



Up-And-Coming Directors 17

SHOOT®



DIRECTORS Fall 2015

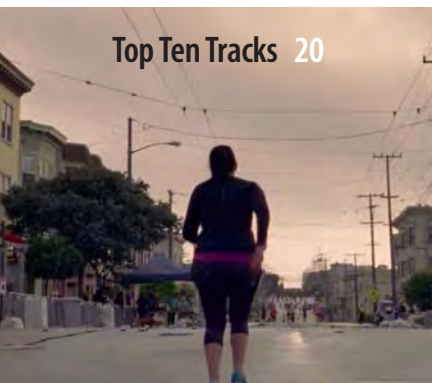
Profiles of (top left, clockwise)
Lenny Abrahamson,
Scott Cooper,
Cary Fukunaga,
Brendan Gibbons,
Todd Haynes, Ridley Scott,
and Lauren Greenfield 7



Photo by Claire Folger/courtesy of Warner Bros. Pictures



Photo by Giles Keyte/courtesy of 20th Century Fox



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Perspectives

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By Robert Goldrich



Up-And-Coming Directors

In this issue, our Fall Directors Series includes our ongoing Up-and-Coming Directors coverage identifying promising new filmmaking talent. We have two such formal features a year along with regular reporting on emerging directors and of course, our annual New Directors Showcase.

As we were putting together this latest installment of our Directors

Series, news came through that Peter Moore Smith, executive creative director at Saatchi & Saatchi New York, had left the agency to pursue a directorial career full-time by joining Aero Film.

Smith was featured in the Up-and-Coming Directors feature in our March 2015 Spring Directors Series—even though at the time there was no public inkling that he would be, or was even interested in being, on the open market

as a director. SHOOT included him in that coverage simply based on his work, specifically an emotionally poignant and thought provoking PSA titled “The Talk” which he wrote and directed for the Brotherhood/Sister Sol, a New York-based development organization.

The spot depicted several discussions between African-American par-

age, Smith related that he was “passionate about the project and jumped at the chance to direct it. After learning about this painful discussion taking place in African-American homes, I felt it was important that, first of all, everyone knows that it’s happening, and secondly, that we start to examine the reasons why. It’s our hope—and it’s my personal

“It’s that purposeful sense of work--and the quality of the filmmaking work itself--which fuel our coverage year-round.”

ents and their sons about how to avoid potentially dangerous encounters with the police. This is a common dialogue dubbed “the talk” in black households. In sharp contrast, the piece next shows a white father telling his teenage son that the police are there to help and to seek out an officer if there’s trouble. Then the question is ultimately asked, “Do we want one America—or two?”

In our Spring Directors Series cover-

age, Smith related that he was “passionate about the project and jumped at the chance to direct it. After learning about this painful discussion taking place in African-American homes, I felt it was important that, first of all, everyone knows that it’s happening, and secondly, that we start to examine the reasons why. It’s our hope—and it’s my personal

belief—that positive, constructive conversation about ‘the talk’ can bring about positive change....I think there’s agreement that we want one America when it comes to this issue and how people are treated.”

It’s that purposeful sense of work—and the quality of the filmmaking work itself—which fuel our coverage year-round, particularly for our Spring and Fall Directors Series coverage.

POV

By Kent Harvey



To Everest And Beyond

As a climber and former guide, I know the thrill of being in extreme locations, as well as the potential risks involved. So when I was approached to DP 2nd unit on *Everest*, I was humbled—and excited—to be a part of it. Mountain climbing is a spectacular experience unlike any other, but it requires careful planning and experience. Then add filming into the mix.

My 2nd unit had planned to climb to the summit of Everest to film but we were only able to shoot just above basecamp following the avalanche that killed 16 Sherpas. We were working while taking in this stark reminder of nature’s power—both in the recounting of the tragic event of 1996, and terrible, present-day loss.

Because our filming was so remote, it was a big challenge to get dailies back to London. I had a fantastic DIT/data manager, Tom Grimshaw, with whom I previ-

ously reached the summit of Everest. This time, we were shooting with the Carbon Fiber Red Epic Dragon cameras as they are lightweight, and can shoot at 6K for the visual effects tile and plate work. A portion of the 2nd unit work was shooting elements for VFX supervisor Dadi Einarsson and his team, who did an incredible job to help bring *Everest* to life. These are massive files that needed to be transcoded and down-res’d for sending. We had our work cut out for us to figure out how to pipe dailies back to London using mediocre WiFi at basecamp, ultimately establishing an extensive solar array to provide adequate power for charging, transcoding and sending.

Before I was hired to DP *Everest*’s 2nd unit, a decision was made to shoot most of the on-mountain scenes high in the Dolomites of Italy. I’ve climbed Everest twice, but had no idea of how well the Italian terrain would match. The Dolomites

were having a record winter for both cold weather and snowfall, which truly created an Everest-like environment.

Heading up 2nd unit on a big feature film and directing commercials are not as dissimilar as you’d think. As a 2nd unit DP I want to give the director and DP what they need, much in the way a commercial director is storytelling in service of the agency and a client. Following guiding, I translated my love of sport to director/DP for Warren Miller Films, traversing the world to film big mountain skiing. From there, it was a natural progression into directing commercials as a director/DP. How to get audiences to sit on the edge of their seat, to become immersed and invested in what they are watching—that goal is always present whether delivered in :30 or 2 hours. To me, that’s another adventure, another mountain to climb.

Kent Harvey is a director/DP represented by kaboom productions.

Director Oren Moverman

Fostering real empathy in Time Out of Mind

By Robert Goldrich

Most of us go about our business in the urban hustle and bustle with little time to notice the “incidental” people around us. In the case of the homeless, we ignore them willfully or subconsciously. In some cases we make a concerted effort to avoid them by altering our sidewalk route and/or not making eye contact.

Director/writer Oren Moverman, though, with his feature *Time Out of Mind* (IFC Films), connects us to homeless people, particularly a character named George portrayed by Richard Gere. Moverman brings us into George’s

Bill Pohlad-directed *Love and Mercy*:

SHOOT: How did you become involved in *Time Out of Mind*? Provide some backstory.

Moverman: It all started with Richard Gere. He had been developing this project for a long time off of another script. He really stuck to it. He was obsessed with playing this homeless character. I ran into Richard at a party. We were catching up. I knew him from *I’m Not There*. He told me he couldn’t quite figure out how this story should be told. I could see that he was going somewhere very different in his work, that he



“We wanted to make a movie about a guy whom we, including myself, wouldn’t bother to notice in our everyday lives.”

world in an observational manner as the camera—often from afar—tracks him adrift on the streets of New York City.

George is a desperate man who descends into homelessness. He seeks refuge at Bellevue Hospital. It’s a harsh environment fraught with marginalized souls. But George befriends a seasoned shelter dweller (played by Ben Vereen). At that juncture, Gere’s character begins to harbor hope of reconnecting with his estranged daughter Maggie (Jena Malone).

Time Out Of Mind—with a screenplay penned by Moverman and Jeffrey Caine—made its wide U.S. release last month. It earned the International Critics’ Award at the 2014 Toronto Film Festival.

Time Out Of Mind is the third full-length theatrical film directed by Moverman. He made his feature directorial debut with *The Messenger* which earned him an Oscar nomination (with Alessandro Camon) for Best Original Screenplay. *The Messenger* debuted at the Sundance Film Festival and was nominated for Best Screenplay and Best First Feature at the 2010 Independent Spirit Awards.

Next came the 2012 release *Rampart*, which Moverman directed and co-wrote (with James Ellroy). Moverman has also co-written such films as Todd Haynes’ Bob Dylan biopic *I’m Not There*, and the

was going into a space which required new exploration and experimentation. I was drawn to what he was trying to do.

SHOOT: What was the biggest creative challenge that *Time Out of Mind* posed to you as a writer and director?

Moverman: The challenge is to be as truthful as possible, to avoid the clichés and the expected. The challenge was to turn the viewer’s attention to a guy who in normal life he or she wouldn’t notice. I wanted to avoid the conventional narrative. There are no good guys, no bad guys—just everybody living life, dealing with their own circumstances and challenges.

We took an observational approach. From the very beginning, we wanted to make a movie about a guy whom we, including myself, wouldn’t bother to notice in our everyday lives. Yet like all people, this guy has a story. The movie is from a city’s point of view. Instead of going onto the character’s point of view and showing things from his perception, really the effort the movie made is to find him, to get closer to him and his story, to peel away layers of the onion. It’s a story that explains him to you but not too much. We see him from far away perspectives, dealing with

Continued on page 30

BEN/DAVE DUO SPIKES SATURDAY NIGHT BOWLING FEVER

Washington Square Films directing duo Ben/Dave (Ben Hurst and Dave Thomas) amplify a routine Saturday night to king-pin status in the :60 “Crushing the Competition” for Bowlmor AMF out of Concept Farm, NY. The trick-filled spot mimics a television infomercial and features bowling pro Jason Belmonte dazzling a captivated live audience with demonstrations on how to “crush it” on a Saturday night by aiming his skills at scenarios positioned directly on the lanes. He disrupts typical weekend activities with a well thrown bowling ball, derailing an intimate dinner at a fancy French restaurant and smashing through a crowded bar and a noisy club, leaving the audience calling for more of this brand of Saturday night action.



The spot is part of a planned three-year TV and digital campaign that seeks to establish Saturday night as “Bowling Night in America.”

IAB SEEKS TO FOSTER WORKFORCE DIVERSITY

“The Diversity Dividend and the Looming Skills Gap in the Interactive Media Industry,” a report released by the Interactive Advertising Bureau (IAB) and the IAB Education Foundation, summarizes the current state of the interactive media and marketing workforce and reveals next steps the Foundation is taking to educate and sustain a growing industry that embraces racial, gender, economic and cultural diversity. Through its efforts, the Foundation intends to establish a dedicated initiative called iDiverse, which will train 2,000 entry-level candidates, increase the diversity of the ecosystem’s candidate pool by 50 percent and increase total employee diversity and retention statistics by 25 percent by 2020.

The publication crystallizes the findings from “Voices United,” a four-month, multi-city diversity workshop and listening tour co-led by AOL chairman and CEO Tim Armstrong, who serves as IAB Education Foundation chairman of the board, and Freada Kapor Klein, founder of the Level Playing Field Institute and co-chair of the Kapor Center for Social Impact.

“For the first time in U.S. history, the majority of K-12 students are ‘minorities’; this is our future workforce,” said Armstrong. “Collectively, we need to connect with all of our customers, and diversifying the industry is the only solution. The establishment of iDiverse will put the digital media and marketing arena on a path of growth in lockstep with our audience.”

The paper also features findings from a national Ernst & Young study which estimates that 25,000 jobs will be added to the industry in the next two to four years, calling for candidates with solid backgrounds in math, technology, science, and programming. But schools are not emphasizing these areas enough in their curriculum to develop the much-needed talent pool.

The IAB Education Foundation and iDiverse plan to build relationships with science, technology, engineering, and math-focused nonprofit orgs serving underserved populations to attract a more diverse applicant pool, and partner with educators online and on-the-ground to recruit, train, and qualify candidates.



Mark Coleran

PEOPLE ON THE MOVE...

San Francisco-based smart space design firm Stimulant has appointed Mark Coleran as exec creative director and Sherri Nevins as an exec producer. Coleran is a multi-disciplinary designer known for the creation of fantasy user interfaces in films such as *Children of Men* and *The Island*. And Nevins will help Stimulant work in a more integrated way with architects, experience design agencies and experiential marketers....

A Major Directing Debut; A DP On The Ascent



An accomplished writer lands his first directing gig while a noted cinematographer reaches new heights, literally.

These two artisans are front and center in this installment of Talent Show, a prequel to SHOOT's annual The Road To Oscar series, which will get underway in November.

The writer has to his credit director David Fincher's *Zodiac*, Marc Webb's *The Amazing Spider-Man* and *The Amazing Spider-Man 2*, and Roland Emmerich's *White House Down*. *Zodiac* earned our writer a WGA Award nomination in 2008 for Best Adapted Screenplay. Now he's penned another adapted screenplay, which marks his directorial debut.

Our cinematographer has enjoyed a long, ongoing collaboration with director Ron Howard, spanning such films as *Frost/Nixon*, *Angels & Demons*, *The Da Vinci Code*, *The Missing*, *The Dilemma*, the documentary *Made In America*, *Cinderella Man* and *Inferno*. The latter is slated for release in 2016. Our DP's other notable credits include *Any Given Sunday* for Oliver Stone, the upcoming Xmas Day release *Concussion* directed by Peter Landesman, and a just released Imax 3-D film which is a focus of this Road To Oscar prequel.

Here are insights from writer/director James Vanderbilt on *Truth* (Sony Pictures Classics), and cinematographer Salvatore Totino, ASC, AIC on director Baltasar Kormákur's *Everest* (Universal Pictures).

James Vanderbilt

"As a working writer, I was lucky enough to be around great directors and to watch them work," related Vanderbilt who nat-

urally evolved into an aspiring director. "I thought that I'd like to carry the ball all the way down the field at least once. I had gotten to see a lot of good people operate, been on a bunch of sets, seen what that world is like. I've seen writers, friends do it [direct] with different degrees of success. There are times when you just get to direct one movie. If I was going to get one swing at the plate, I wanted to make sure it was something that I was really drawn to."

That "something" turned out to be *Truth*, based on Mary Mapes' book "Truth and Duty: The Press, the President, and the Privilege of Power," which tells the story of Mapes (portrayed by Cate Blanchett, an award-winning CBS News journalist) and Dan Rather (Robert Redford), the reporter/anchor for whom she served as producer. A *60 Minutes II* investigative segment produced by Mapes and reported on-air by Rather revealed evidence purportedly proving that President George W. Bush had been AWOL from the Texas Air National Guard for over a year during the Vietnam War. But within days after the *60 Minutes II* piece broke, it wasn't President Bush but rather Mapes and Rather who were under public scrutiny as the documents supporting their investigation were denounced as forgeries. The *60 Minutes II* staff was accused of shoddy journalism and/or being duped. Eventually Mapes lost her job and reputation and Rather would step down prematurely as CBS Evening News anchor. CBS News itself lost credibility.

Vanderbilt was drawn to the story. His affinity for journalism came to the fore in the movie *Zodiac* based on the book of the same title by Robert Graysmith, a *San Francisco Chronicle* cartoonist who attempted to decode letters written by the Zodiac Killer and became obsessed with the case, personally investigating it for years. "I learned from *Zodiac* just how much I love that world of investigative journalism," said Vanderbilt. "I read an excerpt of Mary's book in *Vanity Fair* and was drawn in again. I thought if half of the stuff in this book is true, it's fascinating—how a story was put together and how it fell apart. I love movies about 'how a sausage is made'—you learn how to rob a bank in a heist movie, how a nuclear submarine works in a war movie. To get a chance to show how news stories are built, put together and handed to us—and then how all of that crumbles away—fascinates me.

"I went to Texas to meet Mary who was reticent to option the book, which I understood. She hears we want to make a movie about your life—actually about the worst thing that ever happened to you, and there's bound to be resistance. Spending time with her and Dan Rather, I felt absolutely there could be a

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Insights from writer/helmer James Vanderbilt on *Truth*, DP Salvatore Totino, ASC, AIC, on *Everest*

By Robert Goldrich

Clockwise from top left: Jason Clarke as Rob Hall who leads the expedition in the film *Everest*; Cinematographer Salvatore Totino, ASC, AIC; Cate Blanchett (L) and Robert Redford in a scene from *Truth*; Writer/director James Vanderbilt.

Vanderbilt Seeks Truth; DP Totino Scales Everest

Continued from page 5
great film here.”

Asked about his approach to *Truth* as a first-time director, Vanderbilt observed, “I find that writers who become directors can

ally, always advancing the story.”

Another big consideration for the movie was Redford portraying Rather. “Everybody knows what Dan Rather looks and sounds like—the same for Robert

directing a feature film, he walked me through what his day was like and how he approached it, what he did first and so on.”

Also helpful has been Mikkel Bondesen, Vanderbilt’s manager, who served as an executive producer on *Truth*. “We’ve been together forever,” said Vanderbilt in reference to him and Bondesen. “I was his first writer client. He executive produced the film with me. I spent my own money to option the book, which violated rule one of Hollywood. Mikkel offered me some good advice. He told me, ‘This is something you love and want to do. It’s a movie with big actors. You should look at it as an experiment.’ I didn’t tell that to the actors. As it turned out, I loved working with them. I got to work with some of the best actors alive. Going in everyday and trying to find the best version of the scene was something I really dug. I would love to do it again.”

Salvatore Totino, ASC, AIC

The Kormákur-directed *Everest*—which stars Jason Clarke, Josh Brolin, John Hawkes and Jake Gyllenhaal—

an epic adventure.

“I simply try to make the audience feel as though they’re right there,” said Totino. “All my work is different. The films I’ve shot are quite different from each other in look. But one thing I’ve always tried to do is place the audience right in the story. In *Any Given Sunday*, we put you on that football field. In *Cinderella Man*, you’re in the boxing ring. In *Frost/Nixon*, you’re in the room being interviewed. As an audience you can relate more to the characters going through their experience if you’re put right there with the characters. For *Everest*, it was painstaking to get the camera in the right places to promote that feeling that you’re with the climbers and their guides. But we had to do that so that viewers would subconsciously have that shared experience with the characters, so they could feel what they were going through. If you do too many wide shots, then you’re looking at an Ansel Adams photo—which is amazing, but our job as filmmakers is to tell the story, for the audience to feel the characters and the story to make for an all encompassing experience.”



A scene from *Truth*

go one of two ways—one being, ‘I’m going to be the director because I want to make sure my words aren’t messed with.’ The other way is not to be so precious about it, to view it as more of a collaboration. My approach was very much the latter. Rigidity never works in a creative endeavor. My approach was to try to create an environment where people are encouraged, excited and can explore what they love. They’re professionals too. Directing your first movie makes you the least qualified person on the set doing your job. The craft services guy has more experience doing what he’s doing than you do—and you are in charge. I wrote the script but realized I couldn’t direct this without the help of the other incredibly smart and talented people who were brought together for this film.”

