



## 12 Ad Production Outlook

Fearless agency artisans share their New Year's resolutions, conjecture as to the state of the industry in 2011.



## 17 VES Awards Preview

A close-up look at *TRON: Legacy*, a three-time nominee; plus an overview of the overall nominations field.



# The Collaborative Network Behind *The Social Network*

### David Fincher reflects on his relationships spanning cinematography, editing, sound, production design

By Robert Goldrich

LOS ANGELES—With *SHOOT's* 50th Anniversary Issue and "Then, Now & Looking Ahead" series still prominent in the proverbial rearview mirror, it's apropos that we kick off 2011 with special coverage of *The Social Network*, a lauded film which reflects both change and a constant, in some respects underscoring the blend of new and enduring dynamics that carries relevance for the new year as it applies to our industry.

Indeed change is ripe in the *The Social Network's* storyline which brings to the fore the web and the social networking phenomenon, which have profoundly influenced contemporary culture. Meanwhile the alluded to constant is collaboration, which was integral to the making of the movie.

Continued on page 4



Screenwriter Aaron Sorkin (l) and director David Fincher on the set of Columbia Pictures' *The Social Network*. (Photo by Merrick Morton.)

## Nominees Reflect On DGA Honor

By Robert Goldrich

LOS ANGELES—"It's unbelievably meaningful to me," said David O. Russell of his Directors Guild of America (DGA) Award nomination for Outstanding Directorial Achievement in Feature Film for 2010 on the strength of *The Fighter*. "I think it's probably more meaningful and emotional for me now than it would have been at any other time. In particular just being older and wiser, you don't take these things for granted. You realize how rare this is, especially given that I have had a few years that didn't go so great for me.

"It's a great honor to be nominated during a year when there are so many great films and filmmakers," he continued. "There's not anything quite as special as being recognized by your peers, by people who are experienced in and have the eye for what you do."

Russell was one of two first-time DGA Award nominees in this year's field—the other being Darren Aronofsky for *The Black Swan*. Tom Hooper also garnered his first feature nomination—for *The King's Speech*—but had previously been nominated in a TV category for *John Adams*, the acclaimed 2008 HBO miniseries. Rounding out the theatrical feature nominees for 2010 are David Fincher for *The Social Network* and Christo-

Continued on page 6

## Sweet 16s At Sundance For Directors King, Richardson

PARK CITY, Utah—A pair of entries that are part of sweet 16 lineups in competition as well as a tongue-in-cheek short just shy of 16 minutes are in the mix at the 2011 Sundance Film Festival which just got underway on Thursday and runs through Jan. 30.

The initial reference to 16 signifies a select group. For Sundance's Dramatic Competition, 16 films were chosen from 1,102 submissions. For the U.S.

Documentary Competition, 16 were selected from 841 submissions.

Included in the latter is *How To Die In Oregon* directed by Peter D. Richardson while *HERE* helmed by Braden King earned a place in the Dramatic Competition.

Both Richardson and King are repped for commercials, respectively, by Food Chain Films, Portland, Ore., and Washington Square Films, New York.

Meanwhile *Brick Novax's Diary* is part of Sundance's U.S. Narrative Short program. *Brick Novax's Diary* was directed by Matt Piedmont who helms commercials and branded content via PRETTYBIRD, Santa Monica.

### Death With Dignity

*How to Die In Oregon* tells the stories of terminally ill Oregonians as they decide whether and when to

end their lives under the state's Death With Dignity Law. This is Richardson's second documentary—both have made the cut at Sundance, the first being *Clear Cut: The Story of Philomath, Oregon*, which centered on a cultural/political conflict that occurred within that town's school district. *Clear Cut* was part of Sundance's then American Spectrum program in 2006.

Continued on page 16

**ARE YOU ONE OF TOMORROW'S HOT NEW DIRECTORS?** Enter SHOOT's New Directors Search if you have what it takes to compete in the big leagues.

**THE NINTH ANNUAL  
NEW DIRECTORS  
SEARCH IS ON!  
WWW.SHOOTONLINE.COM/GO/SEARCH**



To Subscribe, Renew or Change Mailing Address visit: www.SHOOTonline.com/go/subscribe

Get SHOOT indy news updates on your smartphone by texting follow SHOOTonline to 40404 in U.S.

**SONY**  
make.believe

"The 9000PL takes impossible lighting and gets amazing images—very smooth, very filmic. And it's easy to just pick up and shoulder. For my next project, I want this camera."

—Francis Kenny, ASC

SRW-9000PL  
digital motion picture camcorder

# Bring it on.

Bring on the pyro, the high noon exteriors, the shadows six stops below key. Sony's SRW-9000PL takes on the most challenging assignments. And shines. The PL mount welcomes your 35mm motion picture lenses. S-Gamut extends your color palette while S-LOG gamma preserves your vision from velvety blacks to piercing specular highlights. And the HDCAM-SR™ 4:4:4 image is not afraid of color grading. Or green screen. Or VFX. You bring the challenge. We'll bring the camera: the new 9000PL.

Visit [sony.com/digitalcinematography](http://sony.com/digitalcinematography) for the full story.

## SHOOT

The Leading Publication For  
Commercial, Branded Content  
& Entertainment Production

January 21, 2011  
Volume 52 • Number 1

www.SHOOTonline.com

### EDITORIAL

Publisher & Editorial Director

**Roberta Grier**

203.227.1699 ext. 13 rgrier@shootonline.com

Editor

**Robert Goldrich**

323.960.8035 ext. 6681 rgoldrich@shootonline.com

Contributors

**Christine Champagne**

**Millie Takaki**

### ADVERTISING

Display Advertising Inquires

ads@shootonline.com

203.227.1699 ext. 13

Advertising Production

**Gerald Giannone**

203.227.1699 ext. 12 ads@shootonline.com

Classified

203.227.1699 ext. 12 classified@shootonline.com

SHOOTonline Directory Listings

203.227.1699 ext. 11 directory@shootonline.com

### OFFICES

**Main Office**

256 Post Road East #206

Westport, CT 06880 USA

203.227.1699 Fax: 203.227.2787

**West**

650 N. Bronson Avenue, Suite B140

Los Angeles, CA 90004 USA

323.960.8035 Fax: 323.960.8036

**Circulation**

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Reprints/Article Rights

**Michael Morgera**

203.227.1699 ext. 11 mmorgera@shootonline.com

© 2011 DCA Business Media LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

**To Subscribe Go To**

www.shootonline.com/go/subscribe

**To RENEW Go To**

www.SHOOTonline.com/go/renew

and complete our online renewal form today.

**For Subscription Service Inquires &**

**list Rental Inquiries, Email:**

circulation@shootonline.com

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

USPS (06-234)

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

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

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



SHOOT is a member of:



## spot.com.mentary



### The Hidden Persuaders

The title of this spot.com.mentary installment is that of a seminal book by Vance Packard. Released in 1957, *The Hidden Persuaders* contended that a significant percentage of advertising was insidiously manipulative, deploying consumer motivational research and other psychological techniques, including subliminal messaging. “Many of us are being influenced and manipulated, far more than we realize, in the patterns of our everyday lives,” wrote Packard who passed away in Dec. 1996. He compared motivational research to “the chilling world of George Orwell and his Big Brother.”

*The Hidden Persuaders* was on *The New York Times* bestseller list for a full year. It was both praised and criticized, the latter coming primarily from the ad industry which claimed that motivational research helped advertisers and marketers better serve the public

at large. Ad biz leaders denied the use of subliminal communication in the peddling of products and services.

But Packard stuck to his guns, particularly concerned over how politicians were being promoted to the electorate through unscrupulous marketing and advertising.

Now more than 50 years later,

**The Supreme Court upheld freedom of speech for corporations. I'm all for freedom of speech, as long as I know who's speaking.**

Packard's concerns have been fueled further by a new generation of hidden persuaders spawned by the 2010 Supreme Court ruling dubbed Citizens United. The high court decision cleared the way for companies, unions and other special interest groups to spend unlimited funds to try to influence elections, often using money from anonymous donors.

According to an Associated Press report, independent groups that did not disclose the identity of their do-

nors spent \$132.5 million to influence elections nationwide last year, accounting for about one-third of all spending by outside groups in the 2010 election cycle. Anonymous or unlimited corporate spending represented 15% of all federal political spending in 2010. Such spending amounted to some \$85 million in Senate races, \$40 million of

big bucks as well.

However, heavy spending by groups under the Citizens United ruling did not ensure victory. In three of the most expensive Senate races, candidates won despite heavy Citizens United-spawned spending directed against them.

The Supreme Court decision was based on freedom of speech protec-

tion for corporations. I'm all for freedom of speech, as long as I know who's speaking.

In mainstream advertising, the public knows who's behind an ad and can judge those brands and their messages accordingly, with people making their buying decisions as they see fit. Even the most manipulative ads critiqued by Packard had a readily identifiable advertiser. Now what's "hidden" in the political ad arena extends all the way to the sponsors themselves.

## POV



### Putting CES Into Perspective

As chief technology catalyst, North America, for McCann Worldgroup. Lori H. Schwartz is charged with focusing on partnerships and innovation, working to understand different technologies, how they're enabling opportunities to connect with consumers, how those technologies are involved in content, licensing, information and data, and interpreting all this to discern what's most relevant for clients and marketers.

In the context of the recently wrapped Consumer Electronics Show (CES) in Las Vegas, Schwartz also took on the role of tour guide, taking select clients through the booths to explore innovations that are not only cool but that could also affect consumer behavior, perhaps getting a taste for how things could change over the short and long haul. She explained that McCann wants its clients to see first hand why and how technology is so important to the marketplace at large.

McCann too sees the importance of CES. While the agency's media side has had a strong presence at the show over the years, this was the first time that a significant creative contingent turned out for the event.

Among the many exhibitors that caught Schwartz's eye were:

- **Fulton Innovation** which showcased wireless electricity and cereal boxes that lit up. The technology allowed for electric connectivity in packaged goods. “There are so many opportunities to leverage that capability not only from a creative standpoint but just from being able to make a box stand out in a retail environment,” observed Schwartz. “You can connect with consumers on a different level.”
- **Intel with its Atom Processor.** “It's been around for awhile but it's coming into its own,” said Schwartz. “It's a chip that enables the connected home and smart appliances, which colored my whole experience at CES as to how the future households we're trying to reach will be quite different.”

Schwartz also gained at CES big picture perspectives to share with clients that transcend any one technology. For example, much has been written about how numerous computer-makers are jumping aboard the tablet bandwagon in the wake of Apple's success with the iPad. A self-described iPad aficionado, Schwartz at the same time noted that it doesn't matter all that much which tablet you choose. What's relevant, she observed, is that “we used to talk about the three-screen world, the four-screen world. But now with the idea of everything being cloud-based, people aren't

tied to a particular screen. We don't have to differentiate so much between screens—mobile, the living room, or PC. Now it's all one screen coming in a variety of sizes with the meat of processing and content happening in cloud, with content moving from one screen to another. Nothing is glued to any particular screen.”

During CES, Schwartz had a Samsung Galaxy tablet equipped with the location-based mapping capabilities of

Point Inside, a company with which McCann partnered to help navigate about the show floor.

This created a personal mapping experience for McCann and its clients at CES, underscoring the power of location-based services, facilitating the seeking out of certain resources of interest. Ironically, though, this was undermined a bit, laughed Schwartz, by some difficulty in getting Wi-Fi at the CES venue.

## Flash Back

**January 19, 2001** Steve Sandoz, creative director at Portland-based agency Wieden+Kennedy, passed away Dec. 26, 2000, after a long battle with leukemia.... **RSA Films** has launched **Top Dog**, a division specializing in garnering spot assignments for select feature filmmakers... **Largely on the strength of a self-financed spec reel, director Shawn Driscoll** has landed at his first career spot roost: **Coppos Films**.... **Director Kevin Dole** has joined **Tag Team** in L.A....

**January 20, 2006** As its economy looks to recover after the devastation wrought by Hurricanes Katrina and Rita, Louisiana has a major boost to its filming infrastructure on the horizon. **Plans have been announced to build a studio complex on 11-plus acres in Baton Rouge**.... **Anonymous Content** has teamed with **Sharkle.com** to provide original content for the website.... **DiverseCity**, a NY-based production house headed by former agency exec producer **Scott Nicholas**, has opened with a lineup that includes directors **Lionel Coleman** and **Thomas Barnes**....

# Fincher, Cronenweth, Burt Discuss Their Working Relationship

Continued from page 1

On the collaborative front, sharing his insights into the longstanding working relationships behind *The Social Network* is its director, David Fincher, whose career spanning music videos, commercials and theatrical features has been chronicled by *SHOOT* over the years.

Several of Fincher's prime collaborators on *The Social Network* have also contributed to his past clips and/or spots as well as other feature-length movies—among those artisans being cinematographer Jeff Cronenweth, ASC, editors Kirk Baxter and Angus Wall, production designer Donald Graham Burt, and supervising sound editor and sound re-recording mixer Ren Klyce.

Fincher observed, "Films are wars—battles waged over months in the hope that even with some days resulting in lost ground, you can get THERE. They require constant vigilance on the part of many departmental overseers to make sure that the newborn is not tossed with the suds. If you've been through it before, you know the value of those who can maintain focus and keep front and center that which is narratively essential. Those are the people you owe it to yourself to invest in; the people who make you look wise and responsible, the people who are dedicated to what the audience will see and feel most."

Here's a look at several of those people and their collaborative filmmaking history with Fincher:

## Jeff Cronenweth, ASC

Fincher recalled, "I met Jeff working with his father [legendary cinematographer Jordan Cronenweth, ASC], and asked him to shoot *Fight Club* in 1999. Jeff is genetically incapable of 'over lighting' and is a great and pragmatic problem solver."

*Fight Club* is one of a select number of features Jeff Cronenweth, ASC, has shot over the years (including *K-11: The Widowmaker* for director Kathryn Bigelow, and *One Hour Photo* for director Mark Romanek). The cinematographer made a conscious decision to be extremely selective about feature cinematography gigs in that they are generally time consuming and his personal priority has been to spend more time with his family. However when Fincher called him regarding *The Social Network*, Cronenweth—who's repped as a DP by Dattner Disputo and Associates—was all ears.

"For one, it was three to four weeks on location, with the rest of the shooting in Los Angeles, meaning I could be close to home," related Cronenweth. "But more importantly, I was hooked when I read the script—it's a cerebral movie that's all dialogue. There was no dark side other than how you interpret the actions of Mark Zuckerberg and those around him. There are no chase scenes or complex visuals, it's essentially a courtroom drama without a courtroom. Instead it's set in two deposition rooms and in surroundings where certain events took place. The visual approach was more reality driv-



Jeff Cronenweth, ASC

en, contemporary—these were events of the past six or seven years. It was an exercise in constraint—visually adding to the performances and the words being said. It was great to see how one of our industry's brightest and most talented directors tackled this."

At the same time, Cronenweth observed, "If Fincher calls you, do you even need to read the script to decide if you want to work with him? Of course not—the chance to work with David is too good to pass up. You know the project will be ambitious and challenging."

Cronenweth shot *The Social Network* on a state-of-the-art RED One camera, which filmmaker Steven Soderbergh provided for Fincher. Cronenweth had used RED in the past but found this new iteration with the Mysterium X chip to be advantageous. "I believe this was the first major movie to use this new chip, which offered increased dynamic range in latitude and color, the ability to hold highlights better than its predecessor, the capability to deal with warm light. So many of our locations dictated what our lights sources would be...Had RED not progressed with its new chip, then the demands of this movie would have been an issue."

Fincher has been proactive in digital cinematography on his features in recent years, going with the Viper on *Zodiac* (with Harris Savides, ASC, serving as cinematographer) and *The Curious Case of Benjamin Button* (DP Claudio Miranda), for example. Cronenweth explained that this digital bent does not stem from an aversion to film but rather Fincher's desire to own and control as much of the imagery as he possibly can, being less vulnerable to outside forces like film labs where issues like scratches, handling of the work and timing can surface.

Cronenweth himself is open-minded about new tools, going with what's best for the particular project. He earlier for example had a positive experience deploying the Sony F35 on a Fincher-directed iPhone spot produced by Anonymous Content for TBWA\Chiat\Day and Media Arts Lab, L.A. (Cronenweth has shot varied commercials over the years for

Fincher whose spotmaking home is Anonymous Content.)

