

SHOOT®



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Photo by Augusta Quirk/IFC

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The Class of 2015



**New Directors
Profiles Start On**

Speakers and Panel Discussions • Networking • Meet The New Directors Panel • New Directors Showcase Reel Screening • After Party

SHOOT[®] DIRECTORS / PRODUCERS FORUM 6th ANNUAL NEW DIRECTORS SHOWCASE 13th ANNUAL



Join Industry Colleagues on May 21st for an Afternoon & Evening of Insights, Education, Inspiration, and Entertainment

Face to Face: A rare opportunity to get up close and personal with leading directors and producers behind innovative content creation, commercial & entertainment production and post executives from agencies, brands, companies, networks and studios as well as independent filmmakers and up-and-coming directors. While most industry events are geared for ad agency, commercial production execs -OR- film/TV industry execs -OR- are strictly for the business -OR- the creative side of the industry, SHOOT, because of its coverage and readership that is inclusive of commercial, branded content & entertainment production, is able to utilize this unique vantage point to produce an event that brings various advertising & entertainment -AND- various business & creative industry segments together to meet and learn about and from each other. Make your important business calls that morning then unplug and join us for an afternoon and evening of informative, provocative & entertaining panels and speakers.

The daytime Forum will include three provocative & entertaining panels and speakers providing insights into where our industry is headed creatively and from a business standpoint. Gain perspectives on and visions of what's in store so that you and your company can stay ahead of the curve, continuing to be relevant in an evolving marketplace spanning varied content platforms from features to documentaries, TV and web series, shorts, commercials and branded entertainment.

The evening agenda will include the debut screening of **SHOOT's 13th Annual New Directors Showcase Reel** and opportunity to meet the new directors in the follow-up panel discussion.

The event ends with the **After Party** downstairs providing opportunity to mingle with colleagues and network with new business connections, End the day with a drink, food, and insights into and inspiration about the future of the business and/or your career.

Where & When? Thurs., May 21st @ Directors Guild (DGA) Theatre, 110 W 57th St., NYC

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Perspectives

spot.com.mentary

By Robert Goldrich



Full Circle

It wasn't only their work but also feedback from a directing team selected for the 2015 SHOOT New Directors Showcase that struck a responsive chord with me. The Showcase—now in its 13th year, and set to be celebrated with an evening screening, panel discussion and afterparty at the DGA Theatre in NYC on Thursday, May 21—has always been a source of

gratification for us at SHOOT, helping new talent to gain industry exposure. Then from that point on, SHOOT watches and often chronicles how these directors' careers advance over the years.

A new perspective, though, emerged as to the extent of that gratification and what that career progression is about when the directorial duo the Perez Brothers, in response to our New Directors Showcase survey (portions of which ap-

pear in this issue), identified their favorite piece of branded content—"unskippable" YouTube ads for Geico. The Perez Brothers noted that the Geico work came from another directorial team, Terri Timeley which consists of Corey Creasey and Ian Kibbey. Terri Timeley is now handled for commercials and branded content by Park Pictures. Back in 2006, Terri Time-

ley earned a slot in SHOOT's New Directors Showcase.

Terri Timeley and the Perez Brothers are both Bay Area directing teams whose inclusion in our Showcase is separated by nine years. To now reach the point where new Showcase directors are citing the work of their Showcase predecessors represents a new coming of age. Just as one experience informs another, so too can a director's work influence or be admired

by another, and to have that dynamic take hold in our Showcase resonates with us.

And perhaps the Perez Brothers' humorous short film titled *The Weigh In* will one day be cited several years down the road by another director in our Showcase.

To reach the point where Showcase directors are citing the work of their predecessors represents a new coming of age.

SHOOT has seen Showcase directors go on to make high-profile theatrical features, earn Emmy nominations, win a

DGA Award, garner Cannes Lions, a One Show Entertainment Awards Gold Pencil, even make a feature directorial debut at the Tribeca Film Festival. But in our mind's eye, ranking with those achievements, is a simple acknowledgement by a new Showcase director of a Showcase predecessor, underscoring the bond among filmmakers, from those starting out to those more accomplished, and how they influence and impact one another.

POV

By Robert Goldrich



Cinco de Mayo

The Association of Independent Commercial Producers (AICP) and PLASA's Production Equipment Rental Group (PERG) teamed to host a Cinco de Mayo party on April 30 at the Culver Hotel in Culver City, Calif. While the scheduling was chronologically off, the intent was right on target.

AICP and PERG have been co-hosting an Oktoberfest event in NY for the past couple of years and it's enabled rental houses and production companies to get together in a relaxed social setting. So the two groups decided to try to create the same dynamic in the L.A. market with a spring event; hence, the Cinco de Mayo celebration.

"This underscores how the two organizations are working together to better the marketplace," said Harry Box, manager of PERG. "I remember hearing a production equipment rental house executive noting that until the first Oktoberfest he hadn't

met the head of a production company that he had been doing business with for 20 years. By bringing these people together face to face, we're building relationships."

SHOOT first met Box right before a fateful joint exploratory meeting between representatives of AICP and PERG in June 2011. That dialogue sparked a coming together which just three months later yielded a document containing standard terms and conditions for the rental of motion picture camera, sound and lighting equipment. The final document—which is still in use with a tweak or two—represented a significant improvement over what had been the norm of coping with numerous different agreements drafted by individual rental houses, which necessitated careful scrutiny by production company execs who often would delete or amend certain clauses. In contrast to those assorted often one-sided agreements favoring equipment rental firm interests,

the AICP-PERG pact—with protection for both the production house and the equipment rental company—provided a measure of predictability and fairness as to how claims and concerns involving the use of rented equipment should be settled.

Beyond that breakthrough document, a foundation between the two organizations was built for future dialogue in a cooperative spirit, noted Box. Since then, AICP and PERG have worked in partnership to deal with such issues as equipment theft and the shipping of lithium batteries, as well as working to jointly develop best practices documents on how to handle stored media that hasn't been properly erased on rented recording equipment.

Box observed that there is inherently a bond between production companies and their equipment vendors. From collectively solving production problems to just making budgets work, there is a synergy to making each others business thrive.

Alfonso Gomez-Rejon

Director's *Me and Earl and the Dying Girl* won Sundance honors and is set for June release

By Robert Goldrich

It's been an eventful past year for director Alfonso Gomez-Rejon who's made a major splash in television and features. On the latter front, his *Me and Earl and the Dying Girl* was a breakout hit at the Sundance Film Festival in January, winning both the Dramatic Grand Jury Prize and Audience Award. Fox Searchlight bought the film at Sundance and has slated *Me and Earl and the Dying Girl* for release next month.

The comedy-drama introduces us

I identified with Greg, a teenager who reminded me of the wonderful John Hughes films which are timeless. I felt a kinship to Greg. I lost my dad about a year before I read the script and had thrown myself into TV directing. I read this script, interpreted the piece and made it my own in a personal way. I was dealing with issues like Greg after a loss—a sense of confusion, denial, but somehow struggling to come out of it all as a better, stronger person. There's the sense that Greg is trying to put himself back together again. It was



"I identified with Greg, a teenager who reminded me of the wonderful John Hughes films which are timeless."

to Greg (Thomas Mann), a bit of a high school nerd/outcast, who is forced by his mother to become friends with Rachel (Olivia Cooke), a classmate diagnosed with leukemia. Greg and his buddy Earl (RJ Cyler), who have made dozens of home movie-version spoofs of their favorite classic features, decide to make a very personal film to celebrate the life of—and to serve as a special gift to—Rachel.

Me and Earl and the Dying Girl came on the heels of Gomez-Rejon last year earning his first individual Emmy nomination, which came for Outstanding Directing for a Miniseries for the "Bitchcraft" episode of *American Horror Story: Coven*. He was also part of the ensemble nominated for the Best Miniseries Emmy that same year for *American Horror Story*.

SHOOT: Provide some backstory on *Me and Earl and the Dying Girl*. How did you become involved in the film and what drew you to the story?

Gomez-Rejon: I received the script from my agent. I don't quite remember the context. I think it was because my agent felt this was a writer I should be aware of. I read it and I found it incredibly funny, heartwarming and real. It captured why we have to pay attention to people because their lives continue to unfold. It was quite an emotional story.

a beautiful and incredibly funny script. I wanted to make this film to pay tribute to my dad not unlike how Greg was making his film with Earl to pay tribute to Rachel.

SHOOT: You've had some high-profile mentors, including *Glee* and *American Horror Story* creator Ryan Murphy. How did he impact your career?

Gomez-Rejon: I got the chance to second unit direct *Eat Pray Love* for Ryan. I sent him a thank you note afterwards and I didn't hear back immediately. But later I got an offer from him to direct an episode of *Glee*. All through my time at NYU I was a storyboard artist, not necessarily for my shorts but for other people's thesis films. I came to enjoy the process of designing a shot and realizing it. So when I got my first episode of *Glee*, I storyboarded every frame. People thought I was crazy. I had timed every song. Ryan flipped through my work and eased my mind. He just told me to do what I thought was right and to not be afraid to shake up the style of the show. And he generously said to me, "If someone says you can't do a certain thing, tell them I said I wanted it that way." He gave me at least the illusion of creative freedom, and the encouragement to never give up on ideas—even when you have just seven days to shoot an episode.

STALLONE INTERVENES

Director Rodrigo Garcia Saiz of Los Angeles-based Central Films North pushes a healthy dose of testosterone on men who have less-than-macho tendencies. Doing the pushing is Sylvester Stallone of *Rocky* fame who urges the gents to "Watch more boxing" for sponsor Tecate out of agency Nómades, Mexico. The campaign includes the :45 "Elevator" that finds a slender young man taking a seductive selfie in an elevator before being caught by the unimpressed and tuxedo-clad Stallone. He breaks his painful silent stare by firmly stating, "You need to watch more boxing," continuing his deliberate gaze as the young man's cell phone erupts in a pop song ringtone. The spot closes with the winning punch of a boxing bout followed by Stallone holding court in the ring with the "We Are Boxing" super and the Tecate logo.



The campaign also includes spots that show Stallone interrupting other less-than-masculine moments, including "Shower," that finds a young man belting a soprano tune in the shower, and "Snow," that shows a young man bundling up for a snow storm in a number of feminine winter accessories.

WONGDOODY'S AD SCHOLARSHIP FOR WOMEN

Ad agency WONGDOODY has unveiled its new Women in Advertising Scholarship, a \$5,000 prize toward tuition for exceptional women pursuing advertising careers in a creative capacity. The scholarship will be awarded twice per year, once in the summer and once in the winter, to women who are currently enrolled in undergraduate or portfolio school.

WONGDOODY's Women in Advertising Scholarship reaffirms its commitment to seeing women succeed in advertising, and expands that commitment beyond agency walls. The scholarship will empower promising candidates to further their education as they work toward an advertising career.

"Women are a huge part of WONGDOODY's culture and success, and we've always worked to bring diversity to our creative process because it brings a wider, more relevant range of thinking," said Pam Fujimoto, executive creative director, WONGDOODY. "But we know our industry as a whole has room for improvement. This scholarship is meant to help promising female creatives move closer to a career, to help bring a bit more balance to advertising."

WONGDOODY is accepting applications for the Women in Advertising scholarship now through June 15. For more information and an application form, visit: <http://www.wongdoody.com/scholarships>.

PEOPLE ON THE MOVE...

KBS (kirshenbaum bond senecal + partners) has named Jennifer Hohman as global chief marketing officer. Hohman will lead new business development and global marketing for KBS, reporting to Guy Hayward, global CEO of KBS, and Ed Brojerdi, CEO of KBS NY. Hohman joins KBS from IPG....Gave Lindo, formerly deputy director of business and rights at CBC, has been named executive director of the Toronto-based ReelWorld Film Festival and ReelWorld Foundation. At CBC, Lindo was responsible for negotiating and structuring deals with distributors and independent producers of original scripted programs such as *The Book of Negroes*, *Schitt's Creek*, and *Murdoch Mysteries* as well as feature films such as *Midnight's Children* and *Breakaway*. ReelWorld Foundation helps racially diverse talent cultivate their artistry and exercise their entrepreneurial spirit....



Jennifer Hohman



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Behind The TV Screen

Emmy Contenders Reflect on *House of Cards*, *Portlandia*, *Modern Family*, *The Last Man on Earth*, *Gotham*

By Robert Goldrich

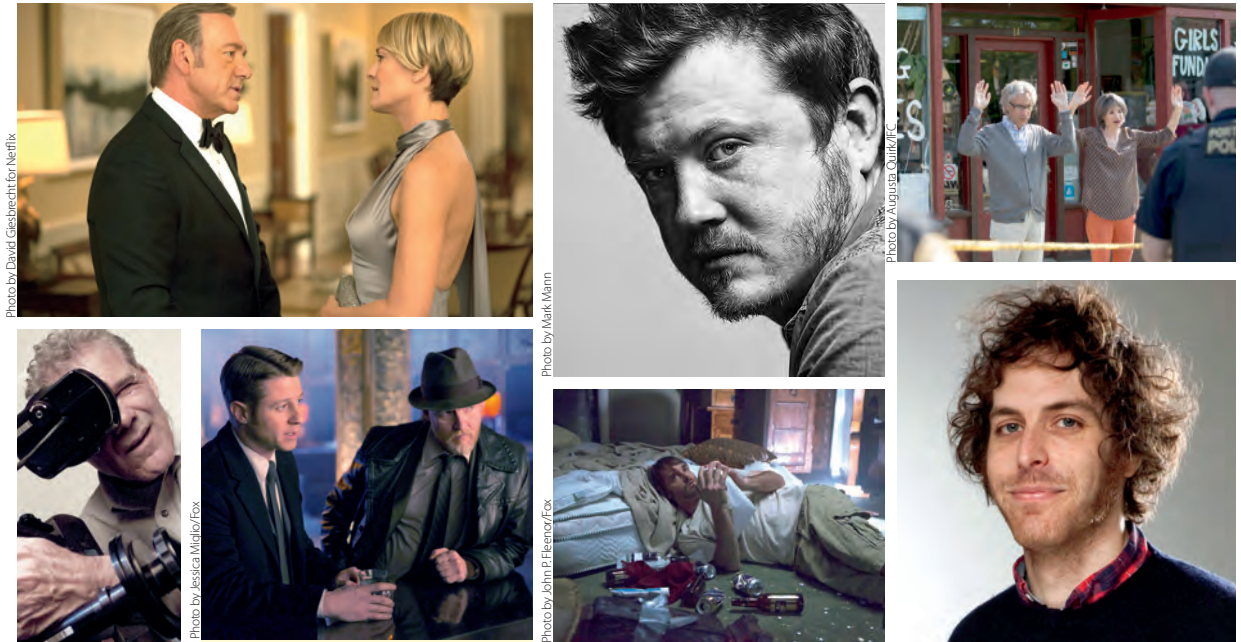


Photo by David Giesbrecht for Netflix

Photo by Mark Mann

Photo by August Quirk

Photo by Jessica McElroy/Fox

Photo by John P. Heaney/Fox

As a precursor to our 12-part *The Road To Emmy* series which gets underway May 29 on *SHOOT*online and in *The SHOOT*>e.dition, we connect with a showrunner/executive producer/writer/series creator and a co-creator/writer/producer/director who have a major hand in shaping notable shows that figure to be strong contenders for Emmy nominations this coming awards season.