Among those who came together was Mandy Walker, whom Vanderbilt described as “an incredible DP,” citing such credits as *Shattered Glass* for director Billy Ray, and *Australia* directed by Baz Luhrmann. “When I hired her, we had a 135-page script, mostly of people talking in rooms. I told her we have to make this visually exciting but in a way that wasn’t in your face shaky cam. I wanted this to feel like a classical film, kind of like *All the President’s Men*, which is more of a locked-down vibe. We wouldn’t move the camera unless the story or character required it. Mandy was able to make this interesting visu-

ally, always advancing the story.” Redford. I had written this for Redford. I thought there was something interesting in an icon portraying another icon. Both have the baggage of being in our collective minds for so many years. If Redford isn’t believable as Rather, we’re lost. We needed the audience to make that transition, and he [Redford] was so great, he made that happen. I didn’t want to use a lot of makeup or prosthetics to make Redford look like Rather. We grayed his hair and he did some little vocal things. We thought if we can make this work, the rest will fall into place. Thankfully, it did.”

Regarding the directors who influenced him, Vanderbilt cited those he grew up watching and admiring, including Martin Scorsese, Francis Ford Coppola and Oliver Stone. Vanderbilt then got to work with Fincher and Emmerich, “two guys very different in their approach, in how they attacked or approached a story but I learned so much from both of them. I had an incredible experience working with them. David was a great guy, always available to talk stuff through.”

Vanderbilt also grew up knowing director/producer Dean Parisot, a longtime family friend. “Dean directed *Galaxy Quest*, was involved in seemingly every great TV show of the last 20 years,” said Vanderbilt. “When I came out to film school at USC, he and his wife were the only people I knew in L.A. And when I asked him how to go about



Everest

takes us back to a day in 1996 which was one of the deadliest in climbing history as a catastrophic blizzard claimed the lives of eight people on the world’s mightiest peak. In immersive Imax 3D, the film shows us spectacular mountain vistas but the brilliance of the cinematography by Salvatore Totino, ASC, AIC lies in his ability to place us right alongside the climbing teams. It’s an typically intimate and human approach to

Totino in one respect would have liked the experience to be a little less encompassing. Despite wearing mountain climbing boots, Totino had his feet freeze as the temperature dipped and the altitude rose. He sustained nerve damage in his two big toes which still causes him to wake up in the middle of the night in pain. “My parents are from southern Italy. My lineage goes back to one town there for 500 years. That town

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Welcome to the Special Fall 2015 Edition of SHOOT's Directors Series. Our mix of profiles consists of Lenny Abrahamson, whose feature *Room* won the Toronto International Film Festival's coveted Audience Award, often a harbinger of Oscar recognition; Ridley Scott, the celebrated filmmaker behind *The Martian* which has gained critical acclaim and box office success; Lauren Greenfield of Chelsea Pictures whose "#LikeAGirl" for P&G/Always last month won the Primetime Commercial

Emmy, adding to its collection of awards; Scott Cooper, helmer of *Black Mass*, lauded on several fronts including for the performance of Johnny Depp as James "Whitey" Bulger; Todd Haynes whose *Carol* starring Cate Blanchett and Rooney Mara, won this year's Queer Palm Award at the Cannes Film Festival; Cary Fukunaga, writer/director/cinematographer on *Beasts of No Nation*, the first in a slate of feature films from Netflix; and Brendan Gibbons of Station Film who's breaking new ground in comedy with *Red Velvet*, an experimental 360 virtual reality short.

A number of these directors—in addition to Gibbons and documentarian Greenfield—have a spotmaking connection. Scott of course founded the venerable RSA Films, got his start in commercials, and has credits that include the iconic Apple Super Bowl spot "1984." Fukunaga, whose filmography includes "America," the wrap to Levi's "Go Forth" campaign, continues to be handled for spots by Anonymous Content (which also produced the first season of HBO's *True Detective*, earning Fukunaga an Emmy Award for directing). Haynes is repped by Moxie Pictures for select ad assignments. And Cooper has taken on his first career commercialmaking representation, joining the roster of the newly formed Superprime Films.

Meanwhile our lineup of promising, up-and-coming directorial talent includes: a duo whose first feature premiered at the Tribeca Film Festival, led to a second feature and a commercial production house affiliation; a Cannes Lion-winning director in India who is making his first foray into the American ad market; a sibling duo who recently signed with a high-profile production company for commercials, bringing with them a track record in the documentary discipline spanning both a feature and a series of docu shorts for ESPN; an accomplished VFX supervisor who has successfully settled into the director's chair; and a husband-and-wife team who just landed their first formal representation in the U.S., a market in which they've experienced success on their own with client-direct work for the likes of Nike, among others.

And then in our Cinematographers & Cameras Series, we meet three DPs—one who lensed *The 33*, a narrative feature chronicling the real-world survival and rescue of 33 miners trapped for 69 days in a gold and copper mine in Chile; another who's been prolific with her recent shooting of the features *Freeheld*, *Creed* and *The Visit*; and a third whose gaining acclaim for his work on the feature *Suffragette*.

Plus we have a sponsored Profile in which Tröll Pictures' Peter Steinzeig discusses directors The Snorri Brothers and Natalie Johns.

Both our Up-and-Coming Directors and Cinematographers & Cameras Series feature stories as well as several Director profiles have been edited for this print issue. All these stories can be seen in their entirety in our 10/26 Special Directors Series SHOOT>e.dition and on SHOOTonline. So read on and enjoy. As always, we welcome your feedback.



—Robert Goldrich
Editor
rgoldrich@shootonline.com

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Lenny Abrahamson

Finding creative accommodations in Room

By Robert Goldrich

Perhaps the biggest challenge for director Lenny Abrahamson relative to his critically acclaimed *Room* (A24) was getting the opportunity to make the film to begin with.

Room tells the story of a woman (portrayed by Brie Larson) who's been in one-room captivity for seven years, since she was 17, and her five-year-old son Jack (Jacob Tremblay) who was fathered by their captor.

"Someone with Element Pictures, a company I work with, said I should read this book [*Room* by Emma Donoghue]," recalled Abrahamson. "I was so moved by the novel due in part to the fact that I had a little boy at that point not far from the age of Jack. I could project him into the film. The story was so true, offering the perspective of the hopeful kind of curious boy who I had at the time. It captured that strange, cozy but a little fuzzy world of childhood with its myths, confusion and all at the same time wondrous things."

But Abrahamson realized that his love of the novel wouldn't necessarily translate into his being involved in the film adaptation. "I knew persuading Emma to give the book rights to a relatively small independent Irish production company was a long shot," acknowledged Abrahamson. "The book was getting attention from big companies in L.A. Still I had a sense of the novel and how it worked. I had a strong sense of how it could be translated into a film. I wrote Emma a very long letter as clear and strong as I could make it. She thought it was great, the best thing that they had read about the novel.

"However, we still had a journey to make. At the time I had made two small, well-received but smaller arthouse films. There might have been a question about me as a worthwhile candidate. I feel fortunate in that she didn't love anybody else's pitches which gave me time to make more films that got attention. I then reached the point where they felt more comfortable with me."

Once he got the gig, Abrahamson faced the inherent challenge of *Room*, which he described as "what's it going to feel like to spend half of your film in this very small space? It's a nice challenge to try to solve, working with Danny [DP



Cohen, BSC] and Ethan [production designer Tobman] to construct the room to give us access without cheating—with the camera always inside the dimensions of that space. Though the space is small, it feels like a complete world as Jack would see it."

The casting of an actor to play Jack was absolutely pivotal. "Finding the right kid was crucial," said Abrahamson who knew he had done just that with the emergence of Tremblay.

In the big picture, Abrahamson observed, "In one way, this is an escape



Room

story. It's also a liberation story. Once our protagonists escape physically, they aren't yet liberated. It takes the whole film to set them free. You have to preserve the audience's attention through the escape, showing in the second half what the protagonists have to deal with after physically leaving the room."

Collaborative relationships

Room marked Abrahamson's first collaboration with DP Cohen. "We had a conversation and I warmed to him," said Abrahamson of Cohen. "I saw the great range of his work from *This Is England*, which was loose and real, to *The King's Speech*, a very formal and classically shot drama. We talked and developed a natural rapport."

Production designer Tobman too is a first-time collaborator with Abrahamson.

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Scott Cooper

Reflections on Black Mass appeal—and the lure of spotmaking

By Robert Goldrich

Filmmaker Scott Cooper felt both trepidation and a profound sense of responsibility when he took on *Black Mass* which tells the story of James “Whitey” Bulger, a real-life gangland killer who reigned over the Boston underworld for years with virtual impunity thanks in large part to his secret informant deal with the FBI.

Cooper’s trepidation came from the prospect of entering a genre for which the bar has been set high with the likes of *The Godfather* and *Good Fellas*. There was also the challenge of recreating South Boston in the mid-1970s—a difficult task in that

the actual area has since been gentrified, leaving little of the grit and character that made the neighborhood so distinctive during that era.

But overshadowing these challenges was the aforementioned responsibility, which entailed not falling into the trap of so many gangster films. “There are many real victims and victims’ families associated with the Bulger story,” said Cooper. “I never wanted to romanticize or glorify Bulger and his men. I wanted to present them as human beings in a non-showy manner, never trivializing the violence being perpetrated. I wanted to successfully capture their behavior and who these characters were to best serve the story.”

Cooper found himself inexorably drawn to the project which was adapted by Mark Mallouk and Jez Butterworth from the nonfiction book titled “Black Mass” by *Boston Globe* reporters Dick Lehr and Gerard O’Neill who broke the story about Bugler’s FBI connection. “To

see his [Whitey Bulger’s] life as compared to his brother Billy, an influential politician [the long-time president of the Massachusetts State Senat], the story is a balance of blood and power. You can’t make this stuff up. These are characters of a compelling nature.”

Black Mass continues Cooper’s penchant for—and track record of—eliciting great acting performances, dating back to his feature directorial debut *Crazy Heart* for which Jeff Bridges won the Best Leading Actor Oscar in 2009. Cooper’s next film, *Out of the Furnace*, featured a tour de force performance by Christian Bale. And now director Cooper’s third movie, *Black Mass*, has garnered rave reviews on assorted fronts, including for the performances of Johnny Depp as Whitey Bulger, Benedict Cumberbatch for his portrayal of Billy, and Joel Edgerton who played FBI agent John Connolly.

“Character behavior is critical, particularly for my movies which are character-



Photo by Claire Folger/Courtesy of Warner Bros. Pictures

driven,” affirmed Cooper.

The art of collaboration

Cooper is also driven by collaboration. Among his many key collaborators on *Black Mass* were cinematographer Masanobu Takayanagi and production designer Stefania Cella. The latter is a longtime friend of Cooper yet *Black Mass* marked their first collaboration. Cooper first worked with Takayanagi on *Out of the Furnace*, leading to their return engagement on *Black Mass*.

“I first gravitated toward Masa,” recalled Cooper, “because I was so struck by the film *Babel* for which he shot the section in Japan for [director] Alejandro

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Black Mass

Cary Joji Fukunaga

Breaking new ground

By Robert Goldrich

With his feature directorial debut *Sin Nombre*, which he also wrote, Cary Joji Fukunaga won the Dramatic Directing Award at the 2009 Sundance Film Festival. Shortly thereafter, he made his first major mark in commercials, directing via Anonymous Content Levi’s “America,” part of Wieden+Kennedy’s pioneering “Go Forth” campaign, which garnered a 2010 Cannes Bronze Lion in Film Craft.

In television, Fukunaga directed HBO’s *True Detective*—not a single episode gig but rather the entire first season, all eight episodes starring Matthew McConaughey and Woody Harrelson. Such a solo helm-

ing act was virtually unprecedented for a TV drama series. Fukunaga won the Outstanding Directing for a Drama Series Emmy Award last year for the “Who Goes There” episode of *True Detective* (with Anonymous Content producing).

Indeed a penchant for breaking in with a bang and breaking new creative ground has marked Fukunaga’s career path, which now continues with *Beasts of No Nation*, the story of a boy drafted into a West African rebel army. Based on Uzodinma Iweala’s novel of the same title and a screenplay adaptation by Fukunaga, the film follows the lad, Agu (portrayed by newcomer Abraham Attah), who enjoys a peaceful, playful, loving family life in a village until it comes under attack, forcing him to flee and to eventually become an orphaned child soldier, part of a platoon led by a militant commandant (a powerful performance by Idris Elba).

The film depicts the brutal plight of child soldiers and the depths of misery in war while somehow doing so in an

artful, almost poetic manner (Fukunaga also served as cinematographer). It’s a special film already generating Oscar buzz—as well as business buzz in that *Beasts of No Nation* is the first in Netflix’s slate of original narrative features. On October 16, the movie debuted both in select theaters and on Netflix, arguably the highest profile example thus far of simultaneous theatrical and online release, bucking the norm of the conventional distribution window which gives theaters an initial stretch of exclusivity.

Fukunaga had at first some trepidation about a Netflix deal. “My fear initially when Netflix showed interest was that no one would be able to experience it [*Beasts of No Nation*] in theaters. I had spent two years in TV working on *True Detective* and I was looking forward to being back on the big screen. But I found out that there would be theatrical distribution and a campaign to find an audience in a Netflix deal. Netflix has 65 million subscribers worldwide so the potential



is enormous. It’s a powerful outlet that amounts to a guarantee that *Beasts of No Nation* will have a big push behind it and that ultimately there will be eyes on the film both at homes and in theaters.”

Also helping the feature has been its strong showing at the Venice, Telluride, Toronto and London film festivals. Fukunaga finds all this gratifying in that he has been wanting to make a movie about child soldiers for years. He was a political science/history major in college, developing an interest in neo-colonial countries and the war in Liberia. He later put together a feature treatment for NYU film school and even traveled to Sierra Leone in 2003. Two years later, a friend gave him a copy of the book “Beasts of No Nation.”

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Beasts of No Nation

Brendan Gibbons

Immersed in comedy

By Robert Goldrich

Director Brendan Gibbons of Station Film could hardly be accused of resting on his comedy laurels which span such brands as ESPN, Snickers, Sprint, DirecTV, CNN and ongoing work for insurance company Progressive as well as notable endeavors that include the wry re-creation of the classic Mean Joe Greene Coca-Cola commercial with Amy Sedaris for Downy, the lauded “What’s in your hot dog?” for Applegate, and the



Red Velvet

recent SOFY’s “BeFresh” for Unicharm. Gibbons has also turned out short film fare, including *Dear Josh*, which was recognized at the AFI and No Spot festivals, and *Sheep Impact* for Carlton Dry Beer starring Steven Seagal.

Comfortable in such comedy pursuits, Gibbons recently sought to feel a bit uneasy and break some new ground, looking to bring a new dimension and perspective to his humor through an experimental 360-degree virtual reality (VR) short. Titled *Red Velvet*, the short thrusts us into a job interview that takes a twisted turn when the employee being replaced takes revenge on his boss and fellow workers with a tainted birthday cake. *Red Velvet*

features an ensemble cast of improvisational actors who interact much like theater actors.

“A few months back I had lunch with a friend who works in VR. We got to talking about this brave new world,” said Gibbons. “There will be a huge need for this kind of content down the line with players like Facebook, YouTube, Oculus. This is a way that people will be increasingly experiencing content in the future. I thought for myself that there has to be a place in VR for comedy-driven storytelling.”

That thought turned into the Station-produced *Red Velvet*, which was written and directed by Gibbons who wanted to explore how comedy would translate in virtual reality, giving viewers more of a participatory experience in finding for themselves what’s funny in a scene. “About half of what you do in virtual reality as a filmmaker is very similar to what we’ve been doing in production forever,” shared Gibbons. “But the other half isn’t at all. You have to let yourself go and think outside the traditional paradigm. You cannot work in the vacuum of lighting and capturing a shot to control how it will cut with something else. You have to understand that the viewer can look at any part of this 360-degree panorama at any time so you have to fit things together differently. Wherever and whatever the viewer looks at has to be as intriguing as hell—in the case of comedy, it has to be funny.

“It’s a strange forfeit of your powers as a director, editor and writer. We have learned to manipulate what we want people to see

and do—right down to the split second and the exact measurements of a frame. All that gets thrown out the window as viewers can look at whatever they want. It really is completely different storytelling.”

As for the prime lesson gleaned from the VR experiment, Gibbons said simply, “I learned that it was possible to do comedy in virtual reality. I kind of knew it would be but since I’d never seen it before, I wasn’t sure. When I strapped the glasses on and had a look around, I saw we had tapped into something interesting—and that there is the potential to do much more. It’s exciting to be at a time and place where the medium is being invented as we speak—and to have a chance as a director to shape that medium is pretty cool.”

Creative roots

Gibbons made his initial mark in the ad arena as a creative, serving as a writer and then an associate creative director during an eight-and-a-half-year stretch at Ogilvy New York. A year into his Ogilvy tenure, he went out on his first commercial shoot—an IBM job directed by Ted Demme and starring John McEnroe—and caught the directing bug.

So in his spare time, while serving as an Ogilvy creative producing much IBM work, Gibbons began to direct spec spots on his own. “I slowly was building a reel and hustling all the time. As a creative I told myself to never be the kind who sat in the video village all day. I was constantly observing filmmakers at work. I was getting my education in filmmaking.”



Gibbons proved to be an apt pupil when in 2001 he cut some of his directorial footage into a spec commercial for Miller Lite. He showed it to the creatives at Ogilvy who were working on Miller and they were favorably impressed—so much so that they showed the piece to the client who bought it and ran the spot nationally. However, the economy was hurting in 2001, necessitating a delay in Gibbons’ plans to join the directorial roster of a production house. Instead he continued his learning curve over the next three years, shooting whenever he got the chance.

One such opportunity came in 2004 when he and John O’Hagan of Hungry Man teamed to co-direct trailers for the Tribeca Film Festival. The work was well received and through it Gibbons fashioned a close relationship with Stephen Orent, managing partner at the time with Hungry Man.

This led to Gibbons joining Hungry Man, right out of the gate directing a humorous campaign for CNN which he co-wrote with the Brooklyn Brothers. When Orent eventually left Hungry Man and then became a founding partner in Station Film, Gibbons reunited with him there. “Being part of Station from its inception, being in on the ground floor and watching it grow and emerge has been gratifying,” related Gibbons.

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Lauren Greenfield

Emmy win, DGA nomination, 14 Cannes Lions among honors for “#LikeAGirl”

By Robert Goldrich

Filmmaker Lauren Greenfield of production house Chelsea Pictures felt both the importance and inherent challenge of a project looking to tackle the negative “Like a girl” stereotype (“you throw like a girl,” “you run like a girl”), which permeates our culture. She was immediately drawn to P&G/Always’ global campaign from Leo Burnett that aimed to help girls and women feel proud and confident when they do things “#LikeAGirl.”



