



7 Texas & The Southwest

An update on filming incentives, and backstories on the contributions of filmmaking talent to varied projects.



3 Hispanic Market POV

CineConcepto America exec producer sheds light on the bidding process and a too often frenetic production pace.

Visual Effects/Post/Animation Series

Assessing the 3D Marketplace; Quarterly Top Ten Chart See page 14



Coming To A Theater Near You?

Industry explores varied possibilities for connecting brands with audiences

By Robert Goldrich

LOS ANGELES—Will Arnett is most widely known for his inspired comedic work as an actor, perhaps most notably in the critically acclaimed *Arrested Development*. But there's another development that will not be stymied in which Arnett has a role via DumbDumb, the sponsor-driven advertising and production company in which he's partnered with fellow comedic actor/writer Jason Bateman. DumbDumb's focus is on the creation of original content for distribution across multiple media platforms, including TV, film and the Internet.

DumbDumb has displayed some smarts in this arena as reflected earlier this year when its *Dirty Shorts—The Prom Date* for Wrigley's Orbit chewing gum won a Gold Pencil at the One Club's third annual One Show Entertainment Awards (*SHOOTonline*, 2/17). The *Dirty Shorts* fare teamed DumbDumb with Energy BBDO Chicago and Electus, the branded entertainment company headed by former NBC Entertainment co-chairman Ben Silverman.

Continued on page 4



Will Arnett (l), David Koechner in Denny's Always Open

Industry Mourns Chuck Sloan

By Robert Goldrich

LOS ANGELES—Chuck Sloan—the widely respected production executive who teamed with director/cameraman Eric Saarinen to form Plum Productions, which enjoyed a successful 26-year run before closing in 2007—died last week (April 4) of an apparent heart attack while vacationing in Virgin Gorda. He was 71.

Sloan was a mentor to many in the industry and in some cases a father figure offering counsel, support, encouragement and friendship. He had a hand in developing assorted careers, including those of people who weren't even working at the production houses he was with over the years.

Noted director Jan De Bont (*Speed*, *Twister*), who first established himself as a cinematographer and gained his first career representation as a spot director via Plum, said that Sloan "did so much for so many people and didn't want anything in return. He helped so many younger people start their careers. If he didn't hire a young commercial director himself, he put that director on a path to get work at another company. If he saw talent or a certain something in a person, he helped them realize their potential. He was like a big brother to a lot of people. He gave them a push at the right time, a piece of advice, money if

Continued on page 6

Cannes Fest Preview: DeNiro, Gondry To Head Juries

A SHOOT Staff Report

PARIS—While *SHOOT's* regular editorial province in the south of France has been the Cannes Lions International Advertising Festival, this year we extend that reach to the Cannes Film Festival, which runs from May 11-22.

And in the mix are some familiar names to the ad community. For

example, director Michel Gondry, whose spotmaking roost is Partizan, has been named to head the short film and Cinéfondation jury of the 64th Festival de Cannes.

Gondry fills a role that was held in past years by such notables as Atom Egoyan, Hou Hsiao Hsien, Martin Scorsese and John Boorman.

In addition to his commercials

over the years, Gondry's filmography includes seven features, a number of shorts and some 70 music videos. Gondry's first feature, *Human Nature*, was selected for the 2001 Cannes Film Festival. Seven years later, the *Tohyo!* triptych—for which Gondry directed a segment—was chosen for Cannes' *Un Certain Regard*.

And in '09, his documentary *The*

Thorn in the Heart was presented out of competition.

Gondry's other feature film credits include *Eternal Sunshine of the Spotless Mind* (for which he shared in a Best Screenplay Oscar), *The Science of Sleep*, *Be Kind, Rewind*, and *The Green Hornet*.

On the short film front, Gondry

Continued on page 21

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SHOOT

The Leading Publication For
Commercial, Branded Content
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April 15, 2011
Volume 52 • Number 4

www.SHOOTonline.com

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SHOOT (ISSN# 1055-9825) printed edition is published monthly except in July for \$75.00 per year by DCA Business Media LLC, 256 Post Road East, #206, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 184, Lowell, MA 01853

USPS (06-234)

For SHOOT custom reprints please contact Michael Morgera 203.227.1699 ext. 11 or email to: mmorgera@shootonline.com

The SHOOT-edition is published weekly on Friday. The edition will not be published on the following dates: 7/1, 11/25, 12/23, & 12/30

SHOOT is produced in the U.S.A. SHOOT supports the Sustainable Forestry Initiative by purchasing SFI-certified paper.



SHOOT is a member of:



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Dumbing Up

Reality TV, the local television news, song lyrics or the lack thereof, mean-spiritedness that passes for acerbic wit—the list goes on and on of those factors that both spur on and/or are symptomatic of a dumbed down society.

But true to the grammatical and mathematical proposition that two negatives can make a positive, there's something quite smart about

DumbDumb, the digital content and production studio led by comedic actors/writers Jason Bateman and Will Arnett. The shop creates and produces brand-inspired entertainment that reaches audiences across social, digital and traditional media. Earlier this year, DumbDumb's *Dirty Shorts—The Prom Date* for Orbit chewing gum won a Gold Pencil at the One Club's One Show Entertainment Awards. And in this week's lead story, SHOOT connected with Arnett to get his take

on the branded content landscape as well as DumbDumb's web celeb talk show, *Always Open*, for Denny's.

While branded entertainment has become a buzz phrase that can occasionally ring hollow, cited in order to seem contemporary, *Always Open* has a strategic underpinning that dovetails nicely with Denny's branding objec-

"We're all struggling to find the right place where art and commerce can live on the Internet."
--Will Arnett, co-founder, DumbDumb

tives. And it's not so much Arnett's comments—which are worth checking out for their big-picture perspective—but rather those of Marty Orzio, chief creative officer of Gotham, agency for Denny's, which underscore the value of content that connects for a reason.

Orzio observed that *Always Open*—hosted by comedian/improv performer David Koechner and featuring such guests as Bateman, Arnett, Sarah Silverman, Will Forte, Amy Poehler and Kristen Bell—represents the perfect

branding message for his client whose slogan is "America's diner is always open." The talk show is a one-on-one chat between Koechner and his guest over a meal in a Denny's booth.

"The word 'open' was a way for us to give consumers something they already knew about Denny's [open 24/7]," said Orzio. "But this series gave

the preliminary results are encouraging. The show is being passed around, there's a lot of activity with people between the ages of 18 and 34. The first episode with Jason Bateman has gotten 800,000 hits so far."

Arnett related, "When we set up DumbDumb, we were open to trying anything—sketches, web series, all

forms of content. We wanted to engage with people who were funny, and let brands come over to see if a marriage made sense. It can be a win-win for everybody. Gotham and Denny's had a playbook with a lot of room for new ideas. We didn't want to hit people over the head with the brand. But having a conversation at a Denny's booth was a natural choice. We're all struggling to find the place where art and commerce can live on the Internet. This show does that."

turn the word 'open' to mean much more—'openness.' Being at a diner, sitting in a booth and shooting the shit with somebody—it's comfortable."

Furthermore, *Always Open* potentially opens up a new audience for Denny's which has a strong standing with an older demographic but, related Orzio, "doesn't have a following with younger people the way it should. This series appeals to a younger audience. We're early on in the process but

POV



"Now and Then" and Hispanic

So many details in "Bidding Now and Then" by co-EP Michael Romersa of Passport Films in the Nov. 2010 SHOOT correspond to my experiences as an EP in the Hispanic market. However, many did not.

Formerly, production companies and their directors were synonymous. Today, you have to be a magician to keep track of what company represents which director, especially in the U.S. Hispanic market.

In the Hispanic market the EP doesn't necessarily call the agency producer but rather the sales rep gets the boards. Together they decide who of their directors is suitable for the job. These days, it's infrequent that the agencies ask an EP for an opinion.

When the boards arrive and the availability of the director is checked, it's inevitable there's attached an unreasonable preliminary deadline. The conference call is thrust upon the creative team; the director, his EP and producers in order to maximize the initial conversation, turn it into numbers and the most important thing, a visualization of how the director will shoot the spot or campaign, to describe what Romersa calls "what is between the lines of the script".

Unlike any creative process where

talented people need to take time to read the details of a project, digest, research and make creative decisions, this process sometimes is asked to be done in the next 24 hours... Yes, 24 hours!

Busy directors will hire "thinkers," "researchers," "writers" or their favorite AD, someone familiar with them creatively, in order to meet the deadline.

Also, most likely there will be three or four other production companies bidding and doing the same. "On your mark, get set, go," the race is on... It doesn't matter how complicated the camera movements, nor the multiple layers for the VFX, nor the viability or accessibility of locations, the director and his team become a group of gymnasts while turning the ideas to be presented to the client into something logistically and financially feasible. Oh, did I forget the special casting from Mexico, Buenos Aires or L.A.? ...and bidding overseas because there is normally not much money?

It's the speed that's homicidal for the concept, in my opinion.

We all work under pressure. In the bidding process however, to come up with new original ideas with a daunting deadline works against the complex composition that is to be a TV spot production. Could that be one reason that talented directors in the

U.S. Hispanic market end up with jobs that are never going on their reels?

The client's marketing team probably doesn't realize the process is like this... or maybe they do and don't care. When I read from Romersa, "a couple of days later the same folks gather for another phone call..." I thought, "If we only had that luxury in the U.S. Hispanic Market."

And have you ever had an agency throw out a job for bidding, where the

client has not approved the boards, in order to learn how much it will cost to produce? The whole process turns out to be just a dog and pony show when the phone call comes that, "The client didn't approve the creative." As far as the "thanks for your efforts," that's something you hardly ever hear.

We've got to love what we do.

Leda Barham is executive producer at CineConcepto America, Miami.

Flash Back

April 14, 2006 Director Maggie Zackheim has joined Good Films, New York, for exclusive commercial representation in the U.S.... Ben Grossman has joined The Syndicate as visual effects supervisor/creative director.... Tabletop director John Hunter has come aboard the roster of Taxi Films, New York....N.Y.-based foreignfilms headed by exec producer Federico Fasolino, has secured Midwest representation, signing Chicago-based indie firm Monaghan+Halpine....

April 20, 2001 Bitmax, a digital content management and distribution services firm based in Hollywood, has unveiled the Bitmax Asset Manager (BAM!), a service that allows clients to order customized reels via the Web....Exec producer Griff Marshall, a staffer at Jon Francis Films, has bought that San Francisco production house from director Jon Francis and board member Sandra Marshall.... Victor Mulholland is slated to come aboard Manhattan Transfer, New York, as a sr. colorist...Dallas post boutique charlie-uniformtango (CUT) has opened an office in Austin to capitalize on the advertising, film and music markets there....

Creating And Developing Content For Brands, Target Audiences

Continued from page 1

Electus, a division of Barry Diller's IAC, maintains a strategic partnership with DumbDumb, providing Bateman and Arnett with access to key advertising, production and web resources. For example, DumbDumb can tap into the web production and development expertise of CollegeHumor.com, an operating business of IAC working in partnership with Electus.

Via their arrangement, Electus has an overall first-look deal and international distribution rights on DumbDumb's content, including TV, motion pictures and digital.

SHOOT asked Arnett about the prospects on the motion picture front. In broad strokes, he related, "Absolutely the potential is there for that kind of feature-length project. That's the direction it's going in. For years, brands have participated in this town, in movies, in television. They've put dollars into budgets, served as partners. We're all figuring out more and more how to do this and it might increasingly cut out the middle man. If you can talk to a brand directly and gain an understanding of what they're trying to do, who they're trying to reach, you can develop the appropriate content. We'll try to address this, going to a brand and saying, 'We think this piece of content will reach the audience you're trying to reach.'

"To me, that's interesting," continued Arnett. "I don't know what the equation is for success. I'm not by trade a businessman, agent or studio guy. I'm not playing the part of businessman. But as much as we can, we're trying to explore the possibilities. We want to do this. Jason and I say, 'Great, let's look into what we can do.' Will that eventually translate into a feature-length film? Why not?"

Always Open

In the meantime, DumbDumb has been busy online, among its latest endeavors being the web talk show *Always Open*, in which actor (*Anchorman*, *Saturday Night Live*, *The Office*), comic and improvisational performer David Koechner converses with a dif-

ferent celebrity each three-minute episode. The venue for their discussion is a booth at a Denny's restaurant.

Marty Orzio, chief creative officer of Gotham, New York, which is Denny's ad agency, sees *Always Open* as a perfect branding message for his client whose slogan is "America's diner is always open."

"The word 'open' was a way for us to give consumers something they already knew about Denny's," said Orzio. "But this series gave us something to build upon. We could turn the word 'open' to mean much more—'openness.' Being at a diner, sitting in a booth and shooting the shit with somebody—it's comfortable."

Always Open is created and produced by DumbDumb, in partnership with Electus, and co-produced by Denny's. Distributed by Electus and utilizing web production and development expertise from CollegeHumor.com, the series was originally conceived by Gotham of the Interpublic Group of Companies (IPG). Ensemble, the branded entertainment arm of IPG's Mediabrand, played a key role in the partnership and series development.

The web series debuted last month with Koechner chatting with Bateman. Webisode two, which premiered on March 23, features satirical comedienne Sarah Silverman. The guest for this month's episode is Arnett. Upcoming scheduled guests include Will Forte, Amy Poehler and Kristen Bell.

The series' prime platform is www.collegehumor.com/alwaysopen. The series is also accessible on Denny's.com, DumbDumb.com, YouTube, Facebook and other social platforms.

Orzio noted that *Always Open* also opens up a new audience for Denny's which has strong standing with an older demographic but "doesn't have a following with younger people the way it should. This series appeals to a younger audience. We're early on in the process but the preliminary results are encouraging. The show is being passed around, there's a lot of activity with people between the ages of 18 and 34. The first episode with Jason Bateman has gotten 800,000 hits



Marty Orzio

so far. That's pretty darn good."

Helping the informal conversational aspect of the series, said Orzio, is that "many of these people know each other. Amy Poehler, Will Arnett and Justin Bateman are good friends with David Koechner. They're friends talking and that's exactly what we wanted for this series. There's a natural feel to the discussion and an improvisational nature to the show. They had four cameras going, getting enough footage that we could play around with and allowing us a lot of flexibility in terms of cutting."

Gotham deferred to DumbDumb in several areas, related Orzio, "because these guys know funny. We had some control in the sense that they would check with us to see if we thought we had enough material. DumbDumb would show stuff to us first. We were collaborating in some respects."

The choice of director, Jerry Collins, was made by DumbDumb, according to Orzio. "He had *Saturday Night Live* experience and is someone whom Jason and Will trust."

"When we set up DumbDumb," observed Arnett, "we were open to trying anything—sketches, web series, all forms of content. We wanted to engage with people who were funny, and let brands come over to see if a marriage made sense. It can be a win-win for everybody. Gotham and Denny's had a playbook with a lot of room for new ideas. We didn't want to hit people over the head with the brand. But having a conversation at a Denny's booth was a natural choice. We're all struggling to find the place where art and commerce can live on the Internet. This show does that. For me, it was an opportunity to work with David Koechner. He's such a funny voice. His questions are not going to be run of the mill. He will elicit comedic moments in conversation."