Plus we connect with three cinematographers whose contributions to different shows could land them in the Emmy nominees' circle.

We start out with Beau Willimon, showrunner, exec producer, writer and creator of Netflix's *House of Cards* which scored nine Emmy nominations in 2013, its debut year (and three wins—David Fincher for Outstanding Director on a Drama Series, Eigil Bryld for Outstanding Cinematography For A Single-Camera Series, and casting directors Larry Mayfield, CSA, and Julie Schubert, CSA, for Casting For A Drama Series). Last year, *House of Cards* continued its Emmy success with

10 nominations (with one win for Outstanding Sound Mixing).

Season three of *House of Cards* offered its share of new wrinkles, most notably a risky new storyline direction. “We started with the firm belief,” said Willimon, “that the core of this show in season three would be the marriage [of the Underwoods]. Our goal was to explore that marriage and ultimately its breaking up. After seven months-plus of filming and 13 hours in the can, I feel confident we made the right choice. Had we not dug deeper into the marriage and simply relegated our story to political intrigue and machinations, the show would not have grown or expanded. We knew that wouldn't be everyone's cup of tea. It's a risk we took knowing that a lot of people enjoy the chess moves and the political maneuvering and manipulation. We retained some of that but took the show into new territory with Francis [Kevin Spacey] and Claire's [Robin Wright] relationship.”

Another fundamental change was that Francis Underwood in season 3 was Presi-

dent of the United States. “As opposed to a story of ascent where they were striving for power, now they had the power they coveted. That was another reason to explore Francis and Claire's emotional journey, their marriage, the pressures The White House places on both of them,” reasoned Willimon. “This gave us the opportunity of exploring new ways to tell our story—voiceovers, flashbacks, different filmic approaches in terms of the tone and look of the show. Our goal was to maintain the aesthetic core of the show while expanding upon its vocabulary. The challenge every season is to set out to do things we haven't done before. We did this in a major way in season three.”

Towards that end, *House of Cards* brought several directors and DPs new to the series for season 3. The directors were Agnieszka Holland (an Oscar nominee for *Europa Europa*), John Dahl (*Rounders*, the DGA Award-nominated *The Last Seduction*) and Tucker Gates (*Lost*, *Homeland*, *Brooklyn Nine-Nine*) who directed a

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From top left, clockwise: *House of Cards*; Beau Willimon; *Portlandia*; Jonathan Krisel; *The Last Man on Earth*; *Gotham*; James Bagdonas, ASC.

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Willimon On House Of Cards

Continued from page 6

pair of episodes apiece. The cinematographers new to *House of Cards* were Martin Ahlgren who shot 11 episodes and Peter Konczal who lensed two.

“Martin is an extremely talented cinematographer,” assessed Willimon. “We were impressed by his work previous to *House of Cards* and thought he would bring some fresh blood and new ideas to season three. The new ideas were driven by the directors in collaboration with Martin. Agnieszka Holland directed the episode for which we filmed the debate. Our cameras generally tend to be either on dollies or static. We typically don’t do handheld. We’ve been going with a Kubrick-esque approach established in season one. But for this episode, to give the debate a cinema verite style, we moved away from the static and dolly work so that it felt like a debate as opposed to us filming a debate.”

Willimon also cited season three’s final episode which included “a pretty intense, violent scene between Francis and Claire. James Foley directed that episode [he also directed in seasons one and two]. Martin and James went handheld which we don’t typically do. The idea was to make the most of what handheld has to offer, the camera getting in tight alignment with the violence on screen. When you break out from what you normally do, you make an impact. We established an aesthetic the first two seasons and when we break out from that, we do it as a choice, not willy-nilly. Martin did a great job to open up the visual vocabulary of the show in moments like these.”

The White House setting also inspired changes in approach by Ahlgren. “In season one and two, windows were washed out or had drapes,” related Willimon. “Martin established greens outside the window, and brought different types of lighting into the Oval Office. There was a greater diversity of tone and feeling in the rooms.”

Ahlgren built upon a groundbreaking DP tradition for *House of Cards*. Bryld worked with Fincher to establish the look of the show in season one. Bryld wound up winning an Emmy for his cinematography. Succeeding Bryld for season two was Igor Martinovic. Willimon noted that Bryld, Martinovic and Ahlgren “are all in-

credibly collaborative cinematographers.”

Willimon added that Ahlgren brought in DP Peter Konczal to lens a couple of season three episodes. “First,” explained Willimon, “Martin needed someone to lighten the burden of 13 shows for him to shoot. But he also needed a DP, Peter, to be devoted to the two episodes [chapters 35 and 38 of the series] directed by Robin Wright [who directed her first *House of Cards* episode in season two]. When Robin’s directing, she’s also acting. When she’s prepping, she’s acting in the series. This made a challenging prep schedule even more challenging. You have to carve out time here and there for her to prep. Martin thought it would be a good idea to have Peter dedicated to her for each episode she directed. This way, when she was available to do prep, Peter could be there for her.”

Portlandia

For each of the past three years on the basis of sketch comedy series *Portlandia* (IFC), co-series creator Jonathan Krisel has earned two Emmy nominations—one for Outstanding Directing, the other for Outstanding Writing for a Variety Series. Those six nominations from 2012-14 are just part of the haul for *Portlandia* which in both 2011 and 2013 won the Emmy for Outstanding Costumes for a Variety/Music Program or a Special. And last year, in addition to Krisel’s two noms, *Portlandia* landed nominations for co-creator/writer Fred Armisen as Outstanding Supporting Actor in a Comedy Series, Steve Buscemi for Outstanding Guest Actor in a Comedy Series, and a nom for Outstanding Art Direction for a Variety, Nonfiction, Reality or Reality Competition Program.

“It’s been exciting to be acknowledged, especially for a smaller show,” said Krisel. “We’re the David in this David vs. Goliath scenario, with our work on the same platform as higher profile shows. And for me personally to have three directing and three writing [shared with the likes of Armisen, series co-creator Carrie Brownstein, Graham Wagner and Karey Dornetto] nominations is gratifying. I’ve seen *Portlandia* cited in articles that have nothing to do with the show. Someone in a movie or TV show will be described as ‘a *Portlandia* character.’ We’ve become a

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Film Incentive Program Created For U.S. Virgin Islands

Governor Kenneth Mapp has signed Bill #31-0009 creating a film production program in the U.S. Virgin Islands. Highlights of the program are as follows:

- Establishes a transferable tax credit equal to 10%-17% of the first \$500,000 of each resident’s compensation (rate is dependent on the percentage of the workforce made up of Virgin Island residents);
- Establishes a rebate of up to 9% of qualified production expenditures;
- Allows an additional rebate equal to 10% of qualified production expenditures if the production includes a qualified Virgin Islands promotion;
- Allows an additional rebate equal to 10% of qualified production expenditures if qualified production activities take place on the island of St. Croix;
- Provides for an annual cap for the program of at least \$2.5 million;
- Requires a minimum of 20% of the workforce (including extras and day players) to be made up of Virgin Island residents; and,
- Requires a minimum spend of \$250,000.

Oregon Lensing

The second quarter of 2015 has seen assorted commercial shoots in Oregon, according to Tim Williams, executive director of Oregon Film.



The Green Room

On the TV front, Oregon is welcoming back IFC’s *Portlandia* for season six, and the second season of TNT’s *The Librarians*.

As for features, the Oregon-lensed *The Green Room* has been chosen for Cannes’ Directors Fortnight which began May 14 and runs through May 24. Directed by Jeremy Saulnier, the film centers on a band of punk rockers who find themselves trapped in a secluded venue, fighting for their lives against a gang of neo-Nazis. *The Green Room*’s cast includes Anton Yelchin, Imogen Poots, Patrick Stewart, Alia Shawkat, Callum Turner and Joe Cole.

Louisiana Proposals

Several bills are in the legislature relative to Louisiana’s film production incentive program. Here are two of the bills and their featured provisions: House Bill 704 would amend the program as follows:

Beginning January 1, 2016, provides for a funding cap in the amount of \$150 million per calendar year. Credits will be distributed on a first-come, first-served basis. If the total credits applied for in any particular year exceed the aggregate amount of credits allowed for that year, the excess will be treated as having been applied for on the first day of the subsequent year.

Meanwhile House Bill 213 proposes the following changes:

Effective Jan. 1, 2016, creates a program funding cap of \$50 million per year. If the total amount of the tax credits is exceeded, the excess shall not be rolled over into the subsequent year;

Replaces the first-come, first-served aspect of the existing program with preference given to productions that provide the greatest economic return to the state based on the following factors: The percentage of payroll spent on the employment of Louisiana residents; the impact of the production on the overall economy of the state, including the percentage of production expenditures expended in the state; and whether the production company has paid Louisiana corporate franchise taxes or whether the production company has deducted and withheld Louisiana income tax on wages earned by employees of the production company in Louisiana;

Thumbs Up, Thumbs Down

One governor signed, another vetoed legislation this month relative to incentive programs in Colorado and Utah, respectively. Colorado Governor John Hickenlooper signed Senate Bill 234, which appropriates \$3 million to the film rebate program for the 2016 fiscal year (July 1-June 30). And Utah Governor Gary Herbert vetoed a bill that would have increased the Motion Picture Incentive Fund rebate program’s per project cap from \$500,000 to \$2.5 million.

Jonathan Krisel Discusses An Ever Evolving *Portlandia*

Continued from page 8
point of reference.”

Whether *Portlandia* will be impacted by the TV Academy’s change in the Variety Series category remains to be seen. The category is now for the first year being split into Outstanding Variety Talk (which will be awarded during the Primetime Emmy telecast) and Outstanding Variety Sketch (to be part of the Creative Arts Emmy program).

Emmy voters will, however, be judging a *Portlandia* series which like in past seasons continues to evolve from one year to the next.

“We feel like we’re always challenging ourselves, never resting on our laurels,” said Krisel. “We try to keep the show as fresh and exciting as when we first came onto the scene. Our fifth season is totally different. It’s way more narrative. It still has the same sensibilities, tone, look and feel but there’s a little more story per episode. The comedy is still sketch like but woven together in a more narrative structure. The first two episodes, for example, are one story, providing backstory on how the bookstore lady characters came about. We’re exploring the dynamic of some of our characters. Why are these two ladies friends? Why are they the way they are? Why are they so mean to people? One came from B. Dalton Books, the other from Crown Books. These were the mall gems of book selling before Amazon came into the marketplace. The bookstores merged and the two women were thrown together, hated each other, engaged in backstabbing until they realized there’s this glass ceiling. They had to work together in a male-dominated universe and become the characters we came to know from prior sketches.

“It’s part of our continuing to elevate *Portlandia* from a conceptual sketch show to a more character-based sketch show,” continued Krisel. “And we’re celebrating our characters.”

Integral to the show is its ensemble of performers, as well as guest performers. “Fred [Armisen] is the funniest person in the world,” affirmed Krisel. “It doesn’t matter what he’s doing, what the context is. He and Carrie [Brownstein] are laugh-out-loud performers. It’s a blessing to be able to write to our cast’s strengths as performers. And there are recurring

guest stars like Jeff Goldblum who have the talent and energy which matches our



Photo by Alanisa Quilley/IFC

Portlandia

sensibility perfectly. As a fan of TV, any show I’m watching is because I like to see what the performers are doing. Louie C.K. does different formats within his show. Whatever he wants to show me, I care what it is. If he put something into it, I know it’s going to be great. TV is an open canvas at this point so for *Portlandia* we like changing the format. The bottom line is you want to make something ex-

citing, fresh and not worry about formula, what people are expecting. People want to laugh.”

Portlandia has elicited not only laughter but also accolades that extend beyond the Emmy recognition.


The show won a Peabody Award in 2012, was nominated for a Writers Guild Award in the Comedy/Variety category in 2014, and won the WGA Award in 2013, the honored ensemble of writers consist-

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AGENCY CREATIVES



Susan Credle



Tor Myhren



Kerry Keenan

Breakthrough Ads, Breaking Through Glass

Agency creatives reflect on what attracts them to jury duty at Cannes

A SHOOT Staff Report

Among the new wrinkles at the Cannes Lions Festival of Creativity this year is the inaugural Glass Lion: The Lion for Change. Launched with the support of Leanin.Org (founded by Facebook chief operating officer Sheryl Sandberg), the Glass Lion recognizes work that breaks through unconscious gender bias and shatters stereotypical portrayals of men and women. Cindy Gallop, who was a founder of BBH New York and is now founder/CEO of IfWeRanTheWorld/MakeLoveNotPorn, will preside over the Glass Lion jury, a diverse group of industry artisans.

Among those to serve on this inaugural jury is Susan Credle, U.S. chief creative officer for Leo Burnett, who hearkened back to an earlier tour of jury duty in order to bring perspective to the potential of the Glass Lion.

"A few years ago," recalled Credle, "I had the privilege of being on the Cannes Titanium jury with Dan Wieden. As we were all discussing, perhaps even slightly arguing about, what we thought defined Titanium work, Dan quietly said, 'Well, when we decided to create the Titanium Lion, I can tell you what the intent was.' The room became quiet. Clearly and simply, he stated that Titanium work is work that shines a light on where the industry is headed. This inaugural Glass Lion jury has the opportunity to clearly and simply define why this award exists. What an incredible opportunity and responsibility."

Philip Thomas, CEO of Lions Festivals, said, "We believe that marketing actively

shapes culture, and the Glass Lion is part of our commitment to having a positive impact on this. The introduction of a new Lion is an opportunity to define both the category and what we hope the communications landscape might look like."

Nick Bailey, CEO/executive creative director of U.K. digital marketing agency Isobar, noted, "It's no secret that one gender and one viewpoint is over-represented in our industry, which means inevitably a certain viewpoint is over-represented. The Glass Lion seeks to redress that by recognizing work that holds a mirror up to the world as it really is, rather than just as a minority of people see it.

"That's why," he continued, "it's particularly exciting to see not just a truly international mix in the jury, but also a mix of viewpoints from both within and from outside our industry."

The introduction of the Glass Lion: The Lion for Change follows up on the 2014 launch of Cannes' See It Be It initiative, created to address the industry's gender imbalance by accelerating creative women's careers in advertising. The three-day program for 12 creative women is returning to Cannes Lions this year and nominations are now open. Successful candidates will receive airfares to Nice, a Classic Pass to the Festival and accommodation for the duration of the program (June 21-24, 2015).

"I couldn't be more thrilled about the introduction of the Glass Lion, which demonstrates Cannes Lions' commitment to ensuring that both our industry and the work we create not only more accu-

rately reflects the world around us, but actively changes it for the better," stated Gallop. "I am honored to be jury president and look forward, together with the jury, to celebrating work that will set the gold standard for creative and sociocultural change."

Points won in the Glass Lions category will count towards Special Awards—accolades for Agencies, Network and Holding Company of the Year.