Still, Cronenweth is an unabashed lover of film. "There's no mystery, no surprises per se when shooting in HD which to some is the advantage of HD. But I love the texture of film, the grain, not always knowing what you have."

On one hand, quipped Cronenweth, "I love not having to call the film lab at 5 a.m. wondering if I will have a job that day. But not knowing exactly what you captured, sometimes having a little fear is not necessarily a bad thing—I'm not sure all the young DPs appreciate that. If you're brave enough to embrace the mystery and the surprises you can get on film, that pushes you. Without that, there are people who might not be pushing and taking the risks they should be taking."

Asked for how he and Fincher have evolved over their years of collaboration—spanning spots, two features divided by some 11 years (*The Social Network* and *Fight Club*) and earlier Fincher movies for which he served as second unit DP (*The Game*, *Se7en*)—Cronenweth observed. "We have grown. We are both better, more concise as filmmakers. We know how to arrive at desired points sooner, easier. We communicate better with each other. I understand his language. There's more short hand between us." (Cronenweth, incidentally, is currently shooting Fincher's latest film, *The Girl With The Dragon Tattoo*.)

Having worked with the likes of Fincher, Bigelow and Romanek, Cronenweth noted that these experiences have helped him as both a cinematographer and director (he and brother Tim comprise the helming duo The Cronenweths at L.A. production house Untitled). A prime lesson learned from these filmmakers, said Cronenweth, is "all of them have strong creative convictions. They believe in themselves. They believe in ideas and fight hard for them."

## Donald Graham Burt

Fincher related, "Don Burt was someone Ceán [Chaffin, Fincher's longtime producer] introduced me to on *Zodiac* and I love his taste and willingness to sublimate beautiful design to the needs of the story."

*Zodiac* started a string of Fincher/Burt collaborations that went on to include *Benjamin Button*, *The Social Network* and *The Girl With The Dragon Tattoo*. Burt earned an Oscar for best achievement in art direction for *Button* (shared with set decorator Victor J. Zolfo).

Burt, who's handled by The Skouras Agency, has also served as production designer on several Fincher-directed commercials for such clients

as Hewlett Packard, Nike and Apple's iPhone. Burt has spotmaking roots that date back to when he first got to know Chaffin.

"With David, you feel you are in a collaboration," related Burt. "Sometimes you work on projects and the director is unavailable or busy elsewhere. David is always available, always there. You can discuss ideas with him. David gives you space and at the same time is there for discussion. He is so involved. He wants to hear you, he wants to see you. He values the art department and you feel he values you and what you can contribute."

As for the biggest challenge he faced on *The Social Network*, Burt cited "the recreation of Harvard, which has a no filming policy. We had to recreate Harvard, doing extensive research regarding what the dorm rooms and hallways were like back then. We had to recreate Harvard in such a way that created the right tone, serving the dramatics of the script and the narrative.

## Angus Wall, Kirk Baxter

Reflecting on his working relationship with editors Angus Wall and Kirk Baxter of edit house Rock Paper Scissors, Fincher related, "I had worked with Angus for years on music videos and commercials, and he introduced me to Kirk. We have worked harmoniously together on three features (*Zodiac*, *Benjamin Button*, *The Social Network*). Each brings an incredible skill set, but also a great sense of curiosity, experimentation and determination to make each moment count."

Wall and Baxter earned a best editing Oscar nomination for *The Curious Case of Benjamin Button*. It was after that movie was released that *SHOOT* first discussed with the two editors their collaborative bond with Fincher on both spots and features. At the time, Baxter related, "I've found it incredibly simple to work with David. He's very clear, very helpful yet is always there if you stray off the path. He will talk to me about a scene as if I'm an actor who's going to go out and perform it. He will talk about it in an ethereal way, keeping things loose so we can consider and then use the right building blocks. As things start to form, he gets even more useful and specific to help each artist with his specific craft. You very much want to please David. You try to do things proactively to help him since he has such a great understanding of how to give you freedom and help you at the same time."

Wall observed, "David understands that the nondestructive aspect of the process is post. In production you can have the figurative gun to your head

Continued on page 11



The Social Network

top-notch director  
accomplished editor  
killer designer  
renowned colorist  
expert vfx artist  
superstar audio engineer

(choose one)



Production + post production under one roof.  
312.321.0880 ask for John or Gretchen.  
[oneatoptimus.com](http://oneatoptimus.com)

©2011 Optimus.

# DGA Feature, Spot Nominees Reflect

Continued from page 1  
pher Nolan for *Inception*.

This is the second career DGA Award nomination in the feature film category for Fincher, who discusses his collaborators on *The Social Network* in this week's *SHOOT* lead story. His prior DGA feature nom came for *The Curious Case of Benjamin Button* in '08, the same year he was also nominated in the commercials category. And Fincher, whose spotmaking roost is Anonymous Content, won the DGA Award for commercials in '03.

Meanwhile Nolan has three DGA feature film nominations, having been recognized for *The Dark Knight* in '08 and for *Memento* in '01.

## The Fighter

Russell said he felt fortunate that his friend Mark Wahlberg brought *The Fighter* to him. "He had been around the block with it in various incarnations," related Russell. "As a friend, I followed the project through its ups and downs." What ultimately drew Russell to take on the film was its "amazing mix of characters. The mother and the sisters, the two brothers and the bartender girlfriend—they are unbroken people. If they had been shattered people, I don't think I would have been attracted to the story. These are characters who are alive, spirited and funny despite everything they've endured in life."

Creatively Russell felt the challenge to make sure to convey the truth of the relationships between these characters, perhaps the hardest being "to un-



David O. Russell

derstand the love and loyalty between the brothers despite all the trouble they had between them."

Wahlberg plays Mickey Ward, a welterweight who's struggling as a boxer and also struggling with a dysfunctional family. His older half-brother, portrayed by Christian Bale, was a boxer himself until he became a crack addict.

Russell affirmed, "This is very much a movie about love and loyalty and that's how Mark and Christian felt about the story and their characters' relationship."

## Eloquent Speech

Also with a challenge inherent in the storyline is *The King's Speech*, which centers on King George VI (Colin Firth stars as the World War II monarch) whose stammering is treated by a speech therapist (portrayed by Geoffrey Rush). While a period piece, the film centers primarily on the friendship that develops between the two characters and the life's lessons that come from confronting and overcoming obstacles. The therapist gets to the psychological



Tom Hooper

roots of the stuttering as we ultimately see King George VI put his fears aside to formally address the U.K. people, informing them of the nation's declaration of war against Germany.

Hooper said that the stammer itself was one of the risks he had to creatively navigate his way through. "There are many mine fields with stammering—making it too painful and unwatchable or minimizing it and having it come off as comedic. If you're too heavy, the film's pace dies. There's also the pitfall of running scared of and minimizing the stammering which also has the potential to undermine the film."

Another concern for Hooper was "whether the climax would be climactic enough. The only way to make the climax work was to be so far into King George's head that we start to care as much as he cared—and at the same time to so fully understand the context of going into war and how painful failure in the King's speech would have been on that day in that moment. I felt that moment would be unlocked if Colin's performance were right, if we unlocked being a stammerer correctly."

That moment wound up ringing true and climactic, helping to translate into a moment which Hooper holds dear—hearing from DGA president Taylor Hackford that he had been nominated for the DGA Award. "I'm thrilled with the nomination from my fellow directors, my colleagues and peers," said Hooper. "If any group knows what directors do, it's the Guild."

Hooper added that he has "a strong affection for the DGA and was particularly touched to hear about the nomination from Taylor. I remember one of my first trips to Los Angeles when through [actress] Helen Mirren I met [her husband] director Taylor Hackford. He wasn't DGA president then and it was before I joined the DGA. He invited me to a DGA induction event and I learned that a DGA member was guaranteed a 10-week director's cut. I had only three weeks on my last feature. I was hooked then and there."

Indeed Hooper's affinity for the DGA stems in part from his advocacy of directors' rights. He supported the

Continued on page 15



The Fighter



The King's Speech

## Short Takes

### DIRECTOR/COP BACKS STREET STORIES

Calum deHartog's not like most commercial directors. He moonlights as a Toronto police officer. Seeing firsthand the ravages of the drugs and violence that run rampant in Toronto's inner city communities, he became inspired to help inner city youth tell their often harrowing stories through film.

Thus was born The City Life Film Project, initiated last spring in partnership with Toronto-based Temple Street Productions and The Remix Project, a Toronto charity



employing arts and culture to engage young people, mostly from priority neighborhoods. The Project partners inner city youth with industry professionals who provide them with the guidance and resources to bring their stories to life. Out of 50 applicants, 10 finalists were chosen and whittled down to three young filmmakers who were given the opportunity to make their films.

The goal, says deHartog, is "to inspire future filmmakers by providing real hands-on experience in bringing their stories to life. It also reinforces my view that arts and culture are an important component of society in creating dialogue and understanding the world we live in."

To produce the three films, \$250,000 was raised. The project, which will continue to run annually, is being promoted through a pro bono campaign developed by Leo Burnett in Toronto. The campaign consists of wildposting of fake movie posters and a fake movie trailer for *The Downfall*, a film that was never made because the young person who would have made it was killed by stray gunfire. The trailer, produced by Toronto-based Crush, is currently being shown on cinema screens in Toronto. The movie posters point to [TheDownfallMovie.com](http://TheDownfallMovie.com), which also hosts the trailer.

The three films, created by Ana Astaiza, Rich Acheampong and Ayanie Naseem, had an invitation-only Toronto premiere in November. The films are also being submitted to festivals worldwide and are being screened at high schools and community centers throughout Toronto. More info is at <http://citylifefilmproject.com>

### ADC OPTS FOR 16-YEAR VET AS DIRECTOR

The Art Directors Club has officially promoted Olga Grisaitis, a 16-year vet of the organization, to its top position as director. Founded in N.Y. in 1920, the ADC is a self-funded, not-for-profit global membership organization serving as a hub for creative directors, art directors, graphic designers, digital designers, environmental designers, copywriters, illustrators, photographers and others. The club's mission is to connect creative communications professionals around the globe, and to provoke and elevate world-changing ideas. ADC encourages students and young professionals entering the field. ADC provides a forum for creatives in advertising, design, interactive media and communications to explore the direction of these rapidly converging industries.

### PEOPLE IN THE NEWS...



Lindsay Stillman

Lindsay Stillman has been promoted to sr. producer at GSD&M Idea City in Austin. She has moved up steadily since first coming aboard in the fall of 2004 as an intern in it A-V studio. During her tenure at GSD&M's production department, she has produced and edited commercials for such clients as Southwest Airlines, Kohler, and L.L.Bean.....Matej Purg has been promoted from head of production to exec producer at Paranoid US. He has overseen recent work for Paranoid US such as Nike's "Mercurial" and Coke's "Quest" directed by Edouard Salier, and Optus' "Secret Training Camp" and Accenture's "Surfing Elephant" directed by Thierry Poiraud...

# UNIVERSAL STUDIOS



- 6,800 sq. ft. sound stage with 40 ft. x 80 ft. green screen cyc
- Motion Capture
- Realtime camera tracking for on-set visualization with Lightcraft Technology Previzion
- CineSync remote review and note capture
- Encoded 24 ft. Technojib camera crane
- Pre-rigged, motorized lighting grid with iPad dimmer control
- 2 editing bays with Avid and Final Cut Pro
- 6 station artist suite with Maya 3-D, Motionbuilder, Nuke Compositing and more
- Conference room with stage feed and teleconferencing
- Physical and content security procedures
- Aspera encrypted, secure, high speed file content delivery worldwide

**UVS1**  
UNIVERSALVIRTUALSTAGE



818.777.3000 • 800.892.1979  
universal.virtualstage@nbcuni.com

FILMMAKERSDESTINATION.COM

Find Us   Download  at [mobile.filmakersdestination.com](http://mobile.filmakersdestination.com)

Top Spot of the Week

# Director Fredrik Bond, MassMarket Trash A Party For JWT And Huggies

By Christine Champagne

When it comes to diaper ads, we don't expect much visual creativity. But "Soirée" for Huggies via JWT New York is something to marvel at. Directed by Fredrik Bond of MJZ and featuring the VFX work of N.Y.'s MassMarket, the :30 centers on a baby who wreaks havoc at an upscale loft party.

The spot was designed to promote Huggies Little Movers diapers, which are shaped to fit in a way that allows babies to move faster and more freely. That insight led the creative team at JWT to wonder, could Huggies have created a diaper that has babies moving so fast they can't be caught? From that question came the idea of producing a spot that finds a baby in overdrive. But rather than have the baby whizzing around like Road Runner, which would seem like an obvious route to take, the creative team, including copywriter Daniel Gonzalez and art director David Suarez, created a sense of speed through a series of frozen vignettes. While the baby is a whirlwind of destruction, whipping around the party and knocking over everything from a plate of spaghetti to an aquarium with his dad in hot pursuit, the action is depicted in a series of

intricate still moments.

At the outset of the project, senior integrated producer Owen Katz was confident his creative colleagues at JWT had conceptualized a brilliant spot, but he confessed he wasn't sure Bond would even look at the brief given that it was for a diaper commercial.

Bond did look at it and was impressed by the possibilities and challenges. The director not only executed what he read on paper, but he "took it the next mile. He added value. He pushed the boundaries. He pushed the budget," Katz said with a laugh. "He made the spot better, and you don't always get that when you hire a director. I hate to say it on the record, but it's true."



Fredrik Bond

## Low-tech

Given the complexity of what JWT and Bond wanted to pull off, MassMarket executive producer Justin Lane felt it was important to get everyone involved in the project in one room together to plot out a course of action. Going low-tech, Lego toys were spread out on a conference table, serving as representations of the people in the spot, and a camera phone was flown through the setup to show how the camera would

move within the environment. MassMarket used the resulting video to create an animated pre-vis.

Just over a week later, Bond and DP Hoyte van Hoytema shot "Soirée" on location at a Manhattan loft. "We shot all of it for real," Bond said.

Each vignette was arranged and lit, and shot individually, a motion control camera snaking through the scene. For the most part, the actors, which included Rod Luzzi as the dad and Bond's friend Emil Moller, whom he described as an amazing pantomime, had to make an expression and hold it. Some were standing, while others hung from the air on wires. (A mannequin stood in for the baby.) But Bond didn't require total stillness. "If you look closely, they are all moving slightly," Bond shared, explaining that the movement—you'll see one girl's eyes darting toward the end of "Soirée"—gave the spot life.

As far as postproduction, MassMarket touched every frame of the spot, rotoscoping the individual vignettes and marrying them together; adding 3D elements, including the cake and cake bits we see hanging in the air and the water in the fish tank; completely removing the ceiling of the loft and replacing it with a 3D ceiling; and speeding up or slowing down certain segments. Massive amounts of rig and wire removal were also performed.

For marrying the vignettes together, "Something that worked to our advantage was the spot was shot on RED," said sr. Flame artist Jamie Scott. "Shooting digitally meant the motion control shots lined up a lot better than if it had been shot on film."

The biggest challenge of all for MassMarket was the 3D head replacement on the baby, according to MassMarket lead Flame artist David Parker. Katz credited MassMarket with developing a camera rig that—as unobtrusively as possible—swung around a real baby and captured numerous facial expressions from varying angles. MassMarket's 3D department then used those stills to create CGI baby heads.

## On track

The guys at MassMarket weren't only interested in talking about their work on "Soirée," by the way. They also praised the music. Licensed for "Soirée," "Let's Dance Together" is a Paul Reeves contemporary track with a Roaring '20s vibe. "A lot of times, we find the best spots come out of a serendipitous moment where everything just comes together—the music, the visuals and the storyline," Lane said.

"The music is not like the music you hear in most diaper ads, and the visuals are not what you're used to seeing in most diaper ads," Gonzalez mused. "That takes a bit of bravery on the part of the client."

## TOP Spot OF THE WEEK

---

**CLIENT**  
Huggies.

---

**AGENCY**  
JWT New York.

Walt Connelly, executive creative director; Richie Glickman, creative director; David Suarez, art director; Daniel Gonzalez, copywriter; Aaron Padin, head of art; Chadwick Whitehead, title animation; Clair Grupp, director of integrated production; Joe Calabrese, director of brand production; Owen Katz, senior integrated producer; Mike McLoughlin, assistant producer.