P&G/Always’ “#LikeAGirl”

The social experiment was designed to see how people of all ages interpret the phrase “Like a girl.” The centerpiece viral video captured negative and positive feedback, generating a staggering 4.5 billion online impressions worldwide. A broadcast version ran during this year’s Super Bowl. And last month “#LikeAGirl” earned the Primetime Commercial Emmy Award, capping a season of assorted accolades, including a DGA Commercial Director of the Year nomination.

Greenfield related, “The response to #LikeAGirl has been incredible on so many levels, both personal and professional. It started out as a small-scale social experiment and ended up reaching

so many people that it was able to create real and measurable social change. More gratifying than any award was the fact that it was seen by 90 million people internationally, many of whom were inspired to share it, and speak out about how they had been affected by those words. It was this overwhelming grass roots social media response that prompted Always to air a :60 version during the Super Bowl, giving regular girls, who are neither entertainers nor scantily clad, a historic opportunity to have a voice and speak to the biggest audience on American television. One of the most emotional moments of this ride for me was seeing these girls make spectators stop in their tracks, in the midst of their Super Bowl revelry, and hearing the football audience erupt in cheering.

“The advertising awards,” continued Greenfield, “were also a great thrill, beginning with 7 CLIOs and capped by 14 Lions at Cannes (including the new Glass Lion for Gender Equality and the Titanium Lion awarded to game changers.) A letter of congratulations from Sheryl Sandberg was a personal highlight...The Emmy is particularly special because there is only one award given for commercials, and the audience is a broad television one, rather than strictly for the advertising industry. I had been nominated once before for my documentary film *Thin* so it was really exciting to be recognized in a completely new category. I was also very proud to win in the commercial category in which few women have been honored. But more meaningful than any award is the social

change caused by the campaign. According to research by Always, 19% of people had a positive association with the words ‘like a girl,’ and six months after the spot aired, 76% did. The deep penetration of the campaign in the culture was also testament to its social impact. *Self Magazine* used the headline ‘Run like a Girl’ on its cover. Hillary Clinton supporters wore t-shirts that said, ‘run like a girl’ with a picture of the White House, and role models like Gloria Steinem and Michelle Obama tweeted the spot in support.”

This success also underscores the importance of risk taking—and being willing to fail. Greenfield related, “#LikeAGirl was a social experiment in which we were able to bring forth something real, deep, and unexpected. To accomplish that required a huge amount of trust and an appetite for risk on the part of both the agency, Leo Burnett, and Always, the client. I remember when we had our early conversations, I warned the agency that there hadn’t been scientific research to predict the outcome and we were going to have to be open to the results and work with the real story that emerged. There could be no scripting or manipulation or we would not gain any meaningful results from the experiment. I have been directing spots for 9 years and in my experience, it is the rare client that can accept this level of unpredictability in the commercial space. However, in my personal work, in photography and in documentary film, it is always the candid moment that unfolds in real time that is the most compelling source of revelation,



truth, and magic. I try to work with thorough pre-production, research, and structure, but also preserve space for spontaneity and what Henri Cartier Bresson called ‘the decisive moment.’”

Greenfield’s next big project is “a 25-year thematic retrospective about Wealth and the American Dream, which examines the way our values of materialism have been exported around the world.” The multimedia exhibition will be shown at the Annenberg Space for Photography in L.A. and the new ICP space in the Bowery in NY. Accompanied by a 465-page illustrated book published by Phaidon, the exhibition will bring together Greenfield’s photography, and short films shot in the U.S, China, Russia, Dubai, Central and South America, and Europe.

“But as always,” added Greenfield, “I am multi-tasking and simultaneously directing a new feature-length documentary, select commercials and branded content, as well as developing a fiction film to direct. While I love to cross platforms to tell stories in fresh new ways, I try to keep a laser beam focus on the content that speaks to my personal passions and has the potential to make a difference on the issues that are important to me.”

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Todd Haynes

Carol honored in Cannes for breaking new ground

By Robert Goldrich

Earlier this year at the Cannes Film Festival, the independently sponsored 2015 Queer Palm award—recognizing the best in LGBT-themed films and other broadly defined unconventional work—was bestowed upon the Todd Haynes-directed *Carol* (The Weinstein Company), the feature adapted from the Patricia Highsmith novel “The Price of Salt” that tells the story of two women who fall in love in New York circa the early 1950s. With

standout performances by Cate Blanchett and Rooney Mara, *Carol* was described by Queer Palm judges as being “more than a movie; it’s a moment in history—the first time a love story between two women was treated with the respect and significance of any other mainstream cinematic romance.” The judges’ statement went on to cite Carol’s “heartbreaking performances, stunning mise-en-scene, and overall mastery of craft.”

Carol also impressed in the mainstream Cannes competition, nominated for the Palme d’Or and winning Best Actress honors for Mara (in a tie with Emmanuelle Bercot for *Mon roi*). Haynes is no stranger to this Cannes inner circle of honors, winning Best Artistic Contribution back in 1998 for *Velvet Goldmine*.

Haynes told *SHOOT* that *Carol* had “a long gestation period before I came on

board.” He recalled having first read the novel and the script back in May 2013. “I was really taken by everything about it. Cate Blanchett was already attached to it. Sandy Powell was attached as costume designer. Cate and Sandy were amazing draws for me. I found the novel to be something special and unique, the only one outside Highsmith’s oeuvre of crime novels. It’s simply an incredibly compelling story of two women falling in love. Some of the notes I gave Phyllis [screenwriter Nagyl] were about restoring a little bit of the tensions and anxieties that I had found in the novel. In trying to get the project financed earlier, the screenplay had defangled some of what was in the novel a bit. Phyllis and I wound up with a great working relationship.”

The cited attraction of working with Blanchett and Powell represented return



engagements for Haynes. Powell served as costume designer on writer/director Haynes’ *Velvet Goldmine* (1998) and *Far From Heaven* (2002). Powell is well known for her collaborations with Martin Scorsese which include *The Aviator*, *Gangs of New York*, *Shutter Island*, *Hugo*, *The Departed* and *The Wolf of Wall Street*.

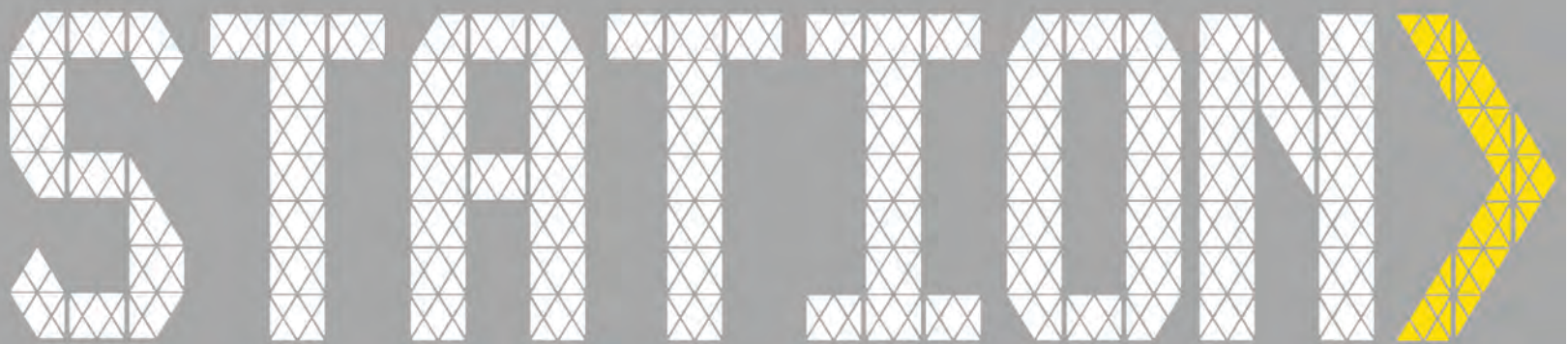
Blanchett delivered an acclaimed performance in *I’m Not There*, director/co-writer Haynes’ biographical musical film inspired by the life and work of singer-songwriter Bob Dylan. Portraying one of Dylan’s seven public personas, Blanchett

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Carol

Photo courtesy of The Weinstein Company



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Ridley Scott

Bringing The Martian home

By Robert Goldrich

“Bring Him Home.” That marketing line for *The Martian* (20th Century Fox) pretty much encapsulates the movie’s plotline as astronaut/botanist Mark Watney (portrayed by Mark Damon) is inadvertently stranded on Mars as the rest of his Aries III team believes he’s dead when a violent storm forces them to evacuate the Red Planet. We then see his story of survival—revealing Watney’s intelligence, humor and indomitable spirit—and the lengths to

thing that blew me away.” However, the project could itself have become stranded given a concern of Damon. “Matt played the part of a guy stranded on a planet in *Interstellar*. He was concerned about taking on a similar role so soon,” explained Scott. “It was quite a small part but he wanted me to look at it. Chris [Interstellar director Nolan] showed me what was what [an early cut of *Interstellar*] and I knew that this [*The Martian*] would be quite different. There was no problem.”

For Scott, one challenge was to give Watney a voice while abandoned on Mars. “I was told that a voiceover would be pretty challenging. But this isn’t really a voiceover. It’s subtext of what a human being is experiencing. It’s a guy on his own. The reason he’s talking is to give him an intonation as if there’s a person there with him. We had 35 Go Pros in habitat. He’s eventually talking to camera. The Go Pro takes the place of a companion. His intelligence and wit come through.”

When communication links are established between Watney and NASA, there’s more conventional dialogue, including a humorous yet heartfelt exchange between Watney and his Aries III colleagues who are on the cavernous Hermes spacecraft—originally headed back to Earth before changing course, adding years to their journey to come back towards Mars to rescue Watney. Those crew members include Commander Melissa Lewis (Jessica Chastain), Rich Martinez (Michael Pena) and Beth Johanssen (Kate Mara). Among the cast on the ground are Jeff Daniels who

plays the head of NASA, and Chiwetel Ejiofor as the director of Mars missions.

Crew members

Akin to the stellar cast, Scott assembled a crew of artisans to take us on a futuristic space ride grounded in science and reality to do full justice to the story. Among those artists were DP Dariusz Wolski, ASC, production designer Arthur Max and VFX supervisor Richard Stammers.

Scott first worked with Wolski on *Prometheus*, then *The Counselor* followed by *Exodus: Gods and Kings*. “My son Jake who’s directed a couple of features but has sort of followed in my footsteps by starting in commercials—he directed three for the Super Bowl [via RSA Films]—introduced me to Dariusz, recommending him as someone to check out and to potentially work with,” recalled Ridley Scott. “Dariusz had done quite a few films by then, including three of the *Pirates of the Caribbean* movies. I went with him for *Prometheus*, which was the first time for me doing 3D. Dariusz right now is one of the best in the business. He makes the process so much easier. 3D isn’t a challenge when working with him. I can say, ‘This is what I want.’ He says, ‘We can do this,’ and we’re in ‘let’s go’ mode.”

Scott’s relationship with Stammers started with *Kingdom of Heaven*. “I met Richard on that film and that brought me to MPC,” recollected Scott. “I’ve worked in close quarters with MPC. On visual effects films, I will entertain them as the leading light for that process, the



Photo by Giles Keyte/Courtesy of 20th Century Fox

only exception since then being *Exodus* [for which Double Negative was the lead VFX studio]. No one studio can handle all the visual effects so they farm out to others, giving us a far ranging mix of talent that can be brought to bear on a film.”

For *The Martian*, MPC headed an ensemble of talent which included artisans from such shops as Industrial Light & Magic, Framestore, The Senate and Territory Studio. Stammers is a two-time Visual Effects Oscar nominee—earlier this year for *X-Men: Days of Future Past*, and in 2013 for Scott’s *Prometheus*.

Production designer Max and Scott have a long relationship, dating back to a Pepsi campaign in London. Their spotmaking collaborations then moved into features with Max thus far having served as production designer on 11 Scott-directed films. Max earned Oscar nominations for Scott’s *Gladiator* and *American Gangster*. “I’m glad I gave Arthur a whirl on that Pepsi campaign,” quipped Scott. “He’s great to work with. We sort of all climb into this industrial design approach which is fascinating. We visualize things digitally on paper like a photograph. We play around with photographic representations of what we may finally build and then okay what we will construct. Arthur and I love to explore these environments.”



The Martian

which NASA and others, including his Aries III compatriots, will go to rescue him.

Based on the novel of the same title by Andy Weir and adapted by screenwriter Drew Goddard, *The Martian* is a departure from what’s become the dystopian sci-fi movie norm. Bringing home this creatively ambitious, engaging, life-affirming piece of sci-fi entertainment was director Ridley Scott whose blend of storytelling and visual acumen—along with the assorted collaborators he assembled for the film—were tailor-made for the project.

“I’ve had a first-look deal with Fox for 12 years now,” related Scott. “Sometimes they give me something and between Andy and Drew they came up with some-

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1) What project or accomplishment has been most significant for your company this year and why? Please include some info on the directors from your company on the project.

The Snorri Bros. (yes, the originals) just wrapped a shoot for LEGO out of Isobar Boston. It was an opportunity to team up with Brickyard VFX whose owners are also involved with Tröll. While Tröll has the freedom to work with any VFX company, the streamlined, efficient manner of working with Brickyard is great.

Also, something we are very excited and proud of is bringing on Natalie Johns, Director. Her work has a purpose, not something we can always say. Currently, in addition to commercial projects, Johns is in development on a documentary with John Legend's #FREEAMERICA initiative. I encourage everyone to get to know her.

Johns is an award-winning, Emmy nominated filmmaker whose compelling and socially conscious work spans live entertainment, documentary, and branded content. She is a fresh face in the commercial world, and is a diverse talent with strengths across so many categories.

2) What are the biggest challenges facing the production/post industry today and how has your company evolved to meet those challenges?

One big issue or challenge for me is finding uniqueness and diversity. How can a company differentiate itself during the most competitive time in the history of this business? There can be 300 reel submissions for one project.

So it's not just about bringing in directorial talent but bringing in talent that is unique and diverse. People will hopefully say that Tröll has a viewpoint that Brands and Clients can appreciate.

And the elephant in the room....We all know budgets are tight. So, our plan is to keep the Tröll roster small and really be able to focus on the directors' careers and the jobs that we are producing. I think this approach will always allow us to exceed Client expectations. Tröll is set up to respond to what the Agencies need, have perceptible solutions and a turn key, under one roof option.



SNORRI BROS

NATALIE JOHNS



Checco Varese, ASC



Maryse Alberti



Edu Grau

Lensing *The 33*, *Creed*, *Freeheld*, *The Visit*, *Suffragette*

DPs Varese, Alberti, Grau discuss their film's creative challenges, collaborations with directors

By Robert Goldrich

One DP has captured a story of solidarity and survival with a movie-set to bow in November—that shows us the resolve and miraculous rescue of 33 men trapped in a gold and copper mine in Chile.

Another cinematographer brings a new meaning to the word “prolific” with her lensing of two recently released high-profile features and a third to debut next month.

And a third DP takes us back to the early 20th century when the women’s voting rights movement in the U.K. had reached a critical, history-changing stage.

Here are insights from Checco Varese, ASC, Maryse Alberti, and Edu Grau.

Checco Varese, ASC

“It’s a captivating, life affirming story, one of the best news stories of this young millennium so far,” said cinematographer Checco Varese, ASC, in explaining his attraction to *The 33* (Warner Bros. Pictures), the feature he shot for director Patricia Riggen and which has a cast headed by Antonio Banderas, Juliette Binoche and Rodrigo Santoro. “It’s a story of solidarity and survival with an ending that wound up being like Apollo 13.”

The 33 follows the extraordinary real-life survival story that captured the world’s attention in 2010—the collapse of the Copiajo gold and copper mine in Chile and the miraculous rescue of all 33 miners after 69 days of being trapped.

For Varese, the project was a study in contrasts—above and below ground, shooting in the harsh Atacama Desert in

Chile, one of the brightest places on the planet, as well as in a pair of underground mines in Colombia shrouded in darkness. Beyond properly lighting the dark and bright venues, Varese also had to navigate the distinctly different feel and tone of the two environments. Varese shared that director Riggen, who happens to be his wife, “constantly hammered into me that the cinematography in the mine had to be kind of elegant with a strange sense of calm. We went with very studio, controlled camera movements.”

Down there, he related, oxygen is limited and there’s less sense of the passage of time. “Meanwhile,” continued Varese, “above ground, the clock is ticking, the camerawork is hand-held, very documentary style to reflect a chaos and a franticness as rescuers are racing against the clock to save lives.”

Particularly gratifying to Varese is feedback he received from a couple of journalists who in prior lives were members of the DP’s crew—one an assistant, the other a sound man. The former is now head of Reuters news wire service in Latin America, the other with French press service AFP in Latin America. “They told me, ‘We covered the event. The movie feels exactly like what we remembered.’ For me,” said Varese, “that was the biggest compliment. I’ve known these men for 30 years and to hear that from them meant a lot to me.”

The lighting of the mines—two different mines in Colombia—for the film had to be authentic. “There were different stages of the mine lighting,” said Varese.

“A mine has its own lighting. To recreate that we went with fluorescent tubes on the right and bulbs on the left—a green world, a red world like on a submarine. Then the collapse happens with a massive rock that in reality was twice the size of the Empire State Building. Upon the collapse, there’s no more light, zero light. To prep I went down to a mine, walked around for an hour with a helmet light and then turned it off. It was darker than dark, darker than your soul, than the darkest moment of your life. It was scary. You start hearing your heartbeat, your breathing gets faster, your heart beats faster. You hear little rocks falling. I spent 20 minutes in complete darkness, then turned my helmet light back on.”

The next stage entailed those helmet lights. The problem was that the film was shot in 2014 when helmet lights had already been converted to LEDs. Back in 2010 when the mining accident took place, those lights were tungsten. “We had to find about 100 helmets with tungsten lights,” recalled Varese. “Only two countries still had them in inventory—Ukraine and Chile. We found them in Chile, cleared out the last 100 lamp helmets. My gaffer rigged 10 or 15 of them with a micro dimmer so actors could turn and he could dim the lighting on the fly. We had very complex choreographed dimming. The lighting in the collapsed mine comes from tungsten helmets.

