



19 Hot Spot Locations

Entertainment Partners' Joe Chianese offers insights into locales that have expanded and/or extended their filming incentives.



18 Computer Animation Fest

A look at the creative challenges faced in the making of notable work that graced this year's SIGGRAPH Showcase.



Post, Visual Effects & Animation Series

Editors, post execs share bright ideas on '11 so far; summer VFX/Animation Chart. See page 12

Know Your Emmy! Nominees Shed Light

From Mildred Pierce to Modern Family, Boardwalk Empire to Gettysburg—And More

By Robert Goldrich

LOS ANGELES—"Halloween" has been far more treat than trick for director Michael Spiller. In January he won the Directors Guild of America (DGA) Award for best comedy series director on the strength of the "Halloween" episode of *Modern Family*. And last month, "Halloween" garnered Spiller his first career Emmy nomination for Outstanding Directing For A Comedy Series. His nom is one of 17 for *Modern Family* this year.

At press time, Spiller was slated to direct his first episode for season three of *Modern Family*. He is scheduled thus far to helm five episodes of the hit show for the upcoming season. Also on his docket are three episodes of *Apartment 23*, a new sitcom on ABC.

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Mildred Pierce
(Photo by Andrew Schwartz, HBO)

POVs Emerge on VES 2.0, VFX Issues

A SHOOT Staff Report

LOS ANGELES—Back in May, the Visual Effects Society (VES) announced its intent to take a proactive role on various issues and concerns that are top of mind in the VFX business. The initiative was made public in an open letter from VES executive director Eric Roth to the entertainment industry at large.

The letter heralded the introduction of VES 2.0, a moniker reflecting the association's maturation into a more encompassing advocate for the VFX community. "As an honorary society, VES has led the way in promoting the incredible work of VFX artists but so far no one has stood up to lead the way on the business side of our business. No one has been able to speak out for unrepresented artists and facilities—or the craft as a whole—in any meaningful way," wrote Roth.

"It should not come as a surprise to anyone that the state of the visual effects industry is unsettled," he continued. "Artists and visual effects companies are working longer hours for less income, delivering more amazing VFX under ever diminishing schedules, carrying larger financial burdens while others are profiting greatly from our work. As a result, there has been a lot of discussion recently about visual effects and its role in the entertainment industry. Many feel VFX artists are being taken advantage of and many others feel that VFX facilities are operating under unsustainable competitive restraints and profit margins. . . . As globalization intensifies, the process of

Continued on page 16

A TV Academy Exec's Perspective On Spot Emmy Noms

By Robert Goldrich

LOS ANGELES—With the winner of the primetime commercial Emmy scheduled to be announced and honored during the Creative Arts Emmy Awards ceremony next month (9/10) in Los Angeles, *SHOOT* continues its annual tradition of sounding out John Leverage, senior VP, awards, of the Academy of Television Arts and Sciences (ATAS), for his perspective on the field of nominees which this year consists of: American Ex-

press' "Conan-Curtain" directed by Bryan Buckley of Hungry Man for Ogilvy & Mather, New York; Chrysler's "Born of Fire" directed by Samuel Bayer of Serial Pictures for Wieden+Kennedy, Portland, Ore; McDonald's "Baby" helmed by Fredrik Bond of MJZ for TBWA\Chiat\Day, New York; Nissan LEAF's "Polar Bear" directed by Ringan Ledwidge of Epoch Films and London-based Rattling Stick for TBWA\Chiat\Day, Los Angeles; Old Spice Body Wash's "Questions" helmed by MJZ's Tom

Kuntz for Wieden+Kennedy, Portland; and Subaru's "Baby Driver" directed by Jake Scott of RSA for Carmichael Lynch, Minneapolis.

While three of the nominated spots are for automotive clients, each offers a distinctly different storyline. Still, Leverage sees the semblance of a shared theme among the Chrysler, Nissan LEAF and Subaru commercials. Furthermore his observations underscore that the automotive advertising

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By Robert Goldrich



Errors & Omissions

A recent report from the Los Angeles County Economic Development Corp. (LAEDC) concludes that California's Film and Television Tax Credit is paying off handsomely for the Golden State.

The LAEDC study estimated that the first 77 productions approved for the initial tax credit allocation of \$198.8 million represent some \$970 million in total qualifying expenditures which in turn will generate more than \$3.8 billion in economic output in California and support 20,040 jobs with labor income of nearly \$1.4 billion. Total resulting state and local tax revenues are estimated to reach some \$201 million.

The LAEDC found that for every \$1 million in qualifying expenditures, the nine productions on which the research was centered will generate \$3.9 million in economic output and support 21 jobs with labor income of

\$1.4 million. Each \$1 million of qualifying expenditures will result in some \$207,000 in state and local taxes. Furthermore, these returns do not take into account how the appearance of California locations in films and television positively impacts tourism, a major economic engine in the state.

The report comes at a fortuitous

There's an omission—from both the tax credit and the LAEDC report—with which I take issue. Neither includes commercials.

time in that a five-year extension to the program is under consideration and reportedly on the road to final approval. Currently, the tax credit is set to expire in 2014.

However, the LAEDC report has been taken to task by *Los Angeles Times* columnist Michael Hiltzik for what it doesn't contain—namely a disclosure that it was commissioned by the Motion Picture Association of America (MPAA), a proponent of subsidies for its members' productions.

Still, there's a strong case to be made for incentives in that runaway production has taken an undeniably major toll on the state's economy. And it's safe to say that the tax credit program has made California more competitive against other states and countries, retaining business and jobs that otherwise would have departed.

state subsidies.

But the study contains nary a mention of commercials and what they mean to California's economy. The conspiracy theorist might think that the alleged MPAA influence translated into spots not even being considered in the scope of the study. Or perhaps it's just the age-old allure of

It's another omission—from both the tax credit and the LAEDC report—with which I take issue. Neither includes commercials.

The tax credit applies to only select theatrical feature films (budgeted at \$75 million or less) and certain TV programs. In questioning whether to expand the reach of the incentives, the LAEDC report looked to bigger budgeted features and network TV series, finding that both would generate a return on investment exceeding the

features and television that has once again overshadowed the significance of the advertising industry. Yet make no mistake that in the world of filming activity, commercialmaking is a mainstay, stalwart contributor to the country's economy.

Whatever the reason for commercials getting short shrift—or in this case, no shrift—the bottom line is that this latest lack of inclusion is short-sighted, particularly during a time of economic uncertainty.

POV



A Collaborative, Creative Biz Model

By Juliet Rios

Creative professionals today work under such pressures, of time, budget, and creative restraints, that remote workflow processes all too often take the place of traditional face-to-face, client/creative collaboration.

There is good and bad to be said about both styles. And, what works for one firm may not work for another. Collaboration, in its truest sense means "working together to achieve a goal." It is a recursive process in which two or more people, or teams, work together to realize shared goals that are creative in nature.

The word "collaboration" has a deep impact on a singular vision and how creative expression happens. I studied fine arts at school, where there was very little collaboration, but this afforded me an opportunity to develop my own creative language for future solo and group endeavors. Having a personal POV, an individual aesthetic perspective, is key to any successful collaboration. The goal is to find right-minded people who are able to push the boundaries to achieve one's creative vision.

This is the most important aspect of our collaborative process—finding the right person(s), which is sometimes difficult. Most of my successful collaborations have been with people who

are interested in and knowledgeable about art and music; they go hand in hand especially when talking about tone and motion. A recent success was a film title project for a documentary, *Run to the East* by Henry Lu, a director at Moxie Pictures. Since I wrote the treatment, the task was to find a designer to take the concept and realize it, which we achieved with designer/ animator Salih Abdul-Karim.

After sending him the treatment, we had a meeting that lasted about 15 minutes when we found we were "on the same page." From that moment forward the process was extremely efficient, especially when as to the dynamics of the look and motion of the titles. This does not happen all of the time, and in some ways, I enjoy learning and pushing myself when the dynamics are slightly off. There is something in the creative puzzle that, in person, can provoke successful collaboration.

Today, with Skype, Facetime, IM, email, and the like, too often collaborations are mediated. However, in my humble experience, this remote workflow fails for several reasons. The first is time, and loss of the immediacy, the spontaneity, of working together in the same physical space. The second reason is direct, face-to-face communication about the design, animation or

file. Often circular conversations happen on the phone, or via IM, sometimes even in the same suite, which can quickly be cleared up, perhaps by simply pointing. The third reason is the higher quality of work that results from collaborating in person.

More importantly, working in the same space fosters bonds that forge memorable experiences, which generates new thoughts, ideas and approaches. This is a true "collective."

Inspiration is subjective and to be found everywhere—in books, magazines, fabrics, plants, maps, music, food, wine—and when personally shared become the roots of inspiration that pushes a project beyond the initial creative and drives it to the best possible solution.

So indeed go forth, face to face, into the creative horizon.

Juliet Rios is a partner in *The Wilderness* (www.thewildernessinc.com).

Flash Back

August 18, 2006 Loyalkaspar, the design/production collective founded by directors Beat Baudenbacher and David Herbruck, has signed an exclusive representation deal with @radical.media for commercials....Director David Preizler, formerly of Epoch Films, has joined Serial Dreamer, the L.A. shop founded by director Erick Ifergan....Mad River Post—which has offices in N.Y., Santa Monica, Detroit and San Francisco—has added editor Marco Perez....Creative director/composer Augustus Skinner has launched Brooklyn-based music company Crispin Thump....

August 17, 2001 Director Phil Brown has come aboard Partizan for representation worldwide...London-based spot and feature film VFX director David Lane has signed with Black Logic, New York, for representation stateside....Paul Berry, an animator best known for his work on the films *The Nightmare Before Christmas* (1993), *James and the Giant Peach* ('96) and *Monkeybone* ('01), has died at the age of 40....Editor Brett Nicoletti is moving from B-17 Editorial in L.A. to work at N.Y.-based wild(child) editorial....

Nominees Spiller, Morgenthau, Vachon Reflect On Emmy Honor

Continued from page 1

Furthermore, Spiller has diversified more deeply into commercials via production house Lookout Entertainment, most recently wrapping a three-spot package for Purolator oil filters out of Grey New York, the comedic premise centered on unlikely mechanics like a grandmother, a geisha, and an Amish man performing oil changes on an old pickup truck. If they can do it, anyone can as each is asked questions off camera by Spiller, adding to the people appeal and humor of the campaign. Originally produced for the web, the commercials play so well that the work is slated to get some TV airtime as well.

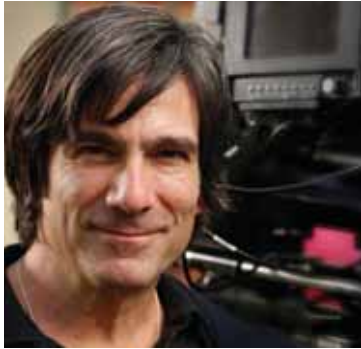
Spiller is gratified over the multifaceted opportunities emerging for him as a director. And he's especially gratified to now be an Emmy nominee. "The nomination is a huge honor," he related. "Just as with the DGA Award, I was happy just to be nominated. The Emmy has such cache. Everybody recognizes the Emmy. I even have old classmates from high school emailing to congratulate me.

"Plus," he quipped, "thanks to the nomination, it will be nice not having to scramble to get into Emmy parties."

However, there was some scrambling to realize a scene in "Halloween" in which Mitchell Pritchett (played by Jesse Tyler Ferguson) shows up at work as Spider-Man only to be embarrassed that he is just one of a few geeks in costume. The sequence required two separate locations on the Fox backlot—the hallway of a conference room, and a wall for Spidey to climb down—as well as a bathroom (for the Mitchell character to change in) which had to be built on stage. This logistical complexity, including additional construction—atypical for a sitcom, said Spiller—were needed in order to properly support the humor of the situation called for in the script.

Double dip

Kramer Morgenthau, ASC, is no stranger to Emmy nominations, having earned them for best cinematography in 2005 for the telefilm *The Five*



Michael Spiller

People You Meet In Heaven, in '09 for an episode of the hour-long series *Life on Mars* and in '10 for an episode of the one-hour series *FlashForward*.

Still, though, this Emmy-nominated year is a bit different in that Morgenthau is the only cinematographer to receive two nominations—one for the season one finale ("A Return to Normalcy") of *Boardwalk Empire* on HBO, the other for the HBO movie *Too Big To Fail*. The latter was nominated for Outstanding Cinematography For A Miniseries or Movie, the former for Outstanding Cinematography For A Single-Camera Series.

"To be nominated twice is definitely pretty wild," related Morgenthau. "Getting nominated is a surprise each year. It's nothing you expect. You submit six months prior and then you don't really think about it. If you're lucky, one morning people are calling you up. Each nomination is a bit different in that you think back on the latest project which is often quite different from others you were recognized for before. What's the same is the feeling that the Emmy nomination is a tremendous, humbling honor. There are so many great artists working in television and to be recognized by your peers with a nomination is very special."

Particularly special for Morgenthau was getting the opportunity to collaborate with director Curtis Hanson (*L.A. Confidential*, *8 Mile*) on *Too Big To Fail*, which chronicles the 2008 financial meltdown. "Curtis is one of the great iconic American directors and to work with him for the first time was a huge thrill," affirmed Morgenthau. "The subject matter was very challenging. Cine-

matically, though, it's a bunch of people talking, not exactly an action movie. But to be nominated for your cinematography on something so serious, so grown up and not flashy visually is extra special. We approached it not like a documentary but rather as depicting things in a visually interesting manner that first and foremost had to be very natural and realistic. We went with some expressive qualities to the lighting that kind of brought out the story more. We had an amazing cast including William Hurt [nominated for a lead actor Emmy], Paul Giamatti and James Woods [both nominated for best supporting actor].