---

**PRODUCTION COMPANY**  
MJZ, bicoastal/international.

Fredrik Bond, director; Hoyte van Hoytema, DP; Lisa Margulis, executive producer; Jeff Scruton, senior executive producer; Nicholas Wrathall, producer. Shot on location in Manhattan.

---

**VISUAL EFFECTS/EDITORIAL**  
MassMarket, New York.

Justin Lane, Rich Rama, executive producers; Nancy Nina Hwang, Marcus Lansdell, producers; Justin Romero, associate producer; Cass Vanini, editor; Damon Ciarelli, CG supervisor; Andy Jones, CG lead; Todd Akita, Jonah Friedman, Soo Hee Han, Xuan Siefert, CG artists; Tom Cushwa, CG modeler; Ian Brauner, CG pre-vis; Joerg Liebold, tracking lead; Denis Trutanic, tracking; David Parker, lead Flame; Jamie Scott, Joanne Unger, Jeen Lee, Adam Flynn, Flame artists.

---

**ANIMATION**  
Buck, New York.

Kate Treacy, Anne Skopas, executive producers; Kevin Hall, producer; Orion Tait, creative director; Lars Holmgren, CG supervisor; Kevin Couture, Arvid Volz, Dave Soto, 3D generalists; Ryan O'Phelan, CG lead/modeling/comping/texturing; Claudio Salas, texturing.

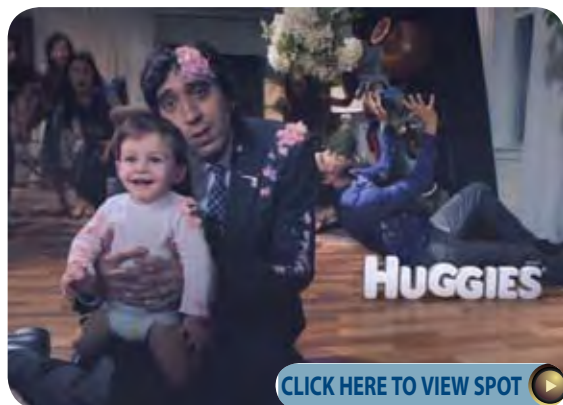
---

**AUDIO**  
JWTwo, New York.

Andy Green, sound mixer; Dan Burt, music producer; Greg Tiefenbrun, producer.

---

**PERFORMERS**  
Rod Luzzi, Emil Moller



[CLICK HERE TO VIEW SPOT](#)

A baby in Huggies proves to be most elusive, wreaking havoc at a loft party. But rather than have the baby move like a blur through the proceedings, a series of frozen vignettes more engagingly and strikingly conveys the feeling of speed—and the utter helplessness of the father who's in hot pursuit.

The Best Work You May Never See

# Singing The Praises Of AmazonKindle

By Robert Goldrich

In "Tree," a spec spot conceived, directed and edited by Brian Neaman and Michael Southworth, a talking tree sings about the virtues of the AmazonKindle. Seated on a park bench next to the tree is a man, reading *Pride and Prejudice* on his Kindle. The tree croons the lyrics:

"He likes to read it in the sun.  
He reads adventures just for fun.  
You download stories anywhere.  
A bookstore floating in the air.  
Yeah, it's a better way to read.  
That don't make paper out of me."

A woman walking her dog passes by and first looks at the singing tree in disbelief. Soon, though, she is bobbing her head to the song, now understanding the tree's gratitude to the Kindle for not being turned into paper for a book.

A voiceover end tag relates, "Download books in 60 seconds," accompanied by the slogan, "AmazonKindle. A better way to read."

## Day jobs

Neaman and Southworth's main gig is as editors at Crew Cuts in New York. At the same time, they are hardly strangers to spec spot directing. Last year Neaman and Southworth—at the time primarily assistant editors with Crew Cuts—earned inclusion into "The Best Work You May Never See" gallery (*SHOOTonline*, 5/7/10) on the strength of "Guitar," a spec ad they helmed, edited and entered into a Walmart contest seeking original broadcast commercials promoting the giant retailer. "Guitar," which wound up winning the contest, was a tug-at-the-heartstrings piece in which a mother talks about what she's saving up for—a real guitar for her young daughter who we see ultimately grow up and become a sought-after musician/performer in concert.

The directing duo followed that up with a comedic Bud Light spec commercial, "Jury Duty," which too won an advertiser contest, resulting in Neaman and Southworth earning a trip to Cannes for a screening of the spot. In the spec piece, jurors immediately feel the defendant is guilty. But upon being presented an evidence exhibit—a healthy supply of Bud Light—they decide to "deliberate" for a lengthy stretch. Deliberations turn into an ongoing party and result in follow-up jury requests for more evidence.

Southworth related that both the Bud Light and Walmart spec spots were "on brand and consistent with existing creative for those companies." He noted that AmazonKindle's "Tree" represented a departure from that approach.

"We set out to do something quirkier, more in line with our sensibilities and not necessarily following what the client had already done," said Southworth. "At first we envisioned the guy talking to a tree that was angry over his reading books and wasting paper. But then Matt O'Dowd came up with the idea of a song sung by the tree. We saw the hilarious potential and once we heard the song, we felt we definitely

had something special."

Composer/lyricist O'Dowd, whose day job is as a freelance copywriter (working regularly at interactive agency LBi, New York), has a track record of collaborating with Neaman and Southworth, including on Walmart's "Guitar." Another integral part of the spec team over the past year is executive producer Jeff Roos, a freelance agency producer (who's active at Digitas, New York).

For "Tree," Neaman additionally served as puppeteer (of the tree) with Southworth filling in the role of animator/VFX artist.

## Like-minded

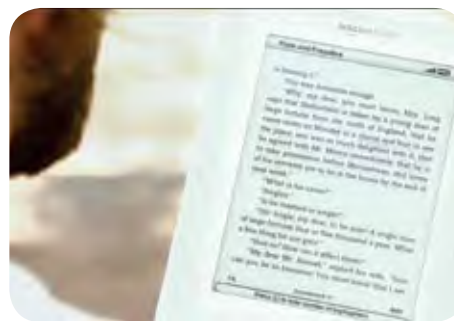
Neaman said that upon meeting and working with Southworth, initially as assistant editors at Crew Cuts, he found that they were like-minded and the two struck up a rapport. This led initially to their teaming on Walmart's "Guitar," the success of which fueled further spec spot collaborations.

The duo has also taken on some recent real-world jobs as directors—both helming and editing a web and in-store stop motion video for the Tassimo Brew Bot out of TBWA\Chiat\Day, New York, and web videos for Kool-Aid via Ogilvy & Mather, New York. (Crew Cuts handled production logistics and finishing for these projects.)

Asked if they harbor directorial aspirations, Southworth and Neaman said their focus is on editing. "We both love editing," affirmed Southworth. "There are challenges and fun in both editing and directing. We'll continue doing both and see where the market takes us and what we can do."

**credits** Client **AmazonKindle (spec spot)** Agency **Brian Neaman, Michael Southworth, creative directors. Production Brian Neaman, Michael Southworth, directors; Jeff Roos, executive producer; Gary Golembewski, DP. Editorial Crew Cuts, New York. Brian Neaman, Michael Southworth, editors. Post Crew Cuts, New York. Andy Witkowski, colorist/VFX artist. Animation/Visual Effects Brian Neaman, puppeteer; Michael Southworth, animator/VFX artist. Music Matt O'Dowd, composer/lyricist. Audio Crew Cuts Nick Montgomery, mixer.**

Neaman and Southworth bark up the right tree.



**Get Great Reception From Potential Clients By Reaching Them In The SHOOT Formats They Read And View Regularly For News, Info, Great Work & Insights!**

Your Ad Agency, Commercial & Entertainment Production Clients have strong emotional connections to SHOOT Magazine, The SHOOT>e.dition and SHOOTonline.com, making the print and online environments conducive to your message. Advertise to raise awareness of your company, talent roster, awards news, services or products and get great reception!

In addition to the latest NEWS, Best NEW WORK & SHOOT COLUMNS, here's what's coming up in print...

FEBRUARY 18 ISSUE	MARCH 25 ISSUE	APRIL 15 ISSUE
<ul style="list-style-type: none"> <li>Post, Visual Effects &amp; Animation</li> <li>Top Ten VFX &amp; Animation Chart</li> <li>Midwest Production &amp; Post</li> <li>Independent Spirit Awards Preview</li> <li>Academy Awards Preview</li> <li>ASCAwards Wrap-up</li> <li>SouthbySouthwest Preview</li> </ul>	<ul style="list-style-type: none"> <li>"DIRECTORS" Extravaganza</li> <li>&gt; Leading Commercial Director Profiles</li> <li>&gt; Leading Film Director Profiles</li> <li>&gt; Up-And-Coming Directors</li> <li>&gt; Cinematographers &amp; Cameras</li> <li>Music &amp; Sound -&gt; Top Ten Tracks Chart</li> <li>Southeast Production &amp; Post</li> <li>NAB Preview</li> </ul>	<ul style="list-style-type: none"> <li>Advertising &amp; Entertainment Production</li> <li>Recent Awards &amp; Festivals:</li> <li>profiles of DP &amp; Editor Honorees</li> <li>Cannes Film Festival Preview</li> <li>Texas &amp; The Southwest</li> </ul>
<p>Space Deadline: February 8 Ad Material Due: February 11</p>	<p>Space Deadline: March 15 Ad Material Due: March 18</p>	<p>Space Deadline: April 4 Ad Material Due: April 8</p>

For Space Reservations, Contact:  
Print & Online Advertising rgriener@shootonline.com 203/227-1699, ext 13  
Classified / Recruitment classified@shootonline.com 203.227.1999 ext. 12  
Print Issue Details: www.shootonline.com/go/upcomingissues

**SHOOT**

## Webisodes, Internet Shorts & Promos

### Bill Hader Channels His Comic Energy Into Volkswagen For Deutsch LA, Dir. Szymanski

#### CLIENT

Volkswagen Tiguan

#### AGENCY

#### Deutsch LA

Michael Kadin, Josh Rose, executive VPs/group creative directors; Jeremy Stabile, VP/associate creative director; Matt Sherman, copywriter; Paul Oberlin, art director; Eric Kaufman, producer; Vic Palumbo, executive VP/director of integrated production; Jason Clark, product specialist.

#### PRODUCTION

#### Caviar, Venice, Calif.

Jake Szymanski, director; Mark Williams, DP; Michael Sagol, executive producer; BP Cooper, producer.

#### EDITORIAL

#### Union Editorial, Santa Monica, Calif.

Paul Plew, editor; Josh Hayes, assistant editor; Michael Raimondi, executive producer; Rob McCool, producer.

#### VISUAL EFFECTS

#### Resolution, Los Angeles

Didier Sand, Muchin Kuo, graphic artists

#### POST

#### Resolution

Todd Iorio, Seth Silberfine, online editors/colorists; Evan Guideria, Ali Laventhol, Amir Qureshi, Chris Moore, online editors.

#### MUSIC

#### The Oh Sees, San Francisco

#### AUDIO

#### Union Editorial

Mike Franklin, Milos Zivkovic, mixers/sound designers.

#### THE WORK

Saturday Night Live funnyman Bill Hader does his wry best to figuring out everything you'd ever want to know about a Volkswagen in these spots on the VW Academy channel from Deutsch LA, directed by Jake Szymanski of Caviar Los Angeles. There are a total of nine spots—three each for the 2011 VW Tiguan, Jetta

and Toureg, respectively—available on [www.youtube.com/vw](http://www.youtube.com/vw)

The new comedic educational series, which pairs Hader with the VW product specialist character Danielle Gumro, is called *In-side the VW Academy*. The introductory *VW Academy* spot for Tiguan compact SUV is just short of a minute-and-a-half and has Gumro and Hader standing on opposite sides of the Tiguan. Gumro talks about the Tiguan's 200 horsepower turbo charged TSI engine, at which point the camera reveals Hader holding a cup of latte from which he takes a sip. He says that the Tiguan is so fast that she missed him driving out in a flash and buying a latte.

The camera cuts back to Gumro who doesn't believe Hader. In an instant, we see Hader holding a little dog he adopted. Again, he contends that the Tiguan is that fast and responsive, giving him time to pick up the pooch before Gumro could blink an eye.

The same give-and-take unfolds a few more times as Hader relates that he was able to drive all the way to Oxnard, Calif., and buy a crate of fresh strawberries which he's holding. Next, he offers no explanation while holding a bass he just caught fishing. Finally we see him severely singed and sun burned, suggesting that he was able to drive the Tiguan to the sun and back in what seems like a nano moment.

Meanwhile the *VW Academy* introductory three-minute spot for the Jetta has Gumro talking about the redesign of the vehicle which includes a significantly more spacious interior. Across the way standing near the passenger side of the vehicle, Hader is seen wearing a miner's/mountain climber's-like outfit, replete with a small headlamp. He says that the Jetta is dangerously roomy and he may never return once he goes in.

Gumro then highlights the Jetta's power, which includes its engine with 177 pound torque. Hader then relates that he has to be careful to avoid that beast (a 177-pound torque, referring to it as if it were a wild animal) once he enters and explores the Jetta.

More leg room is the next feature extolled by Gumro. However, Hader views this extra space as a portal which he could fall through, leaving him "falling and falling" deep into a virtually



[CLICK HERE TO VIEW SPOT](#)

bottomless abyss.

But not to worry. Hader is prepared. He has a long rope wrapped around his shoulder. He explains that three light tugs on the rope means he's okay. Three hard tugs means he's dead or dying.

Hader then declares he's going into the Jetta, but not before articulating a parting request that Gumro tell his wife that he thinks she's "alright" and to have her hug "my kids for me"—just in case he gets lost and doesn't make it back from the Jetta's cavernous interior.

The third introductory web video promotes the VW Touareg, with Gumro rattling off a seemingly endless rundown of state-of-the-art features and creature comforts. However, Hader counters that he is more sophisticated than the Touareg, noting for example that he owns Shakespeare's bones. He adds that when growing up he had two pets, a camel and a peacock—and they both drank fine wine.

Further showcasing his sophistication, Hader recalled that in first grade he was allowed to "smoke a pipe because I'd look weird without it."

But Gumro continues with an array of sophisticated Touareg features, finally causing Hader to wave the white flag and declare repeatedly that he's humbled.

He concedes defeat as Gumro keeps on piling on with the Touareg's many virtues.

### Venables Bell & Partners and Nexus Productions' Smith & Foulkes Cut To *The Chase*

#### CLIENT

Intel

#### AGENCY

#### Venables, Bell & Partners, San Francisco

Paul Venables, Will McGinness, executive creative directors; Paul Foulkes, Tyler Hampton, David Kim, creative directors; Josh Parschauer, copywriter; Beau Hanson, Dan Kenneally, art directors; Craig Allen, director of integrated production; Kacey Hart, producer; John Eagan, interactive producer; Ezra Paulekas, interactive design director.

#### PRODUCTION

#### Nexus Productions, London

Smith & Foulkes, directors; Oliver Wood, DP; Tracey Cooper, exec producer; Alistair Pratten, production manager.

#### EDITORIAL

#### Trim, London.

Paul Hardcastle, editor.

#### MUSIC/SOUND DESIGN

#### Human, bicoastal

Edmond Dunne, Gareth Williams, composers; Jonathan Sanford, music producer.

#### AUDIO POST

#### Play, Santa Monica

John Bolen, mixer.

#### POST

#### Time Based Arts, London.

James Allen, Sheldon Gardner, color/Flame.

#### THE WORK

To build excitement around the 2nd Generation Intel® Core™ i5 processor, Intel is launching an action-adventure video titled *The Chase*. Created by independent San Francisco ad agency Venables Bell & Partners and directed by award-winning London-based duo, Smith & Foulkes (Honda's "Grrr" and Coca-Cola's "Videogame"), the 105-second-long film illustrates the incredible

multi-tasking power of the new Core i5 processors.

The short—which is available online ([thechasefilm.com](http://thechasefilm.com)) and which ran at the Intel booth during the International Consumer Electronics Show earlier this month—demonstrates the performance capabilities of the new processors by creating an action-movie style chase sequence that takes place through a wide variety of program windows on a computer desktop. Villains chase a hero woman carrying an envelope containing confidential documents. This espionage-like scenario spans the protagonists, the pursuers and the pursued, existing as live action and animated characters, racing through a mix of environments—from a hotel room and hallway before being thrust into the inner workings of a computer and the environments within the PC, in its software and platforms, and screen display.

