



Up-And-Coming Directors 21

SHOOT



Photo by Howard Wise/courtesy of DGA



DIRECTORS Spring 2016

Profiles of (top left, clockwise) Tricia Brock, the Daniels duo, Alejandro G. Iñárritu, Matthew Heineman, the Russo brothers, Andreas Nilsson and Sophie Muller.

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By Robert Goldrich



Awards Recognition

With this year's Oscars and Guild awards behind us—and the AICP Show, Cannes Lions and Emmys looming ahead—we are in an interim stretch which allows for some reflection on the awards season.

And strangely it's not the gala award shows that stand out for me but rather a less heralded event that took place two evenings prior to the DGA Awards ceremony—the Guild's Meet the Commercial Nominees session.

I remember back in 1979 when the Directors Guild of America opened up its awards to the ad industry with the creation of a commercials category. It was a milestone breakthrough in terms of recognition for the art of spot filmmaking, with Rob Lieberman winning the inaugural award.

Now the DGA stepped up its recogni-

tion with a rejuvenated Meet the Commercial Nominees panel discussion, moving the venue from Theater 2 to Theater 1 at the DGA headquarters in L.A., accommodating a larger audience and the screening of all this year's nominated spot work on the Guild's marquee cinema screen. Also for the first time, a montage of entries from some 50 directors for this

Guild. This year Pytko became the first spotmaker to receive the DGA's Lifetime Achievement Award for Distinguished Achievement in Television Direction.

The Meet the Commercial Nominees session was moderated by director David Cornell of Committee LA. This time around, four of the five nominated commercial directors were on hand for the

The creation of a DGA Award commercials category was a milestone breakthrough for spot filmmaking.

year's DGA commercials competition was showcased for the industry gathering, providing a taste of the high caliber work that was done in 2015.

Another highlight of that evening didn't materialize because director Joe Pytko couldn't appear as planned due to a shoot. Nonetheless the reason for Pytko's originally scheduled participation also underscored how commercialmaking's stature has grown in the eyes of the

panel discussion: Andreas Nilsson of Biscuit Filmworks, Juan Cabral of MJZ, Tom Kuntz of MJZ, and Miles Jay of Smuggler. Not in attendance was nominee Steve Rogers of Biscuit.

In our Spring Directors Series, SHOOT profiles three of this year's DGA Award winners: Nilsson, Alejandro G. Iñárritu who took the feature honor for *The Revenant*, and Matthew Heineman who won for the documentary *Cartel Land*.

POV

By Anthony Magliocco



"Make Goods"—What About Web Ads?

If you know something about broadcast advertising, you know the term "Make Good." It simply means if your commercial did not air properly or not at all, you are due a "Make Good." A Make Good could be fulfilled by the local station or the network. Make goods are provided in the same program or program of equal viewer or demographic value. However, what about ads on the Internet? If something goes wrong with your web ad, will you get an equivalent Make Good? Who is watching out for your advertising dollars?

Between the source and the viewer, there are many devices and layers. Errors can happen at any point in the chain. Those errors could affect the Quality of the Experience (QOE) for the viewers. Errors could include loss of audio or video, closed caption missing, frozen picture, blocky video, green or black screen. If

viewers are dropping out of your program, how will you tell why? Hardly anyone would imagine the program was well, boring, and people just tuned out. Maybe there was something wrong with the feed.

If you are responsible for live video streaming distribution, advertising dollars or any part of the food chain, you will want to understand if your viewers are getting the program and your commercials.

In the broadcast TV world, you could hire service companies to monitor the local affiliates. How does that work in the Internet world. The Internet is everywhere. The TV networks would find out if their feed died at the local station because people would call in. Whom will Internet viewers call? Simply put as your content moves out across the Internet, things can go very wrong.

A poor QOE might cause your viewers to give up on the stream, and even worse fines for not meeting the Regula-

tory Compliance requirements for Closed Captions are always a possibility. What are you doing to make sure your content is streamed properly to your viewers and that you are getting a proper return on your advertising dollars?

A new service that performs real-time analysis of live streams was recently launched by Venera Technologies (www.veneratech.com). The early results are impressive. If successful, this new tool could go a long way toward ensuring that advertisers get what they pay for.

Anthony Magliocco (anthony@entminfo.com) is the founder of Entertainment and Media Technology Marketing. He's held general management, sales and marketing management positions for leading suppliers of technology for the entertainment and media industry. He serves as secretary/treasurer of SMPTE Hollywood, is an active member of several HPA committees and was a TV Academy governor.

Rob Griffin

Head of newly formed Almighty(X) seeks ad agency transparency in relationships with brand clients



By Robert Goldrich

Boston-based digital agency Almighty has launched Almighty(X), a division dedicated to advising advertisers on media buying and planning in the wake of what it contends is a lack of transparency relative to certain services and technology consultation that agencies provide to brands.

Named to head Almighty(X) while also serving as chief innovation officer of Almighty is Rob Griffin, who comes over from Havas Media Group's global network where he was EVP, media futures and innovation. While at Havas for more than a decade, Griffin provided strategic guidance and leadership across all maturing areas of digital, as well as emerging areas like social and mobile. His experience in digital media

strategy spans 20-plus years, most recently focused on developing dynamic creative optimization solutions that tapped into augmented and virtual reality for brands such as Kit and Ace, Dish Network, Safelite, and Choice Hotels. Griffin believes that the traditional agency model is ripe for change and he is dedicated to helping clients take ownership of their data, technology, and media. He sees Almighty(X) as a vehicle for that progressive shift.

With more control over data and technology, brand clients will be better able, said Griffin, to quickly and astutely adapt to disruptive innovations and changing consumer behavior. Almighty(X) clients will thus be able to optimize consumer touchpoints and give audiences a more personalized, relevant brand experience.

SHOOT: Provide us with a better handle on Almighty(X) and what it hopes to accomplish. And does it apply primarily to digital since Almighty is a digital agency or is there a broader context?

Griffin: The mission is to help brands take ownership of their technology and data so they can better utilize their first party data to dynamically personalize their efforts from programmatic media to their site, app, CRM, and CMS. This includes helping brands use this data to optimize their customer experience and services from web to store to call center then feed this data back to media. The challenge really is about extracting actionable insights from mountains of siloed data in a timely manner.

As to "is it digital?", everything is becoming digital. Just like asking if something is mobile. Increasingly how you define mobile and digital when everything is accessed on a mobile device and all media is being digitized becomes a hard answer. Think about it, your big flat screen TV hanging on your wall is just a giant tablet. The real challenges are around the reverse of this question, which is what we

are aiming to address.

As everything digitizes, digital is "traditional-izing". This is why there is so much attention paid to technology markup, rebates, arbitrage, viewability, privacy, etc. Increasingly brands spend on "digital" tactics and technology to leverage their data is increasing so fast that it is being scrutinized. There was a time when WWW stood for the Wild Wild West not the World Wide Web. Those days are gone.

SHOOT: What was your role at Havas and how did you connect with Almighty?

Griffin: I had been at Havas for over a decade. Over the years I built their search practice, managed their analytics efforts, and helped launch a variety of new capabilities. In my most recent capacity there I ran innovation and product development globally.

How Almighty(X) came to be is an interesting story. I was at a BBQ at Chris's (Chris Smith) house, the CEO of Almighty. Chris and his wife used to work with me at Havas when offline and online media were split between MPG

and MediaContacts. We had some cigars, grilled some meat, the kids played, and I told him what I was envisioning. Some months later, here we are.

I am now building out Almighty(X) and acting as chief innovation officer for Almighty. The beauty is that in this case 1+1 adds up to more than two. The combined effort is about using data and insights combined with agnostic and transparent media technology with creative innovation and experience optimization planning to help brands achieve their goals.

SHOOT: Your announcement of the launch of Almighty(X) mentions industry criticism over agency practices. What are those practices and what will Almighty(X) do to attain transparency?

Griffin: Brands need to own their technology and data. Brands need their agency to be an agent and an advisor, not a middleman. This will increase the ratio of their budget that makes it to working media. And, will also allow the organization to leverage their first party data (which is their most valuable asset) across the entire organization. This centralization is critical to dynamically optimize the customer experience across multiple touchpoints. As long as this is outsourced to an agency, this is unachievable.

Also, it is more than just paid media that makes a business work. Sometimes it is prudent to not spend any more money on media and create a consistent baseline

and a streamlined data ecosystem to ensure proper attribution.

At Almighty we start with strategic consulting plus auditing technology in play and media practices to assess where we can add value. The difference with us is that we focus on adding strategic value. We depart from legacy agency relationships because we are not the bank in the middle and we are not the trading desk. Clients own their own tech and data, pay their own bills. And removing the agency trading desk and partnering with managed services that already exist in the tech community, we can drive better results more cost effectively.

SHOOT: What were the prime lessons learned during your extensive tenure at Havas Media Group?

Griffin: My biggest learnings were about building and maintaining trust in the relationships you create and have.

I have learned that going into meetings without a predefined script as to what I plan to sell and focusing on what is keeping my potential client up at night and what is blocking them from doing things the right way, is my way. And I like to think that my way is what they need and allows me to offer the most value by bridging consulting and agency approaches while offering clients the benefit of bringing things in house without having to bring it all in house. I like to think of myself as Winston Wolf from *Pulp Fiction*. I clean things up and fix problems.

A (X)

"Brands need their agency to be an agent and an advisor, not a middleman."



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MICHELE ATKINS DIRECTS "LOVE + MEDICINE"

Following last year's well-received Gundersen Health System campaign, Minneapolis agency Preston Kelly reunited with director Michele Atkins of kaboom to delve into what makes the provider so special: love + medicine. (Atkins is an alum of SHOOT's New Directors Showcase.) Inspired by actual experiences at Gundersen, three new commercials reveal small but mighty moments that are pivotal in effective, quality care.



Included in this mix is "Glasses," a spot which takes place inside a car parked at a snow-covered lot. We see how the elderly driver on a frigid day doesn't have to leave her vehicle as a Gundersen provider comes to her and fits her for eyeglasses and the optical prescription she needs. Subtle details enhance the slice-of-life story—in this case a backseat vantage point of what seems to be lone elderly woman on a winter's day glancing in her rear-view mirror at how a pair of eyeglasses look on her. The unique perspective takes viewers from voyeur to participant in a lead-up to the moment that connects health with caring.

AFI ALUMNUS WINS BEST PICTURE OSCAR

The American Film Institute highlighted the AFI Conservatory alumni featured in the 88th Academy Awards, headlined by producer Steve Golin (AFI Class of 1981) of *Anonymous Content* who received the Best Picture Oscar for *Spotlight*. The film's credits also include cinematographer Masanobu Takayanagi (AFI Class of 2002) with a special thanks to Pulitzer Prize-winning *Boston Globe* journalist Michael Rezendes (AFI Class of 1999), whose character is played by Mark Ruffalo.

Collectively, four AFI Conservatory alumni received a total of five Oscar nominations. Golin was also a producer on Best Picture nominee *The Revenant*. Also nominated for 2016 Academy Awards were *Anomalisa* director/producer Duke Johnson (AFI Class of 2006) for Best Animated Feature; AFI Conservatory thesis film *Day One*, which was created entirely by AFI Class of 2014 alumni, for Best Live Action Short; and for Best Cinematography, *The Hateful Eight's* Robert Richardson (AFI Class of 1979).

PEOPLE ON THE MOVE...

INNOCEAN Worldwide Americas has appointed Shamsa Jafri as sr. VP, data science. Jafri will be responsible for spearheading the analytics function and



Shamsa Jafri

designing models that will demonstrate and improve the effectiveness of the agency's integrated advertising efforts. She will report to COO Tim Blett. Jafri was most recently with Cramer-Krasselt in Chicago, where she worked with clients including Porsche, Heinz, Kraft, Edward Jones, Panera Bread, Allstate, and Vitamix....Prime Focus Technologies (PFT), the technology arm of Prime Focus, has expanded its board with the addition of

Samu Devarajan as independent and non-executive director. In addition to his new position at PFT, Devarajan remains in his current roles as chairman of the board of directors at ADC India Communications Limited, independent director at Neilsoft Ltd., and founder and president of Transmation Consulting, his own strategy-consulting firm. Devarajan previously held the position of CEO and managing director for Cisco Systems in India, successfully managing the company's largest R&D center outside the U.S. and helping to build the organization from scratch to the 3,500 employees in India....

DIRECTORS

Welcome to the Special Spring 2016 Edition of SHOOT's Directors Series. Our profiles include three of this year's DGA Award winners: Alejandro G. Iñárritu who earned the feature film honor for *The Revenant*; Matthew Heineman who earned best documentary distinction for *Cartel Land*; and Andreas Nilsson of Biscuit Filmworks



who topped the commercials competition with "Emily's Oz" for Comcast/Xfinity out of Goodby Silverstein & Partners, New York, "Dad Song" for Old Spice from Wieden+Kennedy, Portland, Ore., and "Time Upon A Once" for GE out of BBDO New York.

Also in the mix are a pair of directors who made a major splash with ambitious longer form branded content: Sophie Muller of Wondros, and Tricia Brock of Hey Wonderful, a new entry in the RSA family of companies.

Muller helmed a four-minute live music video/spot for Target which aired during February's Grammy Awards telecast on CBS. Brock directed the eight-episode Nike online series *Margot v. Lily*.

Rounding out our roster of profiles are two duos who have made their mark in features and spots: Daniels of production house PRETTYBIRD; and Anthony and Joe Russo, aka the Russo brothers, who are partnered in their own commercials/branded content production company Bullitt.

Consisting of Daniel Kwan and Daniel Scheinert, Daniels recently won the U.S. Dramatic Directing Award at the Sundance Film Festival for *Swiss Army Man*, which marked their feature filmmaking debut.

Anthony and Joe Russo's recent endeavors include a couple of Super Bowl commercials as well as the upcoming *Captain America: Civil War*, looming as another potential Marvel/Disney box office blockbuster.

Meanwhile our lineup of promising, up-and-coming directorial talent includes: a London advertising agency creative director who recently made his directing debut with a short film; a production designer/art director whose first feature as a director recently made its world premiere at the SXSW Film Festival; a Paris-based duo whose experimental work has opened up doors in the ad sector, as well as a new commercial/branded content production house affiliation in the U.S.; a feature filmmaker who just forayed for the first time into commercials with a campaign that broke on the Super Bowl telecast; and a Portland, Ore.-based agency creative director who's successfully diversified into directing and is looking to further broaden his spotmaking/branded entertainment reach.

And then in our Cinematographers & Cameras Series, we meet three DPs: a three-time Oscar winner who just picked up his ninth career Academy Award nomination; the recent recipient of his first ASC Award; and a three-time Film Independent Spirit Award nominee for Best Cinematography.

Both our Up-and-Coming Directors and Cinematographers & Camera Series feature stories as well as several individual director profiles have been edited for the print issue. All these stories can be seen in their entirety in our April 4 Special Directors Series SHOOT>e.dition and on SHOOTonline.

So read on and enjoy. As always, we welcome your feedback.



—Robert Goldrich

Editor
rgoldrich@shootonline.com

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Matthew Heineman

DGA winner *For Cartel Land* makes foray into spotmaking

By Robert Goldrich

There was no way to predict what would come from the documentary that was percolating in Matthew Heineman's mind and heart. For one, who would have thought that *Cartel Land* would end up landing him the DGA Award in February for Outstanding Directorial Achievement in Documentary. *Cartel Land* also earned a Best Feature Documentary Oscar nomination, among assorted other accolades.

But arguably far more unpredictable was the path that *Cartel Land* took which made it far different from what director Heineman originally envisioned. It all started when he read an article about the Mexico/Arizona border fight to protect America. Heineman found himself immediately drawn to that world. Though he knew little about border militia groups and vigilantes, he became fascinated with them. He spent several months in Arizona gaining those people's trust and ultimately access to chronicling them, including Tim "Nailer" Foley, an American veteran who heads Arizona Border Recon, a paramilitary group looking to stop Mexico's drug wars from seeping across

the border to the U.S.

Later Heineman received an article from his father about vigilantes in Mexico fighting against the drug cartels. These vigilantes were led by small-town physician Jose Mireles. The movement was similar to what was going on in Arizona, sparking the documentarian's desire to capture these parallel stories about vigilante groups on both sides of the border.