Changing landscape

Orzio said it's incumbent upon agencies "to be constantly aware of places where you can communicate and how to get something there. You have to be aware of people and places you can partner with."

But at the same time, Orzio noted

that this shouldn't be construed as an aversion to traditional media solutions or a consuming affinity for acting like a hub that always seeks outside talent. On the former score, Orzio affirmed that television remains integral to Denny's success, making people aware of the restaurant's latest limited time offers and specials."

As for the hub scenario, Orzio acknowledged that it has some validity and seems to be the crux of Co., the agency formed last year with Ty Montague as a founding partner (*SHOOTonline*, 9/17/10). Orzio affirmed that the talent at his agency is instrumental, though, to creating for Denny's and knowing when to go outside. "The strategy has to make sense. I went into this with the priority being who our target was, what Denny's needed to do, where work and attention were needed."

Arnett noted that Electus was key in getting DumbDumb together with clients such as Wrigley's/Orbit, Denny's and RIM's BlackBerry. "Jason and I do not live in that world," said Arnett. "These are relationships that Electus helped to bring about."

For the alluded to BlackBerry, DumbDumb has created some web series-like content though it's still to be determined how and exactly in what space it will be used, according to Arnett.

New forms

Finding that place where art and commerce can properly mesh as articulated by Arnett has led to assorted explorations and development of varied forms.

Among recent efforts of note are those for Coca-Cola and Toyota's Prius. Last month Coca-Cola and Maroon 5 staged a recording session during which fans were invited to inspire the band as it composed an original song in 24 hours.

Enabled by interactive projection technology, fans the world over were given a virtual access pass to the studio by visiting www.coca-cola.com/music, where they were able to interact with the band and lend their creative ideas to lyrics, riffs and rhythms for the new single. They got to weigh in throughout the creative process and at the end of 24 hours helped to inspire a new Maroon 5 track.

"Coca-Cola has a long history of using the power of music to bring people together from around the world in the most relevant and compelling ways," said Joe Belliotti, director of global entertainment marketing for The Coca-Cola Company. He noted that the Maroon 5 initiative is true to that spirit.

The 24hr Session is part of "Coca-Cola Music," a new music program

from Coke that will give teens the inside track on the creation of music and the opportunity to view the industry's leading artists at work. The 24hr session concept was originated by Lexis PR, and was developed and produced by Wieden+Kennedy and Nexus Interactive Arts. The digital hub was designed and created by SapientNitro.

"We were really excited about taking an opportunity to fuse together social media and the recording studio—crashing together the everyday social world of teenagers, and the exclusive and inaccessible world of the recording studio," said Iain Tait, global interactive creative director at Wieden+Kennedy.

Maroon5's new song, "Is Anybody Out There," can be downloaded on the Coke music site.

As for Prius, Saatchi & Saatchi LA devised the Toyota Prius Records event, which was held on March 30 and 31, each day with a 10-hour webcast session. The initiative challenged the public to help set as many Universal Record Database (URDB) world records as possible in and around the Prius. Four Prius hybrids—including the Prius Plug-in Hybrid and the larger Prius v—were paired with a team of record-setting experts who attempted to accomplish feats that had never been done before. The public was invited to tweet, create and recommend their own record-breaking ideas. Records set included most bubble gum bubbles popped in a Prius in 30 seconds, the fastest time to dress as a clown in a Prius, the most times to lock and unlock a Prius in 30 seconds using a smart key, and the fastest times to wrap a Prius with wrapping paper and a bow and separately to unwrap a Prius decked out in decorative paper and a bow.

Once the records were set, video footage of each lives on a dedicated Toyota channel on the URDB website (URDB.org/PriusProjects) Toyota in turn has invited the community at large to attempt to break these records by uploading their own videos of precedent setters. The Prius Records online interface (www.toyotapriusprojects.com) features a number of record setting stunts and a running count of records set, among other highlights.

Chris Adams, executive creative director at Saatchi LA, said of the event, "Prius Records is everything a campaign should be these days. It's an event, it's newsworthy, it's social, it's participatory, it's great film, it's engaging, it's chock full of product stories and it's fun. Best of all, the live event was just the tip of the iceberg. The real fun comes when we start seeing and sharing the consumer-generated films of records being broken in a Prius."



Sarah Silverman guests in Denny's Always Open



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Colleagues Reflect On Chuck Sloan

Continued from page 1

necessary to move them in a positive direction. We were like brothers. He brought me in to shoot a movie called *Roar*. I had come in from Holland and thought I'd go back afterwards. It ended up being a three-year project and resulted in my staying in the U.S. He's basically responsible for me starting my career in the U.S. He was one of those guys who would always help people to become more successful."

Shelby Sexton, partner/executive producer at Wild Plum, a Venice, Calif.-based commercial/branded content production house that emerged after Plum's closure (and which now handles De Bont, among other directors), started in the business right out of college as a receptionist at Plum. "A year later one of the executive producers was leaving the company," recalled Sexton. "Chuck said, 'I'm going to make you the next executive producer.' Chuck was the kind of guy who saw things in people. He saw something in me that I didn't even see in myself at the time."

Twelve years later, Sloan presented Sexton with another career opportunity when he decided to close Plum. "He gave me and Alisa [Allen, partner/CFO, Wild Plum] a 48-hour head start and told us of his plans," related Sexton. "He believed in us and our ability to start our own company and just like that Wild Plum was born. Chuck was such a generous man. He was like my dad. He gave me great advice and support personally and in business. I watched him raise his two sons. The way he and his wife parented them was amazing. Watching him day to day was like getting lessons in being a good dad, and lessons in properly running a business."

Saarinen, who now directs via greatguns, said of his relationship with Sloan, "He had accepted the role of father and I had as a kind of a son. My dad died when I was 19 and Chuck wound up being the person I would turn to in many respects. In the early days when I was a young DP looking for work, Chuck was the only established professional who would answer my phone calls. He would take anybody's call. He helped me get work. We stayed in touch. Then one day when he was visiting Walt Disney World's Epcot Center in Florida, he saw this 16-minute 65mm film [*Symbiosis*] I made capturing scenes from around the world. [Saarinen circumnavigated the globe two-and-a-half times in 13 months to shoot the film]. Chuck called me from Florida on vacation and said when he came back to L.A., he wanted to talk to me. That's what led to our forming Plum and it was a great relationship."



Chuck Sloan

"Chuck always supported me creatively, never said no to new ideas that would broaden me creatively," continued Saarinen. "He also was a master strategist in this business. He knew how to build a director's career, what job was right to take. I had never done visual effects before and not much car work but he believed in my vision for Jeep [the 'Snow Covered' spot which went on to win the Cannes Grand Prix]. Later for Land Rover's world orbit spot ['Discovery'] I wanted to do something that hadn't been done before. We were all set to do the job in New York, put funding into it but then 9/11 happened. We had to scrap our plans and decided to do the spot in L.A. We lost money on the job but it turned out great. Chuck saw the value of the work and gave me the support I needed for the job, which wound up getting a lot of notoriety for me."

Saarinen noted that he and Sloan had a kinship, perhaps sparked by a common bond. "We both had dysfunctional childhoods. He had a father who was rough on him. And I think he wanted to be a kind father in his life. That was his bliss. He was loyal, honest, honorable and kind. He was a father and mentor to me."

Saarinen added that there was a poetic peace to Sloan's passing. "He started in the water. Chuck was a big surfer. And as I understand it, his life ended in the water. He was swimming offshore in Virgin Gorda, one of the most beautiful places in the world when he had the heart attack. He was doing what he loved in a place he loved when he died."

Career change

In fact, Sloan's career aspirations were at first related to surfing. He had developed a thermoplastic surf board and had gone into business with actor Steve McQueen to manufacture the board only to see that venture fall by the wayside. It was at that time that Sloan paid a visit to a friend, prop master Anthony Mazzola, at production house Cascade in Los Angeles. A phone call came in from the venerable commercial production company Wakeford/Orloff, asking Mazzola if he'd be interested in a prop master's

gig there. He put the call on hold and asked Sloan if he was in the market for a job. An hour later, Sloan was in Wakeford/Orloff's offices, taking down notes during a two-hour meeting.

Within months, Sloan moved up to line produce and then went to New York to open Wakeford/Orloff's East Coast office. During his five-year tenure at Wakeford/Orloff, Sloan met two men who helped to shape his career and approach to the commerce and art of commercialmaking.

"Frank Tuttle was a great executive, a man of personal and professional integrity, and he taught me so much at Wakeford/Orloff, as did director John Orloff," recalled Sloan in a *SHOOT* interview in '07. "They would be my two prime mentors."

Sloan moved on from Wakeford/Orloff to do a theatrical feature film. He then returned to the spot business at The Film Consortium in Los Angeles, again becoming involved in a mix of major advertising campaigns.

About a year after exiting The Film Consortium, Sloan went entrepreneurial and launched Plum Productions with Saarinen.

Mentorship

At Plum, Sloan's approach was to "pay it forward," providing others with the same brand of caring mentorship he had received from Tuttle and Orloff.

Tim Case, now managing partner/executive producer at production house Supply & Demand, repped Plum early on in his career. And when Case later formed indie firm rep Creative Management Partners (CMP), Plum was his first client. (Among Case's accomplishments at Plum was bringing in the Jeep "Snow Covered" job for Saarinen from the then Bozell Worldwide, Detroit.)

"Chuck was with me until I closed CMP," recollected Case. "He was always there for me. Chuck and my father were pretty similar men. They were my two mentors. Chuck was the most honorable person I have ever met. His word was gold. He treated his employees, messengers, anyone, with the exact respect he would have treated the President. He was also hugely generous, a terrific father. I was at his 70th birthday party and we kept in touch over the years. Whenever I came out to California, we'd get together for lunch."

"He was one of the loveliest, most genuine people you'd ever meet. Other than my dad," said Case, "Chuck's the one man on earth I would have chosen to be my father."

Wild Plum partner/CFO Allen began her tenure at Plum in 1990

Continued on page 20

Short Takes

INVITATION TO TOUCH THE RAINBOW

Giving your computer screen the finger isn't as ornery or ill mannered as it sounds. Instead a simple placement of a finger on a strategically positioned dot enables you to play a participatory role in video fare for Skittles as it unfolds on the Internet, compliments of BBDO Toronto. In one online video, a cat licks your finger. The feline is then succeeded by an offbeat guy in a cat costume who too licks your extended finger. The video opens with an invite for us to "Touch The Rainbow" and ends with a declaration that we have licked the rainbow.



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Yet another well-placed finger stops an oncoming getaway car, allowing a winged cop to cage a would-be Skittles bandit. Turns out the cop—who is little more than a head with wings attached, as well as a police cap—knew the culprit years ago when they were fellow summer campers. The video's parting slogan is an earnest "Reunite The Rainbow."

The team of Woods & Low directed via production house Family Style. The BBDO Toronto creative ensemble included creative directors Carlos Moreno and Peter Ignazi, writer Chris Joakim, art director Mike Donaghey and producer Ann Caverly.

DAN LEVINSON SHOWS RADIO MOXIE

Moxie Pictures president and KillerMoxie Management partner Dan Levinson engages high-profile guests in casual but thoughtful conversation on prevalent topics as well as off-the-cuff personal anecdotes in his audio podcast, "Moxie Radio," which launched last month on iTunes. "I've met a lot of people in the worlds of TV, film, digital content and advertising, allowing me to bring listeners the most engaging thinkers and filmmakers in media," said Levinson. Subscribers access the bimonthly podcast gratis on iTunes.

Moxie Radio's debut episode featured Moxie directors Henry Joost and Rel Schulman, aka Henry & Rel, directors of indie hit *Catfish*. The second "Moxie Radio" podcast featured pioneering independent film producer and Killer Films founder, Christine Vachon (*Boys Don't Cry*, *Far From Heaven*, *KIDS*). Vachon produced the recently debuted HBO miniseries, *Mildred Pierce*, starring Kate Winslet, Melissa Leo and Guy Pearce.

PEOPLE IN THE NEWS....

Brooklyn, NY creative agency Big Spaceship has made two key hires and a pair of promotions. Coming aboard are Matthew Lipson in the newly created position of VP of client strategy & engagement, and Becca Beacham as client engagement manager. Reporting directly to founder/CEO Michael Lebowitz, Lipson oversees shaping strategy for brand and entertainment clients, aligning business and consumer goals and building collaborative relationships with partners. He rejoins the agency after serving as its managing director and director of creative strategy from 2004-'07. Lipson most recently was VP of client engagement for The Visionaire Group in Los Angeles.

Previously, he held positions at Exopolis, 20th Century Fox and DNA Studio. Meanwhile Beacham's role will have her working with clients to help find solutions to their digital problems. She rejoins the agency after spending nearly a year abroad building her writing career as a travel blogger. Beacham reports to S. Jason Prohaska, who was promoted to the expanded role of general manager and managing director after having served as GM. Ranae Heuer has also been promoted to VP of client services from her previous post as VP of production. In her expanded position, Heuer leads the client services and production teams across all engagements....



Matthew Lipson

In Good Hands

The massive budget shortfalls plaguing most if not all states has legislators debating the validity of filming tax credits, and the Southwest isn't immune from scrutiny and cutbacks. Still, talent throughout the region is on the rise, with many citing increased depth in crews. Such depth and improved infrastructure, however, have been aided by a greater volume of work spurred on by financial incentives, meaning there is cause for concern in some quarters over the long-term impact of incentives being decreased or outright eliminated.

At press time, New Mexico's filmmaking community had its collective fingers crossed that the scaling back of its incentives package won't be as dramatic as initially projected. At one point, it was thought that the state's tax rebate on qualifying expenditures would be cut from 25 to 15 percent with an annual cap of \$45 million (as compared to no annual cap previously). However, back around mid-March the state Senate approved a measure that would preserve the 25 percent film tax subsidy while capping the total amount of funds paid out annually at \$50 million.

Subsequently the state House of Representatives voted for a measure on par with that of the Senate, representing an increase from the House of Representative's prior measure which carried a \$45 million cap.

So now the reconciled House and Senate bills are part of a 2011-'12 fiscal year state budget awaiting the signature of New Mexico Governor Susana Martinez, who earlier advocated the reduction to a 15 percent film tax rebate. It's believed she will sign the budget, which takes effect in July, but her approval is not a fait accompli.

Similar jockeying has been going on in Texas as a number of state lawmakers are considering while others are advocating a significant cutback in the Lone Star State's incentives program which had been on the rise--launched in 2005 with funding increased from \$22 million over two years to \$62 million in '09.

This past January, though, a proposal was floated that would have drastically cut funding to \$10 million. Last month Governor Rick Perry's office requested an additional \$20 million for the program. It remains to be seen what the bot-

tom-line funding will be. The Texas Film Commission reported that from April '09 to August '10, the incentive program helped generate nearly 3,800 full-time jobs in Texas as well as some \$415 million in spending.

Meanwhile, Arizona's film incentives effectively expired at the end of '10. A movement, though, was afoot to get them renewed but the package that was introduced this legislative session is currently being held in the House Ways and Means committee. It appears at this time that the legislation will not be put on the committee's agenda, according to Ken Chapa, director of the Arizona Film Office.