Filmed on location in Prague, Czech Republic, the video features a multitude of programs and sites, including Apple's iTunes, Facebook, YouTube, Microsoft Office and the Adobe Creative Suite.



[CLICK HERE TO VIEW SPOT](#)

### Moxie Pictures' Director Neil Gorringe Puts *Skins* In A Free-Fall For U.K. Series Promo

#### CLIENT

*Skins*

#### NETWORK/AGENCY/PRODUCTION COMPANY

#### E4, London

Neil Gorringe, director (Moxie Pictures, bicoastal and London); Jason Delahunty, producer; Tom Townend, DP.

#### EDITORIAL

#### Final Cut, bicoastal/London

James Rosen, editor

#### POST

#### The Mill, London/bicoastal

#### AUDIO

#### Envy Post, London.

#### THE WORK

Director Neil Gorringe of Moxie Pictures, bicoastal and London, propels teen drama through endless space in a new :60 pro-

moting the fifth season of the wildly popular U.K. television series, *Skins*, produced by network/agency E4, London. Gorringe has been the director of choice for the series' scandalous trailers since the show premiered in 2007. This latest promo features the tastefully nude cast falling through space in slow-motion, then switches gears as their fall hastens, clothing the characters mid-flight. The trailer is an example of how shows are shifting to more abstract, artful promotion rather than simply repurposing episode footage.



[CLICK HERE TO VIEW SPOT](#)

## On The "Button": Collaboration With Editors Wall And Baxter

Continued from page 4

to get stuff done. It can be a pressure cooker. But in editorial you can stretch out and see what is right for the piece. David is the easiest guy to work with. Editorially he's very clear, open and collaborative. He's a fantastic director who can give you the big picture while also commenting on how the reading of a single syllable should sound in someone's performance. Obviously he is going to give you all the pieces you need to put a scene together. As an editor, you just try to take it that five percent further to make the work even better."

Wall added that his experience on *Button* "highlighted the fact that the creation of pictures doesn't end with photography. Post is such a fascinating place to be because it is increasingly where pictures are being made, not just being put into a format for people to see. Image making continues throughout postproduction. The top directors understand this—that images are going to be part photography and part animation. So many creative possi-



**Angus Wall**

bilities are inherent in this approach."

Baxter noted that "while David keeps it simple and allows us to go off and edit, he also brings others in to help us so that we all collaborate on certain scenes. Angus and I edited scenes separately but we also collaborated on other scenes. Sometimes movies are divided in half like in *The Godfather* I understand one editor's work ended and another's began at a certain point. But with David it's an organic experience for some scenes—we're sending material back and forth, there's sort of a group effort in-

involved. There was a dinner scene in the movie where Cate [Blanchett] is wearing a red dress and is out to dinner with Brad [Pitt] who had just come back from the war and is moving a lot slower. By contrast she's moving and living life a hundred miles an hour. I assembled the scene to a rough piece of music. Angus took a crack at it later but turned the flow into dissolves. He showed it to me and I thought that was twice as good as what I had done. We then worked to continue to refine that. Based on our changes, David got Cate to re-read the voice faster to fit the pacing. We laid the new voice to the scene and it moved twenty percent faster. We trimmed the scene down and tightened it up. [Sound designer] Ren Klyce [whose spot roost is his own Mit Out Sound] refined the music. We went into DI and changed the whole section of the dissolves to make sure there was no ugliness in them. Claudio [cinematographer Miranda] monitored this as well. When you think of how many hands touched that one pure scene to make it just right—with David



**Kirk Baxter**

all the while running up and down the sidelines as the coach or referee, it was a wonderful collaborative experience."

Wall said that he and Baxter "leaned on Ren heavily. Ren helped us all the way through [*Button*] in terms of rough mixes, music from New Orleans that kept in time with scenes. Way before composers came in, Ren was there finding the right palette of sound to help drive our work. David and Ren have known each other since their late teens. There's a trusting creative bond there."

Trust came in handy all the way

around as *Button*, while gratifying to work on, was also a daunting experience given the sheer size and scope of the project. Major contributions were made by such visual effects studios as Asylum [tugboat scenes], Digital Domain [Benjamin Button's face] and Lola ["youth'n'izing" actors], among others. "You don't ever want to look at the top of the peak of the giant mountain when you're climbing it," said Wall. "You learn to watch your feet and that's what we did on this film...David used to ask the question, 'How do you eat a whale?' The answer—'one bite at a time.' So we just worked long and hard each day. And part of what kept us going was that the film was so well written and the project was so challenging. We would feed off of that."

Baxter and Wall added, though, that the challenge wasn't added to unnecessarily. "We didn't get caught up in the aging process being in reverse for the lead character," related Wall. "Even though that's a departure from the norm, it's still a very linear story. That's

Continued on page 21



CAPS announces  
the marriage of technology  
and service.

*Voila!*

CAPS presents browser-based  
accounting solutions. Now, that's service  
you can hold in your hand.

**We Pay.**



**You Roll.**

THE STAR of PAYROLL SERVICES

West (310) 280-0755      Midwest (847) 480-7366      East (212) 925-1415

www.CapsPayroll.com • Sales@CapsPayroll.com

# Changing Tides

Agency artisans share New Year's resolutions and their predictions for 2011

A SHOOT Staff Report

As 2011 gets underway, it's time for New Year's resolutions—which often aren't kept—and predictions of what's in store, which often aren't accurate. Nonetheless, *SHOOT* asked a cross-section of brave creative souls from advertising agencies to engage in both resolutions and prognostications.

Whether you regard the proverbial glass as being half full or half empty, at least that proposition represents an improvement over the depths of the recession a year or two ago when some viewed the glass as shattered with many having to walk barefoot over the shards.

Now, though, while the economy is still challenged and the high rate of unemployment remains of paramount concern, business seems to have turned a corner as the holiday shopping season was decidedly healthier than expected, marketers seem to be retooling and exploring new ways of connecting with prospective consumers, and the nature of that relationship has become increasingly more of an interactive dialogue.

Indeed there's a spark of hopeful optimism in some quarters that 2011 can be more than merely a transition to better times ahead in '12. At the very least, this year is being regarded by a growing number as one that could put us firmly on the road to recovery. Still, recovery is a fragile proposition as political and social developments around the world, volatile economic dynamics and other factors can translate into a quick detour.

But the wondrous thing about creativity is that it can both reflect and rise above the times, and its value is arguably even that much greater in a challenging, challenged marketplace.

And there are more platforms for creative content than ever before on screens of various sizes—and those screens are ubiquitous, particularly with the increased prominence of mobile media as evidenced by the advent of the iPad and smaller pocket sized devices.

On the iPad front, Apple has proven there's a viable marketplace of which now other manufacturers have taken notice. This became apparent at the recently

concluded Consumer Electronics Show (CES) in Las Vegas where assorted new tablets were launched.

Meanwhile agencies and clients are taking notice of CES and the relevance of developments there on the marketing/branding arena. This is reflected in this week's POV column in which we report on the CES sojourn of Lori H. Schwartz, chief technology catalyst, North America, for McCann Worldgroup.

Schwartz's interest was piqued by various exhibitors, including Fulton Innovation, and Intel with its Atom Processor. The latter is a chip that enables the connected home and smart appliances,

which she said, "colored my whole experience at CES as to how the future households we're trying to reach will be quite different than what we've been accustomed to."

At the same time, Schwartz gained big picture perspectives that went beyond any individual technology. With all the tablet introductions at CES, she concluded that it doesn't matter all that much which tablet you choose. What's relevant, she observed, is that "we used to talk about the three-screen world, the four-screen world. But now with the idea of everything being cloud-based, people aren't tied to a particular screen. We don't have to differentiate so much between screens—mobile, the living room or PC. Now it's all one screen coming in a variety of sizes with the meat of processing and content happening in cloud, with content moving from one screen to another. Nothing is glued to any particular screen."

In the spirit of big-picture perspectives and discovery, *SHOOT* posed the following two questions to a field of advertising agency artisans:

- 1) What's your New Year's resolution creatively speaking and/or from an industry standpoint?
- 2) Gazing into your crystal ball, what do you envision for 2011?

Here's a sampling of the feedback we received:

*Continued on page 14*





*all **art** is advertising.  
is your **advertising** art?*

**SUBMIT TO FIND OUT.**

**ENTRY DEADLINE: MARCH 4, 2011**

*Honored work will be made a part of the archives of the  
Department of Film at The Museum of Modern Art.*

[www.isyouradvertisingart.com](http://www.isyouradvertisingart.com)



THE 2011 AICP SHOW  
& NEXT AWARDS



## Agency Artisans Gaze Into Their Respective Crystal Balls



**Fabio Costa, senior VP/creative director, The Martin Agency, Richmond, Va.**

1) In 2011, I'd like to see the advertising industry move away from its fascination with the word "digital." It's time for everyone in the industry to think and operate in a truly integrated way, such that "digital" work is not something we're trying to incorporate, but something that is second nature to us. "Digital" should be removed from job titles, because it should be the responsibility of all people to make the work more interactive. My own personal resolution is to ensure that The Martin Agency is leading the pack in championing interactive, engaging work.

2) I think 2011 will be the year in which mobile technology, game play, and life truly converge. We're already beginning to see examples of this, but 2011 will be the year that we redefine traditional advertising. Banner ads and mobile apps will be considered traditional, and more interactive, engaging methods of advertising will emerge as the new norm.



**Neil Dawson, chief creative officer on Philips, DDB Worldwide, London**

1) My New Year's Resolution is to tell my clients and my colleagues to 'Have Courage!'

In difficult times it's even easier for clients to play safe, take the easy road. The truth is that it is just in such times that your ads need to punch above their weight. Bernbach said – Creativity can make one ad do the work of ten. But that takes courage and a belief in creativity.

I'm also determined to champion the cause of Creativity itself. Too many clients (and even some agency people) still see it as an indulgence rather than a powerful and effective tool that can make you money!!!

I am a huge fan of Sir Ken Robinson (See "How Schools are Killing Creativity" on Ted or YouTube). Creativity needs to be taught and nurtured from an early age, not seen as something that is only done as some kind of hobby at the weekend. Robinson's point is that we grow out of creativity (or it is educated out of us) not grow into it. Picasso said – We are all born artists. It is remaining one as we grow older that is difficult. If creativity is valued at an early age, then it will start to become valued more in industry.

2) In 2011 I see the rise and rise of mobile digital marketing.

I see a huge jump in the quality of creative work coming out of London.

I see Jon Stewart replacing Joe Biden.

I see Naomi Campbell running her fingers through my hair.

Is that too much to ask?



**Tim Flood, director of strategy, BMB New York**

1) As a new member of BMB NY, I envision 2011 as an exploration year. A time to get involved in some fun and interesting projects outside of classic advertising and communications. We've begun working with some music labels and soon-to-launch brands. I'd like us to continue to be part of ground floor projects, as I call them. It provides us an opportunity to not only showcase our thinking but to have design influence and lead the direction.

2) I envision more clients and shops experimenting...taking creative risks to differentiate themselves. The past two years were about baring down and taking stock--2011 will bring people out of their shells looking to make bold moves from a business and creative standpoint.



**Carolyn Hadlock, executive creative director, Young & Laramore, Indianapolis**

1) Shift the perception that social media should be considered a creative function, not just a PR tool.

Help brands develop their social persona and eliminate social media status updates like "Happy Monday, what did you do this weekend?"

Become empathetic with the CMO's world. Embrace their struggle by being proactive. Don't wait for the assignment.

Play. Be naïve. Embrace the value of being a student.

Listen.

Help shift focus group testing to testing in a market, not in a room. Behavior is way more interesting than opinion.

Game as much as possible. Gaming is the modern narrative art form.

Read Frank Rose's book "The Art of Immersion"

Loiter more. (thank you Grant McCracken)

Meet less. Make more. (thank you Ed Cotton)

Help eliminate jargon (thank you Apple)



**Greg Ketchum, Tom Godici, executive creative directors, BBDO New York.**

1) Less meetings. More work.

2) Rhetoric regarding the demise of big agencies will finally cease. We'll see a renewed emphasis on big ideas no matter what medium they appear in—an appreciation for the art and discipline of building brands. Smaller, digitally-minded shops will continue to evolve and strive to become full-service agencies to meet the changing needs of their clients. Bigger, traditionally-minded companies will continue to evolve and strive to integrate new technologies and channels to meet the changing needs of their clients. We'll all meet in the middle somewhere, lay down arms and have a beer.



**Ari Merkin, VP/executive creative director, Crispin Porter+Bogusky**

1) Let's not call it a resolution. Resolutions are broken in ten minutes. Let's call it, stuff I'm going to do to avoid sucking this year. Here are just a few of them:

1. Grow people. Not just ideas.

2. Never again put the word "interactive" before the title of copywriter or art director.

3. See tablet technology as a chance to completely reinvent the medium formerly known as print.

4. Continue to develop my uncanny ability to capture coworkers likenesses using a Magna-Doodle (Yes, I really do this).

5. Get better at fostering creativity in my own children.

6. Leave room for 6.

2) I would love to give my stock answer of, "creatives don't make predictions, we make the work." But I'm afraid that's not going to fly when there's a 150 word paragraph to fill. So here it goes. I expect real time digital video will gain tremendous popularity. (That's only 44 words). Inspired by break out campaigns like Old Spice, I expect more traditional packaged goods clients to start taking greater risks (68 words). I expect more collaboration with directors and production companies given the thinning ranks of agency creatives focused on TV (That's 89). And I expect even more tactics, events and sponsorships done in complete isolation and lacking an overarching big idea when, in truth, it should be the other way around (I should have stopped at 89).

Happy new year to all.



**Stan Richards, founder/principal, The Richards Group, Dallas**

1) From a creative standpoint, my New Year's resolution is the same as it has been for the last 58 years: make the work better.

2) Despite all of the problems in the advertising industry, 2010 was The Richards Group's best financial year yet by a small margin. Looking into 2011, our goal is to meet or exceed last year's performance.



**Paul Woolmington, founding partner, Naked Communications, New York**

1) In 2011, I resolve to make damn sure that I continue to surround myself with more "brilliant misfits," with a view towards challenging the industry's in-built muscle memory. There is always a better way! I resolve to "make it count and make it happen" and to not be afraid to take some risks and make some mistakes along the way. If I have one resolution for the industry, it's that we need to get out of our own way and start learning to live and operate in an "always on" world.

2) Gazing into my crystal ball, I see the emergence of a new class of smarter, faster, smaller, more "open" and objective operators who will increasingly eat the big guys breakfast! I see more clients finally taking direct control of their marketing communications strategy and creative. And I see many, many, many more exciting, shiny, new technologies and, unfortunately, more headless chickens chasing them without purpose.

2) Privacy is going to take precedence over sharing our lives. Consumers will become more savvy with how they manage their digital footprint. In fact, according to Forrester, 6% of surveyed adults and 50% of Older Boomers age 54-65 say they are very concerned about their privacy on social networks, up from roughly 30% a year earlier.

We're going to see a continued increase in hacktivism. Wikileaks was only the beginning; The word cyber will go away; Engagement with consumers in product development will pose complex IP issues with marketers; Collaboration among agencies will trump competition among agencies; Brands will have to choose their causes wisely. The tactic of leveraging the "cause du jour" to reignite brand interest will backfire with consumers who see through it.



Tim Godsall



Stacy Wall



Tom Kuntz



Craig Gillespie



Frank Budgen

## Commercial Nominees Discuss Their Work, High Regard For DGA

*Continued from page 6*

formation of Directors UK years back for that very reason, serving on its board during year one. Hooper currently sits on the London coordinating committee of the DGA.

The director also hopes to be active in commercials once the awards season schedule settles down. Several months ago, he signed with Smuggler for U.S. spot representation.

### Spot nominees

There are a couple of first-time DGA nominees—Tim Godsall of Biscuit Filmworks and Stacy Wall from Imperial Woodpecker—in this year’s commercialmaking field. They are joined by Tom Kuntz of MJZ, last year’s DGA Award winner and a four-time nominee; Craig Gillespie of MJZ, a five-time nominee who won based on his work in ‘05; and two-time nominee Frank Budgen of Gorgeous Enterprises, London.