While its subject matter entails major issues—including border security and the drug wars—*Cartel Land* is actually a character-driven film about the two incredibly complex men who are leading these groups. The film became a verite portrait of these two men and the movements they lead. "I'm fascinated by what provokes men and women to take the law into their own hands," said Heineman. "We see the drug war glorified in TV, movies and media coverage. I really wanted to bring a human face to the subject. There's this conflict in the country next to us. Thousands of people 'disappear' every year. We fund the war with our consumption of drugs. I wanted to show how the drug war is affecting everyday people, the response of those people to fight back, and what happens when citizens take on that fight."

What Heineman discovered was an eye opener. "The story in Mexico took an unbelievable arc that I never imagined when I started," he related. "I originally thought I was telling a story of good versus evil, citizens rising up against the murderous villainous cartels. But the story shifted and

became murkier, darker. It turned into a much greater story in scope where the lines between good and evil became quite blurry. It was a complicated story to navigate.

"Even in that part of Arizona, you feel like you're on the edge of the world, a lawless zone controlled by cartels," continued Heineman. "This was amplified extraordinarily when I went down to Mexico. I wasn't prepared for some of the situations I wound up being in—shootouts in the middle of streets, a meth lab, risky situations that end up being sort of the crux, the meat and flesh of the film."

That meat and flesh helped Heineman last year earn the prestigious Courage Under Fire Award from the International Documentary Association. "One of the things I love about documentaries is the opportunity to sort of dive into a world I don't understand—to gain access to that world, to be in that world, to live in that world."

A return to Sundance

Cartel Land debuted at last year's Sundance Film Festival. It marked a return engagement for Heineman at Sundance who back in 2012 was there to premiere *Escape Fire: The Fight to Rescue American Healthcare*. Heineman and Susan Fromke directed and produced *Escape Fire*, which examined the country's healthcare crisis, underscoring a much needed shift from disease management to prevention, and to placing focus on patients rather than profits.

Escape Fire also marked the debut of Aisle C Productions, an Ogilvy Entertain-



ment unit that was established to develop and produce original, non-branded entertainment.

John Leshner

As for what's next, Heineman wasn't at liberty to yet discuss publicly any films he has in the offing, only noting that he's developing one project with producer John Leshner whose credits include *Black Mass*, *Fury*, and the Best Picture Academy Award-winning *Birdman or (The Unexpected Virtue of Ignorance)*,

Leshner is also playing a role in Heineman's foray into commercials and branded content. The director has joined the roster of Superprime Films, a spot/branded entertainment company in which managing director Leshner, managing director/EP Rebecca Skinner, and managing director/sales Michelle Ross are partnered.

"What I love about filmmaking is how it shows me that there are different ways to tell a story, including commercials and short-form content," affirmed Heineman. "Through Superprime, I hope to continue to challenge myself as a filmmaker and as an artist. I'd also like to continue making documentaries, perhaps even moving at some point into narrative feature filmmaking as well."



Cartel Land



CHARLIEUNIFORMTANGO

direct produce shoot edit mix score design animate finish

Alejandro G. Iñárritu

An historic Oscar and DGA Awards run

By Robert Goldrich

With *Birdman* or (*The Unexpected Virtue of Ignorance*) in 2015 and *The Revenant* this year, Alejandro G. Iñárritu has made industry history, becoming the first director to win the DGA Award for Outstanding Achievement in Feature Film two consecutive years—and the third filmmaker ever to earn the Best Director Oscar in back-to-back years (the others being John Ford for *The Grapes of Wrath* in 1941 and How Green Was My Valley in '42, and Joseph L. Mankiewicz for *A Letter to Three Wives* in 1950 and *All About Eve* in '51).

Yet while heralded for his individual achievement, Iñárritu is quick to point out the collaborative nature of filmmaking, citing such steadfast compatriots as cinematographer Emmanuel “Chivo” Lubezki, ASC, AMC, and editor Stephen Mirrione, ACE, among others. Lubezki is on a run of his own, winning the ASC Award and the Best Cinematography Oscar three straight years—for Alfonso Cuarón’s *Gravity* in 2014, followed by *Birdman* in 2015 and *The Revenant* this year. Mirrione is a three-time Best Film Editing Oscar nominee, winning for

Steven Soderbergh’s *Traffic* in 2001, and nominated for Iñárritu’s *Babel* in 2007 and *The Revenant*.

Underscoring how much Iñárritu values his collaborators, he observed during the DGA Meet The Feature Nominees session in February, “Editing is rewriting the film.” Iñárritu described himself as “a true believer in that process,” affirming that editing is akin to music and that finding the right rhythm is essential to the success of a film. Iñárritu added that he and Mirrione have “developed kind of a silent communication” starting with the 2003 release *21 Grams*. Mirrione has cut every Iñárritu film from that point on. “He has great taste. He understands what I like,” said Iñárritu of Mirrione.

Iñárritu noted that *The Revenant* was “inspired by painting.” In fact he envisioned the look of *The Revenant* as akin to a chiaroscuro painting. “Chivo has played an incredible role in creating this film as a visual work of art,” said the director. In his Oscar acceptance speech, Iñárritu said to Lubezki, “Thank you for bringing the light to this journey.”

New collaborators

The art of collaboration also extends to brand new relationships as Iñárritu partnered for the first time with production designer Jack Fisk and costume designer Jacqueline West, both nominated for Oscars for *The Revenant*.

“I met Alejandro in his office about two years before we made the film,” recalled Fisk. “I realized he was a passionate art-

ist. He doesn’t just want to make a movie. He wants to make something very special. And I wanted to help him do that once I learned more about the film and saw what he is about.”

West also shed some light on Iñárritu, describing him as “an auteur, a metaphorical, metaphysical director who responds to things viscerally, especially costumes. His career is about delving into the inner workings of characters psychologically. This journey of [legendary frontiersman Hugo] Glass [an Oscar-winning performance by Leonardo DiCaprio] is marked by enlightenment through pain and suffering. And part of what I had to do was metaphorical, portraying all that in the costumes Glass wore. Alejandro responds to costumes; his body language changes when he likes something. I had to work to get that feeling from him. It goes beyond historical detail, which he cares about very much. But he also cares deeply about the emotions that he feels a costume is portraying, reflecting the character’s inner being.”

Iñárritu had the poetic idea that Glass would wear a bearskin that’s left behind in camp when his fellow trappers abandon him. The director was drawn to the irony that what almost killed Glass, a bear, ends up saving him in the wilderness. The bearskin protects Glass and gives him buoyancy down the river.

The love and appreciation Glass had for the wild and its creatures informed Iñárritu’s decisions, observed West in reflecting on the director. “There’s a scene



Photo by Howard Wise/courtesy of DGA

where Glass climbs out of a horse’s carcass which protected him during a brutal storm,” said West. “It’s almost like Glass is reborn. He can stand up again and touches the horse in a tender manner, thanking it. He’s thankful for the animals. For Glass, wilderness is his cathedral. For that reason, I chose an almost spiritual monastic costume for him, with a hood. Alejandro responded to it—it was one of the first costumes I showed him...This was a very spiritual journey for Glass—as it was for Alejandro, and he wanted it to be like that for all of us who were making this film.”

Iñárritu shared, “For over five years, this project was a dream for me. It’s an intense, emotional story set against a beautiful, epic backdrop that explores the lives of trappers who grew spiritually even as they suffered immensely physically. Though much of Glass’s story is apocryphal, we tried to stay very faithful to what these men went through in these undeveloped territories. We went through difficult physical and technical conditions to squeeze every honest emotion out of this incredible adventure.”

Iñárritu is a three-time DGA winner. With his recent success, it’s often overlooked that his very first DGA Award came in 2012 for a commercial, Procter & Gamble’s “Best Job.”



The Revenant

Photo courtesy of Twentieth Century Fox

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Tricia Brock

Breaking new ground with Nike web series; starting new career chapter with Hey Wonderful

By Robert Goldrich

There's something about breakthrough series and director Tricia Brock. One day while shooting an episode of Netflix's *Orange Is the New Black*, Brock got a phone call. She looked down at her cell phone and saw that it was from Jules Daly, president of RSA Films. The timing was right in that the call came in during a lighting setup so Brock was able to answer. "I remember telling Jules 'I'm in prison right now'—which I was but luckily I was on

just a prison set. Jules told me she had just gotten this really cool Nike branded project and asked about my availability."

While Brock's upcoming schedule was pretty tight, it began to loosen considerably as Daly shared details of the Nike gig—an online series titled *Margot vs. Lily*, written by Jesse Andrews, author of the novel and adapted screenplay for *Me and Earl and the Dying Girl*, the feature directed by Alfonso Gomez-Rejon who was exec producing *Margot vs. Lily*. He had been slated to also direct it but a movie he was developing had just been greenlit so there was an opening for a director to take on the Nike series from Wieden+Kennedy, Portland, Ore.

"The more Jules told me, the more I knew I wanted to do this," recalled Brock who's directed some of this decade's most groundbreaking shows such as *Girls*, *Orange Is the New Black*, *Silicon Valley*, *Ca-*

sual, *The Walking Dead*, *Mr. Robot* and *Mozart in the Jungle*. Now she can add to that impressive mix the recently debuted *Margot vs. Lily*. Produced by RSA Films, the eight-episode original series follows the journey of a fitness-obsessed YouTube star named Lily and her exercise-averse party girl sister, Margot. Every Monday, over an eight week stretch which was still unfolding at press time, viewers can catch a new episode of the show along with Lily's latest fitness blog, which walks viewers through a workout. It's entertainment with a built-in exercise installment.

Throughout the eight-episode season, 24-year-old Margot (portrayed by Brigette Lundy-Paine) and Lily (Samantha Marie Ware), age 22, learn to find a balance between exercise and a social life—billed as a true transformation whereby each sister walks a mile in the other sister's shoes. In



Nike's *Margot vs. Lily*



the first episode, the sisters return home for the holidays. On New Year's Eve, tensions boil over and the sisters make a bet which calls for them to step out of their comfort zones—the onus being on Margot to improve her fitness while Lily has to cultivate more true friendships.

Brock worked closely with Gomez-Rejon, the Wieden+Kennedy creative ensemble, RSA's Daly and EP Jen Dennis, and cinematographer Mott Hupfel to develop an approach to shooting *Margot vs. Lily* like an independent film or cable series instead of a traditional commercial

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Daniels

Duo earns U.S. Dramatic Directing Award at Sundance

By Robert Goldrich

For Daniel Kwan and Daniel Scheinert, known as the directing duo Daniels, this year's Sundance Film Festival was a roller coaster ride—the ups and downs generated by *Swiss Army Man*, their feature film-making debut.

"It was a crazy journey within a tight timeframe," related Scheinert. "You're smashed by a critic in the morning, then get high praise from another that afternoon. There's a great Q&A, then another session not so good. But ultimately the award was kind of validating."

The U.S. Dramatic Directing Award alluded to by Scheinert capped a whirlwind Sundance Festival experience that Kwan referred to as "the quickest rise, fall, rise,

fall and ultimately rise of a film—at least from our perspective."

Daniels not only directed but also wrote *Swiss Army Man* which stars Paul Dano as Hank, a hopeless suicidal man stranded in the wild. He discovers a flatulent human corpse (played by Daniel Radcliffe) that's washed ashore and finds himself trying to convince this body that life is worth living, coaxing a revival that contains lessons for us all. The corpse also proves to be a jet ski-like vehicle which leads Hank back to civilization.

While offbeat, comedic, surreal and requiring a leap of faith—which some critics refused to take—*Swiss Army Man* made its mark as a drama with Sundance Film Festival audiences who at first expected sophomoric humor but instead gained insights that tugged on the heartstrings. It's a unique film that also received its share of favorable reviews and which A24 recently took on for North American representation with a limited release scheduled for June 17th before going wide over the ensuing weeks.

The commitment of A24, the company

behind such recent significant titles as *Room* and *Amy*, offers additional validation regarding the convention-defying merits of *Swiss Army Man*.

The biggest creative challenge posed to Daniels by *Swiss Army Man* was making its offbeat premise, with gas passing and all, "somehow relatable and meaningful to audiences," said Kwan. "This wasn't meant to be a film that was just esoteric and weird for the sake of being esoteric and weird. It was a difficult balancing act. We were never at a point in the process where we felt comfortable. During the writing, we'd take a step back and say we're not there yet. Same for during the shooting, the editing. The movie was kind of terrifyingly ambitious."

Scheinert chimed in, "It was messy but we are drawn to messy ideas because they set us up with hurdles we have to clear. Making this story palatable was a big part of the challenge. It is an action/adventure movie, musical, comedy and surreal existential film all at once. I think that what helped us is that people would come to a screening expecting a divisive fart movie.



Daniel Scheinert (l) & Daniel Kwan

Instead the story would make them shed a tear or two. The real trick was to move through the joke and make a drama out of what seemed like nonsense."

The Daniels have a history at Sundance. Three festivals ago, their draft of the *Swiss Army Man* script was accepted into the Sundance Lab.

"It was a great experience to have your script pored over by industry professionals and to co-exist with other people like us trying to do the same thing with their projects but in completely different ways," said Kwan.

Scheinert and Kwan returned to Sundance last year with an interactive short film, *Possibilia*, which was commissioned by Xbox Live and first premiered at the 2014 Tribeca Film Festival. Featured as

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Swiss Army Man

Sophie Muller

Going live and staying on Target for Gwen Stefani, Deutsch

By Robert Goldrich

Sophie Muller is an accomplished director best known for her music videos spanning collaborations with such artists as No Doubt, Shakira, Blur, Beyonce, Kings of Leon, Garbage, The Killers, Coldplay, Alicia Keys, Beck, One Republic, James Bay, Sam Smith, Rihanna and Sade. Muller won a Grammy Award for her work on Annie Lennox's "Diva" video album, followed up with a Brit Award for Shakespears Sister's "Stay," MTV Awards For

Lennox's "Why" and No Doubt's "Don't Speak, and assorted UKMVA and MVPA Awards. Muller has also earned Director of the Year distinction from the MVPA.

Yet with all her experience, Muller acknowledged being "a bit terrified" over a recent high-profile project involving her long-time collaborator Gwen Stefani—a four-minute live music video/spot for Target which aired during February's Grammy Awards telecast on CBS. "I had never done anything quite like that ever before," she said, noting that the biggest challenge was not only making the live performance viable, immediate and entertaining but also ensuring that it would translate into a worthwhile music video unto itself in perpetuity.

"Live filmmaking is not just live—that's not enough," affirmed Muller. "As a director you want it to be filmmaking, to have

production value, for everything to be lit beautifully, to do full filmic justice to the performance. At the same time, you need to retain the excitement of being live, feeling a little afraid."

Helping on all these fronts was the director's history with Stefani, including videos ("Spark The Fire," "Used To Love You," "Cool"), commercials (for L'Oreal, MasterCard) and four concert tours. "We know each other so well—for 20 years," said Muller. "I know Gwen's capabilities, her penchant for costume changes, how to make her shine. Neither of us had worked with Target before. They wanted to do this live video and we weren't even sure what the song would be at that point. The only requirement was that the end shot had to resemble the circular Target logo. With Gwen, I knew this would be an exciting adventure."



The song for the live video via agency Deutsch turned out to be "Make Me Like You." Shot on a 32,000-square-foot soundstage on the Warner Bros. lot in Burbank, Calif., backed by a crew of some 250 people, the video entailed a number of set and costume changes (seven by Stefani) in real time, as well as a daring roller skating sequence during which Stefani falls down, a planned stunt which tapped into the sensibility of the live experience produced seamlessly by Wondros, the production house which handles Muller in the U.S. market. (Her U.K. production

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Gwen Stefani in Target's live spot



Director - Tricia Brock

Sam Cadman • Drake Doremus • Jonathan Hyde
Alek Keshishian • Peking • Sam Spiegel
Cedric Nicolas-Troyan

heywonderful.com

Andreas Nilsson

DGA commercials winner taps into a youngster's "vision"

By Robert Goldrich

First-time nominee Andreas Nilsson of Biscuit Filmworks won the DGA Award for Outstanding Achievement in Commercials in February on the strength of three entries, one of which—"Emily's Oz" for Comcast/Xfinity—is atypical in the sense that a Guild honor is usually reserved for recognition of a director's vision. However, "Emily's Oz" instead showcases the vision of a seven-year-old girl, Emily, who was born blind. Conceived by

Goodby Silverstein & Partners New York, the spot illustrates what a blind person sees in her head when she "watches" her favorite movie, which for Emily is the 1939 classic *The Wizard of Oz*.