“Then we had one of the miners plugging lights together to better illuminate the mine. We went to the junkyard where we got 20 old bulbs, came back

and rigged them in the mine and hung them randomly. There’s a beautiful scene where the miner plugs them into a car battery, resulting in a warm, welcoming light. That light lasts until they’re about to die on day 17. There’s no more food, the light is dimming, breath and hearts are dimming. You can feel it. Then a drill comes through and the drill brings life, food, air, electricity and light. Fluorescent tubes were bought down—they were the only fixtures that could be lowered down through the narrow drilled tube.”

Varese deployed ARRI’s ALEXA XT on *The 33*. “I was dealing with extremely low light conditions in the mine and I needed a camera that could handle that, and also a camera that could be reliable in the most harsh conditions. I’m not necessarily a fundamentalist of cameras. They all have their uses—RED, Sony, ALEXA—but some are better for specific projects.”

The 33 is a return engagement for Varese in terms of collaborating with his wife, director Riggen. He shot for her in the past such features as *Under the Same Moon* and *Girl in Progress*. While the assumption would be that the two have a shorthand and that he is naturally attuned to her directorial vision, Varese does not subscribe to that notion. “I never assume that I know what’s happening in a director’s mind. I don’t do that with any director, including my wife. You may have a shorthand with a director, like a designer has with an architect, but at the same time things can get tricky. You should never assume that we are one person, that you have such a shorthand that

CINEMATOGRAPHERS & CAMERAS

you don't need to communicate. People have a tendency to assume that we talk about business constantly since we live together. I have less of an assumption of my rightfulness with her than anybody else. She is her own person and I need to work to know what she envisions. The one advantage we have as a couple is the luxury of prepping. I get to know about projects months in advance so I have the luxury of understanding the script better than any other movie I do with another director. Yet no matter the project I have no idea what's in the director's mind. To take that for granted due to my proximity [to Riggan] is risky. I would never do that with any director I shoot for."

Varese began his career in the mid-1980s, spending nearly a decade shooting news coverage and documentaries within major global hot zones of conflict. He diversified into music videos and commercials. Varese's narrative feature credits include *Their Eyes Were Watching God* starring Halle Berry and produced by Oprah Winfrey; Kevin Costner's *The New*

Todd Haynes, and again in 2009 for Darren Aronofsky's *The Wrestler*—Maryse Alberti continues to make her mark in features, this time with a particularly prolific run which consists of the recently released *The Visit* (Universal Pictures) directed by M. Night Shyamalan, the just released *Freeheld* (Lionsgate) helmed by Peter Sollett, as well as director Ryan Coogler's *Creed* (Warner Bros. Pictures) slated to hit theaters on November 25.

The latter has the iconic Rocky Balboa (Sylvester Stallone) serving as a trainer and mentor to boxer Adonis Johnson (Mi-

chael B. Jordan), the son of Apollo Creed, Balboa's late friend and former rival. The film marks a reunion for Coogler and Jordan who collaborated on the lauded *Fruitvale Station*, the director's feature filmmaking debut.

"When I heard I was in the running to be the DP on *Creed*, I was a little bit surprised," recalled Alberti. "I'm not typically thought of when it comes to a Rocky movie. It's not my style of movie. But when I heard Ryan Coogler was directing—I loved *Fruitvale Station*—I was thrilled. I very much wanted to work with

him. I found him to be very talented with a big heart. I learned to like and respect him deeply. And I was drawn to the challenge of doing a boxing movie. I had done a wrestling movie, which was quite different. This was a big movie for me, from MGM, a \$35 million budget. There were a lot of interesting ingredients."

For Alberti, a prime challenge of *Creed* was "to find a new way to shoot boxing. Boxing movies have been around forever—and there will be many more. *Raging Bull* was so beautiful but we didn't want

Continued on page 16



The 33

Daughter directed by Luis Berdejo; and *5 Days of War* directed by Renny Harlin. Among Varese's TV endeavors are HBO's *True Blood* (director Alan Ball) and FX Network's *The Strain* written and directed by Guillermo del Toro.

"I think one of the biggest influences I have is from my documentary and news days," assessed Varese. That journalistic experience contributed to the authenticity of *The 33*.

As for what's next, Varese is shooting *Miracles From Heaven*, directed by Riggan for Sony Pictures Entertainment.


Maryse Alberti

Winner of the Independent Spirit Award for Best Cinematography—first in 1999 for *Velvet Goldmine* directed by

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A COMCAST COMPANY

Maryse Alberti's Prolific Run; Edu Grau's Period Piece

Continued from page 15

to do a Martin Scorsese version of boxing for *Creed*. Ryan wanted to do something very much grounded in reality. The first real fight you see is two rounds in one shot—a minute and a half for round one, the boxers go to their corners, and then another round. It was a great challenge to choreograph, to keep the action grounded in reality yet with strong images.”

Meanwhile drawing Alberti to *Freeheld* was the real-life story of Laurel Hester who has terminal cancer. The dying police-woman wants to leave her pension benefits to her life partner, Stacie Andree, only to have that request denied. Hester fought to gain that right so that



Creed

her same-sex partner could afford to keep their home in New Jersey. Cynthia Wade directed the original short titled *Freeheld* which went on to win the Short Subject Documentary Oscar in 2008. Wade is a producer on the Sollett-directed narrative feature which stars Julianne Moore as Hester and Ellen Page as Andree. This marked the first collaboration between Sollett and Alberti. “When I met Peter, I knew we would get along,” said Alberti. He wanted a very naturalistic look.”

The major challenge posed by *Freeheld* was time, according to Alberti. “It’s like a lot of independent films. You often don’t have enough time. Adding to this was the fact that Julianne Moore had to wear different wigs as her character’s disease progressed. She ends up wearing a bald cap. Some of the wigs took more than an hour to put on. The bald wig took two to three hours. We had 12 hour days door to door. We had to be creative in how we used the time we had. Sometime we had to shoot daytime scenes at night. That’s never easy. But fortunately the vibe on the set was great from the producers to the director to the actors. We made it all work.”

As for what attracted Alberti to *The Visit*, the answer is Shyamalan. “He is a unique voice in filmmaking,” she said. “I was interested right away. I read this strange, funny, scary, quirky script and saw it as a great opportunity for a cinematographer to work on a project which goes

from thriller to horror to film noir. I had a great time working with Night. He’s a strong director, a happy man who laughs a lot, and a wonderful collaborator.”

Alberti said of her recent flurry of narrative feature activity (three movies in a year and a half), “I had the chance to work with three very different directors on three very different films in terms of style and content. The collaborations were all strong, supportive and fulfilling.”

For *Freeheld* and *Creed*, Alberti opted for the ALEXA and mainly Cooke lenses. “On *Creed* we added grain to the digital image so that the look is a little more gritty,” said Alberti. The camera is very active, inquisitive, moves a lot, with a lot of life and energy in *Creed*. For *Freeheld* the camera was more quiet and composed.”

Alberti said that *The Visit* entailed having to mimic the look of a camera being hand-held by kids. “We went with the Canon C500 but did not do 4K. We shot it at 1080.”

Alberti’s filmography spans narrative features, documentaries, shorts and commercials. She started out in still photography and is still active in that discipline. She diversified into moving pictures, shooting for herself and others before getting her first big break, a full-length documentary titled *H-2 Worker* directed by Stephanie Black. *H-2 Worker* went on to win Best Documentary and Best Cinematography distinction at the 1990 Sundance Film Festival. The same two Sundance honors came again in ‘95 for *Crumb* which Alberti shot for director Terry Zwigoff.

Alberti has enjoyed a fruitful collaboration with director Alex Gibney on assorted documentaries including *Enron: The Smartest Guys In The Room*, *Taxi to the Dark Side* which won the Best Feature Documentary Oscar in 2008, and *The Armstrong Lie*.

Edu Grau

“I received the script on a cold day of fall in New Orleans and within a few pages I was immersed in a London working

class laundry in the early 20th century. Then I spoke with Sarah [director Gavron] and Faye [producer Ward] and the movie grew on me. Sometimes you find amazing projects, sometimes those find you,” said DP Edu Grau, recalling what drew him to *Suffragette* (Focus Features).

Inspired by the early 20th-century campaign of the Suffragettes, who were activists trying to win women the right to vote, *Suffragette* is set in the U.K. in 1912. Carey Mulligan stars as Maud Watts, a working-class mother who toils at a laundry with her husband. Circumstances bring her at first reluctantly into the Women’s Suffrage movement, of which she ultimately becomes a committed member, making major life sacrifices. In the face of change and adversity, Maud’s resolve is strengthened by other members of the Women’s Social and Political Union (WSPU), including Edith Ellyn (Helena Bonham Carter), Emily Wilding Davison (Natalie Press) and WSPU founder Emmeline Pankhurst (Meryl Streep).

“Shooting a period film is always tricky, especially if you don’t want to fall in the classic British period drama style. So it was actually amazing to find our own language shooting on 16mm and ALEXA hand-held and with lots of zooms in the

with Alexa to make the best use of candlelight. We also pull processed the film stock to get a softer contrast and color. The beauty of 16mm is mesmerizing. Also has the uniqueness of a dying format that makes it different from all the movies around. But mainly it changes the attitude of the set, as it is light, quick and very versatile, and that ends up changing the film in this direction.”

Suffragette marked Grau’s first collaboration with director Gavron. “Hopefully we will do more from now on. It is basically a very collaborative process where we get different ideas together from different people and we take them in the direction we like [for *Suffragette*]. The storyboard artist, production designer [Alice Normington], operators and the actors are crucial for the process. The important thing, and what we all work towards, is to find the best way of telling the story.”

At 23, Grau did his first feature as a DP, Albert Serra’s *Honor de Cavalleria*, which premiered at the 2006 Cannes International Film Festival. Soon after, his cinematography came to international attention with *A Single Man*, directed by Tom Ford; and *Buried* directed by Rodrigo Cortés. The latter brought Grau a Camerimage Award (a Bronze Frog) as well as



Suffragette

Bourne Ultimatum style,” shared Grau. “I think that is what the Suffragettes would have done if they had a camera!”

That “language” cited by Grau saw the daylight scenes shot on 16mm with the ARRI ALEXA deployed at night. “We liked the texture of film a lot and how it makes the period more believable,” explained Grau. “But for the night scenes the grain was too much so we shot them

a nomination for a Goya Award (Spain’s Oscars equivalent). *A Single Man* earned Grau a Camerimage Golden Frog Award nomination. Grau’s most recent features include Joel Edgerton’s directorial debut, *The Gift*, which premiered in August. Grau also shot the forthcoming release *Trespass Against Us* directed by Adam Smith and starring Michel Fassbender as an Irish gypsy.

The Fall Collection: Three Duos; Two Solo Helmers



Promising directorial talent poised to make its mark in spots, branded content

A SHOOT Staff Report

SHOOT's fall season ensemble of up-and-coming directors includes a duo whose shoestring budgeted feature film debut was selected for the Tribeca Film Festival; and a Cannes Gold Lion winner who's a shining star in India and now looking to establish himself in the American ad market.

Also in the talent mix are: two siblings who are diversifying beyond their short and feature-length documentary fare into the commercialmaking and branded content arena; a VFX supervisor whose storytelling acumen has translated successfully into a budding directorial career; and a husband-and-wife team with an affinity for handling both the live action and still photography for campaigns across multiple platforms.

Here's our fall collection of some promising directors to watch:

Moorhead & Benson

Aaron Moorhead and Justin Benson—also known as the directorial duo Moorhead & Benson—first met as interns at RSA Films seven years ago. There they

got an education in commercialmaking and in each other, discovering that they had a natural creative rapport as well as the common bond of extensive DIY filmmaking experience.

In their spare time, Benson and Moorhead put their DIY chops to work as a team, turning out their own spec commercials and some direct-to-client low-budget spots. From odd jobs and gigs in the industry, they cobbled together enough money to shoot their first feature, *Resolution*, a genre-defying horror/mystery which put the aspiring filmmakers on the proverbial map when the movie was selected for the 2012 Tribeca Film Festival. The darkhorse film was sold the night of its Tribeca premiere.

"We were completely taken by surprise," recalled Benson in reference to the Tribeca selection. "We didn't know anyone in the business and still our movie was chosen for a high-profile festival."

While *Resolution* sparked offers for them to direct other movies, Benson and Moorhead resisted those overtures be-

cause the projects didn't ignite their passion. Instead, they put their energies into their own *Spring*, an atypical romance picture which debuted at the 2014 Toronto International Film Festival where it was acquired by Drafthouse Films.

Benson affirmed that he and Moorhead made the right decision "not to take just anything from Hollywood that came our way" after the success of *Resolution*. "We waited to stick with something we believed in. *Resolution* and *Spring* were both passion projects for us. Both were very profitable for independent films and were well received critically. We had final cut on both of them. Our paws were all over those films. They established our vision and what we do."

As for their division of labor, Moorhead shared, "Justin and I are hands-on people in the filmmaking process. We both produce and direct. He writes and I develop—and I shoot. Also with our DIY experience, we both grew up editing as kids. We have the edit in our heads. When we're

Continued on page 18

From top left, clockwise:

Moorhead & Benson; soccer star Sydney Leroux in ESPN's *What Makes Us*; Sea Chant's Nike Wrap piece; Mundo Sisters; poster for Moorhead & Benson's *Spring*; Abhinay Deo's "I Am Mumbai"; Dan Marsh's Fiat spot tie-in to *Godzilla*.

Biscuit's Mundo Sisters, MPC's Marsh, Little Minx's

Continued from page 17

shooting, we know when we have what we need and that it's time to move on."

The Toronto Festival debut of *Spring* also proved fortuitous on another front because it was there that Benson and Moorhead's producer David Lawson introduced them to Rich Carter, EP/founding partner (with director Ted Melfi) of branded content and commercial production house brother, which was launched last year. The Moorhead & Benson duo is now on brother's directorial roster.

Moorhead related, "We're obsessed with being on set. We dislike not making movies. But if you're lucky, you can make one good feature film every year and a half or so. There's a lot of down time. And to have the opportunity to bring our voice—often slightly comedic, with memorable visuals—to commercials and branded content is ideal."

Moorhead & Benson's quirky humor is on display in the brother-produced "DSL-Arm" for Olympus and Boston ad agency The Fantastical. This mockumentary spot, as well as a mini tongue-in-cheek online documentary, chronicles the dangers of DSL-Arm, a "serious" condition in which the heavy weight of DSLR cameras cause users' arms to grow significantly longer. Thus we see a man with one arm far more outstretched than the other—at a restaurant, for example, he tries to put his arm around his honey only to have it wrap around a woman at another table. And a beach volleyball teammate attempts to high five our DSL-Arm afflicted guy but to no avail; DSL gent's hand is way higher than the volleyball net. These and other vignettes make the case for Olympus' new OM-D E-MF Mark II DSLR lightweight camera alternative.

Mundo Sisters

The Mundo Sisters, who made their initial major mark in the documentary arena—first with the feature *American Commune* (2013), and last year with the ESPN short *Rowdy Ronda Rousey*—recently joined Biscuit Filmworks, their first roost for commercials and branded content. The sisters, Nadine Mundo and Rena Mundo Croshere, thus embark on a new career chapter by diversifying into the ad discipline; just prior to connecting with Biscuit, they helmed a branded

short for fashion designer Rachel Roy to promote her spring 2015 collection.

The siblings got their industry start together at MTV where they created and directed *My Life (Translated)*, a documentary series centered on the bicultural teen who straddles heritage, with pressures from immigrant parents, and the desire to assimilate into American society. The Mundo Sisters also were directors on MTV's *True Life* documentary show.

American Commune then established the sisters in long-form documentary fare. The feature-length film centered on the Mundo Sisters childhood on a rural Tennessee commune and their culture shock upon leaving it. *American Commune* premiered to critical acclaim at the HotDocs International Film Festival, was later shown on Al Jazeera America, and is now available on Amazon and Hulu. While on the festival circuit for the documentary, the Mundo Sisters connected with a filmmaker working with ESPN Films, which opened up an opportunity to pitch story ideas to the network.

"We pitched a ton of stuff, the project on [UFC mixed martial artist] Ronda Rousey being something we thought they'd never go for," recalled Rena Mundo Croshere. But ESPN gave it a greenlight, yielding immediate dividends. Within 24 hours of its release, it became the second most-viewed short film in ESPN history.

"In our research for the Rousey film," said Nadine Mundo, "we felt there were many more like Ronda—young female athletes who were incredible but whose stories weren't being told." The success of *Rowdy Ronda Rousey* cleared the way for the Mundo sisters to develop and direct

What Makes Us, a series of ESPN shorts profiling women athletes, including soccer stars Megan Rapinoe and Sydney Leroux, surfing champ Carissa Moore and hockey player Hilary Knight.

The profiles also reflected the Mundo Sisters' affinity for creating visually beautiful and poetic work. The Mundo Sisters deployed a RED camera with anamorphic lenses, used natural lighting whenever possible, reflecting a stylish bent not normally associated with docu shorts—and an element they will carry over to their commercialmaking and branded content endeavors whenever appropriate for the project and story being told.

Beyond the visual, the Mundo Sisters also feel their documentary sensibilities will translate well into the ad discipline. "We are able to work with real people and there's an art to capturing that in an organic way that doesn't feel contrived," related Rena Mundo Croshere. "Whatever work we're doing—whether its narrative or documentary—we're trying to get to the emotional heart of the story."

Dan Marsh

Much of the mainstream commercial-making community first got to know Dan Marsh as a visual effects and CG supervisor at MPC LA, which he joined in 2010. In those capacities, he collaborated with such

A-list directors as Adam Berg, Carl Erik Rinsch and Traktor. "It was a great learning experience in that I tended to get involved

in the creative with directors, agencies, exceptional DPs and production designers very early on to help them solve complex problems," related Marsh. This invaluable education complemented Marsh's formal education in digital arts, tech, computers, VFX and design.

Marsh then

moved over to MPC Creative, the studio's content production division, where he serves as creative director. There, opportunities emerged for him to direct select projects, to the point now where his primary career focus is as a director, though he continues his creative director duties on certain assignments for the MPC division. Marsh's most notable directing endeavors include: a TV and cinema commercial which was part of the Fiat promotional tie-in to the feature film *Godzilla*; and The Grammy Awards' integrated "We Are Music" campaign featuring poetic works based on the musical DNA of artists Adele and Bon Iver.