Godsall was nominated for DirecTV’s “Opulence” out of Grey New York, Hyundai’s “Bull” from Innocean Worldwide Americas, and HBO’s “Eastbound & Mom” out of BBDO New York.

Upon hearing that he had earned a coveted DGA Award nomination, Godsall said, “I couldn’t resist scrolling through some of the directors who were nominated in recent years and seeing their work. What great company to be in.”

Godsall credited Gary Naccarato, head of creative at Biscuit Filmworks, for selecting his entries for DGA consideration, that resulted in the nomination.

“If he had a strategy, it was his own. I can tell you that when he sent me a link to the work for approval, I thought the selections were good and represented some of my best work of the year,” related Godsall. “There was a bit of breadth and scope to them. I liked each spot in different ways.”

Each commercial presented its own unique challenges, perhaps most notably the casting of the lead for DirecTV’s “Opulence,” a Russian whose wealth leads to lavish excess.

“We set out on a path to find an authentic Russian,” recalled Godsall. “I

felt very strongly he had to be the real deal. But what we wound up with was a crumbling authentic Russian theory. We found an Irish guy in Los Angeles who put an accent on and totally fit the part. I was told he went out drinking with a Russian friend the night before the audition and got a crash tutorial on Russian brashness. He came out swinging during the audition, impressed us, and his performance rang true in the final commercial.”

Meanwhile, Wall’s nomination came as quite a surprise. While vacationing with this wife, a long-time friend sent him a text message along the lines of “how come you were never nominated when we worked together?” Wall didn’t know what he was referring to, until he soon heard from Doug Halbert, Imperial Woodpecker’s managing partner. “I wasn’t even aware that Doug submitted a reel to the DGA,” Wall laughed.

That reel contained: Nike’s “Rise” and “Handshake” from Wieden+Kennedy, Portland, Ore., Microsoft’s “Really?” for Crispin Porter+Bogusky, Boulder, Colo., and adidas’ “Slim Chin & D Rose” via 180LA.

“I think those entries represent the best work we did in 2010,” assessed Wall. “I give Doug credit for making those selections. But the ultimate credit for the reel has to go to Wieden+Kennedy, Crispin Porter+Bogusky and 180. Their concepts make the reel and this nomination possible. As a director, being recognized by the DGA is probably the highest honor. It’s nice to be considered in that company.”

Wall said that dating back to when he was an agency writer, he learned the most about directing from Joe Pytka of PYTKA who has been nominated for and won the DGA Award more than any other commercial director. (Pytka has earned 15 nominations and three DGA Awards.)

“I’ve always aspired to the level of his eclectic work,” said Wall of Pytka. “I feel like each commercial should have its own style or voice in service to the script and idea. I take a great deal of satisfaction building a reel that showcases those values. This is ultimately a collaborative business where

you’re trying to execute someone else’s or a team’s idea the best way possible. That’s why I have the agencies to thank for this nomination.”

### Never gets old

For those who have been nominated before, it never gets old.

“It’s a tremendous honor each time you’re nominated,” said Gillespie. “In this business, it’s nice to be able to stay current and competitive with everyone. To have this latest nomination feels like I’m still part of what’s going on in the commercial world, that what I’m doing is still somehow relevant and touching audiences. It all comes back to the concepts. I’ve been lucky enough to get good work from talented creatives.”

Gillespie’s fifth nomination was earned on the basis of: Cars.com’s “Timothy Richman” for DDB Chicago, Snickers’ “Game” and “Road Trip” from BBDO New York, and CareerBuilder’s “Another Language” and “Casual Friday,” both based on user concepts submitted for a Super Bowl contest. The contestants actually shot and entered commercials which Gillespie re-shot, making for executions that were quite different from the originals.

Gillespie felt his entries for DGA consideration showed “a range of directing chops from large scale production to dialogue and comedy. You try to display some range in the body of

work. That’s the nice thing about the DGA Award—it’s for a body of work, not just one spot. That’s a much better reflection of how the year went for a director.”

The DGA Award dynamic has also fostered a healthy competition within MJZ, observed Gillespie. A different MJZ director has won the DGA spot honor four of the past five years. For eight of the past nine years, MJZ has had two or more nominees. And MJZ has had at least one director nominated in 12 of the last 13 years.

“I love to see the work the other guys here are doing,” said Gillespie. “It raises the level of your own game in a way.”

One of those “other guys” at MJZ is Kuntz who has earned a DGA nomination each of the last three years, bringing his career total to four.

The latest nomination came on the basis of: Old Spice’s “The Man Your Man Could Smell Like,” “Questions,” “Did You Know?” and “Boat,” all from Wieden+Kennedy, Portland.

“In our business, you are always judging yourself and can be quite hard on yourself. I know I am at times,” shared Kuntz. “To get a DGA nomination is an affirmation that you’re still doing the right things. It feels good.”

Kuntz’s entries over the years have shown a wide range spanning different clients and agencies. This time around, he went a different route, opting to submit work from one overall campaign for a single advertiser and

ad agency.

Kuntz explained, “This came out of a combination of truly feeling that Old Spice was my strongest work of the year, and my liking the experimental nature of going with a single campaign for the DGA to consider.”

For Budgen of Gorgeous (repped stateside by Anonymous Content), determining what to enter into the DGA competition didn’t require a whole lot of thought.

“I submitted pretty much everything I did during the year. That was my ‘strategy’ for the DGA Awards,” quipped Budgen who feels honored to be nominated.

This is Budgen’s second DGA spot nomination, the first garnered for his body of submitted work from ‘07.

Budgen’s second career nomination is for Sony Bravia’s “World Cup” and “Thunderstruck” from Anomaly, New York and London, and Honda’s “RGB” out of Wieden+Kennedy, London.

“They’re all simple ideas which often can turn out to be the best and most challenging,” related Budgen. “I was attracted to the scripts, including the photographic challenge of Honda which called for something not typical in automobile advertising.”

Winners in features, TV, documentaries and commercials will be announced and honored at the DGA Awards Dinner on Saturday, January 29, at the Grand Ballroom of Hollywood and Highland in Hollywood, Calif.

**The Tape Company** *More Than Just Tape*  
 Shoot • Record • Burn • Duplicate • Store • Archive

1-888-277-6364  
 TheTapeCompany.com/shoot  
 Chicago • Los Angeles • Dallas • Philadelphia • Seattle • Atlanta

January 21, 2011 SHOOT 15

## Directors Discuss How to Die in Oregon, HERE, Brick Novax

Continued from page 1

Actually Richardson found the inspiration for *How to Die in Oregon* on the morning he was leaving the '06 Sundance Festival. He saw the announcement that the Supreme Court upheld the Death With Dignity Law, against a challenge filed by the Bush administration. "I was immediately struck by the news and knew that would be my next project," recalled Richardson.

That next project was four years in the making. "I was on call almost like a physician," related Richardson in reference to his jumping into the lives of terminally ill people to do cinema verite justice to their stories. The film centers on a 54-year-old woman—a wife and mother of two children in their 20s—who has had a recurrence of liver cancer and ultimately faces the decision of whether she should use the law to end her life.

Richardson also chronicles Ray Carnay, a professional opera singer and actor with throat cancer. With Carnay, said Richardson, "We encountered the sorts of things that people do when they have control over the end. One day I filmed Ray going to a local studio to record his own eulogy."

The documentary also took Richardson to the nearby State of Washington to tell the story of a woman who played an integral role in the passage of a nearly identical Death With Dignity law there in '08. She became the face of the campaign supporting the law. Her husband had died of brain cancer, suffering over a lengthy period. She had promised him that she would try to bring to fruition a Death With Dignity Law in Washington.

Richardson said he has a soft spot for Sundance. "My first film made about my hometown [Philomath, Oregon] came out of nowhere. I edited it on my laptop, sent it into Sundance and it got accepted. The festival is so supportive of filmmakers and such a great platform for documentaries. Now to have them recognize my second documentary and put it into competition is deeply gratifying."

*How to Die in Oregon* makes its world premiere at Sundance and is



**Peter D. Richardson**

slated for air later this year on HBO. Richardson said of the documentary, "What's surprising is that while the topic is serious and tragic, the film is uplifting. That comes entirely from the people and their stories. They are extraordinary people who led meaningful lives...In some ways this is a very existential film."

Prior to documentaries, Richardson got his professional filmmaking feet wet with web films he directed for Microsoft and Nike. The shorts helped him break into commercialmaking, including a spot for Nike. Richardson has been directing largely :30s over the past year and a half via Food Chain Films. "Some of my commercial work has a documentary bent to it. I find that my experience in documentaries informs my commercials, and that commercials inform my documentaries. Doing *How to Die in Oregon* over the past four years while taking on some commercials worked for me. They are two passions that have informed one another and helped me grow as a filmmaker."

### HERE

Director Braden King—whose filmography includes documentary work (co-directing the lyrical feature-length *Dutch Harbor: Where The Sea Breaks Its Back*), commercials (Partnership for a Drug-Free America) and music videos (Sonic Youth, Will Oldham)—debuts his first narrative feature, *HERE*, which tells the story of a complex relationship between an Armenian photographer and an American cartographer who meet during their travels in Armenia. Portrayed by Ben



**Braden King**

Foster, the cartographer is there to create a more accurate geographic survey of the country while the photographer, played by Lubna Azabal, is an expatriate Armenian trying to figure out what kind of connection she has, if any, with her home country and culture.

Braden described the film as one that "has been developing and germinating for years. And to end up in the position we're in at Sundance—being selected for the [U.S.] dramatic competition is a tremendous honor for everyone involved in the project."

Indeed that development/germination has been a long process. "I just didn't wake up one day with the idea of doing a road trip romance about a map maker. This grew over a long stretch of time. This film isn't autobiographical but it is very personal. It began with the desire to make a film that had a specific atmosphere, feeling, and reflected experiences and relationships I had in my own travels. The process of making the film has been a journey in itself, an exploration on my own part. You start with a tone and then the question becomes what's the right story to give you the structure to contain and capture that tone, a story that reflects how this seed in your mind feels. I started to look at different occupations and ran across a story in the paper about the way cartographers go out and land survey through satellite photographs. That intrigued me and led to a friend of a friend who actually does that for a living. The journey in making this film consisted of finding these kinds of little markers along the way—the process is almost more like archaeology than architecture.

"The same is true of the location," continued Braden. "I wanted a place I hadn't seen in other feature films. I wanted unique images and landscapes and that led along a path to Armenia."

Braden's own career has been a path encompassing playing in bands and serving as a recording engineer, completing a formal undergrad film education at the University of Southern California (USC), embracing a do-it-yourself filmmaking ethic in the indie music scene spanning no-budget and low-budget music videos



**Matt Piedmont**

for friends which led to other projects, including documentaries and commercials. A friendship with a music colleague, Peter Sillen, led to Braden connecting with Washington Square Films. Sillen was a director there, resulting in Braden building a relationship with the production house over the years. "We worked for awhile without any formal representation agreement. I found it to be a unique, creative company," said Braden of Washington Square.

Through his own Truckstop Media, Braden directs music videos and other projects. He also continues to be active in museum installations and created a live non-narrative piece that reflects an aspect of *HERE* and appeared at the Museum of Modern Art. "The commercials, the art world work, the videos, the documentary work, the feature film represent a wide ranging, holistic journey—with each project informing the next," said Braden.

Besides directing *HERE*, Braden served as co-writer with Dani Valent. The film was produced by Parts and Labor in collaboration with Truckstop.

### Brick Novax

Director Matt Piedmont makes his Sundance debut with the short *Brick Novax's Diary*. The film picks up the "legendary" Novax's life at a point when he is penniless and residing in a seedy motel, knowing full well that he will die in a matter of weeks. Novax takes the time to reflect on a life spanning careers as a famous musician, astronaut, movie star and corporate CEO. He's now looking to preserve his legacy as the coolest guy of all time.

If the storyline isn't offbeat and tongue-in-cheek enough, the production discipline of the film is as Piedmont has made a short in which Novax is a one-sixth-scale toy action figure whose exploits are seen in an environment consisting of miniatures, interacting with other dolls.

Piedmont's concept for this short film dates back to 2002 around when he left his writer's gig at *Saturday Night Live*. "I had the idea to do a seriously cinematic vehicle using all miniatures and one-sixth-scale dolls," he recalled. "I became a grown man playing with

dolls. I'm a flea market goer anyway and started to pick up dolls and other props for the film. I was gluing cotton balls to blue construction paper. I was really into it. But then we moved, I boxed everything up and went on to other things. For better or worse, though, I have a track record of eventually completing what I set out to do."

Indeed an overture from *Funny or Die* resurrected the project which took on a comedic bent, ultimately evolving into the short, which has been broken up into four segments for episodic airing on the HBO show *Funny or Die Presents* (the first installment of Piedmont's short premiered on HBO earlier this month). The full short film, described by Piedmont as "a hand-crafted labor of love," will debut at Sundance.

Among those contributing to the hand crafting was production designer Mark Snelgrove who's collaborated with Piedmont on various projects over the years, including a 7-Up commercial in 2010 produced by PRETTYBIRD. *Brick Novax's Diary* required that miniature sets be built from scratch. "Mark couldn't have been more up for it," related Piedmont. "We were on eBay constantly buying 1973 Ken doll clothes, things like tiny saxophones thinking we might be able to use them. He helped to capture an American design, 1970's feel."

Piedmont also credited DP Giles Dunning who shot the short on the RED camera outfitted with anamorphic lenses.

Having *Brick Novax's Diary* selected for Sundance is "a huge honor," said Piedmont. "To have something you've done as a labor of love accepted into a festival where there are people who appreciate film the most is a thrill. This gives people a chance to appreciate the film who might not have had the chance to see it otherwise."

Piedmont is currently in post on his feature film directorial debut, a spaghetti Western shot in Mexico, done completely in Spanish with English subtitles, and starring Will Farrell.

As for his alluded to commercial-making chops, Piedmont first became widely known in the advertising arena when DDB Chicago hired him to write and direct series for the short-lived yet ambitious bud.tv online entertainment channel. This work caught the eye of HSI Productions which signed Piedmont for commercials. When HSI exec Kerstin Emhoff went on to co-found PRETTYBIRD, Piedmont joined her there.

### Life In A Day

Slated for January 27 at Sundance is the world premiere of *Life In A Day*,  
Continued on page 18



**HERE**

# TRON Sequel Creating Its Own Legacy, Scores Three VES Noms

By Robert Goldrich

LOS ANGELES—With the naming of this year's Visual Effects Society (VES) Awards nominees, it's clear that a significant portion of the recognized work reflects certain dynamics that have come of age in recent years.

In fact the term "recent years" might more aptly be characterized as "recent history" being made in that the early days of major feature-length movies shot digitally in their entirety dates back just a few years.

New ground is also being broken in other varied facets of "visual effects," which too might be more aptly described as evolving into "digital production" on a growing number of projects.

Emblematic of these developments among this year's field of VES nominees is *TRON: Legacy* which earned VES nominations in three categories: Outstanding Visual Effects in a Visual Effects-Driven Feature Motion Picture; Outstanding Created Environment in a Live-Action Feature Motion Picture; and Outstanding Compositing in a Feature Motion Picture.

Digital Domain served as the lead VFX house on *TRON: Legacy*. The studio took on one of the film's prime creative challenges, which was to find the figurative fountain of youth for 61-year-old actor Jeff Bridges who played two roles for the *TRON* sequel—Kevin Flynn, and the computerized avatar named Clu. The former is the natural age of Bridges. Clu, though, has aged but a year or two since the

time he was first created in the original *TRON* film in 1982. Clu bears Bridges' face—grafted onto a younger actor's body—at about the age of 35 (as depicted in the original *TRON*).

Digital Domain is no stranger to manipulating age, as evidenced in the VFX Oscar-winning effort by the studio's visual effects supervisor Eric Barba and animation supervisor Steve Preeg on the 2008 film *The Curious Case of Benjamin Button* directed by David Fincher.

In *Button*, Brad Pitt was digitally made to look older. But in sharp contrast, *TRON: Legacy*, directed by Joseph Kosinski, had Barba and Preeg working to capture Bridges as a young man whose appearance is all too familiar to movie-goers. People know not only what Bridges looks like but his mannerisms as well. "This made for a high degree of difficulty," related Ed Ulbrich, president of Digital Domain's commercials division, and executive VP of the overall studio. "Nothing is more complex still to this day than creating a digital human being. Plus to do it for a recognizable person like Jeff Bridges in stereoscopic 3-D is like a full triple gainer backflip in diving."