Asked how he got the dream gig with Hanson, Morgenthau conjectured that having successfully shot for HBO on *Boardwalk Empire* helped as did a collaborative relationship with line producer Ezra Swerdlow who's teamed with Hanson in the past and on *Too Big To Fail*. Serendipity also came into play as Morgenthau found himself in an airport security line with Hanson for a flight to N.Y. Morgenthau recognized and approached Hanson. It turned out that the director had recently seen Morgenthau's reel. "We made a human connection that day, which was quite fortuitous."

As for *Boardwalk Empire*, Morgenthau had worked with director Tim Van Patten previously—albeit eight years ago on a TV pilot. But Van Patten sought out the DP for an episode of *Boardwalk Empire*, and then for this past season's finale, for which Morgenthau garnered the Emmy nom. (*Boardwalk Empire* tallied 18 Emmy nominations this year.) "It meant a lot to me to get a call out of the blue after eight years from someone as talented as Tim—he's also an executive producer on the show [*Boardwalk Empire*] and I've admired his work on *The Sopranos*. The season finale of a new series is inherently a big challenge. There are a lot of different storylines to give some closure to in just an hour. Tim is an inspiring collaborator."

Van Patten also earned an Emmy nomination this year for his direction of the "Winter Is Coming" pilot for the acclaimed HBO drama series *Game of Thrones*. At press time, *SHOOT* reached Morgenthau in Northern Ireland where he was lensing the premiere episode of season two for *Game of Thrones*. He is scheduled to then shoot a second episode, both being directed by Alan Taylor.

Morgenthau is also experienced in commercials, having shot regularly over the years for director Luis Gerard, who's currently repped through Uber Content. Morgenthau, who is represented for features, TV, commercials and other fare via UTA (United Talent Agency), has a filmography which



Kramer Morgenthau, ASC

also includes spot collaborations with director Spike Lee for such clients as State Farm, Frito-Lay, Mountain Dew and a notable Telecom Italia job shot in South Africa with Nelson Mandela discussing the need for his people to have access to telecommunications and the information super highway. At the same time, Morgenthau was filming a documentary there about the Nelson Mandela Children's Fund.

"I love doing commercials," said Morgenthau. "A feature film is like a novel, TV like a short story, and a commercial like a haiku. They're all fun because they are three different creatively challenging worlds. Commercials are very much about the storytelling process boiled down to its poetic essence."

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The HBO miniseries *Mildred Pierce* led this year's Emmy nominations parade with 21, including for Outstanding Miniseries or Movie, Outstanding Directing For A Miniseries, Movie or Dramatic Special (Todd Haynes), Outstanding Writing For A Miniseries, Movie or Dramatic Special (Haynes and Jon Raymond), Outstanding Actress in Title Role (Kate Winslet), and Supporting Actors (Brian F. O'Byrne, Marc Wainwright, Melissa Leo).

The five-part miniseries was a production of Killer Films/John Wells Productions in association with HBO Miniseries and Metro-Goldwyn-Mayer. Killer's Christine Vachon, an executive producer on *Mildred Pierce*, said, "It was tremendously gratifying after all the work we've done on *Mildred Pierce* to wake up one morning and find out that not only had we been nominated but nominated twenty-one times."

Vachon is no stranger to the Emmy Award winners' circle as she served as an exec producer on *This American Life* for Showtime which in '08 garnered Emmy Awards for Outstanding Nonfiction Series and for Outstanding Direction For Nonfiction Programming (Christopher Wilcha, Adam Beckman). Nor is Vachon a stranger to director Haynes as they have collaborated on such past notable theatrical features as *Far From Heaven*, *Velvet Goldmine* and *I'm Not There*.

After the latter film, Vachon re-

called she and Haynes discussing "doing something for television." That "something" became *Mildred Pierce*.

While the 1945 movie of the same title starring Joan Crawford is considered a classic, Vachon said that the approach for the miniseries was not to do a remake of that film. "It is an iconic movie and has a tremendous number of fans, people who can recite the dialogue from memory," said Vachon. "But in order for this story to be successful as a miniseries today, we had to offer a completely different take. We went back to the source material and built from there. The original movie was film noir. I remember getting half-way through the novel one weekend and calling Todd to ask 'when does the murder happen?' He said something like, 'Don't you get it? There is no murder.'" (The miniseries follows novelist James M. Cain's original story, dispensing with the murder plotline that was created for the '45 film for which Crawford won the Best Actress Oscar).

Vachon said that perhaps the biggest challenge posed by the miniseries was tied to its length and scope. "It's a six-hour drama which entailed an eighty-day shooting schedule," she noted. "For Todd [Haynes] and Kate [Winslet] it was like running a marathon."

The lengthy race, though, proved successful as reflected in widespread critical acclaim and underscored by the Emmy nominations.

Mildred Pierce marked Haynes' directing debut in the TV program arena, yet his helming touch has been evident on the "small screen" in shorter form. He has to his credit, for example, the high-profile Heineken commercial titled "Share." Haynes continues to be on Moxie Pictures' roster of feature filmmakers who are available for select spots and branded content.

Vachon too has a connection to Moxie. Earlier this year (*SHOOT* online, 1/12), it was announced that Killer Films, headed by producers Vachon and Pam Koffler, had partnered with Moxie, under the aegis of CEO Robert Fernandez and president/director Danny Levinson, to form talent firm KillerMoxie Management.

Great Scotts

Ridley and Tony Scott's family of companies has had a banner Emmy season as reflected in nominations for Best Drama Series (CBS' *The Good Wife* produced by Scott Free Productions), Outstanding Miniseries or Movie (Starz's *The Pillars Of The Earth*—Tandem Communications and Muse Entertainment in association with Scott Free Films), Outstanding TV Commercial (Subaru's "Baby Driver" produced by RSA Films and

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A scene from *Gettysburg*.

Jim Staskauskas
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From Gettysburg To The Kennedys

Continued from page 4

directed by Jake Scott—see Emmy spot story), and Outstanding Nonfiction Special (History channel's *Gettysburg* produced by Scott Free Productions in association with Herzog & Company).

This is just a sampling of Scott Free's and RSA's 2011 Emmy performance. *The Good Wife*, for example, has earned nine nominations, and *Gettysburg* tallied seven. *SHOOT* focuses on the latter because it represents the newest wrinkle for Scott Free, which has maintained a nonfiction TV division under the aegis of executive producer Mary Lisio for just two years.

While Scott Free's nonfiction division has turned out several well received projects, *Gettysburg* in a sense represents "our first big swing, staking claim in the nonfiction space with the division's first Emmy nominations," related Lisio. "The nominations are a tremendous honor."

Lisio, Tony and Ridley Scott served as Scott Free executive producers on *Gettysburg*, which tapped into sister shop RSA Films for director Adrian Moat, an accomplished commercial-maker on both sides of the Atlantic. "We like to reach into our own pool of directors and Adrian was our first thought," recalled Lisio, citing his creative, visual and storytelling sensibilities. "We wanted to do a modern look at Gettysburg, a gritty, authentic look at the battle. Adrian jumped all over it and embraced the format."

Just as, if not more importantly, History took a leap of faith on Moat. Mary Donahue, one of three History executive producers on *Gettysburg*, explained, "We would have had concerns with anyone who didn't have a big background in factual TV. But we absolutely fell in love with Adrian, his work and his passion for the project. You could see the narrative skills in Adrian's short films and commercials. And his compelling visual style was also essential for what we were trying to do."

As for defining exactly what they were trying to accomplish, Donahue explained, "We knew that the 150th anniversary of the commencement of the Civil War was coming up. History had done a fair share of Civil War programming over the years. The norm was for these programs—done by History and others—to reflect the points of view of the generals. Sitting at home one day, I thought that what no one's ever shown is what it must have been like to be a foot soldier in that war. Gettysburg of course was the most iconic Civil War battle. It represented three days that changed America."

Spurring on Donahue's thinking was her recollection of how the Normandy landings were depicted in *Saving Private Ryan*, "which made



Mary Donahue

me feel what it was like to have been a soldier. It was quite a departure from all the other World War II movies I had experienced. So our thought was simply what if we took the same approach to the battle of Gettysburg—focusing on the perspective of the foot soldier, offering a fresh take on the Civil War and in the process stripping away the levels of romance that had begun to adhere to Civil War storytelling. We wanted to show what the weapons of that time could do to human beings, the intense heat on the battlefield, how brave these soldier were to walk into certain annihilation."

Donahue then reasoned, "Given what we wanted to achieve, what better company to tell the story than the one run by Ridley and Tony Scott? Scott Free in turn connected us with Adrian who is one of the most creative, collaborative directors I've ever encountered. He was a true partner in the production."

The project's overriding challenge, observed Scott Free's Lisio, was simply that "no one can tell the story of Gettysburg in an hour and a half or two hours. You have to pick and choose which stories to tell—our focus being the guys on the ground versus the high-level commanders. Picking through the journals and letters, we figured out individual storylines and how they interconnected while weaving in the facts, the historical statistics and the strategies involved. It's a battle that has been quite romanticized in the past. We wanted to convey the horror of what it was really like, which includes it being the battle to yield the first cases of PTSD [Post-Traumatic Stress Disorder]."

Gettysburg debuted on Memorial Day as History launched a four-year initiative to commemorate the 150th anniversary of the start of the Civil War. The battle of Gettysburg was fought July 1-3, 1863, by 165,000 troops in the rolling hills of Pennsylvania. Casualties totaled nearly 50,000—the most of any single battle in the Civil War.

First-time nominee

On the basis of the miniseries *The Kennedys*, David Moxness, CSC, earned his first career Emmy nomination—in the category of Outstanding



David Moxness, CSC

Cinematography For A Miniseries Or Movie. *The Kennedys* was originally slated for the History channel which ultimately decided not to run it; the miniseries was subsequently picked up by the Reelz channel.

But beyond that mini-controversy, *The Kennedys*—which wound up earning a total of 10 Emmy nominations, including for Outstanding Miniseries or Movie—posed several prime challenges to cinematographer Moxness.

"For one, it's a huge undertaking, a historic story. The Kennedys are the royal family of the United States and you have to live up to that standard," related Moxness, a.k.a. "Moxy," who originally envisioned shooting on film given that the project was a period piece. "Film had the right feel and aesthetic but as we got into prep, budgets started to come together. And though it wasn't solely a budget consideration, it became clear that film would not be available to us as an option. So then came the consideration of how do we treat this properly and get the right feeling and aesthetic in a modern digital world."

The decision was to go with the Sony F35 camera supplied through Panavision and equipped with ARRI Ultra Prime lenses.

Another challenge, continued Moxness, was how to best schedule and coordinate the shooting of an eight-hour miniseries. The producers opted to lens it in eight one-hour blocks, meaning that when in a location or environment, anything required from those eight hours needed to be shot then and there.

"Managing that amount of material collectively in each location entailed some extensive coordination and planning," Moxness said.

Moxness, who's represented by Dattner Disputo and Associates, regards the Emmy nomination as a high honor. "It's humbling and wonderful to be recognized by industry peers in this manner. I'm happy for the project to receive so many nominations."

Being an Emmy nominee builds Moxness' resumé in the American awards show circuit. Back in '07, he won an ASC Award for Outstanding Achievement In Cinematography For An Episodic TV series for the *Smallville* episode titled "Arrow."

Short Takes

DAVID & GOLIATH IS FULL OF BOLOGNA

People tell tall tales, after which a voiceover confirms that each is "full of bologna," just like the Hardee's Fried Bologna Biscuit.

In one :15, a man proclaims that three of his cats speak English, with one fluent in Cantonese. In another, an offbeat gent tells us of a tap-dancing leprechaun who lives in his tree. Yet another outlandish story comes from a guy who claims that his shower is a teleporter that takes him to the planet Botog. And the fourth :15 introduces to a man who's naked, chomping on a Fried Bologna Biscuit. He insists that he is invisible. But he wishes he weren't so we could see how handsome he is.



[CLICK HERE TO VIEW SPOT](#)

Chris Smith of Smuggler directed for agency David&Goliath, Los Angeles. The ad shop's creative team included chief creative officer David Angelo, executive creative director Colin Jeffery, creative directors John Battle and Jason Karley, associate creative director/art director Blake Kidder, associate creative director/copywriter Patrick Almaguer, head of production Carol Lombard, executive producer Christopher Coleman, and broadcast producer Kara Fromhart.

Max Malkin was the DP. Editor was Adam Bright of Spinach.

Visual effects house was Brickyard with its key players including exec producer Jeff Blodgett, head of production Diana Young and Smoke artist George Fitz.

Sound designers were Rommel Molina, Eddie Kim and Andrew Tracy of 740 Sound Design. Scott Ganary exec produced for 740.

BBH INTERNS CHAMPION SARCASM FONT

This year's crop of BBH Barn interns has taken action to prevent sarcasm being lost on anyone online—particularly via email, twitter or whatever your social media means of choice.

The BBH crew has invented a sarcasm font style dubbed "sartalics." Sartalics are reverse italics that can be applied to any font on any platform. To muster support for sartalics, the BBH Barn folks have started a petition urging some of the Internet's biggest players to adopt sartalics.

Visit <http://sartalics.com> to add your registered tweet to the movement. Once 10,000 messages are collected, they will be distributed to the CEOs of major technology companies such as Apple, Facebook, Google, Twitter, YouTube and Microsoft to encourage them to adopt the Sartalics font.

For a video explaining sartalics, visit <http://www.youtube.com/watch?v=PHrbKZqwKvE&feature=related>.

PEOPLE IN THE NEWS

Hybrid production company Mothership, a sister shop to Digital Domain, has hired Scott Gemmell as head of production. A veteran producer with a varied background in live action, motion graphics, animation, VFX, online media, and creative branding, Gemmell will oversee day-to-day production of commercial projects flowing through Mothership.

