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Cutwater mounts 100 GoPro cameras on athletes, Easton gear, providing an eye-catching perspective on team sports.



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## The Power Of An Insight Autism Initiative, Documentary Emerge From Efforts of GS&P, Bodega Studios

By Robert Goldrich

SAN FRANCISCO—"Finding an insight for a client never felt so good," affirmed Rich Silverstein, co-chairman and creative director of Goodby, Silverstein & Partners (GS&P).

The insight was related to an account, Hewlett-Packard (HP), with which the agency has since parted ways—but that's incidental. What's important is that it yielded a discovery that has helped to unlock the prison of autism for a number of youngsters and has the potential to positively impact many others.

"That is the part I'm most proud of, what the conscientious work of our people and those they teamed with has helped to accomplish," said Silverstein. "We were originally just trying to market a product to consumers and then discovered something that's good for society."

Continued on page 5



I Want To Say

## AICE Award Finalists Unveiled

A SHOOT Staff Report

LOS ANGELES—Finalists for the 2012 AICE Awards—which include three new categories underscoring the membership diversification of the Association of Independent Creative Editors—have been selected by judges, with the winners to be announced and honored at a gala ceremony on May 10 at the Ritz-Carlton in Marina del Rey, Calif.

Also during that evening affair, Steve McCoy, a founding father of the venerable FilmCore and a key mover in the AICE, will be inducted into the organization's Hall of Fame. McCoy served as national president of the AICE, helped to establish the trade association on the West Coast and led the charge on assorted industry issues over the years. He retired from FilmCore back in 2007.

The alluded to new categories gracing this year's AICE Awards, now celebrating its 11th anniversary, are: Audio Mix, Color Grading, and Sound Design. "They are the result of a decision made by the board at the end of last year to open up our membership to audio mix, sound design and color grading houses," said Burke Moody, executive director of the AICE. "It's very much like a couple of years earlier when the AICE opened its doors to design and visual effects companies." In turn, he noted, the AICE Awards categories reflect that inclusiveness.

Moody observed, "There's been a coming together of the collaborative elements of the post community members who work in the advertising and marketing communi-

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## Spotmakers Make Mark At Dallas Int'l Film Festival

By Robert Goldrich

DALLAS—From sponsorship of a high-profile award to shorts and feature-length films from varied directors, the spotmaking/advertising community is well represented at the Dallas International Film Festival, which ends its 11-day run this Sunday (4/22).

A prominent ad agency's entertainment arm, for example, has its *Escape Fire: The Fight to Rescue American Healthcare* competing in the festival's Documentary Feature Competition. *Escape Fire*

made its world premiere earlier this year at the Sundance Film Festival. Aisle C Productions, an OgilvyEntertainment unit launched a couple of years ago to develop and produce original, non-branded entertainment, teamed with directors/producers Susan Froemke and Matthew Heine-man to produce *Escape Fire*, which examines the country's healthcare crisis, underscoring a needed shift from disease management to prevention, and from placing focus on patients rather than profits.

Inspired in part by Donna Karan and her Urban Zen Foundation, the documentary follows dramatic stories of patients as well as of healthcare leaders who are striving to transform the system at the highest levels of medicine, industry, government and even the U.S. military.

*Escape Fire* was executive produced by Doug Scott, president of OgilvyEntertainment, who said that the feature documentary is akin to the spirit

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By Robert Goldrich



The Power of Touch

I had a classmate in college who quipped that she wanted to bring about positive change and to do good for society—that’s why she had narrowed her career choices to either real estate or advertising.

The joke still brings a smile to my face but thankfully there’s some truth to her tongue-in-cheek career musings about the advertising industry as evidenced in this week’s lead story on the Hacking Autism initiative, which grew out of an invaluable insight uncovered by John Coyne, group account director at Goodby, Silverstein & Partners, for its then client Hewlett Packard.

“Our job was to sell HP’s TouchSmart technology computers,” related Rich Silverstein, co-chairman/creative director of GS&P. “In trying to figure out ways to apply the touch screen technology, John thought of a family he knew whose son had au-

tism. John isn’t a scientist but he wondered if the youngster, Jordan, would find the touch screen interesting. As it turns out, Jordan found the technology riveting and began communicating through it. John saw the amazing potential and pursued it, pushing to get the technology in the hands of families we identified, to see if these

ate Hacking Autism, an initiative to develop and deploy technology to give people with autism a voice. Families impacted by autism, technologists and educators met last October for a two-day Hacking Autism session at HP headquarters to develop innovative touch-enabled applications for those with autism, and to make this software

better part of two years chronicling 22 families with children affected by autism and how touch-screen technology impacted the youngsters’ lives. Titled *I Want To Say*, the powerful, emotionally moving and enlightening documentary produced by Goldman and directed by Sorcher wound up focusing on six of those families,

“That’s all these kids want—to be like you and me”

—Clint Goldman, EP/partner, Bodega Studios

results could be replicated.”

GS&P hooked up with HP’s chief technologist Phil McKinney (since retired) who provided access to TouchSmart technology for designated families, working with Hope Technology School, which specializes in educating a classroom mix inclusive of both neurotypical students and those with developmental differences. McKinney’s impetus brought HP into the fold to team with GS&P and Hope Technology School to cre-

available free of charge.

While Coyne got the ball rolling, picking up that ball and running with it on the filmmaking front were Bodega Studios’ partner/executive producer Clint Goldman and director Peter Sorcher.

Bodega and its artisans committed time, talent and financial resources to a short-subject documentary that put a human face on the technology-fueled breakthrough.

Sorcher and Goldman spent the

These families opened their homes and bared their lives and souls to the camera in exchange, said Goldman, “for the hope that they can help just one other child. Maybe a child in some part of the world they’ve never seen who some day will get access to a discarded iPad and download some free software—and that child will be able to talk, to connect with others, to participate in life just like your children and mine. That’s all these kids want—to be like you and me.”

POV



Digital Growing Pains @ SXSW

By Azher Ahmen

Over the years, SXSW has grown in popularity and magnitude to the point where it’s sometimes a challenge to navigate the event—literally and figuratively. SXSW 2012 was no exception and the Interactive portion has earned the reputation of being a great launchpad for new products.

One highlight was a startup named Highlight that provides location-based discovery of people around you based on common interests. While Highlight’s reviews were mixed (some wondered if there really needed to be an app to virtually “tap people on the shoulder” and start a conversation), there was no denying that it was one of the few startups that had people buzzing. There were so many startups vying for attention, however, that many felt that the success Twitter enjoyed at SXSW would be difficult, if not impossible, to ever recreate.

Startups aside, there was a variety of great panels that ran the gamut in terms of technology and digital trends. I was honored to host a panel with my DDB colleagues titled “Credit vs. Collaboration: Addressing the Organizational Divide.” The format—“Core Conversation”—is relatively new and I served as a guide curating the discussion and interjecting my thoughts and opinions. It was a nice break from the

standard presentation or panel style.

We not only had representation from various agencies and agency disciplines (creative directors, designers, technologists) but also had a handful of client-side marketing leads in the conversation. It was interesting to observe how digital communication is fundamentally changing the game for so many radically different organizations yet many patterns persist.

For organizations that are still evolving their digital prowess, one such example is the “specialist vs. generalist” syndrome under which most “digital” people exist. The digital specialists bear the burden of translating, teaching and creating other bridges to their respective disciplines whereas the generalists must awaken to the reality that this “specialized” knowledge will soon be “mainstream requirements” for the jobs of the future.

Conversely for digital-centric organizations, the need for collaboration is more of an inter-organizational challenge between them and external partners (as opposed to individuals collaborating internally). For these specialist organizations, the common challenge was how to effectively manage their deliverables against a broader workflow that’s still struggling to understand (and value) exactly what’s

involved in doing what they do.

There was general agreement that creators and artists need to be given credit for their work. It was brought up that some organizations choose to embrace a team-centric philosophy through which individual recognition and accolades are deprecated whereas others are still struggling with getting everyone on board with a team-based directive. The challenge is especially sensitive for the ad/communications

agency as there’s a legacy of “idea ownership” that needs to be addressed.

The undercurrent evident at SXSW was that everyone needs to improve their collaboration and idea management, however the tools and software are still fairly “1.0” when it comes to doing so. Maybe next year’s SXSW could serve as a launchpad for a startup that can effectively tackle the job.

(Azher Ahmen is SVP, director of digital operations, DDB Chicago.)

Flash Back

April 20, 2007 Directorial team The Perlorian Brothers—Ian Letts and Michael Gelfand—has joined Furlined for U.S. representation, and Blink, London, for the U.K. market. They were formerly repped stateside by Biscuit Filmworks....Director Jesse Peretz has joined RSA Films for exclusive representation in the U.S. and U.K.....Hungry Man has branched out to form an entertainment division and hired Howard Stern’s former director of development Mark Grande to head up the venture....

April 19, 2002 Dave Clemans has joined The Martin Agency, Richmond, Va., as sr. art director. He had been an art director at Goodby, Silverstein & Partners....Design director Jeremy Lasky, editorial director Brendan Werner and FX director Daniel Gonzalez—all former R/GA broadcast studio staffers—have teamed to form post house Perception....3D animator/visual FX artist Mark Glaser has launched Sway Digital Studio, a 3D animation/digital FX studio currently housed in interim quarters in Pacific Palisades, CA....

## Bringing A New POV To Team Sports

*Cutwater deploys 100 GoPro cameras for Easton anthem film*

By Robert Goldrich

SAN FRANCISCO—The industry term “360 campaign” takes on new dimensions with San Francisco-based Cutwater’s first official brand effort for Easton Sports since becoming its ad agency of record last year. The centerpiece of the campaign is a two-minute anthem film composed of quick shots from 100 GoPro cameras, mounted on athletes’ bodies (head, legs, arms, knees, chest and waist) and equipment. Titled *Inside Out*, the fast paced film reveals a distinctly unique look at baseball, lacrosse and ice hockey from a 360-degree, all-around-the-athlete POV.

The overall Cutwater initiative, dubbed “Engineered for Glory,” marks the first time Easton has marketed its full line of sports equipment, from baseball bats to hockey sticks, with one unified brand campaign.

Chuck McBride, Cutwater’s founder and executive creative director, grew up surfing and skating. He took a page from those solo-athlete sports for the team sport-oriented Easton campaign.

“You have kids and athletes with mini-cameras on their skateboards, showcasing their performance. So we thought,” recalled McBride, “why can’t a team sport do the same? We don’t have the money to eulogize the professional athlete. Easton’s sweet spot is amateur sports. These kids are living their team sports, the speed at which they’re playing, the hockey and lacrosse checks, the hits, the slides into the bases for baseball. You think of little bursts of energy in baseball but on the field the players go from zero to track athlete real quick on the bases or in the field. The GoPro cameras capture this, what the athlete sees, the world of a team sport from the inside out—and we were putting the camera on the equipment, on the bat, the hockey stick. The camera is literally on the Easton brand. We’re showing the speed and performance of the game in a way that has never



Chuck McBride

been shown before in team sports.”

For the project, McBride gravitated to a talent he would work with for the first time as well as an executive producer with whom he has a long track record. The former was the directorial duo known as Conscious Minds whose filmmaking exploits include chronicling of extreme sports. McBride in turn connected Conscious Minds with F360, the multimedia production house/360 content studio founded by exec producers Peter Friedman and Eric Tu.

McBride and Friedman have collaborated regularly over the years, dating back to when McBride was a creative director at Wieden+Kennedy, Portland, Ore., and Friedman was global head of production for W+K client Nike.

For the Easton campaign, McBride thus had the stability and comfort of working with Friedman combined with the guerrilla filmmaking approach of Conscious Minds. “This wasn’t a day shoot. It was over a span of time. A traditional director with loads of equipment and people wouldn’t have worked,” said McBride. “We needed guerilla shooting with passionate kids recording, going back and forth from one team sport to another, capturing action in the manner that it’s done for skateboarders and extreme sport individual athletes. The GoPro cameras are as fast and responsive as the sports equipment, as fast as the team sports, the games themselves.”

Indeed the guerrilla approach has

become a Cutwater staple, a prime example being the breakthrough web films for Rayban sunglasses directed by Benzo Theodore (now with Park Pictures), the centerpiece being the viral hit *Sunglass Catch*, which scored impressively on the 2008 awards show circuit.

“What we did with Benzo Theodore on Rayban is similar to what we just did with Conscious Minds for Easton,” explained McBride. “We gave the directors artistic freedom—here’s the money, here’s the time and don’t expect to put out a lavish craft services table. Just put together a film based on your own passion. It’s like commissioning an artist—you commission a painter for a portrait but you’re not looking over his shoulder saying, please change the color.”

“It’s a way for us to give some artistic ownership,” continued McBride. “If you give the right filmmakers ownership, they come back with something better. They want to deliver. The greatest screw-ups happen when someone thinks they own it artistically but are just a vendor. We have to give real artistic freedom. For small screen web content, we go for fresh talent, lean and mean, to build something special. We have more of an artist-friendly collaboration.”

Logistical considerations also played a key part in making *Inside Out* work. “Every camera mount was in relatively the same place in all three sports, giving us a common ribbon running through the sports—from hockey stick to baseball bat to lacrosse stick, from chest to chest,” noted McBride. “There was at least a sense of the same angles for each sport, making it a smoother project to handle editorially.”

Bob Spector of Barbary Post, San Francisco, edited the web film. Colorist was Ken Pritchett of Barbary Post. Kristen Jenkins served as executive producer for Barbary.

The audio post mixer was Mark Pitchford of M Squared Productions, San Francisco.

The Cutwater creative ensemble on the project included McBride, executive creative director Travis Britton and executive producer Daniel Tuggle.

### Other components

The new brand campaign also includes a free, downloadable MIXX tape showcasing up-and-coming young artists and what’s billed as the first-ever “meme” social media program. The meme is a hot cultural phenomenon: a simple, humorous combination of caption and visual.

*Continued on page 22*

## Short Takes

### BEDNARZ DIRECTS WITH PIN POINT ACCURACY

The new Pin Point Heritage Museum introduces visitors to coastal Georgia’s rich Gullah/Geechee culture through recollections and experiences in *Take Me To The Water*, a 30-minute documentary portrait directed by Jeff Bednarz of Directorz. The film made its world premiere at the Charleston International Film Festival which wrapped this past weekend.



The privately funded museum collaborated with O&H Brand Design to envision the museum’s exhibits.

After working with the community it was unanimously decided the best and most authentic portrayal of Pin Point would come from people sharing their stories on film.

Pin Point is a rural waterfront community located southeast of Savannah, Georgia, on the banks of the Moon River. Founded in 1890 by freed slaves, this Gullah/Geechee enclave was home to the A.S. Varn & Son oyster & crab factory, which employed most of the community from 1926-1985. Following a faithful restoration, the factory reopened as the Pin Point Heritage Museum, with regular visiting hours starting in spring 2012. And while the factory’s former employees and their families are now scattered across the country, their culture lives on through oral tradition and this historic preservation.

While in Pin Point, Bednarz saw firsthand that the art of storytelling was vibrant, but only its residents past and present knew this oral history. *Take Me To The Water* weaves this rich history with a personal fabric, illuminating their history with humor, candor and grace for new audiences.

Many stories and moments that didn’t make the final film were integrated into museum exhibits that share the history, language, religion and traditions of Pin Point.

“Development of the land has come at the expense of preserving the history of communities. And unfortunately, most of this history was not recorded in books or captured in pictures,” related O&H Brand Design partner Brian Owens. “With the Pin Point Heritage Museum, we hope the stories and the cultural significance of this region can be preserved for generations to come.”

### BERKLEE GRAD SCORES HIS FIRST NATIONAL SPOT

A 22-year-old composer got his big break in commercials last month when his music was selected for a new national TV commercial for DeVry University. The emotional score came from composer Greg Martin, a recent Berklee College of Music grad, who got the opportunity via Visual Music, the house headed by creative director Tom Seufert. A creative ensemble from Leo Burnett guided the project which was directed by Andrew Turman and edited by Brian Salazar at Colonie, Chicago. Seufert produced the music.

“Decided” tells the story of Olympic hopeful and DeVry University student Donovan Ford as he encounters challenges and then finds the courage to “go for Olympic Gold and go to college too.”