Film Jury

Tor Myhren, Grey's worldwide chief creative officer, has served on the Film jury at Cannes twice before. This year marks his first as president of that storied jury. While the Glass Lion is debuting, the Film competition has been a perennial mainstay of the Festival—yet both share the bond of being extremely relevant to the industry at large.

"Even though Film is one of the oldest categories at Cannes, I still think it's more relevant than ever before," affirmed Myhren. "Video is the fastest growing dynamic online. The power of film has never been more important than it is today. Film is showing up in a lot of different places and platforms. As media have changed, the industry has changed. As digital has become such a driving force, it makes me happy to see that film and storytelling—with a beginning, middle and end—continue to play a prominent creative role."

Getting the opportunity to preside over the Film jury is particularly gratifying to Myhren. "I've always loved film. I got into this industry because I wanted

Presents:

DIRECTOR
LIZ HINLEIN

to make film. My passion is in film," he affirmed. "That's why for me it's such a huge honor to be asked to head the Film jury at Cannes."

As for his responsibilities as jury president, Myhren said, "I see it simply as making sure everything is fair and that we are focused on the right things. Anytime you get into a room with 22 people who are top creatives—wherever they're from—there's a lot of egos. I've been on juries where one or two very outspoken people dominate the conversation and sway the jury. I will not let that happen as jury president. It's important that everyone has an equal voice."

The workload is considerable, with Film judges looking at some 4,000 entries. Invariably, though, said Myhren, even with all those submissions, you can generally count on "less than 10 truly great ones that resonate with everybody in the room. And usually it's the simple ideas that cut across all cultures. The best ideas are undeniable no matter where you're from or who you are."

Myhren is going into this year's proceedings with an open mind. "When I saw Volvo's 'Epic Split' piece with Jean Claude Van Damme early last year, I pretty much knew no film would be better than that. The same could be said in some previous years with work such as Nike's 'Write the Future'; you just knew that had Grand Prix written all over it.

"This year, though," continued Myhren, "things appear more wide open with room for some 'happy discoveries.' There are fewer preconceived notions going in as to what work will emerge as the best—and I think that's healthy."

Myhren has found his prior experience judging at Cannes invaluable, "As a jury member you see what ideas and executions work. The judging experience crystallizes the understanding of what makes for a universally loved idea—by all cultures, which is very hard to accomplish. As a judge, you can see the common elements of successful work and you can

bring those insights back to the people at your agency.

"My hope this year is that we'll see work that takes the craft to an even higher level, that pushes into an area that hasn't yet been explored. I'm excited over the possibility of seeing storytelling on film being taken into areas we could not have imagined four or five years ago. That's what makes Cannes so fascinating—that along with the globalization that's represented there. Globalization is one of the big changes in our industry—and there's no place you see that more than at Cannes. That's why Cannes sets the creative bar for our industry every year."

Kerry Keenan

Helping to set that bar with her assessments on the Film jury will be Kerry Keenan, chief creative officer of Deutsch



David Lubars

New York.

She's looking forward to the opportunity to serve as a Cannes judge. "It's a chance for me to participate with a group of peers, to get to know creative people from other countries. And when looking at the work, you become aware of people out there who you might not have known before, adding to your knowledge of the talent pool."

She also quipped that Cannes is an ideal place to find "a better way to do a case study film."

Keenan noted that beyond being a celebration of the best creative, the Festival has become a place where more agencies are bringing brands, clients, chief marketing officers in order to "open them up to this world of being brave creatively, and showing how doing great work can translate into success for them."

The end result, she continued, is that "clients are coming away excited and committed to being involved in the best

work possible."

Branded Entertainment

David Lubars, worldwide chief creative officer of BBDO, is a Cannes Lions veteran, presiding over both the Film and Press juries in 2009 and the Titanium Lions jury in 2006.

This year he's back as a jury president, overseeing Branded Content & Entertainment for the first time.

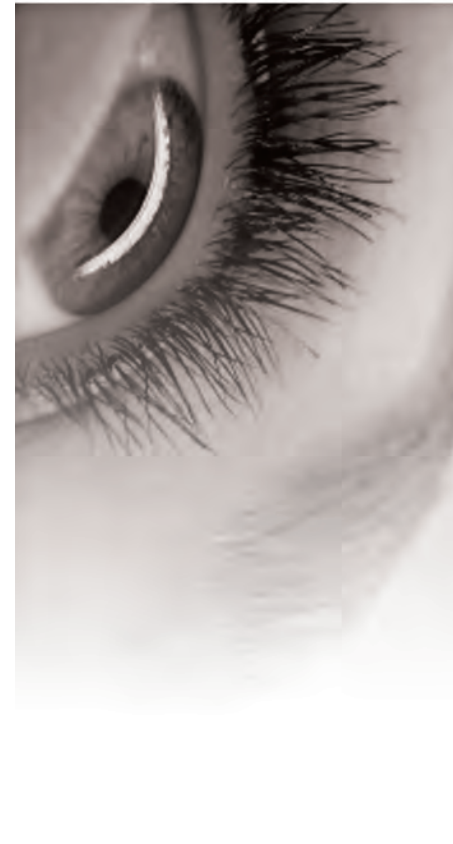
"I believe this is the category of the future," Lubars related. "The world is always on, requiring a constant flow of video and interesting content that has to be entertaining, and well beyond just a 30-second film."

Lubars then noted that the very definition of a campaign has expanded significantly. "Look at what a campaign is today," he said. "It's often television production surrounded by a constant flow of video across different platforms. It's seemingly unending but at the same time has to be affordable. We're looking for new ways to produce work that makes its way to social media. BBDO has been doing a lot of this from the get-go—long form for GE, for AT&T, Lowe's Vines. But we're constantly exploring. You can't rest on your laurels."

Lubars affirmed that the Cannes Lions Festival "is more than ever a great place for this exploration, to see what's being done around the world. That's why this is an exciting time. The cement never hardens today in media. It's fluid, there are new opportunities, different platforms for different content."

Lubars has also been involved in groundbreaking work prior to his lengthy BBDO tenure. Back when he was at Fallon Minneapolis, he had a lead hand in the breakthrough BMW Films which won the first-ever Titanium Lion awarded at Cannes. Lubars was president of Fallon Worldwide and executive creative director of Fallon North America.

For Lubars the constant at the Cannes Lions Festival of Creativity is the "brilliant big idea that touches and connects with people. That's timeless going back to pictures on cave walls. What's different today is how stories are told, how you develop a story and how you enable the viewer to engage with that story or become a part of it. That's part of what we'll be judging at Cannes this year in the Branded Content & Entertainment competition."



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... and she's just getting started

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Lensing Modern Family

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ing of Armisen, Brownstein, Krisel, Dorretto and Bill Oakley.

Modern Family

James Bagdonas, ASC, has an Emmy track record which is curiously different from what one might expect for a cinematographer who in recent years is most closely associated with his work on ABC TV's lauded half-hour sitcom *Modern Family*.

"It's the first pure comedy I've ever done," he related. "My sensibilities going in were more on the drama end. You tend to flex your muscles more in lighting in drama. In comedy, you protect the actors, you protect the comedy."

Bagdonas' Emmy history is grounded in one-hour drama, having been nominated three times for Outstanding Cinematography for a Series on the strength of *Chicago Hope*—for the episodes "A Time

To Kill" in 1997, "Brain Salad Surgery" in 1998, and "Home Is Where the Heartache Is" in 1999. Also in '97, Bagdonas was an Emmy nominee for Outstanding Cinematography for a Miniseries or Special on the basis of his lensing of *Hidden In America*.

It's not that Bagdonas' cinematography on *Modern Family* has gone unnoticed by his peers. In 2012, he garnered a coveted ASC Award nomination for the "Bixby's Back" episode of *Modern Family*. This marked his fourth career ASC nomination, the others coming for *Chicago Hope* in '97 and '98, and an episode of *Hunter* in 1990.

And on the feature film front, Bagdonas was nominated in 1994 for a Best Cinematography Independent Spirit Award for the Martin Bell-directed, Jeff Bridges-starring *American Heart*.

Given his lack of half-hour sitcom ex-

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Biscuit Filmworks, Tool Top AICP Show and AICP Next Awards Shortlists, Respectively

It's the age-old awards show cliché—that just being nominated is an honor in and of itself. The adage, though, has become cliché because it's so true. In the case of the AICP Show and AICP Next Awards, making the shortlist is indeed an honor, with multiple mentions showing a company's consistency of excellence across varied categories.

A perusal of the AICP Show and Next Awards Shortlists—and the work they contain—provides a valuable barometer of the industry creatively from one year to the next. Seemingly each year work emerges that serves to set the creative bar even higher.

So a look at the two shortlists is perhaps the best way of previewing the upcoming AICP Next Awards, set for June 2 at the NYU Skirball Center, and the AICP Show, scheduled to premiere at the Museum of Modern Art (MoMA) in NYC on June 4.

The tally of shortlist mentions itself is telling, offering a handle on the advertising agencies, production companies and clients that most often have a hand in breakthrough work.

On the AICP Show Shortlist, the top five production companies mentioned are: Biscuit Filmworks, with 21; Smuggler and O Positive, with 16 each; and Park Pictures and MJZ, with 13 mentions apiece.

For advertising agencies, the top five mentions included work from various offices of: Wieden+Kennedy, with 25; BBDO with 17; R/GA and TBWA\Chiat\Day, with 12 apiece; and SS+K, with 11.

On the client side, HBO GO led with 11 mentions, followed by Beats By Dre with nine; General Electric with eight; Nike with seven; and a three-way tie among Adidas, Mars Chocolate North America, and Weight Watchers, each with six mentions.

For the AICP Next Awards Shortlist, on the production company side of the ledger, Tool appeared seven times; R/GA five times; Chelsea Pictures, The Kitchen, and Smuggler each appeared three times.

For agencies, the top five mentions included work from the various offices of: Wieden+Kennedy, with 11 appearances; BBDO with 10; Leo Burnett, with six; R/GA and Young & Rubicam, each with five.

For clients, the top five includes mentions of: Land Rover, with five; Heineken, with four; and a three-way tie among Volvo North America, Jordan Brand and Google, with three each.

"The Shortlists are the results of the work of 400-plus judges including many of the top names in advertising," said Matt Miller, president and chief executive officer of the AICP Show.

"The pieces they have singled out this year," continued Miller, "is nothing short of exceptional, and we are looking forward to seeing the final results at the premieres of the AICP Next Awards and the AICP Show."

The 2015 AICP Show chairwoman is Kerstin Emhoff, president/co-founder of production house PRETTYBIRD.

The 2015 AICP Next Awards judging chair is Rob Reilly, global creative chairman of McCann Worldgroup.

The AICP Show was established in 1992. Each year, the best advertising appearing in the moving image is honored and made part of the treasured archive of the Department of Film at the Museum of Modern Art in New York.

The AICP Next Awards, launched in 2007, highlights the winners of the eight Next categories, which honor innovative marketing communications. The AICP Next Awards are also archived at MoMA.

AICP Week, which was inaugurated in 2013, is anchored by the premieres of the AICP Next Awards and AICP Show; also featured are educational seminars and events highlighting creativity and marketing.



Matt Miller



Rob Reilly



Kerstin Emhoff

DP Perspectives: James Bagdonas, Christian Sprenger

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experience prior to landing the *Modern Family* gig in 2009, Bagdonas acknowledged there might have been some hesitation in some circles about bringing him aboard the comedy series.

"It helped that I came from *Boston Legal*, which was both comedy and drama and had a kind of movement to it that stylistically was in the area of what they wanted to establish for *Modern Family*," observed Bagdonas. "In *Boston Legal* there were many scenes which had people bantering and we'd do each in one set-up, capture it almost voyeuristically as one shot with a real-life documentary touch. It was cut from the same cloth as what had been envisioned for *Modern Family*, which at the time was new ground for a sitcom. So I had experience in doing what they wanted. It just wasn't experience in pure half-hour comedy."

For the past several years, Bagdonas

has deployed the ARRI ALEXA on *Modern Family*. "It's hard working and delivers a great image," assessed Bagdonas. "I try to keep my equipment as simple and responsive as I can. The ALEXA has become quintessential, being used on the lion's share of TV and features."

As for how the cinematography on *Modern Family* has evolved over the years, Bagdonas observed, "Each season the show grows. It gets bigger, more challenging. The shows were technically simpler in the beginning though we had the challenge of finding the right process to realize the style we wanted. Now we're on location much more where lighting problems can be more complex. Different locations come into play and the storylines also have become more challenging visually like in this year's episodes 'The Day We Almost Died' about a near-miss accident and 'Grill, Interrupted,' with its intersecting stories."

Those two cited episodes reflect Bagdonas' versatility in that he directed "The Day We Almost Died" and "Grill, Interrupted," collaborating with Hugo Cortina as DP. Cortina is Bagdonas' long-time gaffer who is an experienced cameraman. "I've been shooting for 40 years and directing for 20," said Bagdonas who indeed has a history of settling into the director's chair for select episodes of series he has contributed to as a DP. He, for example, directed multiple episodes of both *Chicago Hope* and *Boston Legal* prior to helming installments of *Modern Family*, including "Under Pressure" in 2014, "Suddenly, Last Summer," and "A Slight at the Opera" in 2013, "Open House of Horrors" and "Disneyland" in 2012, and "The One That Got Away" in 2011.

Bagdonas said that working on *Modern Family* has been most gratifying. "There aren't many half-hour comedies that brilliant, which means I'd probably foray back

into one hour once this series is over because I'd be hard pressed to find a comedy of the same caliber."

Asked whether the future could hold more directorial endeavors, Bagdonas said he'd like to continue to work as a cinematographer while taking on select gigs as a director. "It just depends what opportunities emerge down the road. I may stick my toe a little bit more in directing and see how that plays out. Bringing in the expertise and knowledge from *Modern Family* helps me as both a cinematographer and director."

The Last Man on Earth

Cartoon Network's Adult Swim proved to be a springboard for cinematographer Christian Sprenger to dive into the Fox primetime comedy pool, landing the debut season of *The Last Man on Earth*, a series created by and starring Will Forte

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36 Directors Fill 32 Slots In SHOOT New Directors Showcase

The mix includes freelancers, a documentary producer, editors turned helmers, and three duos

A SHOOT Staff Report

NEW YORK—SHOOT's 13th annual New Directors Showcase—which will be celebrated with an evening screening, panel discussion and reception on Thursday, May 21, at the DGA Theatre in New York City—offers a total of 36 up-and-coming helmers filling 33 slots (30 individual directors, and three duos).

The field includes freelance directors (16 directors consisting of 12 individuals and two duos), two accomplished editors who have diversified into directing, and a filmmaker who served as co-producer on a recent HBO feature documentary.

The latter Showcase director is Erin Li and the alluded to documentary is director Nick Broomfield's *Tales of the Grim Sleeper* which delves into the "Grim Sleeper" murders in South Central LA from 1987-2007.

As a director, Li earned inclusion into SHOOT's Showcase for the trailer promoting *Kepler X-47*, her dystopian science fiction short film. Li was one of eight women selected to participate in the American Film Institute's Directing Workshop for Women on the basis of this film.