Marsh's directorial reel dispels a popular misnomer that, as he described, "an MPC person must be a visual effects guy first and a storyteller second. I believe the opposite is the truth. The reason I was a good visual effects person was that I understood the story that the director wanted to tell—so I made sure the effects fit that goal and advanced the story. That has helped me as a director in that storytelling always came first."

He has benefited from a blend of practical on-the-job education and academic enrichment. At the age of 17 he was interning at a post facility, gaining experience in editorial and assorted back-room operations. He became active as an animator and technical specialist while studying at the University of Maryland back when digital video was emerging. He switched his major from film to digital arts.

Marsh went on to earn a Master's of Fine Arts from the Rhode Island School



Rowdy Ronda Rousey



Dan Marsh's integrated "We Are Music" campaign for Grammy Awards

Sea Chant, TWC's Deo

of Design (RISD). He then became a teacher in such disciplines as film, sculpture, digital media, design and architecture at RISD, bringing together people and technology, deploying computers in collaboration with furniture makers and architects to create exhibits and design products. Marsh shared insights into and helped colleagues and students to bridge the physical and digital worlds in creative practice. This led to his being recruited by Michigan State University which wanted to tap into his interdisciplinary thinking and expertise. After several years as an academic and artist, he moved to L.A. to pursue filmmaking projects, initially freelancing and then joining MPC.

Director Marsh hopes to get creatively worthwhile opportunities, connecting with agencies and clients “who are bold enough to try new things, giving me a chance to grow. Directors like Dougal Wilson, Spike Jonze and Mark Romanek are among those I idolize for their ability to do unique things. There are directors and agencies who have done amazing work in commercials—and whom I look up to and respect. I’ve been fortunate over the years to work with some of them. I long to make those kinds of projects.”

Sea Chant

A husband-and-wife directing team consisting of Andrew and Carissa Gallo, Sea Chant recently joined the roster of Little Minx, the production house headed by founder/EP Rhea Scott. This marks their first formal U.S. representation.

Carissa has a background in still photography while Andrew’s industry foundation is in TV production. They brought their sensibilities together as a team, turning out varied projects, making their mark in the Vimeo community with postings that helped to open doors for them by generating attention in the music video, ad agency and client sectors.

Sea Chant via its studio in Portland, Ore., began to garner assignments, including client-direct work for Nike, which often entailed the directing team handling both the live action and still photography for campaigns, providing a creative, visual and storytelling continuity across different platforms. “We became increasingly involved in color palette, art direction, mood and music as our con-

tent played on multiple platforms,” said Carissa Gallo. But beyond the aesthetic, she cited a deeply rooted connection to human relations in stories as integral to their work.

Sea Chant’s credits span such other clients as Levi’s, Toyota, Intel, startup Aether Cone (billed as a thinking man’s music player) and the Lincoln Motor Company.

Andrew Gallo noted that as Sea Chant continues to create more ambitious content, additional production support and resources are needed in order to take their work to the next level. Little Minx provides that support and expertise. Sea Chant gravitated to Little Minx based on the company’s body of work, track record and the high caliber of its directorial roster. “We also liked the smaller boutique and arty feel of Little Minx. It instantly felt like home,” he affirmed.

Abhinay Deo

It may seem incongruous to peg a two-time Cannes Lions winner as a new talent—but Abhinay Deo is just that in the American market, having recently signed with TWC Films for U.S. representation.

A well-established filmmaker in India, Deo has a body of work that includes commercials for Nike, Tata Safari, Coca-Cola, Toyota, Nestle, HSBC, Pepsi, *The Times of India* and the *Mumbai Mirror* newspaper. For the latter, he directed a soul-stirring “I am Mumbai” spot which earned a Cannes Gold Lion for Direction in 2012, chronicling four real citizens as they boldly and publicly vocalize personal accounts of headlines that broke in the *Mirror*. Their courageous stories in the face of adversity reflect the significance of what the *Mirror* brings to its readership.

Deo has also branched out to direct two features: a Hinglish film titled *Delhi Belly* for Aamir Khan Productions; and *Game* for Excel Entertainment Pvt. Ltd. Deo was awarded the Filmfare Award 2012 as Debutant Director of the Year, which is considered one of India’s top honors.

He has earned assorted awards beyond the Gold Lion at Cannes, including a Bronze Lion in 2013 and honors at the London International Awards, Spikes Asia, D&AD Awards, and One Show. Originally an architect, Deo began in the ad world at Ogilvy in the 1990’s. He then broke into the directorial ranks.



Jeanne Corcoran

AFCI Sets Board Of Directors

The Association of Film Commissioners International (AFCI) unveiled its board of directors for 2016 at last month’s 39th Cineposium film summit in Barcelona, Spain.

AFCI chairman George David of the Royal Film Commission of Jordan made the announcement during the closing remarks of Cineposium at the Disseny Hub Barcelona. Elected to two-year terms were: Kevin Jennings, Film Otago Southland (New Zealand); Jeanne Corcoran, Sarasota Film and Entertainment Office; Pamela Haynes, West Virginia Film Office; and Karen Carberry Warhola, Maine Film Office.

These newly elected board members join AFCI’s board of directors currently continuing their terms: Chairman David; Walea Contantinau, Honolulu Film Office; Nick Maniatis, New Mexico Film Office; Silvia Echeverri, Colombian Film Commission; Deny Staggs, Montana Film Office; Sigmund Elias Holm, Western Norway Film Commission; and Marijana Stoisits, Vienna Film Commission.

“The AFCI’s continual success hinges on the dedicated participation of our members to set the trajectory of our organization and embody excellence in service that is synonymous to the AFCI brand,” said David. “Diversity and inclusion are paramount and reflected in our board which is comprised of members from Austria, Colombia, Jordan, New Zealand, Norway and the United States.”

Chairman David looks forward to the AFCI board continuing its work of providing unique and insightful education, events and services to its over 300 members who assist film, TV and video production across the globe in their respective governmental jurisdictions.

Also during the closing of the Cineposium Film Summit, AFCI Chairman, David presented the organization’s Certified Film Commissioner designations to Craig A. Woods, Bahamas Film Commission; Angelika Pagitz, Cine Tirol Austria Film Commission; and Rodrigo Ardiles, Film Commission Association of Chile.

Made In NY Entrepreneur Grants Program Launched

At press time, the industry was awaiting an announcement identifying the recipients of the first Made In NY Entrepreneur Innovation Grants, which were created for New York City-based projects. The recently launched program will award several grants ranging from \$5,000-\$10,000 each to projects in early development focused on innovative approaches to content and delivery. The grants are open to projects and companies within Media/Technology, including virtual reality, gaming, filmmaking, animation, and postproduction.

“Funding is an important and necessary stage in the creative process,” said film commissioner Cynthia López, Mayor’s Office of Media and Entertainment. “With the Made in NY Entrepreneur Innovation Grants, New Yorkers will have the access and opportunity they need to better focus on the work at hand and bring their unique vision to life.”

“The Made in NY Entrepreneur Innovation Grants are a rare opportunity for a small business or early stage project to receive equity-free funding,” said Joana Vicente, executive director of IFP and the Made in NY Media Center by IFP. “This cash injection will allow entrepreneurs and innovators to kick start the progress of their businesses in their nascent stages. In a climate where investment and funding within the Media/Technology sectors are increasingly scarce and expensive, the Grants provide equity and stake-free support to those pushing the boundaries of creative innovation.”

The Made in NY Entrepreneur Innovation Grants are open to individual content creators and/or businesses residing in or operating primarily in New York City. Media and technology companies must be in the beginning funding stages at the time of their application. A wide range of projects is considered. The grants look to support those who are engaging new technologies that create and disseminate media. Grant awardees will become members of the Made in NY Media Center by IFP, a DUMBO, Brooklyn-based incubator developed through a partnership formed among Independent Filmmaker Project, the Mayor’s Office of Media and Entertainment, and the New York City Economic Development Corporation.

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Nike's "Last"
 Song: "Every Little Bit Hurts" from Aretha Franklin album "Running Out of Fools" Walker, Portland, Ore.
 Sarah Matarazzo, music supervisor; Abbey Hickman, music producer.
 Barking Owl, Los Angeles
 Michael Anastasi, sound designer; Kelly Bayett, executive producer.

Eleven Sound, Santa Monica, Calif.
 Jeff Payne, mixer; Dawn Redmann, producer

Wieden+Kennedy, Portland, Ore.

Park Pictures, bicoastal
 Lance Acord, director

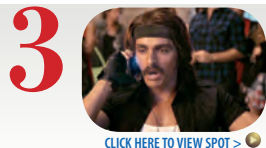


Under Armour's "Rule Yourself—Anthem"
 Composition: "Einstein on the Beach—Knee Play 1"; Philip Glass, composer; Durvagen Music Publishers, rearrangement
 Q Department, New York
 sound design

Sonic Union, New York
 David Papa, mix engineer; Justin Cortale, studio director.

Droga5, New York

RESET, Santa Monica, Calif.
 Wally Pfister, director/DP

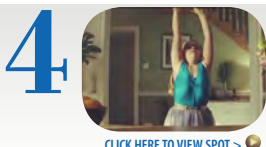


EA Sports/Madden NFL 16's "Madden: The Movie"
 Beacon Street Studios, Venice, Calif.
 Andrew Feltenstein, John Nau, composers; Leslie DiLullo, exec producer.
 740 Sound, Los Angeles
 Chris Pinkston, sound designer

740 Sound, Los Angeles
 Chris Pinkston, mixer

Heat San Francisco

Hungry Man, bicoastal
 Wayne McClammy, director

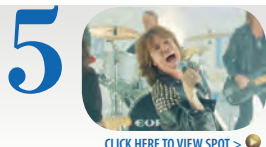


John Lewis Insurance's "Tiny Dancer"
 Song: Elton John's "Tiny Dancer"

Factory, London
 Anthony Moore, mixer

adam&eveDDB, London

Blink, London
 Dougal Wilson, director

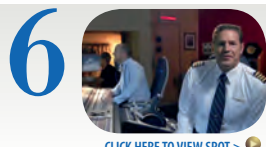


GEICO's "Countdown"
 Song: Europe's "The Final Countdown"

Rainmaker Studios, Richmond, VA
 Jeff McManus, mixer

The Martin Agency, Richmond, VA

Hungry Man, bicoastal
 Wayne McClammy, director

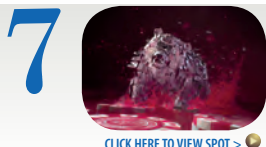


United Airlines' "Safety Is Global II" (short)
 "Rhapsody In Blue" composed by George Gershwin
 Yessian Music, New York
 Dan Zank, arranger; Brian Yessian, chief creative officer; Gerard Smerek, exec producer;
 Weston Fonger, sound designer.

Sonic Union, New York
 Michael Marinelli, mixer

mccarrybowen, New York

Partizan, bicoastal/international
 Michael Williams, director

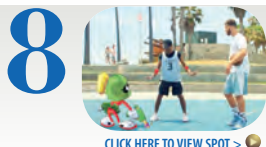


San Manuel Casino's "Pure Game: Anthem"
 ELIAS, bicoastal
 Vincenzo LoRusso, executive creative director; Michael Goldstein, creative director; Vicki Ordeshook, exec producer; Katie Overcash, head of production.

Bicep Productions, Culver City, Calif.
 Luis Rosario, mixer; Esther Gonzalez, executive post producer

Pitch, Culver City Calif.

Gentleman Scholar, Los Angeles
 William Campbell, Will Johnson, directors

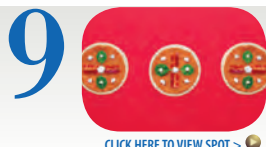


Jordan Brand's "The Dunk To End All Dunks"
 DJ Statik Selektah, composer
 tonefarmer, New York
 Jared Hunter, Raymond Loewy, Sam Skarstaad, composers; Jimmy Hamed, sound designer.

Sonic Union, New York
 Steve Rosen, mixer; Justine Cortale, studio director

Wieden+Kennedy, New York

Pacific Rim Films, Marina del Rey, Calif.
 Jon Favreau, director



Target's "Fall Essentials"
 HiFi Project, bicoastal, Minneapolis
 Max Petrek, writer/composer; Paul Robb, creative director; Chris Heidman, exec producer.

HiFi Project, bicoastal, Minneapolis
 Chris Heidman, mixer

Mono, Minneapolis

Caviar, Los Angeles
 Arno Salters, director



EA Sports/FIFA 16 "FIFARO"
 MassiveMusic, Amsterdam
 Grand Central Recording Studios, London
 Raja Sehgal, sound designer

Grand Central Recording Studios, London
 Raja Sehgal, mixer

Wieden+Kennedy Amsterdam

Traktor, Venice, Calif.
 Traktor, director

Heard City Diversifies Into VR



Gloria Pitagorsky

Boutique audio post production company, Heard City, is expanding its capabilities with the addition of virtual reality audio services.

"More now than ever, virtual reality and 3D are becoming important tools for brands looking to connect with consumers, and audio is such a critical part of the experience," said Gloria Pitagorsky, partner, Heard City, NYC and Brooklyn. "We're currently creating soundtracks for different VR projects for clients."

Heard City's latest project was for Gatorade, in partnership with The Mill. "Early exploration in VR only used stereo audio mixes. However, by adding 3D mixing to VR projects, we are heightening the user's experience and bringing storytelling to new levels," said Cory Melious, mixer and sound designer at Heard City. "We're dedicated to creating the best possible sonic landscape for our clients, and by adding 3D mixing to our repertoire, we can help brands breathe more excitement into their projects."

Heard City also partnered with director David Mullett for his first abstract psychedelic virtual reality work, *A Flash of Color*, for the color-themed art program "Spectrum" at the Chart Art Fair in Copenhagen.

The team is also experimenting in VR with Barton F. Graf 9000, led by mixer and sound designer, Evan Mangiamiele. Josh Morse, head of integrated production for Barton F. Graf 9000, said, "Heard City is behind almost everything we do at Barton from an audio perspective, so when it came time to experiment in VR, they were a crucial partner in the early stages of creative development with testing and R&D. VR is a new kind of storytelling, so that testing and trust was invaluable to the process, and they've been working closely with our team as we explore the best way to tell stories for this medium. As a storyteller in VR, you lose control of the camera as a means of communication in the way you might use it in a traditional linear narrative. So, we found that great sound design and mix are key tools to provide the audience with cues to follow the narrative and understand the whole story."

EP Fiorello Joins JSM

New York-based music/sound design company JSM Music, under the aegis of president/CEO Joel Simon, has brought aboard music production vet Jeff Fiorello as executive producer. Fiorello arrives at JSM from Yessian Music, where he's spent the last three years



Jeff Fiorello

as senior music producer. During his decade-long career in commercial music production, Fiorello has also served as a producer at music companies such as Elias Arts and has collectively produced work for brands like Budweiser, BMW, Coca-Cola, Gillette, Jim Beam, Pepsi, Land Rover, and Red Bull.

Along with Fiorello joining the team, JSM plans to expand beyond its NY hub to the West Coast. The company has enlisted talent representative Melissa Ross to handle its expanding roster in the region.

STIR Expands Talent Roster

Chicago-based STIR Post Audio has added engineer/mixer Nick Bozzone and sound designer/mixer Michael Mason. Bozzone, who honed his sonic skills during his decade-long gig at the revered POP Sound, was most recently on staff with Formosa Group, which took over the former POP complex in 2014. He will be on staff as a sr. mixer/engineer available at both of STIR's state-of-the-art facilities. His body of work spans campaigns that have aired on the Super Bowl, the Olympics and Monday Night Football, and such brands as BMW, 7Up, Walmart, Burger King, Toyota and Taco Bell.

Bozzone has also been behind the board recording Owen Wilson, Jim Carrey, Martin Sheen and Arnold Schwarzenegger, to name a few. Recently Bozzone recorded Harrison



Nick Bozzone

Ford's narration for the documentary *The Age of the Airplane*. Bozzone also added his audio fingerprint to the award-winning indie films *Harold's Bad Day* (Slamdance Short Film Festival), *David Hammerfist: Hammerfists of Fury* (Beverly Hills Shorts Festival) and *Iris* (Ridley Scott and Philips Cinema's Parallel Lines Competition). Recently he was nominated for a Golden Reel Award by the Motion Picture Sound Editors for his ADR work on the feature film *Evidence*.

Meanwhile Mason's credits include such brands as KFC, Busch, McDonald's, Budweiser and United airlines. He comes over to STIR from CRC.

"Last" Finishes First In Chart

Nike spot captures personal achievement

A SHOOT Staff Report

Lance Acord of Park Pictures directed this Nike commercial from W+K, which celebrates the triumph of a young female runner, not all that athletic looking, who struggles to finish last in a marathon. The spot is driven by a soundtrack featuring the Aretha Franklin tune, "Every Little Bit Hurts." Music house was Walker. Sound designer was Michael Anastasi of Barking Owl. Mixer was Jeff Payne of Eleven Sound.

Anastasi said, "We were able to get involved incredibly early which gave us the opportunity to really Foley and get all the right textures. The footsteps and the actions of the people doing things off on the side was our focus. If it was the stroller [being pushed], people talking, the guy sweeping. We really wanted it to feel like the end of the marathon so you wanted to feel the crowd in the distance. Everyone cleaning up, having been out since

early morning and just wrapping up the day.

"We didn't work with the music too much as that was decided at the very end. So we treated it like sound design only to make sure that no matter what track went in, we could easily bring up the proper moments. Once the Aretha Franklin track was chosen, we were able to craft the sound design to the moments and quiet within that track and get into what was most important which was the struggle turning to determination of our hero. That required the most detailed footsteps, where she was dragging and then picking up. We had to re-record breath as a session with the agency to make sure the performance was spot on. We wanted to feel her breathing and that her breath would be become more labored and as soon as she decides that she can do it, we feel a change. A new motivation that brings her to the finish line expressed by her breath."