### PEOPLE IN THE NEWS



Derek Green

Derek Green has been hired as executive creative director of Cramer-Krasselt’s flagship Chicago office. He will start at his new roost in August. Green comes over from Saatchi & Saatchi Switzerland, where he was most recently CCO, overseeing a team of 30 creatives in Zurich and Geneva....FotoKem has appointed Joseph Slomka as VP/principal color scientist for the company’s digital post and creative picture services. He will spearhead the execution of color science, management, and best practices for FotoKem’s extensive picture production chain, from location services to distribution masters. Slomka previously served for six years as color scientist of Sony Pictures Imageworks....



An *Inside Out* look at baseball

# How A Documentary, Social Good Sprung From A Client Insight

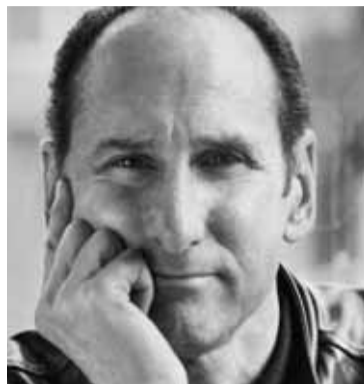
Continued from page 1

Getting the ball rolling was GS&P's John Coyne, who served as account director on HP. And picking up that ball and running with it on the film-making front were producer Clint Goldman and director Peter Sorcher of Bodega Studios, turning out a powerful, emotionally moving, enlightening short subject documentary as well as several case study films.

The documentary, *I Want To Say*, is slated to make its world premiere at Lucasfilm headquarters in San Francisco's historic Presidio national park on May 1. The film also has scheduled screenings in New York on May 14, Chicago on June 4, and a Los Angeles showing is in the works. Furthermore the documentary short will likely make its way to the festival and awards show circuit.

But everything—from the film to the encouraging results of the overall initiative—was made possible by an insight uncovered by Coyne.

"Our job was to sell HP's TouchSmart technology computers, to find markets for it," noted Silverstein. "In trying to figure out ways to apply the touch screen technology, John thought of a family he knew whose son had autism. John isn't a scientist but he wondered if the youngster, Jordan, would find the touch screen interesting. As it turns out, Jordan found the technology riveting and began communicating through it. John saw the amazing potential and pursued it, pushing to get the technology in the



**Rich Silverstein**

hands of families we identified, to see if these results could be replicated."

GS&P hooked up with HP's chief technologist Phil McKinney (since retired) who provided access to TouchSmart technology for designated families, working with the Palo Alto, Calif.-based, not-for-profit Hope Technology School, which specializes in educating a classroom mix inclusive of both neurotypical students and those with developmental differences. Technology plays a vital role in the motivation and progress of Hope Technology School students, fostering reading, writing, math and communication skills.

From all this emerged Hacking Autism, an initiative to develop and deploy technology to give people with autism a voice. HP also brought Autism Speaks into the fold. A leading autism science and advocacy organization, Autism Speaks worked with HP, GS&P and Hope Technology School to launch the first Hacking Autism event, the Hackathon, which connected the autism community



**Clint Goldman**

with technology developers. Families impacted by autism, technologists and educators met last October for a two-day Hackathon session at HP headquarters to develop innovative touch-enabled applications for those with autism, and to make this software available free of charge. Computer engineers and designers heard directly from educators, students and parents, forming a cooperative commitment resulting in their very first app, a game designed to teach kids to distinguish simple emotions. (For more, log onto [HackingAutism.org](http://HackingAutism.org) and/or [facebook.com/HackingAutism](http://facebook.com/HackingAutism).)

Peter H. Bell, executive vice president, programs and services, for Autism Speaks, hopes to stage more Hackathons across the country and internationally. He envisions Autism Speaks taking on a greater level of management and oversight of the Hacking Autism initiative.

## The power of film

The documentary and the case study films sprung from the need to get the word out to the world at large, reflecting the human stories so that mainstream society—which has a cursory understanding of autism at best—can better understand the condition and see the promise and value of technology in addressing it. Plus there was the compelling purpose of making more in the autism community aware of advancements and breakthroughs being made.

Spearheading the film campaign for GS&P were its executive producer Todd Porter and producer Whitney Ferris. Bodega partner/executive producer Goldman got wind of the project and felt director Sorcher was ideal for it. He got Sorcher's documentary *Eat The Sun* to Ferris, and GS&P began to see the merits of choosing the filmmaker for the autism assignment. There were other merits as well, namely Bodega, Goldman and Sorcher's commitment of time, talent, creative and full financial resources to the cause, the filmmaking centerpiece of which is *I Want To Say*.

Sorcher and Goldman went on to spend the better part of some two years chronicling 22 families with children affected by autism, and how



**Peter Sorcher**

touch screen technology impacted the youngsters' lives. For the final short subject documentary, the focus was placed on six families but Goldman said all the 20-plus families warranted having their stories told on film. "We have enough for a feature-length film and more," he related.

For virtually all the families, shared Goldman, the typical scenario was he and Sorcher would meet the family, the child with autism and any siblings. The first impression was that the "normal" siblings were active while the kids with autism would seem out of touch and have nothing to offer. "But once they got on the computer," related Goldman, "we found that they were so much more extraordinarily gifted than typical kids. Your jaw just drops. There's Kayla who was depressed, had no hope, was nowhere for sixteen years...Schools wouldn't accept her. Now she has a voice, a powerful talented voice and is a gifted student. All these kids were able to finally show their families who they are, to express their thoughts and feelings."

The children with autism whom we meet in the documentary short are Jordan, Kayla, Christian, David, Gabriel and Ronnaia. The moments captured are real and poignant, with Jordan's mom recalling hearing her son say for the first time that he loves her. Another mother related that when her daughter Ronnaia was on a touch screen computer for the first time, "All kinds of things came out of her that we didn't know existed...We met our daughter that day."

These families—particularly the children—opened their homes and bared their lives and souls to the camera in exchange, said Goldman, "for the hope that they can help just one other child. Maybe a child in some part of the world they've never seen who some day will get access to a discarded iPad and download some free software—and that child will be able to talk, to connect with others, to participate in life just like your children and mine. That's all these kids want—to be like you and me."

Sorcher and Goldman, respectively, also directed and produced the al-luded to case study-style shorts about

Hacking Autism, detailing that initiative, including the key role Jordan played in triggering what has become a global technology development movement with the support of such entities as HP, Intel, Quest, Disney, Autism Speaks and the Doug Flutie Jr. Foundation for Autism.

Among the credits for *I Want To Say*, a Bodega and Goodby, Silverstein & Partners production, are director/DP Sorcher, producer Goldman, executive producer Porter, co-producer Ferris, writers Jody Horn and Tim Semple, cinematographer Steve Condiotti, and editor Ian Montgomery. Postproduction and audio services were provided by Northern Lights and Superexploder, sister shops to Bodega. Title design and graphics were by Picture Mill.

The trailer for *I Want To Say* is currently online, most notably on YouTube. According to Bell, Autism Speaks' involvement in social media exposure for the documentary was yet to be determined at press time. He noted that Autism Speaks will participate in a number of the premiere screenings, starting with the event in San Francisco.

"We are very supportive of the essence of this film," said Bell. "We believe that technology truly is going to play a significant, growing role in the future of autism and will help many individuals who otherwise would not be able to share their thoughts, opinions and perspectives."

## Increased relevance

According to a report released by the Centers for Disease Control last month, one in 88 children is diagnosed with some form of autism. That means autism is twice as common as the government reported just a scant five years ago, making the overall initiative and the message of the documentary short and case study films all the more relevant. The rate is currently even higher in boys, estimated at one in 54.

Dr. David P. Traver, a leading autism specialist, who appears in the documentary and a number of the shorts, noted that with the help of technology "every single individual has shown remarkable capacity to express thought at levels we are shocked to encounter," shattering the conventional models that existed for people with autism. He affirmed that they are human beings who have something to say and to share.

Kayla's dad said that five years ago he wouldn't have imagined that his daughter would be going to college. And now Kayla's studies are driven by a sense of purpose for the autism community. She defines her goal as simply being "to change the way people view us."



*I Want To Say*

## Lone Star State Feedback: Assessing Prospects & Opportunities

Production/postproduction artisans and executives share their strategies for 2012, reflect on their recent work

### A SHOOT Staff Report

In offering feedback on the state of the industry, Texas professionals don't bemoan the state of the economy but rather embrace the many challenges

that it presents.

Indeed pushing back at any adversity is part of the Texas fabric. And putting that can-do, don't complain attitude into profound context were the fierce tornadoes which hit the Dallas-Forth Worth area earlier this month.

The Dallas suburb of Forney, for example, endured winds of up to 150 miles per hours, damaging nearly 100 homes and an elementary school. Yet the prevailing response from residents was one of gratitude for the good fortune that not a single life was lost throughout the entire region. And the recovery process began in earnest.

In the big picture, a total of 18 tornadoes struck Dallas-Fort Worth on Tuesday, April 3, significantly damaging some 700 homes and displacing

their residents.

In the immediate aftermath, a massive clean-up effort had already gotten underway. Plans for rebuilding were being discussed and developed, and in some cases had already started to be implemented.

The tornadoes didn't alter plans for the Dallas International Film Festival which began on April 12 and runs through Sunday, April 22. Just a couple days after the brunt of the storm was felt, a spokesperson for the Dallas Fest said organizers were lucky that the majority of downtown Dallas and all the event's venues were spared any direct hit.

As for others who weren't so lucky, she expressed hope that the Festival and the activity it generates could at

least help in the recovery process. (For a report on the Dallas International Film Festival, see separate news story in this issue.)

All still standing—and standing fairly tall in an economy that may finally be turning a corner in a positive direction—are the Texas production and postproduction communities.

Prospects for filming in the Lone Star State are bolstered by such measures as the Texas Moving Image Industry Incentive Program.

Furthermore, individual shops are putting strategies in place and into motion to stimulate business.

To get a better handle on the outlook and prospects for Texas, SHOOT canvassed a mix of production and postproduction artisans and execu-

tives, posing the following queries:

1) *What are your plans/strategies for adapting to an evolving industry and making the most of 2012? (example: Diversifying into other markets/disciplines) What role, if any, does the Texas Moving Image Industry Incentive Program play in your business plan?*

2) *What do you consider your company's best recent work and how does it reflect what you and/or the overall Texas market have to offer?*

Here's a sampling of the feedback we received:

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www.music-by-design.com

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TANGO

www.charlietango.com

LIBERAL  
MEDIA  
FILMS

www.liberalmediafilms.com

THREE  
THOUSAND  
EIGHT

www.3008.com



**Richard Gillespie,**  
president/editor,  
**Fast Cuts Edits, Inc., Dallas**

1) I hope 2012 is going to be a good year; we are off to a very strong start.

We will continue to focus on having the best tools in the industry and the most creative editors, artists and visionaries to operate them. We are very much on the forefront of technology. We run the latest in Avid Software, Graphic Software, ProTools and Smoke/Flame/Lustre. Coloring the project in Lustre, while we are doing finish and compositing in Smoke and Flame, is a growing strength for us

and we will continue to build on it. Our company includes really top-notch editors and artists, including several who have owned their own editorial companies.

Dealing with the file-based acquisition is something Fast Cuts is very good at. We have a good system in place and no matter what the final medium is from broadcast to web to whatever, we still start by telling a great story and the deliverables just require that our editors and assistants be on top of the many various formats.

We have started to do some limited production and will continue to do so as our clients request it. The tighter advertising budgets and finding ways to do more for less will drive much of the planning for 2012. The incentives are nice but they mostly favor the production companies.

2) We recently completed a large campaign for McDonald's through Moroch and iNSPIRE!. Michael Van de Kamer edited the general market and Alex Neuman edited the Hispanic versions. Fast Cuts did all of the editing, finish, effects and sound design. We also just completed a humorous new campaign for Eye Care Centers of America (ECCA). Editor Brody Howard providing the creative cutting with Fast Cuts artists again doing the rest.



**Brent Herrington,**  
editor/partner,  
**3008, Dallas**

1) We've seen an increased need for turnkey solutions and are moving toward addressing that need in 2012. We've acquired a five-ton grip truck, have a solid DP on board and are putting together a roster of direct-

ing talent. It's still a work-in-progress.

We produced our first in-house production in January for long-time client JWT Retail First. The campaign was for Ford, Truck of Texas.

In addition, we continue to have a strong relationship with CO3 LA/NY/Atlanta with our virtual transfer suite. It allows clients to work efficiently and cost effectively. They have access to all the best colorists and get to stay in town to work on other accounts and be with family.

We've also added transcoding capabilities to work efficiently with file-based footage. Over the past couple of years, we've updated four edit suites, added a new sound studio and expanded our editorial staff.

2) Our recent work for MetroPCS via The Richards Group, reflects our client-focused approach. Richards' creative director Chuck Schiller explained it by saying our work together was the most collaborative process between client, agency, director and editor he'd ever been involved in.

Marc Stone started the process working with the director on location in New York, then returned to the edit suite to orchestrate a quick turnaround. 3008's sound designer/mixer Matt Cimino worked with some 60 audio tracks, layering to blend music and street sounds and enhance the campaign's inner city vibe. Finishing/FX editor Mark Sullivan, senior post producer Anne Strock and assistant editor Jenna Milano also played integral roles.

At 3008, we have always strived to stay focused on our clients and on creating great work at a fair price. Engaging our team in wide-ranging work that tests and stretches our talents has served us well through industry ebbs and flows.

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commercial director

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kristen@taillight.tv

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# SOUTHWEST PRODUCTION & POST

**Lola Lott,**  
principal/executive producer,  
charlieuniformtango, Dallas

2) Our best recent work includes two Super Bowl spots, an extremely successful ADDY's campaign, and an interactive piece called "Recharge Your Karma."

The Super Bowl spots showcase the high level of editorial and the caliber of creative minds that we house here at charlieuniformtango.

Fiat is a seductive yet hilarious spot that showcases Jack Waldrip's ability to tell an interesting story.

The HEB Super Bowl spot is basically a theatrical trailer, full of suspense, aliens, and cornfields. Deedle Lacour edited HEB and is known for his patience, speed and attention to detail in the editing room. Because of such effects like Aliens disappearing, HEB logo crop circles, and UFO's in



**Elaine Sibert, exec producer,**  
Stone Core Films, Dallas

1) We have been fortunate enough to have built our business with a diverse group of clients; including agencies, cable and TV networks and directly working with quite a few companies. In 2010 we began producing digital assets for an agency that works exclusively on digital for their clients. We have also worked with a client in the last year to deliver content for an iPad app. We continue to grow our business by looking at new opportunities in the digital world, as well as maintaining decade long relationships with most of our current clients.

We have definitely taken advantage of the opportunities for incentives with the Texas Moving Image Incentives Program. We continue to be one of the leading production companies in Texas applying for those rebates. It does provide an incentive for us to keep much of our production in Texas whenever possible.

2) Norry Niven recently shot his movie, "Chasing Shakespeare" in Texas. He co-wrote, produced and directed, and is looking forward to finalizing the editorial and VFX at Reel FX, Dallas. It was a labor of love and we are proud that he was able to bring the work to Texas. Norry's dream of directing his first movie would not have been possible without our film community in Dallas. They really came through.

the sky, we supplied an effects supervisor to be apart of the shoot to ensure a seamless post process.

TM Advertising came to us with their ADDY's campaign and we jumped on board immediately. The scripts TM put together were hilarious insights into the lives of advertising creatives, producers, and the like. We

were privileged that TM asked us to be apart of this campaign, and we are very proud of how the spots came out. This campaign was a complete 360 project in that we shot, edited and finished the spots all under our charlietango roof.

The "Recharge your Karma" project was done for Globe Aware and it incorporates production, interactive,

and social media elements. This project was also completed under our roof from start to finish, and it was all for a great cause. Check it out and confess at: <http://www.rechargeyourkarma.org/>

All of this work reflects what we and the Texas market can bring to production, post and interactive projects for our clients.

*Survey responses continue on page 9*



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Doug Scott



Joe Berlinger



Morgan Spurlock



Matt Lenski



Grant Orchard

## Commercial Community Well Represented At Dallas Film Fest

Continued from page 1

of pro bono work in commercials while also carrying new business implications.