Editorial sensibilities

Two solo Showcase directors are accomplished editors affiliated with mainstay editorial houses: David Johnston from post shop jumP; and Zeke O'Donnell of Fluid Editorial.



Johnston was selected for the Showcase for his Breast Cancer Awareness PSA entitled "Stare." O'Donnell made the final Showcase cut for Crossroads' "Chalk Art" PSA.

Seeking roots

Among the directors in the Showcase who are as of yet unaffiliated with a production company are, in addition to Li: Kamell Allaway whose selection was based on Myron & E's "On Broadway" music video; Jonathan Barenboim for the Sony PlayStation "Friendly Competition" TV commercial; Robert Bianco for the

"Powerbeats by Dre" spec spot; Assal Ghawami for a Silk Soymilk spec spot; Anne Hollowday for The Royal Observatory Greenwich's web short *Emily: A Piece of Me*; Bennett Johnson for a Haagen-Dazs online spot; Patrick Muhlberger for Spotify's "Holding Hands" online spot; directorial duo the Perez Brothers for their short film *The Weigh In*; Joseph Pernice for his feature film *Chasing Yesterday*; Elen Santana for her short film *Blame*; Stephen Vitale for the short *They Say*; The Wolf Brothers duo for a Vlasic spec spot; and Ally Zonsius for the short film *Educated*.

The New Directors Showcase included three directorial duos. Unlike the Perez Brothers and the Wolf Brothers, our third sibling duo, the Freise Brothers, has a production company home, Biscuit Filmworks. The Freise Brothers earned their

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Showcase Offers A Mix Of Directors With & Sans Prodn. Cos.

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showcase slot for work which included “Skeet Art,” a cinema ad for the recently concluded Newport Beach Film Festival.

Individual affiliations

Besides the Freise Brothers, the rest of the field affiliated with production companies consists of: Marcus Armitage of Film Club London for his hand-drawn short *My Dad*; Jonathan Augustavo of SKUNK for Neuro’s “Sleep with Neil Patrick Harris”; Stash Capar of Spy Films, Toronto, for a Durex Condoms’ spec spot;

Alexander Engel of Greencard Pictures for his short film *This Is It*; Bianca Gae-ver of m ssnng p eces for This American Life’s “Videos 4 U: I Love” webisode; Christian Sorensen Hansen of Society for Audi’s web short *Ricky: Uncompromised Portrait* featuring Ricky Gervais; Zachary Heinzerling of Epoch Films for Facebook Japan’s online spot “You Are Someone’s Friend”; Mai Iskander of goodstory films for Whirlpool’s “Perceptions of Care: Louis Family” webisode; Claire Jantzen of Adolescent Content for Disney’s short film *Soar*; Michael Marantz of Persuade

for “The Conditioned,” a branded content project for Facebook; Ed McCulloch who has two affiliations—Fancy Content in the U.S., and Holiday Films in Canada—and who earned Showcase inclusion for a Wounded Warrior Homes PSA; Jefferson Stein of 3008 Productions for the short *Tumble Dry Low*; Paul Thomas of Seed Media for the short film *Stupify*; Hughes William Thompson of The Colony for the short *A New Man*; Jack Whiteley of Rattling Stick for *Night Life*, a public service film for Ronald McDonald House; and Duncan Wolfe of ONE at Optimus for *The*

Art of Listening, a piece of branded content for Lincoln Motor Company.

The following pages contain thumbnail sketches of the Showcase directors with their responses to select questions. Additional Q&As with each director will appear on <http://nds.shootonline.com> and on SHOOTonline/The SHOOT>e.dition on May 22. (More detailed coverage of the New Directors Showcase panel discussion and related developments will appear later this month on SHOOTonline and the SHOOT>e.dition.



Kamell Allaway

Unaffiliated
Myron & E’s “On Broadway”
(music video)

1) How did you get into directing?

I lived in a fairly unsafe neighborhood until I was about 5. My parents didn’t let me play outside much so I had to be inventive with my time. I remember watching films like *Beetlejuice*, *Edward Scissorhands*, and *Batman* on loop, running around in my *Batman* chest plate, creating my own scenes spawned from those films; ya know, just being a weird little kid. I like to think my directing career started there.

2) What is your most recent project?

I just finished my first feature, *Sea Horse*. We’ve been having a blast on the festival circuit so far and we recently signed a couple distribution deals, so we should see it on VOD later this year. The project that I’m currently working on though is a TV pilot for Josh Robert Thompson, who played Geoff Peterson on the *Late Late Show with Craig Ferguson*. I’m so excited about it. The set-up is like a mature *Pee-Wee’s Playhouse*. It’s surreal, wild, and hilarious. Josh is such a talented and funny guy and he really drives it home with this show. Other than that, I’m just doing more music videos.



Marcus Armitage

Film Club London
“My Dad” (short film)

1) How did you get into directing?

I started along this path because I loved drawing. Drawing, painting and making are big parts of my practice and how I get the ideas out of my head onto something accessible. As I started to push my drawings I found I wanted them to move, and once they are moving you get the urge to tell a story. Since then it has always been about getting your voice into the films and animations you make. Creating something unique to you is a very difficult process but is my passion. I recently completed a Masters degree at the Royal College of Art where I made *My Dad*. While there I really pushed myself to tell stories I feel passionately about and were relevant to us today.

2) What is your most recent project?

My most recent project is the short film *My Dad*, which was nominated for the BAFTA this year. It is a hand drawn film about inherited racism and how a racist yet also caring father affects a child’s life. I use vibrant and garish oil pastels to create an overwhelming world where opinions tear through the drawings, removing characters and buildings, revealing a mess of regurgitated newspaper clippings beneath.



Jonathan Augustavo

SKUNK
Nuero’s “Sleep with Neil Patrick Harris” (branded content)

1) How did you get into directing?

Through a circuitous path paired with a love of storytelling and art, I was given a camera at a young age by my father. I created small visuals inspired by films, skate videos, ESPN highlight shows. With pressure to do something safe I fell out of love with it, with creating, so I grew up, went to regular college and got a real job. During the Dark Ages, I lost my sense of self and finally took a stand against being safe. So I started to create, it felt good and I was making headway back home, but I needed more. So I went back to school to augment my creative and mental skillset. At school I shot a bunch of shorts and music videos. At some point I met a blonde haired rapper named Ben, made a video about second hand clothes and have been directing ever since.

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

Creating, actually having people believe in me enough to pay me to create something for them. I never in my wildest dreams believed I could professionally direct, I never even knew how. But having people willing to trust me to create what’s inside my head is far and away the best part of this.



13th ANNUAL NDS 2015



Jonathan Barenboim
Unaffiliated
Sony PlayStation's "Friendly Competition" (TV commercial)

1) How did you get into directing?

I got into directing through cinematography. As a cinematographer, my strengths are in helping a director visually communicate what's on the page and in their mind's eye through lighting and camera work. After one difficult job, the producers approached me and asked if I'd be interested in directing. The manner in which I worked and how I led my team was very similar to how a director operates; the main difference was that I had to practice how to communicate my ideas to actors. After that conversation, I decided to create a spec commercial for Diet Coke. That commercial gained traction on the web and led to my first paid directing job. One job begot another, and I haven't looked back since.

2) What is your most recent project?

My latest project was an April Fools' Day campaign for Reebok Spartan Race that spoofed Google's Project Loon and included Dick Costolo, the CEO of Twitter.

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

Proving to myself that just about any crazy idea I come up with is visually achievable in some way shape or form. I really enjoy collaborating with a team of creative hard-working people who love their individual crafts.

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

I can't say there is a worst part, but the most difficult part is keeping my blinders on and continuing to strive to find unique, inspiring, and challenging stories to tell.



Stash Capar
Spy Films
Durex Condoms' "We Got You Covered" (spec spot)

1) How did you get into directing?

It was a long and unusual journey that started with dropping out of film school and going traveling. Eventually the money ran out and I realized that I like to eat and sleep in clean beds, so I settled in London and managed to get a job as an editor. After that I worked as a promo producer throughout Northern Europe before moving to Dubai and working as a creative. That last job changed my life. I had the privilege of working with a number of very talented directors on projects throughout the Middle East. It was through their mentoring that I found the courage to pursue my own filmmaking voice and finally get into the director's chair (an apple-box and wireless monitor in my case). Now I'm back in Toronto,

where I started, except now I can call myself a director.

2) What is your most recent project?

I always try to keep between two and three projects going at once. That way when one stalls, I don't go crazy. Currently I'm developing my first feature film and waiting for the trees to bloom (literally) so that I can shoot a little spec spot I've been meaning to do.

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

When you're rolling, and you're looking at your monitor and you're seeing something that really makes you feel. Not just a pretty image, but rather something that speaks a simple truth about life, or about the human condition. You want it to last forever, but of course it can't because you've got twenty other shots to capture and the AD is looking at his watch. But for that brief moment, I'm ecstatic.



Robert Bianco
Unaffiliated
"Powerbeats by Dre" (spec spot)

1) How did you get into directing?

That's a tough question. I believe it started when I began daydreaming for the first time. My mind wandered into exciting stories that I eventually wrote down and turned into short stories. Those short stories became short films and when I bought my first Sony camera in high school I knew I wanted to be a director.

2) What is your most recent project?

I have spent a lot of time writing a short film called *Force of Attraction* which is currently in development. It's a story about a young married couple who's relationship is put to the test when one of them goes missing.

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

Being responsible for all of a project's creative decisions.

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

Being responsible for all of a project's creative decisions.

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

Everyone has a plan for where they see themselves in the future, but the film industry is a challenging place to be. I only want to be working wherever I'm allowed to express myself.



Alexander Engel
Greencard Pictures
This Is It (short film)

1) How did you get into directing?

I've been crewing sets as a gaffer/key grip since graduating film school in '06. Of course, the whole point of film school was that I wanted to be a writer/director, but being young, it's so easy for one's goals and one's focus to misalign. I don't knock it though. I owe where I am today to all of that experience. I've worked everything. Features. TV shows. Music videos. Commercials. Hundreds of productions. I've seen lots of mistakes made on set and lots of failure as well—but I've also seen some really excellent filmmaking and have worked with some amazing talents. And because of it, I'd say it's been a pretty seamless transition into directing.

2) What is your most recent project?

A narrative short titled *Digits*. It's a comedy about a socially awkward fish enthusiast, who loses the last two digits of a girl's number and tries every combination to seek her out. It stars Antonio Campos of *Borderline Films* (director of *Afterschool/Simon Killer*). Really pushed him out of his comfort zone with this one. I'd say it's worth it, if anything, just to see him in an orange cardigan. *Digits* just began its festival tour, premiering at the 2015 Aspen ShortsFest.

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

How do I not sound like an asshole with this one? It's watching people get your work—you know, seeing that connection—the idea that not only do people relate to you and your perspective, but that you've been able to relate to them. I mean we're all just trying to figure our shit out in this world—I look at my work's intent, then I look at the audience's response—if they're in sync, then I feel like my shit's in pretty good order. That's the best part.



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Freise Brothers

Biscuit Filmworks

Newport Beach Film Festival's "Skeet Art" (cinema ad)

1) How did you get into directing?

Nathan: Making short films and animations is something Adam and I have been doing for fun since we were kids. I remember visiting MGM Studios when I was about 12 years old and seeing the artists creating cells for *Pocahontas*, it made a huge impression on me. Growing up in the Midwest, film or animation school didn't even seem like a possibility, at least it didn't to me. We went to architecture school, which seems to be the accepted balance of art and practicality that can lead to a viable "career." Strangely enough, it was in design school that we fell in love with animation all over again. We started making short animations and films in our spare time, which eventually lead to film festivals and then following our passion to LA. We were fortunate enough to meet some

great folks in the industry who supported our visions.

2) What is your most recent project?

Adam: We just finished up the promo spot for the 2015 Newport Beach Film Festival, titled "Skeet Art." It was a fun little concept that we wrote and directed. We also recently just finished a proof-of-concept piece called *Newhouse*, about a homeless artist who is building his own utopia. It's a very personal piece to us and we're hoping to find the support/funding to develop it into a feature film one day.



Assal Ghawami

Unaffiliated

Silk Soymilk's "Soyboy" (spec spot)

1) How did you get into directing?

As a child I wanted to become either an actress, an astronaut or a surgeon. Directing somehow seemed to be the perfect synthesis of all those jobs.

2) What is your most recent project?

I just produced and directed a web series *The Whitlock Academy* for Isiah Whitlock Jr. and the Levity Department and finished a music video for the Canadian singer Chantel Damara of 'Lavachild'.

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

Looking at a subject from different angles, literally and figuratively speaking.

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

I feel really lucky to do what I'm doing and think it's quite a privilege to work in entertainment for a living.

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

I'd like to focus on commercials and branded content to improve my directing muscles. I enjoy the fast turn around and want to do a ton more of it! For my thesis at NYU I'm developing my first feature film and a TV pilot for a show I've written.



Bianca Giaever

msng p eces

This American Life's

"Videos 4 U: I Love" (webisode)

1) How did you get into directing?

I began in public radio, and during my last year of college I transitioned to turning my radio pieces into film. My filmmaking is still very rooted in my radio stories, and I always begin my process by making a radio story. Then I turn it into a film.

2) What is your most recent project?

A video series for *This American Life* called "Videos 4 U," where we find someone who needs help saying something and make a video to help them say it. So basically we're making video letters.

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

I like the finished product, and honestly that's enough to keep me going, but I find directing extremely stressful.

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

My focus is on making stuff that is connected to public radio. Or just making public radio. If I can make stuff that has a "life is a strange and wonderful adventure" feeling as well as a slower, deeper, more resonant quality... then I would be happy.

6) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?

I have so many mentors! Mainly they give me confidence, because they believe in me and are cheering for me. And that is a wonderful gift.



MANY CONGRATULATIONS TO
BIANCA GIAEVER
& ALL OF SHOOT'S FEATURED DIRECTORS!

msng p eces

13th ANNUAL NDS 2015



Christian Sorensen Hansen

Society
Audi's "Ricky: Uncompromised Portrait" (web short)

1) How did you get into directing?

Since I was born my parents worked in the ad world so growing up I would go to creative and client meetings with them. We always had cameras laying around the house and I suppose directing for me first started with making skate videos with those cameras. I was probably 12 or so when I first picked up this big VHS camcorder. From there it was like any good hobby turned serious—something that just grew naturally. At a certain point it was all I could think about and I haven't stopped making movies since.

2) What is your most recent project?

I've been in New York the last couple weeks working on a couple projects, one for Barrett SF and another for Publicis. I probably can't talk too much about those without getting in trouble. However, amidst all that I shot a contemporary dance film entitled *Nocturnal Patterns*. The piece attempts to encapsulate the core emotion of certain hours of the night—a concept that arose out of a soundtrack that I had built as an exercise.

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

It's hard to pinpoint but I'd say high on my list would definitely be collaboration. Working with the smartest people I possibly can to realize and execute an idea. Perhaps this is why I was drawn to film so early on because this is inherently an collaborative medium.



Zachary Heinzerling

Epoch Films
Facebook Japan's "You Are Someone's Friend" (online spot)

1) How did you get into directing?