Nilsson shows us Emily's vision of what the Tin Man, the Cowardly Lion, the Scarecrow and Dorothy look like. "The concept was to re-create what she had in her mind and to really be serious about that," said Nilsson. "The way my production designer KK Barrett and I created the images was by playing audio from the movie while talking to Emily. We asked her questions about the images she visualized when hearing certain scenes from the movie. I think the thing that helped my process was the fact that I had never seen the movie either, so when we started working on this I was as clean from actual visual reference as Emily was. Then of course

KK and DP Matthew Libatique and I had to make some creative decisions to be able to tell the story in images. But we always made sure the tone was true to the information we got from our discussions with Emily. It was basically like playing a storytelling game with a kid and then use the outcome of that to create the script of the spot. Quite a fresh and rewarding experience I must say. She didn't care so much about target groups and things like that."

Nilsson's other two DGA entries were Old Spice's "Dad Song" from Wieden+Kennedy, Portland, and GE's "Time Upon a Once" out of BBDO NY.

Of his career beginnings, Nilsson recalled, "I went too many years in art school and made installations and video art at small galleries and institutions in Scandinavia...At the time I was also playing in a band and since I had a cheap DV



camera and After Effects I started doing music videos for friends who played in other bands in Gothenburg." Nilsson also worked as a theatre production designer. "That was actually a great film school for me, watching the actors work with the director at the rehearsals and figuring out the staging. My breakthrough in commercials was when I was invited to that world by Wieden+Kennedy. They had a Nike project that was like a music video and the creatives Brandon Pierce and Mike Warzin had seen my videos and took a chance on hiring me. Five years later I'm still doing it and still loving it."



"Emily's Oz" for Comcast/Xfinity

Tricia Brock Reflects On Nike's Margot vs. Lilly Series

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campaign. "The joy for me in this job was the collaboration," affirmed Brock. "It pushes me to be the best." The series is connecting with millennials as episode one has generated some 16 million views.

Meanwhile Brock's bond with RSA continues with her joining its new sister shop Hey Wonderful, an integrated spot production company headed by managing director/EP Michael Di Girolamo.

Twin Peaks, AFI

Brock began her career as a writer, the big break coming when she got the chance to pen two episodes of David Lynch's *Twin Peaks*. While she continued to write, Brock harbored filmmaking aspirations which led her to target getting into the AFI Directing Workshop for Women. "I applied and was rejected twice," she said, getting in on the third try. "It's a really great program. A very large number of

women currently working in the industry either in TV or features came through this AFI program. It has a cache in the industry and means a great deal in terms of career building. At that time, they gave you \$5,000 to make a short film and you could raise another \$15,000. For my short film, I got some great actors—James Franco, Brad Renfro, Meat Loaf."

That short film, *The Car Kid*, was then developed into Brock's first feature, *Killer*

Diller, which premiered at SXSW. Taking notice was Showtime which brought in Brock to direct several episodes of *The L Word*, starting her successful TV run. Brock, who recently helmed an episode of the NBC series *Blind Spot*, is developing with Rashida Jones a TV series called *Rush*. The show is based on a Brock documentary about Sorority Rush Week at Ole Miss. Additionally Brock is developing a TV project with Steven Soderbergh.

Sophie Muller Generates Live TV Excitement For Target

Continued from page 11

company roost is RSA Films.)

Adding to the live excitement was the fact that the video wasn't overly rehearsed. "With seven costume changes and the multiple sets—in a 1950's motif—it took way too long to reset each time for more rehearsals. We had done one run through and prepared as thoroughly and meticulously as possible," said Muller. "Most of my work was in the weeks of prep. Deutsch was completely involved. The transitions were carefully planned. There's a quiet

moment when Gwen stood by the piano singing. We showed her in a closeup as we got her shoes off and roller skates on. The roller skates were being put on her while she was performing."

Muller related, "Then once you go live, you roll with it. You watch everyone else doing something such as the costume changes and set transitions. It's like looking at an ant colony working together for a common cause. It was absolutely lovely to see."

Muller also had to adapt from her production norm of being "so used to having

control of everything from a postproduction point of view. We were doing a live production, live cutting. There was no post protection for what we shot."

Being experienced in live production, though, helped Muller immeasurably. She was accustomed to turning out quality live concert shows centered on quality performances in varied venues.

The live dynamic is the first such endeavor for Target but was well timed, tapping into the trend which has seen live musical TV events—such as Fox's *Grease*

Live and NBC's *The Wiz Live!*—garner impressive ratings and much chatter on social media sites. Making the live Stefani video an event sparked audience interest in anticipation of its airing and then after its showcase on CBS. Working with Target and Deutsch adds to Muller's ad credentials which also include spots for Lexus, a MasterCard/J.Crew tie-in, MTV, Reebok and L'Oreal. She said that the live Grammy experience has whetted her appetite for more creative collaborations with agencies and brands.

Anthony and Joe Russo

From superheroes to the Super Bowl

By Robert Goldrich

It doesn't get much more patriotic than Captain America and the Super Bowl. And that's just part of the creative range of work being turned out by the Russo brothers—Anthony and Joe—whose directorial exploits encompass features, TV, commercials and branded content.

On the long-form front, the filmmaking duo was in post at press time on *Captain America: Civil War*, which pits superheroes against one another, bringing a new dimension to the saga started by Anthony and Joe Russo in the 2014 release *Captain America: The Winter Soldier*.

As for this year's Super Bowl fare, the Russo brothers directed the high-energy action trailer for *Captain America: Civil War*, as well as a "Coke Mini" commercial featuring the Hulk and Ant-Man for Wieden+Kennedy, Portland, Ore. The Russos' spotmaking endeavors are done through their commercials/branded content production house Bullitt which they launched about a year and a half ago with director Justin Lin (*Fast & Furious*). Bullitt represents select TV and feature directors in the ad arena.

The Russos' TV expertise also extends from commercials to the primetime programs themselves. Back in 2004, for example, Anthony and Joe Russo shared a primetime Emmy for Outstanding Directing for a Comedy Series on the strength of the pilot for *Arrested Development*.

This diverse quilt of production disciplines was woven by the Russos initially from threads which took the form of a low budget experimental film, *Pieces*, which in 1997 debuted at the Slamdance Festival. "That movie was our film school," observed Anthony Russo. "We directed, we did the camerawork, operated the lights, everything. We worked off and on over three years to finish that film."

Pieces caught the eye of Steven Soderbergh whose *Schizopolis* opened the Slamdance Fest that same year. Soderbergh and the Russo brothers developed a creative rapport. Soderbergh later produced an indie feature *Welcome to Collinwood* directed and written by the Russos.

Meanwhile TV was starting to tap into indie filmmakers. This translated into Anthony and Joe Russo getting the opportunity to direct the pilot for *Lucky*, a darkly comic FX network series which became an industry favorite though it only lasted one season. Among those who appreciated the work were the folks at Ron Howard's Imagine Entertainment, resulting in the Russos getting the opportunity to direct the pilot and multiple episodes of *Arrested Development*.

The Emmy win for *Arrested Development* built momentum for the Russos as TV comedy directors who went on to direct numerous episodes of *Happy Endings* (ABC) and *Community* (NBC), both shows for which the brothers also served as EPs. The Emmy also sparked interest from the ad community as Anthony and Joe Russo served as a directing duo with a small now defunct commercial production house, then later joined RSA before going entrepreneurial with Bullitt.

Community along with their mix of other endeavors landed on the radar of Kevin Feige, president of Marvel Studios. "At some point we wanted to segue back into features and Marvel contacted us out of the blue to talk about Captain America. When Kevin and his team are looking at a movie, they develop a list of filmmakers they want to talk to," related Anthony Russo. "We were lucky enough that Marvel had fans of *Community* and *Welcome to Collinwood*."

The Russos treated *Captain America: The Winter Soldier* as a film, not a comic book movie, with sensibilities akin to 1970s thrillers like *Three Days of the Condor*. As for the major creative challenge posed by *Captain America: Civil War* currently in post, Joe Russo shared, "This is a story of hero against hero. Audiences will see their favorite protagonists going up against each other—making them more like antagonists...This is the most flawed Captain America has ever been.

He makes a choice for himself for the first time in his life. By the end of the film, we want audiences to walk out of theaters and make their arguments for and against each character, who was right and why."

Joe Russo noted that pitting superheroes against each other has become a bit of a trend, with director Zack Snyder's *Batman v. Superman*. "The heroes fighting each other represents a mature evolution of the form. The concept is more complex, dictating a different structure. We are deconstructing the structure which has become tiresome to people. We are showing the humanity of the heroes. As the world becomes more complex, we're putting more meat on the bone for viewers. There's more gray area."

As for what's next, the Russo brothers will focus on the Avengers' culmination films: *Avengers: Infinity War—Part I* and



Anthony (l) and Joe Russo

Part II, with *Part I* slated for release in 2018. "Audiences have so much invested in these characters that we feel the responsibility to immerse ourselves fully in these movies and make them the best they can be," said Joe Russo. "We want to grow the fascinating serialized storytelling that Marvel has introduced into features. There are a lot of people with a great deal of emotional investment in the characters and these culmination films. As filmmakers we want to honor that emotional investment and embrace the responsibilities that this entails."

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EOE



Captain America: Civil War



William A. Kirkley



Jeff Dupre



Maro Chermayeff



A scene from *Soundbreaking*

Firsts Last At The 2016 South By Southwest Film Festival

Event highlighted by debuts of theatrical features, TV documentary series, directorial talent

By Robert Goldrich

The South By Southwest Film Festival is a place for world premieres—and for that matter the debut of major directorial talent. Testament to the latter is this issue’s *SHOOT* Directors Series in which our rundown of Up-And-Coming Directors, Spring edition, introduces us to Kasra Farahani, whose first theatrical feature, *The Waiting*, was rolled out at the recently wrapped SXSW as part of its Narrative Spotlight program. *The Waiting* is a thriller about two high school filmmakers, portrayed by Keir Gilchrist and Logan Miller, who try to convince an unsuspecting neighbor (James Caan) into thinking his home is haunted.

Farahani came up the art direction department ranks on assorted features, working with the likes of Steven Spielberg, J.J. Abrams, Tim Burton and David Fincher. Farahani cut his directorial teeth on a pair of short films, *Noon* and *Concerning the Bodyguard* before graduating to feature-length fare with *The Waiting*. He is also on the directorial roster of Chromista, the commercialmaking/branded content production house launched in 2013 by director Darren Aronofsky, and exec producers Sandy Haddad, Ted Robbins and Scott Franklin.

Yet while Farahani is a newcomer to SXSW, William A. Kirkley just enjoyed a return engagement. His first film at the Austin festival, *Excavating Taylor Mead*, screened some 10 years ago, after its world premiere at the Tribeca Film Festival. Mead, who passed away in 2013, was a poet, actor and performer best known

for his collaborations with Andy Warhol. Kirkley’s documentary, narrated by Steve Buscemi, interviewed Mead in his legendary cluttered apartment in NYC.

Fast forward to today and Kirkley again made the SXSW cut, a far more difficult feat than his first time around. *Orange Sunshine*, which he wrote and directed, was one of 10 world premieres in the Documentary Feature competition. Those 10 films were selected from 1,013 feature documentary submissions in 2016.

Orange Sunshine, which was nominated for the SXSW Documentary Grand Jury Prize, delves deeply into the never-before-told story of the Brotherhood of Eternal Love, a spiritual group of surfers and hippies in Orange County, Calif., who became the largest suppliers of LSD and hashish in the world during the 1960s and ‘70s. This story, though, is ultimately about friends, deftly told by Kirkley who put many years into the project, the most daunting challenge being to gain access to the married couple who headed a band of idealistic, almost communal families, smuggling hashish from Afghanistan to fund manufacturing of LSD which they would give away for free or at minimal cost.

“They were not-for-profit drug smugglers. They even paid rent for people in their community,” said Kirkley. “They had families and were trying to change the world. It’s a multi-dimensional story. I knew it could be so much more than some sort of fun drug smuggling tale. It’s a story I’ve always been fascinated with. I’m from Orange County. I grew up in Newport Beach, with Laguna Beach as an artists’

colony that had a magic quality for me.

“I had heard stories about the Brotherhood of Eternal Love when I was in high school,” continued Kirkley. “It was strange that they came together and all this happened in Orange County which has been known as a kind of conservative region. My wife is from Laguna Beach. We moved to New York together to do *Excavating Taylor Mead*. While there my father-in-law would write me letters telling stories about when he was in Laguna in the 1960s and ‘70s. He knew some of the Brotherhood guys and told me this has to be your next film. After *Excavating Taylor Mead* premiered in 2005, we moved back to California to pursue the Brotherhood as a documentary film.”

Kirkley said it was particularly gratifying to have *Orange Sunshine* gain inclusion into the SXSW showcase. “It’s the perfect fit for us as a festival. We have a documentary that plays like a narrative feature. In addition to the content which I hope connects with audiences, the music plays a big role in our film. Composer Matt Costa, a fantastic musician from Orange County, did an incredible score, creating 40 original pieces of music. It’s a score that’s not a hippie cartoon caricature. I wanted something that felt contemporary and relatable. There’s ‘60s folk rock that sounds contemporary, some old West Coast early ‘60s jazz stuff. Music is a driving force for the film just as it was in the artists’ community in which the story is set.”

Orange Sunshine was produced by Kirkley with EP Mike Manser and pro-

ducers Debra Maniscalco and Andrew Fuller. Additionally Kirkley collaborated with Master of Shapes, a Venice, Calif.-based company, to produce an offshoot 3D virtual reality experience tied to the origin of the Brotherhood. Titled *The Beginning*, the Kirkley-directed VR piece played in the interactive section of SXSW, placing viewers into the high-stakes drug trade before transporting them into a psychedelic desert retreat.

Kirkley said his ad experience over the years (Heineken, Chevrolet, Petco, Reebok, Amazon) helped him with *Orange Sunshine* which entailed “a lot of lifestyle and capturing people, intimacy and beauty. Also pretty much all of my crew has worked with me on commercials.”

Kirkley, who’s handled for spots and branded content by NY-based Washington Square Films, cited as an example Rudi Barth who’s served as a production designer on many of the director’s ad assignments. For *Orange Sunshine*, Barth additionally was a DP, lensing all of the interviews. “But when it came to recreations and additional visuals,” noted Kirkley, “we decided it would be best if Rudi were production designer on these sequences while I DP’d them.”

Kirkley tapped into another spotmaking collaborator, Chris Catanach, to edit *Orange Sunshine*. Catanach is with editorial house Stitch.

Soundbreaking TV

Television fare was also part of the SXSW mix, a prime example being *Soundbreaking-Stories from the Cutting*

DIRECTORS: SXSWS

Edge of Recorded Music. The first two installments of the eight episode PBS series were screened for festival audiences as part of the SXSWS's 24 Beats Per Second program which showed the sounds, culture and influence of music and musicians, with an emphasis on documentary.

Soundbreaking was directed by Jeff Dupre and Maro Chermayeff who maintain Show of Force, a production company which has produced assorted documentaries for the likes of HBO and PBS. Additionally, Chermayeff and Dupre are represented as individual and co-directors (a duo with the moniker Show of Force) for commercials and branded content by Superseed Content, a production house headed by EP Pola Brown.

Dupre said of *Soundbreaking*, "We explore the art of music recording, how it has evolved over time, how technology has transformed the sound of pop music, record making and producing. We cover a hundred years of artistry and technology but the sweet spot is the 1960s, '70s and '80s when so many innovative things were happening in recording studios."

Some 250 artists were interviewed for the documentary series (including such notables as legendary Beatles producer Sir George Martin, who recently passed away at the age of 90, Cat Stevens, Joni Mitchell). Anywhere from 50 to 100 songs were cleared per episode. "We went for storytelling from the artists themselves," said Chermayeff. "And the depth of the archive of music in this series is huge."