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VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 Under Armour's "Rule Yourself—Anthem"	The Mill, New York Sean Costelloe, sr. exec producer/head of production; Nirad Bugs Russell, sr. producer; Rachel Greco, Kristy Chooi, production coordinators; Gavin Wellsman, VFX supervisor, joint head of 2D, 2D lead artist; Nathan Kane, VFX supervisor/2D lead artist; Wyatt Savarese, VFX supervisor/CG lead; Hitesh Patel, VFX supervisor/shoot supervisor; Ilija Mokhtareizadeh, Emily Bloom, Michael Smith, sr. compositors; Alex Dreibratt, Heather Kennedy, Rob Meade, Chris Glue, Sung Eun Moon, Yoon-sun Ba, compositors; Corey Langenlotti, Eric Lane, Katie Schiffer, Edward Hick, Cole Clark, Adam Willis, Can Y. Sanaian, German Casado, Melanie Climent, Ivan Joy, Justin Diamond, Ehsan Parizi, Laurent Glaume, Ren Hsien-Hsu, CG artists; Fergus McCall, colorist. (Toolbox: Flame, Flare, Nuke, Massive, Maya, Houdini)	Droga5, New York	RESET, Santa Monica, Calif. Wally Pfister, director/DP
2	 American Honda Motor Company's "Paper"	RESET, Santa Monica, Calif. PES, director; Mark Eifert, motion control operator; Calvin Frederick, mo control assistant; Eileen Kohlhepp, animation supervisor; Army Adams, Sihanouk Mariona, David Braun, Julian Petschek, Javan Ivey, Jen Prokopowicz, Brandon Lake, Ranko Tadic, & Quique Rivera, animators; Jerod McIlvain, Nicole Cardiff, Vincent Lucido, Arwen King, Meghan Boehman, Monica Magana, Kei Chong, Trevor Brown, Alex Theodoropoulos, illustrator; Veronica Hwang, set dresser/painter; Evan Koehne, illustration coordinator; Nate Theis, Ellen Ridgeway, Melissa Quezada, art dept. a52, Santa Monica Andy Rafael Barrios, VFX sup./lead Flame; Kirk Shintani, CG sup.; Patrick Nugent, EP; Lusia Boryczko, prod; Kim Christensen, head of prodn; Michael Plescia, Enid Dalkoff, Tom Moore, Cam Coombs, Michael Vaglienty, 2D FX artists; Aaron Baker, Mike Bettinardi, Michael Cardenas, Jon Belcome, Joe Chiechi, CG artists; Ranko Tadic, Ingolfur Guomundsson, Benito Vargas, pre-viz; Tommy Hooper, colorist; Cathy Shaw, Robert Shaw, Tiffany Germann, roto. (Toolbox: Maya, Flame)	RPA, Santa Monica, Calif.	RESET, Santa Monica, Calif. PES, director
3	 Destiny: The Taken Kings (Bungie/Activision) "Evil's Most Wanted"	Digital Domain, Venice, Calif. Eric Barba, CCO/sr. FX sup.; Dan Akers, FX sup.; Tiffani Manabat, EP; Carla Attansio, sr. prod; Charles Bolwell, digital prodn mgr; Lee Carlton, CG sup.; Vinh Nguyen, compositing sup.; Scott Meadows, pre-vis sup.; Jon Green, enviros/matte paint lead; Daisuke Nagae, CG lead; Roy Sato, animation lead; Som Shankar, data integration lead; Eddie Smith, FX lead; Nathalie Gonther, roto/paint lead; Kym Olsen, look-dev compositor; Jason Selfe, John Sasaki, Joe Salazar, Nittant Karnik, Aruna Inversin, Joe Silva, Dave Takayama, compositors; Thomas Bruno, pre-vis; Ari Teger, Ruel Smith, anim; Eric Ebling, Kent Lidke, FX; Bernard Ceguerra, Asuka Tohda-Kinney, Brian Creasey, Kris Kelly, Shuichi Suzuki, Lina Hum, Sarah Cosmi, Ricardo Bonisoli, Tsai-Tzu Cheng, artists; Rick Fronck, character/cloth FX; Zach Mandt, enviros/matte; Holly Horter, Melissa Huerta, David Wilson, Dawn Gates-Wells, Edgar Diaz, roto/paint; Andy Davis, Flame. (Toolbox: Maya, Nuke, Flame, Houdini, Agisoft, ZBrush, VRay)	72andSunny, Playa Vista, Calif. Production	Anonymous Content, bicoastal Joseph Kosinski, director
4	 Bristol Ageing Better's "Animation" (short)	Aardman Animations, Bristol, UK Rich Webber, director; Stephanie Owen, producer; Caroline Hague, production coordinator; Andy James, storyboard artist; Jane Davies, Flash build, rig & animation; Joe Wood Flash animation; Jim Grant, animation production artist; Jon Biggins, post artist/final grade; Paule Quinton, post artist; George Sander-Jackson, After Effects compositor; Dan Hembery, editor. (Toolbox: Flash, After Effects, Nuke)	none	Aardman Animations, Bristol, UK Rich Webber, director
5	 Xbox/Halo 5's "The Hunt Begins"	Method Studios, Los Angeles Gabby Gourier, EVP, global production; Stephanie Gilgar, exec producer; Pip Malone, producer; Ben Walsh, VFX supervisor; Julie Osborn, coordinator; Ian Holland, 2D lead; Brian Delmonico, compositing supervisor; Brian Burke, CG supervisor; Keith Roberts, animation supervisor. (Toolbox: Maya, MARI, ZBrush, Alembic, Nuke, Houdini, Mantra, Flame) Legacy Effects, San Fernando, Calif. J. Alan Scott, effects supervisor; Blake Bolger, Ian Stevenson, Jesse Gee, key artists; Dave Merritt, Damian Fisher, Michelle Deville, Tracy Roberts, Dave Morzinger, Marilyn Chaney, Greg Smith, John Cherevka, Won Song, Mark Killingsworth, Brian Claus, Mike Williams, Gary Yee, Frank Rydberg, Walter Phelan, Derek Rosengrant, Chris Zega, Mazena Pulksto, Tom Ovenshire, Nick Seldon, Jaime Siska, James Springham, AJ Venuto, Jake Roanhaus, Brian Dooley, Chris Grossnickle, art department.	twofifteenmccann, San Francisco	Furlined, Santa Monica, Calif. Henry Hobson, director
6	 Jet Blue's "Recurring Dream"	MPC LA Elexis Steam, VFX exec producer; Nicole Fina, VFX sr. producer; Dori Sharvit, VFX coordinator; Zach Tucker, VFX supervisor; Blake Huber, lead VFX artist; Stew Burris, Corinne DeOrsay, Nate Lapinski, Jeffrey Lee, Ian Wilson, Nha Ca Chau, Yuichiro Yamashita, George Saavedra, Brian Broussard, Patrick Manning, Kunal Sarkar, Brian Williams, Benoit Mannequin, VFX team; Mark Gethin, colorist. (Toolbox: Maya, Houdini, Mantra, ZBrush, Flame, Nuke)	Mullen Lowe, Santa Monica, Calif.	Smuggler, bicoastal Brian Beletic, director
7	 Oatmeal Crisp's "Evolution of One-Upmanship"	Bent Image Lab, Portland, Ore. Sol Burbridge, director; Paul Diener, producer; Stephen Grossman, production coordinator; Brent Heise, editor; Cameron Carson, compositor; Stef Kofman, lead CG TD; Kaden Cook, modeler; Josh Cox, look develop CG artist; Greg Fosmire, art director; Damien Lopez, Danny Popovici, storyboard artists; Dave Manuel, illustrator; Brett Superstar, Joshua Pearce, set fabricators; Maryanna Haggatt, character designer; Jennifer Kincade, concept artist; Sam Niemann, animation director; Cassandra Worthington, animator; Christine Beard, Danny Ricco, assistant animators; Marty Easterday, set animator & fabricator; Jim Birkett, DP; Rodrigo Melgarejo, assistant camera; Matthew Lask, production assistant. (Toolbox: Dragonframe, Toon Boom Harmony, Adobe Illustrator, Adobe PSD, 3D Studio Max, Photoshop, ZBrush, Vray, After Effects)	Cossette, Toronto	Bent Image Lab, Portland, Ore. Sol Burbridge, director
8	 AMC/Fear The Walking Dead's "Lights Out L.A." (trailer)	One Fine Day, New York Christopher Haak, creative director/VFX director and supervisor; Nathalie de La Gorce, creative director; Colin Rich, DP. (Toolbox: SynthEyes, Mocha AE, Photoshop, After Effects, NewTek LightWave 3D, FumeFX/Maya) General Idea, New York Eric Miro, Cary Janks, VFX artists	none	One Fine Day, New York Christopher Haak, Nathalie de La Gorce, co-directors
9	 San Manuel Casino's "Pure Game: Anthem"	Gentleman Scholar, Los Angeles William Campbell, Will Johnson, creative directors; Jordan Lyle, art director; Tim Hayward, CG supervisor; Tommy Wooh, 2D lead; Nate Occhipinti, producer; Paul Kim, designer; Bryan DeLoach, storyboard; James Levy, matte painting; Ryan Kaplan, Johnny Lum, CG generalists; James Lane, 3D animation; Julie Kim, Kevin Manning, Robert Kim, modeling & texture; Erick Schiele, lighting; Kunle Jegede, Yates Holley, FX artists; JP Rooney, Raul Moreno, Kevin Kim, Michael Tavaraz, compositors; Paul Heagney, Federico Saccone, Renee Iymn, Flame artists; Todd Mesher, additional Flame artist; Erik Barnes, editor. (Toolbox: Photoshop, After Effects, Maya, RealFlow, ZBrush, Mudbox, Nuke, Flame)	Pitch, Culver City, Calif.	Gentleman Scholar, Los Angeles William Campbell, Will Johnson, directors
10	 Charles Schwab's "The Boy Who Asked Questions"	Not To Scale, New York Elliot Lim, director and design; Lauren Farrell, Katrina Lofaro, producers; Mark Ains, design; Blake Patrick, Jessica Milazzo, Tim Beckhardt, cel animation; Aaron Kernitzer, Tyler Wergin, After Effects. (Toolbox: Photoshop, After Effects, Flash)	Schwab Creative (in-house agency)	Not To Scale, New York Elliot Lim, director TOT Industries, San Anselmo, Calif.

Aardman, Nathan Love Unite In NY

Bristol, U.K.-headquartered Aardman Animations is acquiring a majority stake in NY-based animation company Nathan Love, bringing together two notable animation studios. The new stateside company to be re-branded Aardman Nathan Love is a ground-breaking venture for the studio, signaling its first permanent production facility outside the UK and further establishes the company's commitment to its advertising business.



(L-R) Peter Lord, Joe Burrascano, David Sproxton

Speaking of the decision to create a New York based company, David Sproxton, co-founder and executive chairman of Aardman, said "We're so excited to welcome Nathan Love to the Aardman family. Teaming up with an existing company gives us the opportunity to hit the ground running and a solid base from which to grow. This venture is not about sending work back to the U.K. It's about building a new business in New York for American agencies and we feel we can do this more effectively by being there. Aardman's vision is to be the most inspirational animation company in the World, in the eyes of its talent, partners and audiences, for generations to come. Aardman Nathan Love will allow us to expand this vision in the U.S."

Nathan Love, founded by Joe Burrascano in 2007, produces advertising for assorted high profile clients and brands including Kellogg's, Kraft, Pepsi, NBC Universal and Nickelodeon.

On the decision to partner with Nathan Love, Heather Wright, executive producer of partner content at Aardman, said, "Joe Burrascano and the team at Nathan Love bring a tremendous amount of new and exciting energy to the table. They share our love of great craft, with a strong focus on character and storytelling, so our relationship is one of mutual respect. As the worlds of advertising and content become increasingly intertwined, this partnership will give us the opportunity to develop longer format and interactive projects in the U.S."

On partnering with Aardman, Burrascano said: "The partnership feels very natural, our values and philosophy are closely aligned, and the potential for what we can do together is incredibly inspiring. We hope agencies and clients will feel the same way, and that in working with us they will have access to a unique wealth of talent and storytelling experience."

Encore VFX Expands Armen Kevorkian's Role

Encore VFX has expanded the role of sr. VFX supervisor Armen Kevorkian to include executive creative director responsibilities. Nominated for the 2015 Outstanding Special Visual Effects Emmy Award for work on The CW Series *The Flash*, Kevorkian is also working on CBS' *"Supergirl"* and The CW's *Legends of Tomorrow*.



Armen Kevorkian

In the new ECD role, he'll help set the look and guide direction of projects throughout Encore VFX.

"Armen has been instrumental in putting Encore VFX on the map and a large reason we've enjoyed such success in the superhero genre to date. With the ECD title, we've essentially just formalized his involvement on projects company-wide, which allows us to lay the groundwork in building out the team further," said Tom Kendall, SVP, Encore VFX.

Since joining the company in 2011, Kevorkian has helped grow Encore's VFX operations from a handful of artists that largely did invisible work for projects already being posted in-house to a studio that is behind some of the most impressive VFX in television. While at Encore VFX, his teams earned Emmy and VES Awards for Cinemax's *Banshee*, and a Leo Award for *The Flash*, in addition to various nominations for work on *Hawaii Five-0*. Other projects include *The Tomorrow People*, *Hostages*, *Homeland*, *Ray Donovan*, *Unforgettable* and *Castle*. Kevorkian started his career in VFX working on projects from the studio side working on shows such as *Ghost Whisperer*, *Star Trek: Enterprise*, *Star Trek: Voyager* and *Alias*.

Under Armour "Rules" Chart

The Mill Teams With Wally Pfister, Droga5

A SHOOT Staff Report

Topping SHOOT's quarterly VFX/Animation Chart is a visually ambitious Under Armour commercial, "Rule Yourself--Anthem," directed and shot by Oscar-winning (for Christopher Nolan's *Inception*) cinematographer Wally Pfister of production house RESET for Droga5, New York.

In some respects the spot is reminiscent of the old joke which has someone seeking directions in Manhattan asking a stranger, "How do you get to Carnegie Hall?" The response is simply, "Practice, practice."

Indeed practice makes perfect as this centerpiece commercial of the Under Armour campaign features American Ballet Theatre principal dancer Misty Copeland,

discipline of Copeland and Spieth—and it also applies to the behind-the-scenes prep and visual effects artistry that went into the on-air spot for all to see.

Early involvement

The prime creative challenge posed by "Rule Yourself," observed Sean Costelloe, sr. executive producer, head of production at The Mill NY, was "to create armies of athletes for Misty Copeland, Stephen Curry and Jordan Spieth. It was important that it translated as if they were real performances versus CG as much as possible."

The Mill ensemble of artists was "involved very early on in the project," continued Costelloe. "The director Wally Pfis-



Under Armour's "Rule Yourself--Anthem"

ter and the creative team at Droga5 wanted to create an epic film that was cinematic and not an exercise in CGI. They wanted it to feel powerful, visceral and dramatic. Together we developed a camera array system to capture simultaneous actions and performances from the same take, which was then tiled in post. To make the CG crowds as convincing as possible, we took CG scans on set of the athletes and also motion captured performance to drive the animation of our characters."

The Droga5 creative team included: David Droga, creative chairman; Ted Royer, CCO; Alexander Nowak, Felix Richter, creative directors; Sergio Alonso, writer; Sebastian Piacentini, art director; Sally-Ann Dale, chief creation officer; Ben Davies, head of broadcast production; and Bill Berg, broadcast producer.

golf champion Jordan Spieth and basketball superstar Stephen Curry who are all multiplied before our eyes, becoming an army of synchronized athletes, completing training rep after rep, relentlessly practicing the skills that set them apart.

Curry is the perfect poster athlete for this campaign. Slight of build and far from the physically strongest player on the court, Curry is a product of regimen and preparation—the first to arrive at practice and the last to leave, constantly working on his shooting, passing, defense, agility and endurance. This dedication translated into his this past season being named NBA MVP with his team, the Golden State Warriors, winning the NBA world championship. It's the hard work no one sees that leads to his high-profile success on the court. The same holds true for the self-

Innovations and Insights

Assessments of product intros, developments at IBC2015 and SIGGRAPH, challenges of an evolving marketplace

A SHOOT Staff Report

Keeping current in a constantly changing marketplace can be a daunting challenge. So to get a better handle on significant new product intros, to sift through developments unveiled at IBC2015 and SIGGRAPH, and to gauge the impact of technologies on artists and clients, SHOOT initiated this Production & Post Equipment, Software and Technology Editorial Survey canvassing a cross-section of execs from leading manufacturers spanning production, post, visual effects, workflow, storage software and tools.

Respondents are from such companies as Panavision, FilmLight, SGL, Blackmagic Design, AJA Video Systems, SGL, Autodesk and Shotgun.

The following six questions were posed to these execs:

1) What's the most substantive new product you've introduced to the market this season and why is it significant in terms of the void it has filled or the need it has addressed?

2) What was the biggest development at the recent IBC2015 in terms of your company and/or the

industry at large? And what lesson(s) did you learn from that development or your IBC experience?

3) What was the biggest development at the recent SIGGRAPH confab in terms of your company and/or the industry at large?

4) Share a recent client success story relative to a tool or technology you provided.

5) What is (are) the biggest challenge(s) faced by your company in a changing industry landscape? And how do you plan to meet that (those) challenge(s)?

6) How have the markets you serve changed over the past year or two and how has your company evolved to successfully meet those changes?

Here are excerpts from the industry feedback. Full responses are in the 10/23 SHOOT>e,dition and posted on SHOOTonline.



Bryce Button
Product Marketing Manager
AJA Video Systems

1) While the move to 4K in recent years has become more prevalent for camera capture, the reality is that to launch 4K channels opens up the requirement to scale huge archives of HD material—both commercials and programming for compatibility with the newly generated material. We recently introduced FS3, the newest product in the company's line of professional frame synchronizers that helps producers, broadcasters and production companies easily combine their new 4K material with HD library content seamlessly, using AJA's proven and leading scaling technology. With FS3, HD or SD source material can be upconverted to three different 4K outputs simultaneously, filling a significant void in the 4K production chain.

4) AJA's first 4K production camera, CION debuted last year and has been gaining popularity with commercial shooters among many other genres. Director/DP TJ Derry has shot several great spots with CION, including one for EZ Seed. Using CION with Zeiss Super Speed MK2 primes, the commercial was shot almost wide open with very minimal light, and Derry was impressed with how good the footage looked and the extremely low noise floor of the captured image. CION's ergonomics also simplified run-and-gun-style shooting for Derry who has been shooting and directing for almost ten years.



Bob Caniglia
Senior Regional Manager, Eastern North America
Blackmagic Design

1) The Blackmagic URSA Mini provides a lightweight solution for cinematographers looking for a Super 35 digital film camera that's comfortable enough to use all day. Designed for handheld use during commercial shoots and more, the miniaturized camera features a 4.6K sensor, up to 15 stops of dynamic range, and a switchable global or rolling shutter.