Gemmell was formerly head of production at Motion Theory and has spent over 12 years in commercial production on projects for AT&T, Audi, Budweiser, EA Sports, Guinness, Lexus, Nike, and Sony, among others.....Minneapolis-based creative design, CGI, animation, editorial and color correction company Crash+Sues has signed Nathan Keach as exec producer. Keach brings over a decade of experience to his new role, having worked in virtually every phase of the business. A founding partner and producer at Look Media Productions, Minneapolis, he went on to launch Keach Media, earning a dozen Telly Awards and other accolades during his career...



Scott Gemmell



Clairmont Raises The Bar!

Cinematographer Salvatore Totino, ASC, explains why he feels Clairmont Camera raises the bar in every aspect.

“The quality of Clairmont’s equipment, their service, their reliability and their willingness to go above and beyond the call of duty is by far the best in the industry. Their standard level of quality, their attention to details and the

improvements and enhancements they make to their gear is incredible.

What I really like about Clairmont is that they get excited about your projects, and will strive to find solutions to even the most obscure problems. They never question any crazy idea —they just make it work!”

Salvatore Totino, ASC
Director of Photography

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Emmy Nominee Car Ads Share Theme

Continued from page 1

arena has matured well beyond sheet metal depictions and moved into much more meaningful and sometimes poignant scenarios.

“Born of Fire” was described by Leverage as being “very operatic, patriotic, full of attitude and American pride. It gives you goose bumps.” The spot plays as much as an anthem for Detroit as it does for Chrysler itself. In some respects the sought after economic comeback of the Motor City was intertwined with that of Chrysler as we see gritty urban images—some reflecting hard times—yet still feel an attitude of perseverance and survival in the face of adversity. Also captured are city landmarks, hustle and bustle, a sense of emergence, and a feeling of determination among people in Detroit. We also eventually see Eminem driving a Chrysler 200, with all the action playing to the strains of his music from *8 Mile*.

“What does this city know about luxury, huh?” the narrator asks. “What does a town that’s been to hell and back know about the finer things in life? Well, I’ll tell you—more than most. You see, it’s the hottest fires that make the hardest steel.

“Because when it comes to luxury, it’s as much about where it’s from as who it’s for. Now, we’re from America, but this isn’t New York City or the Windy City or Sin City, and we’re certainly no one’s Emerald City.”

Feedback was overwhelmingly positive about the spot and its “Imported



John Leverage

from Detroit” tagline.

“I very much enjoyed the sequence of approaching Detroit and first seeing its outer industrial ring, the smokestacks, depictions of industry—and then moving into the heart of the city which is beautiful in terms of its architecture,” related Leverage. “The commercial zeroed in on the beauty of Detroit’s depression era architecture—the WPA mural of guys working in a factory, a depression era limestone building and so on. This commercial took us generations deep, providing a link between the first depression and the second one which we’re in now. We came out of the first stronger and we’ll do the same again.”

Meanwhile the polar bear in the Nissan LEAF commercial also had quite a journey. We first see the bear on a melting ice flow. The bear swims and then walks to escape her deteriorating natural habitat, seeking refuge in the big city. Adapting isn’t easy as she wanders aimlessly, searches for shelter and looks for sustenance. Outside of chance,

brief encounters with a butterfly and a raccoon, our protagonist has no friend in sight—until she comes upon a man walking up his driveway to get into a Nissan LEAF. The bear hugs the man in a show of appreciation for his ecologically minded choice of vehicle.

“Basically we have one kind of environmentally negative image after another—the melting ice cap, necessitating that the bear must swim instead of walk,” said Leverage. “We see a rain forest which is clearly another habitat in environmental peril. We are taken underneath a highway overpass and see a big old polluting oil tanker pass by—and then other big semis rolling down the road that the bear is walking alongside of. Finally the bear gets to the electric LEAF automobile and we literally see an embrace of humanity and nature in the shadow of that wonderful little LEAF. You don’t know where this spot is going until the very end but at that point it comes together, showing the litany of problems that the LEAF is addressing. It’s an ad where the whole is greater than the sum of its parts. The agency did a wonderful job.”

The remaining automotive spot nominee is Subaru’s “Baby Driver,” which tugs at the heartstrings, showing us a father giving instructions on how to drive to his toddler girl. She’s sitting behind the steering wheel and isn’t tall enough to look out the windshield. The camera cuts away to him outside the car and then back to the girl—who’s now a teenager—in the driver’s seat. Clearly we’ve been seeing this teen as her father still sees her—as his little girl. As she backs the car out of the driveway, the dad’s voiceover informs us that he and his wife knew this day would come—that’s why they bought a Subaru.

Leverage noted that at the end of the spot, the word “love” appears as a graphic that then gives way to the brand “Subaru.” “It’s almost an algebraic equation showing that one equals the other,” he observed. “The performances by the father and the daughters—both the older and younger girls were fidgety in different ways—made this spot ring true. It beautifully equates the Subaru with being a responsible parent and taking care of your children, no matter the age.

As for the alluded to thematic bond uniting the three Emmy-nominated car commercials, Leverage shared, “Subaru positions itself as the safe and sound place for the vulnerable one—a child. Nissan LEAF is also safe and sound for another vulnerable one—our environment. And Chrysler is safe and sound for yet another vulnerable loved one—America as it tries to rebound from economic despair. Chrysler in many ways has been a symbol of what has

Continued on page 11



[CLICK HERE TO VIEW SPOT](#)

Chrysler’s “Born Of Fire”



[CLICK HERE TO VIEW SPOT](#)

Nissan LEAF’s “Polar Bear”

On The Wire

National Guard Enlists Original’s Mikael Salomon

CULVER CITY, CA – Mikael Salomon of Original has directed a new, national advertising campaign for the Army National Guard and Washington D.C. agency LM&O highlighting the Guard’s role in aiding victims of natural disasters. Additionally, Original has partnered with award-winning editor/director Jonathan Del Gatto as creative director of its newly-formed post production division.

Vi Nguyen Joins Thornberg & Forester

NEW YORK – The principals of award-winning design and production company Thornberg & Forester (T&F) welcome Vi Nguyen as their head of 3D and VFX supervisor. This is a new position.

Producers Capitalizes On Faster Red Workflow TV Spot

BALTIMORE – Producers announced the successful production of a new television commercial for longstanding Baltimore hallmark, Saint Agnes Hospital. The commercial was filmed in black and white using the RED One digital cinema camera. It was shot on-site at the hospital and features Saint Agnes doctors.

Digital Artists Agency Announces New Talent Signings

LOS ANGELES – Digital Artists Agency (DAA) has signed a trio of highly accomplished VFX professionals James Knight, Gray Marshall and Bernd Angerer for representation and has expanded customized services for its studio clients and talent roster targeting virtual production and motion capture.

Jerry Stiller Stops By Bar1 For Capital One ADR Work

NEW YORK – Entertainment Icon Jerry Stiller came to Bar1 here for voiceover session for his continuing Capital One Bank TV campaign. The spots come out of R/T Chicago under the Creative Direction of Jim Larmon and Joe Burke.

A Hollywood Icon Is Reborn

HOLLYWOOD – Final mixing for Terrence Malick’s film “The Tree of Life,” was completed at Audio Head, a sound company that opened in 2010 on the historic studio space known as “The Lot.” The company’s facilities once housed the sound department of Warner Hollywood Studios and prior to that was home to Goldwyn Sound. The mixing stages have been used to complete sound work for some of the most memorable films in history including “The Godfather,” “Raging Bull,” “Raiders of the Lost Ark,” “Star Wars” and “West Side Story.”

Gravity Names Roy Eventov as Creative Director, Digital

NEW YORK – Gravity has named Roy Eventov as Creative Director for the company’s Digital Group. In his new position, he will provide creative direction and innovation for the company’s biggest digital clients. He joins Gravity from MRM Worldwide. Additionally, Gravity announced it produced over 130 visual effects shots for the Warner Bros. Pictures romantic comedy, “Crazy, Stupid, Love.”

Euro RSCG Chicago Names Leone CD & Robinson DIP

CHICAGO – Having appreciated her creative insight for clients that include Reynolds and Cracker Barrel, Euro RSCG Chicago has hired consultant Lisa Leone as a Creative Director. The advertising veteran will be overseeing Reynolds, Effen, Sauza, Hornitos and Pucker accounts. Additionally, to support digital integration and ensure that brand ideas deliver across multiple formats, Euro RSCG Chicago named Elena Robinson the agency’s first Director of Integrated Production.

Foundation Expands Editorial Base

LOS ANGELES AND CHICAGO – Foundation Content adds two new editors, strengthening its long-time commitment to the craft that served as the launchpad for what has become one of Chicago’s premier creative and production hubs, and a rapidly rising Los Angeles base.

PostWorks Partners With Technicolor In NY

BURANK, CA – Telecorps Holdings, Inc., parent company of PostWorks NY, has signed an agreement to partner with Technicolor to jointly provide editorial, color grading and other post production services in New York. The company’s PostWorks facility and Technicolor’s Technicolor East Coast facility, both located in Soho, will operate as a single unit under the name Technicolor/PostWorks.

Goldcrest Contributes To Emmy Nominated Programs

NEW YORK – Goldcrest Post, helmed by Managing Director Tim Spitzer, contributed to multiple Emmy® nominated programs this year. No less than four programs were nominated which Goldcrest provided finishing services.

The Mill’s Announces 3D Team Expansion

LONDON – The Mill announced the expansion of its 3D team with Jordi Bares, The Mill’s Head of 3D, stepping up as 3D Creative Director; Tom Bussell moving up to Head of 3D, Robert Holmes takes the role of 3D Gaming Supervisor, and we welcome Jorge Montiel Meurer as Head of Animation.

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.



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Top Spot of the Week

Aardman Animations' Sumo Science, W+K London, Go Fishing For Nokia

By Christine Champagne

It's amazing what you can shoot with a Nokia N8 touch screen phone and a little ingenuity.

Wieden + Kennedy, London, teamed up with directing duo Sumo Science of Aardman Animations, Bristol, England, to prove that point last year, producing "Dot," a stop-motion film that finds an itty-bitsy girl—standing a mere 9 millimeters tall—on the run as her tiny world crumbles and threatens to consume her.

Shot entirely on a Nokia N8 outfitted with a high-powered microscopic device called a Cell-Scope, the diminutive work earned a Guinness World Record for smallest stop-motion animation character in a film.

Having mastered the world of micro filmmaking, W+K and Sumo Science went big—really big—when it came time for their next collaboration, a recently-released film titled "Gulp." Shot outdoors on an 11,000-square-foot section of beach, the film earned its makers another Guinness World Record, this time for world's largest stop-motion animation set.

"Gulp," clocking in at 1:30, features

an average-sized man (pixilation artist William Todd) in the role of a weathered fisherman who goes out to sea in search of his daily catch only to be swallowed, along with his boat, by an enormous fish. Luckily for the fisherman, he is spit back out courtesy of a well-timed explosion.

Like its predecessor, "Gulp" promotes the Nokia N8's still camera capabilities to 18-to-25-year-olds who are known to use their phones for photography purposes as well as entertainment, gaming and social networking. "The idea of the film was to show that the technology is there to be



Ed Patterson (l) and Will Studd

used in a number of ways, and this is a great example of how to use the N8's 12 megapixel camera in unique way," W+K creative Tom Seymour said.

Accustomed to hunkering down in the studio for days and weeks at a time, Sumo Science, which is made up of Ed Patterson and Will Studd, headed to Pendine Sands, a stretch of beach on the southern coast of Wales, to shoot "Gulp." "It's next to an army gun range, just to add a little tension," Studd quipped.

Their crew included DP Toby How-

ell; three key animators; four sand animators; and more than a dozen volunteer animation students.

Shooting "Gulp" wasn't a day at the beach—it was more like five days and one night. And, as is the case with stop-motion animation, it was a painstaking process, with 20 seconds of what you see on screen taking 16 hours to shoot.

Mother Nature

The weather didn't always cooperate. "Unfortunately, we had to contend with rain, gale force winds and rising tides, which were all working against us and made the whole production of the film even more challenging," Seymour shared. "The weather was so bad for the first half of the shoot we had to postpone the night shoot."

But stormy weather wasn't necessarily a surprise given the location of the shoot. "Pretty much everything was anticipated," Studd said. "We weren't ready for the amount of sea spray, though, which clouded one of the lenses on the N8s the first day. Luckily, we used three, and the remaining two had usable images."

The N8s were affixed to a crane that hovered anywhere from 15 meters to 42 meters above the set, which, as noted before, was a massive swath of sand that served as a canvas for the animators who manipulated it to create the fisherman's world. While stencils were used to create sand birds, rakes were dragged across the sand over and over to mimic the look of a wavy ocean. Fish were composed of a mix of sand, driftwood and polystyrene. "We found full-scale sand fish to be too heavy and too delicate," Studd said when asked why the fish weren't made solely of sand, noting, "We didn't have time to remodel between frames."

Detail-oriented

Seymour was impressed by the details Sumo Science integrated into the film. "For example, the buoys swinging on the side of the boat and the fishing nets made into puffs of smoke from the top of the boat—these intricate details make all the difference to me," Seymour said. "Also, the unexpected and unplanned elements that we captured, such as the flying seagull when the Sumo Science credit is on-screen, make me smile. If you blink, you'll miss it, but it gives you an idea of the height we had the Nokia N8s [at]."

Will Grove-White composed the folksy track accompanying "Gulp." Known as "The Duke of Uke," according to Seymour, Grove-White happens

to own a ukulele shop right around the corner of W+K's London office.