However, Utah is apparently bucking the trend as lawmakers have passed a bill that would increase the filming tax credit rebate from 20 to 25 percent. House Bill 99S01 passed the Utah legislature and awaits the signature of Gov. Gary R. Herbert.

Talent pool

While incentives are an integral part of a highly competitive marketplace as cities, counties, states and countries vie for production, another prime magnet attracting business is the perennial currency, talent.

The Southwest is proving to be a spawning ground for filmmaking artisans, most recently reflected in happenings at the Dallas International Film Festival which wrapped earlier this week. While *SHOOT*'s coverage of the fest centered on established filmmakers such as Oscar-nominated documentarians Steve James and Morgan Spurlock (*SHOOT*online,

4/1), the event also showcased up-and-coming home-grown talent with its Texas Filmmakers Award underwritten by MPS Studios Dallas for the fourth year.

Previous winners have included filmmakers Matt Harlock and Paul Thomas in 2010 for *American: The Bill Hicks Story*, which hits U.S. theaters this month; and David Lowery in '09 for *St. Nick*, a suspenseful coming-of-age story. David Pomes won in '08 for *Cook County*.

Lowery used his awards proceeds to finance his latest work, *Pioneer*, which premiered at Sundance and took best narrative short honors at the SXSW Festi-

Continued on page 8



Talent on rise in Southwest even as several state film incentive programs are in some jeopardy

A *SHOOT* Staff Report

Wherewithal of Talent In The Southwest Reflected In Backstories

Continued from page 7

val. *Pioneer* was screened at this year's Dallas International Film Festival.

The award now includes a prize of \$20,000 of cash and in-kind support in the form of cameras, lights and other equipment.

"Part of the award's purpose is to promote and encourage the industry in Texas," said Mark Beasley, president of MPS Studios Dallas. "Directors like Richard Linklater and films like *True*

Grit are evidence of the amazing products that come out of Texas, and hint at the great promise of Texas filmmaking that is still yet to be fully realized."

The 2011 Texas Filmmakers Award nominees were: *Five Time Champion* (by Berndt Mader); *OK Buckaroos* (Patrick Tourville); *Legends of Hell's Gate: An American Conspiracy* (Tanner Beard); *Rainbows End* (Eric Hueber); *Traveling* (Rachel Shepherd); *Wuss* (Clay Liford); and *Apart*

(by Aaron Rottinghaus).

Mader's *Five Time Champion* won the Texas Filmmaker Award while Liford's *Wuss* received a Special Jury Prize.

"Being able to offer Texas filmmakers the chance to win an award designated to Texas filmmakers, with such a significant prize attached, has been so important to us," said James Faust, artistic director of the Dallas International Film Festival. "Nurturing local

talent is key to the festival, and thanks to MPS Studios, we can do this."

SHOOT takes a closer look at talent in Texas, surveying a cross-section of companies in the state spanning music, production, editorial, post and visual effects. We asked artisans and execs at these houses for the following:

Share a recent example that best reflects how one of your directors, editors, colorists, composers, mixers or another key artisan met

a creative challenge and contributed to the success of a commercial or piece of branded or entertainment content. (Contributions can span conceptual involvement, creative vision, casting, technical acumen that helped realize a concept, creatively working within budgetary restrictions, etc.)

Here's a sampling of the feedback they provided:



Stephen Arnold, president, Stephen Arnold Music, Dallas

A good example of how we work can be found in the theme we composed for HLN's (part of CNN) new show "Dr. Drew," featuring the addiction specialist Dr. Drew Pinsky.

For us, musically, it's always about the "sonic brand."

The challenge was to tap into HLN's sonic brand, which tends to feature a quick, upbeat pace for its programming, and adapt that to "Dr. Drew."

Dr. Drew is a trusted and popular personality among younger audiences so we went with a highly charged, guitar-oriented theme that felt like a good fit not only for the host and his audience, but for HLN as well.

Everyone and everything seems to be mobile, social, shared and public, and "Dr. Drew" is no exception. That's why the music really had to grab viewers by the ears and carry the brand through many cross-platform environments, which this theme was created to do from the ground up.

Also, we knew that the music would be used throughout the show, which airs weeknights for an hour, so we composed multiple variations of the theme so the show's producers had a lot of options to choose from depending on the particular segment of the show, everything from somber to upbeat, including quick hits for bumpers and transitions.



Gary Banks, executive producer, Radium/Reel FX, Dallas

In late 2010, the Radium/Reel FX team, led by executive creative director Dale Carman, VFX supervisor Dan Dixon, and animation supervisor Jeff Wiedner were faced with a significant challenge--completing two fully-CG spots (:30 and :15) in time for the Big Game (Super Bowl) and launch of Chatter.com, which was just 10 weeks away. The spots were created and directed by will.i.am - producer, director, and frontman for The Black Eyed Peas; and produced by Dipdive, Inc. in collaboration with salesforce.com. They feature The Baby Peas - stylized CG characters inspired by The Black Eyed Peas and created by will.i.am - as well as "Chatty," Chatter.com's CG cloud mascot, which debuted in the spots.

Being involved from the earliest stages was critical. Starting in pre-production, will.i.am and salesforce.com developed scripts which Dipdive and Radium/Reel FX artists storyboarded. The team first had to design the look of "Chatty" to fit seamlessly with the CG Baby Peas characters. We also had to re-rig The Baby Peas character assets and create ancillary CG characters and all environments from scratch. We succeeded thanks to our talented and dedicated team; INSIGHT, our proprietary people/production management tool; and our passion to do the impossible, which is something we bring to any job, regardless of timeline."



Jeremy Besser, executive producer, Directorz, Dallas

Our collaboration with The Richards Group for The Salvation Army is a great example of using media to its fullest potential. For the last three years, director Jeff Bednarz has traveled around the country to interview real people who have benefitted from the Salvation Army's many programs to produce an honest and revealing portrait of the breadth and depth of services. Jeff is known for putting people at ease so that they can openly share their experiences, an invaluable skill especially when dealing with compassion-based stories. In addition to motion media, Jeff takes stills of these subjects, which are utilized with the motion media for an integrated campaign that includes television spots, an innovative digital annual report and print. The many faces of the Salvation Army--some

even bold enough to literally sing its praises--are the heart and soul of the work produced in this annual collaboration. By shooting with a documentary approach with all media in mind, the campaign is both holistic and can be executed at a reasonable cost for this important organization.

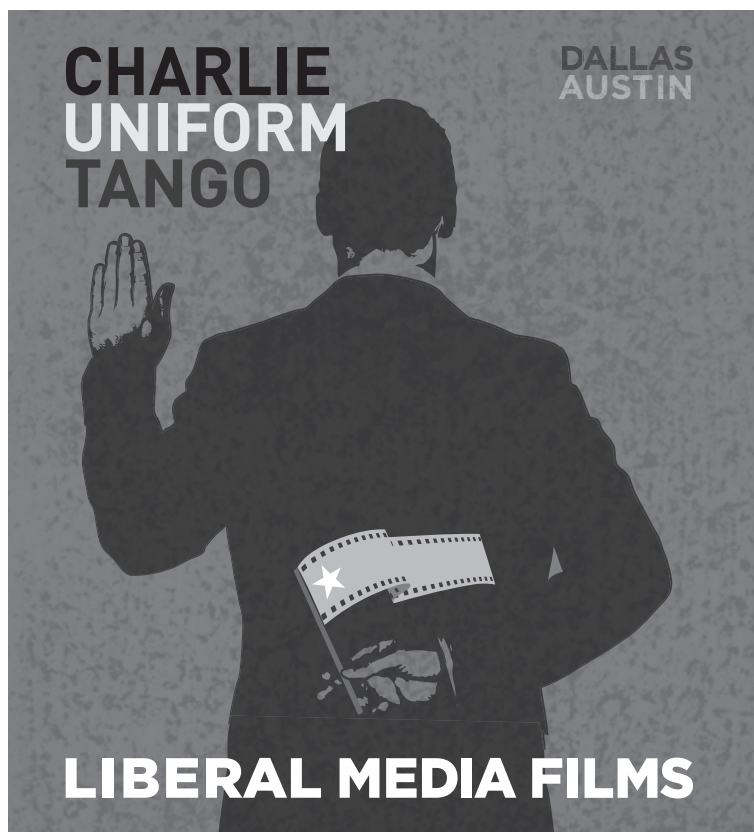
Mary Ellen Farrar, executive producer, Beast Austin

One recent example of how a Beast Austin editor helped shape a project through his creativity, vision, people skills and collaborative mindset is the L.L.Bean "Make it Right" campaign for GSD&M. Editor Ariel Quintans and his assistant Jon Saltzman flew to Portland, Maine, to be on set for the shoot as well as to set up a temporary Beast office in the shadow of the L.L.Bean headquarters. This collaborative effort involved the director, the agency and the clients. The timeline was tight and the stakes were high for all as they rolled out a new Free Shipping initiative.

Ariel distilled over 25 hours of both 5D and 7D footage to a :30 and 2 x :15 TV spots. The spots tell the story of the place and the people who make the iconic L.L.Bean products that are now shipped for free with no minimum order, no end date. The spots offer broadcast audiences a rare peak behind the curtain of their Freeport, Maine, manufacturing and testing facilities. The collaborative process employed to create the spots, mimics the care and attention to detail that goes into producing L.L.Bean products. Indeed it is how you "Make it Right."

Richard Gillespie, president/editor, Fast Cuts, Dallas

Fast Cuts editor Marc Hoffmeister and finishing/VFX artist Michael Jensen recently worked with RAPP on a Direct Energy spot. "Mail Drop" involved scenes that required a dump truck, filled to the brim with direct mail pieces, to drop a heap of mail on a hapless customer. For the actor's safety, the plan was to add the mail pieces in post. Marc and Michael worked closely with L.A. production house Accomplice during pre-pro. Marc created a pre-vis animation from the boards to help with timings and blocking. Michael supervised the shoot on location to ensure we captured the necessary elements. Marc did an amazing creative cut. Michael then composited all the elements in Smoke and color corrected the Red files in Lustre to create the finished piece. Fast Cuts graphic artist Shelby Miller provided 3D graphics, and Ben Templeton did the sound design and mix at Fast Cuts Mix...A highly collaborative effort between the creatives at Fast Cuts and with RAPP, Accomplice and Direct Energy.



Delineating Contributions Made To A Diverse Range Of Projects



Norry Niven, director, Stone Core Films, Dallas

We've had some amazing experiences shooting in Texas over the last year and thanks largely to some truly gifted, hard working artists. Production designer/art director Geri Schary brings a global perspective to her work and her team cannot be touched in the industry. She has the ability to read my mind during prep and makes inspired creative decisions without having to be micro-managed.

When I started out, I'd spend half my time in a transfer bay, but with Kelly Riemenschneider from "& Transfer" I have a creative partner with my own sensibilities, someone who really brings my footage up a notch and someone who will work all weekend and late nights to catch up with my schedule. He brings a work ethic and artistic vision to a project that cannot be matched on either coast.

Dallas has always been an incredible place to do post and even though we've been working with Radium/Reel FX for more than 15 years, this last year we've seen them truly explode creatively and bring their collective talents, hearts and passion into projects we've taken to them and that has been noticed by some of our clients like Showtime who can bring post anywhere in the world but have been going with the Dallas-based post house now for many projects.

Dallas is also lucky to have some gifted gaffers/lighting artists like David Lynn and Tommy Alcala, both of whom are incredible shooters and who always dedicate themselves, as do all Dallas crews, to getting the job done in the most professional, most artistic manner. With crew like this and the support from amazing keys like Marcus Stitt, the Dallas shooting experience is without question one of the best in the world.

I would not be working here were it not true.

The projects we've been shooting in Dallas have been getting a lot of praise. We took home an arm full of Gold Addys on our Gatorade work we shot this year for Kansas City

based agency, VML. The key part of the Dallas efforts was focused on recreating night, high school football games, competitive soccer, basketball and a series of extreme athletes where Gatorade is a key part of their program. The production value we

put on the screen was insane and again Radium/Reel FX stood up to the challenge of finishing that work here in Dallas.

And I really wanted to add that 3008 has been killing it with their work with us on Hasbro and specifi-

cally Nerf, where we've been able to create an entire series of edgy, aspirational toy work that the industry has never seen.

The team at 3008 will cut and finish scores of spots we do with Uproar and Hasbro and every single

spot they are a part of amazes me in that they dedicate so much time and effort in making the spots sing. Jeff Hays cuts and finishes in the room and is equally talented at doing both.

Continued on page 22



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Top Spot of the Week

The Perlorian Brothers, Deutsch LA, Legacy Deploy Robots For Emerald

By Christine Champagne

Diamond Foods Inc.'s Emerald nut brand is known for quirky, funny advertising. Remember that Robert Goulet spot from a few years back?

To leverage the equity Emerald has built with consumers through humor, Deutsch LA, which picked up the account last fall, chose to go for laughs in creating a new "Humanize Your Morning"-themed campaign for Emerald's Breakfast on the Go!

The nut blend is a new entry in the consumer packaged foods category, offering a loose mix of granola, nuts and fruit in a pouch. The hope is that people who eat breakfast bars will make the switch to Breakfast on the Go!

"We did some research, and we found that people don't really hate breakfast bars, but they don't really like them. It's mindless sustenance. It serves a utilitarian purpose," according to Deutsch LA group creative director/copywriter Jason Elm. "So we wanted to come out with this strategy of: it's a new way to have a convenient breakfast, and it's a little more interesting."

To nudge people into being less robotic in their thinking when it comes to breakfast, Deutsch LA employed

robots as the comedic foils to humans who are enjoying Breakfast on the Go! "We had to set up the anti-hero in these spots, and it would be a little mean-spirited if you used an actual person," Elm said when asked why robots got a starring role in the campaign. "The robot is a pretty easy metaphor, but it also gave us freedom to do something that was physically funny."



Jason Elm

These robots, none of whom can be convinced to eat anything for breakfast but their same old bars, are seen in three different spots—the :15s "Commuterbot" and "Mommybot" and a :30 titled "Cubebot," which is SHOOT's Top Spot.

The Perlorian Brothers, who are repped by Furlined, directed all three spots.

"Cubebot," shot in an office building in L.A., finds an office worker named Steve eating a handful of Breakfast on the Go! when his colleague, a robot named Carl, sidles up to his cubicle. Carl offers Steve a breakfast bar, but Steve, who has clearly had this conversation with Carl a thousand times before, informs the robot that he is enjoying Breakfast on the Go!

Carl ingests yet another breakfast bar, and he's a sloppy eater. When he shoves the bar into his woodchipper

mouth, it gets chopped up into bits and spewed all over poor Steve's face.

"Humanize your morning. Emerald Breakfast on the Go!" a v.o. intones.

Does not compute

Carl is quite a character. (FYI: Carl is transformed into a she in the other two spots.) The robot was constructed by the artisans at Legacy Effects. The goal was to produce "an old-fashioned style robot that would show the awkwardness of the robot compared to the vitality of the actors and the Emerald nut [blend]," Legacy Effects producer Alan Scott explained. "The design and movement of the robot needed to convey the cumbersome and stiffness of an awkward character and needed to be clunky, noisy and mechanical."