Adding to the complexity was Bridges' challenge to play his part in the moment opposite himself and key cast members. Creating Clu entailed making a silicon mold of Bridge's face painted like real flesh. Multiple photos were taken and placed into a computer where a digital facelift removed



Jeff Bridges with the helmet cam

wrinkles and made other key cosmetic changes. Bridges performed a series of facial movements that were recorded by camera and computerized in 3D.

When Bridges acted in scenes as Clu, he wore a helmet camera, outfitted with tiny HD lipstick-like cams pointed at his face, recording dozens of dots on his face which served as reference points for the computer.

The captured facial expressions were replicated on his younger looking self. Actor John Reardon imitated Bridges in later takes and had his face swapped out later. Another degree of difficulty came with matching Bridges' computerized head with Reardon's body. Each Clu shot was carefully scrutinized to make sure it played realistically.

Ulbrich noted that the paradigm of traditional production has been altered significantly. "The conventions of prep, shoot, edit and post have been turned upside down. There are instances where we're editing before shooting. For the *Avatars*, the *TRONs*, these kinds of films going forward—with the realm of 3D cinema—it's a whole new deal. It speaks to the legitimacy of digital in filmmaking. Computers and digital artists are as valid as cameras, lights and lenses. We're referred to as the visual effects company but digital production company is more accurate."

## Working relationships

The foundation for *TRON: Legacy* was laid long before the project got off the ground. Years ago, Kosinski, an architect/designer from New York, moved to Los Angeles and went on to become somewhat of a protégé of Fincher. It was through Fincher that the artisans at Digital Domain—including Barba, Preeg and Ulbrich—got to know Kosinski. So too did notable artists like DP Claudio Miranda (a Fincher collaborator spanning spots and long-form, including *Benjamin Button*).

Kosinski, who was part of *SHOOT*'s 2005 New Directors Showcase at the DGA Theatre in New York, began helming commercials and other select projects via Anonymous Content (which continues to rep him). In the

course of that work, he also found himself collaborating with the artisans at Digital Domain as well as such talent as Miranda (who wound up serving as cinematographer on *TRON: Legacy*).

"We all got a shorthand going in making commercials," related Ulbrich. "Back then Joe had an office on the premises because he was working so much here. Based on his relationship with David Fincher, Joe got to see the work on *Benjamin Button* progressing. Then discussion about a *TRON* sequel began to develop around the time of the Writers Guild strike [late 2007-early '08]. We met Sean [producer Bailey] and through him and Joe were introduced to Steve [*TRON* creator Lisberger]. They knew it would be difficult to do traditional development on a movie since writers were on strike. So we embraced a visual development process—something so visceral and compelling that the folks at Disney would clearly get Joe's vision for the sequel."

Ulbrich noted that much of the commercial team Kosinski worked with, including Digital Domain talent such as visual effects supervisor Vernon Wilbert, was brought to bear on the making of this short piece. Also contributing was Darren Gilford who used to run the art department at Digital Domain (and ultimately became production designer on *TRON: Legacy*). Their teaming originally yielded about a minute-long piece that showed the look and feel of the *TRON* world as envisioned by Kosinski. The preliminary test resonated with Disney, serving as jet fuel propelling the project along.

Fincher and Paramount then gave Digital Domain permission to show Bridges the work being done on *Benjamin Button* which hadn't come out yet. "Jeff [Bridges] saw what we were doing on Brad [Pitt for *Button*] and became fascinated with the possibilities," recalled Ulbrich. This proved to be a meaningful step in getting Bridges to ultimately agree to the *TRON* sequel.

Bridges consented to appear in the test footage and that one minute film evolved into two minutes, then three

minutes, and ultimately the now famous VFX test that went on to be the short that debuted at Comic-Con in '08 and became a YouTube sensation, building intrigue and buzz for the film, serving as its symbol for quite some time until the feature-length movie's actual release.

Kosinski's core commercial team continued on the *TRON* sequel, joined by many of those who became available at Digital Domain once *Benjamin Button* wrapped. The overall team grew to nearly 800 people globally with Digital Domain bringing several other VFX studios (Mr X, Ollin Studio, Prime Focus, Whiskytree) and talent into the project. "This became a large-scale global digital production," said Ulbrich. "Managing it from Los Angeles, we tapped into talent in Vancouver, Toronto, Montreal, Mexico City, Taiwan, Mumbai. Joe [Kosinski] could sit in the Digital Domain theater and see the work—it didn't matter where the shop was that it was coming from. It was a seamless, transparent process. On a cloud computing basis, you can take advantage of highly specialized pools of talent no matter where they are geographically."

Ulbrich sees this global dynamic growing, with benefits beyond creative talent and skillsets. Also in the mix can be favorable tax rebates within certain geographies as well as labor cost savings. "The economics of it and the pools of talent around the planet are spectacular. Geography is no longer a barrier to collaboration, and just as this is taking shape for film, I see it coming to fruition for commercials in a major way—maybe not in 2011 but it's on the way."

The Venice, Calif.-headquartered Digital Domain itself has grown its geographic footprint. Last year the company opened a studio in Vancouver, B.C., which played an integral role on *TRON: Legacy*. Digital Domain also maintains a small studio in San Francisco, has a Florida foothold with a couple of hundred people, as well as partnerships and alliances around the world.

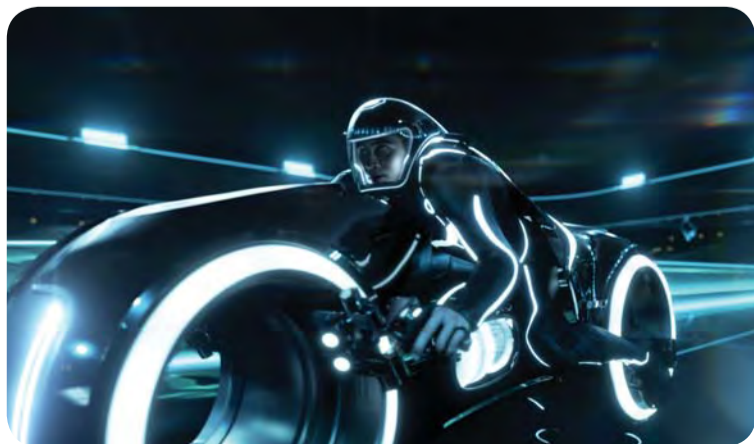
## Spot-spurred expertise

Ulbrich said that launching into a major scale digital feature production was an easier and more manageable proposition due to the experience amassed by Digital Domain in recent years. "Most everything, if not all that we shot with Joe over the years—commercials and other projects—was shot digitally so the process became second nature, and the people collaborating with each other were accustomed to working as a team. Coming off of Fincher's *Zodiac* and *Benjamin Button* and a whole host of TV commer-

Continued on page 18



A youthful Jeff Bridges



TRON: Legacy Lightcycle

## VES Nom Leaders: Inception, Boardwalk Empire, MPC, The Mill

Continued from page 17

cialists paved the way. We learned how to use digital photography and workflow. We became accustomed to working in all data. Digital workflow in commercials was becoming more common. And while the vast majority of feature films are shot on film, that's starting to change—but that wasn't the case as recently as three years ago.

"As we began to deploy digital production on films, studios weren't embracing it," continued Ulbrich. "They were nervous about the idea. 'What do you mean there's only data and no film?' Insurance companies wanted physical boxes storing reels. Data was unfamiliar to them. We were challenging convention and the comfort zone. But for us the road to this was paved by commercials from Fincher in digital and in the work Joe [Kosinski] was doing. We had the experience so we weren't in the position of having to learn from square one on *TRON*. Commercials gave us a lot of expertise."

Plus there's the orientation of the new breed of filmmakers as represented by Kosinski. "Joe is as comfortable on the computer workstation as he is behind the camera. He's a designer, architect and digital guy who understands the process. He doesn't look at things in conventional ways. That's what interest-



*TRON: Legacy*

ed Fincher in him to begin with. Instead of thinking from the inception in terms of let's do this the way we're supposed to, he's thinking let's do this the way it should be done."

Ulbrich added that this new school of director is what inspired last year's opening of *Mothership* which features a roster cut from the creative cloth of this contemporary filmmaking generation. A sister shop to Digital Domain, *Mothership* is focused on original transmedia content for ad agencies and brands.

### VES nominations

HBO series *Boardwalk Empire* topped the field of 9th annual VES Awards nominations with five (for

best supporting VFX in a broadcast program; two noms for outstanding created environment in a live-action broadcast program; best models & miniatures in a broadcast program or commercial; and outstanding compositing in a broadcast program or spot).

*Inception* led the feature film nominations derby with four. In the category for Outstanding Visual Effects in a Visual Effects-Driven Feature Motion Picture, the nominees are *Inception*, *TRON: Legacy*, *Iron Man 2*, *Alice in Wonderland*, and *Harry Potter and the Deathly Hallows: Part 1*. *Inception* also earned nominations for outstanding created environment in a live-action feature, best models & miniatures in a feature, and outstanding feature compositing.

Nominated for Outstanding Animation in an Animated Feature Motion Picture are: *Tangled* (Walt Disney Animation Studios), *How to Train Your Dragon* (DreamWorks Animation), *Toy Story 3* (Pixar Animation Studios), *Shrek Forever After* (DreamWorks Animation), and *Legend of the Guardians: The Owls of Ga'Hoole* (Animal Logic).

Up for Outstanding VFX in a Live-Action Commercial are: The Mill New York for BarclayCard's "Rollercoaster"; The Mill LA for Wrigley 5 Gum's "React" and Verizon's "Towers"; Method Studios for Halo's "Reach"; and The Moving Picture Company (MPC) for DirecTV's "Ice Cream."

Nominees for Outstanding Animated Commercial include Blizzard Entertainment's *World of Warcraft*, Blur Studio for Dante's *Inferno's* "Hell Awaits," Motion Theory for Target's "A Better Bullseye," Framstore for Andrex's "It's The Little Things," and MPC for Cadbury's "Spots V Stripes."

MPC figures prominently in the VES spot nomination mix. In addition to the aforementioned Cadbury's "Spots V Stripes" and DirecTV's "Ice Cream," MPC had a visual effects hand in: Drench's "Cubehead" and Travelers' "Watering Hole," both nominees in the category covering excellence in compositing for a broadcast program

or commercial. (The other two nominees in that category are episodes of *Boardwalk Empire* and *The Pacific*.)

Three of the four commercials in the category recognizing the outstanding animated character in a broadcast program or commercial came from the spot arena: the dog Citro from the Citro C3 Picasso ad titled "The Spacebox" with Mikros Image serving as VFX house; Frieda Steer from Cadbury's "Frieda," with PSYOP the production/VFX company; and the robot in Logitech's "Robot" with Ring of Fire serving as VFX studio.

A full rundown of nominees spanning features, TV, spots, video games and other disciplines can be accessed at [www.visualeffectssociety.com](http://www.visualeffectssociety.com).

The VES Award winners will be announced and honored during a gala evening ceremony on Tuesday, Feb. 1 at the Beverly Hilton Hotel. Two winners already known are filmmaker Christopher Nolan (whose credits include this year's feature nominations leader *Inception*) as recipient of the inaugural VES Visionary Award; and VFX pioneer Ray Harryhausen who will be presented with the VES Lifetime Achievement Award.

In its Feb. 18 issue, *SHOOT* will take a close-up look at several of the VES Award winners.

## Co-Directors Abound For "Life In A Day" At Sundance Festival

Continued from page 16

which brings a whole new dimension of experimental filmmaking to the festival. The film's development has been chronicled over the past six months in *SHOOT*. A YouTube movie, *Life In A Day* intends to document July 24, 2010, based on user-submitted videos from around the world. The call for entries yielded some 80,000 submissions representing 192 countries, with content in 45 languages.

Feature filmmaker (*The Last King of Scotland*), documentarian (the Oscar-winning *One Day in September*) and commercial director Kevin Macdonald

helmed *Life In A Day*, culling from some 4,500 hours of lensed material a final movie in the 80-90 minute range. Exec producing the project is director Ridley Scott, with his and brother Tony Scott's feature/TV company Scott Free Productions producing the film in partnership with YouTube. (Both Macdonald and the Scotts have commercialmaking ties; the Scott brothers of course maintain RSA Films, while Macdonald is repped stateside for commercials and branded content by Chelsea, and in the UK, by Rogue Films.)

Macdonald along with 26 of the filmmakers (dubbed as co-directors) whose

work is featured in *Life In A Day* are scheduled to appear in a panel discussion immediately following the screening. The Sundance premiere will be streamed live simultaneously on YouTube. For those who miss the live presentation, the film will be rebroadcast on [youtube.com/lifeinaday](http://youtube.com/lifeinaday) on January 28 at 7 p.m. and subtitled in 25 languages. Plans call for the film to be distributed to select theaters, on demand, and placed online later in the year.

Ridley Scott said, "I am delighted that we're bringing together contributors from all over the globe in such a unique way. I believe *Life In A Day* will

inspire more people to pick up a camera and tell their stories."

Scott Free worked with Rick Smolan, CEO of Against All Odds Productions to distribute cameras to individuals in remote regions of the world to help make the film as inclusive as possible.

The film clips capture varied life experiences, including a Korean man who has been cycling the world, and a young mother battling cancer.

The 26 co-directors invited to the panel discussion are: Massoud Hossaini of Afghanistan; Cristina Bocchialini and Ayman El Sayed Hassan from Egypt; Soma Helmi from Indonesia; Hiroaki

Aikawa and Taiji Aikawa from Japan; Marek Mackovic and Okhwan Yoon from Nepal; Alberto Rauizo Gonzalez, Cain Abel Tapia Chavez and Aveliro Tapia from Peru; Renat Ardilanov and Alexander Bayturin of Russia; Patricia Martinez del Hoyo, Toniou Xou, Virginia Salvado Segu and Araceli Segu Muste from Spain; Boris Grishkevich from Ukraine; Harvey Glen from United Arab Emirates; Caryn Waechter, Christopher Brian Heerdt, David Jacques, Betsy DelValley, Bob Liggins Jr., Bobby Liggins III and Catherine Anne Ligginski from the US.

—By Robert Goldrich

The **SHOOT Publicity Wire** Delivers High Visibility for Less than \$50, via Headline Placement on SHOOTonline.com Homepage; Connect your release with journalists and bloggers looking for interesting creative news thru SPW's new dedicated email delivery system to opt-in members of the press; Global Social Media Distribution via RSS feeds, Twitter, Facebook, and widgets; PLUS **Guaranteed** Publication of Release head, abstract, graphic, with link, on opt-in weekly **Brand New[s]**, **BN Daily**, and weekly **SHOOT >e.dition** reaching 10s of thousands of opt-in subscribers who want to keep pace with what's new; Search Engine Placement (SEO); fully accessible to all SHOOTonline visitors from a highly visible SPW landing page within SHOOTonline.com. The Publicity Wire archives are searchable and accessible for 2 years to all visitors of SHOOTonline.com. Organized by category, date, and fully key word searchable.



The Publicity Release Distribution Service for the **Filmmaking, Commercialmaking, Entertainment, Television, and Online Video** Production and Postproduction Industries and beyond.

Real-time News and Information Release Distribution Service that Targets Delivery of Publicity Releases to Critical Vertical Market While Establishing Your Release in Vital Industry "**Database of Record**"

A **Powerful Tool** for PR Pros, Marketing Pros, and Entrepreneurs for Communicating to a Hard-to-reach Vertical Market Comprised of Customers, Prospects, and Influential Industry Decision-makers and Industry B to B & B to C Journalists while Focusing on Ease of Use, Flexibility, Speed of Delivery, Audience Coverage, Archiving, and Cost-effectiveness as the **Key Benefits**.

### One of a kind. Worldwide.

Who Gets Your Publicity News?

Everyday the List Grows of the Thousands and Thousands of Producers, Directors, Editors, Creatives, writers, Designers, Art Directors, and Management Decision-makers at the **Media, Film, Ad, Online Companies, Creative and Movie Studios, TV Network & Stations** who want your Publicity News story. **Guaranteed.**

**THE SHOOT PUBLICITY WIRE**

[www.SHOOTonline.com/go/publicitywire](http://www.SHOOTonline.com/go/publicitywire)

Includes exclusive "SPW Press Alerts" now received by over 700 Journalists, Bloggers, & Indy Researchers!