Jack Sedgwick of London's Wave Studios did the sound design, incorporating everything from the lap of the ocean to the squawk of seagulls.

Currently, "Gulp" can be viewed on YouTube along with a "Making Of" film. "We've made it really easy for people to share 'Gulp' by integrating social icons at the end of the film," Seymour pointed out.

As for whether "Gulp" will be trimmed down for a TV spot, Seymour wasn't sure at press time, but he said the agency would love to get the short film shown in movie theaters. "All the fine detail would be blown up on a much bigger scale for everyone to see," Seymour mused.



[CLICK HERE TO VIEW SPOT](#)

Sumo Science brings art to bear in this tour de force stop motion film which showcases the image-capturing prowess of the Nokia N8 phone. This piece takes us on a wild fishing trip in which the big one is caught, literally--a Guinness World Record for the largest stop-motion animation set.

TOP SPOT OF THE WEEK

CLIENT
Nokia

AGENCY
Wieden + Kennedy, London
Kim Papworth, Tony Davidson, creative directors; David Bruno, Tom Seymour, creatives; Michelle Brough, producer.

PRODUCTION COMPANY
Aardman Animations, Bristol, England
Sumo Science (Ed Patterson and Will Studd), directors; Toby Howell, DP; Stephanie Owen, producer; Danny Gallagher, Nick Miller, production assistants; Holly Marlow, production coordinator; Mark Hewis, production manager; Tim Faulkner, location manager; Jamie Wardley, sand art director; Andy Moss, Tom Bolland, sand team; Lisa Butler, first assistant director; Sam Morris, Erica Pownall, camera assistants; Nat Sale, gaffer; Ian Jewels, Lex Tully, Spark; Paul Reeves, camera data; William Todd, pixilation artist; Inez W, Nick Herbert, Merlin Crossingham, animators; Helen Javes, props maker; Sion Lane, Paul Galloway, props; Jim Lewis, senior post artist and grade; Spencer Cross, Paule Quinton, Dan Blore, compositors. Shot on location in Pendine Sands, Wales.

MUSIC/SOUND DESIGN
Wave Studios, London
Will Grove-White, composer; Jack Sedgwick, sound designer; and Gulp Guitar, track.

PERFORMER
William Todd

Insights Into Emmy Spots For McDonald's, AmEx, Old Spice

Continued from page 8

happened to our country economically in recent years and now it too is starting to recover as is Detroit. Each commercial makes an impassioned case for the importance of keeping these different loved ones safe and sound.

Underlying issues

Also in line with the loved ones theme is the McDonald's spot titled "Baby" which shows a man circling his car repeatedly through a McDonald's drive-through in the early morning hours. In hushed tones, he gives his order piecemeal for breakfast, then in his last pass pays and picks up his Egg McMuffin and coffee—behavior explained by the fact that he doesn't want to wake up his baby who's in a car seat, lulled to slumber by the constantly moving automobile.

"Each time the man drives through, we have a greater level of recognition of what's going on," said Leverage. "With each pass, his breakfast order is not only being fulfilled but also there's an increased level of customer care. I can't help but think that also subtly being addressed here is the obesity issue tied directly to junk food and children. In this commercial, McDonald's cares about the little ones, counteracting the notion that places like McDonald's are the neighborhood dealers in sugar and fat. When the girl at the McDonald's window taking the order becomes more cognizant of the precious cargo in the car's backseat, we see her commitment to the baby and customer care grow."

Leverance sees an even subtler underlying issue in American Express' "Conan-Curtain." In the commercial, Conan O'Brien sojourns to India to get the finest silk, weave it and then dye it in a river to create what turns out to be the best red curtain imaginable for his late night talk show. Indeed, the spot notes that "if you're really serious about entertainment, every detail counts," a mantra which segues to using an American Express card to "take charge of your entertainment."

"Conan's level of painstaking commitment to excellence, his dogged pursuit of solving a complex problem is kind of like how American Express would like us to think about them," said Leverage. "It's a commercial with a great punchline that brings home the client's message."

At the same time, Leverage wonders if perhaps lost in the comedic shuffle is the whole outsourcing to India issue, for which American Express has received some criticism.

Rounding out the 2011 primetime Emmy-nominated commercials is Old Spice's "Questions." Last year, Old Spice's "The Man Your Man Could Smell Like" won the primetime Emmy.

"Questions" is a follow-up spot which asks ladies if their man should smell like an Old Spice man as we see "The Man," played with plenty of bravado and humor by ex-football player Isaiah Mustafa, log rolling on a river, walking on water, baking a cake in a dream

kitchen he built, and swan diving into a hot tub which has its walls give way to reveal him on a motorcycle.

"Old Spice seems to have a lot of traction with Emmy voters," affirmed Leverage who marvels at the spot's balance of innocence and sexy allu-

sions. "It's G-rated but triple X," he quipped, citing phallic visuals like a spewing shower head, a log, the running of a power saw blade across a tabletop to help construct a kitchen, a swan dive that culminates with a climactic burst of waters to give way

to the sight of Mustafa mounted on a motorbike. "The commercial is so goofy, innocent and surreal yet its suggestiveness simultaneously takes you in another direction. I enjoyed the cleverness of that balancing act."

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Emerging, Converging Pathways

**New Business
Pipelines Open;
Digital Lensing
Carries Impact
For Workflows**

A SHOOT Staff Report



Following the right path has taken on a new meaning figuratively and literally speaking as the post/editorial industry evolves. Emerging paths have come in the form of post workflows spurred on by digital cameras, diversification as new business pipelines open up—from 3D to the reach of advertising content going well beyond the broadcast :30 to span short films, web and TV series, gaming and other longer form fare—and multi-tasking as editors and post artisans are asked at times to take on additional roles and disciplines.

Paths are more frequently leading directly to advertisers/clients, complementing longstanding relationships with ad agencies. Paths are also extending in terms of geography as international markets become a growing part of business with post companies opening shops or entering into affiliations in foreign centers, including as far away as China.

As a counterpoint to the expansive growth of paths, budgets have become increasingly challenged as post artisans are charged with trying to do more with less. This juggling act is all the more essential as the advertising industry—and for that matter, the world—is in the delicate stages of economic recovery.

To get a better handle on the state of the editorial/post industry, SHOOT posed a pair of questions to a cross-section of the community:

1) What trends or developments in the editorial/post industry—ranging from technology unveiled at NAB to your company’s creative and business dealings, or other areas you deem relevant—have emerged as significant so far in 2011?

2) What was the biggest creative challenge you faced on a project this year and how did you meet that challenge? What lesson(s) did you learn during the course of that job? (Please select a job you worked on in 2011 UNLESS it won an award THIS year, in which case you can open up the time frame to include both 2010 and 2011 for a project honored at the 2011 VES Awards, Academy Awards, Cannes Lions, the AICE, Awards, AICP Show, The One Show or any of the other major stops on the 2011 awards show circuit.)

Here’s a sampling of the feedback we received:



Terra Bliss,
VP Operations, NY,
Deluxe

1) At Deluxe in New York, we have seen a rapid increase of digital acquisition for television and features over the last 12 months with cameras like Arri Alexa and Red Epic. As a result, we have had to rapidly adapt our workflow, equipment and operating procedures to meet this change. In early January, we were involved with a film that wanted to use Arri .Raw and we were able to quickly develop a workflow that would allow us to handle this new format. Deluxe in New York worked closely with Arri, EFILM Image Science and Colorfront, to develop a complete workflow that incorporates the requirements of dailies through digital intermediate finishing, including storage and archiving of a massive amount of Original Camera Master data. We are also seeing this trend with television. This pilot season all the shows that came through our facility were digital acquisition. Again, we redefined workflows and systems that feed the challenging delivery schedule of Episodic work from dailies to finishing.



Aaron Dunkell,
editor,
BlueRock, New York

1) Avid’s new AMA has been a huge leap forward in handling all the various digital formats. 2011 has been the year of multi-camera/format digital production. From the big names down to the little guys - everyone is walking in tapeless. With budgets being tightened even more this year it has forced production and post production to think outside the box giving way to a huge rise in mixing formats and cameras. AMA has enabled editors/creatives to start cutting immediately.

2) The biggest challenge this year are overall creative decisions. Many jobs this year have decreased budgets and time, so the creative development gets shifted to the post production stage. There are fewer scripts and more of “just shoot and we’ll figure it out in the edit.” On the Yahoo! Mailbox spot I recently cut, the director had this foresight and developed the idea to shoot the man on the street style with a twist. With two hidden GoPro cameras, a Panasonic AJHPX3700 and a Canon 5D production, they had a lot of flexibility in capturing very spontaneous moments without having to do any setups. That translated into a lot of great coverage and a lot of ideas in the edit. With Avid’s AMA we’re able to handle the logging and organization faster, leaving us with the bigger challenges of picking the various creative directions we can present to the client.

POST, VFX & ANIMATION



Mike Ciacciarelli,
creative director,
Optimus, Chicago

1) In 2011 we're continuing to see a trend of receiving calls that are widening our scope of work out from our core expertise (agency spot work) and into projects that are hybrid in nature: editor-led productions, design-inspired multi-spot campaigns, director-led graphic presentations. From a business standpoint it's obvious--new business and new opportunities are always welcome. But from a creative standpoint this sort of cross-pollination of expertise and talent results in a healthy spirit of doing whatever is best for the job, and the results show in the work. Internal flexibility has been crucial, from how we bid to how we execute and finish.

2) One of the biggest creative challenges we faced this year was for a YouTube call-to-action casting video for a Craftsman promotion called "SCREW*D." Y&R Chicago did a great job of roughing out a look that involves a stick figure being put through a number of challenges and situations that represent the contest experience. Since the people they were looking for were supposed to be home-improvement neophytes, the goal was to animate the character in humorous and non-heroic ways. Considering the stick-figure lacked any facial details, the creative challenges were in finding the right environments or physical gags that would play off the voiceover in just the right way. Our design team took the project from storyboards to finish and had a blast doing it!

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Kevin Dillon,
executive VP, Creative Services Operations,
Company 3/Deluxe/EFILM/Method Studios

1) One of the most impactful technologies in 2011 is the use of the new digital camera technologies working with raw images. With these cameras has come the desire to set up near or on location dailies. This has presented great opportunities to turn around dailies quickly for creative and editorial review. But new challenges also arise. Because the dailies deliverables process has been displaced from established facilities with a very strong support team, you still require that same level of support in a localized venue. This often costs more because you are now only servicing one project instead of many with specialized experienced talent. And with new developing digital workflows it is even more important to have a high level of expertise to manage these dailies workflows because what you are doing in dailies lays your foundation for finishing the film. This becomes especially important in how the raw files are backed up and how they are referenced back to editorial. That is why it is particularly beneficial to our clients for us to handle both dailies and the DI.

2) A challenge in finishing features is the availability of the director and DP for DI sign off. With decreasing finishing schedules, creatives get pulled in many directions in a short window, sometimes while in other locations. We developed a system able to have interactive sessions in different locations while still viewing color accurate 2K images. An example was a show done at our NY facility. When it came time to sign off on the final version of the movie, we had the files in LA, the colorist in NY and the director in London. With our Elink technology and the Deluxe Private Network, we could screen and make final corrections to the movie with the studio screening in LA, the colorist controlling the session in NY and the director reviewing and giving notes in London. The colorist made recommended changes from a NY console; both LA and London would see those changes happen live in 2K.



