



20 Cinematographers Series

Kaminski, Papamichael, Prieto, Goi, Barrett discuss their work, relationships with directors at Cine Gear Expo sessions.



22 Helmers Run Into Buzzsaw

Veteran executive producer Scott Flor launches Santa Monica-based production house, sets roster of directors, sales team.

Music & Sound Series: Top Ten Tracks
Our quarterly Chart, backstory on the number one entry; Muse2Music coverage.
See page 10

An Inaugural Feel On The Beachfront

Cannes Preview: Branded Content & Entertainment, Mobile Lions Set To Debut; Judges Reflect On Upcoming Festival

By Robert Goldrich

CANNES, France—Visiting the South of France in June never gets old. But this time around, there are some genuinely new wrinkles in store at the Cannes International Festival of Creativity (6/17-23), most notably two launched awards sections—the inaugural Branded Content & Entertainment Lions, and the Mobile Lions.

See page 4



Chipotle Tops List Of Best In AICP Show

A SHOOT Staff Report

NEW YORK—Chipotle's "Back To The Start" tallied the most honors, five—four at the AICP Show, *The Art & Technique of the American Commercial*, and one from the Show's Next Awards—this week at ceremonies presented by the Association of Independent Commercial Producers (AICP). The 21st annual AICP Show debuted on Tuesday evening (6/12) at N.Y.'s Museum of Modern Art, drawing some 2,000 members of the ad, marketing and production industries. Earlier in the day, the Next Awards took place at MoMA, replete with case studies of Integrated Campaign winners. Each year the honored AICP Show and Next work becomes part of the archive of the Department of Film at MoMA. *The Art & Technique of the American Commercial*, which honors the best in commercial advertising, and the Next Awards, recognizing marketing that crosses boundaries and media channels, comprise the overall AICP Show.

The nearly two-and-a-half-minute Chipotle short, which debuted on air as a commercial during this year's Academy Awards, took the AICP Show's Advertising Excellence/Single Commercial category. Each category of the Show may have up to three honorees, with the exception of Advertising Excellence/Single Commercial, Advertising Excellence/Campaign and the brand new Most Next, which may have only one honoree each, making those pieces Best in Show.

Promoting the Chipotle Cultivate Foun-

Continued on page 18

Insights From SHOOT Forum, New Directors Showcase

A SHOOT Staff Report

NEW YORK—In offering advice to young filmmakers, director Bryan Buckley of *Hungry Man* urged them to explore short films. "The short is a really great place. There's so much exposure you can get on the Internet, there are festivals everywhere. Even as a production company, we look at shorts as more marketable."

Buckley observed, "It's easier to sit down and spend 10 minutes watching a short [than commit-

ting a chunk of time to a long-form feature]. When you shoot a feature, you're compared to Scorsese. When you're shooting a short, you're compared to nobody...It's based purely on material...I'm pro-short right now."

Buckley's remarks came during the "In The Director's Chair" kickoff session of the 2012 SHOOT Directors/Producers Forum last month (5/17) at the DGA Theater in New York City. The daytime Forum was followed that evening by SHOOT's 10th annual

New Directors Showcase, also at the DGA venue.

Buckley being "pro-short" is understandable. During his Forum session he screened and then discussed his short film *Asad*, which in April had won the Best Narrative Short honor at the Tribeca Film Festival. Buckley's *Asad* centers on the title character, a 12-year-old lad in a war-torn fishing village in Somalia who must decide between falling into the pirate life or rising above it to choose

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ROSANNE CASH – LAND OF DREAMS

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Producers: Rick DePofi & John Leventhal
Produced by NY Noise for JWT/NY

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By Robert Goldrich



Cheaper By The Dozen

For its Muse2Music event last month, the Association of Music Producers' (AMP) West Coast chapter commissioned three shorts and got in return for its investment a dozen distinctly different films.

Getting 12 for the price of three sounds too good to be true, but it's because of the sounds—more accurately, the musical scores—that this came to pass.

To showcase the value of original music and how it can dramatically impact and alter the feel of the visuals it accompanies, the AMP West Muse2Music initiative had 12 AMP member company composers individually score the shorts—five composers offered their musical takes on *Accumulating Process*; four scored *Commuters*; and three did *Secret Life of Time*.

The 12 differently scored shorts were screened at the Muse2Music film festival on May 31 in Los Angeles.

The participating composers were

Andy Snavley of Bendy Music, Liz Myers and Alex Gibson of Trivers/Myers Music, Donny Dykowsky of Ski Team, Jack Shenker of Elias Arts, Johannes Hammers of Hammers Project, Jonathan Still of Limelight Sound, Jose Eboli of EboliMusic, Josh Good and Justin Hori of Comma Music, Nathan Kil of So Loud, and Randy Lee of Limebeat.

ful. And you try to create a score that does justice to all these elements, the themes, the short's creative muse."