I've always been a film lover. In college, I got the opportunity to direct a short documentary in Israel about a co-existence program using sports to bring Palestinian and Israeli youth together. There I met a producer from HBO, who needed help on an upcoming documentary. This led to a job at HBO, where I worked on four consecutive documentaries, working my way up the ranks from a production assistant to an editor, cinematographer, and field producer. While at HBO, I began filming a feature documentary about two Japanese artists living and working in Brooklyn, which ultimately became *Cutie and the Boxer*, my directorial debut.

2) What is your most recent project?

My most recent project was a short, satirical art film entitled *Hugh the Hunter*.

The film re-contextualizes themes present in the work of the artist Hugh Hayden through the form of a storybook narrative fable. We shot the film in Scotland, where Hugh was doing a residency program. It sees Hugh as a fictitious hunter of the Scottish Highlands, set out on a day-long quest to hunt the red grouse.

Hugh is an African-American artist from Texas, whose work utilizes skin, bark, clothing, and other natural signifiers to explore the shared histories of cultures despite desperate appearances. The film premiered in January at the Sundance Film Festival.



SOCIETY CONGRATULATES

CHRISTIAN SORENSEN HANSEN

2015 SHOOT NEW DIRECTORS SHOWCASE



SOCIETY.TV



Anne Hollowday

Unaffiliated

The Royal Observatory Greenwich's
"Emily: A Piece of Me"

(web short)

1) How did you get into directing?

I never set out to direct. Photography was one of my first passions and then people told me I was good at writing so I did that for a while before I landed at a production company producing documentary style branded content pieces. I got a tremendous amount of creative autonomy there from the beginning as it was a very small company and after a few years of doing everything from writing treatments, pitches, scripts to leading shoots and directing edits, I realized I was directing and that I'd found this thing I'm really into.

2) What is your most recent project?

I've just wrapped shooting a branded content piece for a telecoms company and am working on the edit now. I'm also prepping for another big personal project - a series of short commercials about losing yourself to a moment—that I'll be releasing late summer. I like to do at least one big personal project a year, there's nothing like putting your all into something that's entirely your vision and seeing it come to life.

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

I love immersing myself in a topic, idea or story for a month or two and becoming a weird sort of short-term expert on it. The restless part of me is always kind of sad I didn't become a physicist or an engineer or a philosopher so having this job means I get to be all of those things and many more in rotation which is very cool.



Mai Iskander

goodstory films

Whirlpool's "Perceptions of
Care: Louis Family" (webisode)

1) How did you get into directing?

I was a kid and I loved my dog: the way his tongue lolled to the side opposite his gaze, his proud display of black paw pads as he laid on his stomach, the freckles on his nose. I wanted to remember him forever, so I took endless Polaroids of him. I fell in love with photography. It was so magical to me—the sense of capturing moments. The knowledge that moments in life were so fleeting, yet film had the power to etch them in memory. I was making the ephemeral endure, perhaps forever. And choosing to participate in—and perhaps have some control—over that seemingly ungraspable process. I didn't realize it then, but it was a first glimmer of the impulse to make films.

2) What is your most recent project?

I have an ongoing branded content project that I can't say too much about, but it's been very rewarding. Basically, I'm directing a short documentary piece about the efforts of a corporation helping out a community in need, and over time, we'll be following the long-term effects of a corporate investment in people - it's an endless source of fodder for storytelling. I'm also in development on a longer documentary project and a short narrative film. I wish I could say more, but I don't want to jinx it! Busy, but open to anything that comes my way.

7) Who is your favorite director and why?

Designating favorites feels so finite, but there are certain directors I very much admire, such as Alejandro G. Inarritu. I love his films *Amores Perros* and *21 Grams* because they're presented in such a narratively fractured way—the viewer is left putting the jagged pieces together to figure out what's happened. I like the branded content piece 'Best Job' he directed for P&G.



ADOLESCENT.

Congratulations to
Claire Jantzen

(Happy 16th birthday!)

www.adolescentcontent.com



Claire Jantzen

Adolescent Content

Disney's "Soar" (short film)

1) How did you get into directing?

My passion and drive for directing evolved from my love for photography. I first fell in love with the ability to express myself through still images, and soon discovered that I could portray the way I saw the world and tell stories through moving images as well.

2) What is your most recent project?

I just finished a spot for HASBRO Nerf Rebelle. All about girl empowerment. I cast a group of 10 very athletic girls, many of whom were archers, gymnasts and very sports driven. There is something I love so much about working with young athletes. Of course it helps that they are close to my age and easier to relate to because I am also an athlete (captain of my soccer club) but I truly feel that they radiate a certain energy and innocence on screen that cannot be brought by others.

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

I love working on a project that is my original vision, while a whole team of creative people are helping bring it to life. There is something so intriguing about watching your own original thoughts and ideas become reality by collaborating with others.

Also, I never stop learning. Every single project offers me new, unique experience and knowledge while also offering new inspiration, which is a great combination.

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

The waiting. I am not very patient, but I am getting better at it.



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Bennett Johnson

Unaffiliated

Haagen-Dazs' "When you know, you know" (online spot)

1) How did you get into directing?

During my time at University, I came across a lifestyle brand that was running a video competition for their summer internship. I had a look at the other entries and thought I'd have a crack. I ended up winning, but more importantly the floodgates were open. I didn't leave my room for days on end; I learnt everything from editing to storyboarding, and all the other tools of the trade. A few of my friends were running club nights at the time and I told them I'd shoot and edit promos for £100 a pop. It really was the ultimate education. I learnt the whole workflow from the ground up and used the money I was making to invest in books and equipment.

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

The best part of being a director was exemplified when I had the chance to make a short documentary on the sculptor Nic-Fiddian Green. It was clear that he had battled his way to becoming a successful artist and that his passion for the craft had sustained him through the tough times. When the film was finished, it was sent to his wife and apparently she burst into tears upon seeing the final cut. That was when I knew I had to do this. It really is an incredible privilege to be able to reflect the truisms of life and give some small insights to our uniquely human condition through film.



David Johnston

jump

Breast Cancer Awareness' "Stare" (PSA)

1) How did you get into directing?

I got into directing by way of being an editor. I wanted to start making my own images to manipulate, rather than always using someone else's. I started off by making little edits of everyday things—taking the dog to the park, riding the train, going fishing—just to get practice making images and editing. Then people started telling me that my work was great and that I should think about directing. From there I started to think about a way to make my images into something more. Sometimes editing can be a little reclusive for me. I really like getting out and about from time to time. The interactions you have with people when shooting align well with my personality.

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

For me the best part is looking through the lens and imagining the edit. As images appear in the viewfinder of something happening real time, I'm already bouncing a composition off of other images and thinking about how they'll work together. It's really exciting. It inspires what to shoot next and how to shoot it. The edit is already starting well before the footage is offloaded onto a hard drive.

7) Who is your favorite director and why?

Most recently I've been inspired by Romain Gavras' work. It's real, and gritty, and from an international perspective. Watching one of his videos takes you on a trip without the airfare.



jump

would like to congratulate

David Johnston

for being selected to SHOOT's 2015 New Directors Showcase

www.jumpny.tv

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Erin Li
Unaffiliated
Kepler X-47 (trailer for her short film)

1) How did you get into directing?

Growing up, I had always wanted to be an artist, to create. There were many forks in the road where I could've chosen the arts, but instead took what I believed to be a more practical route. For instance, choosing a major in college. I decided on business administration, and minored in drama at Carnegie Mellon. At CMU, I took a TV production class. For the first time in my life, I stepped foot onto a set. I instantly caught the filmmaking bug. After graduation, I accepted a finance job in New York, but eventually decided to follow my passion for directing and moved to Los Angeles. I haven't looked back since.

2) What is your most recent project?

I recently directed *Kepler X-47*, a sci-fi short film about a woman who is forced to adjust to a new life in a human zoo exhibit on an alien planet.

All in all, it's been received well, and has screened at many showcases and festivals, including LACMA Young Directors Night, American Cinematheque, Sci-Fi London, etc. My co-writer and I are currently adapting *Kepler X-47* into a feature film.

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

The process itself—it's a privilege being able to do creative work and collaborate with talented artists. I can't imagine anything more fun or rewarding.

Seeing what you visualized and imagined come to life—first on the page, then on set, then on the screen.

Eliciting emotional responses from audience members. Telling stories, entertaining people and transporting them to another world.



Ed McCulloch
Fancy Content (US)
Holiday Films (Canada)
Wounded Warrior Homes'
"Backup" (PSA)

1) How did you get into directing?

I started my career as a photographer shooting national print campaigns. Later I transitioned into directing.

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

I love the collaboration, the problem solving and of course the storytelling.

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

Not being able to control the weather on shooting days!

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

I'm interested in emotional stories that inspire, that are heartfelt and honest.

6) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?

My wife. She believed in me even when I didn't believe in myself. I am who I am today because of her.

9) Tell us about your background (i.e. where did you grow up? Past jobs?)

I grew up in the heart of Southern California. Between high school and graduating college I worked 22 different jobs. I studied art direction at the Miami Ad School then pursued photography shortly after. That road eventually led me to directing.



Michael Marantz
Persuade
Facebook's "The Conditioned" (branded content)

1) How did you get into directing?

I just wanted to make films that made people feel strong emotions and would tell stories that impacted peoples lives in a positive way. I felt that I could do that, and so I went off and just began to make it happen. I didn't think I was a director when I started several years ago, but eventually one of my wonderful friends, Daniel Mercadante, told me that is exactly what I'm doing, and so all of a sudden, I became a director.

2) What is your most recent project?

A short narrative film called *The Cycle* is my latest project. It's a film about a NYPD officer who wrongfully shoots a kid and is cleared of any wrongdoing. While seeking redemption, he is forced to confront the personal and societal burden of his actions. He must choose to either continue the cycle of violence, or end it. We are currently organizing a tour that includes a panel discussion and screening of the film to inspire positive dialogue between communities and police. It is premiering at the Palm Springs International Short Fest this June.

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

Constantly having the opportunity to work with incredibly talented people who are masters of their craft and letting them do what they do best. There is nothing more rewarding as a director to have a vision and see it made better by the incredible people who support and make that vision come to life. The most amazing discovery I have made as a director is that if you enable these talented collaborators to do what they do best you will gain insight you never expected and at the same time make the work stronger and unquestionably better than you ever could have.



Patrick Muhlberger
Unaffiliated
Spotify's "Holding Hands" (online spot)

1) How did you get into directing?

When I was in high school, I managed to get my hands on a camera and some friends and I made a spoof of *8 Mile* called *9 Kilometer*. It's probably the greatest/worst thing ever made, but I was hooked. Plus, my brother is an astrophysicist and I realized very early on that I wouldn't be joining him in that career, so I leaned in to directing.

2) What is your most recent project?

I just wrapped shooting a new short film like...three hours ago. It's called *Pop Music* and it's a modern day samurai movie about an uncle's quest to help his niece perform a dance for her middle school crush. Part bloody action movie, part music video, and part coming of age story, it's a very high energy piece driven by the absurd comedy that is adolescent love. I can't wait to finish it.

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

Getting to collaborate with so many talented people in order to tell a story. My earliest exposure to directing was behind the scenes photos in books and magazines, and I was fascinated in seeing all of the people on set working together. I love watching every department bring something new and fun to the project to make the story come to life.

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

That nervous feeling right before a shoot when I question all of my choices and wonder if I'm going to ruin everything and have to move back in with my parents.



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Zeke O'Donnell

Fluid Editorial

Crossroads "Chalk Art" (PSA)

1) How did you get into directing?

I grew up in a isolated area without access to much television. The family camcorder became a focal point of my youth. I started by making my own music videos of songs recorded from the radio, claymation, news-casts, etc. It was all very lo-fi. The way I'd edit is by starting and stopping the camera at just the right moment. In school, whenever I could I'd work a video into a project. Fast forward some time and I'm an editor at Fluid in New York. I love editing, but I'd still get the urge to be involved at the onset of a project. When an opportunity came in to direct and edit, I jumped at it.

2) What is your most recent project?

I'm working on a short about a real story from a bartender. We (collaboration with Peter Sabatino) wanted to re-enact a story, but in a very stylized way where we turn our shot footage into sort of an animation, breaking it apart and adding other layers of abstract video to it. The story is documentary, but visually it's stylized to the max.

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

The obvious answer is that you get to tell your own version of how a story is told. The part I enjoy most is seeing your footage in an edit environment and realizing it's working. It always feels like magic when the shots actually fit together and tell the story. Even though you know that on paper it's going to work, seeing all the parts together is when you truly know what you've got.



7) Who is your favorite director and why?

I've always had a fondness for Michel Gondry, specifically his music videos, for his innovative techniques.



Joseph Pernice

Unaffiliated

"Chasing Yesterday" (feature film)

1) How did you get into directing?

When I was four years old, I was running around my parent's house with their camera in hand making "movies" with my sisters and cousins. Directing and storytelling is something I have always wanted to do. I studied film and television production at NYU's Tisch School of the Arts where I directed award winning short films. Upon graduating, I worked in the development department at Robert DeNiro's Tribeca Productions. There, I had the opportunity to learn from some of the most talented producers and filmmakers in the business. It was an amazing opportunity for a young filmmaker, but I knew that if I wanted to introduce myself as a director, I had to direct something big. So, at 26, I wrote a screenplay, found financing and left my job at Tribeca to direct my first feature film.

2) What is your most recent project?

My most recent project is my feature directorial debut, Chasing Yesterday. The film is about a washed up 20-something year old, a one-time hometown hero and track star, who is convinced by a local sweetheart to run a marathon and get his life back on track. The film stars Eric Nelsen, Courtney Baxter, Steve Schirripa, Blanche Baker, Josh Flitter and Adam Lefevre. It received the Rising Star Award at the 2015 Canada International Film Festival and was named "Best Home Grown Feature" at the 2015 Garden State Film Festival. It is currently touring the festival circuit.

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

Collaborating with other creative minds to help bring my vision to life. I have the opportunity to work with some of the most talented and creative people and together, produce something that could potentially be spoken about and entertain others long after my lifetime.



Perez Brothers

Unaffiliated

"The Weigh In" (short film)

1) How did you get into directing?

We first became interested in directing when we saw the *Citizen Kane* (1941) of our generation, *Batman* (1989). Growing up, we wanted to be Batman. However, once we realized that our love for the character stemmed from Tim Burton's gothic vision, we gave up our bat capes and decided to pursue filmmaking.

2) What is your most recent project?

We are currently in postproduction on a new short film entitled *Universal Gentrification*. The piece is a mock public service announcement that imagines a dystopian future in which alien hipsters have taken over the Earth.

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

The best part about being a director occurs when a crew member laughs at one of your bad jokes. Apparently we weren't as funny when we were production assistants, who knew? Just kidding, we were always funny and extremely modest.

7) Who is your favorite director and why?

As cliché as it may sound, our favorite director is probably Stanley Kubrick.

While Kubrick may have only directed a handful of films, his persistent vision, aesthetic innovations, and narrative mastery allowed him to set the standard for every genre in cinema from science-fiction (*2001: A Space Odyssey* [1968]) to horror (*The Shining* [1980]).