For *Soundbreaking*, Show of Force entered into an international partnership and distribution deal with Fremantle Media. The series is being broadcast in Europe and is scheduled to premiere on PBS in November.

Dupre and Chermayeff are no strangers to SXSWS. Dupre attended SXSWS in 2014 to debut *Kehinde Wiley: An Economy of Grace*, which he directed and Chermayeff exec produced. The documentary short focused on what was then the latest project of Wiley, a NY-based visual artist known for his vibrant, larger than life reinterpretations of classical portraits featuring young African-American men. Wiley, whose portraiture has taken the art world by storm, took a new turn in this documentary, his first series of classical portraits featuring women. *Kehinde Wiley: An Economy of Grace* documented this project as it unfolded, tracking

Wiley's process from concept to canvas, including his scouting for and finding women subjects from everyday life on the streets of Harlem, Brooklyn and Queens, NY. Like Wiley's prior works, his models were street-cast in NYC and posed to resemble 18th and 19th century portraits of society figures. But for this initiative, instead of posing the women in their own clothing as he's done with his male subjects, Wiley envisioned each of his female models in an original couture gown. He joined forces for this project with Givenchy's Riccardo Tisci, bringing together

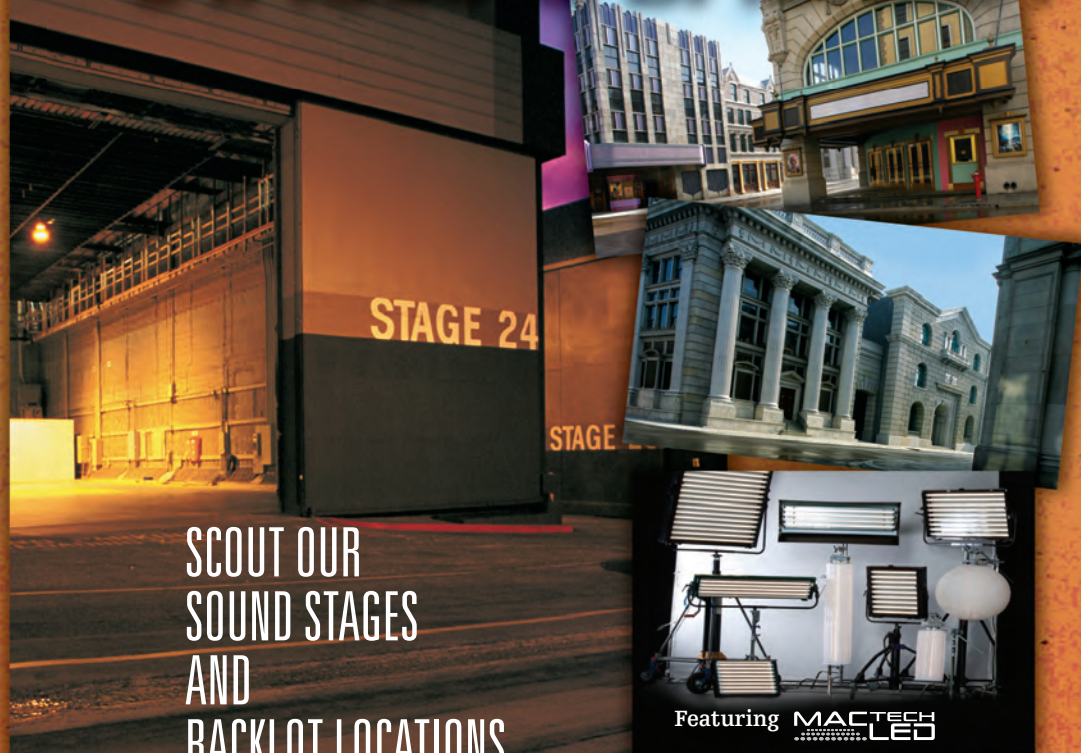
the worlds of art and haute couture.

Kehinde Wiley won the Grand Jury Award at SXSWS in 2014 in the Documentary Short competition.

Soundbreaking continues a track record that Chermayeff and Dupre have built with PBS. Chermayeff directed all 10 episodes of the PBS series *Carrier*, which chronicled life aboard the nuclear-powered aircraft carrier the USS Nimitz. She was also a co-creator and co-EP of that series which premiered on PBS in 2008 and was honored with an Emmy for Outstanding Cinematography/Real-

ity Programming. Chermayeff additionally served as one of the producers/directors of the PBS series *Frontier House*, in which three modern families become homesteaders, experiencing life as it was in the American West circa 1883. Chermayeff and Dupre also created and directed *Circus*, a six part documentary series which debuted on PBS in 2010. The show followed a season with a traditional European style one-ring circus. And Chermayeff directed and produced the feature documentary *Julliard* which aired as part of the PBS series *American Masters*.

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Why today's digital media require integrated services

By Debra Kaufman

Workflow has always been a key component to production and post. In fact, as digital took over from analogue, the shifts in workflow were all pain points that took years to resolve. The same thing happened when standard definition switched to high definition, a path that relied on manufacturers to upgrade existing gear and manufacture new equipment, and for all the connective points to be made at every step of the workflow. As those digital assets became increasingly "virtual"—as opposed to physical assets—workflow famously became a snowflake, every one different from the next one.

Since the end of celluloid's dominance, production and post companies, content creators, owners and distributors have longed to return to a simpler, more standard and reliable workflow. Now, much of that promise is being realized through the implementation of such technologies as the cloud, even as the number of formats, standards and platforms multiply. The pace continues to quicken, as Ultra-HD 4K, high dynamic range, over-the-top content and even virtual reality grow, creating new workflows.

Unlike past transitions, however, speed is of the essence. We simply can't wait to distribute assets and prevent their piracy. Here's a story of how one international

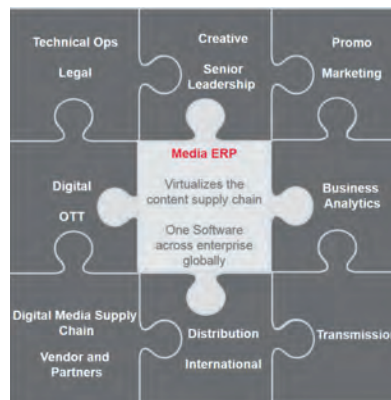
company is dynamically adjusting and growing to keep its clients on the cutting edge of the asset life cycle.

Prime Focus Technologies (PFT) has pioneered virtualizing the content supply chain. "Automation is the key to what we offer in terms of value," explains PFT president, Americas Patrick Macdonald-King. The company's core offering is its CLEAR Media ERP Suite, that creates a connected enterprise and digital ecosystem. CLEAR offers such key advantages in a complex and competitive marketplace—cutting 30 percent of operational costs and gaining 40 percent more efficiencies—that nearly all the leading companies of Hollywood rely on it. PFT's client base includes Disney, 21st Century

Fox-owned STAR TV, Warner Bros. Television Studios, CBS Television Studios, 20th Century Fox Television Studios, Relativity Media, Legendary Pictures, Starz Media, Lionsgate, A&E TV Network, Crown Media Family Networks, FX Networks and many others.

King says that the biggest trend he's noticed over the last year is the increase in over-the-top (OTT). He notes that the rise of OTT isn't simply because more content is created natively for the Internet but, rather, because previously linear TV programming is being distributed to a multiplicity of platforms. "The model has changed," says King. "Now it's hyperdigital, and these online distribution platforms need to get the content quickly and efficiently." That means turning around programs not just for dozens of online platforms from Hulu to Netflix and Verizon but also for different territories. "Different metadata, promotional materials and so on are distributed on a global basis," King adds. "It's done in these quick sprints to get the material out before it's pirated, so automation is critical to monetize their content in the best possible way."

PFT has also developed an equation for the all-important use of metadata with OTT content: Content + Tags = As-



DIGITAL WORKFLOW SOLUTIONS

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set. “With its detailed and multilayered smart metadata, PFT enables its client base to fully monetize their assets via what it calls the DEE (Discovery, Engagement and Experience) moment.” “Instead of arranging logistics for every single provider in terms of video, metadata and marketing requirements—all those localization requirements, with CLEAR we have the ability to package them automatically, streamlining the distribution of content,” says King.

That PFT has adapted so readily to the needs of its client base now shifting into streaming platforms speaks to the strength of CLEAR Media ERP suite’s distribution capabilities. King also points out that CLEAR has given multichannel networks such as VICE and Nerdist the kind of speedy turnaround they need. “These networks create an abundance of content all the time,” says King, who reports that PFT has a similar application

for Lionsgate with regard to that company’s marketing materials. “Many times they want to get published as quickly as possible. For Nerdist, as an example, we’ve used it so they can upload a single episode of the show and package it for eight sites, virtually, through the [CLEAR] software.”

Being able to handle such massive amounts of media for digital outlets around the world in a cost-effective manner is in large part possible because PFT’s CLEAR Operations takes place in the cloud. PFT can also provide a variety of tasks, from transcoding to storage, on the cloud.



Patrick Macdonald-King



PRIME FOCUS TECHNOLOGIES

<http://primefocustechnologies.com>

With the proliferation of digital piracy, screeners have also become a flashpoint. Prime Focus Technologies recently launched SecureScreener, an application that is a substitute for easily-pirated DVDs and is distributed online as part of CLEAR. “SecureScreener is a highly scalable secure application that people are using to securely view content online,” says King. “We have dual authentication, watermarking and viewing it through the piracy-proof Secure Player saves the recurring costs of DVDs.” He calls SecureScreener a “simplification tool” in that it enables a production to securely send

out content to hundreds of people without the hassle and risks of mailing DVDs.

Then there’s Media Asset Management (MAM), that has grown, notes King, who reports that a major content owner can have up to 50 MAM deployments. “Controlling all that is extremely difficult,” he notes. “If your asset management system in Burbank doesn’t talk to the one in London which doesn’t talk to the one in Singapore, how do you find the files you’re looking for?”

As a virtualized end-to-end workflow provider, PFT is well positioned to centrally store and manage metadata, enabling companies to fully monetize their assets. “We hope this is the next evolution,” says King. “We’re looking at metadata for archiving and preservation of assets and it is a high priority for anyone in this industry. With our true cloud-based applications, we have a competitive advantage in the marketplace.”



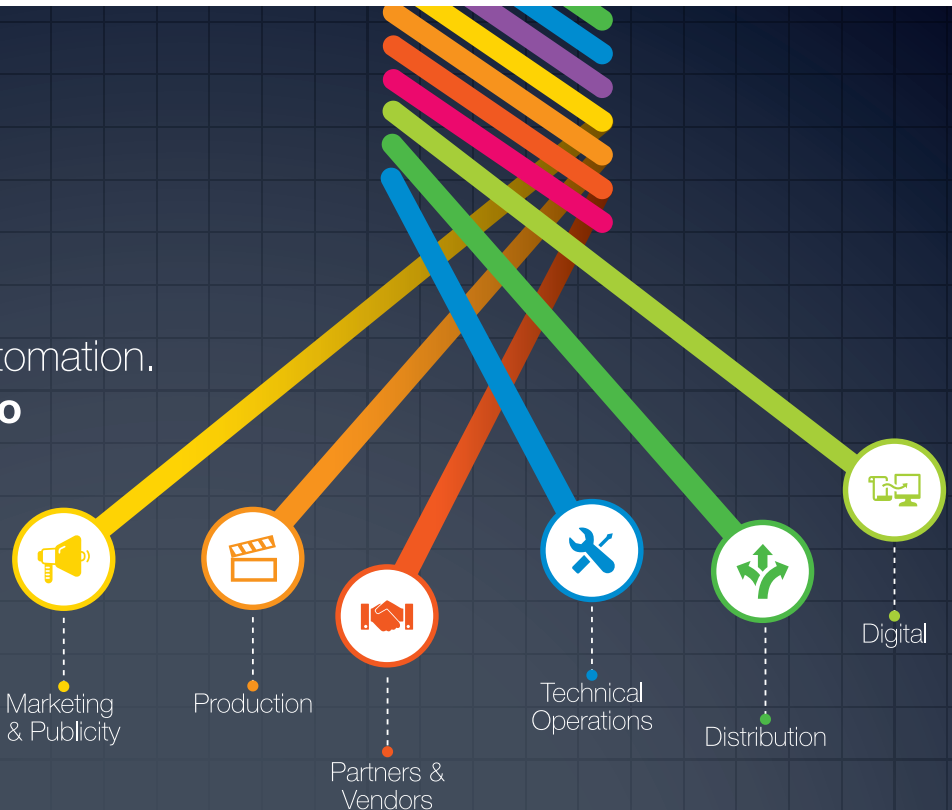
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Robert Richardson, ASC



Vanja Cernjul, ASC, HFS



Frankie DeMarco

Focused Perspectives On Features, TV, Directorial Colleagues

DPs provide insights into Tarantino's The Hateful Eight, Netflix's Marco Polo, ABC's Madoff

By Robert Goldrich

One cinematographer recently earned his ninth career Oscar nomination.

In February, another DP won his first ASC Award on the strength of his second career nod.

And our third cinematographer has three career Film Independent Spirit Award noms for Best Cinematography over the years. His recent credits include yet another feature, a broadcast network miniseries, and a TV pilot.

Here are insights from cinematographers Robert Richardson, ASC, Vanja Cernjul, ASC, HFS, and Frankie DeMarco.

Robert Richardson, ASC

For *The Hateful Eight*, Robert Richardson, ASC, garnered his ninth career Best Achievement In Cinematography Oscar nomination, and the third for a film directed by Quentin Tarantino, the previous two being for *Inglourious Basterds* in 2010 and *Django Unchained* in 2013. Richardson has thus far won three Oscars—in 1992 for Oliver Stone's *JFK*, in 2005 for Martin Scorsese's *The Aviator*, and in 2012 for Scorsese's *Hugo*.

Richardson's first Academy Award nomination dates back to 1987 for director Stone's *Platoon*. Richardson's other Oscar nods were for the Stone-directed *Born on the Fourth of July* in 1990 and the Scott Hicks-helmed *Snow Falling on Cedars* in 2000.

In some respects, *The Hateful Eight* is reminiscent of some of Richardson's earliest industry recognized cinematic endeavors. "*The Hateful Eight* took me

back because it was a photochemical film, no digital intermediate," said Richardson. "It's been quite some time since I've done a film straight chemically with full release. I had to get my rhythm and balance back. What a rare opportunity to be given as a DP, to go back to the chemical process—the folks at Fotokem were so happy to help make this happen."

Richardson has been Tarantino's cinematographer of choice ever since *Kill Bill: Vol. 1* in 2003. Their collaboration evolved for *The Hateful Eight* to Richardson shooting 65mm for 70mm release with images captured through wide-angle Ultra Panavision 70 lenses going back some 50 years to movies like *Khartoum* (1966). Richardson added that there were some lenses deployed which were used on the classic *Ben Hur* in 1959.

Richardson quite by happenstance stumbled onto a few near antique Ultra Panavision Lenses at Panavision's facility in Woodland Hills, Calif. He was intrigued by the lenses and what they could deliver, setting into motion an exploration of glass from yesteryear in terms of what it could bring to *The Hateful Eight*.

"The lenses yielded quite beautiful imagery but they hadn't been used for so long that it took some time and effort to get them up to date," related Richardson. "That was the main challenge posed by the lenses. We had some older ones that needed to be modified and some new lenses that had to be manufactured."

Richardson noted that it was "in Tarantino's mind from the beginning that *The Hateful Eight* would be a 65 milli-

meter film. And it's that vision which we followed." That path included a limited roadshow engagement/presentation akin to the historic movie palace era, replete with an overture and an intermission for the film.

Richardson noted that 70mm film stock provided great clarity—not HD clarity but rather a film clarity that has a softer quality. "The imagery is quite rich but still has a velvety feel. It is stunning," said Richardson who described it as "an actor's format" in that you can see facial gestures, small movements and nuances that bring another dimension to performance. The platform also adds to *The Hateful Eight* story which is primarily set in Minnie's Haberdashery, a large room in which the different characters interact. With a 2.76 to 1 aspect ratio (as compared to the 1.85 to 1 or 2.35 to 1 aspect ratios conventionally seen), much of the room appears on screen in one fell swoop, meaning that viewers' eyes can be on all or most of the characters at once.