The Muse2Music film festival concept was "a perfect choice for the West chapter [of AMP]," observed Myers. "We're in the home of moviemaking, Hollywood, and film is our community's bread and butter. Plus Andy went

Myers, "all lend themselves to different interpretations by the AMP composers—each score helps shape the film, with each musical interpretation making the same film feel quite different. The different scores have the audience connecting in different ways with the same film. It shows the power of original music—the power

"It shows the power of original music—the power to totally change how a film impacts us."

—Liz Myers, Trivers/Myers Music

Snavley served as Muse2Music festival curator. A past AMP-West president, Snavley reached out to the three artists to create the visually rich, silent shorts: Tom Richmond who directed *Commuters*; Joel Fox whose film is *Secret Life of Time*; and Augustine Kofie who is the subject of the short *Accumulating Process*.

Myers' said of her assignment, *Secret Life of Time*, "This four-minute film has all these little vignettes of life, of nature versus man. At times it's scary beauti-

ful. And you try to create a score that does justice to all these elements, the themes, the short's creative muse."

"These three films," continued

to totally change how a film impacts us. Each score brings out and enhances different aspects of the visuals, bringing out different colors, saturations, textures, rhythms, all making for different storytelling experiences. There's nothing like original music created specifically for a project—how the muse of film sparks inspiration in terms of music and sound, and how the music and sound can take the muse of film in entirely different directions."

POV



Branded Terrain Reaches New Heights

By Kent Harvey

May 2012 / Mount Everest Base Camp, Nepal / Day 44 / 5am / 20 degrees Fahrenheit:

I wake up on cue in my tent at Everest base camp, 17,500 feet, perched on the lateral moraine of the Khumbu glacier, frost coating the ceiling of the tent as a result of my evening's respirations. I wake up early, like nearly all mornings, in an attempt to check emails while taking advantage of the limited 3G cell service bandwidth reaching Everest base camp.

It's day 44 living on Mount Everest where I'm directing and shooting an ongoing branding campaign and documentary for a major outdoor apparel company. I'm not at liberty to name the company but the project is part of an ongoing branding campaign representing a relatively new technical outdoor line used in adventure sports.

Time here is spent between shooting interviews, sequences and b-roll of the athletes and associated stories to the brand-based documentary, shooting stills, climbing, acclimatizing and filming to higher camps on the mountain all in an effort to prepare for a summit bid as well as finally finding time to simply rest at base camp.

This job, like other jobs I've done in recent years, is an example of what

I'd call the new production paradigm. I am here, directing and shooting solo, taking advantage of the now, not-so-new, lightweight DSLR technology and digital audio capture methods. Everest is certainly not an environment that will accommodate a "typical" crew nor even individuals who don't have at least some experience working in this environment.

In all I will spend nearly 70 days here in Nepal including a 12-day/38-mile hike into base camp and a three-day, same 38-mile hike out of base camp. In total I will spend nearly 50 days on Mount Everest. At this point we are nearing in on the final three weeks of the climb and shoot. Members of our expedition and I are currently resting at base camp waiting for a bit more snow to fall on the upper reaches of the mountain to help improve climbing conditions. Additionally we are waiting for the jet stream winds to move off the summit of Everest as the monsoon moves into Asia off of the Bay of Bengal. This particular meteorological event is what will ultimately allow the opportunity for climbing teams to make a final summit push. With certain luck, skill and a lot of work I will hopefully be shooting on the top of the world in the next couple of weeks.

It's extraordinary—both in beauty and in effort. Being here is challenging on so many levels, but with it comes a true appreciation for doing something rare. Then, in an instant, I am back to cursing cell service and the hassle of typing on an iPad. Just like I do back home.

Kent Harvey is a director with kaboom, L.A. and San Francisco. He joined kaboom earlier this year, mark-

ing his first signing with a national production house. Previously he worked independently on ad assignments and with companies on a per-project basis. Over the years, he's established a reputation for action/lifestyle work. His experience filming on Mt. Everest, Mount Vinson, Aconcagua, Elbrus, Denali, Kilimanjaro as well as locales in Antarctica, Asia, and South America has given him a broad worldview with a human perspective.

Flash Back

June 22, 2007 BeachHouse Films, the Santa Monica shop headed by EPs Patti and David Coulter, has signed director Tony Garcia for U.S. representation in spots and webisodes...EPs David Bando and Camilo Falcon—who both have considerable experience in the Hispanic ad market—have launched Resistance Films.... New York-based visual and conceptual creative studio Trollbäck + Company has hired Becky Jungmann to head up commercial sales for the company as well as its new live-action division, Bloke....