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VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ ANIMATION	AGENCY	PRODUCTION
1	 DirecTV's "Hot House"	MPC LA (The Moving Picture Company) Franck Lambertz, VFX supervisor/Flame lead; Michael Wynd, VFX supervisor/lead 3D; Brinton Jaecks, Brendan Smith, Elliott Brennan, Katerina Arroyo, Nuke; Ben Persons, matte painter; Ben Davidson, Smoke; John Chemiack, Ross Denner, Jessie Amadio, 3D. (Toolbox: PF Track, Boujou, Maya, Nuke, Flame, Photoshop, Smoke)	Grey, New York	Biscuit Filmworks, Los Angeles Noam Murro, director
2	 Nissan LEAF's "Gas Powered Everything"	The Mill LA Asher Edwards, VFX producer; Trent Shumway, lead Flame; Tim Bird, Sarah Eim, Flame; Shane Zinkhon, Steve Kokonis, Gavin Camp, Gareth Parr, Amy Bate, Flame assist; Yorie Kumalasari, CG artist. (Toolbox: Maya, Nuke, Flame)	TBWA\Chiat\Day, Los Angeles	MJZ, bicoastal/international Dante Ariola, director
3	 Jack Daniel's Tennessee Honey's "Bee"	Passion Pictures, New York Pete Candeland, director; Belinda Blacklock, producer; Anna Lord, co-producer; Ryan Bradley, Leo Baker, CG animation; Aline Ngo, CG coordination; Leo Baker, editor; Blacknail, art director; Mario Ucci, Rick Theile, Cesar Eiji Nunes, Jaroslav Polensky, lighting/texturing/compositing; Sue Jang, Mark Yagos, Leo Wolland, modeling; (Toolbox: XSi, Nuke, 3D Studio Max, Photoshop, Final Cut) Bleed VFX, Buenos Aires, Argentina Jamie Franks, Augusto Lombardi, Simon Clarke, visual effects artists; Leo Baker, rigging; Kim Dulaney, matte painting; Sam Mason, character design/additional editing; Dace Willmott, additional editing/production assistant.	Arnold Worldwide, Boston	Passion Pictures Pete Candeland, director
4	 Orville Redenbacher's "Projectionist"	WIZZ, Paris Flying V (Gary Levesque & Clement Soulmagnon), directors; Amanda Stubbs, producer; Julian Ford, Flame artist; Christelle Prudhomme, postproduction supervisor (Toolbox: Photoshop, After Effects, Maya, Flame)	Venables Bell & Partners, San Francisco	Blacklist, New York WIZZ/Flying V (Gary Levesque & Clement Soulmagnon), directors.
5	 BMW's "Refuel"	Digital Domain, Inc., Venice, Calif. Ed Ulbrich, president of commercial division; Tanya Cohen, exec producer; Eric Barba, VFX supervisor; Tim Jones, CG supervisor; Kait Boehm, VFX producer; Cedric Williams, VFX coordinator; Hnedel Maximore, Brian Creasey, Derek Crosby, digital artists; Lisa Tomei, Flame artist; Kym Olsen, Dan Cobbett, compositors; Michael Lori, tracking; Marco Maldonado, on set tracking. (Toolbox: Maya, V-Ray, Nuke, proprietary software)	GreyWest, San Francisco	Anonymous Content, bicoastal Joe Kosinski, director
6	 ING Direct's "Bear"	Psyop, New York Andrew Romatz, VFX supervisor; Jordan Metcalf, Andrew Park, designers; Vinny Dellay, storyboard artist; Lane Jolly, lead TD; David Parker, lead Flame; John Shirley, Flame; Lane Jolly, Ryan Raith, lead desktop compositors; Ryan Raith, Cris Kong, Danny Koenig, John Brennick, Falko Paeper, Sohee Sohn, compositors; Yuchihiro Yamamoto, modeler/texture/lighter; Barry Kriegshauer, lighter; Austin Brown, Filaments, roto; Mark Lipsmeyer, tracker; Brett Nicolletti, editor. (Toolbox: Syntheyes, Maya, Combustion, Nuke)	Beattie McGuinness Bungay, London	Psyop/Smuggler Psyop, director
7	 Skoda's "Curriculum Vitae"	wearefink, Hamburg Niko Tziopoulos, creative lead/CG artist; Andreas Lampe, exec producer; Karsten Müller, producer; Moritz Gläse, lead CG artist & compositing; Nils Engler, Stefan Galleithner, Phillip von Preuschen, Martin Sächsinger, Christian Schnellhammer, CG artists; Markus Gratl, Alexander von der Lippe, compositing. (Toolbox: Cinema 4D, Softimage, Nuke, After Effects)	Leagas Delaney Praha, Prague	wearefink@Bakery Films wearefink, director (repped by Independent in U.K.)
8	 Sherwin-Williams' "River"	Buck, New York Orion Tait, creative director; Anne Skopas, exec producer; Kevin Hall, producer; Ben Langsfeld, art director; Ryan O'Phelan, CG supervisor/animation/lighting and previs; 3rd Floor, Jordn Blit, previs; Dan Fine, David Soto, Arvid Volz, modeling; Brice Linane, modeling/lighting; Pete Hamilton, William Trebutien, Sewang Kim, animation; Mo Caicedo, animation/lighting; Michael Lampe, lighting; Daniel Oeffinger, Conrad Ostwald, Seth Ricart, composite; David Zung, storyboards; George Fuentes, Josh Harvey, Thomas Schmid, concept art. (Toolbox: Maya, V-Ray, Nuke, Photoshop)	McKinney, Durham, N.C.	Buck, New York Buck, director
9	 U.S. Air Force's "Medevac"	MassMarket, New York Christine Schneider, exec producer; Blythe Dalton, producer; John Shirley, VFX supervisor/lead Flame; Chris Sage, VFX supervisor/lead technical director; Andrew Park, designer Red Engine/matte painter; Sarah Eim, Katrina Salicrup, Todd Hemsley, Flame; Jodi Tyne, Flame assistant; Lane Jolly, lead desktop compositor; Lane Jolly, Ryan Raith, Shahana Khan, compositors; Zee Meyers, Gary Abrahamian, previz; Wendy Klein, modeler; Josh Burton, rigger; Josh Delaney, Taryn McLaughlin, animators; Wendy Klein, texture; Greg Gangemi, Stephen Delalla, Mike Fisher, lighters; Krystal Chinn, rotoscoping; Mark Lipsmeyer, Colin Cromwell, Jason Locke, trackers; Joseph Chan, GFX; Allan McKay, Ben Fiske, Wayne Hollingsworth, Mike Fisher, Particles; Chris Sage, 3D lead. (Toolbox: Maya, Mentalray, Bijou, Nuke, Realflow)	GSD&M, Austin, Texas.	MJZ Phil Joanou, director
10	 Texas Dept. of Transportation's "Invisible"	Radium/Reel FX, Santa Monica and Dallas Dan Dixon, VFX supervisor; Mike Roy, Laychin Lee, Jared Brower, Inferno artists; Bernhard Rieder, Brandon Stoker, Patrick Gray, CG artists. (Toolbox: Inferno, Maya)	Sherry Matthews Advocacy Marketing, Austin, Texas	Radium/Reel FX Kevin Althans, director/DP

Inferno Towers Over Quarterly Chart; MPC LA Scores Top Slot DirecTV's "Hot House" From Grey New York Leads SHOOT's Summer Visual Effects/Animation Countdown

By Robert Goldrich

A fire rages through a house. As a firefighter finds himself in the throes of the blaze, inexplicably a man calmly sits and watches the flames engulf the room. It's not until a little later that we realize that this man is viewing a *Backdraft*-esque feature film as he goes from one room to the next in his home, using his DirecTV DVR which records in one room while enabling him to watch in any room.

Meanwhile the action turns up the Fahrenheit. In a dramatic film sequence, the fireman falls through a burnt-out floor and then discovers a little boy whom he rescues. Indeed the original man's viewing experience is so intense that it looks and feels as though the scenes are literally playing out within the walls of his home as he moves from room to room.

Created by Grey New York and directed by Noam Murro of Biscuit Filmworks, Los Angeles, with visual effects by MPC LA, the spectacularly cinematic "Hot House" is part of a series of commercials that promote DirecTV's multi-room viewing feature by depicting people watching films, pressing pause to freeze the action, then moving to other TV-equipped rooms to continue the flicks.

Previous spots have shown robots engaged in battle ("Robots" was directed by Rupert Sanders of bicoastal/international MJZ) and lovers romping about (Fredrik Bond, also of MJZ, directed "Love Match), and the work

has been impressive.

"Hot House," with fire licking every frame, ups the ante from a production and visual effects standpoint, and the spot marked Murro's first time working on the campaign. The director says his biggest challenge was "jumping into an already successful campaign and taking it to the next level."

Track record

MPC LA had worked on the previous two DirecTV spots, so the visual effects team was already well versed in the art and science of creating the stunning frozen moments the campaign is known for.

"We wanted to give Noam as much freedom as possible from the technical aspects so he could focus on the story," MPC visual effects supervisor/Flame lead Franck Lambertz said.

Murro and DP Simon Duggan shot everything in-camera, working with Full Scale Effects of North Hollywood, Calif., on the shoot. A two-story house was actually built on a soundstage and engulfed in flames.

"We had a great production designer and practical effects team who carefully planned out each set-up, with safety as the number one priority," Murro said.

MPC was there to monitor the shoot, validating each plate's compatibility with the visual effects requirements. "We have to give Biscuit a lot of credit because they had a lot of prep time there on the set and that paid off



Noam Murro

on the days of the shoot," MPC visual effects supervisor/lead 3D Michael Wynd said. "We knew what we were going to get. There was nothing left to be questioned."

The only issue that did arise on set had to do with smoke. After a take was done, it could take as long as an hour and a half for the smoke to clear.

After the two-day shoot wrapped, editor Haines Hall of bicoastal Spot Welders cut the spot, and MPC set out to match their computer-generated effects, including copious amounts of flame created in Maya Fluids, to the live-action performance. "One of the things we struggled with was just what the fire should look like," Wynd remarked, "and it wasn't until we went through plate by plate that we became aware of the fact that there are so many different types of fire in one shot depending on what's burning."

There was also the issue of how much fire there should be. "We had to make sure the fire didn't overshadow

the fireman," Wynd said.

In addition to fire, MPC added all sorts of touches, ranging from a mix of 2D and 3D smoke to floating insulation. The fireman's head was tracked in every shot, and reflections of the fire were added to his eyes.

In-camera advantage

Looking back on the project, Lambertz said it was incredibly helpful for the effects team that Murro had shot the spot in-camera. "That meant there was no time lost describing what the scene should look like because it was shot in-camera. Everybody said, 'Okay, a room full of fire should look like this' because we really did it," Lambertz said. "So our job was to make sure that we took the best of all the shots and applied the best of everything everywhere."

"If we had generated all of the flame, it would have been a nightmare,"

Wynd agreed, "because there would have been endless discussions about what the flames should look like."

The visual effects tools deployed by MPC included PF Track, Boujou, Maya, Nuke, Flame, Photoshop and Smoke.

The fire, though, did not take center stage, which is a testament to the storytelling prowess of the director and visual effects team. Rather the flames fanned what was most important, the humanity of the piece. The fireman, his sense of duty and commitment to save the boy ring true and enable viewers to make a human connection to the commercial.

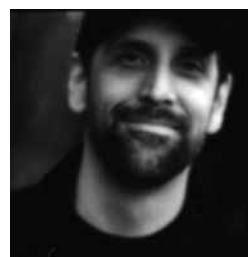
Heightening the proceedings is a cinematic score composed by Robert Miller of Santa Monica's stimmung and sound effects courtesy of Kim Christensen of Noises Digital, Los Angeles and San Francisco. Earlier the score topped this summer's SHOOT Top Ten Tracks Chart.



DirecTV's "Hot House"

Editors Assess Trends, Developments, Challenges So Far In 2011

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Chris Franklin, editor/owner, Big Sky Edit, New York

1) What seems most essential in postproduction right now, and is quite unlikely to change, is that everything an editor creates needs to feel as finished and polished as possible.

It's become the only way to get a true and honest response to the work.

2) One of the best challenges this year was Ogilvy's American Express spot with Conan O'Brien, shot beautifully in India by Bryan Buckley. Given a short schedule and ambitious script, it could have been a nightmare. Instead, since we (the Ogilvy team, Bryan and Hungry Man, and everyone here at Big Sky) had done this together before, it really came together without a hitch, and what we finished was pretty close to what was first presented. And Conan is a genius.



Steve Gandolfi, editor/founder, Cut + Run, bicoastal, London

1) One of the most exciting developments has been Cut + Run's expansion into Asia. With the new office in Hong Kong and an outpost in Shanghai, our next incredible journey begins in an amazing region within an exploding creative advertising market. Cut + Run has a borderless philosophy with editors working globally, and over the past two years the demand for editors has increased dramatically in Asia. We've been quietly working there on projects with the hope of establishing a permanent presence.



Tommy Harden, editor, Joint Editorial, Portland, Ore.

1) I love that the role of the editor is continuing to evolve, and technology continues to allow editors more freedom in the creative process. First of all, since it's getting less expensive to shoot beautiful footage only means that we're getting more and more of it. Combine that with the fact that color correction, compositing, sound design and mixing are now a part of offline editing, and suddenly a much larger amount of creative decision making is happening in the edit bay.

This summer, it's official.

In addition to the advertising agencies located in the region, we are finding an increasing number of jobs being shot by United States and London directors who said they want the Cut + Run experience in Asia. We are delighted to be working in such an exciting and vibrant area.

2) Since I have to choose one, I would say the "Occasionally Perfect" Heineken Light campaign for Wieden + Kennedy New York. It's a bold campaign, totally different for the brand, and we all felt the expectation and excitement of participating in this new direction. From an editing standpoint, it was all about tone and helping unveil the story, directed with cinematic mastery by Noam Murro. Both spots were brilliant, but "The Handlebar Moustache" is my favourite. The kind of project that makes you laugh — all the way down to the product shot.

But I'm now also finding that the line between production and post is being blurred. I've been having a lot more conversations with creatives before production begins, and in the past year I've attended almost every shoot for everything I've cut.

2) When I was first handed the script to "Born of Fire" for Chrysler, it had an immediate visceral impact. I was a bit floored. So I knew then that the challenge would be to simply keep that intensity alive throughout the process. As it turned out, just being in Detroit and working with everyone there was all that was necessary. There is truly a sense of a city rising from the ashes. It was twenty degrees, Sam (director/DP Bayer of Serial Pictures) was capturing incredibly gorgeous shots while swinging out the side of a van like a madman, and Jimm Lasser and I were jumping up an down with excitement as we saw the footage. It was incredible. Ultimately we just got out of the way and let Detroit speak for itself.

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VFX Execs, Artisans Offer Feedback To VES Industry Initiative

Continued from page 1

creating visual effects is becoming more and more commoditized. Many wonder if the current business model for our industry is sustainable over the long term.”

The VES letter cited a number of ways in which the level of respect for VFX artists is not commensurate with what visual effects help to bring to the bottom line. The VES list included:

- “Credits—we are frequently listed incompletely and below where we should be in the crawl.

- “Benefits—in the U.S., you likely do not have ready access to health care. Or a vision plan. Or a pension plan. Outside the U.S., unless you’re a citizen of a country with national health care, you likely do not have health coverage either. Or have the ability to build hours for your pension. Or are eligible to receive residuals. On a UNION show, we are the ONLY department that is not union and therefore not receiving the same benefits as everyone else on the set.

- “Working conditions—if you are a freelancer (it’s generally agreed that almost half of all visual effects workers are freelancers), because you are not covered by collective bargaining, you may be forced to work 70-100 hour weeks or months on end in order to meet a delivery date. And for that privilege (in the U.S.) you will also likely be considered an Independent Contractor and have to file a 1099—and then pay the employer’s share of the tax contribution.