The ultra wide angle catches so much of the set that Tarantino could position actors all over the frame in various ways to help propel the visual storytelling. Actors interacting in the background can hold viewer interest simultaneously with foreground action and interaction, with one able to add meaning and perspective to the other.

Richardson said that Tarantino was the personification of creativity unbridled, exploring assorted options 360 throughout the haberdashery.

"Quentin and I have grown closer and

closer in terms of collaboration," observed Richardson. "There's a degree of shorthand but Quentin is always extraordinarily specific about what he wants. He specifies exactly what he envisions for each shot. So the shorthand is more about friendship and trust. If I say I can get something, he trusts me to know I will get it," continued Richardson. If I say something will take about 25 minutes, he knows that's how long I will need."

As *SHOOT* went to press, Richardson had wrapped shooting on *Live By Night*, directed by and starring Ben Affleck. In sharp contrast to Richardson's extensive filmography with Tarantino, *Live By Night* marked the DP's first collaboration with Affleck—as a director and/or actor. Yet in a relatively short time, Richardson struck up a rapport with Affleck. "Ben was fantastic to work with," said Richardson. "It was almost as if he's a brother. It was a great joy."

Live By Night is a Prohibition Era drama. Richardson deployed an ARRI AL-EXA 65 with vintage Panavision lenses. "The combination of the two was very successful in my opinion," assessed Richardson. "The lenses softened the digital element, making it ideal for the story."

Richardson said that among the challenges of *Live By Night* was "to not treat the period film with kid gloves. You need to treat it in a more contemporary manner. You try to come up with a look that will support the material yet keep it present and not past. You need to allow the past to still be felt. But it still has to feel relevant to our time."

CINEMATOGRAPHERS & CAMERAS

Richardson's artistry has long lasting relevance as evidenced by not only his aforementioned Oscar chronology but also his stellar ASC Award showing over

won his first ASC Award on the strength of his second career nomination, which was for "The Fourth Step" episode of *Marco Polo* (Netflix). Cernjul topped the Episode of a Regular Series ASC Award category and it's an honor that's close to his heart. "Many of the cinematographers I studied and admired since I was a film student, as well as some that are making the most visually exciting films today, are voting for the ASC Award," said Cernjul. "This is why the award has such a very special meaning."



Photo courtesy of The Weinstein Company

The Hateful Eight

the years. While he has yet to win an ASC Award, Richardson has been nominated 10 times for the honor, starting in 1990 for *Born on the Fourth of July*. This was followed by ASC noms in 1992 for *JFK*, Rob Reiner's *A Few Good Men* in '93, Stone's *Heaven and Earth* in '94, Robert Redford's *The Horse Whisperer* in '99, *Snow Falling on Cedars* in 2000, *The Aviator* in '05, Robert De Niro's *The Good Shepherd* in '07, *Inglourious Basterds* in 2010, and *Hugo* in 2012.

While Richardson said his focus remains shooting creatively ambitious and challenging projects, he continues to take on occasional select directing gigs via Tool of North America, the production house which represents him as a helmer for commercials and branded content.

Vanja Cernjul

In February, Vanja Cernjul, ASC, HFS,

In terms of the creative challenges posed to him by "The Fourth Step" episode, Cernjul related, "We had two full units with two different DPs and directors shooting season one simultaneously. The first episode was still being shot while we started filming *The Fourth Step* and the challenge was to create a visual identity of the show without having a pilot to refer to. I worked closely with the other DP Romain Lecourbass and we came up with an initial approach and we were looking at each other's dailies to get inspired by each other. The first step was to agree on the color of different light sources. It was a drama that takes place in the 13th century so we only had three different light sources to play with: daylight, moonlight and fire. Once we agreed on how much green or blue we will use for moonlight and how much red or yellow for the fire, we were closer to our own unique look for the show."

As for camera choice on *Marco Polo*, Cernjul explained, "It was required that the show gets delivered to Netflix in 4K. We also knew that we will need to shoot a lot of slow motion sequences for the martial arts scenes so Sony F55 became a logical choice. I normally use the Alexa and I couldn't use any of the LUTs I have previously created with my DITs and it was a challenge to come up with a LUT that is right for the show. Eventually we used everything we learned and created a unique show LUT which was applied to all our dailies."

The adventure series about famed 13th explorer Polo is from directors and executive producers Joachim Roenning and Espen Sandberg (who received a 2013 Best Foreign Language Film Oscar nomination for *Kon-Tiki*), executive producer/

gig, Cernjul conjectured, "I have worked with Netflix previously on season one of *Orange is the New Black*, which probably helped. I also knew the showrunner Dan Minahan. We worked together a few years before in New York. I was very excited to have had the opportunity to shoot a big period costume drama with lots of action, it was very different from everything I have done previously."

Cernjul's first career ASC Award nomination came in 2012 in the Half-Hour Episodic/Pilot Television category for the "Forget the Herring" episode of *Bored To Death* (HBO).

Cernjul additionally has two primetime Outstanding Cinematography Emmy nominations to his credit—in 2008 for the "Rosemary's Baby" episode of *30 Rock*, and two years later for the "Apple Bong" episode of *Nurse Jackie*.

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

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

"Richard fought for me and I got to shoot the *Ugly Betty* pilot," said Cernjul.

Continued on page 20



Photo courtesy of Netflix

A scene from Marco Polo

creator John Fusco and EP Minahan. Roenning and Sandberg are known in ad industry circles as the directorial duo Roenberg (handled by production company Sandwich Media).

Regarding how he got the *Marco Polo*

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DeMarco Teams With Director De Felitta On Madoff

Continued from page 19

“When the show became a success, it opened up a lot of opportunities for me.”

One such opportunity was Cernjul shooting 25 episodes of *30 Rock*.

tions with Michael and Jenji about the three distinct looks. We decided to shoot the prison life hand held and as close to natural, existing lighting as possible.

“We built sets to accommodate this

lard) and Rimmel Cosmetics (with Kate Moss).

DeMarco has found additional value in his commercialmaking exploits, sharing for example that his spot experience was helpful on *All Is Lost* which centered on Redford in a tour de force performance as a man at sea.

“You’re shooting a guy on a boat alone with absolute minimal, if no dialogue,” related DeMarco. “He reads a letter over a title sequence and curses once, I think. For me, it was like shooting a silent film, getting to use the camera and this excellent actor to convey what’s in his mind so that the audience can think what he’s thinking. I’ve watched silent films my whole life. I’m a big fan of Chaplin, Arbuckle, Lloyd. I’m pretty familiar with this mode of silent filmmaking.”

DeMarco further observed, “Some of the best commercials are actions, looks, thoughts—not necessarily words. There’s an economy of words in 30 seconds so it’s a great discipline for conveying a lot that’s unspoken. It was great schooling for working with J.C. on *All Is Lost*.”

Madoff chronicling the rise and fall of Bernie Madoff whose Ponzi scheme bilked some \$65 million from unsuspecting investors.

Starring Richard Dreyfuss as Madoff and Blythe Danner as his wife Ruth, the project marked DeMarco’s first collaboration with director Raymond De Felitta. “He’s an actors’ director,” assessed DeMarco of De Felitta. “He has a good idea of how things should be shot but as usual I always try to challenge the director to go further. I found him very open to different ideas. We wound up shooting this very much like a theatrical feature.”

Madoff is driven by extensive narration from Dreyfuss in character as the sophisticated con artist.

“It’s kind of like Scorsese’s *Good Fellas* where character narration is explaining what’s happening, meaning that the camera has to show you what they’re talking about. In this situation, the camera becomes more of an active player or character in what’s happening,” observed DeMarco who opted for the ARRI ALEXA to shoot *Madoff*.



Robert Redford in *All Is Lost*

Later helping to open the door for Cernjul on *Orange is the New Black* was Michael Trim, a cinematographer turned director who ended up directing the pilot for the breakthrough show as well as a number of select episodes.

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

Trim introduced Cernjul to *Orange is the New Black* creator Jenji Kohan. “It was very early on. Jenji didn’t have a script yet—just the book,” recollected Cernjul. “Jenji already had a vision of how she wanted to tell the story. She gave me the book to read and said she was interested in three distinct looks for the show. I read the book and liked it a lot. It was interesting and well written. The three looks were for the three storylines—prison life, life in New York City outside of prison, and flashbacks to Piper’s life before prison as part of New York’s middle class. I was fortunate enough to get the job and had conversa-

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

Frankie DeMarco

With a filmography spanning features, TV, commercials and music videos, cinematographer Frankie DeMarco is perhaps best known for work which has earned him three Independent Spirit Award nominations for Best Cinematography: director Larry Fesenden’s *Habit* in 1998; John Cameron Mitchell’s *Hedwig & The Angry Inch* in 2002; and J.C. Chandor’s *All Is Lost* starring Robert Redford in 2014. DeMarco also lensed Chandor’s feature filmmaking debut *Margin Call*.

The DP’s track record with director Mitchell is extensive with *Shortbus* (2006), *Rabbit Hole* (2010) and the upcoming *How to Talk to Girls at Parties*, which stars Nicole Kidman, Elle Fanning and Ruth Wilson. DeMarco shot the latter with the ARRI ALEXA, sprinkling in some 16mm film lensing for portions of the story set in the 1970s.

DeMarco’s working relationship with director Mitchell also extends to shorter form fare, including commercials for Revlon (with Emma Stone, Halle Berry, Olivia Wilde), Lady Dior (featuring Marion Cotil-



Blythe Danner (l) and Richard Dreyfuss in *Madoff*

DeMarco’s penchant for the advertising industry also encompasses his television exploits which include a pair of episodes for the first season of *Mad Men*—one of which was directed by Lesli Linka Glatter. DeMarco recalled that his *Mad Men* gig was a great experience, particularly getting to work with such stellar actors as Jon Hamm, John Slattery and Elizabeth Moss.

Generally on the TV front, DeMarco tends not to take on series, gravitating more to pilots, telefilms and miniseries. Among DeMarco’s most recent endeavors is the recently aired ABC-TV miniseries

The DP additionally deployed older Cooke lenses for the portion of the miniseries focused on Madoff’s career beginnings in the 1980s.

Also in the recent mix for DeMarco is an ABC pilot, *The Jury*. “It was a pilot that was more like a movie,” said DeMarco of the TV project which centers on a murder trial as seen through the eyes of individual jurors.

Directed by Neil Burger, *The Jury* was written by Mark Bianculli and VJ Boyd, and sports a cast which includes Archie Panjabi, Jeremy Sisto and Eve Harlow.

The Spring Collection



SHOOT's spring season ensemble of up-and-coming filmmaking talent includes: a U.K. ad agency creative director who's made a major splash with a short film he wrote and directed; and a creative director in Portland, Ore., who has landed production house representation after directing varied projects on the agency side.

Also in the mix are: a feature art department veteran who's come up the ranks, successfully transitioning to the director's chair with his feature filmmaking debut unspooling at last month's South by Southwest Festival; a duo whose experimental film fare in Paris is gaining momentum in the ad arena; and a feature director who scored his first commercial-making gig, which rolled out during this year's Super Bowl telecast.

Here's our spring collection of some promising directors to watch.

Craig Ainsley

Three days a week, Craig Ainsley works as a creative director at Anomaly London, a schedule which allows him to accommodate other endeavors ranging from serving as a BBC TV comedy series writer to recently making his directorial debut with a well-received short film.

"I used to work full-time as a creative at Mother London. It was brilliant there and I learnt a lot, but one day I just found

myself quitting without another job to go to. I took some time out. I went to film school. I wrote on some shows at the BBC. And so now I have this situation where I do a couple of things with my time.

One such "thing" was the alluded to short, titled *Lesley*, which he wrote and directed. The film introduces us to an aspiring actor who makes a half-hearted attempt to get away from civilization by trekking to a remote forest. However his escape is only partial as he's tethered to the big city and his acting career via a cell phone, which offers intermittent service in the great wild. He's either calling or being called by Lesley, presumably his talent agent and friend.

Production company Blink produced *Lesley*. "I'm not repped by Blink," said Ainsley who at this point has no production house affiliation. "I've just worked with them a lot and they're really great. I had this script that I'd written. I had the actor [Arnab Chanda] involved already because I'd written it for him, and I was trying to get someone to make it. So I showed it to [EP] James Bland at Blink and he said, 'why don't you make it?'"

"So then I panicked and started from scratch, prepping as much as I could," recalled Ainsley. "It was actually a lot of fun going through the script again and thinking not just about the writing, but how it

would come to life. I kind of re-conceived the film and started learning more about what I had written. I had originally written *Lesley* because I wanted to get something made. So I stripped everything down to one character, one location and a phone."

Ainsley noted, though, that "when it came to directing, this set-up was more challenging than I had expected. First of all, we were lugging equipment through a forest. But also, I was relying on one actor. I had no one to cut to. Luckily, he was really great. I knew his voice and had written it with him in mind, so it felt right."

Also contributing to that "right" feeling were Ainsley's many years of experience collaborating as a creative with talented filmmakers. "I'm lucky enough to have worked with some directors that I really admire and I suppose when you're a creative you get to mooch about on set and stick your nose into many aspects. And you're involved in the whole process, from writing right through to post, so you learn certain things. Luckily, at the same time I was prepping, I was working with Ringan Ledwidge—he was directing an advert I had written. So I pestered him during the shoot and picked his brain and probably really annoyed him, but he was pretty damn helpful."

Continued on page 22

Promising Talent Comes From Agency, Feature Filmmaking, Art Direction and Experimental Sectors

By Robert Goldrich

From far left, clockwise: director Luke Greenfield; the directing duo Cokau; a scene from *The Waiting*, the feature directorial debut of Kasra Farahani; Craig Ainsley; a short introducing Vici's Zerol football helmet; and director Travis Hanour

Chromista's Farahani, Anonymous' Greenfield Make

Continued from page 21

Ainsley has worked as an ad creative for about a decade, starting at St. Luke's and coming to realize that he prefers smaller independent agencies. As for how the experience of making *Lesley* has impacted him, Ainsley noted that he has since had "some offers of help to make another short film, so I'm going to do that. I was actually due to shoot my first commercial recently, but as is the way sometimes in our industry, the whole project is dead in a ditch somewhere. A production company affiliation would be great, but I'm just going to carry on making films that I feel are fun and see what happens."

Ainsley shared, "I made *Lesley* because I liked the idea and I wanted to make something. But I kind of thought that I'd put it on the Internet and then everyone would just call me an asshole in the comments, because, well, it's the Internet. But that didn't happen. Nowness.com premiered it and Vimeo made it a Staff Pick. And some people wrote to me out of the blue to say nice things. One person even sent some fan art—a painting, which I think is a really cool painting. The fact that some people liked *Lesley* or connected to it makes me excited to direct again."

Kasra Farahani

"Art directing on a major studio motion picture is the best film school anyone can have," assessed Kasra Farahani whose work in the art department has had him collaborating with the likes of David Fincher (Farahani served as conceptual illustrator on *The Curious Case of Benjamin Button*), Steven Spielberg (assistant art director on *The Terminal*), Tim Burton (assistant art director on *Alice in Wonderland*), Sam Raimi (concept artist on *Spider-Man 3*), Michael Mann (conceptual illustrator on the feature *Miami Vice*), Barry Sonnenfeld (art director on *Men In Black 3*) and JJ Abrams. For the latter, Farahani was an art director on *Star Trek Into Darkness*, part of a team which earned an Art Directors Guild Excellence In Production Design Award nomination.

"Interpreting the written word and translating it into the world in which the story takes place, solving all sorts of creative problems, the practical aspects of picking locations and doing ambitious stage builds, makes for a great filmmak-

ing education," continued Farahani who's used these learning experiences in the art department as a path to the director's chair, most recently culminating in his feature helming debut *The Waiting*, which made its world premiere last month at the SXSW Festival. *The Waiting* is a thriller about two high school filmmakers, portrayed by Keir Gilchrist and Logan Miller, who try to convince an unsuspecting neighbor (James Caan) into thinking his home is haunted.