The robot was designed in 3-D modeling programs and custom fit to a digital scan of the suit performer. Once modeled, the parts were prototyped and then hand finished by the Legacy team. The robot is made from Vacu-formed plastics, fiberglass and rubber. The head had interchangeable mouth mechanisms designed to work with each type of breakfast bar that it needed to eat. (A roller mouth was used for the jelly-filled bars, a grinder-style mouth for the harder granola bar and a woodchipper mouth for the softer rice/granola bar.)

It took three puppeteers to operate the robot. Effects coordinator and puppeteer Lindsay MacGowan was inside the robot's body. Her vision was restricted, so she wore video goggles with a feed from a camera so she could make sure she hit her marks. Three other puppeteers—model shop supervisor Dave Merritt, key artist Robert Ramsdell and mechanic Hiroshi (Kan) Ikeuchi—worked the external controls for the robot's mouth and antenna.

Breathing room

Editor Matthew Wood of The Whitehouse cut "Cubebot." "We actually had a lot of options [in the edit]," Elm said. "The challenge was just making sure that you understood the story. We wanted to make sure people understood why the robot was in an office and that this wasn't sometime in the future, and we wanted to get across that eating the granola bar was a mechanical action."

The ad has less copy than originally scripted. "In the edit, we were able to remove a lot of copy, which is great because often you find yourself trying to squeeze 40 seconds of copy into a :30," Elm said, "and here we were able to just remove stuff and let it breathe."



[CLICK HERE TO VIEW SPOT](#)

A robotic approach to the morning means never shaking the dull routine of having a packaged bar for breakfast. "Carl" the robot certainly can't even entertain the notion of eating something a bit more appetizing so he tries to push the bars on his human work colleague Steve—but to no avail.

TOP Spot OF THE WEEK

CLIENT

Diamond Foods/Emerald.

AGENCY

Deutsch LA.

Mark Hunter, partner/chief creative officer; Jason Elm, group creative director/copywriter; Jeff Candido, senior copywriter; Bernie O'Dowd, senior art director; Vic Palumbo, EVP/director of integrated production; Victoria Guenier, SVP/director of broadcast production; Marisa Wasser, senior producer/music supervisor; Alison McMahon, associate producer.

PRODUCTION COMPANY

Furlined, Santa Monica, Calif.

The Perlorian Brothers, directors; Manel Ruiz, DP; David Thorne, executive producer; Rob Stark, line producer; Mike Saffee, 1st A.D. Shot on location in Los Angeles.

ROBOT CREATION

Legacy Effects, San Fernando, Calif.

Alan Scott, producer; Lindsay MacGowan, effects coordinator and suit performer; Damell Isom, design; Dave Merritt, model shop supervisor and puppeteer; Robert Ramsdell, key artist and puppeteer; Matt Heimlich and David Covarrubias, mechanic; Hiroshi (Kan) Ikeuchi, mechanic and puppeteer.

EDITORIAL

The Whitehouse, Los Angeles, Chicago, New York.

Matthew Wood, editor; Shane Reid, assistant editor; Sue Dawson, executive producer; Kristin Branstetter, senior producer.

POST/VISUAL EFFECTS

New Hat, Santa Monica, Calif.

Beau Leon, colorist; Marcelo Aprile, managing director; Wyatt Valentine, senior producer.

Therapy, Los Angeles.

Wren Waters, online artist; Joe Disanto, executive producer.

AUDIO/SOUND DESIGN

740 Sound Design, Los Angeles.

Andrew Tracy, mixer/sound designer; Eddie Kim, Amber Tisue, sound designers; Scott Ganary, executive producer.

END TAG ANIMATION/ GRAPHICS

Brand New School, Santa Monica.

Jason Cohon, executive producer; Michael Theurer, post producer; Ian Brook, line producer; Joe Maxwell, DP; Ben Go, creative director; Mike Calvert, art director.

PERFORMER

Ptolemy Slocum.

The Best Work You May Never See

Slices of Life With A Celluloid Twist

By Robert Goldrich

While our coverage of the recently concluded Dallas International Film Festival centered on feature-length films as well as shorts—the former including documentarian Steve James’ *The Interrupters* (SHOOTonline, 4/1)—there was also some spot fare of note related to the event, namely a promo campaign directed by Scott Rice of Synthetic Pictures, bicoastal and Austin, for TM Advertising, Dallas.

“The Love Of Film Is In The Air,” a centerpiece spot for the campaign of the same title, opens on a man seated on a playground swing, rocking back and forth with sheer delight. The camera then reveals that pushing him on the swing is a horror movie zombie reminiscent of a character from *28 Days Later*.

The next slice of life is a woman peddling a bicycle through the park. Turns out she’s on a bike built for two, her passenger being a cowboy straight out of a black-and-white classic *High Noon*-style western.

Then we’re taken to the malt shop where a gal is sipping on one of two straws buried deep in a delicious frosty milkshake. The pair of lips on the other straw belongs to a 1950s B-movie alien patterned after a character in *Invaders from Mars*.

And finally a man and woman walk through the park. She’s holding a flower undoubtedly presented to her by her male beau. This couple is clearly in love—that is, until the guy spots someone else not yet seen on camera. That third party is a contemporary war film bomb technician decked out in a protective suit, hearkening back not so far to a protagonist in the Oscar-winning *The Hurt Locker*. The original man abandons his girlfriend and take her flower so he can present it to the bomb expert.

A message appears on screen which simply reads, “The love of film is in the air,” serving as an invite for viewers to attend the festival and discover an iconic character of their own to relate to and enjoy. An end tag carries the dates for the Dallas International Film Festival along with a list of its corporate sponsors.

Jumping off the screen

Each movie character appears to have stepped off the theater screen and into a slice-of-life spot vignette. The characters have a celluloid feel that makes them stand out in each promo scene.

Director Rice said that the campaign appealed to him on different levels. Beyond being attracted to the concept as a movie fan, he related, “The idea that we’d apply a film effect to the movie characters as if they’d just stepped off the screen and into our world was really exciting.”

Special effects makeup artist Meredith Johns and costume designer Lisa Barnes had the key tasks of modeling the cinematic-style zombie, bomb technician, cowboy and intergalactic alien. Post Asylum’s visual effects acumen was also brought to bear to achieve the desired effect.

And cinematographer J.P. Lipa shot with the RED camera to help blend the lines between reality and fiction on location in Austin.

Hal Dantzler, sr. VP/director of broadcast production at TM, said he had worked with Rice in the past

and knew he could “take this slightly tongue-in-cheek creative and deliver it in a fresh, modern way. I was particularly impressed with the thought Scott put into how the footage would eventually cut together. The edit was a breeze.”

High bar

“The Love Of Film Is In The Air” was one of six spots in the Dallas International Film Festival campaign, for which TM has set the creative bar quite high.

For example, last year Jeremy Bartel of Dallas-based Liberal Media Films, the production arm of editorial house charlieuniformtango, directed a Dallas Film Festival promo titled “The Talk,” which made its way to the short list of the Cannes Lions International Advertising Festival.

The TM-conceived “Talk” showed a couple seated at a restaurant table; she broaches the subject of commitment after their dating so many years. He interrupts her and stands up, becoming a pseudo-filmmaker as if he were directing a scene, instructing her to explore her inner motivation and feelings upon learning that her boyfriend is useless and will never commit to anything or anyone. He then sits back down and calls for “action” so that the scene will resume—it does, with her slapping him hard across the face and leaving.

The promo was part of the “When You Love Film, You Live Film” campaign for the 2010 Dallas Festival.

credits

Client Dallas International Film Festival **Agency** TM Advertising, Dallas **Bill Oakley**, managing director/chief creative officer; **Chris Bettin**, associate creative director/copywriter; **Pamela Coatti**, associate creative director/art director; **Hal Dantzler, sr.** VP/director of broadcast production. **Production** Synthetic Pictures, bicoastal and Austin, Texas **Scott Rice**, director; **Simon Barrett**, executive producer; **Christopher Rogers**, line producer; **J.P. Lipa**, DP; **Deneice O’Connor**, art director. **Visual Effects** Meredith Johns, special effects makeup; **Lisa Barnes**, costumes. **Editorial/Post** Post Asylum, Dallas **Michael Fleetwood**, **Tom Aberg**, editors; **David Gaitan**, **Michael Sands**, VFX; **Amy Aitken**, producer.



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>AICE Awards Finalists Preview

>Agency Producers on key Advertising & Entertainment Issues

>Cinematographers

May 6th Issue Advertising Deadlines

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Ad Material Due: April 29

Final Ad Extension: May 2

(PDF version of print ads run at no charge in the PDF version of the print issue that will be posted on SHOOTonline for readers to view/download)

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Web Shorts, Special Venue Videos

The Martin Agency Reaches A Challenging Crossroads For Mentos With Digital Short Film

CLIENT

Mentos U.S.

AGENCY

The Martin Agency, Richmond, Va.

John Norman, chief creative officer; Keith Cartwright, group creative director; Mike Lear, copywriter; Dustin Artz, art director; John Manley, strategic planner; Brett Alexander, executive producer; Tania Staykova, broadcast producer; Marlena Villery, assistant producer; Lalita Koehler, digital executive producer; Eryn Lovich, digital producer.

PRODUCTION

@radical.media, New York.

Rosey, director; Tim Pike, DP; Jim Bouvet, executive producer; Barbara Benson, producer (shot in Cape Town, South Africa).

EDITORIAL

Running With Scissors, Richmond, Va.

Cory Livingston, editor; Mark Myers, assistant editor.

VISUAL EFFECTS

ARTJAIL, New York

Graham Holly, producer/Flame artist/colorist; Leslie McCartney, producer; Steve Mottershead, Flame artist; Nick Shchetinkin, Ruoyu Li, CG artists; Beau Dickson, Flame artist.

AUDIO POST

Sound Lounge, New York

Philip Loeb, mixer.

SOUND DESIGN

Henry Boy, New York

Bill Chesley, sound designer.

PRINCIPAL ACTORS

George Basil, Christopher Fogleman.

THE WORK

The Martin Agency gives a brand new meaning to the term "traffic department" with this digital short film for Mentos titled *Traffic* starring the transcendental meditation like guru Dragee who encounters his friend Rick one lovely morning. They are standing at a busy city intersection and enter into a conversation.

Dragee declares, "I feel amazing" and then pops a refreshing Mentos into his mouth. "By harnessing the positivity in my mind, I will walk across this street unscathed."

Dragee then proceeds into the street where he is immediately hit by one car, then another. He recovers and gets back on his feet only to be struck by a van, and vehicle after vehicle, including a bus.

Amazingly, he is still lucid and his body remains intact,



[CLICK HERE TO VIEW SPOT](#)

though he is perched somewhat precariously half in and half out of the bus, having broken through its glass windshield.

"Rick, did you see that? I made it. I'm across the street. I feel amazing."

Inspired, Rick responds, "May we all live the fresh positive Mentos way of life."

Remembering his manners, Dragee says to a puzzled bus driver, "Do you know, Rick?"

The commercial then concludes with a super driving traffic, no pun intended, to visitfacebook.com/MentosUS.

Political Campaign Gun Set On Stun For Chicago's High-Profile Mayoral Election

AGENCY

Stun Creative, Los Angeles

Brad Roth, creative director/copywriter; Mark Feldstein, creative director; Laura Belgray, Rich Siegal, Mike Murphy, copywriters.

PRODUCTION

Stun Creative

Brad Roth, Mark Feldstein, executive producers

ANIMATION

Buster Design, Los Angeles

Jonas Morganstein, animation & design director; Mike Murphy, director; Salem Jones, art director; Angela Ramirez, Lane Jensen, graphics producers; Salem Jones, Sara Ward, designer; Todd Erickson, Mike Penny, Todd Chris Van Arts Dalen, Forest Brown, animators; Laurent Blachier, illustration.

EDITORIAL

Stun Creative

Chad Early, editor; Andrew Karlsruher, editorial producer.

MUSIC

Jingle Punks, New York

PRINCIPAL ACTORS

Sara Cahill, Mickey Briggs, Mike Murphy, voices; Jonathan Cook, voiceover.

THE WORK

Rahm Emanuel, mayor-elect of Chicago, takes office on May 16. While there are assorted factors that go into a successful campaign, it's sometimes difficult to peg what influence one had over another.

So rather than debate if this animated parody video influenced the vote, suffice it to say that it gave many a laugh on both sides of the political aisle.

As a matter of fact, famed film critic Roger Ebert of the *Chicago Sun Times* wrote, "I don't know who made this. I don't know why it was made. I don't know if it's pro-Rahm or anti-Rahm. All I know is that I like it."

Well to fill in a couple of those blanks for Ebert, the

humorous video—titled "Trahm"—was created and produced by Stun Creative, a Los Angeles-based hybrid advertising agency and production house founded by Brad Roth and Mark Feldstein.

As for why, Stun felt that Emanuel is as much a celebrity as a politician given his high-profile tenure as White House chief of staff in the Obama administration. Thus the Chicago election was much more than just a local story. At one point this video was speculated to have been a social media effort conceived and released by the Emanuel camp.

But Stun did it unilaterally to generate buzz and to demonstrate how campaigning in the future will move well beyond the :30 TV spot into other social media-driven digital (and viral) platforms.

Among the notables making cameos in the animation piece are President Barack Obama, Oprah Winfrey and Lady Gaga.



[CLICK HERE TO VIEW SPOT](#)

A Common Thread Runs Through Consumer Electronics Show 3D Piece For DTS

CLIENT

DTS Digital Entertainment

AGENCY

One Plus Two, Inc., Los Angeles

James McNutt, creative director.

PRODUCTION

A Common Thread, Los Angeles

Ross Ching, director; Jim Matlosz, DP; Carl Hampe, producer; J.P. McMahon, Tristan Drew, executive producers.

EDITORIAL

A Common Thread

Darren Roark, editor.

VISUAL EFFECTS

Brickyard VFX, Santa Monica, Calif.

Mandy Sorenson, VFX supervisor/lead artist; Patrick Poulatian, Chris Sonia, VFX artists; Jeff Blodgett, executive producer.

AUDIO

DTS, Calabasas, Calif.

Fred Maher, sound mixer; Diego Stocco, Patrick Leonard, composers.

THE WORK

DTS Digital Entertainment enlisted director Ross Ching of Los Angeles-based A Common Thread to create a video for

this year's Consumer Electronics Show (CES) in Las Vegas. The 1:20 3D piece titled "The Painted Orchestra," which debuted at CES and is now featured online, utilizes in-camera effects to speak volumes about DTS' Neo-X 11.1 immersive surround sound system.

The video opens with a young conductor, on a concert stage addressing his orchestra. As he prepares to conduct the symphony, the maestro reaches down and activates a DTS receiver. The shot widens to reveal a stage full of large metallic drums, resembling oversized organ pipes. The conductor raises his baton and as the music comes up, we learn that the pipe-drums are actually custom-built cylindrical speakers, arranged as individual instruments. As each of the speakers play their notes, we see vibrant colors bursting from their tops, in synchronization with the composition. The music swells, colors splashes fill the screen and the viewer is immersed in the experience. The crescendo concludes on "DTS" formed in the paint, which morphs into the DTS logo, closing out the video.