“Many small to medium-sized VFX companies around the world are struggling to survive (or have gone out of business—R.I.P. Café FX, Asylum, Illusion Arts and many others). By now almost everyone in the industry is familiar with the quote from a few years ago by an unidentified studio executive that if he ‘didn’t put at least one VFX company out of business on a show, he wasn’t doing his job.’

“The concern exists at every level of the VFX chain—artist, facility and studio—how the impact of a ‘Fix’ would affect the industry. Would it drive work elsewhere? Would it cut into the dwindling profit margins of VFX companies and put them out of business? Would it make VFX artists unhireable?”

The open letter noted that the VES plans to shine a spotlight on the issues facing the artists, facilities and studios by way of editorial pieces in the trades and VFX blogs, virtual Town Hall meetings, a VFX Artists’ Bill of Rights and a VFX CEOs’ Forum (for the companies that actually provide the jobs that everyone is working so hard to safeguard).

Roth affirmed in his letter, “There are solutions and we will find them.



Eric Roth

“We want the studios to make a respectable profit. We want facilities to survive and thrive in this ever changing fiscal environment. And we want artists to have high quality jobs with the commensurate amount of respect for the work they do on a daily basis. Therefore, VES will take the lead by organizing meetings with all participants in our industry in which we will make sure that all the issues discussed above are put on the table.”

Voice training

With membership of some 2,400 artists in 23 countries, the VES seeks to be a voice for the VFX community on pivotal issues. When SHOOT sought out feedback on that prospect, the response was generally supportive. However, the majority of those canvassed declined to respond for attribution.

Several VFX studio executives felt that the labor/management issues involved were too sensitive to comment on for the record. One VFX house requesting anonymity sent a statement to SHOOT which read, “As a prominent industry animation and VFX company, we believe we currently take good care of our employees but are certainly open to the views of others.”

An effects veteran at another facility observed that the decision of many to not be vocal on the record—including himself—perhaps underscores the need for the voice that the VES aspires to provide. “We are being squeezed on a number of fronts which raises the question of how we can provide more for workers when our margins are so challenged. It’s difficult for the different sectors within our business to speak out. We’re at odds over a number of key issues. Maybe the VES can bring more out into the open. Maybe it can be an association that speaks out for what we cannot easily speak on individually.”

Others said they simply did not feel comfortable commenting on the VES initiative or that the time wasn’t right to chime in—and left it at that. Furthermore at press time, SHOOT was yet to hear back from VES’ Roth for comment.

As alluded to, though, several provided feedback, expressing their support for the VES spreading its wings and trying to do some good. SHOOT



Sarah Dowland

posed the following series of questions:

What do you hope and/or expect will come out of the VES initiative? What issues would you like to see addressed and why? Do you think it’s appropriate for the VES to take this expanded proactive role?

Sarah Dowland, executive producer of Framestore New York, and chair of VES’ New York Section, responded, “My hope is that by opening up a dialogue about some of the imbalances that exist in our industry, we can develop better work practices and conditions for ourselves. It’s up to us to determine our value and to work smart. I think we will see real tangible benefits for visual effects studios and artisans from this initiative, and that’s due to the efforts and commitment of the VES who have taken up this challenge and are leading the way. There’s no other representation for visual effects studios and artisans that has the power of nearly 2,500 members around the world.

“I would personally,” continued Dowland, “like to see some standardization for work practices across our industry, especially regarding overtime. Health care is a huge issue for our artisans particularly in the U.S.” Dowland further noted the importance of visual effects studios and artisans receiving credits in the appropriate place in the crawl at the end of the film, acknowledging the contribution their work reflects.

Ed Ulbrich, president of Venice, Calif.-headquartered Mothership and executive VP of its sister shop Digital Domain Productions, related, “Having served on the board of VES in the past, I know first hand that the VES faces serious challenges in aligning the needs of their members—many of whom have dramatically different job descriptions and skillsets, working in industries spanning film, games, television and advertising. I have always advocated for VES to focus more heavily on the business of visual effects and hope that this new initiative will give a voice to the needs of its constituents across multiple industries at what is a very vulnerable time in the business.”

As for what issues he would like to see addressed, Ulbrich said, “A few of the biggest issues at large are labor practices, globalization, commoditization



Ed Ulbrich

and the fact that we’re in a capital-intensive business. In a climate where small and mid-sized visual effects shops are getting crushed by supply-and-demand economics, it would be great to see the VES help institute best practices to potentially avoid some of the pitfalls.”

Whether he thinks it’s appropriate for the VES to take on this proactive role, Ulbrich responded, “Yes, it’s not only appropriate but I believe it’s their responsibility to focus on solutions to these issues. They’re the only voice for the industry. This is a thriving community, yet much of the foundation it was built upon is in flux. That is a big problem but there is still great opportunity—and I have faith in [VES chair] Jeff Okun, Eric Roth and the VES board to work toward taking the VES to the next level.”

Mark Leiss, owner, Arsenal FX,



Mark Leiss

Santa Monica, also thinks it’s appropriate for the VES to expand in this manner. “I commend the VES for its efforts. However, this is certainly not a subject to be taken lightly. As the VES embarks on its expanded industry role, I think it’s important that it carefully takes into consideration voices from throughout the industry, including the global marketplace.

As for what he hopes and/or expects to have come out of the VES initiative and what issues he would like to see tackled, Leiss responded, “I would hope to see the VES lay the groundwork for the creation of a trade organization that would protect the interests of both artists as well as the facilities. For instance, with the passage of the Affordable Care Act, taking widespread effect in 2014, a trade organization of this nature could provide clarity and guidance on navigating this complex issue for facilities and artists

that have questions about health care.”

Travis Spangler, creative director/principal, The Lifelong Friendship Society, Brooklyn, N.Y., identified the issues he would like to see the VES address. “One of the most pressing issues for me as a former freelancer, former employee and currently a production and animation studio owner is work overload and diminishing schedules versus profit margins,” he said. “These tilted largely in favor of clients. It clearly is getting worse.

“In close orbit to this issue is the expanded competitive pitching atmosphere. Wherein companies, and by proxy, freelancers are pitching at an ever increasing rate for smaller projects with smaller budgets. Competition is great and needed. Work for free is not sustainable.

“These two issues affect the top of the chain and dominoes on down the line to the individuals that help make and break any one project and quite often the ability of small to medium-sized companies to keep their collective heads above water.”

However, Spangler views the benefits issue “in a slightly different light than the VES open letter...On one hand I think it is extremely important for individuals to be able to defend against being taken advantage of; on



Travis Spangler

the other hand, freelancing by definition is a choice. Freelancers are in essence giving up being tied down to one employer in favor of running, for all intensive purposes, a roaming company of one. Freelancers can come and go as they please. I don’t think it’s fair to hold benefits as a main tenant of freelancing rights—unless say, it’s for an extended period of employ time. Not many business owners I know prefer to work with freelancers over hiring on—it’s not usually cost effective. Freelancers should consider joining a studio for these rewards. From experience the shared tax burden issue occupies a quite sketchy area of the law. An agreeable solution needs to be hammered out so all parties know what is expected of them and are understanding of the nuances of these laws.”

Relative to the appropriateness of VES assuming a more proactive role

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Post Execs Identify, Explore Changes That Have Surfaced in 2011

Continued from page 15



Luis Moreno,
owner/editor,
JUMP Editorial, New York

1) There have been some significant technological shifts this past year. For the first time, we have moved entirely away from tape dailies to digital dailies. With that streamlining, clients are anticipating cuts more quickly than ever. More and more, clients are approving cuts thru web postings only. They are very seldom present at conforms or final mixes. As more of the work is produced for worldwide markets, we have to be more flexible in our scheduling to handle global requests.

2) With directors experimenting with new digital camera formats, some of the biggest challenges of the past year have been to adapt to ever changing technology. Inevitably, digital production increases screening time as we can receive exponentially more footage than we used to from film only shoots. For a music video this year, we received 15 hours of digital footage from 3 different types of cameras at three different frame rates. The editing schedule was 5 days. In that situation, what I have learned about trusting my instincts was incredibly reinforced. As time restraints increase because of our ever changing technology, we have to protect our editorial time in order to maintain our creative integrity.



Michael Porte,
creative director,
The Field/Nth Degree Creative Group, New York

1) The continued move by advertisers to bypass traditional ad agencies is providing new opportunities to both production/post production companies that can turn great creative ideas into brand relevant content.

2) As we continue to be asked to do more with less, our latest challenge was to come up with complete spots with almost no existing production assets. Using graphics in house and animation, we accomplished this under strong budget constraints.



Jerry Steele,
owner/president,
Steele Studios, Culver City, Calif.

1) We have been mostly focusing our attention on S3D for the better part of the year. We have been working closely with Sony, Discovery and IMax launching and providing ongoing graphics and broadcast promo elements for 3Net. We are currently creating an entire network graphics package for them that will be airing from September.

2) Building the graphics for 3Net has presented us with several challenges and new ones arise frequently. We are juggling perceived depth with actual S3d depth, all the while trying to create graphics that can work for a multitude of different kinds of programs. We are limited to a primarily positive budget so as to accommodate secondary and tertiary elements added further down the pipe. We have been layering many different elements into our composites many of which have different focal lengths. This has naturally caused many problems with creating the right eye and the S3D. Normally we would try to keep everything the same but in order to create dramatic and dynamic graphics we have had to figure out how to use these within the same constructs and not cause depth paradoxes as the elements intersect and interact.



Jack Waldrip,
VP/sr. editor
charlieuniformtango, Dallas

1) In the last year we're getting more Alexa. The range is better than any other data camera out there. Love that it has TC and sync included on the QT. Love having the original camera source being the final product - the files the camera makes are the files that you take into offline, color, and online. Quality wise, it's the closest thing to film we've encountered. We still get jobs on RED but it's tapering off. Love that it can shoot 4k but the range can be limiting. Kudos to red for paving the way, but ARRI took their idea, simplified it and put their own lenses on it. Fortunately, 5D is also tapering off. It was very unforgiving in transfer.

2) I had a job where the client informed us on the first day of offline that they no longer liked the concept of their spot. It was the concept and director they had chosen, they were in the pre-pro, and on the shoot. Instead of the comedy dialogue spot, they wanted a fashion spot. It couldn't be done - although we did try. There were challenges, but they weren't necessarily creative, and I can't say I learned anything from the experience. I did get a reminder that compared to our agency clients; we editors have it pretty easy. We tend to forget how much crap they insulate us from. Agency work requires more diplomacy, restraint, and thicker skin than I possess.



Kane Platt,
president/sr. editor
Hooligan, New York

1) The most prominent and pervasive trend in 2011 continues to be downward pressure on pricing. We are seeing some price stabilization as the production and post production markets have found something like their bottoms, but we still find ourselves looking at new requests to do so much more for so much less. Hooligan is built around a philosophy of doing whatever it takes to produce the most powerful stories possible. To maintain our standards of excellence, we continue to do more with less. Every individual on our team is pushing themselves with more responsibility and longer hours in order to do it. This trend is certainly not unique to our industry, but most industries don't face the challenges of the unknown that is status quo for post production.

2) I was working on a pitch/web piece that I cannot name (project x) with a longtime, loyal client. If successful, it would lead to more business for him and us. I had been fighting through what I thought was a cold for several weeks and the challenge, creatively, quickly became trusting my instincts and process as I battled a fever, facing a crucial 48 hr turnaround. As the dailies came in, I was sick enough to spend the day before in bed. Hooligan was busy enough that I was the only editor available -- I had to do it. The project turned out to be a huge hit, everyone was thrilled. The next day my doctor informed me I had walking pneumonia. I learned that editing is something I love enough to do well, even when I'm deathly ill!



Stewart Shevin,
editor,
Beast, Detroit

1) The most significant trend in the past year that affects post production is the prevalence of shooting with file-based cameras. That working path has changed things so much. The amount of footage shot on projects has increased geometrically. Unlike film, many production companies are not aware of costs for "labbing" data dailies. Nor do they realize labor cost and time required for logging, screening (editors really look at everything), archiving and generally dealing with so much material during the course of post production. The Canon 5D, a consumer grade format, is both a wonderful device and the bane of our existence. The response to file-based technology is constantly evolving.

2) The most gratifying challenge I had during the past year was collaborating with director Paul Santana on a spec PSA about Human Trafficking in the US. The spot began simply as a visual metaphor of glass breaking. That CG was done by Joe Laffey in St. Louis, which is a far cry from Santa Monica's VFX companies de jure. Paul and I wrote the copy together, and he did pickup shots based on the evolving nature of the script, which I recorded using a number of foreign speaking kids at my daughter's school. Then Barking Owl Music plussed it tremendously during sound design. The spot not only got picked up by a non-profit, but it won both AICE and AICP awards. It was like doing a show Little Rascals style... no money, so we just threw ideas at it.



Steve Stein,
editor/partner,
Cutters, Chicago

1) Something that's been occurring with greater frequency over the last few years, is how often we post. While that in and of itself is not particularly unusual, the lack of client face time is. I'll typically see clients to show preliminary cuts, but that's almost it. So much of the communication and review is emailed or discussed on the phone. It's probably a combination of my clients being stretched so thin, and the technology becoming so fast and of such good quality.

2) For Cheez-Its, the challenge was an embarrassment of riches. Directed by Christopher Guest, every set up had two cameras, actor improvisation, and lots of film. The boards only called for two :30 spots. However, as I started going through the footage, I began cutting stuff I thought was funny on its own; divorced of boards, scripts, and predictable lengths. With blood in the water, my clients thought up other spot ideas as well. Eventually, a Cheez-Its YouTube channel was created to house all the material. By taking bits and pieces from one set up, and taking reactions and lines from other set ups, I was able to create four spots for air and fourteen for the web in addition to the boards.