“Over the past six years as we’ve been building our entertainment capability at Ogilvy, we’ve seen a few things not driven by brands per se but by culture,” observed Scott. “We’ve identified cultural truths, something happening in society, happening around us where we believe there’s a story to tell. With the creativity we have in the building as demonstrated in our storytelling for clients, we should also be able to tell certain culturally relevant stories without any dependency on a client. Agencies have so much invested in their people and resources that we felt the need to identify ways to extend all that into new business opportunities and into projects that are for the greater good of society.”

Scott believes that *Escape Fire* fits that profile of new business potential coupled with a worthwhile pro bono

like cause, with Aisle C trying to educate and generate consideration of and discussion about possible solutions to the healthcare crisis. “Aisle C is looking to develop factual and documentary projects informed by a cultural truth or that address a specific topic in society which needs to be elevated in terms of people’s awareness,” said Scott.

Creative Artists Agency (CAA) is handling feature/TV distribution discussions, representing *Escape Fire* from a sales standpoint.

The documentary becomes all the more topical with the Supreme Court case now underway on the validity of the Obama Administration’s healthcare reform program.

For *Escape Fire*, Aisle C assembled an ensemble that included: Froemke, a four-time Emmy Award winner with more than 30 documentary films to her credit (including serving as associate producer on the famed *Grey Gardens*, and as one of three directors

on the Oscar-nominated *Lalee’s Kin: The Legacy of Cotton*); Heineman, who worked with Froemke on the Emmy-nominated HBO series, *The Alzheimer’s Project*, and was director/producer of *Our Time*, a feature documentary about what it’s like to be young in today’s America; Emmy-nominated DP Wolfgang Held whose work spans narrative and documentary features (with such credits as Joe Berlinger and Bruce Sinofsky’s *Metallica: Some Kind of Monster* and Nannette Burstein’s *American Teen*); and editor Bradley J. Ross who’s cut multiple episodes of the Emmy-winning MTV series *True Life*.

### Lineup

Among the other filmmakers with spot production community ties who have projects gaining exposure at the Dallas Festival are:

- Oscar-nominated (*Super Size Me*) documentarian Morgan Spurlock, whose commercialmaking roost is Saville Productions, had his *Comic-Con Episode IV: A Fan’s Hope* presented to Dallas audiences. The documentary is a behind-the-scenes look at the fans who gather by the thousands each year in San Diego to attend Comic-Con, the world’s largest comic book convention.

- Brandon Dickerson, who is repped for spots by kaboom productions, had his *Sironia* screened as part of the Dallas Fest’s Texas Competition in partnership with Panavision.

*Sironia* centers on a singer-songwriter, chewed up by the L.A. music machine, who moves with his wife to Sironia, Texas. Cast includes Wes Cunningham, Amy Acker, Tony Hale, Jeremy Sisto, Courtney Ford, Carrie Preston and Robyn Lively.

- Oscar-winning Jessica Yu (for the docu short *Breathing Lessons: The Life and Work of Mark O’Brien*) directed the Dallas Festival entry *Last Call at the Oasis*, which makes a compelling argument for why the global water crisis will be the central issue facing the world this century.

*Last Call* is in the Environmental Visions Competition. Yu is handled for commercials and branded content by

Nonfiction Unlimited.

- Director Joe Berlinger had his documentary *Under African Skies* screened at the Dallas Fest, with a second screening scheduled for today (4/20).

The documentary chronicles Paul Simon’s return to South Africa to explore the incredible journey of his historic Graceland album, including the political backlash he received for allegedly breaking the U.N. cultural boycott of South Africa designed to end the Apartheid regime. Among those appearing in the film are Simon, Maya Angelou, Harry Belafonte, Whoopi Goldberg, Quincy Jones, Paul McCartney, Oprah Winfrey.

Berlinger and co-director Bruce Sinofsky were nominated this year for an Oscar on the strength of their documentary *Paradise Lost 3: Purgatory*. Berlinger is repped as a solo director and with Sinofsky as a helming team for commercials and branded content via @radical.media.

- Timothy Skousen (who is repped by Moxie Pictures for spots) teamed with Tyler Bastian and Trevor Hill to direct *Everything Is Incredible*, an entry in the Shorts Competition. The film revolves around a disabled man named Agustin who has been building a helicopter in his Honduras home for the past 53 years, causing controversy within his family and community.

- Matt Smukler directed *The Hiccup*, also in the Shorts Competition. The storyline centers on two friends desperately trying to skip town who find that an overheated radiator is the least of their problems. Smukler directs commercials stateside via Hello! and in the U.K. through Independent, London.

- Director Matt Lenski screened in Dallas his *Meaning of Robots*, produced by Supply & Demand Integrated, his commercials home.

Also in the Shorts Competition running, the film introduces us to Mike Sullivan, age 65, who has been shooting a stop-motion robot sex film in his apartment for the past 10 years. Now his miniature robot porn stars are threatening to squeeze him out of the space he needs to shoot his epic.

- Director Grant Orchard whose *A Morning Stroll* earned an Animation

Short Oscar nomination this year and is now an entry in the Dallas Festival’s Animation Competition which is in partnership with Reel FX. Orchard is with Studio AKA, London, for commercials. Studio AKA produced *A Morning Stroll*, which centers on the meeting of a man and a chicken on a busy New York street—a story told three times over three different time periods. The repetition of each segment has a cumulative effect on the narrative, and each period (set decades apart) influences how that meeting between man and chicken plays out.

- Directors Amanda Forbis and Wendy Tilby whose *Wild Life* also earned an Animation Short Oscar nomination this year and is in the running for honors from the Dallas Festival Animation Competition. The directorial duo is repped for commercials by Acme Filmworks.

Set in the early 1900s, this short film tells the story of a dapper young man sent from England to Alberta to attempt ranching. It soon becomes clear that nothing in his refined upbringing prepared him for the harsh conditions of the new world into which he’s been thrust.

### Awards

As alluded to earlier, a major honor at the Dallas Festival is being presented by a studio well versed in commercials as well as long-form, the aforementioned Reel FX. That lifetime achievement in animation filmmaking honor is the Texas Avery Animation Award which will be bestowed upon legendary animator, director, author and illustrator Glen Keane, best known for his work on notable Disney films dating back to the 1970s.

One of the luminaries in the current generation of Disney character animation, Keane was the lead animator of Ariel in *The Little Mermaid*, the Beast in *Beauty and the Beast*, and he created the characters Aladdin, Tarzan and Pocahontas in their respective Disney films.

Most recently, Keane served as the directing animator of Rapunzel and animation supervisor of the fantasy feature *Tangled*.



Meaning of Robots



A Morning Stroll

## Business Evolves In Lone Star State

Continued from page 7



**Justin Corsbie, founder/director, and Allison Smith, producer, Synthetic Pictures, Austin**

1) Smith: Our business is always evolving. You stand in one place too long and you'll become irrelevant very quickly. Synthetic continues cultivating its director roster with that philosophy in mind. In addition to our traditional broadcast work, Branded Content has become a mainstay as our clients look for more integration and the ability to tell brand relevant stories. Our directors are cut from that cloth. They're storytellers and not just "commercial directors." Our strategies continue to evolve in that direction.

The Texas Moving Image Industry Incentive Program is great, but ultimately it doesn't play into our business plan. That said, it helps us in the day and age of razor thin profit margins, to competitively bid against others in the saturated

marketplace, knowing that the incentive can potentially help offset reducing some of our necessary fees. The incentives certainly help Texas companies maintain healthy sustainability.

Corsbie: As the great Texan, Billy Gibbons, eloquently put it, "I'm Nationwide." Our focus has always been national with offices in LA and NYC, as well as our original office in Austin. For us, Texas is a great place to shoot and there's a strong directing talent pool to draw from, as well as top notch crews. Several of our directors have come up through our Austin office and we've been able to develop them nationally. There's something special in the water in Austin and we love exporting that around the country and bringing clients in to shoot there. Every time clients spend time in Austin, they immediately say they can't wait to come back. It's the kind of place that fosters creativity and embraces uniqueness.

2) Corsbie: Recently we finished campaigns for Chrysler, Dodge International, Special K and Secret Deodorant. That reach extends to other campaigns shot in Texas including Dell, Texas Tourism, America's Power, Organic Voices, and First Financial Bank. There are varied looks to locations and talent in Texas, experienced crews, available equipment, locations are accessible and reasonably priced, crews can get around with ease and the weather's great. We get a lot of bang for our buck.

## 3008, JWT Retail Don Their Work Boots

There's a Texas way of doing things that flavors the postproduction experience at 3008. The collaborative partnership looms large. Performing at the highest level, regardless of budget, time and other factors, is paramount because it's not just about one project; it's about productive relationships.

Understanding a client's brand and its message and helping to execute delivery often means working long hours in the trenches together. 3008, for example, welcomes this as an opportunity to further forge relationships, exceed expectations and help clients shine.

But it's not all about work. The relationship doesn't end when the project is over—or when there is no project. There are barbecues on the patio, celebratory days of gourmet food trucks in the parking lot, happy hours on the deck, jam sessions and billiards.

The Texas way is reflected in 3008's relationship with Eric Foster from JWT Retail First—and inspired by his amazing custom boots.

Foster works on site at 3008 on behalf of his client, Ford. His presence personifies 3008's client-centered focus and, at eight years and counting, serves as a reminder of how much that means to all collaborators involved.



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Top Spot of the Week

# Fuglsig, Draftfcb, The Mill Team To Deliver The Whimsical "Bread"

By Christine Champagne

A man pedals all around the world on his bike delivering gluten-free bread in a charming new spot for Dow created by Draftfcb Chicago and directed by Nicolai Fuglsig of bicoastal/international MJZ.

It's a lovely journey made all the more remarkable by the fact that he is balancing a 12-foot high stack of bread on his head as he makes his rounds, with the help of the artisans from the New York office of visual effects house The Mill, which also has full-service studios in Los Angeles and London.

Aptly titled "Bread," the spot clocks in at just over a minute and is part of a campaign (Fuglsig also shot another commercial titled "Train") that strives to establish Dow as not merely a chemical company but a place that provides solutions impacting our lives in ways that we might not expect—like helping to make gluten-free bread that doesn't taste like it is gluten-free.

"The whole campaign is based on making the solution the star in a way that makes people say, 'Wow, that's pretty interesting. I didn't know Dow was involved in that,'" according to Draftfcb executive VP/group creative

director Jon Flannery.

Terin Izil, a copywriter on the Draftfcb creative team, came up with the clever idea to have a cyclist balancing a giant stack of bread on his head to help illustrate this point.

"Her family comes from Turkey, and, apparently, they actually do carry bread like this. Maybe not in 12-foot stacks," Draftfcb's Flannery said, "but that's where the idea had started."



Nicolai Fuglsig

### Balancing act

Fuglsig, who was not available for an interview at press time, relied on artisans from The Mill to make it look as though the cyclist was performing the amazing feat of balance—not to mention

incredible endurance—we see played out in the commercial.

At the outset of the project, it was thought that a rig could be built on the bike to support a fiberglass bread stack that had been built for the shoot, explained The Mill's Corey Brown, lead 2D artist, Flame compositor and VFX shoot supervisor. But the enormous weight of the bread stack made this impossible, so it was cut into smaller sections, each about three feet high, and The Mill later supplemented the stack in post, depending on how much

of it was used during a particular shot.

"Because of the complexities of the terrain and safety of the rider, many of the more complex shots were with a stripped down bike and little more than a large disk on the rider's head," Brown shared.

Fuglsig and cinematographer Dion Beebe shot "Bread"—and "Train"—on location in Brazil because the country provided a range of geography and people of varying ethnicities.

"Obviously, the geography was important to us because we wanted to make it look like the guy was leaving his village to travel the world," Flannery said, noting, "Sao Paulo also has one of the world's largest Asian populations outside of Asia—the pagoda in the spot is an existing structure. Definitely not the kind of thing you'd expect to find near a major Latin American city, but it's real."

The only major work The Mill had to do in terms of altering the environment involved the scene designed to represent Paris.

It was filmed in failing light in the back streets of Santa Teresa in Rio de Janeiro, Brown said, and needed quite a bit of work to make it feel more European, including the removal of many of the overhead cables and the addition of awnings and signs.

The visual effects crew had a little inside joke fun with that particular segment, naming a Parisian café Le Moulin—that's The Mill in French for you non-francophones.

"I can't say enough about the work The Mill did in post," praised Draftfcb sr. VP/creative director Doug Behm. "That really is where everything had to come together. Everything had to work or else we'd be stuck with something pretty mediocre and disappointing. But they nailed it. Pretty cool and confidently, too."

### Backstory

Rick Russell of Final Cut, which has offices in New York, London and Los Angeles, cut "Bread," crafting a heartfelt narrative out of the cyclist's inspired and captivating journey.

"We wanted to give the story a beginning and a little implied backstory. That's why we started [the journey] in the village with the send-off from the townspeople," Flannery shared.

He explained, "This is a big deal to this little village. They're proud and hopeful. They're sending off one of their very own—you can imagine him as the youngest son of the town baker—out into the world to deliver their best bread."

Music was also key to ensuring that "Bread" would connect properly with viewers. The agency needed to find a song that would support the cyclist's whimsical mission and listened to hundreds of tracks before eventually finding "I Can" on the Minnutes album Pretty Baby.

The track clearly struck a responsive chord with the agency creative team on different levels.

"One of the things that's great about the track is that I don't think it's what you'd expect for a spot like this," Flannery related.

"It works for the commercial, but there's a contrast, and that's what's so good, I think, because instead of the song just emphasizing what you're seeing on the screen, it really brings another layer or something added to the overall experience."



[CLICK HERE TO VIEW SPOT](#)

Looking to expand public perception of Dow so that it's seen as much more than a chemical company, Draftfcb Chicago called on director Nicolai Fuglsig to capture a wild ride, literally—that of a cyclist who balances a 12-foot high stack of gluten-free bread on his head for delivery to the global village.

**TOP Spot OF THE WEEK**

**CLIENT**  
Dow.

**AGENCY**  
Draftfcb Chicago.  
Todd Tilford, chief creative officer; Jon Flannery, executive VP/group creative director/copywriter; Doug Behm, sr. VP/group creative director/art director; Ron D'Innocenzo, creative director/copywriter; Terin Izil, copywriter; Derek Julin, art director; Ivo Knezevic, executive producer.

**PRODUCTION**  
MJZ, bicoastal/international.  
Nicolai Fuglsig, director; Dion Beebe, DP; Emma Wilcockson, executive producer; Suza Horvat, producer. Shot on location in Brazil.

**EDITORIAL**  
Final Cut, New York.  
Rick Russell, editor; Viet-An Nguyen, sr. producer; Stephanie Apt, president.

**VISUAL EFFECTS**  
The Mill, New York.  
Verity Grantham, executive producer; Carl Walters, VFX producer; Corey Brown, lead 2D artist, Flame compositor and shoot supervisor; Angus Kneale, VFX shoot supervisor; Jeff Dates, Ajit Menon, Boris Ustaev, lead 3D artists; Naomi Anderlini, Melissa Graff, Flame compositors; Dan De-filice, Lenz Kol, Rodrigo de la Parra, Nuke compositors.

**AUDIO/SOUND DESIGN**  
Sound Lounge, New York.  
Tom Jucarone, mixer/sound design.

The Best Work You May Never See

# Gabe Askew Compartmentalizes For CWC

By Robert Goldrich

Some have made a compelling argument that the global water crisis will be the central issue facing us this century. That view has been articulated, for instance, in the feature documentary *Last Call at the Oasis*, which played at the South By Southwest (SXSW) Film Conference and Festival last month in Austin, Texas, and was then shown at the still ongoing Dallas International Film Festival (see separate story). *Last Call at the Oasis* was directed by Oscar winner Jessica Yu (for the docu short *Breathing Lessons: The Life and Work of Mark O'Brien*) who's handled by Nonfiction Unlimited for commercials and branded content.

For this week's "The Best Work You May Never See" gallery, we examine another film—albeit a short—that dives into what too can be waters which are tricky to navigate. But whether or not you agree with the assertion of *Last Call at the Oasis*, clearly water and the lack thereof represent a pressing problem calling for innovative solutions, meaning that the work of such places as the Columbia Water Center (CWC), part of the Earth Institute at Columbia University, is vital. Director Gabe Askew of New York-based multimedia studio Hornet had to do justice to the good work of the CWC, explaining and making it accessible to audiences in the context of an animated short film, *Deeper Than Water*, for agency GOOD/Corps, Los Angeles.