Elen Santana

Unaffiliated

"Blame" (short film)

1) How did you get into directing?

For as long as I can remember, movies have always been my favorite form of entertainment. Many of them resonate with me so deeply that I will spend days (if not years) thinking about their subtext. After working in my dad's former advertising agency in Brazil, I fell in love with the power of commercials, but when a friend introduced me to all of Stanley Kubrick's work something clicked and I realized that directing films was what I really wanted to do.

So, after I moved to the U.S., I decided to gain experience working in many different production departments including assistant director and

camera and eventually was approached to direct my first film. Despite any difficulties, the whole process felt so strangely natural to me that I finally understood why films have such an impact on my mind and why I need to continue making them.

2) What is your most recent project?

I have recently finished my first feature film *Oranges*, a mystery drama about family secrets and forgiveness, and it's currently being submitted to festivals as we review distribution inquiries. My short film *Blame*, a social drama about parent awareness and school shootings, is reaching the end of a swell festival run and will soon be released online. I'm also writing my next feature film based on a true story involving LGBT and Immigration themes.

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

Being able to send meaningful messages and evoke real emotions, many times through just a single well designed shot and a powerful performance.



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Jefferson Stein

3008 Productions

"Tumble Dry Low" (short film)

1) How did you get into directing?

I love stories. I think they are the most powerful tool we have for teaching and communication, and film uses the most tools available to tell a story. I like that there are many options to get a narrative element or an emotion across and getting creative on how to do that is exciting. But, I think I really got into directing the day I learned that movies aren't real. Once I learned that people actually make them, I was hooked and wanted to try to emulate them.

2) What is your most recent project?

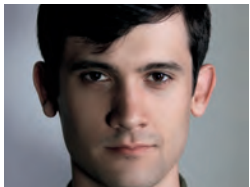
I just directed and DP'ed a branded content campaign for FRAM with 3008 Productions via The Richards Group, Dallas. We shot in L.A. with UFC contenders Johny Hendricks and Donald Cerrone and at a track in North Carolina with pro motocross riders Justin Barcia and Westin Peick. We used an array of cameras from Epics to drones to get all the shots we needed. I'm really happy with what we got and the client was very pleased. The videos have started to go up on their microsite.

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

The feeling of excitement I get that I actually get to do this for a living. I'm constantly reminded of how lucky I am to be able to do something I love for a job.

8) What is your favorite movie? Your favorite commercial or branded content?

Favorite film is *2001*. I'm a huge space nerd. Favorite branded content has to be Wes Anderson's Prada short "Castello Cavalcanti." I also enjoyed fellow Art Center grad John X. Carey's "Dove Real Beauty Sketches."



Hughes William Thompson

The Colony

"A New Man" (short film)

1) How did you get into directing?

I started out as a youngster taking lots of acting lessons and improv classes but gradually made my way behind the camera. I loved being able to craft the world of a film — it was magical to capture stories and sequences that only previously existed in my head. I was addicted.

2) What is your most recent project?

My most recent project was a piece for the NYC non-profit Hudson Guild that explores the amazing work they're doing to better the West Chelsea community.

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

There is no better feeling than being on set and seeing images, characters, and scenes you've been thinking about for weeks play out in front of you in reality. It feels like a superpower to be able to conjure up dreams so that other people can see them. And it's so rewarding when an audience really connects with the work and is affected by it. Maybe it's sociopathic but it's fun to affect people.

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

It's lousy when the real world interferes with what you're trying to do. Sometimes it's the realities of production or money, but it can be such a sad moment when there's an image or moment that you love that can't be brought to life. Granted there are usually creative solutions, but there's always that initial let-down.



Paul Thomas

Seed Media

"Stupify" (short film)

1) How did you get into directing?

I'm a comedian, first and foremost, and had been performing live sketch comedy for five or six years when I had the idea to shoot a sitcom pilot called *Being Civil*, which is a reality show set in 1866 with a Union and Confederate soldier living in the same log cabin. My friend Jeff and I co-wrote and directed it with another friend shooting it. Those two had already filmed a lot of professional-looking sketches before the YouTube generation of comedy creators hit, so the bar started higher for me. That experience got me addicted to being on the other side of the camera as well, and since then I've been consistently writing and directing comedy content. Fortunately a lot of skilled people have helped me along the way on the technical end. I had worked with actors and comedians for a while, so that aspect was second nature.

2) What is your most recent project?

My producing partner Chad Wilson and I are in postproduction for five episodes of *Real Good Drinking with Dan Peff*. It's a mixology web show hosted by standup comedian Dan Peff, who's a character and a bit of an odd duck. We believe it has legs, so if all goes well it will find a place that allows us to make more of them.

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

Being responsible for the precision of it all. As a live performer, the litmus test for me with filmed content is screening it in front of an audience of strangers and getting the laughs right where you wanted them. Performing live you can work it out until the laughs are pretty consistent. With filmed work you can't get those reps in, and what you shot is what you're stuck with, so you're watching and listening to an audience to see how sharp your instincts are.



Stephen Vitale

Unaffiliated

"They Say" (short film)

1) How did you get into directing?

It was kind of by accident. I watched movies constantly growing up but working in entertainment never seemed like an option. I went to college to study business thinking maybe I'd work on Wall Street. Then when I was 19 I decided to make a short film for fun. I taught myself screenplay formatting, how to use editing software and took my parents camcorder and shot something. From then on I was addicted. I started taking film classes along with my business classes and would lug camera equipment across campus whenever I could to shoot and experiment. I ended up being a dual major with a degree in Marketing and a degree in Media

Arts/Film. Right after college I moved to LA and have been directing as much as possible. The love for directing was always there, it just took me awhile to realize I could actually do it.

2) What is your most recent project?

I have a short comedy film coming out in May called *The Untrained*. I like subverting genre tropes so I'm riffing on the noir/spy/thriller trope of a hitman waiting in a dark corner to kill someone. It's a very visually executed joke so I'll leave the description at that. I'm also currently prepping a bigger science fiction short film/proof of concept titled *Jettison*. It's an idea I think would make for a great feature film and something I hopefully get the chance to expand on.

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

I really love seeing an idea come to life on set. It's thrilling when everything coalesces in a way that not only achieves what you prepared for but also surprises you.



13th ANNUAL NDS 2015



Jack Whiteley

Rattling Stick

Ronald McDonald House Charities' "Night Light" (public service film)

1) How did you get into directing?

After deciding not to pursue a career in more traditional art forms I enrolled on a practical filmmaking course at university where I initially took an interest in editing and sound design. However, I soon realized I had my own stories and ideas that I wanted to tell so when I finished studying I bought a 7D camera and started shooting and directing my own stuff. This eventually led me to getting signed to Rattling Stick where I now focus solely on directing which is very liberating.

2) What is your most recent project?

My last completed project was a little charity film for the RMHC (Ronald McDonald House Charities) called *Night Light*. It presented a challenge in that we had to make the audience feel for an inanimate object, i.e. a plastic night light dog called Wilbur. The only thing we could control was his expression, which we could change between shots. It was great practice in trying to create emotion that wasn't reliant on an actor's performance.

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

Turning your dreams into reality (without sounding too cheesy!). Also working as part of a team and the amazing people you get to collaborate with. It's an incredible feeling when everybody is passionate and working together to achieve the same thing. Also the buzz of being on set and being in the zone—it's one of the few times when I feel like I truly exist in the moment and I'm not distracted by unnecessary thoughts — it's quite a Zen-like state!



Duncan Wolfe

ONE at Optimus

Lincoln Motor Company's "The Art of Listening" (branded content)

1) How did you get into directing?

My path into directing was perfectly accidental but in every way serendipitous. I've always had an interest in photography, art, and storytelling. At some point the need to make my own images overcame everything else I had considered professionally. Then one day somebody referred to me as a director. That felt odd, and it still does. But I've been rolling with it ever since.

2) What is your most recent project?

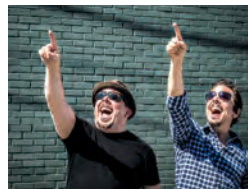
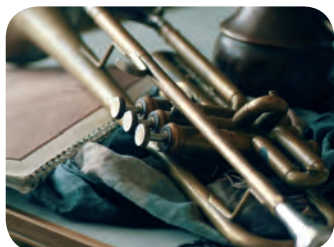
I'm currently on my way back to the states from Kenya where we shot a spot for Amazon Kindle. Many schools in Africa lack access to books, so we visited some schools who are using Kindle e-readers as a way for students to have thousands of books in the palm of their hands.

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

The thrill of collaborating with new creatives, new stories, new locations, and new crews. No project is ever routine and every story is unique. Also when craft services is a local foodtruck. That's the best, too.

5) What is your current career focus: commercials & branded content, TV, movies?

I've always been interested in shooting live-action real people and real stories. There's so much latent emotion and energy in shooting real stories—the trick is figuring out how to tease that out on the screen. Branded documentary content and lifestyle commercial work is where I'm most comfortable and I look forward to refining that with every new project.



The Wolf Brothers

Unaffiliated

Visic's "Bad Pidde/Good Pidde" (spec spot)

1) How did you get into directing?

Mike: You can trace it all the way back to when we were little kids. Home movies were a huge part of our growing up. Our Dad always had an 8mm camera in his hand. Eventually, we grabbed the camera and started shooting short films, casting ourselves and friends from the neighborhood. So being around a camera and telling stories was very natural for us. I was way into computers. I would actually program games for me and my friends. I really loved the blend of technology and creativity. So, when I got to film school, I was naturally drawn to editing and VFX, which led to a 20 year career telling stories as an editor.

Gary: I was drawn to performance and became a working actor for 15 years. After a few years directing theatre, I got into commercial casting, and worked alongside directors, agencies and production companies. Through it all, it felt like my true aim was directing. Years later, Mike & I always found ourselves talking about the latest, greatest TV spots. We both felt that the 30 second nugget of a perfectly crafted TV commercial is such an immediately satisfying thing, like a great hamburger, or that perfect guitar riff.

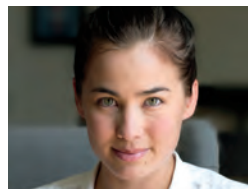
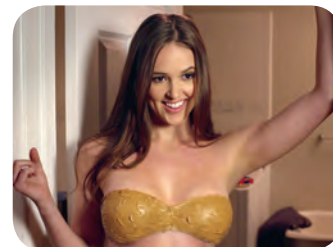
Mike: So, one day we looked at each other and said, "We need to be making those."

2) What is your most recent project?

While focused on getting signed, we are developing a few direct-to-client ad campaigns. Plus, a digital short documentary about an underground simian crime ring.

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

Commercials, branded content and television. Our brand is definitely offbeat comedy.



Ally Zonsius

Unaffiliated

"Educated" (short film)

1) How did you get into directing?

I wanted to work in production and thought my only chance was to act. I didn't have anyone to tell me otherwise for a long time. After wrapping my scenes on a movie, I asked if I could stay after and just help around set. I realized very quickly that the other side of the camera was far more comfortable. I tried out everything I could, casting, producing, AC-ing, AD-ing, and after taking a stab at directing some of my own projects, I felt the most happy doing just that.

2) What is your most recent project?

I just finished a spec for Reebok, and a fun 3-minute short called *Girls Night*, as well.

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

Putting all the pieces together. Finding ways to bring the best out of each element, to then piece together a wonderful collaboration.

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

Picking the music. I am so driven by music for work that I do, that when it comes down to finally picking the music, it's like, nuts.

5) What is your current career focus: commercials & branded content, TV, movies?

Commercials and music videos for sure. I love the short form world and how quickly you will go from brainstorming and conceptualizing to a finished product. Genre-wise, I really enjoy work that is edgy, raw and sexy, stuff that pushes the line of comfort, or just is really true to reality.





Magnus Nordenhof Jønck



Don Davis



Chris Norr



Bridgend

Insights From Tribeca DPs and an ASC Award Nominee

Cinematographers Jønck, Davis and Norr discuss their latest work, honors and collaborators

By Robert Goldrich

One DP recently won the Best Cinematography Award at the Tribeca Film Festival on the strength of the drama *Bridgend*.

Another cinematographer, well established in commercials and music videos, just had his second feature debut at Tribeca, the William Monahan-directed crime thriller *Mojave*.

And our third cinematographer won an ASC Award earlier this year for an episode of the Fox primetime series *Gotham*.

Here are insights and reflections from cinematographers Magnus Nordenhof Jønck, Don Davis, and Chris Norr.

Magnus Nordenhof Jønck

Bridgend was one of the big winners at the recently concluded Tribeca Film Festival. Directed and co-written by Jeppe Ronde, *Bridgend*, a film from Denmark, won three jury awards: Best Actress, Editing, and Cinematography. The latter honor was bestowed upon Magnus Nordenhof Jønck.

Bridgend tells the story of Sara (Hannah Murray) and her dad who arrive in a town haunted by teenage suicides. When Sara falls in love with Jamie (Josh O'Connor), she becomes prey to a depression that threatens to engulf them all. The film is based on the real-life Welsh county borough of Bridgend which has recorded some 80 suicides since 2007.

For Jønck, filmmaker Ronde had made a lasting impression dating back a decade. "About 10 years ago, while I still went to film school, I saw Jeppe's documentary film, *The Swenkas*, at a small festival in

Denmark," recalled Jønck. "Besides being a great movie, I was completely blown away by its visual grip and Jeppe's innovative and very personal way of telling the story. I didn't meet him until eight years after when he contacted me about *Bridgend*. Jeppe had seen three of the movies I had filmed, *R*, *A Hijacking* and *Northwest*. He liked my work and the way I worked. At the same time he was very clear on his intentions to take *Bridgend* to a different dimension visually."

Jønck felt a personal affinity for Ronde from the outset. "On a personal level we connected really well and I was from the very first meeting quite confident that this would work out professionally as well. I found myself in good company with Jeppe. He is a very generous director but also very demanding. He required every single cell in my body to be working on his film *24/7*, he required that from everybody in the crew but most of all himself.

"Also, Jeppe is pretty straight forward in his way of communicating, he tells you his opinion bluntly. For me it is easier if you are not afraid of hurting each other's feelings all the time."

Jønck was immediately attracted to *Bridgend*. "I was drawn by the mystery of the story. The mystery of these young people. I was drawn by how Jeppe wanted to go into the dark areas of the human nature, that is so difficult to understand and deal with. Furthermore I was fascinated by Jeppe's strong belief in the story. At the time we began working together, he had been in the valleys of Bridgend on and off the last six years, researching and talking

with the youngsters, becoming friends with them. He was investing himself one hundred and ten percent in the film. It was a necessity for him to make the film. That was a very powerful experience.

"At the same time I was terrified by the whole thing. The film is built on true events and therefore is a big responsibility to take on as a story."

As for what the Best Cinematography Award at Tribeca meant to him personally and professionally, Jønck affirmed, "I am very honored and happy to receive this award. I really want to share this award with Jeppe, our amazing colorist Daniel de Vue, editor Olivier Bugge Coutté, the actors and the rest of the team. It is so much easier to make great music when you are a part of a great band."