Farahani said he was drawn to the



Kasra Farahani

script for *The Waiting*, penned by Mark Bianculli and Jeff Richard. "This is not a tawdry or exploitative story. It has something to say that's worth hearing—something I can add to the conversation about the modern world," related Farahani. "We're in a time when adolescence and technology have converged. Teenagers are staggeringly intelligent and adept technologically. They can do so much at such a young age. They can shoot and edit a film in middle school. But all this doesn't mean they have fully developed brains. They haven't cultivated empathy. There are habits and behavior that are stifling the cultivation of empathy more than ever before."

The Waiting is just part of what's been a fruitful month of March for Farahani who has also seen his short film *Concerning the Bodyguard* honored at MOMA's 45th annual New Directors/New Films event in New York. *Concerning the Bodyguard* debuted at last year's Toronto Film Festival where it was seen by a MoMA curator, leading to its selection for the MoMA showcase. Based on a short story by Donald Barthelme, *Concerning the Bodyguard* explores dictatorship and overthrow through the thoughts and loy-

alties of a bodyguard entrusted with the protection of a dubious world leader.

A prior Farahani short, *Noon*, marked his debut as a writer/director. The 2013 sci-fi short, upon its premiere online, was optioned by Chernin Entertainment and Twentieth Century Fox where it is currently in feature development.

The success of *Noon* and *Concerning the Bodyguard* also demonstrates Farahani's expertise in short-form storytelling, which he hopes to parlay into a career as a commercials director through Chromista, the production house launched in 2013 by director Darren Aronofsky (a Best Director Oscar nominee for *Black Swan*), and EPs Sandy Haddad, Ted Robbins and Scott Franklin. Farahani noted that Aronofsky "is also an alumnus of the MoMA New Directors/New Films program and it's that sense of filmmaking that has shaped Chromista. Commercials and the emergence of branded content give great narrative value to the short form. Sometimes there are emotional spaces you want to be in only for a shorter amount of time—branded entertainment allows for that."

Cokau

The Devil You Know—a Santa Monica, Calif.-headquartered integrated production house founded by executive producers Don Block and Simon Wallon last summer—recently brought the Cokau duo consisting of Achille Coquerel and Thomas Kauffmann aboard its directorial roster for exclusive U.S. representation. The signing is in line with the company mantra of connecting with artists from varied disciplines and bringing their talent to bear in commercials, branded content, and other forms of filmmaking across different platforms.

Coquerel and Kauffmann met in 2006 and worked together for several years as editor and motion designer in a Parisian audiovisual studio. They began directing in 2010 as Cokau and produced numerous experimental videos pushing creative and visual boundaries.

In 2012, Cokau won the Vimeo Award for best experimental video on the strength of *Prie Dieu* which captured the fantastical world of the preying mantis and other insects. The whimsical, visually arresting short served as a catalyst for in-

itations to direct other projects, spurring Coquerel and Kauffmann to form their own studio, Cokau Lab in Paris.

The Cokau duo went on to put its graphic signature across varied work for the likes of Mercedes-Benz, Pernot Ricard, L'Oreal, Infiniti, and Yves Saint-Laurent. Cokau's fusion of editing, motion design and sound design with their live action is a prime driving dynamic behind their films.

A French piece for Nissan's Pulsar showcases how folks can personalize the look of their automobile—and captures how they feel as a result. Titled "Personalization," the meticulously designed spot is a visceral experience for which Cokau tapped into its digital wherewithal for TBWA Paris.

Also in the car arena, Cokau wrapped a Volkswagen spot shot in Shanghai for the Chinese market, meshing live-action reflections of the Coupe GTE with CG enhancements, bringing a new dynamic feel to sheet metal photography.

The blending of different production disciplines is additionally evident in a promo spot for Biotherm's Aquasource moisturizer which incorporates expertise in tabletop, live action, and fashion/beauty. "We didn't want to do the water via CGI," explained Coquerel. "We love to shoot everything as real as we can, with water churning and flowing into the moisturizer jar. The nature of shooting in the studio and working with real elements often lends itself to happy surprises which we love."

The norm for Cokau's international work initially had the duo handling not only production but the entire postproduction process. But Kauffmann noted that this has changed to better enable Cokau to take on more assignments as a separate editor drives the post, bringing another perspective and dimension to projects. This way of working is also more in line, he reasoned, with the stateside *modus operandi*.

Kauffmann and Coquerel aspire to step up their activity in the U.S. The Devil You Know is looking to meaningfully introduce the Paris-based Cokau to the American ad market. Cokau continues to be handled in the U.K. by Bang TV and in France via Gang Films for spots and branded content.

Major First Impression

Kauffman said that he and Coquerel feel an affinity for Block and Wallon, which figured heavily in the directors' decision to join *The Devil You Know*. "We also love the fact that there aren't too many directors on the roster; that there is a real link between the producers and directors at the company plus we love the work of the other directors here. They don't do exactly what we do so there's no conflict. Instead there's more of a complementary feel."

Cokau's commercialmaking and other paid gigs finance their ongoing personal projects at Cokau Lab. The duo has spent the past year-plus on an undisclosed digital interactive experience which is scheduled for release in the next month or so.

Luke Greenfield

For director Luke Greenfield, breaking into feature films proved easier than establishing himself as a commercialmaker. His movie career was catapulted by the breakout hit teen comedy *The Girl Next Door*, a 2004 release that launched the careers of Emile Hirsch, Olivia Wilde, Paul Dano and Elisha Cuthbert. Greenfield's other film credits over the years include *Let's Be Cops*, *Role Models* and *Something Borrowed*. He diversified into TV with a couple episodes of the critically acclaimed series *Aliens in America*. And currently he is attached to direct several other features as well as a cable TV series he's created, *The Greener Grass*.

But while he has long eyed commercialmaking, dating back to when he was a young student "pounding on the doors of Propaganda, RSA and Satellite in the 1990s," it wasn't until this year—via Anonymous Content—that Greenfield entered the ad arena, auspiciously on the industry's biggest stage with the wryly comedic Super Bowl spots featuring TJ Miller for InBev/Anheuser-Busch's Shock Top brew. "I've had a deep respect for years for the big commercial directors like Adrian Lyne, Mark Pellington, Craig Gillespie, David Fincher and Ridley Scott. Their work gives me chills and they all went on to feature film success," said Greenfield who ironically is seeking diversification in the other direction, adding spotmaking to his feature exploits.

Several dynamics fell into place to translate into Greenfield landing the

Shock Top opportunity. He credited such key contributors as EP Gina Zapata of Anonymous Content, Anheuser-Busch entertainment marketing exec Jim Holleran, and TJ Miller himself. Miller has gained plaudits for his role as Erlich Bachman in the HBO comedy series *Silicon Valley*. "I had worked with TJ before, briefly years and years ago on a TV pilot when he was just breaking out as this new wild comedian," recalled Greenfield. "He has become one of the most gifted comic actors out there—and I think we're going to find that he's capable of much more than comedy. It's just a matter of time before film studios and networks see him for his dramatic talents as well."

Holleran is a friend of Greenfield. "Jim knew I enjoyed Shock Top and asked if I would be interested in doing a campaign for the brand," recalled Greenfield. "I had been trying to get meaningfully into commercials since I got out of film school. I told him, 'tell me when and where and I'll be there.'" And Zapata, said Greenfield, "has believed in me and my ability to translate my filmmaking successfully into commercials for some time." Zapata first connected with Greenfield at Wondros, They then again came together at Anonymous Content.

The Shock Top experience also relieved any anxiety Greenfield had about commercialmaking. "All my filmmaker buddies and friends who were doing commercials told me these horror stories about creative clashes and politics. But my experience on Shock Top with the creatives at Anomaly Toronto was extremely positive. We had the same sense of humor, the same kinds of goals, and worked cooperatively towards helping the campaign stand out from the other more massively budgeted Super Bowl commercials. It was like working well collaboratively with a co-writer on a movie."

Greenfield is no stranger to short-form fare. Upon graduating from USC Film School, he sought a means to showcase his filmmaking sensibilities to the market at large. That calling card turned out to be *The Right Hook*, a short film focused on a guy's fears of approaching single women at bars and clubs. The short delves into what's the best "hook" or line to break the ice. *The Right Hook* went on to win

Continued on page 29

Reed to keynote AFCI's Global Finance Conference



Jason Reed

The Association of Film Commissioners International (AFCI) has set its keynote speaker and confirmed panelists for its first-ever Global Finance Conference taking place during its Locations & Global Finance Show, April 21 – 23, in Burbank, Calif. Jason Reed, executive producer of the ABC TV Network series *Of Kings and Prophets*, filmed in South Africa, will deliver the keynote address.

Reed is scheduled to speak on Friday, April 22 at 9:30 a.m. with a keynote address focusing on his international experience with co-production and utilizing incentives. Reed previously served as the general manager of Walt Disney Studios International Production, a division focused on producing in China, Russia, India and the Middle East.

International film finance leaders from China, Latin America and India will present, discuss co-production opportunities in their territories and present an array of multiple funding sources. Confirmed Global Finance panelists at the AFCI Locations & Global Finance Show include: Rick Ambros, partner at both Lightsource Asia Media Group and Benchmark Studios; Catherine Bates, head of incentives, New Zealand Film Commission; Robert Cain, partner, Lightsource Asia Media Group, and president of Pacific Bridge Pictures; Aoni Ma, COO, Film Finances Asia; Raghav Mani, global media and entertainment knowledge leader, Ernst & Young; Arnold Peter, founding partner, Peter Law Group; and Steve Solot, president of the Latin American Training Center.

FLICS sets new leadership team

Film Liaisons In California Statewide (FLICS)—the coalition of 42 regional film offices working together to enhance California's status as the film/TV production capital—has put its new leadership team in place for 2016. The new FLICS board includes: President—Cassandra Hesseltine (Humboldt-Del Norte Film Commissioner); VP—Geoff Alexander (Santa Barbara Film Commissioner); Secretary—Alicia Vennos (Mono Film Commissioner); Treasurer—Tasha Day (Long Beach Film Commissioner); and Immediate Past President—Janice Arrington (Orange County Film Commissioner)

After playing a key role advocating passage of California's expanded film and TV tax credit program, FLICS and its 2016 leadership team are focused on finding new ways to ensure California retains and attracts production.

NY State Launches Film Good/Do Good Initiative

Empire State Development (ESD) and the New York State Commission on National and Community Service announced the launch of Film Good/Do Good, a first-of-its-kind partnership that will connect film and television productions with volunteer service opportunities throughout NY State. The program will encourage cast and crew members to volunteer at non-profit organizations that are fighting hunger, homelessness and other root causes of poverty in some of the state's neediest neighborhoods.











"We attract film and television productions from around the world to shoot in New York State, and today we are launching a program to help them lift up the communities in which they film," ESD president, CEO and commissioner Howard Zemsky said.

Hillarie Logan-Dechene, chair, New York State Commission on National and Community Service, said, "This program will bring volunteers with specific skills to communities where those skills are needed. Craft services workers can cook nutritious meals at a soup kitchen and teach the basics of cooking on a budget. Skilled carpenters can train and assist neighborhoods to build safe and inviting playgrounds for their children. Expert programmers can create modern online tools that will help nonprofits reach those needing assistance. The impact will be significant."

The New York State Commission on National and Community Service will hire a consultant to help develop and coordinate the program. Film Good/Do Good will be part of the Commission's Volunteer Generation program, which focuses on using volunteers to combat poverty. It is funded in part by a grant from the Corporation for National and Community Service in Washington.

The Governor's Office of Motion Picture & Television Development, a division of ESD, will partner with the Commission to shape Film Good/Do Good into a one-stop shop for productions interested in contributing to local communities above and beyond the economic impact of hiring local businesses and vendors, and employing background actors and crew members. Any film or television show shooting in New York State may participate in Film Good/Do Good.

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Fiat Chrysler Automobiles/Jeep's "Portraits" CLICK HERE TO VIEW SPOT >	Hum Music, Santa Monica, Calif. Track Title: "Aerial"; Kristin Dyrudm composer; Jim Cox, performer; Scott Glenn, creative director; Debbi Landon, exec producer; Jeff Koz, executive creative director.	Cutting Room, New York Walter Bianco, mixer	iris Worldwide, New York	Catch&Release, bicoastal (creative research, clearances & licensing services) 60-plus photographs take a look back at Jeep's historical influence in the military as well as our culture.
2	 Audi's "The Commander" CLICK HERE TO VIEW SPOT >	Song: "Starman" by David Bowie Agoraphone, New York Dawn Sutter Madell, music supervisor 740 Sound Design, Los Angeles Chris Pinkston, Rob Marshall, sound designers; Scott Ganary, exec producer; Jeff Martin, producer.	Formosa, West Hollywood, Calif. John Bolen, mixer	Venables Bell & Partners, San Francisco	MIZ, bicoastal/international Craig Gillespie, director
3	 Honda Ridgeline's "New Truck To Love" CLICK HERE TO VIEW SPOT >	"Somebody to Love" Written by Freddie Mercury, 1976 Queen Music LTD. All Rights controlled by EMI Music Publishing, administered by Sony/ATV Music Publishing. Performed by Queen. Courtesy of Hollywood Records. Beacon Street Studios, Venice, Calif. (record & sound design) Adrea Lavezzoli, exec producer; Brian Chapman, sound designer	Lime Studios, Santa Monica, Calif. Dave Wagg, mixer; Susie Boyajan, exec producer	RPA, Santa Monica	Hungry Man, bicoastal Bryan Buckley, director
4	 M&M's "Candy Man" (music video) CLICK HERE TO VIEW SPOT >	Modern remix of Sammy Davis Jr's "The Candy Man" song Zedd, EDM artist and producer; Aloe Blacc, singer Celebrity Talent, Music Licensing, and IP Rights Acquisition Brad Sheehan/The Marketing Arm	Sound Lounge, New York Tom Jucarone, engineer; Kate Albers, producer.	BBDO New York Melissa Chester, executive music producer	Smuggler, bicoastal Stylewar, director
5	 Facebook's "Three Million Advertisers" CLICK HERE TO VIEW SPOT >	Yessian New York Brian Yessian, chief creative officer; Marlene Bartos, exec producer; Emily Smith, sr. producer; Naren Rauch, composer; Weston Fonger, sound designer.	Yessian New York Weston Fonger, mixer	Facebook, Menlo Park, Calif., and New York	TwinGroup, Munich Esteban, director
6	 Under Armour's "Rule Yourself" Michael Phelps CLICK HERE TO VIEW SPOT >	"The Last Goodbye" by The Kills Q Department, New York (sound design)	Sound Lounge, New York Chris Azfal, mixer	Droga5, New York	Epoch Films, bicoastal Martin de Thurah, director
7	 Intel's "Anthem" CLICK HERE TO VIEW SPOT >	Musikvergnuegen, Glendale, Calif. Song: "Symphony In Blue"; Walter Zerzowa, John Luker, composers/arrangers/orchestrators; Alan Steinberger, orchestrator. Wiener Musikverein, Vienna, Austria recording studio Capitol Studios, Los Angeles Mixed by Dennis Sands; Mastered by Robert Vosgien	Sonic Union, New York Michael Marinelli, engineer; Justine Cortale, studio director.	mccarrybowen, New York Jean Scofield, sr. music producer	Superprime, Culver City, Calif. Samuel Bayer, director
8	 Zillow's "Home Is" CLICK HERE TO VIEW SPOT >	Elias, bicoastal Jonathan Elias, composer; Vincenzo LoRusso, music executive creative director; Vicki Ordeshook, music executive producer; Katie Overcash, music head of production Barking Owl, Los Angeles Michael Anastasi, sound designer	Barking Owl, Los Angeles Patrick Navarre, mixer; Morgan Johnson, assistant mixer	Deutsch LA Dave Rocco, music director	Epoch Films Jeff Preiss, director
9	 Gatorade's "Messi Don't Go Down" CLICK HERE TO VIEW SPOT >	Barking Owl, Los Angeles Kelly Bayett, creative director; KC Dossett, producer. stimmung, Santa Monica, Calif. Gus Koven, sound designer; Kristina Iwankiw, producer	Formosa, West Hollywood, Calif. John Bolen, mixer; Hermann Thumann, second mixer; Lauren Cascio, exec producer	TBWA\Chiat\Day Los Angeles	Imperial Woodpecker Stuart McIntyre, director
10	 National Basketball Association's "Hands" CLICK HERE TO VIEW SPOT >	"(You've Got) The Magic Touch," performed by The Platters	Heard City, New York Phil Loeb, mixer; Gloria Pitagorsky, exec producer; Sasha Awn, producer	Translation, New York	Arts & Sciences, West Hollywood, Calif. Matt Aseiton, director

Lennertz Scores *My Big Fat Greek Wedding 2*

Composer Christopher Lennertz (*Agent Carter, Horrible Bosses*) scored *My Big Fat Greek Wedding 2*, the much anticipated follow-up to one of the highest-grossing romantic comedies of all time. The film opened in theaters last week (3/25). Directed by Kirk Jones (*Nanny McPhee, Waking Ned Devine*), the film shows a Portokalos family secret that will bring everyone back together for an even bigger and “Greeker” wedding. Written by Academy Award nominee Nia Vardalos



Christopher Lennertz

(nominated for Best Original Screenplay for the original *My Big Fat Greek Wedding*), who also stars alongside John Corbett, Rita Wilson, and much of the returning cast, the sequel movie tabbed Lennertz for music. For inspiration, the composer cited his Sicilian roots and family.