Through carefully crafted imagery in a series of boxes, compartments and drawers which open up before our eyes, Askew lays out the world's water situation, the problems involved, and areas where solutions can be found even when bucking against the daunting challenges of deforestation, climate change, pollution and urbanization.

With 70 percent of the world's water going towards farming and 22 percent to industries, there's but eight percent left for everyone and everything else. Plus there's the struggle of getting precious water to communities both near and far.

But from the boxes and drawers unfold insights which show that the answers entail more than just digging for water.

For example, we can implement the right crops and planting methods, modernize water supply systems, institute environmental restoration, have governments and industries embrace water sustainability, even improve climate forecasting to reduce the impact of droughts and floods. The drawers reveal what CWC is doing to address the problem and improve prospects worldwide.

## Childhood inspiration

"It's easy to see the value of an organization that simply hands out food, but the complexity of Columbia Water Center's mission is hard to totally comprehend at a glance," observed Askew. "So my task was to not only clearly describe that mission, but play on the curiosity of the audience—to draw them in so they can absorb how drastic an impact scientific research and policy involvement is. And ultimately, to make an emotional connection that will call them to action."

The means toward realizing that connection

came from Askew's childhood.

"To find that spark of curiosity I traced the history of my own love affair with science," he related. "Back through technology, back through high school science classes, all the way back to when I was seven years old. I had a rock collection. I kept said collection in a giant tackle box. When I opened this box there were shelves that folded out mechanically, drawers that pulled out, compartments that snapped closed, hidden areas that I would return to over and over to explore my splendid minerals. Like that tackle box, I proposed that we start with a simple looking wooden box. As the lid lifts open, a scene is revealed inside. That scene pulls apart to reveal another below with pockets of color and materials nested in drawers. As the box continues to unfold, we dig deeper and deeper into this surreal box. Each layer unfolding into a miniature scene portraying the problems we humans are facing and the solutions CWC brings."

## Ensemble cast

The creative ensemble for GOOD/Corps included executive creative director Kirk Souder, creative directors Driscoll Reid and Jason Nichols. A production partner in the short was the PepsiCo Foundation.

Askew's supporting cast at Hornet included executive producer Michael Feder, head of production Greg Bedard and producer Jan Stebbins.

**credits**

**Client** Columbia Water Center **Agency** GOOD/Corps, Los Angeles **Kirk Souder, executive creative director; Driscoll Reid, Jason Nichols, creative directors; Carolyn Sams, partnership manager; Jimmy Greenway, executive producer.**

**Production** Hornet Inc., New York **Gabe Askew, director; Michael Feder, exec producer; Greg Bedard, head of production; Jan Stebbins, producer; Bill Moore, storyboard artist; Carlos Ancalmo, concept artist; Erwin Riau, CG artist; Dave Soto, modeler; Phil McNagny, rigging; Peter Karnik, animation; Arthur Hur, compositing; Paul Daniel, illustration; RJ Glass, editor.**

**Production Partner** PepsiCo **Foundation Music Score** A Score, Los Angeles **Robert Schwartzman Audio** Subtractive, Santa Monica, Calif. **Luke Bechthold, mixer**

Water and solutions run deep in drawers, boxes.



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<p><b>MAY 18 Issue</b></p> <p>SHOOT 2012 "NEW DIRECTORS SHOWCASE" Profiles</p> <p>Advertising &amp; Entertainment: Cameras, Production Workflow and On Set Services</p> <p>Hot Locations</p> <p>AICP Show &amp; Next Awards Preview</p> <p>Event Distribution:</p> <ul style="list-style-type: none"> <li>&gt;SHOOT Directors/Producers Forum &amp; 10th Annual New Directors Showcase 5/17, NYC</li> <li>&gt;Cine Gear Expo 5/31-6/3, Hollywood</li> <li>&gt;NATPE Pitchcon 6/7-8, Hollywood</li> </ul> <p>Ad Space Deadline: May 9</p>	<p><b>JUNE 15 Issue</b></p> <p>Ad Agency Creatives:</p> <p>Cannes Lions Intl Festival Preview</p> <p>Producers &amp; Editors</p> <p>Cinematographers &amp; Cameras</p> <p>SHOOT Directors/Producers Forum &amp; 10th Annual NDS Coverage &amp; Photos</p> <p>Music &amp; Sound / Top Ten Chart</p> <p>Event Distribution:</p> <p>Cannes Lions Intl Festival of Creativity 6/17-23</p> <p>Ad Space Deadline: June 6</p>	<p><b>AUGUST 17 Issue</b></p> <p>Advertising &amp; Entertainment</p> <p>MID-YEAR REPORT CARD</p> <p>Post, Visual Effects &amp; Animation &amp; Top Ten VFX &amp; Animation Chart</p> <p>Cinematographers &amp; Cameras</p> <p>Hot Locations/Production Services</p> <p>Ad Space Deadline: August 8</p>
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SHOOT

## Web Shorts, PSAs, Regional Spots

### Deutsch NY, Moxie Pictures' Director Jared Hess Deploy A "Tad" Of Humor For Microsoft

#### CLIENT

Microsoft  
"Tad Talks" 3:00/:30/:15 + "Bike," "Confetti," "Blindfold," "Karma," "Spirit Animal" and "Handcuff" :30/:15s

#### AGENCY

#### Deutsch NY

Greg DiNoto, partner/chief creative officer; Paul Kekalos, group creative director; Judd Counsel, copywriter; Donovan Goodly, art director; Joe Calabrese, sr. VP/director of broadcast production; Greg Tharp, sr. VP/executive producer.

#### PRODUCTION

#### Moxie Pictures, bicoastal

Jared Hess, director; John Schwartzman, DP; Lizzie Schwartz, exec producer; Heidi Soltesz, producer.

#### EDITORIAL

#### Cosmo Street, New York

Aaron Langley, editor; Mark Potter, assistant editor; Heather Richardson, producer.

#### POST

#### Katabatic, New York

Emery Wells, online editor/colorist.

#### MUSIC

#### Human Worldwide, New York

#### AUDIO POST

Paul Weiss, mixer.

#### THE WORK

Deutsch New York, director Jared Hess via Moxie Pictures, and Cosmo Street, New York editor Aaron Langley teamed up with New York-based Sonic Union mixer Paul Weiss to create a three-minute/:30/:15 TED Talks spoof "TAD Talks," promoting Microsoft's new private cloud IT solutions.

The extended video and cut-downs feature a retro-fied Tad character touting sorely outdated IT management techniques and philosophy.

The three-minute web film opens on a woman at a TED-like talk, stating earnestly to a rapt audience, "We can unleash the full scope of human potential."

She's quickly ushered off stage to be replaced by Tad, a retro-outfitted character with feathered hair and a handlebar mustache, who declares, "Progress! It may not be as groovy as you all think it is." Indeed instead of progress, Tad offers us the opportunity to regress technologically and otherwise.

He, for example, goes on to hype dated IT services and philosophies with theatrics that include jumping through a hoop on a banana-seat bike and macho posturing. The



web film closes on the super, "Don't get stuck in the IT past," followed by the Microsoft logo and links to see more of Tad's Talks.

The campaign also includes the :30/:15s "Bike," "Confetti," "Blindfold," "Karma," "Spirit Animal" and "Handcuff."

Hess is a noted feature filmmaker whom Moxie handles for commercials and branded content. His theatrical motion picture credits include the comedies *Napoleon Dynamite* and *Nacho Libre*, two films for which he also has writing credits.

### DDB NY Opts For Humor, Directing Duo Riess/Hill To Encourage Safe Sex For Seniors

#### CLIENT

SaferSex4Seniors.org

#### AGENCY

#### DDB New York

Matt Eastwood, chief creative officer; Janet Guillet, executive creative director; Menno Kluin, head of art; Juan Carlos Pagan, designer; Beth Mart, creative director/copywriter; Dianne Rella, creative director/art director; Joanne Diglio, executive producer.

#### PRODUCTION

#### Paydirt, Beverly Hills

Riess/Hill, directors

#### EDITORIAL

#### Union Editorial, Santa Monica

Michael Colao, Ben Longland, editors.

#### MUSIC

#### Singing Serpent, San Diego, Santa Monica, Calif; New York

Brandon O'Connor, composer.

#### THE WORK

DDB New York has launched "Safe Sex for Seniors," a campaign created in collaboration with SaferSex4Seniors.org, an independent collective of professional sexuality educators, researchers, authors, trainers, counsellors and therapists, whose mission is to provide better education and information to ensure sexual intimacy between older adults is as safe as possible.

The campaign reminds mature adults that safer sex practices

are essential, following unexpected research results declaring that the 55+ demographic in the United States has the highest growth rate of sexually transmitted diseases (STDs).

DDB recognized an unfulfilled need to support this important issue in light of changing social norms. With the tagline, "There are many ways to do it. There is only one way to do it safely," DDB New York's campaign features an array of fully clothed elder couples of the target 55+ demographic demonstrating a variety of Kama Sutra positions.

"Rather than taking a negative approach that uses scare tactics and piles on statistics to deter unsafe sex, we made the strategic choice to use humor and shock value," explained DDB New York's chief creative officer Matt Eastwood. "However, it was important for us that our creative response felt empowering to the 55, 60, 65+ demographic. "Whether the younger generation likes it or not," continued Eastwood, "our grandparents are having sex. We wanted to make a sexy ad that maintains a level of tastefulness and encourages seniors to enjoy their sex lives —safely."

Melanie Davis, PhD, CSE, and coordinator for SaferSex4Seniors.org, noted, "The PSA created by DDB Worldwide celebrates the sexuality of adults in mid-and older age. The joy in the actors' faces captures the message we need to get across; that healthy, protected sex is life affirming and enriching."

While the ad maintains a playful tone, the truth remains that shocking statistics have recently come to light show-

ing that the rate of STDs among older Americans, including syphilis and gonorrhoea, has doubled in the last decade, and the rate of HIV infection is also increasing amongst seniors at a more rapid rate than the general population.

From 2005 to 2009, the number of cases of syphilis and Chlamydia in senior citizens in central Florida increased a whopping 71 percent and 62 percent, respectively in the entire state.

"Some experts hypothesize that this epidemic of STDs among senior citizens is a result of growing up in an age before sex education was the status quo," Eastwood said. "With our rich history creating healthcare campaigns, we felt uniquely positioned to help ensure that a lack of education is not the reason this issue persists, and hope this campaign will help dispel stigmas around talking about safe sex practices for seniors."

DDB New York turned to the directorial team of Chris Riess and Amy Hill, a.k.a. Riess/Hill, for the public service assignment. The helming duo is represented for commercials and branded content fare by Paydirt Pictures, the shop headed by executive producers Jonathon Ker and Jeremy Barrett. Riess/Hill holds the distinction of being the first team ever nominated for the DGA's Best Commercial Director of the Year Award.

The DDB NY campaign will also feature an educational video, as well as print media applications.



### Epoch Films' Directing Team Everyone Wraps "Cool" For Tree Top, Cole & Weber United

#### CLIENT

Tree Top Apple Juice

#### AGENCY

#### Cole & Weber United, Seattle

John Maxham, executive creative director; Todd Derksen, associate creative director; Jesse Dillow, sr. copywriter; Pete Anderson, executive producer; Nick Hunt, director, business strategy; Dee Dee Jones, project manager.

#### PRODUCTION

#### Epoch Films, bicoastal

Everyone (Will Hoffman, Daniel Mercadante, Julius Metoyer, directors; Lisa Margulis, Vieve Haag, exec producers.

#### EDITORIAL

#### Collective, Seattle

Kelly Vander Linda, editor.

#### THE WORK

The apple juice shelf at the grocery store has been getting increasingly cluttered over the years, with multiple product offerings and competitive promotions encouraging consumers to show little or no brand loyalty as they chase the deal. After all, apple juice is all the same, right?

In fact, that's not the case. Tree Top juice is made in Washington State using 100 percent USA grown apples. The apple growers themselves are cooperative owners of Tree Top. They care about their product, they want to produce only the best possible juice and it is reflected in the quality and taste of the juice.

This pride in grower ownership and obsession with quality is reflected in Tree Top's brand tagline, "Real Fruit From Real People."

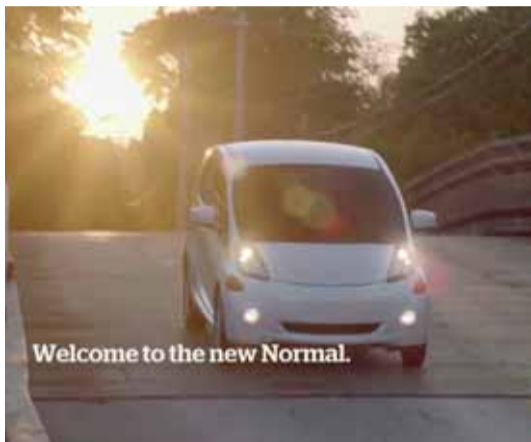
Cole & Weber and directorial trio Everyone bring this essence to life in a television commercial called "Cool." Using real, non-actor children and shooting in an editorial, documentary style, they captured very real moments, moments of wonder in these kids' lives, juxtaposed with Tree Top's approach to making juice captured in the line "Made with a sense of wonder."

We see kids reacting in this spot to what they deem "cool," including a couple of boys running alongside a speeding train, a young girl touching her mom's pregnant belly, boys enjoying hearing their voices echo in a tunnel, and another lass with her ear up against a seashell.

The spot broke earlier this month in San Diego, Denver, Portland and eastern Washington, with a larger media roll out slated for later in the year.



# AICE AWARDS PREVIEW



Clockwise from top left: Audi of North America's "Ahab"; Heineken Light's "Handlebar Moustache"; Chrysler's "It's Halftime in America"; Cravendale Milk's "Cats With Thumbs"; Mitsubishi's "Welcome to the New Normal"; Nissan LEAF's "Zero"

## Cut + Run Tops Finalists' Tally

Continued from page 1

cations space and the board's decision [in 2011] recognizes that fact. It's a much more pulled together community than it was four or five years ago when the disciplines were more siloed. We have people spreading their wings and moving into new areas that had previously been reserved for others."

Additionally, the Visual Effects category has returned to the AICE competition after a year's hiatus, becoming better defined for entrants. The Sound Design category is also clear cut, replacing the Music/Sound category of 2011.

In terms of the overall field of entries, Moody assessed, "We've seen a very broad participation of companies this year. They all don't show up in the finalists but they were there with high caliber work. It's been a record year in terms of number of entries. This has been driven in part by the new categories but also by the bump we got from the New York show last year, and the fact that times have been better over the past couple of years for a lot of companies. The level and breadth of participation is at an all-time high for the AICE Awards."

### Finalist tally

Cut+Run's shops in L.A. and New York combined to earn nine nominations, leading the field, with editor Steve Gandolfi accounting for six: Audi of North America's "Ahab" in the Automotive and Storytelling categories; Hyundai's "Think Fast" in Automotive; Heineken Light's "Handlebar Moustache" in Comedy and Storytelling; and Sony Playstation's "To Michael" in Best of Los Angeles.

The remaining Cut+Run finalists were: editor Akiko Iwakawa for HBO's "Here We Come" in the Montage and Best of New York categories; and Gary Knight for BMW's "Overprotective" in the Storytelling category.

Garnering six finalists was bicoastal jumP with editor Luis Moreno leading the way, scoring five of those noms for Paco Rabanne's "Black XS" in Fashion/Beauty and Montage, Benetton's "Milk & Honey," in Montage and Best of New York, and Maroon 5's "Moves Like Jagger" in the Music Video category. Rounding out the jumP field of nominees was David Trachtenberg for the National Highway Traffic Safety Administration's (NHTSA) "OMG" in the Public Service category

Next up with five nominations was Arcade Edit, Los Angeles. Arcade saw editor Paul Martinez score in the Design category with AT&T's "Spring, Geoff Hounsell in Dialogue for AT&T's "More Responsibilities" and Samsung's "Next Big Thing," and Kim Bica in Fashion/Beauty for PacSun's "Dress Irresponsibly" and in Best of Los Angeles for Acura's "Seinfeld."