Jønck shot *Bridgend* on ALEXA with Hawk anamorphic lenses, C-series. He explained, "We knew that we were going to shoot a lot of night scenes, with hardly any light except from available light sources—such as bonfire and scooters and in addition we had a lot of exterior day scenes in the Welsh forests in November, where we needed to make the daylight last as long as possible. Furthermore, we had a lot of scenes, where we wanted to shoot very long takes. Improvised takes and scenes where we wanted to let the camera roll as long as possible in order to give the young actors a maximum of freedom to explore the core of a scene. I think the Hawk C-Series is amazing. Also, It was the only anamorphic lenses that were within our budget limits. We were helped incredibly well by Red Rental, a Danish rental house

that had the series and wanted to be part of the film."

Regarding the challenges posed by *Bridgend* to him as a cinematographer, Jønck related, "The most challenging on a visual level was to translate what was happening inside the actors' minds because at some point I realized that I might never fully understand the characters that I was filming. It was such a complex subject matter and the script had so many layers to get a hold of. It was very challenging to unfold and combine all these layers."

From a technical standpoint, the challenge, said Jønck, is "actually difficult to talk about without spoiling the film for those who haven't seen it yet—because the biggest challenge was the end scene. But generally, we had quite a lot of visual effects and no time and no money to make it happen. It only came together with a really big help from the VFX guys at the Bacon X, who worked tremendously hard and did an amazing job.

"Secondly," continued Jønck, "we couldn't have made the film without our focus puller Jay Polyzoides. Often we had to shoot wide open, without any marks or rehearsals. I don't know how he did it, but he did. Furthermore he had our back every single day of the shoot."

As for what attracted him to becoming a cinematographer to begin with and how he realized that aspiration, Jønck related, "At the beginning of my 20s, I was very interested in black and white photo journalism and documentary photography, a la Robert Bresson and Robert Capa, etc. At the same time, films caught my atten-

CINEMATOGRAPHERS & CAMERAS

tion and I was lucky enough to get into the Danish Film School.

“Ever since I have been very lucky to meet and work with some incredibly talented young directors. Among others, Tobias Lindholm and Michael Noer, whom I still both love to work with. I made their feature film debut *R*, starring Pilou Asbæk. It started my career in earnest in Denmark. The fact that Tobias and Michael work with very strict and precise rules was a huge eye-opener for me and I owe them a lot of credit for what I am today, as a cinematographer.

“The next great big step came after I made Tobias Lindholm’s second feature film, *A Hijacking*, that was in the Venice Film Festival and later Toronto. Because of that, I got a call from Pete Franciosa, UTA, who opened up the idea of making films in America. Before the call, it wasn’t a determined idea to make film in the States. Now it is beginning to take shape.”

Don Davis

A cinematographer who first made his mark in music videos (Justin Timberlake, Maroon 5, Justin Bieber) before diversifying into commercials (Nike, Coke), Don Davis is now realizing inroads into long-form fare as his second feature, *Mojave*, debuted last month at the Tribeca Film Festival. *Mojave* is also the second film directed by William Monahan who is best known for his writing prowess with feature screenplays for *Body of Lies*, *Edge of Darkness* and director Martin Scorsese’s *The Departed*. The latter won Monahan a Best Adapted Screenplay Oscar.

Monahan also wrote *Mojave*, a thriller about a talented artist (portrayed by Garrett Hedlund) with suicidal tendencies who escapes to the desert to find a deeper meaning in his life. However, that life is thrown off course when he runs into a homicidal drifter (Oscar Isaac).

Davis shot *Mojave* in Los Angeles and its surrounding deserts (including the Mojave) and communities. Davis deployed the ARRI ALEXA Studio camera in tandem with vintage Todd-AO anamorphic lenses. To set the scene, mood and tone, the camera is kept at a distance at the beginning of the film, and slowly brought closer and closer to the action as the story progresses and intensifies.

After testing different lenses in the field, Davis went with the Todd-AO anamorphic option because it captured



Mojave

the monochromatic, desaturated, more desperate looking landscapes needed to best complement the story. The ARRI ALEXA Studio camera, he said, was appealing on different levels. “It has a rotating shutter and you look through the lens like an old reflex camera. In higher contrast situations, it delivers a nice filmic look. And the camera was a great fit with the anamorphic lenses.”

Other Greater L.A. communities where Davis shot *Mojave* included Lancaster and Acton. “The desert in these locales wasn’t as spectacular as the Mojave. But that’s exactly what we needed at times—a bleaker, desperate look for the characters. We didn’t always want beautiful desert. We could make it look big and epic but not *Lawrence of Arabia* beautiful.”

Davis said he was drawn to *Mojave* given his “love for character-driven movies. I read the script and was immediately won over.”

The DP was also eager to work with Monahan. “I’m a big fan of *The Departed*. And I very much liked *Edge of Darkness* and didn’t even know that he wrote it when I first saw the movie. *Mojave* had the characters, the dialogue, and an interesting visual dynamic with the juxtaposition of the desert and the Hollywood Hills.”

Davis can thank his shorter form filmmaking connections for helping him to land his feature DP gigs. Active early in his career as a gaffer, key grip and electrician on features in the late 1980s and early ‘90s, Davis transitioned to music videos and then spots as a DP. It wasn’t until just a few years ago that Davis made his feature lensing debut with the 2011 Sony release *S.W.A.T.: Firefight* directed by Benny Boom. Davis got the assignment based on his prior collaborative relationship with

Boom on music videos.

S.W.A.T.: Firefight then put Davis in the running for other feature opportunities, with *Mojave* coming to fruition based on the DP’s working rapport with producer William Green. Davis and Green teamed on various commercials over the years. It was Green who suggested Davis to Monahan. “Bill and I hit it off, had similar likes and dislikes. I was thrilled to get the chance to shoot for him. He’s a magnet for talent as reflected in the movie’s cast.”

Davis was jubilant over *Mojave* being selected for Tribeca. “Being from New York, living here most of my life, Tribeca means a lot. It is the benchmark for New Yorkers, our hometown festival. Our friends and colleagues come here to watch feature films and shorts. And beyond that, it’s a festival that has gained national and worldwide attention.”

After its Tribeca premiere, *Mojave* was acquired by A24 for U.S. distribution.

Chris Norr

Gotham, the Fox network series which takes us to Gotham City during life before Batman—delving into the backstories of Police Commissioner James Gordon and a young Bruce Wayne, among others—is generating an Emmy buzz on several fronts, including for its cinematography.

Tom Yatsko and Chris Norr are the principal DPs on the series. (See this week’s Primetime Talent/Road To Emmy Preview for more on Yatsko.) Norr has already been recognized for his *Gotham* work, earlier this year earning an ASC Award nomination for the “Gotham: Spirit of the Goat” episode.

Yatsko and Norr worked together early in their careers, breaking into the biz at Panavision’s equipment rental house in

New York. “We hadn’t seen each other in some time but Tom put in a good word for me and we came together for *Gotham*.”

Yatsko had a prior collaborative relationship with *Gotham* executive producer/director Danny Cannon, and a chance meeting resparked their relationship. Once Yatsko became attached to the series, he suggested Norr: “I talked to Danny over the phone and it led to me getting this opportunity even though I hadn’t done all that much TV prior,” said Norr.

While their shooting schedules have made it difficult for them to compare notes all that much—Norr is prepping while Yatsko is shooting the series, and vice versa—the two DPs did have a meeting of minds early on regarding *Gotham*.

“We wanted this show to be very different. So many shows look the same,” related Norr. “We have these incredible sets and locations, everything big and gothic, cathedral ceilings. We wanted to do justice to all that and capture it in the lens. We pushed for using wider lenses, gaining a perspective where you see the sets and locations much more than if you were using solely long lenses. We have a lot of wide and graphic angles, very Kubrickesque, Orson Welles style. We also come in closer to the characters, not going with long lenses which can distance you from the characters.”

In broad strokes, Norr and Yatsko also agreed on the selection as well as the deployment of colors. “Graphic novels aren’t monochromatic but usually pick two colors and stick to it for a scene or a couple of pages—an amber and something cool to complement it. We wanted to be in sync color wise and have a certain number of colors to choose from,” explained Norr. “We wanted to pick maybe an array of 10 different colors we would constantly choose from and use rather than constantly reinvent colors. We talked about overall color tones, cool and gray.”

Norr added that relative to colors and other aspects of *Gotham*, he and Yatsko—who went with the ARRI ALEXA to shoot the series—“are always kind of working off each other’s work. I look at what he did on an episode and bring that into my world and vice versa. He would see I’d use a certain color and perhaps try it on his episode. On television shows, DPs can be quite competitive. But ours is a healthy competition. We’re trying to out do each

Continued on page 29

Director Ben Callner Joins Über Content

Über Content announced the addition of Ben Callner to its directorial roster. Callner's work, brimming with wit and versatility, is emphasized in his quickly expanding portfolio that spans commercials, documentary shorts, viral videos, and other creative...

Andrews Jenkins Launches West Coast Presence for Spang TV

Spang TV has become bi-coastal by teaming with new business partner and lead director, Andrews Jenkins. Spang is known for its work for American Airlines, MasterCard and Virginia Lottery. Jenkins will be based out of Los Angeles...

Accomplice Media's Sherpas Cinema Captures the Spirit of Adventure

Accomplice Media directing team Sherpas Cinema collaborated with The Richards Group and Jeep on a new campaign launching the 2015 Jeep Renegade across North America.

Director Harry Sanna Helms Inspirational "Worldshapers"

The Colony director Harry Sanna has helmed an epic, :60 commercial supported by multiple web films, for the Australia and New Zealand (ANZ) Banking Group and agency Whybin/TWBA, Melbourne.

Napoleon Celebrates Business Managers with a Spring Soirée

Spring sprang to life as business managers from 11 global advertising agencies gathered at Napoleon's Flatiron headquarters for the first-ever Business Manager Spring Soirée...

Joe Carnahan and Shawn Levy Join Pacific Rim Films

Acclaimed directors Joe Carnahan and Shawn Levy have joined Pacific Rim Films for exclusive worldwide spot representation.

Veteran Re-Recording Mixer Kevin O'Connell Comes Home to Sony

Veteran Re-Recording Mixer Kevin O'Connell has returned to Sony Pictures Post Production Services. A 20-time Academy Award®-nominee, O'Connell has already completed four projects at Sony, *The Boy Next Door*, *Self/less*, *No Good Deed* and *Pitch Perfect 2*...

Josh+Vince Direct Ford's "Ultimate Driving Challenge"

Big Block directorial duo Josh + Vince directed "The Ultimate Driving Challenge," a humorous Mother's Day tribute for Ford crafted by agency Team Detroit.

SIM Group Expands Services into East Coast

The SIM Group announced the expansion of its services into New York to provide dailies and off-line, and finishing.

Sammy Ray Welch Joins Code Film

At a young age, Sammy Ray Welch looked around and saw what was on TV and thought "I can do better than that." This talented Canadian director started creating films at the tender age of 10.

Another Country Expands with Addition of Mixer Peter Erazmus

Executive producer Tim Konn and his colleagues at the award-winning sound design studio Another Country announced the addition of well-known sound designer, mixer and audio engineer Peter Erazmus to their staff.

One at Optimus Director Jimmy Matlosz Helms Chevy MLB Spots

One at Optimus Director Jimmy Matlosz directed two spots for Chevy highlighting the automotive company's role as the official vehicle of Major League Baseball®. Matlosz, who works extensively with athletes in all realms of the sports world,...

Bob Ackerman Cuts To 'The Chase' For Kay Jeweler's Mother's Day Spot

When Stern Advertising wanted to create a memorable Mother's Day spot for Kay Jewelers®, they again partnered up with The Colonie editor, Bob Ackerman. Director, Harry Patramanis, captured the playfulness and tone of the spot. Ackerman then weaved the footage into an endearing storyline.

SCREENZ Wins Best TV App at the TV Connect Awards in London

Global cross-media and next-generation production company Screenz won the prize for "Best TV App" at the TV Connect Industry Awards in London.

Sonzero Boosts Production Power Via Strategic Link with Siren Studios

Sonzero Films has found a new home at Siren Studios, Hollywood. The company's new digs include contemporary office space on the Siren campus, and ready access to the studio.

VFX Studio LUMA Announces Advertising Offering

Santa Monica and Melbourne-based visual effects studio Luma extends the reach of its blockbuster feature film artistry into the advertising world. Leading this expanded offering at Luma is Managing Dir. Jay Lichtman and Creative Dir. Matt Lydecker, who join Co-founder and Exec Supervisor Payam Shohadai and VP/VFX Supervisor Vince Cirelli at the helm.

Accomplice's Eva Michon Explores the Beauty of Personal Time

Cancelled, a short film directed by Eva Michon for the fashion brand Ace&Jig, a young model arrives in L.A. to learn that the video she was supposed to shoot is not happening. So, she decides to spend some quality time...with herself.

Mode Collaborates With Kartemquin on New Doc "Hard Earned"

Mode Project announced its recent collaboration with Kartemquin Films in the creation of an animated graphics system for a new documentary series about struggling families in the U.S.

Elias Brings a Night of Local Indie Music To NYC's Lower East Side

Bicoastal audio shop Elias launched their 2015 showcase series with diverse lineup of NYC music talent at the Rockwood Music Hall in Manhattan's Lower East Side.

Director's Corner: kaboom Directing Duo ricki+annie

Ricki Stern and Anne Sundberg's latest documentary "In My Father's House" was named one of 15 must-see movies at the Tribeca Film Festival by *Rolling Stone*.

Jeppe Rønde Sweeps TTF's Narrative Feature Film Comp with Bridgend

Cap Gun Collective and Cap Gun TV, its hybrid production studio, announced that roster director Jeppe Rønde has swept the narrative feature film competition at the 2015 Tribeca Film Festival with his newest film, "Bridgend."

Modern VideoFilm Completes Western Thriller "Broken Horses"

In a project spanning many months and two continents, Modern VideoFilm provided final post production services for *Broken Horses*, the new Western thriller from Indian producer/director Vidhu Vinod Chopra in his Hollywood debut.

STIR Post Audio Elevates Matt Holmes to Sound Designer/Mixer

STIR Post Audio announced the promotion of Matt Holmes to Sound Designer/Mixer. Holmes holds a Bachelor of Science degree in Recording Arts from Indiana University's prestigious Jacob's School of Music.

Animal's Tribeca Doc Hit "Crocodile Gennadiy" Finds Distribution

The Orchard announced acquired all North American rights to ANIMAL's doc feature CROC-

ODILE GENNADIY. The film, directed by Steve Hoover, recently celebrated its World Premiere at 2015 TTF to critical acclaim.

Deluxe And Technicolor Launch Joint Venture

Deluxe and Technicolor have entered into a binding agreement to create a new digital cinema joint venture, Deluxe Technicolor Digital Cinema, which will specialize in theatrical digital cinema mastering, distribution and key management services.

Snorri Bros Direct for Texas Health Resources

Directorial duo the Snorri Bros were recently tapped by ad agency Commerce House to tackle a technically challenging campaign, "Your World," for Texas Health Resources.