It includes additional features – built-in histograms, focus assist, audio level meters, dual RAW and ProRes recorders, high-quality stereo microphones and a 5" fold out screen that can be used as an on set monitor – that reduce needed on-set equipment for shoots since so much is already built into the camera.

Furthermore, we announced a B4 lens mount modification for URSA Mini PL that allows it to use broadcast HD lenses.



Melissa Davies-Barnett
Founder
Arc 9, Inc.

1) We introduced a comprehensive creative collaboration platform to present, manage, review and approve all creative content. Arc 9 combines features in many applications into one simple to use application eliminating the need to use 4 or 5 other applications saving time, money and technical headaches. Arc 9 is also fully customizable allowing companies to create their own branded media cloud platform.

3) A lot more interest in enterprise cloud applications. Companies are actively seeking solutions to increase their productivity and make it easier for their teams to collaborate globally.

4) One of our user companies services over 1 thousand creative companies Arc 9 has allowed them to bring all of their clients into one platform for creative collaboration with full version control. They have also been able to create custom reel presentations for sales and review/approval in one application. Arc 9 has allowed them to communicate and quickly make changes as well as growing their company without adding additional technical management staff.

HIGH-TECH FEEDBACK



Marc Hamaker
Senior Industry Marketing Manager, Media & Entertainment
Autodesk

1) This year we introduced the Stingray game engine, which brings real-time, photorealistic rendering technology to our product portfolio. While we're not announcing new workflows or capabilities outside of game design or design visualization, it's not hard to imagine how the core technology of a game engine could be implemented in a variety of entertainment workflows – from pre-visualization and virtual production in film to Virtual Reality and Augmented Reality applications in post. What's most groundbreaking in terms of Stingray is that Autodesk is uniquely positioned to build new workflows between our 3D tools (3ds Max and Maya) and Stingray's real-time rendering capabilities. This has the potential to be a game changer across the entertainment industry, and technology like real-time rendering will certainly be at the core of the future of storytelling.

5) The media and entertainment industry continues to face disruptive challenges with growing complexity, tighter budgets and new consumption habits that make it easier than ever for consumers to demand and expect high-quality content. We want to continue to make sure our customers are armed with the best creative tools to do what they love, and we're also trying to help them by offering new ways to access our software on-demand with a variety of subscription options. We're also investing in technology like Shotgun Software to help our customers collaborate better, even in the most complex creative environments.



Robin Kirchhoffer
Solutions Marketing & Strategy Manager
Dalet Digital Media Systems

1) With the launch of Dalet AmberFin version 11 at IBC2015, we introduced many enhancements to our scalable, high-quality media processing platform, such as native support for subtitle processing, UHD support on playback, DPX and HEVC support for transcode-in and XAVC HD / 4K support for transcode-out. However, the real game-changing feature in version 11 is the combination of Dalet AmberFin with the Dalet Workflow Engine, which leverages a Business Process Model & Notation 2.0-compliant workflow designer to greatly simplify the orchestration and automation of complex media workflows. Simple drag-and-drop design tool lets administrators easily model and deploy workflows combining user and automated tasks, and then monitor workflow instances in detail. This solution is highly sustainable and likely to change the game for those of us in the business of transcode and workflow orchestration. A lesson one must never forget is that innovation and breakthrough lie as much in new technologies as they do in smart rethinking of the way we do things.

4) We recently completed a high-profile project to allow digital media company Perform to expand its global operations. Dalet business solution provides MAM and NRCS advantages to power Perform end-to-end sports production workflow. Thanks to Dalet's powerful, user-friendly production and distribution capabilities, Perform was able to both reduce the number of different systems required and demystify the technical complexities that come with managing large amounts of content. Specifically, Perform is using Dalet as the basis of remote workflow operations between the lead UK operation and offices in Munich, Amsterdam and Uruguay.



Wolfgang Lempp
Managing Director
FilmLight Ltd

1) FilmLight has released Daylight, a dailies and transcoding application, into an already crowded market. Why? We believe, far too much effort gets lost between production and post. The creative intent doesn't always keep up with modern workflows. Consistent color across production, editorial, vfx and finishing is essential as a basis for achieving this. Daylight provides the missing link between our FLIP product for on-set pre-visualization, Baselight Editions for post, and Baselight for finishing. But it is much more than that. It supports a metadata based workflow through our BLG interchange format, that offers consistency as well as complete creative freedom at any stage. Using BLG colour metadata offers a level of productivity that is unmatched by other tools in the market.

2) HDR was the buzzword at IBC, and FilmLight has been working with its partners for a number of years now to make the most of this exciting technology. And again, our complete understanding of the colour science involved, and our framework for not only displaying, but grading and processing HDR content consistently and to best effect, has been absolutely crucial. HDR content is being created now, even before there is full agreement on the underlying standards. We can support our customers to navigate through this uncertainty with complete confidence, whatever their requirements are.



Don Parker
Shotgun Co-Founder & Senior Director at Autodesk
Shotgun Software

1) We released Shotgun Panel for all Shotgun Pipeline Toolkit users. First revealed at last month's SIGGRAPH Conference, the Shotgun Panel gives artists a simple mini-Shotgun user interface directly within the creative applications they use every day, such as Autodesk Maya and The Foundry's Nuke, so they can quickly and easily access key information from Shotgun relevant to the tasks they're working on and communicate with other artists on their team, without having to switch over to a web browser.

A big focus for us has been tackling bottlenecks we see affecting our customers, and this panel helps eliminate extra steps that take the artist out of their creative tool and making it easier for them to connect with people on their team.



Art Raymond
CEO
Levels Beyond

1) Levels Beyond produces Reach Engine, a platform enabling creative businesses to automate, enhance and measure every phase of media cycles. This has been our most exciting year of releases as our cloud and creative tools have undergone significant innovation.

If we have to choose one to highlight, our Craft line of creative user tools is the winner. Craft allows creative staff to share in-progress image and video work with managers and clients, without leaving their creative software of choice. Those in Adobe® Premiere® simply tap "mark-in" and "mark-out," then hit "review." Reach Engine does the work behind-the-scenes to send notes to the right people, show them the clip, and then display feedback right in the editor's NLE view. No more dreaded email chains and spreadsheets.

Input From Prime Focus Technologies, Panavision, SGL

Continued from page 26



Ramki Sankaranarayanan
Founder & CEO
Prime Focus Technologies

1) With 800 million iTunes users, 60 million subscribers on Netflix, and with 19 percent of U.S. Millennials using Amazon Prime, content providers are in a mad race to get content to digital platforms faster and cheaper. They need to do that with not only the lowest total cost of delivery but enable it to be more discoverable for the consumers quickly.

PFT's CLEAR Operations Cloud helps do just that — not just store and transcode, but perform end-to-end content operations on the cloud. PFT's Operations Cloud is a unique infrastructure that offers content enterprises the ability to choose the transcoder that suits them best, including Elemental, Rhozet, AmberFin, Digital Rapids and more, while utilizing PFT's custom workflow orchestration to package and deliver.



Kimberly Snyder
President and CEO
Panavision

1) Panavision recently introduced the Primo 70s, a family of lenses designed and optimized for larger sensor digital cameras, including the Arri Alexa 65 and Red Weapon. The cohesive set includes 13 prime and 4 zooms. These are the highest performance cinematography lenses ever developed. Notable imaging characteristics include flat field, natural sharpness, minimal chromatic aberrations, excellent field illumination and close focus performance. Customers appreciate their pleasing aesthetic traits including roundness, dimensionality, pleasing skin tones and good bokeh. Primo 70s are compatible with all digital cameras equipped with Panavision 70 mount systems. Cinematographers on *Spectre*, *Gods of Egypt*, and *Ride Along 2*, have used the new lenses, as well as the TV series *Scream Queens* and many commercial shooters.



Douglas Wynn
VP Sales Americas
SGL

1) SGL FlashPack: A complete archive and content management system solution. Everything you need for an integrated infinitely scalable media archive including: hardware, software, support, and integration with the Production Asset Management system of your choice. With no hidden costs the SGL FlashPack is ideal for Post Production, Corporate, Disaster Recovery, or entry level Broadcasters.

2) One of the biggest developments at IBC was the proliferation of UHD (4K). Obviously this means storage requirements will be increasing significantly. For SGL this reinforced the importance of Partial File Restore, (something that is included at no charge with FlashNet), as no one is going to want to restore a 2 hour event shot in UHD, unless absolutely necessary.

The Road To Oscar Prequel: DP Reflects On Everest

Continued from page 6

is at sea level. My DNA is not meant for the altitude of cold weather," he quipped.

Shooting took place in several locales, including Nepal (Everest itself) and largely the Italian Alps (with studio work in Italy's Cinecittà and the U.K.'s Pinewood Studios). Totino deployed ARRI ALEXA XTs. "I enjoy shooting film when I can but the locations, this type of film lent itself to shooting digitally," Totino explained. "I feel ALEXA is the closest thing to film, I like the look. ALEXA is made by a film camera manufacturer so it's very user friendly for those who shoot film. They are workhorse cameras, with no real problems in extreme conditions, in this case high altitudes, constantly changing weather, and sub-zero temperatures in the Dolomites [mountain range in the northern Italian Alps]."

Totino valued his collaboration with

director Kormákur, noting that together they met many challenges, including not having as much prep time as they would have ideally liked. "We started to prep the movie, but lost financing and the movie shut down," related Totino. "The producers scrambled and were able to get different financiers. But by that time I had gone back to L.A. to do some other jobs, including commercials. I couldn't go back right away to work on the film. So we wound up with a very short prep, meaning that we had to do a lot of our prep on the fly. While shooting in Italy, we were prepping and designing stages in London, for example."

While *Everest* marked his first collaboration with director Kormákur, Totino by contrast has a longstanding working relationship with director Howard, their latest film being *Inferno*. "Another incredible experience with Ron," said Totino of *Inferno*. "Ron

is probably the hardest working director you will ever meet. He loves what he does, always pushing the work to be better. *Inferno* is funny at times, violent at times. We're still working on it. I love collaborating with Ron."

Born and raised in Brooklyn, NY, Totino began building his reputation with noted work in commercials and music videos. Today, he has more than 500 spots to his credit, having contributed to high-profile campaigns for the likes of Nike, Jaguar, Jack Daniels, The GAP and H.I.S. Jeans (which earned him a Clio). Totino's music video endeavors involve such artists as Radiohead, REM, Bruce Springsteen, Sound Garden and U2.

Totino's first theatrical feature as a DP came in 1998 with director Stone's aforementioned American football drama *Any Given Sunday*. Since then, Totino's feature filmography includes the assorted

Howard-helmed movies, *Changing Lanes* directed by Roger Michell and *People Like Us* for Alex Kurtzman. The upcoming release *Concussion* returns Totino to football as the Landesman-directed film stars Will Smith as the real-life forensic pathologist Bennet Omalu who discovered that chronic brain damage figured prominently in the deaths of NFL players. It too is generating Oscar buzz and *SHOOT* will delve into that film during the course of our *The Road To Oscar* series.

Editor's note: Also in the Oscar conversation are several films from directors profiled in this issue's Directors Series, including Lenny Abrahamson for Room, Scott Cooper for Black Mass, Cary Joji Fukunaga for Beasts of No Nation, Todd Haynes for Carol, and Ridley Scott for The Martian.

The Uprising Creative Launches Virtual Reality Studio VEHICLEvr Building on recent virtual reality (VR) successes with Mike Shinoda's Fort Minor, CBS Interactive, Wevr and many others, The Uprising Creative has launched virtual reality content studio VEHICLEvr. The new venture will foster original VR content creation, development, and experimentation. **ESPN's 2015 Monday Night Football Debuts New Graphics From Big Block** The 2015 season of ESPN's Monday Night Football opened to a new graphics package designed by Big Block and ESPN Creative. **Mooney, Ciaramitaro, Cramer-Krasselt & Porsche: New Production Model is "Amazing"** There's a new commercial production model in place at New York's ADDigital, and it's one 30 years in the making. **Director Jonathan Gruber Joins The Mugsy Lineup** Award-winning director Jonathan Gruber has joined MUGSY for exclusive representation. **Mothership Director Neil Huxley Creates Knockout Promo For UFC 193: ROUSEY vs. HOLM** FC unleashes a cinematic new promo to ramp up anticipation of the UFC193 championship showdown. **NBA 2K16 Opening Cinematic From Devastudios Puts Gamers in a Basketball Fantasy** *The Climb* Features an Epic Face-off with NBA 2K16 Cover Stars. The 2-minute opening cinematic was conceived, designed, animated and produced by Devastudios for 2K and Visual Concepts. **Accomplice Media Signs Director/Designer Ken Lambert** Director, designer and artist Ken Lambert has signed with Accomplice Media for exclusive representation in the United States. **New Pot PSA: HOBO Unveils Latest In Continuing Campaign To End Prohibition of Marijuana** HOBO has unveiled its latest TV/Internet PSA spot designed to expose the federal government's fraudulent handling of marijuana. **Director's Corner: kaboom's brandon dickerson** kaboom director brandon dickerson never stops creating. From two current feature releases to a glamping vacation retreat named GreenAcres ATX, he is a man on the go. **The Colonie & Tandem Slam A New Spot For GrubHub** The Colonie's full range of editing, visual FX and design capabilities were recently tapped by Tandem Inc. for a comedic live-action/CGI spot for GrubHub. **Jeremy Barrett Joins Wondros As Executive Producer** Jeremy Barrett has joined Wondros. He joins in the role of Executive Producer. **Carl Schumacher Joins Optimus as Editor** Optimus welcomed Editor Carl Schumacher to its bench. **MASTERSFX "Reborn:" Top VFX House to Dominate Small Screen Throughout 2015/16 Fall Season** MASTERSFX (MFX) has announced an unprecedented slate of current and upcoming small screen projects which will feature original character and makeup FX, as well as digital FX, from the award-winning studio. **The Hit House Delivers 24 New Tracks** The Hit House has released its latest album: "The Funny Bone Collection Volume IX: Laughus Aquarius." **Vain Vikings Battle To Capture Their Greatest Photo Moments Directed By Ben Gregor** ifolor, Switzerland's leading provider of personalized photo books, has taken an unusual approach to remind us that our greatest moments can live forever within the pages of their beautifully printed books. **EVB Adds Creative Talent Valerie Carlson, Promotes Kathleen Foutz to Managing Director** Full-service agency EVB has hired Valerie Carlson as Executive Creative Director of Design Innovation, a new position. **Method Studios Sets the Stage For "Halo 5: Guardians"** New commercials debuted this week for "Halo 5: Guardians" featuring devastation and destruction on a massive scale; scenes brought to life in part by extensive visual effects created by Method Studios in Los Angeles. **Filmworkers Partners With Top Directors For Effects-Driven Spots** Filmworkers' Rob Churchill has become the go-to visual effects wizard for some of the top directors in advertising. He recently joined director Spike Lee in placing actor Samuel L. Jackson into a series of swanky digital office sets. **FuseFX Brings Penn State's Nittany Lion to Life for Emmy-Winning Image Spot** FuseFX helped bring life one of the country's most recognizable college icons. Penn State University's Nittany Lion statue flexes its muscles and leaps from its stone pedestal. **STORY's Jeff France Orchestrates a Wedding Celebration for McDonald's** In an engaging new spot for McDonald's, STORY'S Jeff France tells the tale of a dad who helps his daughter make it through the biggest day of her life with a little help from the restaurant chain. **Hula Post Production Provides Editing Facilities for Thrilling Drama "Captive"** Hula Post recently provided editorial systems, facilities and support to editor Melissa Kent for her work on *Captive*. **Margarita Mix Santa Monica Wins 2015 Telly Awards** Mixers Nathan Dubin, Jimmy Hite and Paul Hurtubise of Margarita Mix Santa Monica have been named winners in the 36th Annual Telly Awards. **Director Justin**

Corsbie of Synthetic Pictures Tackles the Legend of J. J. Watt for Ford Trucks Did he wrangle a marlin onto his boat with his bare hands? Is he sculpted like a super hero? Did Sasquatch really say that he saw him once, tramping through the brush? **Vincent Lin and Matthew D'Amato Relaunch Valiant Pictures** Five years ago, rising director and producer Vincent Lin teamed-up with accomplished producer Matthew D'Amato to launch Valiant Pictures as a means for producing short films and music videos, which later grew to include branded content and commercials. The pair recently announced Valiant's official relaunch with a dramatically expanded roster. **Lucky Post's Logan Hefflefinger Takes To The Modern Trail For Timberland Via Agency YARD & Director Paul Minor** Timberland's new brand spot marks the reunion of agency YARD with director Paul Minor and Lucky Post editor Logan Hefflefinger. **Maverick.NYC Teams with Actor Diane Kruger on Nicolet's Story, a Short Doc for The Global Fund** Maverick.NYC has just released "Nicolet's Story," their new short film for The Global Fund – an organization that mobilizes and invests nearly \$4 billion (US) a year to accelerate the end of to AIDS, tuberculosis and malaria. **RIAD Represents Adds Photographer/Director Romain Laurent** Looking to offer its advertising agency clients access to leading conceptually creative photographers/directors, RIAD Represents has broadened its roster of talent with the addition of award-winning photographer Rob Morlano. **Rob Morlano Returns To Technicolor PostWorks as Sr. VP of Sales** Veteran post-production sales executive Rob Morlano has returned to Technicolor PostWorks New York. **EVB Boulder Promotes Steve Barry to Managing Director and Troy Burrows to Executive Creative Director** Creative marketing agency EVB announced the promotion of Group Account Director Steve Barry to the newly created position of managing director and Creative Director Troy Burrows to executive creative director. **Luma Labs Launches With The Hiring of Special Projects Manager Francis Pollara** Santa Monica and Melbourne-based visual effects studio **Cut+Run** Editor Georgia Dodson reunited with Director Matt Lenski (Arts & Sciences) to edit his new short film

"Call of Duty," which has made the festival rounds this year, including True/False Film Festival, the Nashville Film Festival, and more. **Director Christopher Hewitt Helps The NSPCC Launch New Campaign** Knucklehead director Christopher Hewitt helps the NSPCC launch its new campaign, the first within the charity's rebrand with the strapline, "Every Childhood is Worth Fighting For." **Optimus Welcomes Offline Editor Ruben Vela Back Home** Optimus welcomed back Offline Editor Ruben Vela. **Technicolor PostWorks Busy with New**

and Returning Fall Series Technicolor PostWorks is providing post-production services for a number of new and returning series airing this fall. They include highly-anticipated shows from ABC, IFC, Netflix, Amazon, USA and Showtime. **Pixspan Announces Strategic Integration with Autodesk Creative Finishing Suite** Pixspan, Inc. announced that Autodesk, Inc. has integrated Pixspan's full resolution bit-exact software in the Autodesk Creative Finishing suite. **Red Giant Expands the Color Correction Experience with Magic Bullet Suite 12.1 Update** Red Giant announced the availability of Magic Bullet Suite 12.1, a free update to the Magic Bullet Suite 12 color correction, finishing and film looks solution. **Chainsaw Sinks Its Teeth into "Teen Wolf"** Post production finishing for the fifth season of *Teen Wolf* is currently underway at Chainsaw, a SIM Group company. **Re-Recording Mixer Matthew Chan Joins Tattersall Sound and Picture** Tattersall Sound and Picture has signed an exclusive contract with veteran Re-Recording Mixer and Sound Supervisor Matthew Chan. **Award Winning Directing Duo RIESS | HILL Join WONDROS** Founder Jesse Dylan announced that the directing team of Riess|Hill (Chris Riess and Amy Hill) have joined the collective of noted directors at Los Angeles-based Wondros. **The PhotoBubble Company "Hits The Runway" with New Old Navy Spot Starring Julia Louis-Dreyfus** A just released TV spot promoting Old Navy, entitled "Happy Pants," is the latest project to have integrated the highly innovative PhotoBubble tool into its production.