Scoring four finalists each were Cutters, Chicago and Detroit, and EditBar, Boston. Cutters' tally spans noms for editor Chris Hafner for Fiat's "Karl Abarth"

in the Automotive and Best of Chicago categories; John Binder in Chicago for Allstate's "Raccoon" which was a Sound Design finalist; and Cameron Yergler for AICP's "Jet" in Best of Chicago.

The foursome for EditBar consisted of: editor Peter Barstis in Regional Campaign for Mass Mutual Insurance's "Special Care," "Dad" and "Family," and in Best of Boston for Cumberland Farms' Convenience Stores' "Princess"; and editor Michael Reuter for Timberland's "Chainlink" and the Truth campaign's "Day in the Life/Steve/Tracheotomy/Social," both in the Best of Boston category.

Several shops copped three finalists apiece—Optimus, Beast, The Whitehouse, Outside Edit & Design, Drive Thru Editorial, 3008, Relish and Company 3.

The latter swept the new Color Grading category with colorist Siggie Ferstl being recognized for Chrysler's "It's Halftime in America" and Nissan LEAF's "Zero"; and colorist Tom Poole for Dos Equis' "Pommel Horse."

Optimus' trio of noms came in: Regional Campaign for Craig Lewandowski and Ruben Vela's work on Harris Bank's "Trade/HD," "Crane/HD" and "Money Tree/HD"; the Best of Chicago category for Randy Palmer's cutting of The UPS Store's "Kids No Promo/HD"; and the Design category for Optimus Design's efforts on Sears Craftsman's "Craftsman Screw\*D Show Open."

Beast's threesome was: editor Charlie Lee in L.A. for Mitsubishi's "Welcome to the New Normal" in the Alternative Media category; Chris Chynoweth for GMC's

*Continued on page 14*

**Leads way  
with nine  
nominations;  
jumP next with  
six; Arcade Edit  
scores five**

**CONGRATS to all you AICE Awards finalists!  
You did it, honey.\***

\* Love, Mom

**SOUND  
LOUNGE**

## Finalists for AICE Awards Revealed, Including 3 New Categories

Continued from page 13

“Geocoaching” in Best of Detroit; and Doug Walker for NCAA’s “Dumb Jocks” in Best of San Francisco.

The Whitehouse’s three noms were for: Adam Marshall for Audi’s “The Road” in Automotive; Russell Icke for Cravendale’s “Cats With Thumbs” in Comedy; and Jen Dean for Google Chrome’s “Lady Gaga” in Montage

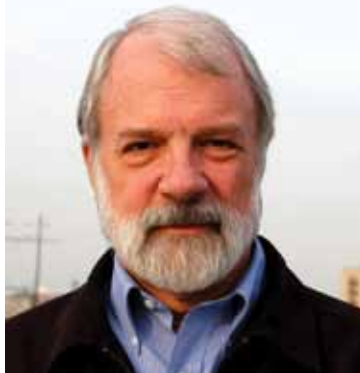
Outside Edit & Design, New York’s nominees were: Jeff Ferruzzo in National Campaign on the strength of Dos Equis’ “Italian Country Side,” “Pygmy” and “Pommel Horse,” and in both Visual Effects and Comedy for “Pommel Horse”

The three nominations earned by 3008, Dallas, were all for editor Marc Stone who was recognized for AVG’s “AVG Tigers vs. Toothpicks” in the Alternative Media category, and for C’Z One Commando’s “BMX” and MetroPCS’ “Sync Cities,” both in the Best of Dallas category.

Drive Thru Editorial, Minneapolis’ nominations centered on editor Mick Uzendoski for West Virginia’s “Counting Cash,” “Lift” and “Lottery Machine” in the Regional Campaign category, and for both “Lift” and Subaru of America’s “Camping” in Best of Minneapolis.

Relish, Toronto, scored three finalists in two categories—in Under \$50,000 for the Steve Manz-cut “Young Guns” for Young Guns; and twice in Best of Toronto for the Chris Murphy-edited “Catvertising” for John St., and Manz’s “Photographs” for Kraft.

Earning two nominations apiece were: Final Cut, P.S. 260, Therapy,



**Burke Moody**

Hooligan, School, Pictures In A Row, Cutting Room and Barbary Post.

Therapy, L.A., earned its pair in the Public Service and Sound Design categories for the Department of Veterans Affairs’ “Own Your Life” with editing and sound design by Andrew (Doobie) White. Therapy can also point to a third nomination—for editor Scott Hanson in the Regional Campaign category on the basis of Mid-First Bank’s “Chair,” “Parenthood” and “Boxing.” Hanson cut the package of spots while with N20, Dallas, but has since joined Therapy.

Final Cut’s nominations were for editor Ari Tomasettig for Raphael Saadiq’s “Stone Rollin’” in the Music Video category, and the Rick Russell-cut Microsoft Xbox project “Endangered Species” which scored for Best of Los Angeles.

New York-based Hooligan’s two noms were earned on the strength of Thomas Ostuni and Joseph Arthur who edited Joseph Arthur’s “Over The Sun” in the Music Video category, and again Ostuni for Americans Elect’s “I Am Not You”

in the Spec Spot category.

Cutting Room, New York’s two finalists came in the Visual Effects category: LOWE’s “Don’t Stop” cut by Chuck Willis; and LOWE’s “Exploded” edited by John Piccolo.

P.S. 260, New York’s earned its two nominations on the basis of AT&T work edited by Maury Loeb: “OMG Office,” “Neighbors” and “Tailgate” which collectively scored in the National Campaign category; and “OMG Office” for Dialogue.

Pictures in a Row, Los Angeles, scored its pair of finalists in the Music Video and the Under \$50,000 categories for, respectively, the Joseph Remerowski-edited Totally Enormous clip “Trouble”, and Embark NYC’s “Embark NYC.”

School, Toronto, garnered both its nominations for National Ballet of Canada’s “Lost In Motion,” edited by Jon DeVries and registering in the Under \$50,000 and Best of Toronto categories.

Doug Cox cut both of Barbary Post, San Francisco’s finalists—Old Navy’s “Corporado” and “SuparTool,” which earned distinction in the Best of San Francisco category.

Among those shops scoring a single finalist apiece were: Zoic Studios Editorial; Tendril Design+Animation; wild(child); Rooster; MacKenzie Cutler; plushNYC; Machine Head; Northern Lights; BlueRock; ReelFX; Start Editorial; Channel Z; Peep Show; Sound Lounge; audioEngine; and Sonic Union.

The latter three earned their



**Steve Gandolfi**

nominations in the new Audio Mix category: Tom Jucarone of Sound Lounge for DirecTV’s “Frozen in Place”; Rex Recker of audioEngine for Gillette’s “Sweat”; and Steven Rosen of Sonic Union for Verizon Wireless’ “Supercollider.”

Here’s a category-by-category run-down of the 2012 AICE Award finalists:

### 2012 AICE Award Finalists

#### ALTERNATIVE MEDIA

Dmitri Greer, Zoic Studios Editorial  
Chrysler Group LLC  
“Jeep Call of Duty Answering The Call” 1:20  
Global Hue  
Charlie Lee, Beast LA  
Mitsubishi  
“Welcome to the New Normal” 2:32  
180LA

Marc Stone, 3008  
AVG  
“AVG Tigers vs. Toothpicks” 3:07  
The Richards Group

#### AUDIO MIX

Tom Jucarone, Sound Lounge  
DirecTV  
“Frozen in Place” :30  
Grey/NY

Rex Recker, Audio Engine  
Gillette  
“Sweat” :30  
BBDO

Steven Rosen, Sonic Union  
Verizon Wireless  
“Supercollider” :60  
McGarry Bowen

#### AUTOMOTIVE

Steve Gandolfi, Cut + Run LA  
Audi of North America  
“Ahab” :60  
Venables Bell & Partners

Steve Gandolfi, Cut + Run LA  
Hyundai  
“Think Fast” :30  
Innocean

Chris Hafner, Cutters Chicago  
FIAT

“Karl Abarth” :45  
Doner

Adam Marshall, the Whitehouse Chicago  
Audi  
“The Road” :60  
Venables Bell & Partners

#### COLOR GRADING

Siggy Ferstl, Company 3  
Chrysler  
“It’s Halftime in America” 2:00  
Wieden & Kennedy

Siggy Ferstl, Company 3  
Nissan Leaf  
“Zero” :60  
TBWA/Chiat/Day

Tom Poole, Company 3  
Dos XX  
“Pommel Horse” :30  
Euro RSCG

#### COMEDY

Jeff Ferruzzo, Outside Edit + Design  
Dos XX  
“Pommel Horse” :30  
Euro RSCG

Steve Gandolfi, Cut + Run New York  
Heineken Light  
“Handlebar Moustache” :60  
Weiden & Kennedy

Russell Icke, the Whitehouse  
Cravendale  
“Cats With Thumbs” :40  
Weiden & Kennedy

#### DESIGN

Paul Martinez, Arcade Edit  
AT&T  
“Spring” :60  
BBDO NY

Optimus Design, Optimus  
Craftsman  
“Craftsman Screw\*D Show Open” :35  
Y&R Chicago

Tendril Design + Animation,  
Tendril Design + Animation  
Bell  
“Fibe TV” :30  
Leo Burnett

#### DIALOGUE

Geoff Hounsell, Arcade Edit  
AT&T  
“More Responsibilities” :30  
BBDO NY

Geoff Hounsell, Arcade Edit  
Samsung  
“Next Big Thing” :60  
72 and Sunny

Maury Loeb, P.S. 260

### Spotlight Listing



Ad Council “Your GED”



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will.kneip@cuttersstudios.com

[CLICK HERE TO VIEW SPOT](#)

You can see this work in the PDF version of the issue on SHOOTonline

#### CREDITS

Agency: DDB/CHICAGO  
Production: Wondros Films  
Director: Jesse Dylan  
Editorial: Cutters Editorial  
Editor: Grant Gustafson  
Web Development: picnic new media

#### OUR SERVICES

Cutters Studios offers top tier services in production (Dictionary Films), creative editorial (Cutters), VFX/finishing/graphics/digital color correction (Sol Design), sound design & mixing (Another Country) and web development, strategy & design (Picnic).

#### HOW WE MEET CHALLENGES

The companies of Cutters Studios can work both independently and seamlessly together—offering a variety of creative solutions for every situation. By working together, Cutters and Picnic were able to fulfill DDB/Chicago’s creative vision for their recent Ad Council project. GED.org had several facets including shooting 13 celebrities in different locations. Cutters Studios was able to create a TV spot and an interactive website efficiently and ahead of schedule. A project like this, that combines great creative talent with a great organization, is the heart of Cutters Studios’ mission.



Craig Duncan

A silver trophy with a circular top engraved with "FOUNDED AICe 1975" and a laurel wreath. The trophy is mounted on a film strip that loops around it. Other similar trophies are visible in the background, slightly out of focus.

**Thursday, May 10, 2012**

6:30 Cocktails

7:30 Dinner + Awards Show

**The Ritz-Carlton, Marina del Rey**

4375 Admiralty Way

Marina del Rey

**AFTER PARTY**

immediately following the show

The Ballroom Terrace @ The Ritz-Carlton

Tickets available at [www.aice.org](http://www.aice.org)

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# AICE AWARDS PREVIEW

## Category-By Category Rundown of Nominations for AICE Awards

Continued from page 14

AT&T  
"OMG Office":30  
BBDO

### FASHION/BEAUTY

Kim Bica, Arcade Edit  
PacSun  
"Dress Irresponsibly":60  
72 and Sunny

Luis Moreno, jumP NY  
Paco Rabanne  
"Black XS" 1:30  
Mademoiselle Noï

Diego Panich, wild(child)  
Falabella  
"Dream Collection":60  
Dittborn & Unzueta

### MUSIC VIDEO

Luis Moreno, jumP NY  
Maroon 5  
"Moves Like Jagger" 4:33

Thomas Ostuni, Joseph Arthur, Hooligan  
Joseph Arthur  
"Over The Sun" 4:07  
Table Of Content

Joseph Remerowski, Pictures In A Row  
Totally Enormous Extinct  
"Trouble" 4:02

Ari Tomasettig, Final Cut Inc.  
Raphael Saadiq  
"Stone Rollin" 3:30

### MONTAGE

Jen Dean, the Whitehouse/Chicago  
Google Chrome  
"Lady Gaga":90  
BBH

Akiko Iwakawa, Cut + Run New York  
HBO  
"Here We Come" 1:33  
HBO Creative Services

Luis Moreno, jumP NY  
Benetton  
"Milk & Honey":90  
72 and Sunny

Luis Moreno, jumP NY  
Paco Rabanne  
"Black XS" 1:30  
Mademoiselle Noï

### NATIONAL CAMPAIGN

Jeff Ferruzzo, Outside Edit & Design  
Dos XX  
"Italian Country Side":30  
"Pommel Horse":30  
"Pygmy":30  
Euro RSCG

Paul Jutras, Rooster  
Volkswagen  
"Courage":60

"Time":60  
"Talk":45  
Red Urban

Maury Loeb, JJ Lask, P.S. 260  
AT&T  
"OMG Office":30  
"Neighbors":30  
"Tailgate":30  
BBDO

### PUBLIC SERVICE

Dave Anderson, MacKenzie Cutler  
Ad Council  
"Funny Fails":30  
Euro RSCG

David Trachtenberg, jumP LA  
NHTSA  
"OMG":30  
The Tombras Group

Andrew (Doobie) White, Therapy  
Department of Veterans Affairs  
"Own Your Life":45  
Ignited

### REGIONAL CAMPAIGN

Peter Barstis, EditBar  
Mass Mutual Insurance  
"Special Care":60  
"Dad":30  
"Family":60  
Mullen Advertising, Boston

Scott Hanson, N20 (now with Therapy)  
MidFirst Bank  
"Chair":30  
"Parenthood":30  
"Boxing":30

Craig Lewandowski, Ruben Vela, Optimus  
Harris Bank  
"Trade/HD":30  
"Crane/HD":30  
"Money Tree/HD":30  
Element 79

Mick Uzendoski, Drive Thru Editorial  
West Virginia Lottery  
"Counting Cash":30  
"Lift":30  
"Lottery Machine":30  
Fahlgren Mortine

### SOUND DESIGN

John Binder, Cutters/Chicago  
Allstate  
"Raccoon":30  
Leo Burnett

Phil Buffone, Michael Levesque Jr.,  
PLUSHnyc  
Summer Rayne Oaks  
"Extinction" 4:27  
Summer Rayne Oaks

Stephen Dewey, Machine Head  
Verizon Wireless  
"Supercollider":60  
McGarry Bowen

Andrew (Doobie) White, Therapy  
Department of Veterans Affairs  
"Own Your Life":45  
Ignited

### SPEC SPOT

Glenn Conte, Northern Lights  
American Express  
"Smallest Store":46  
Compulsive Pictures

Aaron Dunkel, BlueRock  
Soul Craft  
"Soulcraft":30

Thomas Ostuni, Hooligan  
Americans Elect  
"I Am Not You" 1:44  
Table of Content

### STORYTELLING

Steve Gandolfi, Cut + Run LA  
Audi of North America  
"Ahab":60  
Venables Bell & Partners

Steve Gandolfi, Cut + Run New York  
Heineken Light  
"Handlebar Moustache":60  
Weiden + Kennedy

Gary Knight, Cut + Run New York  
BMW  
"Overprotective":30  
Kirshenbaum Bond Senecal + Partners

### UNDER \$50,000

Jon DeVries, School  
National Ballet of Canada  
"Lost In Motion" 2:30  
Krystal Levy Pictures

Steve Manz, Relish  
Young Guns  
"Young Guns" 1:30  
john st.