Lennertz said of the sequel, “This is both funny, full of heart and the ethnic nature of it is really touching. I come from a big Italian family on my mother’s side, so this felt familiar to me. Being able to continue this story and take it further in a more emotional direction with their daughter was special to me. I have two, so I could really relate.”

In addition to incorporating traditional instruments, Lennertz used Greek instruments in various unconventional ways to give a subconscious feeling of the ethnic influence. “I didn’t write just Greek music,” Lennertz said. “I wrote music that concentrated solely on the emotion of the characters, and augmented everything with Bazouki and Baglama instruments. The first cue I wrote was when Nia finds her glasses at Zorba’s after a very long time. It was a perfect place to establish the film’s main theme, and really define her emotional arc in the film. We used a medium sized orchestra of strings, winds, and recorded overseas for the majority of the score.”

Lennertz has another theatrical release in the offing. He scored Universal’s *The Boss*, a comedy starring Melissa McCarthy, which goes wide on April 8.

Butter Boards “Food Truck” for Bud Light

Butter Music + Sound teamed with Wieden+Kennedy New York and Caviar LA directors Neal Brennan and Evan Goldberg to visualize America’s diversity through the eclectic range of culinary options at our fingertips in the new :30 “Bud Light Party: Food Truck” for Bud Light that debuted during the recent Oscar telecast on ABC. In the spot, Bud Light Party political candidates Amy Schumer and Seth Rogen are joined by actor and “Super-delegate” Michael Peña in exploring America’s diversity through a “Korean taco of togetherness,” an “everything bagel of unity,” a “gumbo of coexistence” and more, until the spokespeople simply cannot handle any more melting pot references—or food in their stomachs.

The Butter ensemble on “Food Truck” included composer/creative director Joel Dean, CCO Andrew Sherman, EP Ian Jeffreys and producer Ryan Faucett.

Hum Scores Jeep’s “Portraits”

Ad headlines quarterly Top Ten Tracks Chart

A SHOOT Staff Report

One of the highlights of this year’s Super Bowl was “Portraits,” a stirring ad for Jeep with more than 60 curated images ranging from everyday people to celebs, from pop culture to historic moments.

The images unfold to narration which reads, “I’ve seen things no man should bear. And those that every man should dare. From the beaches of Normandy, to the far reaches of the Earth...I’ve faced the faces of fear and fortitude, and witnessed great beauty in the making. I’ve kept the company of kings and queens but I’m no royalty or saint. I’ve traveled, trekked, wandered and roamed only to find myself right where I belong.”

A parting super conveys the simple message: “We don’t make Jeep. You do.”

Conceived by NY agency iris Worldwide, “Portraits” pays homage to the Jeep brand on its 75th year anniversary, carrying a reflective tone which stood out during the Super Bowl. Contributing significantly to this feel was a score from Hum Music employing the existing track “Aerial.” The Hum ensemble included composer Kristin Dyrud, creative director Scott Glenn, EP Debbi Landon and executive creative director Jeff Koz.

Glenn noted that “iris reached out to Hum during the pitch phrase after developing the concept for ‘Portraits’ and sharing boards with our team. They described the emotion they were looking to convey with the music that would accompany the visuals, but they were also very open to hearing any other ideas HUM had

that we felt would amplify the emotional resonance of the spot. As such, we sent a diverse range of tracks for iris to use for their pitch and for their edit.

“The HUM team was thrilled with iris’s selection as this composition [‘Aerial’] had been one of our very favorites,” continued Glenn. “Additionally, it was created by one of our very own in-house composers [Dyrud], a singular talent who has lent her music to many high-profile campaigns as well as to television and film.”

Still the track carried an inherent challenge, said Glenn. “Since this piece of music existed before the spot was created, it required some customized adjustments to work with the final ‘Portraits’ :60. This proved somewhat challenging, because what makes this piece of music so uniquely powerful is the way in which the piano arpeggio accelerates and decelerates while all along still maintaining a sense of meter within the track. It’s this very quality that strongly contributes to the beautifully tumultuous human emotion encapsulated within the music. This ‘bending of time,’ to use a term that iris coined to describe such flexible pacing, is very much a reflection of the original composer’s personal sense of feel, the nuance of which is not so easy to rerecord, which nonetheless was essential for the spot. Knowing this would prove challenging, we brought in a brilliant studio and concert pianist for a custom performance, making sure that the ebb and flow of the music would work in conjunction with the visual and voiceover narrative.”

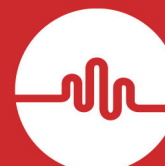
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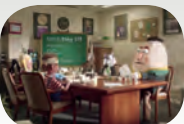






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VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 <p>UNICEF's <i>Malak and the Boat</i> (short film)</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>House of Colors, Los Angeles Adhemas Batista, designer/character/storyboards/concept art; André Holzmeister, script, director, CG, visual direction, character; Jonathan Marshall, character/concept art/storyboards; Ricardo Almeida, Guilherme Neder, animatic; Luiz Abud, project manager; Rodrigo Henrique, render wrangler (Rendering sponsored by RebusFarm GmbH/Reederservice) (Toolbox: 3D Studio Max, After Effects, Corona Renderer, Zbrush, Rebusfarm)</p>	180LA	House of Colors, Los Angeles André Holzmeister, director
2	 <p>Great Clips' <i>"Benny & Lenny"</i></p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Jamie Shannon, puppetmaster hutchco/serious electronics, Los Angeles Austin Hickman-Fain, VFX artist (Toolbox: Adobe Premiere Pro, After Effects, Photoshop, Mocha Pro)</p>	Periscope, Minneapolis	MIZ, bicoastal/international The Perlorian Brothers, directors
3	 <p>Mars/Snickers' <i>"Marilyn"</i></p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>The Mill New York Adam Isidore, exec producer; Michael Scarcella, producer; Nathan Kane, VFX supervisor/2D lead artist; Heather Kennedy, 2D artist; Aran Quinn, designer; Fergus McCall, colorist. (Toolbox: Flame, Nuke, After Effects, Baselight)</p>	BBDO New York	O Positive, bicoastal Jim Jenkins, director
4	 <p>letgo's <i>"Space"</i></p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Method Studios LA Stephanie Gilgar, sr. executive producer; Michelle Machado, sr. producer; Ben Walsh, VFX supervisor; Ian Holland, compositor (Toolbox: Maya, Mari, V-Ray, Houdini, Mantra, Flame, Nuke)</p>	CP+B, Miami	MIZ, bicoastal/international Craig Gillespie, director
5	 <p>Coca-Cola's <i>"Coke Mini"</i></p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Luma Pictures, Santa Monica, Calif. Vincent Cirelli, sr. VFX supervisor; Jay Lichtman, managing dir; Louisa Cartwright, Michael Perdev, producers; Matt Lydecker, CD; Justin Johnson, digital FX; Raphael A. Pimentel, animation dir; Jared Simeth, Brendan Seals, Loic Zimmermann, Alexandre Cancado, Andrew Zink, Oded Raz, Pavel Pranevsky, Thanapoom Siripongul, supervisors; Catherine Hughes, Justin Porter, Beth Senn, Cole Darby, Sheldon Neill, Timothy Bond, Celine Lam, Austin Baker, prodn; Daniel Kepler, Andrew Kalicki, tech coordinators; James Waterson, David Larochele, Michaela Danby, Chris Fung, Christopher Miller, Garrett Wycoff, Gregory Ng, Joe Censoplano, Joey Sila, Jun Eun Kim, Marc Schoenbeck, Matthias Dolphers, Michael Yates, Jonathan Harkes, Will Lovett, Cameron Sorgi, Andrew Alevizos, Christian Salvador, Marcel Martins, Matt Bacon, Meagan Green, Shawn Sahara, compositors; Claire Pereira de Souza, Flame. (Toolbox: Maya, Arnold, Nuke, Flame, Houdini, Mari, Zbrush, PFTrack)</p>	Wieden+Kennedy, Portland, Ore.	Bullitt, West Hollywood, Calif. Anthony Russo, Joe Russo, directors
6	 <p>St. John Ambulance's <i>The Impossible Nursery Rhyme</i> (short film)</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Blinkink, London Becky & Joe (Becky Sloan and Joseph Pelling), directors; Joseph Pelling, character design; Rose Popham, art director; Jonny Sabbagh, Will Harper, puppets build, puppeteers; Becky Sloan, puppets build; Baker Terry, puppeteer; Simon Cartwright, puppeteer; Steph Bolduc, Isabel Irwin, art department; Daniel Britt, 2D backgrounds & animation. (Toolbox: After Effects)</p>	BBH London	Blinkink, London Becky & Joe (Becky Sloan and Joseph Pelling), directors
7	 <p>Morton Salt's <i>Neighbors</i> (short film)</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Blacklist, New York; Studio AKA, London Marc Craste, director (Studio AKA); Olga Stern, art direction; Steve Small, character design. Adina Sales, executive producer (Blacklist); Solana Payne, Justin Harris, producers (Blacklist). (Toolbox: Maya, TV Paint, After Effects)</p>	none	Blacklist, New York; Studio AKA, London Marc Craste, director
8	 <p><i>Jailbreak</i> (short film)</p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>HouseSpecial-A Short Stuff production, Portland, Ore. Aaron Sorenson, director/creative/character designer; Alan Cook, character designer; Kirk Kelley, creative director; Craig Bowers, Don Flores, Sharon Huang, Kristy Kay, Phillip Spehar, Tod Polson, background/environment design; Katie Mello, Margaret Meyer, Chris Ohlgren, character fabrication; Greg Fosmire, set/prop fabrication lead; Gary Logue, Katie Mello, Margaret Meyer, Josh Pearce, Emma Van Halserna, set/prop fabrication; Suzanne Twining, animator; Patrick Van Pelt, VFX; Stephen Bodin, matte painting; Rex Carter, Flame artist. (Toolbox: Dragonframe, Maya, Flame)</p>	none	HouseSpecial, Portland, Ore. Aaron Sorenson, director
9	 <p>Diet Coke's <i>"It's Mine"</i></p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Ntropic LA Nathan Robinson, executive creative director; Michelle Hammond, exec producer; Ron Moon, head of production; Simon Mowbray, creative director/Flame; James McCarthy, art direction/CG; Kirsten Collabollotta, producer; Patrick Vidal, Kevin Ta, compositors; Eugene Goryachev, pre-vis; Jerome Knight, Flame assist; Michael Bennett, EP/dir of business development; Marshall Plante, colorist; Kristy Navarro, color assist (Toolbox: Cinema 4D, Maya, Vray, Flame, After Effects, Nuke)</p>	CAA Marketing, Los Angeles	@radical.media, bicoastal Daniel Askill, director
10	 <p>History/Top Gear promo, <i>"Unite"</i></p> <p>CLICK HERE TO VIEW SPOT ></p>	<p>Roger, Los Angeles Dane Macbeth, creative director; Josh Libitsky, exec producer; Brandon Stevenson, producer; Evan Yarbrough, MK Fabila, designers; Jake Portman, animation lead/art director/2D animator; Alan Foreman, Jamal Otolom, Matt Everton, Lyuben Dimitrov, 2D animators; Brad Arnold, storyboard artist. (Toolbox: Adobe Creative Cloud, Illustrator, Photoshop, After Effects, Flash, Maya—to generate reference sequences for drawn frames)</p>	History, New York	Roger, Los Angeles Dane Macbeth, director

For story on the #1 Chart entry, please check SHOOTonline and the 4/1 SHOOT>e.dition.

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Element X Embarks On Oreo Adventure For Chili's

Dallas advertising agency, MindHandle, tapped animation shop Element X to create a new spot celebrating the reintroduction of one of Chili's most requested items.

Editor Gabriel Britz Brings Storytelling Skills To Stitch

Editor Gabriel Britz, who revels in a tale well told, has joined the roster at the LA.-based creative editorial shop Stitch.

Cortex Debuts IMF Support, Dead Pixel Detection/Correction, Dolby Vision Support, UpRes to 4K, Edit Tool

At NAB 2016, MTI Film will launch the latest version of its groundbreaking dailies and media management software Cortex with new features for IMF deliveries, dead pixel correction, Dolby Vision, 4K up-resing and editing, as well as many UI improvements.

Indie Film Star Mel England Joins "Child Of The '70s"

Indie film star Mel England ("Ron and Laura Take Back America") has joined the cast of the hit TV series "Child of the 70s" written by and starring Michael Vaccaro.

"Teachers" Web Series Director and Developer Matt Miller Talks Directing for Web Series, Spots and More

Over the past 15 years, Matt Miller has built a very successful career as a stage director in Chicago. His critically acclaimed production of *The Seafarer* for Seanachai Theatre received four stars from the *Chicago Tribune*, two extensions, and a Jeff Award for Best Ensemble...

Clark Productions Screening Room Adds 4K Digital, Partners with Riverbed Post

Clark Productions Screening Room (DCPSR) and Riverbed Post are now co-located to jointly provide a wide range of services for feature film post-production and presentation. DCPSR contributes its ultra well-appointed 21-seat theater and associated rooms at Lantana, as well as it's just installed Christie CP-4220 4K Digital Cinema projector and other 4K upgrades. Riverbed's Chris F. Woods manages...

Conceptual Design Studio Leviathan Adds Talent

President Chad Hutson, executive creative director Jason White and their colleagues at conceptual design studio Leviathan are very proud to announce the addition of associate producer Erica Grubman, editor Kirill Mazor and creative developer Chris Hall.

FuseFX Goes To War

AMC's critically acclaimed Revolutionary War drama *TURN: Washington's Spies* transports viewers back to the cities, villages, plantations and battlefields of colonial America.

Blackmagic Design Announces URSA Mini 4.6K and Micro Cinema Camera Now Shipping

Blackmagic Design announced that Blackmagic URSA Mini 4.6K and the Blackmagic Micro Cinema Camera have commenced shipping and that the specifications of the two cameras have been changed.

Lucky Post's Logan Hefflefinger Finds Infinite Possibilities With Fiat Toro

Fiat Toro's new spot for Brazil is a symphonic fusion of moments that express the wonder of "Infinite Possibilities." Lucky Post's Logan Hefflefinger traveled to Brazil along with The Richards Group creatives Tim Tone, David Moring and director Warren Fischer to capture life's rich pageant...

FxFactory and Dashwood Cinema Solutions Will Debut New Cinematic 360VR Post Production Tools at NAB 2016

FxFactory and Dashwood Cinema Solutions, creators of award-winning Mac OS X apps and post production plugins, have partnered to debut updated and new 360-degree

FxFactory Partners with CrumplePop to Deliver Audio Plugins

FxFactory announced it has partnered with CrumplePop to deliver powerful, simple audio plugins for Final Cut Pro X and Premiere Pro video editors - AudioDenoise and EchoRemover.

Incendio's Luis Silva Colors Gymkhana Eight for Hoonigan and Ford

A video that opens with a camel, a hawk and a cheetah might suggest a desert theme, but with its myriad locations, "Ken Block's Gymkhana EIGHT: Ultimate Exotic Playground; Dubai" feels much more like a race around the world.