One Plus Two creative director James McNutt approached A Common Thread to create the promotional video for CES. Director Ching wanted to stimulate all the senses with the visuals, employing 3D, HD and high speed to heighten the overall experience. Ching said, "We wanted

it to be memorable, like witnessing a live symphony. That became the driving force: what if we replaced a regular orchestra with speaker heads? With paint on top?"

The production assembled an "orchestra" of 40 fabricated sono tubes, embedded with speakers and covered with industrial latex rubber. To capture the action of the paint, the team shot at 500 frames per second, so the paint needed to fire within .02 seconds of each other. To control the paint firing and minimize human error, a series of 20-100hz tones was created in Pro Tools and lined up in .001 seconds intervals; this allowed the production team to time precise "firing" of the paint. The tones were channeled from Pro Tools to the mixing board, which routed each tone to the correct amplifier; the amplification of the signal caused the vibration of the latex film on top of the speaker, sending the paint burst shooting into the air.

The crew employed two IDT Y5 HD Diablo cameras, the same type used in making of the Academy Award-honored films, *The Hurt Locker* and *127 Hours*. The cameras were configured on a 21st Century 3D BX3 rig, and mounted on a Technocrane to capture all angles on the one-day shoot. Upon completion, Brickyard did finishing in the Flame, adding the concert background and enhancing the 3D effects.





Speakers and Panel Discussions



New Directors Showcase Reel Screening



Meet The New Directors Panel



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DGA Theatre, New York City



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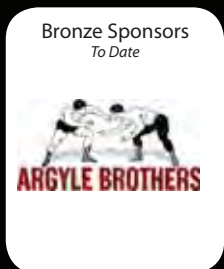
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Entering Another Dimension

VFX and post artisans assess prospects for 3D, how to prepare

A SHOOT Staff Report

At the National Association of Theatre Owners' (NATO) annual CinemaCon con-fab last month in Las Vegas, leading filmmakers were bullish on the prospects for 3D, the most publicized prediction coming from *Star Wars* creator George Lucas who firmly believes 3D will eventually take over the movies akin to the way color replaced black and white.

Lucas made his remarks during a panel discussion which also included director James Cameron and DreamWorks Animation chieftain Jeffrey Katzenberg. The latter noted that DreamWorks Animation decided that all its movies—such as *How to Train Your Dragon* and the upcoming *Kung Fu Panda 2*—would be made in 3-D. He said that 3D's reputation suffers when hasty conversions from 2D to 3D are made as an expedient way to up the ticket price, compromising the movie-going experience.

However well planned, top drawer conversions can produce desired results. Cameron is converting his Oscar-winning *Titanic* to 3D for release next year. Lucas is converting all six of his *Star Wars* films.

Fast times

In a separate CinemaCon session, Cameron touted the virtues of high-speed filming for 3D, showing theater owners 3D footage he shot at 24 frames per second (the standard film rate), then 48 and 60fps. The latter two were superior, reducing a blurring effect that can crop up at 24fps, particularly when lensing 3D.

Cameron affirmed that *Avatar 2* will be shot at 48 or 60fps. However that shoot won't get underway for at least another year and a half, estimated Cameron who is still penning the script for the sequel to the movie which generated a record-setting \$2.8 billion in theatrical revenue worldwide.

Another benefit of faster frame rates, noted Cameron, will be the elimination of eye strain for those 3D viewers normally prone to such visual fatigue. He added that the new digital projectors being installed in theaters can with a relatively minor software upgrade readily accommodate presentation of movies shot at higher speed rates.

Small screen perspective

While 3D is gaining a higher profile in the feature world, what of the smaller screen marketplace?

Though the splash isn't as big as what's going on in the cinema arena, there's some 3D movement in the home entertainment field which in turn could have a ripple effect on the advertising/marketing community. For example, 24/7 stereoscopic channels are reportedly coming this year, manufacturers are rolling out TV sets that figure to approach a more feasible price point, and the NAB confab,

which is just wrapping up, could have some related breakthrough technology. And then there's the prospect of 3D cinema advertising emerging to accompany the 3D fare that is becoming more prevalent in movie theaters.

Indeed experimentation is popping up in the postproduction community as reflected in the comments of Brian Bowman, creative director: design at Nice Shoes, New York. "I choose to look at stereography as a creative medium among many mediums," he related. "We have screens that we can show anything on, big and small, with instantaneous digital delivery. Early testing of the Nintendo 3DS is indicating that a small hand-held screen is very capable of using stereo to experience gaming and passive content and with the benefit of no glasses. This is very exciting!"

"To explore these possibilities further, we created our own films at Nice Shoes," continued Bowman. "Original

concepts and script, filmed and directed by us, and finished at our studio. We created two films and both were filmed in stereo with a beam splitter rig but one was finished in Flame and Nuke while the other was finished in After Effects. This was due to the skill sets of our respective teams, but what it revealed to us was two different pipelines. This allows us to scale for any creative while allowing for a range of budgets. Being able to put creative first, especially when it comes to stereo (still regarded as a technical medium), is artistically and financially rewarding for everyone. Making those films has been one of the most rewarding

Continued on page 17



Cats Purr As Does Lexus' Hybrid Engine When Put To The Test

Cravendale Milk's "Cats With Thumbs," Lexus' "A Beautiful Contradiction" Top Quarterly VFX/Animation Chart

A SHOOT Staff Report

We open on a man pouring milk into a bowl of cereal as his cat watches intently. Banished to the backyard so the man can enjoy his breakfast without being stared at, the cat suddenly sprouts opposable thumbs. A highlight moment finds the cat picking up a ball with ease thanks to his newfound dexterity and realizing he will now be able to do all sorts of things he couldn't do before.

His feline friends in the neighborhood also grow thumbs, enabling them to thumb through books on military strategy (as well as file their claws and do needlepoint), and before long, the cats organize an army, and they've got only one thing on their minds—Cravendale milk!

Meanwhile in another commercial, a Lexus CT 200h hybrid hatchback is put through its paces on a massive platform atop a mountain. The staggering challenge at first calls for daring high sports performance as the

platform moves about significantly. Then as it stabilizes, the car can pull back a bit, reverting to "Eco Hybrid" from "Sport" mode.

A voiceover relates that the two-mode hybrid system "gives you power when you need it, and economy when you don't. The world's first luxury hybrid hatch: the Lexus CT 200h, a beautiful contradiction."

These two spots—for Cravendale and Lexus—top this quarter's SHOOT Visual Effects and Animation Chart. The Moving Picture Company (MPC), London, served as visual effects house on the number one entry, Cravendale's "Cats With Thumbs," while right behind it was Lexus' "A Beautiful Contradiction," for which Fuel VFX, Sydney was the visual effects studio.

All thumbs

Created by Wieden+Kennedy, London, and directed by Ulf Johansson of Smith and Jones Films, London, Cravendale's "Cats With Thumbs" benefited from the visual effects acumen of the MPC ensemble.

Real cats were cast for the commercial and weeks were spent training each of the felines to perform a particular activity such as playing with a ball or touching pages in a book.

In the meantime, London's Artem constructed fake cat limbs seven times the scale of actual cat limbs.

Once the cats proved proficient at their tasks, live-action plates of the cats in action were shot at London's Malcolm Ryan Studios, then a hand artist was shot manipulating the prosthetic cats limbs in front of a bluescreen.

It was the key yet daunting responsibility of MPC to seamlessly blend the live-action elements.

"Every take was carefully recorded and immediately pre-composited in FCP and Nuke on the set in order to assure that all of the elements worked nicely together," MPC lead Flame artist and visual effects supervisor Kamen Markov explained.

After the final material was selected and cut by editor Russell Icke of The Whitehouse, London, MPC began the compositing process.

"We had to come up with a lot of creative solutions until the agency, the director and we were satisfied with the look and the performance of the cats," Markov said, noting, "We tried to pay attention to all the small details, including finding and compositing the best eyelines, shoulder or head movements, little flicks and movements of the mouths, ears, winks, etc."

"Cats With Thumbs" is the debut commercial in an ambitious Cravendale campaign that takes small observations—in the case of "Cats With Thumbs," it is "why do cats stare when you're pouring milk?"—and milks them for drama, building up to absurdly intense conclusions.

The idea is to play with the mismatched intensity that exists between people who, in general, don't put all that much thought into the milk they

buy, according to Heath, and the folks at Cravendale "who go to unique lengths to make their milk the best you can buy."

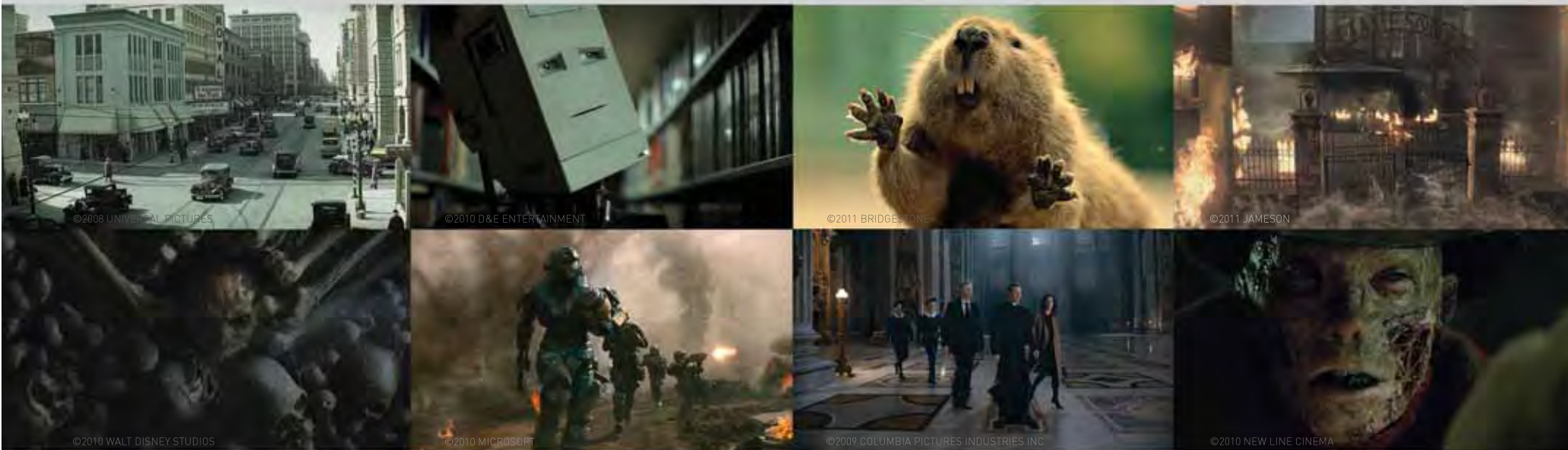
We'll see this premise played out in future Cravendale commercials—cats were featured in the campaign's first spot because "cats felt like the stickiest thing to launch the campaign with," said Freddie Powell, a creative on the job from Wieden+Kennedy.

While MPC finessed the visuals, Wieden+Kennedy sought the perfect voice to narrate the commercial, and Tim Curry, who in addition to acting onscreen is an in-demand voice actor, won the job with a delivery that builds in intensity.

Powell's voice is also heard in the spot. Wave London engineer Jack Sedgwick took the Wieden+Kennedy creative's meows and purrs and mixed them with those uttered by real cats to create all sorts of kitty noises.

The appropriately dramatic score

Continued on page 18



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This Means War
Pirates of the Caribbean: On Stranger Tides
X-Men: First Class