Gregory Nussbaum, Pictures In A Row  
Embark NYC  
"Embark NYC" 1:40  
Sandwich Video

### VISUAL EFFECTS

Jeff Ferruzzo, Outside Edit + Design  
Dos XX  
"Pommel Horse":30  
Euro RSCG

John Piccolo, Cutting Room  
LOWE'S  
"Exploded":60  
BBDO/NY

Chuck Willis, Cutting Room  
LOWE'S  
"Don't Stop":60  
BBDO/NY

### BEST OF BOSTON

Peter Barstis, EditBar

Cumberland Farms Convenience Stores  
"Princess":30  
Full Contact Advertising, Boston

Michael Reuter, EditBar  
Timberland  
"Chainlink":30  
Mullen Advertising

Michael Reuter, EditBar  
Truth  
"Day In the Life/Steve/Tracheotomy/Social":56  
Arnold Worldwide

### BEST OF CHICAGO

Chris Hafner, Cutters/Chicago  
FIAT  
"Karl Abarth":45  
Doner

Randy Palmer, Optimus  
The UPS Store  
"Kids No Promo/HD":30  
Ogilvy & Mather Chicago

Cameron Yergler, Cutters/Chicago  
AICP  
"Jet":4:43  
AICP

### BEST OF DALLAS

Marc Stone, 3008  
G'Z One Commando  
"BMX":30  
The Richards Group

Marc Stone, 3008  
MetroPCS  
"Sync Cities":60  
The Richards Group

Peter Tarter, ReelFX  
RAM Trucks  
"Giants":60  
TRG

### BEST OF DETROIT

Chris Chynoweth, Beast  
GMC  
"Geocoaching":30  
Leo Burnett

Terry King, STS-Griot Editorial  
Fiat 500  
"Your Liberation":60  
Global Hue

Erich Wiemer, Start Editorial  
Owens Corning  
"Easy":30  
Campbell-Ewald

### BEST OF LOS ANGELES

Kim Bica, Arcade Edit  
Acura  
"Seinfeld":60  
RPA

Steve Gandolfi, Cut + Run LA  
Sony Playstation

"To Michael" 2:10  
Deutsch

Rick Russell, Final Cut, Inc.  
Microsoft Xbox  
"Endangered Species" 2:18  
twofifteenmccan

### BEST OF MINNEAPOLIS

Brett Astor, Channel Z  
Target  
"Missoni":30  
Peterson Milla Hooks

Mick Uzendoski, Drive Thru Editorial  
Subaru of America  
"Camping":30  
Carmichael Lynch

Mick Uzendoski, Drive Thru Editorial  
West Virginia Lottery  
"Lift":30  
Fahlgren Mortine

### BEST OF NEW YORK

Akiko Iwakawa, Cut + Run New York  
HBO  
"Here We Come" 1:33  
HBO Creative Services

Andrea MacArthur, Peep Show  
Converse  
"History Made and in the Making":60  
Anomaly

Luis Moreno, jumP NY  
Benetton  
"Milk & Honey":90  
72 and Sunny

### BEST OF SAN FRANCISCO

Doug Cox, Barbary Post  
Old Navy  
"Corporado":60  
Camp + King

Doug Cox, Barbary Post  
Old Navy  
"SuperTool":60  
Camp + King

Doug Walker, Beast SF  
NCAA  
"Dumb Jocks":60  
Y&R San Francisco

### BEST OF TORONTO

Jon DeVries, School  
National Ballet of Canada  
"Lost In Motion" 2:30  
Krystal Levy Pictures

Steve Manz, Relish  
Kraft  
"Photographs":30  
john st.

Chris Murphy, Relish  
john st.  
"Catvertising" 2:27  
john st.

# Awards/Festival Season Reflections

With the awards season and a good portion of the festival circuit in the industry's collective rearview mirror, it's time to reflect on those under-the-radar contributors spanning postproduction and visual effects who played key roles in the success of showcased films.

While these artisans are too numerous to fully chronicle, here's a sample of several whose expertise, acumen and artistry helped to do justice to storylines, characters and environments essential to projects:

## Re:Generation Music Project

Debuting at last month's South By Southwest Film Conference and Festival in Austin, Texas, was *Re:Generation Music Project* directed by Amir Bar-Lev who is represented for commercials and branded entertainment by RSA Films. Produced by music-focused entertainment studio GreenLight Media & Marketing in association with RSA, the documentary found an ideal venue in SXSW in that it too is known for marrying the worlds of film and music.

Made in association with the Grammys and sponsored by Hyundai Veloster, *Re:Generation* follows five noted DJs—DJ Premier, electronic duo The Crystal Method, Pretty Lights of dub-step fame, Grammy winner Skrillex and producer Mark Ronson—as they remix, recreate and re-imagine five traditional styles of music. Ronson creates his take on jazz, Skrillex on rock 'n roll, Pretty Lights on country music, DJ Premier tackles classical, and The Crystal Method forays into soul. Each artist collaborates with another artist or artists from each respective genre. For example, The Crystal Method teams with soul singer Martha Reeves (of the Motown group Martha and the Vandellas).

Editor Dan Swietlik of editorial house Stitch, Santa Monica, was the primary cutter on *Re:Generation*, later bringing in editor Darrin Navarro to contribute to the documentary. Swietlik appreciated *Re:Generation* on several levels, including the fact that it was a piece of branded entertainment that “had a lack of handprints from the brand, Hyundai, that was sponsoring it. The documentary had high entertainment value and branding didn't feel forced upon it.”

Swietlik is also a music lover who found appealing “the notion of a fish out of water, with these DJs having to work in genres they would not normally be involved in. It's a great premise and in a true documentary sense, whatever hap-

pens just happens and we convey that.”

Swietlik, who's well known for his work in commercials, is no stranger to documentaries as evidenced by such feature-length projects as director Michael Moore's *Sicko* (edited by Swietlik, Geoffrey Richman and Christopher Seward) and director Davis Guggenheim's *An Inconvenient Truth* (edited by Swietlik and Jay Cassidy; Guggenheim is repped as a spot/branded content director by Bob Industries).

*Re:Generation*, observed Swietlik, was “more like *An Inconvenient Truth* in that it had a certain built-in structure. *Sicko* had no real chronology but *An Inconvenient Truth* and *Re:Generation* both did. We moved some things around

in *Re:Generation* but you couldn't turn it too much inside-out or it wouldn't make sense. Perhaps the biggest challenge in the editing was that in our first assembly of some scenes, especially when the musicians are working on their songs, we realized we were revealing too much of those songs at that juncture. We had to go back and judiciously eliminate some of that music heard during the recording sessions, to tease things a bit more in order to make them more of a revelation later.”

This marked Swietlik's first time working with director Bar-Lev. The editor got the gig because of his working relationship with Tom Dunlap, one of RSA's executive producers on *Re:Generation*. Dunlap's past exploits included his being on the agency side and it was during his tenures at TBWA\Chiat\Day and Deutsch, both in Los Angeles, that he collaborated with Swietlik. “Tom thought I was right for the project and that I'd get along well with Amir. I did. He was wonderful as a director and open to working together.”

While *Re:Generation* was his introduction to Bar-Lev, Swietlik brought onto the project an accomplished artisan whom he has collaborated with extensively over the years, colorist Bob Festa of telecine house New Hat in Santa Monica.

“My relationship with Dan goes back 25 years. He's a good friend,” related Festa who observed that the creative challenge as the colorist for *Re:Generation* was to give each artist and city a look that matched each one's distinct music genre yet still being able “to blend those five different themes so they would play as a seamless whole film.” Deploying Baselight, Festa maintained that delicate balance while depicting the unique vibe of each musical/genre and matching

*Continued on page 19*

A look at the sometimes below-the-radar contributors to successful films

By Robert Goldrich



From top left, clockwise: *Re:Generation Music Project*, *Big Easy Express*, *Robot & Frank*, *The Tsunami and the Cherry Blossom*

## VISUAL EFFECTS &amp; ANIMATION

	TITLE	VISUAL EFFECTS/ ANIMATION	AGENCY	PRODUCTION
1	 <b>Guardian's "Three Little Pigs"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>The Mill, London.</b> Gemma Humphries, VFX producer; Gary Driver, shoot supervisor/lead 2D artist; David Fleet, shoot supervisor/lead 3D artist; Adam Lambert, 2D artist; Tom Bolt, Jonathan Wood, Adam Droy, Luke Tickner, Alberto Lara, Iker De Los Mozos, Natalie Rocks, Adam Darrah, 3D artists; Ivo Sousa, motion graphics; Mick Vincent, colorist; Adam Brandon, art department; Robert Granger, rotoscoping. ( <b>Toolbox:</b> Maya 2012, Mental Ray, ZBrush, Photoshop, Nuke 6.3, 3D Equalizer & PFTrack, Flame, Flare, After Effects, Combustion)	BBH London	Rattling Stick, London Ringan Ledwidge, director
2	 <b>Cartier's "L'Odyssee"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Digital District, Paris</b> Stephane Levallois, dragon design; Francois Peyranne, art dir, Russia and China sequences; Marc Dubrois, 3D supervisor; Matthieu Royer, animation sup.; Vincent Guttman, compositing sup.; Benoit Revillod, Mathieu Negrel, lighting/shading/rendering sups.; Fred Mayer, tracking sup.; Bruno Maillard, Flame sup.; Sebastien Kunert, David Lapiere, Julien Boudou, Laurent Panacacini, Gabriel Gelade, animation; Thien-Co Pham Ke, Delphine Van Bay, Justine Gasquet, Adrien Zepieri, matte painting; Michael Marques, Jonathan Lagache, Ingmar Renouardiere, Eric Alcuilla, Flame; Johannes Bellarosa, Penelope Van De Cave, Frederique Vautey, Morgan Vanora, Jeanne Loyer, Mathieu Girard, Mikael Lynen, Sylvette Lavergne, Aurelien Teurlai, Francois Poupon, compositing; Nicolas Martin, Romain Carlier, Julien Roguet, Mathieu Briolat, Benoit Roekens, Pauline Giraudel, Sebastien Druilhe, Jerome Caperan, Jean-Baptiste Campier, modeling/layout; Nicholas Brueneau, Olivier Osotiméhin, Axel Morales, Celestin Salomon, Arnaud Joli, Itg; Nataly Aveillan, Mathieu Lauxerois, post prods. ( <b>Toolbox:</b> Shotgun, Maya, Soup plugin, Realflow, Flame, Flare, Shave, Haircut, Photoshop, Render Farm)	Marcel/Publicis Wam, Paris.	Quad Productions, Paris Bruno Aveillan, director (repped in U.S. by Believe Media)
3	 <b>MiO Energy's "Nose Job"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Psyop, bicoastal</b> Eben Mears, Jon Saunders, creative directors; Lydia Holness, exec producer; Michael Neithardt, producer; Anu Nagaraj, assistant producer; Naomi Chen, Ram Bhat, Annalisa Swank, designers; Pakorn Bupphavesa, Alvin Bae, lead 3D artists; Jonah Friedman, lighting lead; Pat Porter, lead animator; Nick Tanner, lead Nuke artist; Zed Bennett Jr., Bryan Eck, Dave Chen, Joerg Liebold, Shant Ergenian, Anda Hara, Will Robertson, John Payne, Phill Avanzato, Denis Kozyrev, Larry (Ngai Man) Leung, Dan Fine, 3D artists; Stephanie Russell Anthony Travieso, Kevin Scott, Douglas Litos, Danny Speck, William Frazier, 3D animators; Thomas Panayiotou, Jason Conradt, Nuke artists; Robin Nishio, storyboard artist; Cass Vanini, editor. ( <b>Toolbox:</b> Photoshop/Bridge, Furnace Nuke, Boujou, Maya, Zbrush, Softimage, Arnold, Autodesk 123D Catch)	TAXI, New York	Psyop/Smuggler, bicoastal Psyop, director
4	 <b>Coca-Cola's "The Spirit of Euro"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Bent Image Lab, Portland, Ore.</b> Carlos Lascano, dir./prodn design/character design; Ray Di Carlo, EP; David Daniels, creative partner; Marissa Weisman, prod; Paula Lema, Louise Barlow, Kevin Sullivan, line prods; Joshua Cox, TD/CG rigger; Javier Leon, CG art dir; Eric Scheur, lead animator; Austin Hillebrecht, Michael Wilson, Ryan Hayford, Jim Donovan, Anthony Soto, animators; Shirak Agresta, CG artists; Donielle Blanc, CG artist/rigger; Isabel Garcia Jaen, Alvaro Gasco, Omar Sarmiento, modeling/texturing; Gina Burgess, CG artist-modeling/texturing/rigger; Arantxa Claudio, Libor Batek, Martin Licko, Josef Kasal, Pavel Siska, Frantisek Stepanek, Dan Falta, modeling; Shirak Agresta, modeling/CG rigger; Patrick Dorris, Daryn Olson, Paul Hormis, CG rigger; Colin Batty, Jesse McManus, character designers; Abbey Paccia, character design/2D artist; Dave Manuel, Stephen Bodin, Sally Sherwood, 2D; Nate Hallinan, matte painter; Cameron Carson, lead compositor; Evan Phillips, Chris Russo, compositors. ( <b>Toolbox:</b> 3ds Max, After Effects, Nuke, Bones Pro)	Santo, Buenos Aires, London, Milan	Bent Image Lab Carlos Lascano, director
5	 <b>Alzheimer Society of British Columbia's "Brain Scan"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Hatch Studios, Toronto</b> Larissa Ulisko, design director; Randi Yaffa, exec producer; Holly Nichols, producer. ( <b>Toolbox:</b> After Effects)	Rethink, Vancouver, B.C.	Untitled, Toronto Steve Gordon, director
6	 <b>Nike's Flyknit's "Biomorph" (short)</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Digital Domain, Venice, Calif.</b> Ed Ulbrich, CCO; Tanya Cohen, EP; Scott Gemmell, head of prodn; Aladino Debert, VFX supervisor; David Liu, CG supervisor; Nicola Wiseman, William Lemmon, producers; Rachel Mariscal, digital prodn mgr; Richard Poullain, storyboard artist; Brian Creasey, Casey Benn, Dave Carlson, Gideon Vandergrift, generalists; Kevin Culhane, animator; Adrian Dimond, TD; Michael Lori, data integration; Ken Jones, Eric Ebeling, Jason Mortimer, FX artists; Rafael Colon, lead Nuke compositor; Scott Hale, Sven Dreesbach, Nuke compositors; Jeff Heuser, Flame artist; Colin Woods, editor. ( <b>Toolbox:</b> Maya, Houdini, Vray, Modo, ZBrush, Photoshop, Nuke, Flame, and varied proprietary tools written at Digital Domain)	client-direct	Mothership, Los Angeles David Rosenbaum, director
7	 <b>StubHub's "The Giving Tree"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>MPC LA</b> Mark Holden, VFX supervisor; Nicole Fina, producer; Mark Gethin, telecine ( <b>Toolbox:</b> Smoke, Resolve Color Grading)	Duncan/Channon, San Francisco	Biscuit Filmworks, Los Angeles Mike Maguire, director
8	 <b>Columbia Water Center's "Deeper Than Water" (short)</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Hornet Inc., New York</b> Gabe Askew, director; Michael Feder, exec producer; Greg Bedard, head of prodn; Jan Stebbins, producer; Bill Moore, storyboard artist; Carlos Ancalmo, concept artist; Erwin Riau, CG artist; Dave Soto, modeler; Phil McNagny, rigging; Peter Kamik, animation; Arthur Hur, compositing; Paul Daniel, illustration; RJ Glass, editor. ( <b>Toolbox:</b> 3ds Max, Maya, Vray, After Effects)	GOOD/Corps, Los Angeles	Hornet, Inc. Gabe Askew, director
9	 <b>Tiger Beer/Tiger Street Football's "Battle"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Brand New School, bicoastal</b> Jonathan Notaro, executive creative director/director; Dennis Go, director; Ricardo Villavicencio, Freddy Arenas, designers; Meng Han Ho, CG lead/technical director; John Kalaigian, Ryan Lang, Ylli Orana, Spyridon Serbos, Freddy Arenas, Jerry Chow, Brad Walter, Aras Darmawan, Piotr Glabinski, Christian Day, 3D animation; VramFX, 3D tracking; BotFX, Mark Lieberman, rotoscoping; Will Rosado, Matt Robinson, storyboard artists; Blake Huber, David Parker, Flame artists; Danny Prinz, Eric Concepcion, Chris West, Fabian Tejada, 2D animation/compositors; Moss Levenson, editor; Devin Brook, Kayt Hall, exec producers; Ryan McRee, producer. ( <b>Toolbox:</b> Maya, Cinema 4D, After Effects, Nuke, Flame)	Iris Singapore	Outsider, London Dennis Go, Jonathan Notaro (Brand New School), directors.
10	 <b>MINI China's "Faster Than Disaster" (short)</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Pixomondo, Beijing, L.A., Berlin, Shanghai</b> Jan Heinze, John Denis, exec producers; Iva Modrah, lead producer; Christoph Zollinger, producer; Aslan Malik, art director; Ian Kim, illustrator; Jiang Jun, Zhou Ying-Zoe, jr. illustrators; Joerg Lemme, Brandon Smith, MGF artists; Chris Kalata, 3D cars. ( <b>Toolbox:</b> Photoshop, After Effects, 3ds Max)	Interone Beijing	Pixomondo Aslan Malik, director

## Festival, Awards Show Circuit Graced By Work Of Post, FX Artists

Continued from page 17

city. “New Orleans was more colorful, gold and green. Detroit was a bit more desaturated, a little bleaker. We had to color for the L.A. vibe and Skrillex. It all went hand in hand.”