## On The Wire

**“The High Level Bridge” Receives Distribution Deal**  
PARK CITY, UT -- Early Sundance sale of short film “The High Level Bridge” for exclusive Canadian distribution by CBC for TV, On Demand and internet rights brokered by Roberta Munroe.

**Burn.Crash.Repeat. Designs For Comedy Central**  
NEW YORK -- Burn.Crash.Repeat. recently completed a branding and show graphics package for Comedy Central and The Onion’s new sports program, Onion Sportsdome.

**Northern Lights Adds Beauty Editor Karama Brown**  
NEW YORK -- Northern Lights announced that it now reps 12-year editorial vet Karama Brown. Karama has cut some of the top commercials on television today.

**Director Evan Silver, Editor Nathan Byrne For MTV “Skins”**  
NEW YORK -- Post Millennium, NY editor Nathan Byrne and director Evan Silver retrace teen debauchery in a stylish new 2:30 web film, “Reverse Party,” promoting the U.S. version premiere of the smash-hit U.K. teen drama “Skins” for MTV.

**ASSIMILATE Congratulates Sundance 2011 Film Entries**  
SANTA CLARA, CA -- ASSIMILATE congratulates customers Stuck On On (Austin, TX, USA), Offhollywood (New York, USA), Opus Digital Lab (Tel Aviv, Israel) and Hangar Films (Bogota, Colombia) for their high-quality post production of the following films and documentaries accepted by the Sundance Film Festival 2011.

**TEAK Executes Microsite for Google’s Chrome Notebook**  
SAN FRANCISCO -- Continuing its relationship with Google, TEAK conceived and delivered a unique microsite that promotes the new Chrome notebook by asking users to take part in destroying notebooks in elaborate and entertaining ways.

**CAPTURE Launches At HELLO!**

LOS ANGELES -- HELLO! welcomes CAPTURE to their new home. CAPTURE is an independent photography rep and production service company supported by the expertise of HELLO! and sales experience of Giant Artists.

**Shooters & DIVE Complete “Puzzle” For Sovereign Bank**  
PHILADELPHIA -- Shooters and DIVE joined forces to produce “Puzzle,” a :30 image and awareness broadcast advertising spot with Sovereign Bank’s in-house agency 601.

**AvatarLabs Names Josh Lawson as Interactive Producer**  
ENCINO, CA -- Digital creative services agency AvatarLabs has named Josh Lawson as an Interactive Producer. He joins the company from Paramount Pictures, where he held the same post.

**Director Peyton Wilson Directs Visually Stunning Doc**  
SANTA MONICA, CA & NEW YORK -- Nonfiction Unlimited has completed production on a documentary project for TIAA CREF. Directed by Peyton Wilson for Digitas, New York, the “Your Future You” spots feature a diverse cross section of TIAA CREF’s own clients pursuing their passion to make a difference in the world.

**Global Mechanic Media Hired By Bensimon Byrne**  
With a need to communicate a complex message that runs the risk of being pretty dry for the general public, the agency turned to Global Mechanic Media to engage and entertain. The final product was a series of illustrated stories using the playful intelligence of the ‘RSA style’ of animation.

**CNN World Sport Revs Up New Stephen Arnold Music**  
DALLAS -- With a global audience watching, CNN World Sport needed a new show theme that would hold international sonic and visual appeal. The solution was the sonic branding experience of Stephen Arnold Music, which composed an aggressive new alternative rock sound for the network.

**Gravity Launches West Coast Office**  
NEW YORK & SANTA MONICA, CA -- Gravity has launched a West Coast office to be spearheaded by Karin Levinson, Vice President of Features and Television. Gravity has been named the sole visual effects vendor for two upcoming Warner Bros. films: “Crazy, Stupid, Love” and “Arthur.” In addition, Gravity’s NY operation has just been awarded visual effects work for the Universal Pictures’ film “Tower Heist,” directed by Brett Ratner.

For the full stories, videos, and contacts [and many more] visit SHOOT Publicity Wire (SPW) at [www.SHOOTonline.com](http://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](http://www.shootonline.com/go/publicitywire).

## Big Game: Bigger Demand, Bigger Numbers

### Ad Inventory Sells Out Earlier; Price Tag On A :30 Time Slot Rises

#### A SHOOT Staff Report

LOS ANGELES--During this pre-game juncture, the Super Bowl advertising playbook appears to be calling for an economic rebound. Currently 30 seconds of airtime on the Big Game is going for an average of \$2.8 million to \$3 million, up from last year’s spread of \$2.5 million to \$2.8 million.

The upturn represents even more of an advance when one considers that the 2010 Super Bowl as compared to ’09 represented a rare year-to-year decrease in the average cost of a Big Game :30 timeslot.

Furthermore, ad slots for the upcoming Super Bowl telecast on Fox sold out in October, much earlier than its 2010 counterpart which had commercial time available as late as the week of the game. And reportedly that inventory wasn’t because CBS was holding out in order to charge higher prices to last-minute buyers.

So the Super Bowl is indeed back. In an era of media fragmentation, this variety of surefire mega-audience grabber becomes all the more valuable. Plus the Big Game offers the rare dynamic of an environment in which the commercials are part of the attraction--fodder for water cooler talk, social media gab, and polls rating the best and worst spots.

#### New rules of engagement

In its second annual Super Bowl

survey, agency Venables Bell & Partners (VB&P), San Francisco, found that this year’s viewers plan to be more engaged with the advertising than ever before and to pass along that enthusiasm via their own networks.

“The math’s pretty amazing,” said Lucy Farey-Jones, partner and head of strategy, VB&P. “Fifteen percent of watchers plan to post something about the Super Bowl on Facebook alone. If Fox gets the estimated audience of 100 million this year, that means that there will be 15 million people come game day ready to send a message to a further average of 130 friends. That’s 1.95 billion potential impressions during and post game.”

This means the ripple effect can be exponential for advertising that is engaging enough for people to talk about.

During the game per the VB&P research, 22 percent of Americans plan to be on Facebook (vs. 16 percent in 2010) and 22 percent plan to be texting, while only four percent plan to tweet. These percentages nearly double for young adults (age 18-29), with 41 percent saying they’ll be on Facebook, 44 percent reporting they’ll be texting and 12 percent tweeting. When asked what they will be posting about on their social networks, almost a quarter of survey respondents cited ads over plays, the half-time show, parties, players and coaches. Americans are also almost as likely to “like”

a brand on Facebook that advertises during the Super Bowl (20 percent) as they are to “like” a team (24 percent), with 25 percent of young adults likely to “like” a brand.

Social networks will also benefit brands after the game, as 43 percent plan to rewatch their favorite ads and 31 percent plan to pass those along to others via email or social networking sites like Facebook and Twitter, up from 26 percent last year. These numbers rise with younger adults, with almost 49 percent saying they’ll share and 55 percent reporting they’ll rewatch ads online. When asked which social network site people will use to share ads, 39 percent said Facebook with 59 percent of young adults using this site to share ads. Twitter, LinkedIn, YouTube and texting accounted for less than 10 percent of respondents.

#### Lineup card

Per usual during the weeks leading up to the Super Bowl, which this year is set for Feb. 6 in Arlington, Texas, many advertisers, agencies, production houses, post shops and other support services are reticent about their Big Game projects. In some cases, secrecy has been heightened as clients don’t want to tip their ad strategies to the competition. Nonetheless, through the industry grapevine and other circuitous routes, SHOOT garnered details and a number of credits for some of what may very well emerge during the Super Bowl telecast.

VB&P has taken heed of its research as it is again a Big Game player with work for Audi scheduled to debut. This will mark Audi’s fourth consecutive Super Bowl appearance. This time around, the agency has enlisted director Bryan Buckley of Hungry Man, The Mill LA and Final Cut LA editor Rick Russell to contribute their talents to an Audi A8 spot slated to run during the first break right after kick off.

Audi and VB&P already debuted a :60 billed as a prelude to its upcoming Super Bowl ad. The prelude spot is titled “Goodnight” and was inspired by the cadence and rhyme sequence of the original “Goodnight Moon” while taking viewers on a journey through a traditional-style mansion laden with trite symbols of old, stuffy luxury. “Goodnight” was directed by Daniel Kleinman of Rattling Stick, London, and Epoch Films (which handles him stateside). Framestore London was the VFX house, with Steve Gandolfi of Cut+Run editing, Stefan Sonnenfeld of Company 3 serving as colorist, and music and sound design from Elias Arts



Bridgestone’s “Carma”



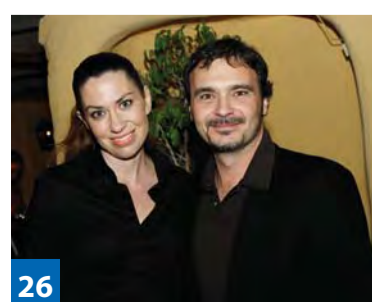
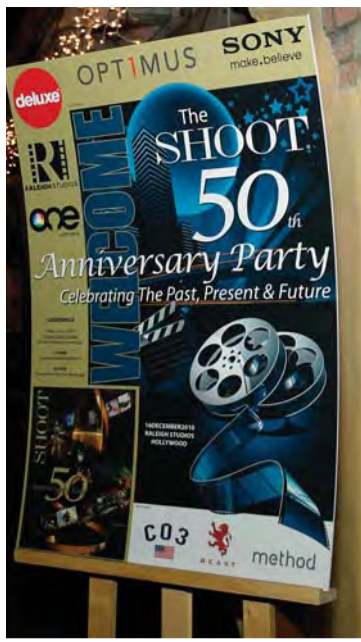
Bridgestone’s “Reply All”

# photo op

SHOOT 50th Anniversary Party  
December 16, 2010  
Raleigh Studios,  
Hollywood

Directors, producers, creatives & industry guests mingle at the party to celebrate the past, present & future of the industry on a cool December evening. Guests gathered inside the warm studio cafe, outside by the fire pit lounge or upstairs at the Charlie Chaplin Theater during a screening of the documentary "Art & Copy" provided for SHOOT's use by The One Club. Film history expert Marc Wanamaker shared great historical photos and stories during the evening and DJ Klev.C treated guests to a selection of music from the 1960s to the present day to complement the celebration of 50 years of the industry. Party Gold Sponsors were Optimus, Raleigh Studios, Deluxe, Sony and One at Optimus. Silver Sponsors were Company 3, Method Studios and Beast. Photos by Randall Michelson.

**1** L to R: **Bob Goldrich**, SHOOT; **Tom Duff**, Optimus **2** L to R: **Cathy Main**, Deluxe; **Doug Pray**, DC9; **Roberta Grierfer**, SHOOT; **Michael Nadeau**, The One Club (Pray directed "Art & Copy" which was screened during the party, Nadeau was the film's producer) **3** LtoR: **Fabian Ruepp**; **Ella Gaumer**, Ascent Media; **Melissa Knight**, Company 3 **4** LtoR: **Jim Matlosz**, cinematographer; **Shant Hamassian**, director; **Fay Dattner**, Dattner Disputo & Associates; **Bob Goldrich**, SHOOT; **Steve James** and **Meredith Emmanuel**, Emmanuel Bates Communications **5** LtoR: **Keith Wells**, Number 11 Films; **Michelle Serchuk**; **Fernando Viquez**, First Cut Films; **Peter Serchuk**, Front Line Communications Partners **6** LtoR: **Jennifer Mersis**, David&Goliath; **Jonathan Dillon**, Rigged The Film **7** LtoR: **Fernanda Desa Schwartz**; **Paul Albanese**, David&Goliath, **Jennifer Mersis**, David&Goliath **8** LtoR: **Todd Young**, Plastic Poetry; **Alex Anderson**, One at Optimus; **Henning Winkelmann**, Plastic Poetry **9** Lto R: **Michael Yessian**, Yessian; **Scott McCullough**, Random-Banter, Inc. **10** LtoR: **Eileen Kramer**, Hollywood Post Alliance (HPA); **Greg Ciaccio**, Next Element by Deluxe; **Denise Eckstrom**, Chace Audio by Deluxe **11** LtoR: **Tanya & Craig Farkas**, Instant Karma Films **12** LtoR: **Alexandra Leh**, LaCheraqui Media; **Chip Kettering**, Campbell-Ewald **13** LtoR: **Rick Markovitz**, Weissman/Markovitz Communications; **Jim Matlosz**, cinematographer; **Shant Hamassian** **14** LtoR: **Martin & Cardula Weisz**, Weird Pictures; **Oliver Agostini**, Weird Pictures **15** LtoR: **Linda O'Hanlon**, Straightline Communications; **Leimomi Coloretti**, Media Services **16** LtoR: **Virginia Scripps**, Press Kitchen; **Bob Goldrich**, SHOOT; **Lauri Aloï**, Independent Publicist; **Jenna Wigman**, Press Kitchen **17** LtoR: **Otto Arsenault**, One at Optimus; **Sophia Rubio**; **Jon Barlow**, Black Lake Productions **18** LtoR: **Jason Docter**, Docter Twins; **Roberta Grierfer**, SHOOT **19** LtoR: **Dawn Moore**; **David Moore**, Capture at Hello **20** LtoR: **Erik Press**, Zoic Studios; **Colleen O'Mara**, Hype; **Lorraine Schreyer**, Mirror Films; **Jessie Nagel**, Hype **21** LtoR: **Maria Elgar**, hardtribe; **Damon Webster**, freelance producer **22** LtoR: **Roberta Grierfer**, SHOOT; **Robin Rosenthal** NBC Universal **23** **Marc Wanamaker**, Bison Archives **24** LtoR: **Lisa Houck**, Salon; **Luc Schurgers**, Minivegas **25** LtoR: **Tia Dobi**, Expand The Brand; **Irving Correa**, Clairmont Camera **26** LtoR: **Franchesca Free & Billy Mallery**, MalleryScores



# Big Game Ad Lineup Steeped In Cars; A-B, PepsiCo Major Players

Continued from page 19

and 740 Sound Design, respectively.

Audi is part of a Super Bowl lineup which is steeped in automotive advertising from the likes of General Motors, Chrysler (Wieden+Kennedy), BMW (Kirshenbaum Bond Senecal & Partners), Mercedes-Benz (Merkley & Partners), Volkswagen (Deutsch), Hyundai (Innocean and Hyundai's in-house agency) Kia (David&Goliath) and Cars.com (DDB Chicago).

Mercedes-Benz is also launching what's billed as "The World's First Twitter-Fueled Race," with the grand prize being two new cars for the two-person team of social-media entrants who earns the most tweets for Mercedes-Benz. Last month on its Facebook page Mercedes issued a casting call for social media users who want to compete in the contest.

Continuing in the vehicular vein, Bridgestone continues as the half-time sponsor and has two :30s at the ready from The Richards Group, Dallas. One is entitled "Carma," directed by Kinka Usher of House of Usher, shot by DP John Toll and edited by Tom Muldoon of Nomad with VFX/animation from Method Studios, and music/sound design out of Wave, London.

Bridgestone's other spot is titled "Reply All" and was directed by Jim Jenkins of O Positive, shot by Claudio Miranda, edited by Ian Mackenzie of Mackenzie Cutler, with The Mill New York as VFX/animation studio.

"Carma" is predicated on the belief that one's good driving deeds do not go unrewarded. In this tale, a chance

encounter on an idyllic woodland road puts one driver's fate squarely in the paws of a very special little beaver. What happens next may change the way you drive forever.

For "Reply All," imagine you've just accidentally hit "Reply All" instead of "Reply" on an email. Imagine it's one of those really personal emails that you only wanted one person to read. And now, imagine that everyone you've ever worked with is about to find out what you "really think." In this spot, you'll see just how far one man is willing to go to right his "Reply All" wrongs.

The Richards Group's Glenn Dady and J.R. Dixon were creative director and producer, respectively on both spots. Patrick Murray was art director and Bill Cochran the copywriter on "Reply All." Shane Altman was art director and Mike Bales the writer on "Carma."

Meanwhile Grey New York is producing two Super Bowl commercials with The Mill New York—one for the NFL, the other for E\*Trade. The former has Grey N.Y. president Tor Myhren as chief creative officer, teaming with creative directors Eric Segal and Lars Jorgensen, and agency producer Alison Horn.