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ ANIMATION	AGENCY	PRODUCTION
1	 Cravendale Milk's "Cats With Thumbs"	MPC (The Moving Picture Company), London. Kamen Markov, lead Flame/VFX supervisor; Richard McKeand, assist Flame; Ryan Hatfield, Heather Goodenough, Neil Griffiths, assist Nuke; Charlotte Tyson, matte painter; Jean-Clement Soret, telecine; Josh King, post producer. (Toolbox: Flame, Flare, Nuke)	Wieden+Kennedy, London	Smith and Jones Films, London & North Hollywood, Calif. Ulf Johansson, director
2	 Lexus "A Beautiful Contradiction"	Fuel VFX, Sydney Andrew Hellen, visual effects supervisor; Celia Nicholas, executive producer; Erica Ford, producer; Jo Wu, Tess Boughton, modeling; Colin Ware, texturing; Alana Douglas, Richard Skelton, tracking; Cara Gately, rigging; Lucas Tooth, animation; Mike Bain, Nick Cross, lighting/shading; Simone Riginelli, lead Nuke compositor/color grading; Will Gammon, Natalie Merffert, Norah Mulrone, Nuke compositors; Luke Bubb, matte painting; Alex Reyes, Smoke operator; Karen Fabling, color grading. (Toolbox: Synth Eyes, Photo Modeler, Maya, Maxwell, Nuke, Baselight, Flame, Smoke)	Saatchi & Saatchi Australia, Sydney	Goodoil Films, Sydney Matt Murphy, director
3	 Citroën's "Dominoes"	Psyop, bicoastal Laurent Ledru, creative director; Blythe Dalton, producer; Minh Ly, associate producer; Chris Sage, VFX supervisor; Paul Cayrol, Georgia Tribuiani, Kenesha Sneed, designers; Joshua Wiesenfeld, Philippe Collange, Charles Ratteray, storyboard artists; Brett Nicoletti, editor; Brendon Kachel, Andrew Park, Matt Conway, Eric Mattson, matte painters; Alex Kolasinski, lead Flame; Jodi Tyne, John Shirley, David Parker, Flame; Lori Miller, lead desktop compositor; Lane Jolly, Ryan Raith, compositors; Gregg Lukowski (Halon), previz; Chris Sage, 3D lead; Wendy Klein, Julian Fitzgerald, Freddy Oropeza, Andrew Romatz, modelers; Sean Kealey, rigger; Freddy Oropeza, Greg Gangemi, Matt Connolly, Yvain Gnabro, Yuchiro Yamashita, animators; Greg Gangemi, lighter; Krystal Chinn, Stephen Hollbrook, roto; Mark Lipsmeyer, tracker; John Sparks, Brian Alvarez, Wayne Hollingsworth, particles. (Toolbox: RealFlow, fumeFX, Maya)	Agence H, Paris	Psyop@Quad, Paris. Psyop, directors.
4	 Jameson Irish Whiskey's "Fire"	Method, Santa Monica Dan Glass, sr. CD/FX sup.; Gabby Gourier, sr. EP; Sascha M. Flick, prod.; Jeff Willette, CG sup.; Chris Bankoff, compositing sup.; Noah Caddis, lead Flame compositor; Todd Herman, CG lead, Maya; Jonathan Vaughn, James Kirk, Dan LeTarte, CG Fire & Smoke FX; Marcelo Pasqualino, Chris DeCristo, Chris Hunsberger, Scott Balkcom, Flame compositors; Wendy Seddon, Sandro Blattner, Chad Buehler, Nancey Wallis, Kama Moiha, Nuke compositors; Brogan Ross, matte/layout; Evan Shipard, Justine Gasquet, Tim Matney, Olivier Pron, matte painters; Steward Burris, rigging/animation; Masa Narita, character model/texture; Bruce Jurgens, Justin Lloyd, Mikey Rogers, CG generalists; Michael Maker, Jason Locke, Marlon Perez, trackers; Max Ulaner, coordinator. (Toolbox: Flame, Nuke, Houdini, Maya) Scanline, L.A. (Water FX) Stephan Trojansky, FX sup.; Robert Evans, prod.; Lukas Lepicovsky, lead TD; Justin Mitchell, Masakazu Murakami, Saysana Rinthararmy, TDs; Justin Mijal, modeler; Thomas Ganshorn, Oliver Pilarski, Nils Thuerey, R&D.	TBWA\Chiat\Day, New York.	Biscuit Filmworks, Los Angeles Noam Murro, director
5	 Skittles' "Fists"	The Mill New York Dan Roberts, VFX producer; Danny Morris, shoot supervisor/2D lead artist; Keith Sullivan, Randy McEntee, 2D artists; Albert Cook, Brian Houlihan, assist. (Toolbox: Flame, Flare, Combustion) Brand New School, bicoastal (End title graphics) Ned Brown, exec producer; Jens Gehlhaar, creative director; Josh Wakefield, producer; Robin Kim, Peter Murphy, animators.	TBWA\Chiat\Day, New York.	Smith and Jones Films, North Hollywood, Calif., and London. Ulf Johansson, director
6	 Planters' "Alejandro"	LAIKA/house, Portland, Ore. Mark Gustafson, dir; Lourri Hammack, EP; Rebecca Bowen, Colin Thatcher, prods; Kirk Kelley, CD; Barry Bruce, animation dir; Paul Harrod, art dir; Fred Gardner, prodn. design; Colin Batty, Felicie Haymoz, character design; Robin Ator, Chris Purdin, Aaron Sorensen, storyboards; Jenny Kincade, Lauren Bai, Don Flores, Jon David Buffam, Photoshop; Katie Mello, fabrication dept. lead; Rob Melchior, art dept. lead; Tony Merrithew, sculptor; Colleen Flanigan, Sarah Hall, Charissa Niles, armaturists; Yvonne Kowsun, lead character painter; Mary Blankenburg, Scott Foster, Sarah Hulin, Belle Iskovitz, Hazel Malone, Matt McKenna, Rebecca Stillman, Jessica Weitzel, Victoria Zalewski, character fabrication; Margaret Mayer, lead costumer; Sarah Neiman, costumer; Ans Ellis, Larry King, Lars Larsen, Joe Schmidt, prop fabrication; Elicia Beebe, Jesse Geisheker, Claud Gilbert, Gary Logue, Molly Tinning, set fabrication; Karl Richter, Patrick Van Pelt, FX animation; Eric Adkins, DP; Julianna Cox, Wendy Fuller, Chris Ohlgren, Bartek Prusiewicz, Anthony Scott, Suzanne Twining, animators; John Nolan, David Trappe, mo. control; Michael Corrigan, editor; Rex Carter, Flame; Nick Childs, Michael Nicholas, compositors. (Toolbox: Dragon, Flame, Photoshop)	BEING, New York	Smuggler, bicoastal Ringan Ledwidge, director
7	 Sherwin-Williams' "Daybreak"	Buck NY Orion Tait, creative director; Anne Skopas, EP; Kevin Hall, producer; Ben Langsfeld, lead art director/design; Joshua Harvey, art director/design/CG supervisor/3D animation; Jon Klassen, Thomas Schmid, design; Jon Allemand, storyboards; Chris Hendryx, 3D pipeline mgr; David Soto, Joon Lee, Scott Hubbard, 3D modeling/layout; Pete Hamilton, Ryan O'Phelan, 3D animation; Ylli Orana, Michael Lampe, Kevin Couture, 3D lighting/shading; Daniel Oeffinger, lead composite; Conrad Ostwald, Seth Ricart, composite. (Toolbox: Maya, V-Ray, Nuke, After Effects, Photoshop, Da Vinci)	McKinney, Durham, NC	Buck NY Buck, director
8	 MTV EXIT (End Exploitation and Trafficking)'s "Planet Better"	Paranoid U.S., bicoastal Edouard Salier, director; Claude Letessier, exec producer; Guillaume Raffi, head of postproduction. Young & Rubicam, New York Alejandro Norman, After Effects artist (Toolbox: AfterEffects)	Young & Rubicam, New York	Paranoid U.S. Edouard Salier, director
9	 Dr Dre's "I Need A Doctor" (music video)	Arsenal FX, Santa Monica, Calif. Mark Leiss, Terry Silberman, Steve Gibbons, visual effects artists; Ashley Hydrick, executive producer; Pravina Sippy, producer; Lauren Mayer-Beug, Nate Boldman, designers. (Toolbox: Flame, After Effects)	n/a	HSI, bicoastal Allen Hughes, director
10	 Wagon Christ's "Chunkothy" (music video)	Nexus Productions, London Celyn Brazier, director/designer/ animator/coloring; Bali Engel, coloring/animating; Margot Tsakiri-Scanatovits, Manav Dhir, assistant coloring. (Toolbox: Photoshop)	n/a	Nexus Productions, London Celyn Brazier, director

Sharing Experiences, Challenges In The Developing 3D Market

Continued from page 14

experiences of my career. We're looking forward to sharing them with the world soon."

Aron Baxter, creative director: VFX at Nice Shoes, added, "We are already helping to bring 3D commercials to life. One of the latest 3D spots we fin-

ished, that aired, was the BCS National Championship promo in conjunction with Sony and ESPN. The buzz over sports entertainment in 3D on TV is the most prevalent at the moment. Some of this content is staggering."

Looking to provide our readership with a better sense of what is

going on in 3D and what the future may have in store, *SHOOT* posed the following multi-pronged question to a cross-section of the visual effects/post community:

While 3D stereoscopic production is hardly the norm in the advertising/

marketing content arena, do you see the need to prep for this possibility and if so what are you doing in terms of educating yourselves and your clients, other courses of action, etc.? If you are already working in this area, please give us an example of a recent advertising-related project (if you have

not been involved in a recent advertising project, tell us about an entertainment-related project) and share your thoughts on the future of 3D for advertising/marketing content.

Here's a sampling of the industry feedback we received:



Jeff Blodgett,
executive producer,
Brickyard VFX, Santa Monica, Calif.

Brickyard has invested in a few 3D television models, one with active shutter glasses and another with polarized passive glasses, each with unique viewing experiences that need to be accounted for as the convergence settings are figured. Although we've finished a few stereoscopic pieces recently, the oppor-

tunities from our clients have been minimal. That said, we have showcased the work and our research in stereo finishing to small groups to educate them on the technology.

Brickyard has completed a few stereoscopic projects in the last year. Beyond having honed our skills on recognizing stereo issues, correcting them, and integrating traditional visual effects, we've learned how to budget our time and manpower appropriately for what can be a very time-intensive process. We've also found it important to read and watch everything we can about this newly popularized medium. There are many schools of thought and choosing the technologies and methodologies that are proper for your end product is crucial.



Jane Jacobsen,
co-founder/managing director,
3DFilmland, Los Angeles

After spending my career in advertising agencies as a broadcast producer, I saw the need for a stereoscopic 3D production and post option dedicated to 3D technology as it pertains to advertising. 3DFilmland is a 3D-dedicated production and post facility in Los Angeles, which I co-founded with veteran director Roger Tonry, an experienced 3D commercial director.

Because education is essential, 3DFilmland and Zoic Studios conducted a 3D seminar in agencies across the country to standing room only audiences. Those in attendance were from the creative, production, account-services and media departments. We discuss considerations when creating a concept, producing, editing, and visual effects in 3D. We also review strict network standards and legal disclaimers featured on 3dFilmland.com.

For greater efficiency, we suggest the idea of creating a concept specifically for 3D, then adding or adjusting a few scenes for a 2D option. The need to bid experienced 3D directors and editors is essential. Directors or editors with no experience place your project in cost and content jeopardy. 3D dedicated networks want the audience viewing experience to be pleasant. If a commercial causes eyestrain or headache, it will not air and you will either re-shoot or re-edit.

Currently in 3D production are theatrical, broadcast, and motion graphics for a gaming company, and editorial work for 3D dedicated networks. We see boards from auto, package goods, and 3D television manufacturers and have been contacted for television and theatrical content.



Mark Leiss, owner,
Arsenal FX,
Santa Monica, Calif.

We've seen a steady interest in the stereoscopic commercial market over the past year; particularly in the automobile sector. As a result of this interest, we have teamed up with film houses in the community that have a more traditional long-form, theatrical-based clientele. By utilizing their knowledge

of the stereoscopic world, along with our compositing talents, we have been completely capable of informing our clients of the potential pitfalls of this type of work.

Some of our clientele have shot with traditional methods only to discover they are being asked to repackage and deliver in stereoscopic. We've been doing a great deal of research with manipulating traditional 2D print film into a realistic 3D world using proprietary techniques. In doing so, it has become completely obvious that certain angles or lighting techniques will hinder the final result, forcing us to go back to the film—if possible—and re-transfer 4:4:4 flat to maximize the acquisition of color and light information.

Over the next 12 months, I expect to see a strong push in this market as consumers become acclimated to this format and retailers become more forgiving with the price tag.



Dan Glass,
senior creative director/VFX supervisor,
Method Studios, bicoastal and London

Based on our stereoscopic experience in the feature world, we have provided consult for some commercial projects and created a stereo version of our award-winning Halo spot to illustrate the challenges and techniques. Many of the considerations are the same, although in some ways stereoscopic work for commercials can be even more challenging because of the different display technologies and screen sizes that a spot might be seen on.

As with feature film work, planning is critical and one of the first questions to address is whether you want to shoot in native stereo with a two-camera rig or shoot "flat" and convert it later. Native stereo tends to result in better-looking material but the rigs can be quite unwieldy and expensive, and there will be a significant impact on shooting time because of the calibration required to do it properly. Conversion works best if the scene combines a significant amount of CG material and the elements in the frame lend themselves to being "carved out" and isolated onto separate planes. It can be very problematic in scenes containing a lot of atmospheric effects, motion blur or semi-transparent material. It is very difficult to convert that type of imagery after the fact and you may need to create additional elements as a CG effect in post to make the dimensionalization work.

Recently, we've been seeing a hybrid approach become more popular. It's more expensive to shoot but it can spare a production a lot of potentially difficult issues in post by using the best technique for each shot.



John Leamy,
creative director,
Spontaneous, New York

Although stereoscopic 3D has been around for 100 years, recent technological advances have created a more practical viewing experience, taking the technique out of the realm of novelty and heralding a new age of visual experience, expectation and commerce. As the technology advances, the need for 3D content has never been greater as 3D channels and delivery devices permeate the market. Despite this new evolution, what to me will remain most important is what has always been most important: creative storytelling and thoughtful presentation.

While working on the U23D concert film, we learned very early on that in order for a piece of 3D work to be amazing, it has to be amazing 2D work first. There's a limit to what the human eye can process before being over-stimulated, so the key has been, and will continue to be, leveraging the new technology in such a way that the addition of the third dimension is an enhancement rather than an intrusion. Ideally, when 3D technology is used to its best effect, the viewer is no longer conscious that he or she is watching 3D. The second the viewer stops thinking about the content and is focused on the technology, the artist has failed both the material and the audience.

That being said, the arrival of 3D as a comfortable viewing medium is as significant an advance as color or sync sound. It's not going anywhere, and as artists, learning how to evolve with it is going to separate the novel from the amazing. At Spontaneous we're currently working on a 3D documentary, leveraging what we learned from U23D with a desire to see how far we can push layering and composition in a way that expands the language of how people can experience a film.



Knox McCormac,
director of operations,
Optimus, Chicago

As of yet Optimus has not seen any 3DStereo work. We have had a couple inquiries but they have not been anything more than fishing expeditions. I am yet to be convinced that 3DStereo advertising for mainstream home television release is a viable product. Where as advertising that appears before a 3DStereo movie, in a controlled environment, would more likely be finished in 3DStereo.

In the early days of HD when it was gaining some momentum, our clients were slow to embrace that new technology. Optimus jumped right in though and made some substantial investments that quickly became obsolete. This time around we are going into the 3DStereo production more cautiously. Any new equipment we purchase today, we make sure to understand what its 3DStereo capabilities are but we don't base our decisions solely on those answers. Recently we upgraded our finishing and graphics departments. The equipment we installed, Smokes, Flames and shared storage, all have the tools and bandwidth to work in 3DStereo. As the rooms were updated, they too were designed to handle the requirements of 3DStereo monitoring.

With our in-house production company, ONE at Optimus, we are starting to develop and shoot some 3DStereo tests. We will use the tests to educate our production staff as well as develop a 3DStereo workflow on the post side. Like anything new, we will make mistakes, at least on our own work, and learn from those mistakes. When our clients are ready, we will be too.



Chris Ryan,
colorist/partner,
Nice Shoes, New York

Nice Shoes has already done a number of 3D jobs, both for commercials as well as two spec films that our creative directors have produced. We've prepared ourselves for this workflow by upgrading our Baselight systems to stereoscopic so that we can color correct in 3D and also purchased monitors and glasses so that our clients can preview their work in 3D.

Making sure that clients know how to shoot for this format correctly is also a priority, so it's important for Nice Shoes to be involved in the production process. A job can easily go wrong if it's not shot correctly. That's why we did those spec pieces, to train ourselves in the 3D production process in order to be better consultants for shooting in 3D. What cameras to use, what rigs to use, how the piece is shot is integral to how it comes out.

There is a growing number of 3D channels, but as more devices like the Nintendo 3DS are released, it will open things up more for content. Similar to HD, as more content is available, clients will want their work to be in 3D. If the consumer is watching a 3D basketball game, it cuts to commercial and the commercial is in 2D, they'll question why its not like the rest of the commercials and programming.

Observations On How Stereoscopic Production Is Shaping Up

Continued from page 17



Westley Sarokin,
joint head of 2D,
The Mill New York

Stereoscopic production in advertising and marketing has only just started to make inroads into the consumer world. While stereo cinema had been embraced over the past few years, it will be a little while before stereo

advertising will be a part of everyday life. Nonetheless, the technology for a consumer stereo is moving forward and there are compelling examples of how it will create new and exciting visual experiences. I feel stereo will most likely make its first major inroads in the consumer markets through sports broadcast, video games and 3D home cinema. And as glasses-free technologies become more ubiquitous, so will the acceptance of stereo media at home. We've done a few stereoscopic projects at The Mill in the past year or two, and it has been a process of education both for our ourselves and for our clients. From the client standpoint, it is fundamental to explain how stereo works, what the production and postproduction methodologies are, and most importantly how it can best be used to achieve a creative goal and make an amazing visual experience. We recently completed a spot for Honda where we worked through a lot of the inherent complications that stereo can bring to the post equation. All the tricks and techniques one develops working on standard 2D spots kinda get thrown out the window, so we've adopted new ways to achieve the creative and technical goals of the spot.



Jerry Steele,
creative/technical director,
STEELE Studios, Culver City, Calif.

STEELE Studios has been working on many high profile S3D projects for three years now. Our journey began with early tests for studios interested in working with manufacturers to develop 3D lenses for cinematic viewing without the need for complex

and expensive mechanical add-ons.

We continued on to collaborate with Sony in the world's most prolific broadcast event in the form of the Shakira S3D smash hit "Waka Waka," the official song and video of the 2010 world cup soccer competition, then Avril Lavigne's S3D hit "What The Hell." We have also spent time working with other countries to help establish a better international pipeline for 2D to 3D conversion.