Festa described *Re:Generation* as being “the most rewarding job I ever worked on. The people involved believed in the project, the material was terrific and to see your work projected at the premiere during a red carpet event at Grauman’s Chinese Theater in Hollywood [prior to SXSW] was an amazing treat. Seeing the color science displayed on the big screen at that historical venue was gratifying.”

### Big Easy Express

Festa’s colleague at New Hat, colorist Beau Leon, also felt gratification from working on the feature documentary *Big Easy Express* directed by Emmett Malloy (half of The Malloys, a directing duo handled by HSI Productions).

Debating at SXSW as this year’s closing night film, *Big Easy Express* invites us aboard a train ride/traveling concert tour unlike any other with the likes of Mumford & Sons, Edward Sharpe & the Magnetic Zeros, and Old Crow Medicine Show. The documentary went on to win the SXSW Headliners Audience Award.

Leon has collaborated fairly regularly over the years with The Malloys spanning commercials, music videos and the full-length documentary on the White Stripes titled *Under Great White Northern Lights*.

For Leon, the greatest challenge he encountered on *Big Easy Express* was properly marrying the imagery captured on the Canon 5D with 16mm footage. Towards that end, he deployed CineGrain on Baselight, adding grain to the 5D scenes to better incorporate them with those lensed in 16mm.

Additionally, Emmett Malloy opted to shoot 16mm reversal black and white film on several occasions, which called for Leon to make some of the 5D shots black and white.

“You’d have for some of the concerts three to four 16mm cameras shooting



Dan Swietlik

and four or five other guys walking around with 5Ds,” noted Leon. “Plus for most of these shows they can’t control the lighting all that well; you’re at the mercy of the concert people, especially for what’s shot on 5D. A lot of the material was super bright. I had to knock it down a little. Again, you try to make a unified whole out of these elements while doing justice to what makes each scene unique.”

### The Tsunami and the Cherry Blossom

From its premiere at the Toronto Film Festival over to the Sundance Film Festival, where it won the Jury Prize for best short nonfiction film, to the Academy Awards—earning an Oscar nomination in the documentary short subject category—*The Tsunami and the Cherry Blossom* has enjoyed quite an industry odyssey.

Directed by Lucy Walker and produced by Supply & Demand Integrated, the production house that handles her for commercials and branded content, *The Tsunami and the Cherry Blossom* plays like a poem about the people of Japan and how they are coping with the devastating earthquake which hit the country on March 11, 2011, resulting in a horrific tsunami and well as a nuclear radiation crisis. For many Japan residents, the inspiration to persevere and come out the other side hopeful and renewed comes from the ancient Japanese cherry blossom which grows in the spring, signaling a new beginning, a new opportunity.

For *The Tsunami and the Cherry*



Bob Festa

*Blossom*, Walker gravitated to editor Aki Mizutani of post house Cutters. “When Lucy returned from Japan, she felt that the best person to edit this film was a Japanese/English bilingual editor,” related Mizutani.

“After Lucy saw a music video/tribute that I cut with Jared Leto and 30 Seconds To Mars that was also cherry blossom focused, she and I met and our connection was pretty immediate. She saw quite quickly how important this subject was for me and we began work immediately.”

Reflecting on her contributions to *The Tsunami and the Cherry Blossom*, Mizutani recalled, “As I viewed the footage, one woman had stuck in my mind—her emotions and expressions were just so rich that she really pulled you in and you just felt for her. I knew she would be a great way to begin and end the story we were trying to tell, the transition from death to life. Her town Minamisanriku was completely ‘swept away’ by the tsunami, and her interview made us feel so close to the people who had been living there. In the film, she is interviewed on top of a hill overlooking the destroyed town of Minamisanriku, and I realized that I recognized the hill and perspective of the town—I had seen it before. I was actually in Japan when the earthquake and the tsunami happened, so I had watched news broadcasts, YouTube, online news sources, etc., so I remembered that I had seen footage of the town of Minamisanriku being swept away, and it was shot from exactly the same hill that the woman was being interviewed on.

“Lucy and I discussed and agreed the [news] footage would be a very powerful way to begin the film and firmly place the audience right in the middle of the tsunami to help them understand the true power, fear and emotion of this disaster,” continued Mizutani. “In addition, following the opening scene with the interview of the woman—as she looks down on the town that we had just witnessed being swept away—really pulls you into the film. I think the opening structure of the film turned out very strong in both the presentation of fact and emotion.”

As for the biggest challenge *The*  
April 20, 2012 SHOOT 19



Beau Leon

*Tsunami and the Cherry Blossom* posed for her; Mizutani noted that she was born and raised in Japan, “so some of this was just heartbreaking for me to watch. Normally, as an editor, you can see the footage from a bit of a distance, more objectively, but in this case, my heart was so close to the subject, that from day one, I was emotionally and physically immersed. At the same time, being so close also gave me great motivation, and kept me full of energy during our tight post schedule—we only had six weeks for the offline.

“Another challenge was trying to have smooth transitions between the segments and the stories. Essentially you are shifting between desperation and hope, between death and life. This is a very emotional film but at the same time it is also very philosophical about our place on Earth and the future of Japan. Lucy Walker is a very knowledgeable person about the culture of Japan and its philosophy, I am very impressed with the story that she was able to tell.”

### Robot & Frank

Though *Robot & Frank* marked a number of firsts—the feature filmmaking debut of commercial director Jake Schreier, a world premiere at the Sundance Film Festival in Park City, Utah, and the initial theatrical motion picture out of Park Pictures’ narrative feature film company—there was a return engagement of some note, the renewed collaboration between Schreier and visual effects supervisor Martin Lazaro who at the time was with Method Studios.

The two had first worked together on a Verizon commercial out of megarrytown, New York, and produced by Park Pictures.

It was that positive experience, and the sophisticated feature film pipeline and resources at Method, New York, that had Schreier gravitating to Lazaro for *Robot & Frank*.

Set in the not-all-that-distant future, *Robot & Frank* follows aging curmudgeon and retired jewel thief Frank (portrayed by Frank Langella), a confused loner with a love for books. His one friend is the librarian Jennifer (Su-



Aki Mizutani

san Sarandon) whom he regularly visits. Other than his library outings, and weekly visits from his son, Frank lives a quiet, lonely life, until his grown-up kids (James Marsden, Liv Tyler) install a caretaker robot to look after their dad and an unlikely friendship begins. With the help of his new robot buddy, Frank looks to woo the librarian and resume his criminal career.

*Robot & Frank* performed well at Sundance where it secured a distribution deal—with Sony Pictures Worldwide Acquisitions and Samuel Goldwyn Films partnering on the U.S. theatrical release in addition to jointly acquiring North American rights. Additionally Sony acquired all media rights for Latin America, Australia, New Zealand, South Africa, Scandinavia and Eastern Europe.

Lazaro said the biggest challenge posed by *Robot & Frank* was it being set just some 20 years into the future. He observed that for your typical futuristic storyline spanning many decades, if not hundreds of years, there are inherently more creative liberties that can be taken. But a relatively modest 20 years means that the environment still has to be grounded in today’s reality yet show marked differences and improvements technologically and otherwise.

This means more subtleties and nuances have to be put into the visual mix. How, for instance, would a television screen look 20 years from now? How will communication take place and through what devices? “We were building experiences and environments that took careful consideration,” related Lazaro.

While Lazaro wasn’t involved in the practical effects, including the robot character, he and his Method compatriots also had to create the on/off button for Frank’s non-human buddy.

Throughout the collaborative process, Lazaro said he felt fortunate to work with Schreier whom he described as very open-minded. “Jake is a super nice guy and a talented director. He made it easy for us to work together and problem solve.”

At press time, Lazaro had exited Method and was about to embark on a new career chapter.



The Tsunami and the Cherry Blossom

## Chart Topper: "Three Little Pigs"

The Mill nabs number one slot on strength of Guardian spot

### A SHOOT Staff Report

The big bad wolf perishes in a caldron of boiling water, coming down the chimney at what turned out to be his own peril. Certainly he got his just punishment for trying to devour the three little pigs, blowing two of their houses down in the process.

However the fairy tale isn't so simple anymore and a contemporary refashioning of the "Three Little Pigs" yields some unexpected results as it unfolds, underscoring the fact that journalism and figuring out the who, what, where, when and why have indeed changed. The venerable British newspaper the *Guardian* makes that point as it relies not just on its reporters but on leveraging tweeters and bloggers sharing opinions, knowledge and in the process developing and identifying other aspects of the story worth telling. Journalism has become an open platform collaboration with *Guardian* editors also serving in a curatorial role. To see how that impacts reporting and benefits readers, BBH London devised a product demonstration of sorts, a two-minute spot for the *Guardian* which chronicles the "Three Little Pigs," showing how the tale has taken on new twists, turns and complexities.

We see a SWAP-like team enter the abode of the third little pig who is arrested. Bloggers and tweeters express support for the pig. After all, he was defending his life and home from an intruder. Still the situation raises the question of what constitutes reasonable force when someone breaks into your home. A *Guardian* story explores just that very issue.

Another wolf on YouTube then affirms that his buddy, the deceased big, bad wolf, couldn't have blown down any houses because he had asthma. An expert testifies that even if perfectly healthy, a wolf could not blow down houses, even if they were made of straw and sticks, respectively.

The asthma revelation is then reported on in the *Guardian*, leading to the other two pigs being taken into custody.



Ringan Ledwidge

The three pigs admit to insurance fraud and framing the big, bad wolf so that they could get out from under an onerous mortgage. Suddenly the pigs find supporters in the blogosphere from those who have been victimized by the mortgage meltdown. Protests against the banks emerge, and a new series of coverage on the financial crisis and protests emerges in the *Guardian*.

Social media chatter, newspaper clips, YouTube videos and other graphic elements appear throughout the spot, supporting the narrative reflected in the *Guardian* commercial which too is aptly titled "Three Little Pigs."

### Advancing the story

Ringan Ledwidge of Rattling Stock directed "Three Little Pigs," with VFX from The Mill, London. The effects, while subtle, played an integral role in the storytelling, helping the spot earn the #1 slot in *SHOOT*'s Spring VFX & Animation Chart.

Ledwidge said he wanted the commercial to feel like a film trailer and for it "not only to pose relevant questions but also to excite and entertain viewers. Tonally, I felt it should be played with a straight bat and that the comedy should be of a satirical nature rather than a broadly comedic one."

Remarkably, the director and DP Franz Lustig shot the action-packed "Three Little Pigs" over just two days on location at London's Old Royal Naval College, where they filmed courthouse and protest scenes, and at Wimbledon Studios, where they were

able to take advantage of the facility's pre-built courtroom and street sets as well as build three other sets in the main studio.

As we see in the spot, the pig and wolf characters are human/animal hybrids, with human bodies and animal heads. BBH London creative director David Kolbusz said the mix lent an air of "magical realism" to the spot, helping to create a believable reality so that the audience wouldn't question why pigs and wolves walk among us.

The pig masks worn by the actors were built from the same mold used to create the pig heads worn in the Royal Ballet's production of Beatrix Potter. "Nothing on the masks was animatronic, but with the body language of the actors alone you could sense each pigs' character," Ledwidge said.

Artisans from the London office of The Mill later created movement in the pigs' eyes, ears and mouths, relying on film that had been shot of the actors rehearsing sans the masks to inform their characterizations.

"We knew that subtlety was the key in this job," explained The Mill's lead 3D artist David Fleet, "so looking at the tiny eye darts and mouth shapes of the actors proved extremely valuable reference when the animation process began."

The Mill also seamlessly integrated the public discussion and newspaper coverage of the case into the spot, with one of the most impressive integrations finding a forensic specialist entering the three little pigs' house and walking down a hallway onto which a newspaper story is projected. "With the graphics, we wanted to use elements of social media, popular websites and the *Guardian* that were instantly recognizable but integrate them so they always felt like part of the film," said Gary Driver, The Mill's lead 2D artist. "In the forensic scene, the shot had to be tracked in 3D so we could accurately project the graphics onto the walls. Certain elements were then rotoscoped and added back over the top to help hold the graphic effects in."

The Mill also built the Wolf's "huff and puff" animation test and performed other tasks, including various bits of clean up and set extensions.

The VFX ensemble for The Mill included: Gemma Humphries, VFX producer; Gary Driver, shoot supervisor/lead 2D artist; David Fleet, shoot supervisor/lead 3D artist; Adam Lambert, 2D artist; Tom Bolt, Jonathan Wood, Adam Droy, Luke Tickner, Alberto Lara, Iker De Los Mozos, Natalie Rocks, Adam Darrah, 3D artists; Ivo Sousa, motion graphics; Mick Vincent, colorist; Adam Brandon, art department; and Robert Granger, rotoscoping.



"Three Little Pigs"

## On The Wire

**Glass Agency, Bully Raise Awareness of Distracted Driving**  
SACRAMENTO, CA - Glass Agency, used a zombie as a metaphor for a distracted driver in a new public service campaign for California's Office of Transportation Safety. Bully Pictures' P.R. Brown directed the PSA, which warns of the dangers of texting while driving.

**Light of Day's Charles Nordeen Directs PSA Via Fenton**

NEW YORK - New York-based visual effects and animation studio Light of Day Creative Director of Development Charles Nordeen recently collaborated with agency Fenton to help conceptualize and lens a new television PSA for Carton Council that encourages families to "let the carton live on" by recycling.

**Buster Teams Up with FX and FOX Movie Channel**

LOS ANGELES - Conceptual design studio Buster has created and produced the brand identity for the recently launched FX MOVIE CHANNEL (FXM), a new programming block from FX and the Fox Movie Channel, Buster's clients for the project. Buster is a division of the Los Angeles-based Stun Creative.

**Dir. Carolyn Chen Adds Up The "Value of a Home"**

NEW YORK - Director Cinematographer Carolyn Chen, and west coast agency Siltanen & Partners just completed the new Coldwell Banker campaign now airing. The visually stunning campaign steps beyond the conventional wisdom that purchasing a home is merely a financial investment and embraces the idea that your home is a place to raise a family and build memories. Add to this the voice-over of Tom Selleck, and you have a campaign that is arresting and impacts the viewer.

**McCann, Sonic Union And Charles Barkley Get Sassy**

NEW YORK -- McCann Erickson, Worldwide and Rock Paper Scissors editor Frank Snider team up with NY-based Sonic Union mixer Steve Rosen to weigh in on male weight loss with Charles Barkley in the humorous :30 "Lady Charles" for Weight Watchers. The spot features Barkley contending that Weight Watchers is not just for women by ironically delivering his message in full drag attire.

**Microsoft Advertising and Y&R New York Turn To Gravity**

NEW YORK - Microsoft Advertising and Y&R New York have turned to Gravity, an international visual effects, design and brand communications company, to create and produce an original, long-form web content piece promoting various Microsoft tools. The piece, which runs over four-minutes in length, features on-line gaming personality Felicia Day.

**Shout It Out Loud Music Unveils New Studio, Services**

NEW YORK - Shout It Out Loud Music (SIOLM) has unveiled a brand-new studio in the heart of New York City's Fashion District. The new space will serve as the creative epicenter of SIOLM, which has expanded its audio post and music production services with a state-of-the-art recording facility, while enhancing its core expertise in original scoring, music supervision and licensing for advertising, television, film and interactive.