Rampant Design Launches Entire New Library of Drag-and-Drop, Real Muzzle Flashes and Smoke Effects for Editors and VFX Artists

Rampant Design announced it has completed a brand new library of real muzzle flash and smoke effects for editors and VFX artists creating their next big action film.

Roundabout Provides Sound Services For SXSW Short "SETH"

Roundabout Entertainment provided sound design, sound mixing and DCP services for SETH, director Zach Lasry's short film screening at last month's SXSW Film Festival.

Nice Shoes Competes With Five Projects at SXSW

NYC-based post house Nice Shoes collaborated with a talented array of filmmakers and creatives on five pieces in competition at the 2016 SXSW Film Festival.

FxFactory Debuts Color Constancy Plugin for Final Cut Pro X

FxFactory announced an industry-first digital color processing algorithm that processes digital video imagery to appear as it would as seen through the human eye - Xe8472.

Top UK Colorist Adam Inglis Launches U.S. Career Via Post Factory NY

British colorist Adam Inglis, whose credits include such features as *Far From the Madding Crowd*, *Mr. Turner* and *Sherlock Holmes: A Game of Shadows*, as well as the television mini-series *Wolf Hall*, has allied with Post FactoryNY, a SIM Group company, for U.S.-based feature and tv projects.

Ditch Welcomes New Editor Aaron Nelson; Promotes Ben Thompson

Ditch Owner/Editor Brody Howard has expanded the company's talent roster by welcoming Creative Editor Aaron Nelson and promoting long-time Assistant Editor Ben Thompson to a full Creative Editor position. This expansion comes just on the heels of Howard entering into a new partnership to launch the new interactive studio Ditch Creative.

Lance Acord Directs Oscar-Worthy Acceptance Speeches for Kohl's

Park Pictures director Lance Acord and Anomaly New York employ lip-synched Oscar acceptance speeches delivered by regular people in a humorous new campaign for Kohl's.

ShotOnWhat? Becomes Production Industry's Go-To Site For Tech Data

Motion picture and television professionals hungry to know what gear was used to shoot the latest *Star Wars* epic or Netflix's hottest new show are quickly turning ShotOnWhat?

New IT Staffing Agency Breed Connects Entertainment Industry Companies with Tech Talent

Breed, a technical staffing agency focused on recruiting tech talent for careers in the entertainment industry, has launched in Los Angeles.

Graeme Parcher Joins SIM Digital, LA, as GM

The SIM Group has appointed former Kodak executive Graeme Parcher as GM of the Los Angeles office of its SIM Digital division, a supplier of camera systems and related gear to motion picture and tv productions.

Veteran Industry Exec Reid Burns Joins Cognition

Hybrid post production facility Cognition has appointed Reid Burns as President of Post Production.

Jordan Brady Rolls Into 'I Am Battle Comic' on a Tour for U.S. Troops

It is a commonly held belief that few things are more terrifying than telling jokes in front of a roomful of strangers. Filmmaker Jordan Brady, director of the seminal standup docs *I AM COMIC* and *I AM ROAD COMIC*, ups the ante this month when he begins filming *I AM BATTLE COMIC*, a documentary that will take Brady and a squadron of stand-ups overseas to perform for troops serving in the U.S. Armed Forces.

Ripcord Creative Creates Epic Super Bowl Open For CBS Sports

Ripcord Creative recently worked with CBS Sports to create the celebrity-driven Game Open (or "Tease") for Super Bowl 50. The promotional centerpiece of the pre-game broadcast, it highlighted the significance of the game not only to American culture, but also to the players who earned their spot on professional football's largest stage.

Mobius Awards Announces 8 Best of Show Awards

Three Paris agencies are among the eight Best of Show-Grand Prix winners in the 2015 Mobius Awards international competition. Other winners come from Germany, United Kingdom, United States, Amsterdam and Melbourne, Australia.

The Elements Music Expands Into UK With New Partnership

The Elements Music, the LA-based music and sound company, has partnered with industry veterans Andy Carroll and Dan Bewick to expand operations into the UK.

PULL Makes Music And Lyrics Magical For Qualcomm, Ogilvy & Mather

The humor behind a new :60 spot for Qualcomm, "Prequel," called for a very special song to make it work: Custom-made music and lyrics were a must, yet it still had to feel familiar.



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Cinco Creative Director Hanour Rides With The Cavalry

the Short Film Grand Prize at the Manhattan Short Film Festival in 2000, and the Grand Jury Prize-Short Film at the 2001 New York International Independent Film & Video Fest. The short helped to open up doors on the feature filmmaking front, leading to Greenfield directing the Rob Schneider-starring comedy *The Animal*, and then *The Girl Next Door*.

The latter caught the attention of Steven Spielberg who met with Greenfield for several hours. Years earlier Greenfield's mom had written Spielberg about her aspiring filmmaker son. Her letter was accompanied by two of Greenfield's short films from high school. Amazingly, back then, Spielberg responded, encouraging the young Greenfield to continue making films. While Greenfield getting the chance to meet Spielberg would suggest that their relationship had come full circle, there's still more. At that initial meeting, Greenfield pitched Spielberg a movie titled *Destiny*. Circumstances, though, undermined it at the time in that Greenfield was under contract to Fox. Fast forward some dozen years to today and the script for *Destiny* is being finished. Spielberg and Amblin Partners are attached and Greenfield hope to soon go into pre-pro on the film which he describes as "a supernatural dramedy" centered on a roller coaster designer who is able to remember his own future as if he has already lived it. Greenfield is co-writing the screenplay and will co-produce with Spielberg and Robert Zemeckis.

Travis Hanour

Like up-and-comer Ainsley, Travis Hanour too continues his gig as a creative director—specifically at ad agency Cinco Design in Portland, Ore. where he's conceptualized varied projects and at times gone on to direct them, including assignments for Nike, EA, Microsoft, Smith Optics and Intel. Hanour recently signed with The Cavalry Productions, Los Angeles, for broader representation as a director of commercials and branded content. He is looking via Cavalry to extend his directorial reach to different clients, agencies and narrative opportunities while he remains available at Cinco to helm projects in which he's had a creative hand.

Hanour's industry roots are in animation and design as he got involved in

motion comics, helping to create a new animation form via Double Barrel Motion Labs in Portland. He then went on to serve as co-founder/creative director at design/creative studio Finn, later landing at Cinco where he brought his expertise in art direction, concept development and branding strategy to content for clients ranging from EA Sports to Intel.

The transition from design and animation to agency creative evolved naturally for Hanour. "I noticed I could design creative direction and get more into strategy and brand, using animation and design skills to help dictate what the creative should be. All along, it's been a self-taught approach. Not going to film school so I could play college basketball turned out to be a backdoor approach to film and directing in general. My film school was through experience, landing in Portland to delve more deeply into animation, design, branding, strategy and eventually directing."

Hanour's visual sensibilities honed in animation and design can be seen in a music video he directed for Bethel Music that features a ballet dancer lofting colorful Holi powder during her performance. The record label came directly to Hanour to direct the choreographed piece of art which brings the Bethel collective's track "Seas of Crimson" to life.

Hanour's visuals combine a keen eye for detail, brought further to life with the animation prowess he honed early in his career. "My work is purposeful, it cues from a design background, a sense of strict composition and use of negative space," said Hanour. "But my work also has cues to more authentic and free-form lifestyle. Obviously it depends on what the brand wants to communicate, but my personal aesthetic tends towards the austere. My background in design taught me there's no accidents, you handcraft every visual and put every element where it needs to be."

Via Cinco Design, those directorial pursuits include: a piece showcasing EA Sports' Madden NFL 2016 video game featuring football players Odell Beckham Jr., Rob Gronkowski, Jameis Winston and Patrick Petersen; an EA Sports promo tied to the 2014 World Cup in Brazil and starring soccer's Landon Donovan; a stunning brand video for Smith Optics; a short introducing Intel's RealSense tech-

nology at CES, and a film for startup VICIS promoting its Zerol football helmet, looking to address the sport's concussion issue. The highly designed piece articulates the conceptual and scientific underpinning for the helmet while bringing in the human aspect with observations from a neuroscientist as well as such football icons as quarterback Roger Staubach and

running back Tony Dorsett.

EP Ross Grogan, who heads The Cavalry Productions, described Hanour as a promising newcomer to the marketplace based on his mix of visual acumen, design sensibilities, storytelling prowess and agency experience, noting that the latter gives the director "a polished understanding of the advertising world."

Flash Back

March 24, 2011

Jill Applebaum, former creative director at Y&R/Brandbuzz, has joined Draftfcb New York as sr. VP/group creative director. At her new roost, Applebaum will helm creative efforts for key accounts including Oreo and Gevalia. Applebaum's appointment comes on the heels of Roald van Wyk's hiring as a sr. VP/group creative director last month from Publicis Modem. Both report to Darren Moran who was recently appointed Draftfcb New York's CCO....Animation studio Passion Pictures has formed a live-action commercials division, Passion RAW, under the aegis of exec producer Dan Scott-Croxford, formerly with Stink. The new venture will sit alongside Passion's animation and live-action documentary departments and be based in the company's London offices....Craig Love and Shayne Millington, a creative duo at Wieden+Kennedy, have come aboard JWT New York as creative directors on the Macy's and Bloomberg accounts, respectively. At W+K, Love was a senior copywriter and Millington a senior art director since 2008, partnering on notable campaigns for Target, Nike and Coke. Love and Millington represent the first new creative hires of Peter Nicholson since he became JWT New York's CCO in January....

March 24, 2006

The New York Assembly's proposed state budget for fiscal year 2006-'07 includes language that would establish tax credits for filming of commercials. The Assembly now joins the State Senate in incorporating the tax credit incentives into its budget....Director Dana Adam Shapiro—who served as a co-director (with Henry-Alex Rubin) of Murderball, an Oscar-nominated feature documentary about quadriplegic rugby players who go on to compete in the Paralympic Games in Athens—has joined the roster of Little Minx for spot representation....Stink, London, and DDB London topped the 2006 British Television Advertising Awards, being named, respectively, the top production company and ad agency of the year in the U.K.... Director Chris Applebaum has joined Reactor Films for exclusive representation. He comes over from Partizan....Director Eric King has signed with Tate USA. He had been with the recently shuttered Headquarters....Director Gavin Bowden and exec producer Beth Pearson have joined Santa Monica, Calif.-based Plum Productions....

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Daniels' Feature Debut

Continued from page 10

part of the 2015 New Frontier installations at Sundance, *Possibilia* starred Alex Karpovsky (*Girls*) and Zoe Jarman (*The Mindy Project*) on the verge of a romantic breakup while the audience explores the assorted possibilities stemming from the couple's decision.

PRETTYBIRD

Scheinert and Kwan first met at film school in Boston. Scheinert moved into the comedy troupe community while Kwan became immersed in animation. "In some ways we started collaborating because Daniel [Kwan] was teaching me After Effects, and we found that surreal comedic content with visual effects set a different, strangely heightened tone," recalled Scheinert.

They began creating and posting music videos on Vimeo and in a matter of weeks got a fortuitous phone call in 2010 from the folks at production company PRETTYBIRD who were attracted to a particular clip.

Scheinert was a runner at The Mill LA at the time while Kwan was interning at animation studio DreamWorks where he had just gotten a staff position in the consumer products department. Their day jobs turned out to be short-lived when PRETTYBIRD came calling.

"For such a swank commercial production company as PRETTYBIRD to reach out to us was pretty shocking," said Kwan. "But that was at a point where they were looking for people like us, adding

different talent to their roster like Tim & Eric. We found what has proven to be a wonderful home."

At that home, Daniels has made its mark across different disciplines. They earned a Grammy nomination for their Foster the People "Houdini" music video. Daniels has won three MTV VMAs, including for Best Direction for DJ Snake and Lil' Jon's "Turn Down For What." Daniels' Manchester Orchestra "Simple Math" clip scored the UK MVA for Video of the Year and their "Cry Like a Ghost" for Passion Pit won the UK MVA for Best Alternative Video.

Daniels has also successfully diversified into commercials for such brands as Levi's, Toyota, Weetabix and J20, as well as an Instagram micro-series *Dress Normal* for Gap.

And the directing duo's creative reach also extends into TV with episodes of *Children's Hospital* and *NTSF:SD:SUV:* for Adult Swim.

Kwan and Scheinert added that even though PRETTYBIRD wasn't directly involved in *Swiss Army Man*, the people there have been incredibly supportive of the film.

"When we needed favors to make things work, they were always there," said Kwan, citing in particular VP/EP Ali Brown. Scheinert described PRETTYBIRD as our "backseat producers/sup-porters sneaking in a commercial for us when we would run out of money, always supportive of us despite all the time we were 'wasting' on our movie."

street talk

COMPANY, headed by executive producers Robin Benson and Richard Goldstein, has signed director Michael Shapiro for commercial representation. Shapiro's storytelling has recently been highlighted in work for GAP, Goodyear, SIRIUS, JCPenney and Bank Of America....Venice, Calif.-based branded and immersive storytelling studio OffAbbot has been launched. The new venture is led by executive producers Justin Towery and Scott Flor, with Andy Cohen named to serve as head of VR production. OffAbbot opens with a directorial lineup which includes Brendan Beachman, Julian Whatley, Jason Z. Wong, Ryan Pesceky, Andrea Ball, Matt Celia, Ryan Turner and Sabyn Mayfield. Celia recently wrapped two projects for OffAbbot: *Paranormal Activity Seance*, a 360 VR narrative horror story created as a co-branded production for gaming network IGN.com and for the on demand/digital HD release of the latest feature in the horror series *Paranormal Activity: The Ghost Dimension*; and *LA RiVR: A Virtual Journey Along The Los Angeles River*, an educational journey produced for Friends of the Los Angeles River, an advocacy group looking to restore the river and develop it so it is again more readily accessible for Los Angeles area residents....San Francisco-headquartered Wikia, which recently launched entertainment website Fandom, has now opened an office in Santa Monica, Calif., featuring a video production facility. Anthony Cava heads up the new content studio and will serve as head of video. Eric Moro, who currently serves as VP of content for Wikia, will be based in the new office and spearhead all editorial content. Before joining Wikia, Moro was the editor in chief of the movies, TV, Blu-ray and DVD channels for entertainment website IGN.com. Moro said that the Southern California office enables Wikia to be closer to leading entertainment industry entities, opening up opportunities to partner with them....

report

Cinematographer Mattias Montero, FSF, production designer Laura Fox and stylist Kimberly Willess have signed with The Gersh Agency for exclusive representation....Dattner Disputo and Associates (DDA) has signed cinematographer Mikolaj Lebkowski, whose credits include *11 Minutes* directed by Jerzy Skolimowski, and editor Brad McLaughlin, who cut director Debra Eisenstadt's *Before The Sun Explodes*....DDA has also booked the feature films *The Italy Project* (director Jeff Baena) for DP Quyen Tran, *Beirut* for production designer Arad Sawat, and *San Bernadino Bound* (director Chester Tam) for producer Rick Bosner. On the TV front, DDA has booked *Sherlock*, Season 4 (BBC/PBS) and *Travelers* (Netflix) for DP Neville Kidd, *The Man in the High Castle*, Season 2 (Amazon) for DP Jim Hawkinson, the *Shots Fired* pilot (Fox) for Tami Reiker, ASC, the *Making History* pilot (Fox) for DP Xavier Grobet, ASC, *Gaffigan*, Season 2 (TV Land) for DP Niels Alpert, the *Drew* pilot (CBS) for DP Stefan Czapsky, ASC, the *Transylvania* pilot (CW) for DP Bob Gantz, ASC, the *Channel Zero* series (Syfy) for DP Noah Greenberg, the *Chad* pilot (Fox) for production designer Tad Dennis, and *Fear The Walking Dead*, Season 2 (AMC) for editor Tad Dennis....Maria V. Elgar of Hardtribe Creative Representation in Hollywood, has taken on overall repping for Second Sense Creative, an L.A.-based house that writes, produces, and creates audio advertising and promotional spots for radio and digital platforms, as well as native advertising, long form digital podcasts and other branded content. Co-founded by creative directors Eric Poole and Jason Nutile, Second Sense has clients that include FOX Broadcasting Co., Nature Box and Wix.com....Cooke Optics' ZGC, the American distributor for the multi-award winning manufacturer of precision lenses for film and television, has appointed Rich Eilers as its director of sales....

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