Recently we contributed to the launch of 3Net—Sony, Discovery and Imax's joint S3D Network that first aired February of 2011. We continue to create promos and several on air graphic elements that have helped 3Net become the first fully programmed 24 hour S3D channel in the USA.

S3D is definitely the next big thing in TV. It will spur the arrival of many new channels and we also believe it will revolutionize the gaming industry more than any other technical development before it. Many post houses are still on the fence with S3D. Some believe it still to be a fad and will not adopt the new technology until it has proven itself industry wide. Others, like ourselves, recognize the potential of riding the crest of the wave and will continue to embrace changing technologies and strive to remain at the tip of the sword.



Rob Trent,
creative director,
The Mission Studio, Venice, Calif.

The potential to creatively exploit stereo concepts in much more imaginative and interactive ways will certainly redefine the way we present the branding experience to the consumer.

We finished a Bud Light campaign for DDB Chicago, which gave us our first major foray into stereo finishing. Part of preparing for the inevitable adoption of this technology on a wider scale is equipment. Our workflow at The Mission is already stereo-friendly with software like Flame and Maya, monitors, and an hdcam srw 5800 deck with a dual stream card that allows layback for left and right eye. You may quickly realize that effects and compositing tasks, which are de rigueur in 2D deliveries, can become complex in stereoland, where shutter sync, flares, and color can be quite different in each "eye". Until these disparities are resolved, watching stereo sequences can give you a "bad 3D" hangover. We learned on the fly and under the gun of our deadline. Heavy research into the new tools packaged with these softwares is a must, and I confess my nose was buried in the manuals leading up to the job.

Stimulating interest and selling our clients' product is the goal, whether it is achieved through beauty, shock, humor or otherwise. It's not so much that everything looks better in stereo (many times it's ultimately distracting), but when the stereo technique becomes part of the story, the metaphor, the design, it uniquely engages the viewer and delivers the message in a more immersive visual manner: that's the real power of this sensory experience.

Backstories On Top Two Visual Effects/Animation Chart Entries

Continued from page 15

accompanying the spot was composed by Multiverse through London's Tonic Music Ltd.

Ultimately, "Cats With Thumbs" succeeds because the cats look and feel real.

Johansson actually won the job over other competing directors because he was insistent on capturing the felines in-camera as opposed to creating some CG cats.

"Even with the very best CG we haven't yet reached a point where you look at a completely CG-generated cat and believe it's real," Wieden+Kennedy, London creative Sam Heath observed. "You're innately aware that something is digitally created, you know it's not real, so you're less invested in it. You don't care as much or believe as much, and with a spot like this where you're asking people to make such leaps, it

would have stopped them from going along with us."

Apparently, lots of people are willing to believe in "Cats With Thumbs." The spot is airing on television in the U.K. but has found a worldwide audience on YouTube.

Posted on February 28, "Cats With Thumbs" had raked in some two million views and thousands of thumbs ups at press time.

Furthermore, the main cat in the spot—dubbed Bertrum Thumbcat—has become a social media darling, communicating with his fans via Twitter and Facebook.

Heath and Powell were two of four creatives from Wieden+Kennedy, London, on the job; the others being Chris Groom and Hollie Sayers. The agency team also included producer Lucy Russell and planner Theo Izzard-Brown.

"A Beautiful Contradiction"

Saatchi & Saatchi Australia conceived of and Matt Murphy of Goodoil Films, Sydney, directed this tour de force automotive performance commercial titled "A Beautiful Contradiction," with visual effects from Fuel VFX.

Murphy and his Goodoil producer Ben Scandrett-Smith approached Fuel VFX with a brief that required a precision drive showcasing the Lexus CT 200h's handling prowess in its respective Sport and Eco Hybrid modes. The vehicle's handling talents were to be demonstrated on a moving platform set against a dramatic coastal bluff.

The director brought a pre-visualization animatic to Fuel VFX to convey the mood he wanted to create—assertiveness, speed and power when the car is in its Sport mode, and gracefulness, ease and tranquility when it's in Eco Hybrid gear.

The team at Fuel responded with a story reel to help determine how many shots would require the usage of a full CG version of the car which the Fuel VFX ensemble built in Maya and rendered with Maxwell.

Fuel visual effects artists were able to replicate the Lexus CT 200h with photoreal accuracy to ensure a seamless transition between shots of the real Lexus, and those shots that required a CG version.

The car was filmed by DP Susan Stitt on a static platform which had a small amount of textured surface and



Lexus' "A Beautiful Contradiction"

was subsequently recreated for the moving CG gimble.

During a helicopter shoot, the headland location—a steep mountainous terrain with a sheer drop that extends out to a body of water—was scanned and recreated in 3D in order to give the artists flexibility during the complex edit by Bernard Garry of The Editors, Sydney.

Great care was needed to ensure that the moving Lexus tracked seamlessly with the moving CG platform and against the sky and sea.

It was essential that the balance between the original pre-viz and final output was right, so several edits were done to ensure that the mood, story arc and realism reflected what director Murphy and the Saatchi team—including executive creative director Steve Back, creative director Steve Jackson, copywriter John Mcelvey, art directors Peter Galmes and Simon Cox, and producer Llew Griffiths—wanted

to achieve.

Visual effects supervisor Andrew Hellen of Fuel VFX related, "A lot of attention was paid to the edit and we worked closely with Matt and Bernard Garry to keep it live through our production schedule. We continually fed them shots to help find the right balance between the Sports mode where the car moves dynamically, fighting to gain control of the platform, then finding a moment when the car slows on the platform for a beat to switch to Eco and the Lexus gracefully gains control, leveling the platform for the final few shots."

Hellen worked closely on the job with his Fuel VFX colleagues Celia Nicholas and Erica Ford, among others.

"A Beautiful Contradiction" made its debut in Australia back on March 27. The sound designer on the commercial was Simon Kane of Songzu, Sydney.



Cravendale Milk's "Cats With Thumbs"

Tuesday, May 17, 2011

6:30 Cocktails

7:30 Dinner + Awards Show

583 Park Avenue

The Ballroom

583 Park Avenue

New York City

AFTER PARTY

immediately following the show

The Arcade @ 583 Park Avenue

Tickets available at www.aice.org



Remembering The Late Chuck Sloan

Continued from page 6

when Sloan and Saarinen moved the company from L.A. to Santa Monica, becoming one of the first commercial houses to make that mini-westward migration within Southern California. Allen was with the company until it closed in '07. "I had the fancy computer," she recalled, "that spit out all the accounting printouts but Chuck usually just glanced at all that nonsense; he was a businessman and an amazing one at that. Chuck taught me the art of running a business, not just looking at numbers on a piece of paper. He had an unbelievable knack for knowing where the company was without a single look at my figures. He had his own way of keeping track of where we were. He was my mentor and I wouldn't be where I am today if it weren't for him.

"Chuck was also honest to the core and one of the most generous people I know," continued Sexton. "He would roar like a lion barking orders, bullying people but when the chips were down if someone was in need you went to Chuck and he was always there to lend a hand. He has taken more people under his wing than I can count on my hands and feet, given more money to charity than some people earn in a lifetime and gave countless people their first chance in this business. I waved goodbye to Chuck last

Friday [April 1] and told him to have a great vacation and that I'd see him in a week. I just can't believe that he isn't going to walk through that door any minute. Words cannot express the loss that I feel."

Sandy Haddad, now executive producer at Wild Plum, came up through the ranks at Plum Productions. Haddad also noted that she and her Wild Plum colleagues saw Sloan on the Friday before his death.

"He came into the office, as he regularly did, to visit," said Haddad. "He was vibrant and excited about his upcoming trip to Virgin Gorda. His presence is always inspiring. I always leave our visits thinking, 'I want to be like Chuck when I grow up.' I envied his 'no-fear' attitude. He lived life to the fullest. He let nothing pass him by.

"If you needed advice, Chuck was definitely the reliable source for a wealth of knowledge," continued Haddad. "He was a great teacher. He was nothing short of a father figure to me. He truly cared about my well-being. I am honored that he saw something in me and invited me to be a part of his team. It has been a pleasure knowing him and I am proud to have called him my friend."

Wild Plum creative director Ben Ross began working for Sloan at Plum in early '04. Ross said of Sloan, "As an employer, he demanded excellence,

but also knew that the best way to achieve that was by providing a first-class, fun working environment with unconditional support. We grew very close during our time at Plum and as the company closed its doors and Wild Plum opened, we remained in regular contact... Chuck was certainly one of the most encouraging people I've ever encountered, often believing more in others than they believed in themselves. Countless successful people in our industry have Chuck to thank for giving them their 'shot,' myself included. I know on more than one occasion, he would throw me into the fire with an encouraging pat on the back and a 'Go get 'em,' and I would emerge with a new experience or talent that I would have otherwise missed out on.

"I am absolutely crushed by the news of his death and my heart breaks for his family. Personally, I have lost a second father, a mentor, and a dear, dear friend."

Sloan is survived by his sons Max and Calvin, his ex-wife Holly Goldberg Sloan, his sister Alyce Payne, her husband Bill and their two sons Chuck and Mike. In lieu of flowers, his family requests donations be made in Chuck Sloan's honor to nonprofit environmental group Heal The Bay at <https://www.healthebay.org/secure/memorial-tribute>.

Moondog Adds Claudia Reda-Walker

Hires VP of development Shayne and promotes Law to exec prod.

NEW YORK—Creative post house Moondog Edit, headed by veteran editor Pete Kasko, has added noted fashion/beauty editor Claudia Reda-Walker and VP of development Stephanie Shayne. Additionally the company has promoted long-time producer Courtney Ryan Law to executive producer.

"This past year was a turning point for the company," Kasko said. "We've been proactively growing our business and the addition of Claudia, Stephanie and promotion of Courtney is a big part of our growth plan. With them on board, we feel well positioned to tackle all of the challenges that today's advertising industry can throw at us."

Born in Rome, Italy, Reda-Walker first got into the filmmaking industry in the late 1980s when following graduation from La Sapienza University, she went to work as an assistant editor at the Rome-based production/post house Filmmaster, which at the time hosted such top directors as Woody Allen, Spike Lee, Ridley Scott and Federico Fellini. In fact, one of Reda-Walker's first jobs as an assistant editor was a commercial for

Barilla Pasta directed by Fellini, which also required her to be on the set with the master filmmaker.

Known for her skills in the global fashion/beauty world, Reda-Walker returns to Moondog following two years at BOND, which closed late last year. Prior to that, she spent five years at rhino edit. She had a five-year run at Moondog Edit during her initial tour of duty at the house. Her recent work includes spots for Pantene, Neutrogena, and Dolce and Gabbana.

Shayne

Shayne is another alum of BOND where she served as executive producer for six years, working within the general and multicultural markets producing spots for Wendy's, Sprint, Colgate, Pantene, Advil, DirectTV, Cablevision, Eclipse and Tecate Beer.

Before moving into postproduction, Shayne was a line producer working on an award-winning children's video series, various short films, features, commercials, and music videos. For the Latin music market, she, along

with director J.C. Barros, produced music videos for artists such as Frankie Negrón and Gisele.

Shayne actually began her creative career as a musician and songwriter—several of her songs have been placed in feature films. She was also rhythm guitarist/vocalist with the band Hex (Rykodisc). After moving from Los Angeles to New York, Stephanie joined Code Mesa (on Philip Glass' Point Music label) as a singer, where she worked alongside the musical director of Blue Man Group.

Law

Law joined Moondog as a producer in '09 and has steadily proved her value, expertly handling the enormous workload of Moondog's biggest clients, including Victoria Secret, Neutrogena, and Bath and Bodyworks. She began her career at the Los Angeles office of post house Cosmo Street as a producer in '04. In '08 she joined Lost Planet as a producer.

Bernadette Quinn continues as Moondog's managing director.

On The Wire

ASSIMILATE Announces SCRATCH on Mac OS X

SANTA CLARA, CA -- ASSIMILATE announced that is bringing its next generation of SCRATCH high-performance, data-centric, dailies and DI products to Mac OS® X. Next-generation SCRATCH products for Mac OS® X and Windows 7 include the SCRATCH® version 6, a complete DI tool suite and workflow, and SCRATCH Lab™ for on-set and VFX dailies.

FilmLight Final Cut Pro Plug-in Expands Baselight Mkt

LAS VEGAS (NAB) -- At NAB 2011, FilmLight previewed a new Baselight color grading plugin for Apple® Final Cut Pro. The plugin is aimed primarily at smaller editorial and post-production facilities, and indie filmmakers, providing them with sophisticated colour grading functionality from the industry's leading system.

Less Is More For CTIA And Lifelong Friendship Society

NEW YORK -- The Lifelong Friendship Society have crafted a poignant and visually arresting spot for CTIA, the wireless association. The live action spot "communicates a very simple message, that wireless provides the freedom to do more by using less. The spot airs nationally starting in April.

MASTERSFX and Modus FX Work Create FX in "Super"

VANCOUVER AND MONTREAL, CN -- "Super," a new comedy film from director James Gunn, features the extensive integration of both practical and digital FX in two mind blowing sequences. Working in tandem, the practical effects created by MASTERSFX, and the CG effects created by Modus FX, were seamlessly blended digitally to create two somewhat gruesome but comedic sequences, starring Rainn Wilson and Ellen Page.

NYF To Honor Editor Bob Carr with Living Legend Award

NEW YORK -- New York Festivals® International Advertising Awards will honor Bob Carr, award-winning commercial Film Editor with Red Car Chicago, with one of the first ever NYF Living Legend Awards. Mr. Carr will be presented the award on Thursday, May 5th at the 2011 International Advertising Awards New York Show.

Kerner Optical Wraps FX Work on Major Studio Films

SAN RAFAEL, CA -- Kerner Optical has wrapped FX work on four upcoming major studio films; "Cowboys & Aliens," "Transformers: Dark of the Moon," "Red Tails" & "Pirates of the Caribbean: On Stranger Tides" and is currently providing FX work on a fifth; "Everybody Loves Whales." The announcement was made by Kerner Entertainment President Tim Partridge, and Camille Cellucci, Kerner Executive Producer.

SF Keeps Calvin Klein and Victoria Secret Humming

NEW YORK -- Sound Foundation, the original music and licensing company led by Executive Producer/Music Supervisor Vasili Gavre, has been keeping the music cranked thanks to two new comprehensive ad projects -- an international, multimedia campaign for Calvin Klein One Underwear featuring an array of licensed tracks; and a new Victoria Secret ad "Incredible," directed by Michael Bay, and featuring the song "Get Some" by Lykke Li, currently featured on the cover of Spin Magazine.

Stephen Arnold Music Composes Theme To 'Dr. Drew'

DALLAS -- Celebrity physician Dr. Drew is back on the airwaves with his eponymous show airing weeknights at 9 PM EST on HLN. Each night as the doctor looks at a different aspect of human behavior, "Dr. Drew" gets a kick start from the energetic original theme created by Stephen Arnold Music.