**Secret Location Wins International Digital Emmy® Award**

TORONTO - Interactive agency, Secret Location, has affirmed Canada's place as a global leader in the development of large-scale digital entertainment and brand experiences with an International Digital Emmy® Award for Endgame Interactive, a highly engaging and immersive transmedia experience created for the Canadian procedural drama series, Endgame (Showcase).

**Peter Rodger Propaganda Film for 'The Hunger Games'**

LOS ANGELES - Los Angeles-based Recommended Media director Peter Rodger collaborated with "The Hunger Games" director Gary Ross to create a :90 propaganda film that establishes the manipulative reach of the Capitol. The short film appears in the Reaping sequence of the movie. Rodger received 2nd Unit Director and Special Thanks credits on the film.

**Calabash Teams With Nickelodeon On Dora Show Open**

CHICAGO - Dora The Explorer, Nickelodeon's popular children's show, has a bit more to explore thanks to Calabash Animation - the award-winning animation studio led by Creative Director Wayne Brejcha and Executive Producer Sean Henry - who partnered with the network to create the new minute-long show open.

**Modus FX Brings the Winter to "Mirror Mirror"**

MONTREAL - Modus FX completed 194 shots in a remarkable eight weeks for "Mirror Mirror," Tarsem Singh's whimsical adaptation of the popular Snow White folk story. Modern-day behavior and speech are set in a rich fairytale world, creating a light-hearted coming-of-age story for audiences of all ages. While larger-than-life characters, such as the wicked queen, played by Julia Roberts, drive the narrative, the sets and costumes are crucial for establishing the magic and the feel of the film.

**Method Creates Epic Monster For "Wrath of the Titans"**

LOS ANGELES - Method Studios' Los Angeles and London facilities combine efforts, along with Company 3, to collaborate on this stereo feature from concept art through to DI. Method Studios was excited to join forces on the larger-than-life 3D visual effects in Warner Brothers' "Wrath of the Titans" - the second installment in the franchise. The main sequence for Method Studios in LA involved creating the awakening of the monstrous Kronos, father of Zeus.

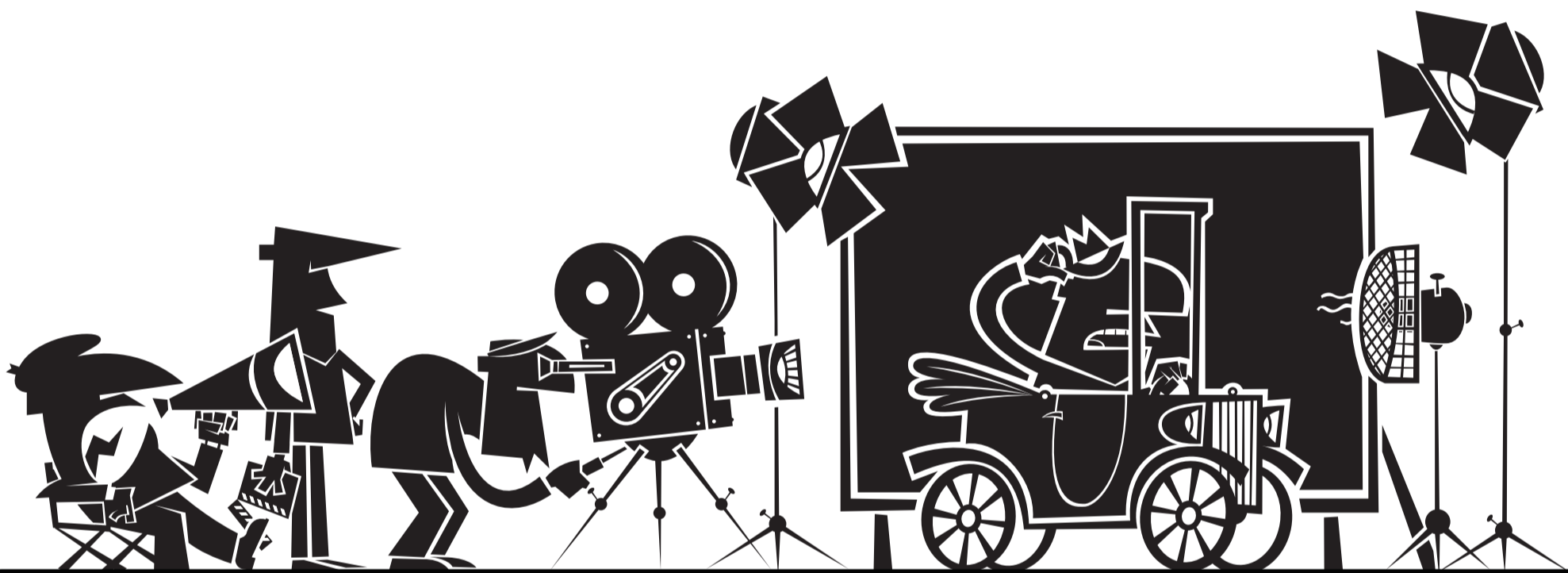
**ShootersINC, Rita's Italian Ice Launch National Campaign**

PHILADELPHIA - ShootersINC wrapped production and post on the first-ever national broadcast spots for Rita's Italian Ice. The campaign transforms Rita's most popular products into characters with distinct personalities.

For the full stories [and many more], videos, and contacts 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).

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content and writing the publicity release  
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Industry movers and shakers shown above [L to R]: The Director (member of DGA, AMPAS), the producer (member of PGA, AMPAS, AICP), the cinematographer (member of ASC, ICG, AMPAS), the actor (member of SAG, AMPAS). Not shown: the Screenwriter (member of WGA, AMPAS), the Art Director (member ADG, ADC, ), the Editors (members of ACE, MPEG, AMPAS, AICE), the VFX Animators (member of VES, AMPAS), the Musicians & Audio talent (members IBT, RMA, CAS, AMP, AMPAS), the Set Director (member SDSA), talent in the Casting department (members of CSA, AMPAS), Locations Scout (member of LMGA), Warobe & Makeup talent (members MAHS, AMPAS), legal & accounting departments, Studio Management and Agents (members AMPAS), Agency Creatives and Producers, and of course, the PR talent (some members AMPAS, ICG).

Lights. Camera. Action. Cut. Music. Sound. VFX. Edit. **BUZZ.**

Film, TV and commercial makers' vocabulary is easier said than done. Except for the last word.

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The News Release Distribution Service for the Entertainment & Advertising Industries

## Cutwater's 360 Campaign for Easton

Continued from page 4

To help draw attention to the launch of Easton's campaign, the brand took advantage of this emerging medium.

"This is the first time Easton has developed one unified campaign across its sports, and we believe it best tells the story of our products' performance. We're inspired by the amazing video people across all sports create with GoPro and wanted to show team sports from the inside out," stated Duke Stump, Easton sr. VP, culture, creative & brand innovation. "Our ath-

letes consume information online, so it's fitting that our brand anthem film and meme-based ad campaign capitalize on social media."

The campaign is being launched exclusively online and includes a new Easton YouTube page ([www.youtube.com/user/EastonSportsNetwork](http://www.youtube.com/user/EastonSportsNetwork)), a new Easton Facebook page ([www.facebook.com/EastonSports](http://www.facebook.com/EastonSports)), and a new Easton website ([www.easton.com](http://www.easton.com)) and supporting partner websites. The effort is being seeded throughout the web.

While this is the first comprehen-

sive campaign Cutwater has created for Easton, it isn't their initial collaboration. Cutwater earlier turned out a viral series, led by the film titled *Ultimate Batting Practice* on YouTube. That film was also produced by F360.

Directed by Ross Harris, the viral hit showed a frenetic baseball batting practice session fueled by protective screens with a batted ball ricocheting from one screen to another on the baseball infield until it returns as a pitch to the batter who again hits it off the first screen, starting the same chain reaction all over again.

F360's Friedman should be a familiar name to many in the industry. Earlier in his career he was executive VP/director of broadcast production at McCann Worldwide in New York where he played an important role in the agency's push into longer format and digital media.

Friedman also had a hand in creating a spot production house, the now former LucasArts Commercial Productions (LCP), using the resources of Lucasfilm and Industrial Light+Magic. He later served as Nike's first global head of production.



Inside Out in the rink

## Special Flight Ascends at Full Frame

Escape Fire from Aisle C also scores at Documentary Fest Awards

DURHAM, N.C.—Twelve awards were presented at the 2012 Full Frame Documentary Film Festival which ran from April 12-15 in Durham. All 57 films screened in the New Docs program of the fest were eligible for awards, the big winner being *Special Flight* directed by Fernand Melgar which earned two honors: the Full Frame Grand Jury Award and the Center for Documentary Studies Filmmaker Award—the latter given to a documentary artist whose work is a potential catalyst for education and change.

*Special Flight* focuses on a Swiss detention center where tensions build as rejected asylum seekers await their forced removal from the country they now call home.

Meanwhile a Special Jury Award was presented to *The Law in These Parts (Shilton Ha'Chok)*, directed by Ra'anán Alexandrowicz, an exploration of the complex military laws imposed by Israel on citizens who are in the occupied territories.

The Full Frame Jury Award for Best Short was given to *The Time We Have (Den tid vi har)*, directed by Mira Jargil, a beautiful, intimate, and deeply tender look at saying goodbye to the love of your life after 67 years of marriage.

The Jury awarded an honorable mention to *Sivan*, directed by Zohar

Elefant, a minimalist portrait of an enthralled, obsessed Israeli soccer fan.

*Trash Dance*, directed by Andrew Garrison, received the Audience Award. The film documents a partnership between a dancer and the Austin Department of Solid Waste Services to stage a public performance starring man, music, and machine."

An Honorable Mention was presented to the short with the highest score, *Fanuzzi's Gold*, directed by Georgia Gruzen. The film focuses on Ed Fanuzzi, a Staten Island inventor, treasure hunter, and eternal optimist, who sees gold where others see trash.

*The Waiting Room*, directed by Peter Nicks, was awarded the Charles E. Guggenheim Emerging Artist Award. This gripping vérité film is a symphony of patients, caregivers, and loved ones, bureaucracy and hard choices, in an Oakland ER's waiting room. Provided by the Charles E. Guggenheim family, this prize honors a first-time documentary feature director.

*Mr. Cao Goes to Washington*, directed by S. Leo Chiang, received the Full Frame Inspiration Award. The film captures rookie congressman Joseph Cao of Louisiana as he angers fellow Republicans by befriending President Obama; will bipartisanship reward or ruin his chances for re-election? This

award is presented to the film that best exemplifies the value and relevance of world religions and spirituality.

The Full Frame President's Award was presented to the *Grandmothers (Abuelas)*, directed by Afarin Eghbal. This animated documentary about Argentina's Abuelas de Plaza de Mayo features stories of women who search for their missing grandchildren. Aimed at recognizing up-and-coming filmmakers, this prize is awarded to the best student film.

*ESCAPE FIRE: The Fight to Rescue American Healthcare*, directed by Susan Froemke and Matthew Heineman, received The Kathleen Bryan Edwards Award for Human Rights. American healthcare has evolved into a profit-driven disease-care system—this film closely examines the medical industry and bold new measures that may help ease what ails us. The film comes from Aisle C Productions, an OgilvyEntertainment unit established a couple of years ago to develop and produce original, non-branded entertainment.

The Nicholas School Environmental Award was presented to *Chasing Ice* directed by Jeff Orlowski. In this film, scientific fact and aesthetic beauty merge in monumental and dramatic time-lapse photos illustrating global warming's chilling ravages.

## street talk

B-Reel has hired Alex Jenkins as its creative director in the U.K. With an extensive career working creatively for clients including Doritos, Carphone Warehouse, Virgin, Gotmilk? and Coca Cola, Jenkins brings 10 years of experience in digital production and branding to B-Reel. While collaborating with the creative production teams of unit9 and London Studio's Attik UK, Jenkins has received many awards such as a Cannes Silver Design Lion and a One Show Interactive Gold Award. He is a three-time Webby Award winner....International production company atSwim has fortified its stateside operations, securing executive producer Melissa Levins for its New York office. Levins most recently worked in a dual role as VP of media services and executive producer of Kipany Pictures, a commercial, television and film production company, which she launched. Levins acted as a managerial arm and head of new business development and was directly responsible for acquiring an extensive mix of new clients including Motts, Rite Aid Pharmacy, Pure&Natural, Coty INC, Softlips, Wet n Wild, Snickers Marathon Bars, Bayer, and Novartis. She also personally oversaw the production and post of over 100 film, commercial, corporate and music video productions as well as print and web-based projects....Paul Geffre has returned to Hollywood post facility Light Iron, joining fellow post producers Des Carey and Katie Fellion. Geffre will lead the company's efforts to grow its episodic TV department. He comes to Light Iron from Stereo D (Deluxe 3D) where he was a stereoscopic producer. There he led the stereoscopic 3D conversion for multiple studio features including *Abraham Lincoln: Vampire Hunter*, *Thor* and *The Green Hornet*....

## report

Barking Owl, a West Los Angeles-based sound and music company founded by executive producer/creative director Kelly Bayett, sound designer/composer Michael Anastasi, and business manager Justin Bayett, has tabbed indie rep firm Content Chemics to handle the West Coast. Barking Owl's talent roster features music supervisor DJ, and radio host Liza Richardson....Simian, a provider of web-based media management tools for creative companies in advertising, film, television, music and interactive media, has hired Jim Baltutis as director of sales and marketing. Baltutis, who will be based in Southern California, brings more than 20 years of experience in sales, marketing and public relations to his new role, including 16 years as VP of media relations for Warner Bros. Records. More recently, he headed an independent marketing firm, Concepts In Concert, which provides media, marketing and merchandise and fanclub services to recording artists and consumer brands....Cinematographer Aaron Platt has joined The Skouras Agency, Santa Monica, Calif., for exclusive representation....

## bulletin board

- > May 10/Marina Del Rey, CA: AICE Awards Show. <http://www.aice.org>
- > May 16-27/Cannes, France: Festival de Cannes. <http://www.festival-cannes.fr/en.html>
- > May 17/New York: SHOOT Directors/Producers Forum & NDS. <http://www.shootonline.com/go/register>
- > May 17-June 10/Seattle, WA: Seattle Intl Film Fest. <http://www.siff.net/index.aspx>
- > May 31-June 3/Los Angeles, CA: Cine Gear Expo. <http://www.cinegearexpo.com>
- > June 7-8/Los Angeles, CA: NATPE PitchCon. <http://pitchcon.org>



Speakers and Panel Discussions



New Directors Showcase Reel Screening



Meet The New Directors Panel



After Party Lunch



Networking



Thursday, May 17, 2012 | 9:30am to 9:30pm EDT | DGA Theatre, New York City

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## Join Us On Thursday MAY 17 For A Day & Evening Of Industry Insights & Inspiration

**Why Attend?** While most industry events are geared for ad agency, commercial production executives -OR- film/TV industry executives -OR- they are strictly for the business side -OR- the artistic side of the business, SHOOT, because of its coverage and readership that is inclusive of commercial, branded content & entertainment production, is able to utilize this unique vantage point in producing an event that brings various advertising & entertainment -AND- various business & creative industry segments together to meet and learn about and from each other. Make your most important business calls early morning, then join us from 10AM to 10PM for an informative, provocative & entertaining day and evening...

- We will kick off the day with speakers and panels addressing the age old two-pronged question, "Where Is The Future of Advertising & Entertainment Production headed?" and "how can my company or I get there?" We'll break for lunch downstairs mid-day for some sustenance and casual conversation
- The evening agenda will consist of the debut screening of SHOOT's 10th Annual New Directors Showcase Reel and opportunity to meet the new directors in the follow-up panel discussion.
- The event ends with the After Party downstairs providing opportunity to mingle with colleagues and network with new business connections, End the day with a drink in your hand, food in your belly, and insights into and inspiration about the future of the business and/or your career. **Where & When?** Thursday, May 17 at Directors Guild (DGA) Theatre, 110 W. 57th St., NYC

**Who Should Attend?** Commercial & Entertainment Industry Production/Post Producers, Creatives, Artisans & Executives including.... directors, ad agency producers & creative directors, production/post company producers, independent film/feature film/TV producers, cinematographers, studio, online & mobile executives, and brand marketers.

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