Myhren and Jeff Vinick are creative directors on the E\*Trade commercial with Vinick additionally serving as copywriter along with John Clarkson and Pete Holmes. Agency producer is Kim Kietz.

Pizza Hut has a spot scheduled for the first half from The Martin Agency, Richmond, Va., directed by Brian Al-

drich of Furlined and edited by Tom Scherma of Cosmo Street. The creative ensemble from The Martin Agency included group creative director Andy Azula, creative director Steve Sage, associate creative director Eric Dome, executive producer John McAdorey and jr. producer Colleen Burke.

HomeAway Inc., the online vacation-home rentals company, is on the Super Bowl for the second straight year. This time HomeAway introduces us to a fictional government agency, the Ministry of Detourism. Rocky Morton of MJZ is believed to be the director for Austin, Texas-based agency Vendor, with music by Beacon Street Studios.

As for the Super Bowl's big ad players, there's a perennial—Anheuser-Busch InBev—and a returnee, PepsiCo. The former could have eight or perhaps more :30s on the Super Bowl spanning such brands as Bud and Bud Lite from a mix of agencies, with DDB Chicago figuring prominently. The annual rite of Big Game advertising for Anheuser-Busch is its decision, sometimes close to the 11th hour, as to what spots to run from a pool of commercials created by different ad shops.

As for PepsiCo, last year Pepsi abandoned the ranks of Super Bowl advertisers. Pepsi now returns with three consumer-generated spots for its Pepsi Max brand, taking a page from PepsiCo's Doritos which has enjoyed Big Game success with its annual contests seeking consumer-created commercials. This year three more Doritos spots from consumers are again in the offing; add to that a another rumored

spot and PepsiCo is one of the biggest advertisers on Super Sunday with a total of seven commercials.

Coca-Cola is rumored to be in the Super Bowl with work out of Wieden+Kennedy, Portland, Ore. There's also some buzz that Coke Zero could have a Super Bowl spot in store from Crispin Porter+Bogusky.

Additionally Crispin figures in a :30 for Best Buy, which is making its first ever Super Bowl run.

CareerBuilder via its in-house agency is slated to run a :30.

Candy maker Mars, which made such a major splash in last year's Super Bowl with its "Game" starring

Betty White, might also surface in this year's Big Game. Agency is BBDO New York.

Country music singer Faith Hill—of Sunday Night football fame—will star in a Super Bowl spot for Teleflora.

Reality TV's Kim Kardashian will be featured in a spot promoting the Skechers Shape-Up shoe line.

And race car driver Danica Patrick and fitness trainer Jillian Michaels are set to star in Super Sunday advertising for GoDaddy.com.

SHOOT will be updating this story and adding to the lineup with production and other credits online as the Big Game approaches on Feb. 6.

## Fincher's Editing, Sound Compatriots

Continued from page 11

one of the aspects that's interesting about the movie. It doesn't make a huge deal about Benjamin's predicament. The movie treats him as an 'everyman' who just happens to be aging the other way. That's the approach David took for the film. It's an approach that brought realism to the story."

Wall met Fincher in 1998 back during their days together at the now defunct Propaganda Films. "I was the vault guy and he generously give me a commercial to edit," recalled Wall. "Originally Jim Haygood was supposed to edit it but he had to leave for a family emergency. So I got the chance."

The commercial was "Mr. Robinson's Neighborhood" for Nike and it helped to launch Wall's career as an editor. "I owe David a huge amount for the opportunities he's given me."

Those opportunities span assorted spots, including some memorable Nike fare, as well as the Fincher-directed fea-



Ren Klyce

tures *Panic Room* (which he and Haygood edited) and *Zodiac*. Wall also was an editorial consultant on Fincher's *Fight Club* (edited by Haygood).

Baxter doesn't have quite as long a history with Fincher as Wall, but the collaborations have been notable, the first feature being *Zodiac* for which Baxter did some cutting before landing the full-fledged editorial gig with Wall on *Button*. And the commercials Baxter cut for Fincher along the way

include Stand Up 2 Cancer's "Stand Up For Something" and the alluded to Apple iPhone launch.

For *The Social Network*, Wall and Baxter culled through some 268 hours of footage, finding the subtleties in each take that best served the narrative. Now the two editors are teaming on their latest Fincher project, the aforementioned *The Girl With The Dragon Tattoo*.

### Ren Klyce

Fincher recollected first meeting Ren Klyce "as a production assistant in 1981 and we've worked together on sound ideas and soundtracks for over 25 years."

In an interview with *SHOOT* after *Benjamin Button* was wrapped, Klyce provided more detail on his chronology with Fincher. Klyce recalled that the two met when they were 18 years old while working for maverick indepen-

Continued on page 22

GOLD SPONSORS

THANK YOU!

50<sup>TH</sup>

SHOOT ANNIVERSARY

PARTY SPONSORS

SILVER SPONSORS

## Long-time Colleagues: Klyce, Fincher

Continued from page 21

dent filmmaker John Korty in the Bay Area on an animated film *Twice Upon A Time*. Klyce was an art assistant in the animation department while Fincher was working in visual effects. Korty and others on the movie started handing out shots to the various animators, giving Fincher what amounted to a second unit photography gig.

"David wanted to direct those shots—whether they be 8, 10 or 15 seconds—completely," recalled Klyce, "and he came up to me and asked if I wanted to do music and sound. He knew that was what I was interested in pursuing."

Around that same time, Fincher directed his first commercial, the American Cancer Society's "Smoking Fetus," which created quite a stir for its imagery. Klyce did the music and sound on the piece. "Even back then at the age of 18, David had this ability to get everybody to listen to him," related Klyce. "He could describe ideas so passionately. It was like watching entertaining and engaging television. You could visualize what he was saying."

A strong friendship was born but there was a prolonged stretch during which the two went their separate ways professionally. Fincher moved into the music video world while Klyce cut his teeth in the studio on music production and recording. Trained in musical composition, he started to explore the French *musique concrète* movement of the 1940s which experimented with sound as music, a philosophical precursor in a sense to sound design as we know it today.

Then what was to become a long fruitful collaboration on features and spots began when Fincher called to tell Klyce he had just landed a feature, *Alien 3*. At the time, Klyce didn't have enough experience to be sold to the studio powers that be as a sound artisan on the film. Nonetheless Klyce helped out as much as possible, researching scores from the prior *Alien* films, and other works by composers who worked on those movies, assembling a catalog of music. Klyce handed Fincher a bunch of DAT tapes reflecting these relevant scores to be used as a foundation or starting point of sorts from which to build on.

Meanwhile commercials emerged as projects for which Fincher and Klyce could directly team. The first, Coke's "Blade Runner" (an homage to *Blade Runner*) came in '90. And then there was Nike's "Magazine Wars" in which people pictured on magazine covers at a newsstand come to life and engage in a raucous game of tennis. The spot won a Clio, helped bring Klyce into prominence as a sound designer and began his track record of notable work with Wieden+Kennedy

for not only Fincher but other filmmakers such as Spike Jonze (including Nike's Emmy-winning "The Morning After" spot; Klyce's collaborations with Jonze also include the big screen with *Where The Wild Things Are*.)

Klyce's start in the feature film arena came in '93 when Fincher brought him on board *Se7en* as sound designer/sound effects editor/sound effects supervisor and music consultant. Later Klyce served as sound designer on *Fight Club* and *Panic Room*, sound re-recording mixer/supervising sound editor/sound designer on *Zodiac*, and sound re-recording mixer/supervising sound editor on *The Curious Case of Benjamin Button*. Klyce earned Oscar nominations for best sound effects editing in 2000 on the strength of *Fight Club*, and best achievement in sound in '09 for *Benjamin Button*.

Klyce shared the latter Academy Award nomination with audio colleagues David Parker, Michael Semanick and Mark Weingarten whom he also teamed with on *The Social Network*.

Fincher and Klyce's ad collaborations over the years include such spots as adidas' "Mechanical Legs," and a mix of breakthrough Nike fare such as "Magazine Wars," "Gamebreakers" (a spot which helped Fincher win the DGA Award as Best Commercial Director of 2004), and "Fate" (one of the spots—showing us the bond of friendship and competition between NFL stars Ladainian Tomlinson and Troy Pomalalu—for which Fincher earned a DGA nomination in '09).

"There are filmmakers who don't really understand sound," observed Klyce. "For a feature, they will hand-pick a cinematographer, their picture editor. But when it comes to sound, the studio usually turns them on to and hands them some sound people who handle the audio end.

"But there's a way," continued Klyce, "in which if the relationship between a filmmaker and a sound designer can be cultivated, then the filmmaker can realize all the power that film can render through sound. It's only through working and learning from each other that we can realize more of our potential. I remember working on some director's cuts for David on commercials many years ago and I told him that I cleaned up some dialogue, taking keys from other parts of the spot so that the words being spoken by the actress were more understandable and had better diction. I zoomed in on an 's' and placed it in her dialogue. At the time, David didn't know that could be done. He not only discovered another possibility but the art behind it. The discoveries, though, go beyond actually working together. As friends over the years, we have

conversations about craft and you constantly learn. I have learned way more from him than he has from me."

Asked if Fincher's success comes from giving creative space to those he works with, Klyce replied, "Yes and no. He will give me the creative freedom to explore things, certainly. But at the same time, it's not like he doesn't check in. He will want to hear something immediately—over the phone or via the Internet. I remember sending him different versions of Brad Pitt's voice as a young boy in *Benjamin Button*. On the Internet, we very much go back and forth constantly over every little nuance. The beauty of all this is David gives you feedback. Often what happens with sound is there's little communication between the filmmaker and sound designer so the sound designer doesn't truly know what the creative people want and ends up all over the map. With David, he lets you get inside his head. You know if you have nothing or the right sound approach. You can get him on the phone. He'll respond immediately to an e-mail. It all comes down to my being able to get good feedback, great direction from him throughout the process whether it be for a feature or a spot."

Klyce described Fincher as being "very disciplined, an absolute craftsman, the finest craftsman. It's an amazing treat to work with him on his commercials and movies."

### Networking

Conversely, Fincher—who earlier this month on the strength of *The Social Network* earned a Directors Guild of America (DGA) Award nomination for Outstanding Directorial Achievement in Feature Film for 2010—talked about his special connection to and communication with collaborators Klyce, Wall, Baxter, Burt and Cronenweth.

The director noted that *The Social Network* "needed to be made quickly—I felt that if we'd been allowed a 'realistic' pre-production schedule, we might've missed the opportunity to actually get the film made while it was topical. I felt that the few years removed from 'Ground Zero' of the Facebook phenomenon was okay for the purposes of emotional clarity, but we didn't want to make too much of a 'period' piece. All of these artists are people I trust to serve the intention of the narrative. We all have a shorthand."

Among other accolades recently earned by *The Social Network* are: Best Picture of 2010 distinction from both the National Society of Film Critics and the L.A. Film Critics Association, a Writers Guild Award nomination for Aaron Sorkin's screenplay, and Golden Globes for best drama, director, screenplay and musical score.

## street talk

Los Angeles-based HELLO! has signed director Robert Hales for commercial, integrated, and music video representation. His credits include videos for artists such as Justin Timberlake, Gnarls Barkley, Britney Spears, Kings of Leon, Miley Cyrus, Janet Jackson, and Nine Inch Nails, and commercials for Mazda, Microsoft, AT&T, Givenchy, Southern Comfort, Smart Car, and Levi's, among others. Hales' Jet's clip "Are You Gonna be My Girl" won Best Rock Video at the 2004 MTV VMA Awards and only two years later his Rorschach-themed music video for Gnarls Barkley's "Crazy" won the MTV VMA for Best Direction....

Deutsch New York has hired Helen O'Neill as VP, director of art production. She was most recently director of art production for Young + Rubicam N.Y. O'Neill earlier served in the same capacity at Mother NYC, where she produced work for Dell, Virgin Mobile, 10 Cane Rum, Rembrandt, K-Y and other clients for Mother Advertising, Mother Productions and Mother Design. She also produced two of the Mother books: "Yo, Check the Perm" and "I Date aHooker," as well as images for a line of candy, gum and air fresheners.... Following its acquisition by Francisco Partners, Grass Valley has formed an executive team which will be headquartered in San Francisco and led by president/CEO Alain Andreoli, most recently an operating partner at Francisco Partners, and prior to that in such leadership roles as president of Sun Microsystems Europe and chairman/CEO of Hubwoo. Jeff Rosica has been named Grass Valley exec VP/chief sales and marketing officer. Rosica is an industry and company veteran who previously served as a sr. VP and division head for the organization. And Grass Valley has hired Ian Halifax as executive VP/CFO....

## rep report

Char & Associates is representing Santa Monica, Calif.-based music/sound house Endless Noise exclusively on the West Coast and in Texas... Below the line talent agency Orlando Management, L.A., has merged with All Crew Agency in Burbank, Calif., representing DPs, production designers, producers, editors, costume designers, and other below-the-line talent for features, TV, commercials, Internet advertising and music videos. Brian Ellis is managing partner at All Crew Agency where he is joined by Orlando Management's Kirk Orlando. Orlando Management's DPs, production designers and editors join ALL Crew Agency's roster. Some of the DPs are also available as directors/cameramen... Haworth, N.J.-based Global ImageWorks (GIW) and London based footage sales company Screenocean have entered into a sales and marketing partnership to serve clients on both sides of the Atlantic. Screenocean's inventory is now available to North American based clients via the offices of GIW, and Screenocean will promote and make GIW content available to U.K. and European clients....

## bulletin board

> January 29/Hollywood. Directors Guild of America (DGA) Awards. [www.dga.org](http://www.dga.org)

> February 1/Beverly Hills. Visual Effects Society (VES) Awards. [www.visualeffectssociety.com/ves-awards](http://www.visualeffectssociety.com/ves-awards)

> February 5/Beverly Hills. The Art Directors Guild (ADG) Awards. [www.adg.org](http://www.adg.org)

> February 13/Los Angeles. American Society of Cinematographers (ASC) Awards. [www.theasc.com](http://www.theasc.com)

> Feb. 26/Santa Monica. Independent Spirit Awards. [www.spiritawards.com](http://www.spiritawards.com)

> Feb. 27/Hollywood. Academy Awards. [www.oscars.org](http://www.oscars.org)



The art and science of visual effects.



[www.arsenalfx.tv](http://www.arsenalfx.tv) 310-453-5400

# TAKE A BOW. YOU'VE EARNED IT.

Congratulations on being selected for Sundance 2011.

## PREMIERES

**My Idiot Brother, Jesse Peretz**  
Deluxe New York

**The Convincer, Jill Sprecher**  
Deluxe Los Angeles and EFILM®

**The Details, Jacob Aaron Estes**  
Deluxe Los Angeles

**The Son Of No One, Dito Montiel**  
Deluxe New York

## U.S. DRAMATIC COMPETITION

**Circumstance, Maryam Keshavarz**  
Company 3 and EFILM®

**Pariah, Dee Rees**  
Deluxe New York

**Take Shelter, Jeff Nichols**  
Deluxe Los Angeles

**Terri, Azazel Jacobs**  
Deluxe Los Angeles

## WORLD CINEMA DRAMATIC COMPETITION

**Lost Kisses, Roberta Torre**  
Deluxe Rome

**Mad Bastards, Brendan Fletcher**  
Deluxe Sydney and EFILM® Australia

## NEXT

**Sound Of My Voice, Zal Batmanglij**  
Company 3

## DOCUMENTARY PREMIERES

**Magic Trip, Alison Ellwood & Alex Gibney**  
Deluxe New York

**Reagan, Eugene Jarecki**  
Deluxe New York

**Rebirth, Jim Whitaker**  
Deluxe New York and Deluxe Toronto

## SPOTLIGHT

**Meek's Cutoff, Kelly Reichardt**  
Deluxe Los Angeles

**Submarine, Richard Ayoade**  
Deluxe London

## PARK CITY AT MIDNIGHT

**Septien, Michael Tully**  
Company 3

**Silent House, Chris Kentis & Laura Lau**  
Deluxe New York

## SHORTS

**Deeper Than Yesterday, Ariel Kleiman**  
Deluxe Melbourne

deluxe

[www.bydeluxe.com](http://www.bydeluxe.com)

© 2011 Deluxe Entertainment Services Group Inc. All Rights Reserved.