VFX Community POVs On VES Stance

Continued from page 16 on major issues, Spangler observed, "Simply speaking, someone or some organization must stand up and speak, count heads and organize. VES is in as good a position as many other small organizations, websites, forums, award shows. These also should include those working in motion graphics and VFX for broadcast and advertising. I think it would behoove VES to reach out to as many of these forums as they can and to expand beyond their core members to the best of their ability. Partner up. Ultimately this issue is beyond any one organization.

"At the appropriate time," concluded Spangler, "VES should be stepping aside to make way for an August 19, 2011 SHOOT 17



Carey Gattyan

explicitly not-for profit trade organization or VFX union or both."

Carey Gattyan, partner/executive producer, QuietMan, New York, noted that it's still up to individuals and individual companies to deal with issues and persevere. "I could sit here and write paragraphs about

how VFX houses are mistreated," she related. "We get the footage last, have the most work, least amount of time and money (at times) is tight. In the sixteen years I have been in the business that has ALWAYS been the case.

"I, actually, think that the VFX community has evolved most in the last few years," she continued. "We are more independent than ever. Years ago it cost hundreds of thousands of dollars to buy machines and equipment to get VFX done. Now it is more economical than ever. Just look at the power of a desktop. I don't think that any one model to represent everyone would be sustainable. It really comes down to people's ability to adapt and change to the environment."

Taking A Sneak Peek Backstage Behind The Theater Curtain

Insights Into Select Work From SIGGRAPH's Recently Concluded Computer Animation Festival in Vancouver

A SHOOT Staff Report

VANCOUVER, B.C.—Commercials were well represented at the Computer Animation Festival, a featured attraction during last week's annual SIGGRAPH confab in Vancouver. Prominent in the mix were multiple spots from Psyop, New York, The Mill (with its NY and London shops each earning Fest inclusion) and LAIKA/house, Portland, Ore.

Meanwhile, scoring more than one entry on the feature front was Cinesite in the Visual Effects for Live Action portion of the Festival showcase. Cinesite handled visual effects for *Battle: Los Angeles* (Columbia Pictures) and *Clash of the Titans* (Warner Bros.).

SHOOT queried artists at Psyop, The Mill, LAIKA/house and Cinesite regarding the prime creative challenges they faced on select projects screened at the Festival. For The Mill, UK, the Volkswagen "Black Beetle" commercial—directed by Dante Ariola of MJZ for Deutsch LA—made the Electronic Theater portion of the Fest. "Black Beetle" shows a beetle scurrying about, faster and more maneuverable than his colleagues and causing eyebrows to raise—even two preying mantises stop fighting to watch the beetle zip by. The spot served as an effective teaser for what will be the newly designed 2012 VW Beetle.

Tom Bussell, Head of 3D, The Mill, London, said of the challenges encountered on "Black Beetle," "When a project is predominantly based around

animation, clients have to take a huge leap of faith and trust us creatively as well as technically. The reality of such a quick turnaround and so much CGI in a spot like this for the new VW Beetle is that it only comes together the final few days in advance of the deadline. With the spot debuting during the Super Bowl, the pressure was really on.

"The biggest challenge we were presented with was getting the hero beetle model design just right. In a car commercial with no actual car there was a big design element to the beetle—we had to convey the right message about the car—so we needed our beetle to subtly reference the VW Bug's new design without the insect feeling too engineered. Although our brief was to create an insect that behaved like a car, we felt it was really important to stay anatomically correct in order for the animation to be believable. Finally, in order to bring the spot to life, another big creative challenge we faced was ensuring all of the other FX going on around the action looked realistic."

As for how The Mill met those challenges, Bussell related, "We created eight main insects and in cases like the mantis and ants, we tweaked each one to be unique. The base models were built in XSI and after the base models had been signed off, we took this model into ZBrush to sculpt the final level of detail. For all the other insects we just matched them to how nature intended them to be..."

"If you look closely you can make

out subtle shapes in the beetle's shell that act as wheel arches, the eyes are headlamps and the silhouette from the profile is very similar to the new VW's design. To achieve this, we studied various nature documentaries on insects, gathered lots of slow motion footage and built our digital insects with this in mind. On the flip side, we were also referencing iconic car chase scenes from movies. We had all sorts of references ranging from *Starsky and Hutch*, *Fast and the Furious*, *The Matrix* and of course, *Bullet*. Each shot of the commercial—from the framing of the shot to the animation of the beetle—is based around similar concepts to those iconic film moments.

"The next step to creating realistic insects was the texturing," continued Bussell. "We wanted to go that extra step so we contacted The Natural History Museum in London as they have an extensive collection of insects. Hilary Warner, their assistant curator, helped us find the specific creatures we needed so we could take high-res photographs that would then be used to texture our CGI insects. We used a combination of these stills and hand painted textures in Photoshop to get the final result. We then took the model back into ZBrush to add the final level of detail that matched all the pores and imperfections of the texture itself. XSI and Mental Ray were used to render all of the insects.

"All of the background FX were done in Maya by a small team led by Johannes Richter. We added particle atmosphere to all the shots, anything from pollen to small flying insects to help bring the shots to life, so again we used references from all kinds of elements, such as radio-controlled cars skidding through dust to cars driving through the desert. We had to use some artistic licence here as an insect of that size in reality wouldn't create that much dust kicking up. Barnsley and Darren Christie were the lead 2D compositors and both Flame and Nuke were used to composite the final shots. We also used Nuke to enhance the undergrowth and vegetation of the live-action backgrounds. The environment of one of the final shots in which the beetle is flying through the air was put together entirely in Nuke using still photos from the set."

Mr. Peanut

A pair of spots in the Planters campaign—"Holiday Party" and "Freeathlon"—feature a contemporary Mr. Peanut character. Both stop motion commercials—which garnered Computer Animation Festival inclusion—had director Mark Gustafson from

LAIKA/house collaborating with director Ringan Ledwidge of Smuggler for New York agency BEING. "Holiday Party" was the first spot in the campaign and it gave voice to the up until then silent Mr Peanut character.

Gustafson related to SHOOT, "I think the biggest challenge was getting the tone of the spots right. We wanted to leverage the long history of a character that everybody knows and at the same time do something with him that felt contemporary. So you ask yourself, 'what do we hang on to and what do we let go of.' In the case of Mr. Peanut, we tried to create a whole world that brought him up to date on his terms. This was reflected in everything from the art direction to camera work to the understated performance of the characters. Mr. Peanut has an old fashioned analog charm that's in many ways analogous to the hand-made feel of the stop-motion process."

Of his collaboration with Ledwidge, Gustafson said, "I enjoy working with live action directors; they can often bring a fresh perspective to the stop frame process. They tend to come in with fewer preconceived notions about how things 'should be done' and are generally more willing to challenge the thinking. Ringan was a very quick study when it came to stop motion. He felt comfortable pretty quickly and that made my job much easier. He was quite collaborative throughout the whole process. Much of what I did early on was help him understand both the limitations and the strength of working with puppets as opposed to actors."

Psyop

Psyop had six entries make the grade for the Computer Animation Festival, five in tandem with Smuggler: AT&T's "A Whole New World" for BBDO NY; Fage yogurt's "Plain" for Mullen, Boston; Fanta's "Bounce" out of Ogilvy NY; LG Electronics' "Something's Lurking" via Y&R NY; and Xbox Fable III videogame's "Revolution" out of agencytwofifteen, San Francisco. Additionally Psyop had a solo entry: Schweppes Spring Valley's "Spring Fever" for George Patterson Y&R, Melbourne, Australia.

SHOOT sought out Laurent Ledru, creative director for Psyop on "Spring Fever" and "Revolution," and a designer on "Spring Fever."

Both spots take us to dramatically different worlds. Spring fever shows us a budding springtime replete with flora and fauna set to the Elvis Presley rendition of "Spring Fever." The spring season comes alive and is captured in a Spring Valley bottle. Meanwhile, the CG "Revolution" is set in

the Fable III game's fictional land of Albion and centers on the overthrow of a tyrannical monarch.

Ledru noted that whereas Psyop sought additional inspiration for "Revolution"—which took the form of his looking back on the work of master painters to capture the spirit and depiction of a historical revolution—"Spring Fever" by contrast had its inspiration built in, namely the soundtrack which was provided to Psyop from the outset.

Starting with an empty bottle and then filling it with a collection of imagery depicting the spring season seemed to develop naturally, observed Ledru who developed a treatment and "found a narrative" based on the song.

The common bond, though, for both commercials, remarked Ledru was a positive collaboration with the clients and agency creatives, which helps to meet any creative challenge.

Blowing smoke

Ben Shepherd was Cinesite's VFX supervisor on the feature *Battle: Los Angeles*. "The biggest challenge," he said, "was creating the donut-shaped smoke rings that are seen at the beginning of the movie during the meteor attack/alien landing. They were actually inspired by an explosion on set in Louisiana. They were filming some huge explosions and one of them resulted in a perfect smoke ring, about 20 meters across, floating up into the sky. Everett Burrell, the production's VFX supervisor, said, 'If you made that in CG, no one would believe it.' Then Jonathan Liebesman, the director, came over and said excitedly: 'I want that in my movie!' So we were set the challenge to replicate it.

"Jonathan's idea for incorporating the rings," continued Shepherd, "was that they were a retro-thruster mechanism that would activate in the meteors to slow them down before landing in the ocean. They're an important story point that suggests that these 'meteorites' aren't actually meteorites at all, but some type of alien ship. They had to look dramatic but realistic.

"An extremely talented FX TD, Claire Pegorier, spent a long time to get them just right. She used standard Maya Fluids to build the effect. The initial explosion was created using fast-moving particle fluids. The smoke was created using fluid emitting from a torus surface, driven by a torus volume Axis Field to force the fluid to rotate. Various other processes were applied to give the rings an irregular and more natural look, to simulate the process of time on the rings and to collapse them."



Volkswagen's "Black Beetle"



Xbox Fable III's "Revolution"

Filming Incentives Gain Traction, Help To Define "Hot Locations"

Despite predictions to the contrary, programs in some states get extended, increased in the face of a recession

A SHOOT Staff Report

LOS ANGELES—How great is the demand for tax credits and other filming-related incentives among feature, TV and commercial producers during this budgetary-challenged time? Consider that California's \$100 million allocation for tax credits for this fiscal year started accepting applications on June 1. During that first day, 176 applications were received for either qualifying feature film or TV projects—as compared to 70 applications last year. The entire \$100 million allocation was approved for 27 projects on day one of the 2011 filing period.

In that mix are four studio features, 10 independent feature films, 10 TV series, one independent movie of the week, and two TV programs relocating to California. (Commercials are not eligible for the California Film & Television Tax Credit Program, which was enacted in 2009.)

Based on information provided by the applicants, it's estimated that the 27 projects approved this fiscal year will spend more than \$662 million in California, including nearly \$234 million in qualifying wages. They will employ an estimated 3,048 cast members, 3,307 crew members and 49,778 extras/stand-ins.

At press time, there was pending legislation in Sacramento to extend the tax credit program another five years. Currently the California incentives package is slated to expire in 2014.

"Amy Lemisch [director of the California Film Commission] is doing a great job of demonstrating to Sacramento what an incentives program means to the state's economy," affirmed Joseph Chianese, senior vice president of tax, business development and production planning for Entertainment Partners. The Incentive Solutions Group of Entertainment Partners finds its clients the right incentives for their production, looks to get maximum return from incentives, facilitates the incentive process and expedites the realization of incentive benefits. The Incentive Solutions Group also provides expertise in selling transferable film tax credits for the optimum competitive price.

Chianese observed that incentives have become a pivotal element in determining not only where projects will get shot but also at times if those projects will indeed come to fruition. He noted that it would be fiscally irresponsible for producers not to take incentives into consideration when planning projects.

He cited New York securing 18 TV series slated for this coming year, a dramatic increase over past perfor-

mances and due in large part to an advantageous incentives program. New York also continues to maintain a successful separate filming incentives package for commercials and other

forms of ad content.

Unfounded fears

When the recession hit, related Chianese, the prevailing thought was

that the various states with budget shortfalls would eliminate or dramatically curtail their filming incentives.

This has been true in some cases with Arizona's program expiring at

the end of 2010, Washington State's legislature recently pulling the plug on incentives, and the Missouri Film Office closing on June 30. (Iowa's

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A Rundown Of The Key Contributors, Varied Talent Behind This

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Nominee credits

Old Spice out of Wieden+Kennedy is going for its second straight Emmy win along with director Kuntz of MJZ. If “Questions” were to win the Emmy, that would mark the first time that the same advertiser earned the coveted honor in consecutive years.

Currently the client to come the closest to that achievement was the Public Broadcasting Service (PBS) out of Fallon, Minneapolis. PBS’ “Photo Booth”—directed by Errol Morris who at the time was with @radical.media (he is now with Moxie Pictures) won the Emmy in 2001. Two years later, PBS’ “Fish”—direct-

ed by Alfonso Cuaron via Independent Media (he is now with Anonymous Content)—came away with the primetime commercial Emmy Award.

Also sporting an Emmy-winning pedigree are American Express, Ogilvy & Mather and director Bryan Buckley of Hungry Man.

Back in 2007, the Buckley-directed American Express spot “Animals” starring Ellen DeGeneres won the primetime commercial Emmy Award.

The very first primetime spot Emmy was bestowed in 1997 upon HBO’s “Chimps” directed by Joe Pytko of PYTKA for BBDO New York.

Here’s a credits breakdown for this year’s primetime Emmy-nominated commercials:



[CLICK HERE TO VIEW SPOT](#)

American Express’ “Conan-Curtain”

Agency
Ogilvy & Mather, New York

Chris Mitton, executive group creative director; Jon Wagner, creative director/copywriter; Dustin Duke, creative director/art director; Greg Greenberg, copywriter; Robert Wakeland, art director; Melissa Mapes, executive producer; Christina Thompson, producer; Kelly Allen, production coordinator; Peter Gannon, music producer.