Colonie's Ackerman Edits Pytka-Helmed ConAgra Spots

CHICAGO -- Bob Ackerman, of The Colonie, has edited a package of four spots for ConAgra Foods with former Leo Burnett Creative Director Dave Linne. Producing for ConAgra was Dennis Bannon and Patrick Brennan. The first two spots were quickly finished to air on "Child Hunger Ends Here," an NBC special with Al Roker.

Production Designers To Unveil Tricks Of The Trade

BEVERLY HILLS, CA -- The art and craft of production design will be explored in detail during the Academy of Motion Picture Arts and Sciences' four-evening seminar series "Evolution or Revolution? Production Design in the 21st Century." Sessions will be held on four consecutive Mondays beginning on April 25.

Codex Debuts On-Set Lab for RED, ARRI, Sony

LAS VEGAS (NAB) -- Codex Digital debuted The Vault, a next generation on-set laboratory solution for review, and dailies and deliverables production that supports digital cinema cameras made by RED, ARRI, Sony and other leading manufacturers.

LA Film School Takes Rendering To Next Level With Qube!

HOLLYWOOD -- PipelineFX, makers of Qube!, the leading render farm management software, announced that the Los Angeles Film School (LAFS) has selected Qube! to manage rendering for their fast-growing graphics and animation program.

For the full stories, videos, and contacts [and many more] visit SHOOT Publicity Wire (SPW) at www.SHOOTonline.com. SPW is a publicity news release distribution service for the filmmaking, commercialmaking, television, cinema, and online & mobile video production and postproduction Industries. To get info on SPW and to post your news release visit www.shootonline.com/go/publicitywire.

2011 Cannes Film Festival Preview: Judges, Initial Lineup Entries

Continued from page 1

has opened Amateur Film Factory as part of the Nouveau Festival, a hybrid creative think tank and do-it-yourself lab, offering prospective filmmakers the chance to make a short in a matter of hours.

Gondry and the jury members he presides over will award three Cinéfondation prizes on May 20, and then the Palme d'Or for the best short film at the Cannes Festival closing ceremony on May 22.

Meanwhile Academy Award-winning actor Robert DeNiro (*Raging Bull*) has been named president of the overall Jury of Cannes.

DeNiro co-founded the Tribeca Film Center in 1989 and the Tribeca Film Festival in '02, which marks its 10th anniversary this year. The Tribeca Film Festival has a sister fest in Doha (Qatar).

DeNiro stated, "As co-founder of the Tribeca Film Festival and the Doha Tribeca Film Festival, I have an increased appreciation for the jury who serves, undertaking an important role in choosing films that are represented in the world community at its highest level, and these types of festivals help connect the international film community and have a lasting cultural impact."

Another key judging chair is Serbian filmmaker Emir Kusturica who has been appointed president of the Un Certain Regard jury.

Each year Un Certain Regard, at the very heart of Official Selection,



A scene from *Miracle*

alongside the Competition, presents approximately 20 films from countries around the world that are recognized for their originality of idea as well as a worthy aesthetic.

The Un Certain Regard jury will award the Prix Un Certain Regard, along with other festival awards, during the closing weekend.

Kusturica earned the Palme d'Or in '85 for his second film, *When Father Was Away on Business*. In '95, he garnered his second Palme d'Or for *Underground*.

Additionally, South Korean filmmaker Bong Joon-ho has been chosen to preside over the Cannes Film Festival jury that awards the Camera d'Or prize which is bestowed upon a first-time filmmaker.

Joon-ho's filmography includes *Barking Dog*, *Memories of Murder* and *The Host*. The latter became a huge hit in South Korea, generated \$2.2 million at the U.S. box office

with Hollywood producers buying remake rights.

Joon-ho's '09 drama *Mother* debuted at Cannes in the Un Certain Regard competition.

Last year's Camera d'Or was won by Michael Rowe's *Leap Year*.

Lineup

At press time, the full slate of films at the Cannes Film Festival was about to be announced. Slated to open the festival is Woody Allen's *Midnight In Paris*, a romantic comedy starring Owen Wilson, Rachel McAdams, Marion Cotillard, Kathy Bates, Adrien Brody and Carla Bruni-Sarkozy.

The film will be released in France the same day (May 11) it is screened at Cannes. Allen ranks as one of France's favorite American directors. "*Midnight in Paris* is a wonderful love letter to Paris," said Thierry Fremaux, director of the Cannes Film Festival. "It's a film in which Woody Allen takes a deeper look at the issues raised in his last films; our relationship with history, art, pleasure and life. His 41st feature reveals once again his inspiration."

Scheduled to make its premiere on May 17 is *Belmondo, The Career*, a documentary by Vincent Perrot and Jeff Comenech that explores the life of actor Jean-Paul Belmondo.

The one-time bad boy of French New Wave cinema, Belmondo, now 77, plans to attend the debut screening. His breakthrough film role was that of a young crook fleeing the po-

lice in 1959's *Breathless* directed by Jean-Luc Godard.

Short debut

Another slated premiere on the world stage at Cannes is *Miracle*, a short film produced by Los Angeles-based commercial/branded content house Boxer Films and directed by Jim Zoolalian. Date and time of the *Miracle* premiere were not yet set at press time.

Miracle was written by Marco Walls, a creative director at Y&R's Global Creative Team in New York where he is in charge of creating and supervising traditional, non-traditional and digital brand content for Colgate-Palmolive brands in Latin America.

In the 14-minute film, Evanibaldo, a father of six young girls, is struggling in the wake of the U.S. financial collapse. He seeks a cost-cutting solution: a vasectomy, although it means going against his faith and his wife's wishes. His decision reveals surprising details about what turns out to be the not-so-little family of eight.

Zoolalian said he connected with the script penned by Walls, his friend and frequent collaborator in commercials over the years.

"The dark sensibility drew me in," said Zoolalian. "I loved how the characters weren't what they first appeared to be; they're actually flawed and imperfect, but still relatable."

The director tapped into Boxer's in-house casting director, Bridgid McBride, to assemble an actors' ensemble that included the six kids, and their father who is portrayed by Martin Morales.

"I wanted a Philip Seymour Hoffman type and Martin is just that," related director Zoolalian. "Casting was key for every character, as the roles required that they each gradually reveal a darker layer."

Boxer served as a mini-studio for the short film, with both production and postproduction all done under one roof.

Zoolalian and Boxer DP Stephen Kenneston shot the film guerrilla

style, deploying Canon 5D still/video hybrid cameras.

The portability of the cameras facilitated quick access to locations and made possible a fast paced production of some 50 set-ups per day, enabling photography to be wrapped in just three days.

For writer Walls, the short film stems from an effort to explore a family issue with both personal and contemporary significance in a wholly unexpected manner.

"Stories of people having affairs and secret families are common--from politicians to celebrities and even within our own families," he related. "I remember when my cousins were shocked to find out they had stepbrothers at their dad's funeral. My goal with 'Miracle' was to put a new spin on this."

Born and raised in Mexico City, Walls came to the United States to work in advertising as a creative on campaigns geared toward the growing Latino marketplace.

Walls is no stranger to the short film format. His other short, *Escape*, which he wrote as well as directed, centered on a robber who steals a camera, which helps to change how he views the world.

Escape gained recognition from the One Club and the Creative Circle Film Festival, and was screened at the New York International Latino Festival, DC Shorts, and the Boston International Shorts Festival.

Zoolalian's campaign directorial credits over the years include such clients as Lexus, AT&T, Sprint, Southwest Airlines and Verizon.

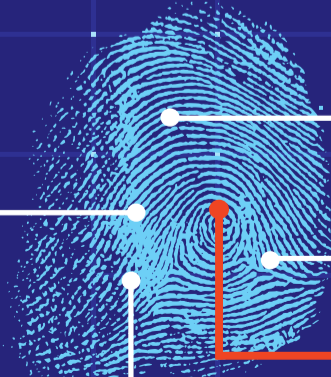
Miracle was edited by Robert Groenwold. The short was executive produced by Zoolalian and John Clark who is founder/executive producer at Boxer Films. Serving as producer on *Miracle* was Tim Bright.

The *Miracle* soundtrack features "The Sad Lunatic" by Michael McFatridge, "Ethereal" by Michael Kakhiani, "Cinematic Piano-Sea Shells" by Silver Di, and "Doing Things" by Terique Greenfield.



2011 Cannes Film Festival poster

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Texas Talent Reaps Fruit of the Loom

Continued from page 9



Jack Waldrip, VP/senior editor, charlieuniformtango

We did a Fruit of the Loom spot for the Richards Group. Conceptually, it was about a man's quest for the perfect pair of underwear as he walks cross country along an endless clothesline. In offline, it was determined that the opening shot would be this epic aerial shot of the man walking on the ridge line of a sand dune—not an average dune, but a mountain. They had to air drop the talent up there and because of footprints, they could get only one take. Problem was, because of the footprint issue, they couldn't put a clothesline up there, and our effects artist on the shoot was unable to put tracking cones there either. The massive scale of the shot, the lack of perspective, and the soft contours rendered it completely untrackable. There was absolutely no way to judge distance, scale or perspective, there was literally no tracking data whatsoever. It was the perfect storm. Fortunately,

we knew a team of people who relished a challenge. They wrote all new tracking scripts for the shot and got it as close as they could, but it was still a long way off. So our effects artist, Joey Waldrip, painstakingly went frame by frame, visually adjusting each tracking point and the endless 3D clothesline that went along with each one. The fact that it was a cinema spot upped the ante even more, but Joey rocked it. Our effects guys are on shoots all the time. Joey's on set with Kinka Usher right now, but this just illustrates that, even with all the planning in the world, you can't plan for everything. You also can't tell a client that something isn't possible. You just have to figure out how to make the impossible possible.

Christian Witkin Signs With WSF

NEW YORK—Lauded commercial and fine art photographer Christian Witkin has signed with New York based Washington Square Films (WSF).

Witkin, whose work has brought him critical and editorial acclaim, selected Washington Square Films for his first commercial representation as a director.

Witkin is currently in production on his first project with Washington Square Films, a piece promoting the new Lincoln model hybrids for Hearst Creative. Witkin will shoot both stills and video.

Witkin is known for his honest portrayal of the human psyche and his poignant skill at documentary style filmmaking, a trademark of Washington Square Films.

The director recently wrapped a commercial for the nonprofit organization Street Soccer USA, which has been favorably received, generating donations from different sectors.

Witkin's work has appeared in major publications from *New York Times*



Christian Witkin

Magazine to *Vanity Fair* and has been used to create landmark campaigns for brands including Levi's, AMEX, the Gap and Calvin Klein.

Witkin comes aboard a Washington Square Films' roster of directorial talent that includes Peter Sillen, Rich Wafer, Santiago, Braden King, Travis Kopach, Carolina Zorrilla de San Martin, Bob Balaban, Tim Greenberg, Liev Schreiber, and the team of Brian & Melanie.

Tribeca Adds Pair Of Films

NEW YORK—The 2011 Tribeca Film Festival has added two more films to its feature lineup: a world premiere of Tony Kaye's drama *Detachment* and a work-in-progress screening of Stephen C. Mitchell's *Talihina Sky: The Story of Kings of Leon*. The 10th edition of the Festival will take place from April 20 to May 1 in lower Manhattan.

Detachment is the latest absorbing,

multi-layered character study by Kaye (*American History X*), chronicling the intertwining lives of several high school teachers, administrators and students. Adrien Brody leads a star-studded cast that includes Christina Hendricks, Lucy Liu, James Caan, Marcia Gay Harden, Blythe Danner, Tim Blake Nelson, William Petersen and Bryan Cranston. (Kaye directs commercials via bicoastal house Supply & Demand.)

Meanwhile *Talihina Sky* is an energetic, behind-the-scenes look at the multiplatinum Kings of Leon, who had a remarkable rise from Pentecostal Southern roots to the top of the charts.

Detachment will debut as part of the Spotlight section at the Tribeca Film Festival, while *Talihina Sky: The Story of Kings of Leon* is a special screening.

David Kwok, director of programming for the Tribeca Fest, said of the films, "Both complement the program well. *Talihina Sky* caps off a strong year of music films, and *Detachment* adds to the distinct dramas that we're presenting, and it's great that it's set in New York and made here."

22 SHOOT April 15, 2011

street talk

Director-animator Kirsten Lepore has signed with Caviar for spot representation. She is best known for her stop-motion animation, including the short *Bottle* which earned best animation honors at Slamdance, the Community Choice Award for Best Animation at the Vimeo Awards, the first student Annie Award in 2010, the Prix D'Or at the LES Film Festival, and top prizes at GIRAF6, Anim'est, and the Stop Motion Festival. Lepore's 2008 animated film *Sweet Dreams* won the Special Jury Award at SXSW in '09 and LACMA's Young Director Award in '10. Her client list includes Facebook, MTV, Toyota, Nickelodeon, Nestle, Heinz, and *Glamour Magazine*, and her work has been featured on TV, the web, and various international film fests. Caviar will also manage Lepore for feature films and long-form content.... Bicoastal Saville Productions has further fortified its mixed media capabilities by inking a deal with German motion design label, Seh-sucht. Founded by Martin Woelke and Ole Peters in '00, Seh-sucht (meaning visual addiction) employs over 30 creative designers and graphic artists in their Hamburg and Berlin studios, including former PSYOP director Mate Steinforth. Their work spans such clients as Google, Lamborghini, VW, Haagen-Dazs, and Sparkasse. Seh-sucht has earned honors at the Clios, One Show, LIA, D&AD, Epica, Eurobest, NY Festival, BDA, ANDYs and Red Dot. The studio was also feted for its "Sounds of Summer" campaign for Mercedes-Benz, which won a Cannes Gold Lion....Jayan Films, Atlanta, has signed director Mark Claywell for the spot, corporate and original content markets. His credits include the documentary *American Jihadist*.... Atlanta-based Pogo Pictures added comedy director Ben Callner....

rep report

Bicoastal Saville Productions has secured independent representation firm Nikki Weiss & Co. to handle the Midwest....United Talent Agency (UTA), Beverly Hills, Calif., has taken on representation in all areas for cinematographer Shawn Kim. His DP credits span spot (*Kayak*), Ebay, Motorola, LG, ESPN), music video (*Yeah Yeah Yeahs' "Maps,"* Death Cabs for Cutie's "I Will Possess Your Heart") and feature filmmaking (*Smiley Face*). Among the directors Kim has shot for over the years are Michel Gondry, Roman Coppola, Randy Krallman and Patrick Daughters....Montana Artists Agency, Beverly Hills, has signed DP Jordan Levy. Additionally two other Montana-repped DPs, John Lindley and Chris Noor, have respectively wrapped Thomas Schlamme's TV pilot *Pan Am* and indie feature *Family Weekend* (starring Matthew Modine). Both Lindley and Noor are now again available for commercials....WPA|Worldwide Production Agency, Hollywood, Calif., has signed DPs Antonio Calvache, ASC AEC, Stephen Windon, ASC, Sid Sidell and Rod Lambon, production designer Bradley Garlock, and producer Justis Green....

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- >May 4-5/New York. NYF Advertising Awards. www.newyorkfestivals.com
- >May 9-15/New York. Creative Week NYC. www.creativeweeknyc.com
- >May 10/New York. SHOOT Directors Producers Forum & 9th Annual New Directors Showcase. www.shootonline.com/go/showcase
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