Union's Einar Marries Mustang Thrills with 70s Chill

Breaking on NBC's "The Voice," a new Ford commercial proved two things: that the redesigned Mustang is cool, and that it's so cool, it can even make the 70s classic "Sometimes When We Touch" sound exciting. "Song," created via Team Detroit and directed by Mike McCoy of Bandito Brothers. Einar, of bicoastal Union, edited the spot.

the STUDIO Get Rebellious For MTV World Docu-Series 'Rebel Music'

Second season of ground breaking show co-created by artist shepard fairey features look inspired by latin american political posters. the STUDIO teamed with Nomadic Wax and MTVWorld to create the complex graphics package that helps define the second season of *Rebel Music*.

Chicago Inspires Latest Album Release from The Hit House

The Hit House has just announced the third album in its "OFF THE RECORD" series, titled "OFF THE RECORD: CHICAGO. This new album, featuring commercial, edgy, cool, and contemporary music compositions by Scott Miller and William Hunt.

Sinatra and Jobs Docs Finished at Technicolor PostWorks

Final mastering for Sinatra: *All or Nothing at All* and Steve Jobs: *The Man in the Machine*, the latest docs from Academy Award®-winning producer/director Alex Gibney, was completed at Technicolor PostWorks New York.

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 visit SHOOTonline.com/go/publicitywire.



Norr Captures Gotham

Continued from page 27

other in a good way. We are learning from each other and growing together.”

Norr grew up in the business. His fa-

ble actors on films and then wound up shooting movies that they directed—Mark Ruffalo on his feature directorial debut, *Sympathy For Delicious*, and the Ethan

Hawke-helmed *The Hottest State*. Norr also lensed the indie horror film *Sinister*.

Norr’s earlier experiences include serving as an operator on a pair of visually experimental Michel Gondry-directed, Ellen Kuras-lensed films: *Eternal*

Sunshine of the Spotless Mind and *Be Kind Rewind*. “It was an experience that influenced me—to work with Ellen and Michel and to be part of such innovative films,” said Norr.

Norr’s aforementioned, albeit limited TV experience as a cinematographer prior to *Gotham* included multiple episodes of *Believe*. Now he’s looking forward to another season of *Gotham*. “It’s a pretty spectacular show to be a part of—one where you’re always growing creatively.”



Photo by Jessica Matto/FOX

Gotham

ther Carl Norr is an award-winning commercials DP. Loading mags at the age of 13 for his dad, Chris Norr by the age of 18 was getting paid to shoot short films.

As a camera assistant he worked on Woody Allen’s *Crimes and Misdemeanors* and Rob Reiner’s *When Harry Met Sally*: “I’ve had the benefit of watching talented DPs and directors and learning so much. I then started shooting commercials and independent films.”

Norr worked with a couple of nota-

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Flash Back

May 16, 2010 The Best of Show honor at the 13th annual One Show Interactive competition was bestowed upon the Nike Livestrong Foundation’s “Chalkbot” out of Wieden+Kennedy. The experiential campaign allowed users to text messages through their cell phones, online and Twitter to the Chalkbot, which was a robot that “chalked” inspirational messages along the Tour de France for riders and spectators to see. Other prime winners included fashion label UNIQLO’S “Lucky Switch” from Dentsu, Tokyo, the John F. Kennedy Presidential Library’s “We Choose the Moon” website by The Martin Agency, “Monopoly City Streets” by Tribal DDB in London and Gatorade “Replay” by TBWA\Chiat\Day, L.A.... MJZ topped the production company tally on the shortlist for the 2010 AICP Show, scoring 41 mentions, followed by Smuggler with 15, Anonymous Content with 14 and O Positive and Partizan each with nine.... Former Smuggler producer Jeff Miller, who spent the last year as EP at The Cartel, has launched Interrogate, a production house that opens with the Snorri Bros. on its directorial roster. Interrogate will also represent several directors from the U.K. roster of Outsider, including James Rouse, Bart Timmer and Jörn Threlfall....

May 13, 2005 Honda’s “Grrr,” out of Wieden + Kennedy (W+K), London, scored Best of Show at The One Show. Meanwhile, Burger King’s “Subservient Chicken,” out of Crispin Porter + Bogusky (CP+B), Miami, won Best of Show at the One Show Interactive competition.... SHOOT’s third annual New Directors Showcase offers a total of 21 helmers (including a two-man team).... Representatives from ad agency in-house post shops throughout the country met for the second straight year during the NAB convention last month, moving closer to the goal of forming a trade association... Greg Popp has signed with Supply & Demand for exclusive representation as a director. Popp had been senior VP/group EP at DDB Chicago.... Cutters, the Chicago-based editorial house, has spent recent months getting its new Venice, Calif. operation up and running. Heading up the office as EP is Nicole Visram who was sr. producer at Ogilvy LA. The Venice base also includes three new Cutters editors: Dustin Robertson, Tessa Davis and nJohn Mailloux....

report

Millie Munro, of independent representation company Munro & Co, and Bryan Shrednick, formerly of Shortlist Management, have joined forces on bueno, a talent management company. Originally started by Shrednick in 2015 after a wandering sabbatical of several months, bueno now launches hand-in-hand with the Munro & Co. client roster to create a tailored offering of companies and artists in production, postproduction, and digital, ranging from

Stink USA and Human to new wave integrated outfits such as m s s n g p e c e s, Bullitt Branded and Alldayeveryday. From 2010–2014, Munro was executive producer at music and sound design studio Human, where she opened the company’s London office before relocating to Los Angeles three years ago. Simultaneously, she worked alongside indie rep Brent Novick, representing his roster of talent before venturing on her own to begin Munro & Co in 2014. Munro previously launched Moxie Pictures London in 2005, where she remained as head of sales, representing and growing the company’s roster of directors for over five years. As for Shrednick, prior to shortlist, he served as director of business development at design and digital production studio Royale, leading its sales and marketing efforts across the U.S. and Europe.... Cinematographer Tuomo Virtanen, active in commercials and music videos, has joined Dattner Dispoto and Associates for representation. Also coming aboard the Dattner Dispoto roster is costume designer Kathleen Detoro whose credits include *Breaking Bad* (AMC). Dattner Dispoto has also booked films for several of its DPs, including Bojan Bazelli, ASC, who’s set to lens the Gore Verbinski-directed *Cure For Wellness*, Rachel Morrison for director Rick Famuyiwa’s *Confirmation*, Giles Nuttgens for director David Mackenzie’s *Comancheria*, and Jason McCormick for director Si & Ad’s *Shovel Buddies*....

Visually Discovering And Exploring The Last Man on Earth,

Continued from page 13

as Phil Miller, seemingly the only person left on Earth after a deadly plague has swept the planet. Driving his RV in search of other survivors, Phil is on the verge of giving up and ending it all until he meets Carol (Kristen Schall). But be careful what you wish for as Phil marries the nagging, eccentric woman in order to repopulate the Earth only to find that there are other survivors, including another woman, Melissa (January Jones), whom he finds far more attractive than Carol.

Phil Lord and Christopher Miller, executive producers/directors on *The Last Man on Earth*, found Sprenger attractive as a DP.

“Phil and Chris are huge animation and TV nerds,” noted Sprenger. “I shot *Eagleheart*, this silly little show with Chris Elliott for Cartoon Network’s Adult Swim block of programming. It was a single-camera dramatically shot show that generated a cult following.”

Among those cult followers were Lord and Miller who called in Sprenger for a meeting. During that session, Sprenger recalled, “I pitched them this crazy idea of how we should shoot it [*The Last Man on Earth*]. And they were totally on board with it. I told them we cannot have a sitcom lighting feel. The show needs to feel very real, very grounded in reality. There

are no city lights. Stuff needs to feel dark in this post-apocalyptic world. Interiors should feel like windows are the only thing lighting them.

“The story has to be believable—has to look believable—for the audience to tune in every week,” continued Sprenger. “We also wanted to emphasize the emptiness of the world, show a lot of stillness. There are many wide shots to let the audience roam around the frame and get an idea of the world. Half hour shows are usually tight shots where you don’t get a grand scope. For this story, a grand scope needs to be seen. In the pilot, we had giant wide



Christian Sprenger

long shots with this little man, the last survivor, walking around.”

The inherent challenge in the debut season for Sprenger was “trying to make something that looks and feels like a one-hour drama on the schedule and budget of a half-hour comedy. We had to do a lot of planning to make this work, not just from my perspective but from everyone—art direction, producing, the art department. Every single person had to be on board to take on that challenge. We adopted the mentality that we’re making something that feels handmade and doesn’t feel like it came off an assembly line. You treat things more preciously if you treat them more precisely.”

Sprenger worked as a camera operator

and assistant in Chicago before moving to L.A., his big break coming when he began shooting for *Funny Or Die* at its inception. There he met an ensemble of writers and directors, entering into collaborations which opened up doors for him. For example, Sprenger shot for such *Funny Or Die* writers/directors as Eric

Appel and Jason Woliner—the latter hired the DP for *Eagleheart*.

Sprenger also diversified into commercials based on several *Funny Or Die* filmmakers who extended their reach into the ad arena. Woliner, for instance, takes on comedy spots and branded content through production house Caviar.

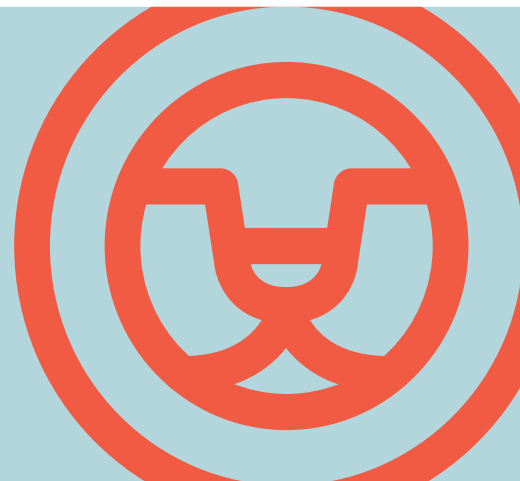
street talk

Cutter Productions, New York, has signed director Jim Fabio who’s been a director for NFL Network and NFL.com since 2008, chronicling the pro football season from training camp through Super Bowl for the Emmy-award winning series, *The NFL Season*. He also won the Sports Emmy for Outstanding Short Feature for NFL’s *Immaculate Remembrance* in 2013. Additional directorial credits span such clients as Bloomberg and the University of Notre Dame. His series of live-action documentary segments on social issues, produced in collaboration with PBS, Lookalike Productions, and Sesame Workshop for *When Families Grieve*, earned him a Primetime Emmy nomination for Children’s programming....Experiential agency Fake Love has added NYC and Dubai-based Kamil Tyebally

as global brand engagement lead. His experience ranges from Bollywood to police work and most recently a position at Le Book. Tyebally has found creative opportunities with companies like Nike, Virgin America, Mercedes-Benz, Burton, and Droga5. He will be in charge of expanding Fake Love’s global footprint. Fake Love’s addition of Tyebally signifies its continued development, particularly in the thriving Middle East market. Fake Love has worked on campaigns for clients such as Google, Samsung, Nike, Heineken, Def Jam, Volvo, Lexus, Marc Jacobs, British Airways, Microsoft, Acura, U.S. Air Force, Coke, Levis, Universal, and Spin Magazine....Culver City-based VFX house Zoic Studios has added veteran Flame artist Toby Brockhurst. He has contributed to spots for brands such as Kia, Guinness, Volvo, EA Sports and BMW, and worked for shops including MPC, Framestore, The Mill, and most recently Method Studios. He has also amplified the visuals on music videos for the likes of Tori Amos, Air, Annie Lennox, George Michael, Jamiroquai and Missy Elliot, and features such as *Transformers 3D*, *Pearl Harbor*, *Chronicles of Narnia: Prince Caspian*, *Harry Potter* and *The Big Lebowski*....

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PRIMETIME TALENT

The Metropolis Of Gotham

Additionally Sprenger remains active in music videos as well as shorts. As for what's next, he recently wrapped lensing for a pilot starring Zach Galifianakis. The show, titled *Baskets*, is from Louis C.K. and Galifianakis.

Gotham

Tom Yatsko is one of two principal cinematographers on *Gotham*, the Fox crime-drama series which tells us the backstories of characters—primarily those of police commissioner James Gordon and Bruce Wayne—in Gotham City, home of Batman, Robin and a host of villains. The storyline precedes Batman's arrival, providing a different perspective on how Gotham evolved and what makes the city and its people tick.

Yatsko and Chris Norr are the DPs on the series. The two worked together early



Tom Yatsko

on in their careers, breaking into the biz at Panavision's equipment rental house in New York. Yatsko moved methodically up the industry ladder, becoming a camera operator, shooting 2nd unit, later 1st unit and then arriving as a full fledged cinematographer. His first DP credit was on the TV show *Alias*.

"It was a big break, kind of cutting edge for its time," recalled Yatsko. "I got to work with J.J. Abrams during the early stage of his career."

Yatsko's lensing of *Alias* landed him *CSI: Miami* where he worked with executive producer Danny Cannon who also directed a couple of episodes for that series. *CSI: Miami* in turn got Yatsko many other jobs, including *Gotham*. Cannon, an exec producer/director on *Gotham*, brought Yatsko into the series fold.

Cannon directed the *Gotham* pilot; at the time he was staying in the same hotel

as Yatsko who was shooting the pilot for the ABC sci-fi drama *Forever*.

"I ran into Danny at the hotel bar," recalled Yatsko. "We knew each other professionally but there we got to know each other personally. If I could have every job interview at a bar, I'd excel at getting work—in this case, I got the opportunity on *Gotham*. It's an ambitious show. We have nine days to shoot an episode which is a tall order but not unique in television. We have the advantage of some great production designers and we can shoot New York for New York so we tend to stay on wider lenses and let the scenery play out. The series is a far cry visually from the standard TV formula. *Gotham* is a bit of a period piece—not a very specific period but somewhat like 1980s New York. We decided to shoot with ARRI's AL-EXA, using old Panavision lenses from the 1970s to give it a little bit of a softer, rougher feel."

During the season itself, Yatsko said scheduling logistics made it difficult for he and Norr to get together in order to compare notes.

"We have opposite schedules on a hectic show. I'm shooting when he's prepping and vice versa," pointed out DP Yatsko. "We tried many times to hook up but couldn't. Luckily early on when we first came on board the series, we walked through the sets that were already built and came up with a game plan. Season one of any show is a lot of trial and error but based on our game plan we went off separately and sort of found the show's style over time. The broad strokes of our original game plan have held true—staying off of long lenses, showing the environment, trying not to make the show too 'cutty,' letting the actors fill the frame, do their thing and not over cover everything. *Gotham* does not have the typical cadence of a network show."

Yatsko's other credits include multiple episodes of *Fringe*, *Touch*, *Almost Human* and *Bates Motel*. For the latter, he shared a nomination with John S. Bartley for an Online Film and Television Association Award in recognition of Best Cinematography in a Series.

(Editor's note: For backstory on cinematographer Chris Norr and his contributions to Gotham, see this issue's Cinematographers & Cameras Series feature.)



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