For the full stories [and many more] and contacts and SPW videos with credits, visit SHOOT® Publicity Wire (spw.SHOOTonline.com). SPW is the best place to post your news or video release to amp up the "buzz" among the entertainment & advertising industries motion picture segments' movers and shakers from Hollywood to Bollywood and from Madison Avenue to Cannes and beyond. To get more info on how to "Toot Your Own Horn" via SPW visit pr.SHOOTonline.com



Lenny Abrahamson

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“We knew we were going to be shooting in Canada and we weren’t going to bring the entire crew with us. We were in the market for a Canadian designer and Ethan’s pitch was so thorough, so much work went into it. He had such a clear idea of the spaces in the film, including what the room should look like. His design principles, his insightful presentation made it impossible not to give him the film. He offered some very lovely underlying elements that never hit the audience over the head—but at the same time made the story and environments cohesive for the audience. He removed any clichés.”

Whereas Cohen and Tobman connected with Abrahamson for the first time,

the director brought some long-time collaborators into the *Room* fold, including editor Nathan Nugent and composer Stephen Rennicks.

Room is the third film Nugent has cut for Abrahamson, the first two being *What Richard Did* and *Frank*. Abrahamson said of Nugent, “He’s a vital component in the creative process for me, a great editor.” As for Rennicks, he has composed all five of the features helmed by Abrahamson. “We’ve been friends since elementary school. His concern is not the music but the film. He never tries to demonstrate what a great composer he is. He always asks himself, ‘How can the music work in this particular film to advance the story.’ This is not a bleak film. From a child’s

point of view, you can feel the possibilities, the hope. It’s ultimately a redemptive film. The music has to walk a careful line. On one hand it has to acknowledge the dark situation they’re in. Like any good fairytale in a sense it’s two people in a cottage with a warm fire but they’re in the middle of a dangerous forest. You have to give the feel of the world the boy experiences without lapsing into the childish, simplistic or sentimental. The score intensifies your emotion, underpins the reality of what’s happening. Stephen did a wonderful job.”

Over his career, Abrahamson has fared well on the awards show circuit with, for example, his film *Frank* scoring a Best Director nomination at the British Inde-

pendent Film Awards last year, an Audience Award nom at SXSW, and a Best Director win at the Irish Film and Television Awards. The latter competition also saw Abrahamson win Best Film Director honors for *Adam & Paul* in 2004, *Garage* in 2008 and *What Richard Did* in 2013, as well as a Best Director for Television Award for *Prosperity* in 2007.

But perhaps most significantly, last month *Room* won the top honor, the People’s Choice Award, at the Toronto International Film Festival. Toronto’s audience award has previously been a harbinger of awards season success. Past major Toronto winners include *12 Years a Slave* and *The King’s Speech*, which both went on to win Best Picture Oscars.

Scott Cooper

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Gonzalez Inarritu. That Japanese section was so humanistic. I could see that this was a photographer in full control of all of his talents—nothing showy but extremely

memorable footage. His use of lenses, his naturalistic lighting had an emotional effect. He brought so much to *Out of the Furnace* and then to *Black Mass*. Masa has no ego. He’s not one of those DPs whose

work says ‘look how clever I can be with the camera.’ His approach instead is how to carefully construct a story, and do full justice to that story, through the camera, lenses and movement—as well as through the lack of movement. It’s easy to always move the camera. But to use restraint as needed for the story is something Masa does so well.”

Cooper paralleled production designer Cella’s approach and mindset to those of Takayanagi. “She is much like Masa—no ego. Her focus is on how you can tell the story through character, behavior and design. She is a real artist. I look back to her work on *The Great Beauty* for Paolo Sorrentino—how she transported us to Rome, how she helped capture the city of Rome reflected the highest level of artistry. I wanted to bring her attention to detail and European sensibilities to recreate the streets of South Boston [for *Black Mass*].”

Cooper quipped that he went with a Japanese DP, an Italian production designer, a Polish costume designer (Kasia Walicka-Maimone) and a Dutch composer (Junkie XL, aka Tom Holkenborg) to help recreate South Boston circa 1975. While that may seem incongruous on the surface, Cooper noted that this collection of international talent had the artistry and creative sensibilities to capture the spirit of Boston’s blue-collar, Irish-Catholic neighborhood known as “Southie.”

Yet while Cooper was ostensibly mak-

ing a period picture, his approach was for it to play “like a contemporary movie. We’re not in 2014 making a film about 1975. We are in 1975 making a contemporary picture. I wanted all those period details to recede into the background so that character and story would come front and center.”

John Leshner

Serving as a producer on *Black Mass* was John Leshner whom Cooper described as a valued and trusted collaborator. That trust has translated into Cooper embarking on a new chapter in his filmmaking career as he forays into commercials and branded content via recently launched production house Superprime Films. Leshner is partnered with former HSI mainstays, exec producer Rebecca Skinner and head of sales Michelle Ross, in Superprime.

“I had been asked to direct commercials on many occasions since *Crazy Heart*,” related Cooper. “I resisted until now because with John I know that the opportunities will be interesting on an emotional and artistic level. So I feel confident starting to explore this new area. John has a great sensibility, is a wonderful filmmaker, was a studio head, a terrific agent and now an Oscar-winning producer.”

Leshner’s alluded to Best Picture Oscar came earlier this year for *Birdman: Or (The Unexpected Virtue of Ignorance)*.

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Todd Haynes

Continued from page 11

won the 2008 Golden Globe Award for Best Supporting Actress, as well as the 2007 Venice Film Festival honor for Best Actress. Additionally Venice Film Festival judges bestowed the Special Jury Prize upon the film.

Period piece

Beyond doing justice to the love story itself, Haynes and his compatriots had to deal with another creative challenge posed by *Carol*. “Creating this specific New York City of the early 1950s was a hurdle we had to clear,” related Haynes. “It’s a New York that’s far different from the one I explored in *Far From Heaven* which took place later in the ‘50s. For the time period in *Carol*, New York was part of a different desolate time, a time of transition, marked by the scars of finding a post-war identity. The color palette and historical material we discovered registered this unique sort of dirty, sagging, sad place where anxieties could be felt—which was important as the environment

where this romance and its related anxieties were unfolding.”

Haynes cited such collaborators as cinematographer Edward Lachman, ASC, and production designer Judy Becker as instrumental in capturing the spirit of NYC in the early ‘50s. “This was the fourth project Ed and I made together—all calling for an incredibly new vernacular each time,” said Haynes. DP Lachman earlier lensed the features *Far From Heaven* and *I’m Not There* for Haynes, as well as the HBO miniseries *Mildred Pierce*.

Becker served as production designer on *I’m Not There*, and Haynes welcomed reuniting with her on *Carol*.

“Judy captured the feeling of a country still finding itself, prior to when Eisenhower had taken office [as President of the United States],” assessed Haynes. “She brought a lot to setting *Carol* as a love story during that time period.”

Oscar/Emmy nominee

The initial plaudits for *Carol* add to an awards lineage for Haynes who inci-

dentally is handled by Moxie Pictures for commercials and branded content. Haynes was a Best Original Screenplay Oscar nominee in 2003 for *Far From Heaven*, which he directed as well as wrote. That same year he won the Independent Spirit Award for Best Director on the strength of *Far From Heaven*.

Haynes’ feature directorial debut *Poison* won the Grand Jury Prize-Dramatic

at the 1991 Sundance Film Festival. And on the television front, Haynes has made an indelible mark, personally scoring three Emmy nominations for the HBO miniseries *Mildred Pierce*—for Outstanding Directing, Outstanding Writing (shared with Jonathan Raymond), and Outstanding Miniseries or Movie. *Mildred Pierce* amassed a total of 21 Emmy nominations, winning five.

Flash Back

October 24, 2010 Amir Farhang, who’s best known for his work as a copywriter at BBH New York, Crispin Porter+Bogusky and 180 Los Angeles, has formally moved into the director’s chair, joining Hollywood-based Über Content for U.S. commercial representation....Goodby, Silverstein & Partners has brought Anders Gustafsson on board as creative director in its San Francisco office. Gustafsson comes over from Crispin Porter+Bogusky (CP+B), Europe....Publicis Modem East in New York has brought Damian Claassens aboard to serve as senior VP/creative director, a newly created role at the agency. He comes over from AKQA, New York, where he was group creative director....BRW USA has signed noted Israeli director Eli Sverdllov for U.S. commercial representation. Prior to joining BRW USA, Svedlov was represented in the U.S. market by rep Sarah Jenks, and continues to be handled globally by Independent, London, and his Tel Aviv-based company, Ginger G....Saneel Radia has been upped to director of innovation at BBH New York, charged with overseeing the design and implementation of agency-wide innovation initiatives. Formerly director of media innovation, Radia joined BBH back in May from Denuo where he was managing director overseeing the Alchemy practice, which created everything from games to apps....

October 21, 2005 Sandwich Films has signed feature film cinematographer Newton Thomas Sigel to direct commercials. He joins the company after having wrapped lensing on director Bryan Singer’s *Superman Returns* for Warner Bros....Wild(child) Post, New York, has infused its roster with an international feel, securing editor Nick Tomnay, who hails from Australia, and wrapping a deal for U.S. representation for two leading Argentina-based cutters, Pablo Mari and Eliane Katz. Additionally, wild(child) has taken on East Coast representation for editor Jaime Valdueza of Module Zero Media in Venice, Calif....The directing team of Josh & Xander (Josh Melnick and Xander Charity), formerly of bicoastal/international Partizan, has joined Tight, the Santa Monica-headquartered shop headed by executive producer Jonathon Ker....Director Breck Eisner, who recently wrapped the feature *Sahara*, has come aboard bicoastal/international Chelsea Pictures for spots. Meanwhile director Ben Younger is again available for commercials via Chelsea; his feature film *Prime* starring Meryl Streep and Uma Thurman recently premiered....

Cary Joji Fukunaga

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In 2006 Fukunaga wrote a first draft of a script and the long road was underway to bring the project to fruition.

Collaboration

Fukunaga credited his many collaborators on the film, including editors Mikkel E.G. Nielsen and Pete Beaudreau, and costume designer Jenny Eagan. The latter worked with Fukunaga on *True Detective* which earned her a Costume Designers Guild Award earlier this year.

“Jenny is an amazing artist who did a lot with almost no staff and no budget, tackling a difficult time period, the late 1990s to early 2000s,” related Fukunaga. “She was so resourceful in her approach to *Beasts of No Nation*. I remember for example our having to age hundreds of military uniforms in a short period of time. She did so by throwing the uniforms into a cement mixer filled with gravel. Every step of the way she brought artistry, ingenuity and character development to the film.”

As for editors Nielsen and Beaudreau,

each spent four months on *Beasts of No Nation*, one following the other. “Mikkel hammered out and shaped the film, and then Peter came in and put special touches on it. They each brought a lot to the film,” assessed Fukunaga who worked closely with both. Nielsen is on the roster of Rock Paper Scissors for commercials.

Beaudreau’s filmography includes a pair of J.C. Chandor-directed features: *Margin Call*, followed by *All Is Lost*.

Fukunaga also praised his cast. While Elba is an established performer, Attah was a street vendor with no prior filmmaking experience. But Fukunaga was drawn to the lad and cast him as Agu, the heart and soul of the film. He is critical to audiences connecting with the humanity—and inhumanity—of a story which many otherwise would feel detached from as nothing more than a news headline about a far-away place. Fukunaga said that he wanted to create an empathy for people with whom viewers previously may have felt they had nothing in common.

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Writer/Director Moverman

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the layers, the barriers that separate us from him in an urban environment.

We strategically hid the camera, put it in places where the general public wouldn't notice it. We'd then throw Richard [Gere] and Ben [Vereen] into these live environments. We wanted the city to move around them. We start very far away with very long lenses and slowly get closer and closer as the character gains our empathy and compassion.

Physically the challenge was making a two-hour movie in 21 days, having to move fast and in a very deliberate kind of way. Shooting in live environments is always complicated. You can only plan so much. You have to react to things as they unfold.

SHOOT: All three of the features you've directed have been shot by DP Bobby Bukowski. What did he bring to this project?

Moverman: He is my partner in these movies, a true artist, an incredibly loving and sensitive person. He really understands cinema, the actors, the process. Together we create the visual worlds in these movies. I trust him 110 percent on everything. At this point we work telepathically. We clicked from the day we met and know what we want to do on every project.

All of it is planned with the idea that things will go differently. With all the shot listing, location scouting, figuring things out, we're still not locked in. We feed off of each other and are flexible enough to be very spontaneous.

Bobby bought into the observational approach for *Time Out of Mind*. We shot from remote places with long lenses—from a cafe, a store, a tent, an apartment or on a rooftop, observing Richard and Ben from afar. Our approach was also inspired by still photographs of New York City, many by the late Saul Leiter where you would see all these reflections and layers of the city. After studying these stills, we wanted to create an energy with the frames since the camera wouldn't be moving. The idea was to shoot reflections—we would often shoot through a window—to add layers of movement to the scenes.

SHOOT: You also again collaborated with editor Alex Hall. He cut your first film, *The Messenger*. What did he bring to *Time Out of Mind*?

Moverman: The same answer that I had for Bobby but for a different person. Alex is a great artist, an excellent editor. He has become a good friend and a trusted collaborator. He has done a lot of high quality work in TV on top of documentaries and features. He does it all but doesn't apply the same methodology to everything. He understands the work as it is and approaches it based on that understanding. We connect in our conversations. We are on the same wavelength. Yet by the time I look at his cuts in the editing room, I see different ideas emerging, sometimes ideas that I wouldn't think of but love. He's always finding the movie, exploring it and massaging it.

street talk

Global content studio Pulse Films and transatlantic comedy production outfit Merman have launched Merman X Pulse. Headquartered in L.A. and London with Pulse's Kira Carstensen and Merman's Jeremy Rainbird at the helm as EPs, the new shop will produce branded content, utilizing its roster of comedy filmmakers. Merman X Pulse has access to a roster of leading comedy creators, writers, directors and performers, including David Cross (*Arrested Development* for Fox, *The Increasingly Poor Decisions of Todd Margaret* for IFC); Sharon Horgan (*Catastrophe* for Amazon, *Divorce* starring Sarah Jessica Parker for HBO); Chris O'Dowd (*Moone Boy* for BBC, *Bridesmaids*); comedy creators Upright Citizens Brigade; New Zealand collective The Downlow Concept; and a collection of

commercial directors from around the world. Merman X Pulse will work directly with brands and agencies creating branded content and commercials. In addition the company will also offer access to its talent and creative teams through script-development, workshops, brainstorming, appearances and promotion....Live action production company Traction Ave. Films has launched in the heart of L.A.'s downtown arts district. The new venture opens with a roster of eight directors: Shane Drake, Christopher Leone, Nick Losq, Michael Norman, Jerry O'Flaherty, Toben Seymour, Ben Tedesco, and design collective StarBeast. Their slate of work includes broadcast spots for Toyota, Disney, Nike, Lenovo, and Chevrolet; videogame content for EA, 2K Games, and Facebook Games; music videos for Taylor Swift, Timbaland, and Moby; sci-fi and comedy pilots on Netflix and Syfy; and branded content for Kia Motors and Southern Comfort. Heading up Traction Ave. Films are creative director/director Losq, EPs Scott Gemmill and Lloyd D'Souza, and VFX supervisor Chris Clyne. The partners are launching Traction Ave. of StarBeast, their digital design and production company....

rep report

Music/sound house JSM, under the aegis of president/CEO Joel Simon, is now planning to expand beyond its New York hub to the West Coast, and in the process the company has enlisted the services of talent representative Melissa Ross to handle its expanding roster in the region....STIR Post Audio, Chicago—a full service audio post and sound design resource maintaining two Windy City locations, Theatre District and Streeterville, with a total of three state-of-the-art studios—has secured Remedy Reps to handle representation in the South U.S. territory....Production designer Eric Archer, whose recent credits include the feature *I'll See You In My Dreams* (which was directed by Brett Haley), has signed with Dattner Disputo and Associates for representation. Dattner Disputo and Associates has booked the feature *People You May Know* (director Sherwin Shilati) for Archer. On the TV front, Dattner Disputo and Associates has booked production designer Todd Fjelsted on the telefilm *HBO's Looking Special* (director Andrew Haigh)....Global ImageWorks has taken on exclusive representation of The Harold Lloyd Collection of feature films, shorts, and stills, which contains comedic romance, daredevil physical feats, and his famed collection of characters such as the All-American go-getter with unwavering confidence, the starving vagrant, and the wealthy socialite. Global ImageWorks represents clip licensing for all of Harold Lloyd's surviving films, including the image and likeness of Harold on behalf of the Lloyd Estate. Each film has been remastered with new copyrights and, in some cases, new score music. Lloyd, who passed away in 1971 at the age of 77, was an actor, comedian, film director, producer, screenwriter and stunt performer who is best known for his classic silent comedy films....

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