Production
Hungry Man

Bryan Buckley, director; Kevin Byrne, managing partner/exec producer; Cindy Becker, exec producer; Mino Jarjoura, line producer/exec producer; Scott Henriksen, DP.

Editorial

Big Sky Editorial

Chris Franklin, editor; Cristina Rackoff, assistant editor; Cheryl Panek, exec producer; Erica Thompson, producer.

Music

Multiple licensed tracks—design and arrangement by Chris Franklin, Big Sky



[CLICK HERE TO VIEW SPOT](#)

Chrysler’s “Born of Fire”

Agency
Wieden+Kennedy, Portland, Ore.

Aaron Allen, creative director; Joe Staples, creative director/copywriter; Mark Fitzloff, executive creative director/copywriter; Kevin Jones, Greg Rutter, Dan Kroeger, copywriters; Jimm Lasser, art director; Bob Wendt, producer; Susan Hoffman, executive creative director; Ben Grylewicz, executive producer.

Production
Serial Pictures

Samuel Bayer, director/DP; Violaine Etienne, exec producer; Martha English, line producer.

Editorial

Joint

Tommy Harden editor; Jennifer Patterson, post producer; Patty Brebner, post exec producer.

Visual Effects

Method

Robert Owens, VFX exec producer; Claus Hansen, Flame artist; Ashley Zastrow, VFX producer.

Titles/Graphics

a52

Music/Sound

Que Chevere Music/Sync2Picture/Shady Records

Choir arrangement by Luis Resto; “Lose Yourself” composed by Marshall Mathers, Jeff Bass, Luis Resto; “Crimson Grail” composed by Rhys Chatam.

Louis Resto, sound designer; 2 Minute Choir Church/Lose Yourself music bed, co-produced by Luis Resto, Olivier Francois; “Lose Yourself” replay co-produced by Marshall Mathers, Luis Resto.



[CLICK HERE TO VIEW SPOT](#)

McDonald’s “Baby”

Agency
TBWA\Chiat\Day, New York

Mark Figliulo, chairman/chief creative officer; Erik Fahrenkopf, associate creative director/copywriter; Anthony Decarolis, associate creative director/art director; Matt Bijarchi, executive director, Media Arts; David Fisher, sr. producer, Media Arts.

Production
MJZ

Fredrik Bond, director; Joost Van Gelder, DP; Eric Stern, exec producer; Anita Wetterstedt, line producer.

Editorial

Mackenzie Cutler

Gavin Cutler, editor; Mona Salma, assistant editor; Melissa Miller, exec producer.

Music

Human

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Year's Field of Primetime Emmy Award-Nominated Commercials



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Nissan LEAF's "Polar Bear"

Agency

TBWA\Chiat\Day, Los Angeles

Lee Clow, global director of Media Arts; Rob Schwartz, chief creative officer; Chris Adams, Margaret Keene, group creative directors; Chris Lynch, Blake Kidder, art directors/associate creative directors; Ken Papanduros, Patrick Almaguer, copywriters/associate creative directors; Richard O'Neill, producer/director of integrated production; Lisa Urbanic, assistant producer; Joel Weeks, director product strategy.

Production

Epoch Films

Daniel Kleinman, director; Lisa Margulis, Johnnie Frankel, exec producers; Karen Silver, line producer, Canada; Franz Lustig, DP; Tom Hartman, production designer.

Editorial

Cut+Run

Steve Gandolfi, Isaac Chen, editors; Michelle Burke, executive producer; Car Schilling, senior

managing producer.

Visual Effects

MPC (Moving Pictures Company)

Dan Sanders, VFX supervisor; Michael Stanish, producer; Mark Tethin, colorist; Paul Mackman, production coordinator; Ahmed Gharraph, lead 3D; Andrea Falcone, animation; Yourick Van Impe, Flame support; Jason Hayes, Owen Williams, Nuke support.

Audio

Skywalker Sound

Randy Thom, sound designer; Leff Lefferts, assistant sound designer; Kent Sparling, mixer; James Spencer, mix technician.

Music

Elias Arts

Jonathan Elias, composer/creative director; Ann Haugen, producer.



[CLICK HERE TO VIEW SPOT](#)

Old Spice's "Questions"

Agency

Wieden+Kennedy, Portland

Jason Bagley, Eric Baldwin, creative directors; Eric Kallman, Craig Allen, copywriters/art directors; Lindsay Reed, producer; Mark Fitzloff, Susan Hoffman, executive creative directors; Ben Grylewicz, executive producer.

Production

MJZ

Tom Kuntz, director; Jeff Scruton, exec producer; Pete Vitale, producer; Neil Shapiro, DP.

Editorial

Rock Paper Scissors

Carlos Arias, editor; Aaron Morris, assistant editor; Juliet Batter, post producer; Carol Lynn Weaver, Cassie Hulen, post exec producers.

Visual Effects

The Mill

Ant Walsham, lead Flame artist; Tara Demarco, Flame; Jodi Tyne, Aaron Neitz, Shane Zinkhon, Gavin Camp, Christal Hazard, Flame assists; Arielle Davis, FX producer; Sue Troyan, FX EP.

Post

Company 3

Stefan Sonnenfeld, colorist

Sound Design

stimmung

Gus Koven, sound designer; Jack Catlin, producer; Ceinwyn Clark, exec producer

Audio

Lime

Loren Silber, engineer; Lindsey Alvarez, assistant engineer; Jessica Locke, producer.



[CLICK HERE TO VIEW SPOT](#)

Subaru's "Baby Driver"

Agency

Carmichael Lynch, Minneapolis.

Jim Nelson, chief creative officer/writer; Randy Hughes, executive creative director/art director; Joe Grundhoefer, director of integrated production; Brynn Hausmann, exec sr. producer.

Production

RSA

Jake Scott, director; Tracie Norfleet, exec producer; Pat Frazier, line producer; Chris Soos, DP.

Editorial

The Whitehouse

Rick Lawley, editor; Brian May, assistant editor.

Visual Effects

Volt

Steve Medin, Randy Gackstetter, artists.

Post

Company 3

Stefan Sonnenfeld, colorist

Audio

Brahmstedt White Noise (sound design/audio mixing)

Music

Jame Combs, composer

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SHOOT



Incentive Programs Show Resilience

Continued from page 19

program also fell by the wayside due to abuses of the system resulting in criminal charges and prosecution).

However, the anticipated cutbacks have not been as pervasive as originally feared. In fact, in the face of recession and a still fragile recovery, some incentive packages have been expanded and/or extended, bringing a new meaning to “hot locations” meriting producer consideration.

In addition to California and New York, Chianese cited Utah which saw its tax credit increase to 25 percent on qualifying expenditures; Mississippi's which was raised to 25 percent as well—30 percent for residents; Maryland which upped its annual incentives cap to \$7.5 million; and Puerto Rico which instituted a 20 percent tax credit covering non-resident talent. Chianese added that the suspension of New Jersey's incentives package has expired, meaning that Garden State tax credits are at least back in play.

Utah's incentives do not apply to commercials. However, spots are eligible for incentives in Mississippi, Maryland, and Puerto Rico.

Furthermore progressive incentive measures have been extended in Illinois to the year 2021, Wyoming to 2016, Ireland to 2015 and Italy to 2013. Commercials qualify for tax credits in Illinois and Wyoming.

Post-centric incentives

In terms of trends, Chianese pointed to stand-alone postproduction incentives that have been established in Canada, Australia and New Zealand.

Indeed some locales are showing interest in the postproduction end of the business for those projects they might not be able to successfully court for shooting.

There's also a New York State post credit of 10 percent on projects for which 75 percent of the postproduction is done in New York. Currently under consideration by New York



Joseph Chianese

legislators is a bill that would apply this post credit to individual specialties—meaning that rather than 75 percent of the overall post being needed to qualify for the credit, a project that has 75 percent of its visual effects work done in New York could earn the credit on its visual effects expenditures. The same could apply to music and to picture to sound mix, and editing.

“The sky hasn't fallen like so many predicted,” said Chianese. “There's been no change to Louisiana incentives after the legislative process. There have been some tweaks in Florida but that incentives program remains strong. There's been some noise in Nevada to bring in an incentive program. West Virginia, where the recently released *Super 8* was shot, is getting busy as is Ohio. DreamWorks shot *The Help* in Mississippi.”

Furthermore, while a legislative bid to sweeten Hawaii's filming incentives didn't bear fruit, the Aloha State's package of credits remains intact, serving as an ongoing enticement for feature, TV program, documentary and commercial producers.

Silver lining

There's even been a silver lining to some of the cutbacks, contended Chianese. For example, New Mexico has preserved more of its program than had been expected, with the reduced \$50 million cap now in place considered a positive development.

And although Michigan recently instituted restrictions on its prece-

dent-setting 42 percent refundable tax credit through the implementation of a dramatically decreased annual cap of \$25 million, the state is honoring all projects for which producers have entered into contracts with the state prior to the cap reduction.

For a producer, having that kind of certainty once entering into a deal with a state is invaluable, giving a project much needed stability. When such legally binding agreements are part of the procedural operation, producers can confidently plan their budgets and proceed accordingly.

Chianese harbors hope that states like Arizona and Washington State will reinstate some form of filming incentives program. He said he was “somewhat surprised” that Washington eliminated what had been a successful rebate program, one that commercial producers had tapped into over the years, particularly for automotive shoots. Chianese added that there are ongoing lobbying efforts in places like Nevada to establish formal incentives programs.

Commercials are eligible for incentives in a growing number of states; sometimes though, there is a minimum spend which on the surface could rule out some ad projects. But Chianese noted that often states accept a cumulative total of expenditures for commercials produced in a given calendar or fiscal year, thus meeting that minimum-spend criterion and qualifying those commercials collectively for tax credits and/or other filming-related incentives.

The scope of advertising content is also steadily increasing with the advent of longer-form fare, including webisodes, internet shorts, special venue projects and the like. While some jurisdictions, for instance, might have incentives that don't apply to spots, those same programs could extend eligibility to sponsored webisodes, series, specials, and other forms of branded entertainment.

street talk

Synthetic Pictures, L.A., Austin and N.Y., has signed The Konwiser Bros., a.k.a. Kip and Kern Konwiser, an Emmy Award-winning directing and producing duo known for their early involvement in branded content. Their entertainment, sports and music clients include Nike, And1, TapouT, VH1 and Burton Snowboards, with projects such as *White Space*, *Crossover*, and *On Hallowed Ground: Street Ball Champions of Rucker Park*. The latter won a Sports Emmy in 2001. The Konwiser Bros. also garnered a primetime Emmy Award in '97 for the HBO telefilm *Miss Evers' Boys*....MPC has launched MPC Creative US headed by exec producer Paul Abatamarco out of the Los Angeles studio. The move follows the lead of the success experienced by MPC Creative in the London office, which arose out of the increasing number of clients wanting to work directly with MPC during the creative and production process, Abatamarco is charged with developing the U.S. Creative division, bringing experience in live action, VFX and motion graphics. He joins the MPC team from Stardust where he was EP for nearly four years. Daniel Marsh has been named the first director at MPC Creative US. In his role as lead VFX supervisor at MPC LA., Marsh has worked on projects for such clients as AT&T, Honda, OWN and Mercedes-Benz, and will work in tandem with Abatamarco to focus on pitching, methodologies, calls, and tests for in-house directed projects....The Whitehouse has hired Dan Bryant as exec producer in its Chicago office. He was most recently EP of Radium/Reel FX. Prior to that, he freelanced in L.A. He earlier was co-EP and COO at Backyard, EP at Swietlik Editorial, EP/partner at Area 51 Films and The Joneses, and an EP at The Story Companies....

report

Amy Hassler has joined editorial/post house charlieuniformtango, Dallas and Austin, as marketing director. Founded by Lola Lott and Jack Waldrip in 1995, charlieuniformtango added two sister shops in '08—production house Liberal Media Films, and web content creation/production firm DigiTango. Hassler, who has a decade-plus of production and post experience, will head up business development and target opportunities in the digital space, especially in 3D. Her most recent work includes a viral campaign for Microsoft Office via Razorfish and other digital work for Honda from RPA. Prior to charlieuniformtango, Hassler worked as an EP for Santa Monica-based Shade....Cinematographer Jakob Ihre has completed principal photography on Daryl Wein's *Lola Versus* and is again available for commercials and features through The Skouras Agency, Santa Monica....Dattner Dispoto and Associates has signed production designer Jason Fijal....Costume designer Jason Alper has wrapped *The Dictator* directed by Larry Charles and starring Sacha Baron Cohen, and is again available for spots via WME....

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Notes: The SHOOT Mobile Web App is built with HTML5 and takes advantage of the best of this cutting edge technology. “Buzz” is the thoughts of the industry, from a list of movers & shakers' tweets curated by the editors of SHOOT, chosen from followers of SHOOTonline's Twitter page at www.twitter.com/SHOOTonline.

Further app details & FAQs at: www.SHOOTonline.com/mobile

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bulletin board

- >September 8-13/Amsterdam, NL. IBC Conference: www.ibc.org
- >September 8-18/Toronto, Canada. Toronto Film Festival: www.tiff.net/thefestival
- >September 16-22/Boston, MA. Boston Film Festival: www.bostonfilmfestival.org
- >September 20/San Francisco, CA. AICP Show: www.aicp.com/show/tour_dates.html
- >September 21-25/Woodstock, NY. Woodstock Film Festival: www.woodstockfilmfestival.com
- >September 25/Hollywood, CA. ICG Emerging Cinematographer Awards: www.ecawards.net



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