June 21, 2002 Jeff Labbe and Kash Sree have moved to Leo Burnett USA, Chicago, becoming sr. VPs/creative directors. Labbe arrives from TBWA/Chiat/Day, San Francisco, while Sree was a copywriter at Wieden & Kennedy, Portland....On the heels of adding helmers Erick Ifergan and Darius Khondji, bicoastal RSA USA and London-based RSA Films have entered into agreements with directors Jim Sonzero and Hype Williams....Bob English and Maribeth Phillips have launched thebritpack, a NY-based design company offering strategic visual solutions for the broadcast and ad biz....



Tom Eslinger



Bill Davenport



Tom Dunlap

Cannes Preview From Jurors' POVs

Continued from page 1

The latter's jury president is Tom Eslinger, digital creative director of Saatchi & Saatchi Worldwide, who recalled a brief yet as it turns out fruitful encounter at last year's festival with Terry Savage, Cannes Lions chairman. "I was wandering through the display area, looking through the categories and saw a lot of mobile stuff in Promo, Media, Out of Home," recalled Eslinger. "Mobile was being shoehorned into different award categories. I ran into Terry and asked, 'How long before you have Mobile Lions?' Six weeks later, I got a call which led to me working with Cannes organizers in putting together a team of experts and journalists to help flush out the categories for a Mobile Lions awards section."

This isn't the first time that Eslinger has presided over a Cannes jury. He headed the Cyber Lions jury back in 2007.

"That was a tricky time," he said, noting that the Cyber Grand Prix went to three winners that year: Ogilvy, Toronto, for Dove's "Evolution"; Farfar, Stockholm, for Diesel's "Heidies 15MB of Fame"; and R/GA, New York, for its Nikeplus.com website. "Cyber was still defining itself at that point," related Eslinger. "What was viral? What was digital? We kept an open mind to find the most deserving work."

Again, keeping an open mind is essential as Eslinger now takes the helm of the first ever Mobile Lions jury. He observed that an inaugural awards section is inherently more demanding and has more pressure involved in that he and his colleagues will be helping to define the category, what's deserving and why.

"We have a good mix of judges from different areas—technology, creative and business people who have all tasted the blood of great creative and have won awards. This will make for some good debate," said Eslinger. "My advice to the judges is to only die in the ditch for an idea that you feel deep down is worthy. What we select will become the case study films the industry will use to sell mobile—and in some cases ideas that are

similar to what won."

As for ground rules governing the healthy debate he expects among judges, Eslinger affirmed, "I want to make sure the debate isn't about the device, isn't just about technology. We don't want to ultimately celebrate the technological trick devoid of an idea. At the same time, we don't want to celebrate an idea that isn't executed well. Cannes is about craft, ideas, originality, how well did the work perform in the marketplace. Our jury members can be searching the Internet while they're reading about work during the actual judging process. If the idea being judged hasn't generated any social chatter, if there are no tweets, then that has to be taken into consideration. What impact did the work have?"

Branded Content & Entertainment

Bill Davenport, president of Wieden+Kennedy Entertainment, is serving for the first time not only as a Cannes judge but also as a festival attendee. An agency veteran, Davenport has stayed connected to Cannes proceedings over the years through his many W+K colleagues who have attended. He's now looking forward to getting a first-hand look at work and developments there.

Davenport said he jumped at the opportunity to be a member of the inaugural Branded Content & Entertainment jury.

"It's a chance to see a vast body of work and get a handle on what other markets are doing. People are talking more than ever about content, especially when coupled with social media. In pre-screening some of the work thus far, there's such a variety of projects considered to be content. I've seen work that ranges from commercials to events to stunts, all seemingly lumped into the branded content category. It will be interesting to get a consensus view from the other jurors as to what branded content is, honing into what it means in the context of the category we're judging."

In providing that definition and context, Davenport observed that the jury will be helping to shape a new

category, a prospect which also appeals to him. "I'm looking forward to the judging. I think it will be fascinating to get involved in debates over the work, and over what this new category should be and its place in the show."

Executive producer Tom Dunlap of RSA Films also welcomes the opportunity to help shape Branded Content & Entertainment as a new category. He's already found the preliminary screening of work enlightening. "I've started looking at entries and been impressed with many of the submissions. There are quite a few entries and I think this is already proving to be quite a successful new category for Cannes. It's a surprise to see how markets are engaging with branded content—countries you might not think of as otherwise being heavily involved yet they're turning out some notable work. In researching, I've learned about different countries and their rules about branded entertainment, how marketers, agencies and producers are working within government regulations to create content, how they deal with certain restrictions but don't let them get in the way of producing something entertaining and engaging."

