity, this can happen."

"I've been watching Ben flawlessly execute heartwarming spots for two years now," said Brady. "Never mind they've been on a shoestring budget, they're just great stories."

Tedesco developed his visual narrative style over nearly a decade in production working for directors like Zack Snyder and Jeff Cronenweth. "So many elements must come together in order for a spot to take shape—the look of the environment, the physical acting, and above all I have to find the story within the storyboard," Tedesco observed. In addition to Chevy, Tedesco's initial work has included specs for Campbell's, BP and Doritos. Like Chevy, some LegalZoom spots caught the attention of the brand and have begun appearing as formal web spots. More have been commissioned, possibly for broadcast.

# street talk

Omnicom Group companies E-Graphics Worldwide and Hub Plus have merged to form eg+ worldwide. The new company will provide a client-focused network for production and tailored implementation solutions. E-Graphics and Hub Plus have highly complementary capabilities and a history of collaboration for their clients. Together, they will harness the latest technologies to help global brands implement, amplify and localize creative concepts across moving image, digital and print channels. The new agency will use a proprietary technology platform that offers clients a one-stop shop for asset, workflow and project management, as well as transcreation, delivery and a tried and tested transition program. eg+ will deliver its services globally through key offices

in Los Angeles, London, New York, Paris, Singapore and Tokyo with additional offices in China, France, Germany, Japan, Italy, Mexico, the Netherlands, South Africa, Switzerland, Thailand, the U.K. and U.S.. The eg+ offices will be supported by digital production centers in China, India, Mexico and Poland. The more than 1,200 implementation, technology and production specialists of eg+ will be led by Paul Hosea, as CEO worldwide; Simon Toaldo, as president international; Mark Rhys Thomas, chief strategy officer worldwide; Myles Peacock, president, Americas and global client leader; and Jason Van Praagh, CTO....Director Jason Lindsay has joined the roster of Seed Media Arts. He brings multidisciplinary experience to the director's chair. Lindsay has worked with such brands as adidas, Amazon.com, Belize Tourism, Buick, Budweiser, Centrum, Illinois Tourism, Jim Beam, Kellogg's, Sears, Whirlpool and Condé Nast Traveler....Melody Alexander has joined The Mill's LA studio as a VFX producer. Alexander has been part of The Mill's global production team since early 2013 and comes over from the London studio where she served as a VFX producer....

# report

The Artists Company, headed by owner/executive producer Sally Antonacchio, has signed independent rep firm Donna D'Aguanno & Co. to handle the Midwest. Donna D'Aguanno is the principal contact for the Midwest region, which most recently saw David Ramser direct a Ford Fusion Superbowl spot for Team Detroit....Three-time Oscar-winning (*Hugo* and *The Aviator*, both directed by Martin Scorsese, and *JFK* directed by Oliver Stone)

cinematographer Robert Richardson, ASC, is now available for commercials and feature films exclusively through The Skouras Agency....Dattner Disputo and Associates (DDA) has signed costume designer Dorothea Sapinska (*The Signal*)....DDA has also secured TV bookings for DP David Stockton, ASC, for the *Gotham* pilot (director Danny Cannon) and for production designer Jason Fijal on the *Dream Corp* pilot (director Daniel Stessen)....And DDA Feature film bookings include DP Bob Gantz, ASC, for director Jean-Francois Richet's *Blood Father*, DP Stean Czapsky, ASC for director Boaz Yakin's *Max*, editor Jim Flynn for director Kevin Connolly's *Dear Eleanor*, costume designer Paco Delgado for director Louis Leterrier's *Grimsby*, and costume designer Meghan Kasperlik for director Stephen Herek's *The Great Gilly Hopkins*....Atlona, an AV and IT distribution and connectivity solutions provider, has chosen Roger Takacs as its national sales manager, commercial. Takacs is responsible for working closely with distributors, dealers, consultants, and end users in the North American AV market to grow and manage the commercial segment of Atlona's business. Before joining Atlona, Takacs spent nine years as the regional sales manager for Crestron covering Southern California, Arizona, Las Vegas, and Hawaii. Takacs' other experience includes stints at Custom Display Solutions, Inc, CompView, MCSi, and Intellisys Group....

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