Dunlap got the judging gig as a replacement for Mary Lisio, sr. VP, non-fiction and branded entertainment at Scott Free Productions, a sister shop to RSA.

"Mary and I collaborate quite a bit in that most of the branded entertainment we've seen has been nonfiction related," said Dunlap. "I tap into her expertise at Scott Free. She also comes from an advertising background and worked at Wieden back in the day. I was glad to step in for her at Cannes."

According to Dunlap, Lisio had to bow out from the Branded Content & Entertainment jury due to her involvement in developing and producing a National Geographic miniseries, *Killing Lincoln*, based on the book of the same title.

Noted commercialmaker Adrian Moat (who's handled by RSA Films)

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Short Takes

EXPLORING THE DECADENCE OF KARAMEL SUTRA

To dramatically introduce its new Karamel Sutra premium flavor to European cinema, TV and online audiences, Ben & Jerry's turned to the artists at Brand New School (BNS). In keeping with Ben & Jerry's signature visual style, BNS director/creative director Dennis Go and his colleagues married photo-real food imagery with a "lo-fi" homemade feel. Tapping into the mind of Woody, the brand's spokeswoman, the "A Little Show" spot primarily uses stop-motion animation to place her in wildly imaginative situations that describe the ice cream's flavors and the caramel core at its center.



"Since we shot the majority of the spot in stop-motion," explained Go, "we had to build larger-than-scale models of ice cream that were disguised as volcanos, caves and planets so that it wouldn't melt but would still look real and appetizing. We then built a practical set for the ice cream models to live in. We didn't necessarily go completely lo-fi but they had a crafty feel that worked well with the premium brand. We also had the challenge of infusing Woody with life, as she has no facial features and only two legs. Along with all of her movements being very purposeful, I felt like this added extra charm and wit to her character."

MORRISON EMERGES FROM "DARK SHADOWS"

Richard Morrison created the film titles for Tim Burton's *Dark Shadows*, marking the third collaboration between the director and film titles designer Morrison, following the pair's work together on the opening sequences for *Batman* and *Sweeney Todd*. The sequence was produced by animation and mixed media production company th1ng (pronounced "thing one"), which exclusively represents Morrison worldwide for film titles design.

Morrison and th1ng are also working with Burton on a new titles sequence for *Frankenweenie*, scheduled for Oct. release.

For *Dark Shadows*, Morrison worked with original footage shot by Burton, concentrating on using type to set the mood in the opening credits. Morrison explored varied styles and type, which evoked the mood of the '70s, before selecting Benguiat.

"Tim shot this long sequence where Bella Heathcote, who plays a young nanny, is traveling on a train through the New England brownwoods," related Morrison. "It's a beautiful bit of footage that sweeps the audience from the landscape right into the compartment of the speeding train. After looking at different treatments, we decided to keep things really simple and work with type to evoke the mood. Benguiat has a lovely feel that's reminiscent of '70s TV shows. And together with the music score, we arrived at a very simple opening, but one that's quite unsettling, which captures the essence of the film."

PEOPLE IN THE NEWS....

Framestore, London, has fortified its CG department and integrated offerings by hiring Liz Oliver, a CG line producer with extensive experience in multi-platform disciplines. She will work alongside Framestore's other CG line producer, James Alexander, dovetailing her digital and print expertise into the CG team in support of the studio's large scale productions



Liz Oliver

across spots, digital, design and film. Oliver most recently served as a producer at boutique animation and retouch studio Taylor James in the east London community of Shoreditch....Director Keith Rivers, who's with Uber Content stateside, has come aboard the roster of Holiday Films for Canadian representation. His spot credits span such clients as Chevy, Volvo, Microsoft and Pepsi....

WHEREVER HE WAS, IT WAS MAGIC HOUR.



DREW PUTZEL

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On The Wire

Gyro, Dark Light Deliver “Mad Men” Style Spot For Turn

HOLLYWOOD - Digital marketing specialist Turn aired its first-ever broadcast spot during the June 10th season finale of the AMC series “Mad Men” and the season finale of AMC’s “The Pitch” reality show. Conceived by San Francisco agency gyro and directed by Michael Lehmann of Dark Light Pictures, Hollywood, the ad is set in the offices of a Madison Avenue agency, circa 1962, where an impeccably groomed ad exec is about to begin a tryst with a shapely young woman from the secretarial pool.

Buster Produces “Just Dance 4” Trailer, Featuring Flo Rida

LOS ANGELES - Conceptual design studio Buster has produced the worldwide promotional trailer behind Ubisoft’s “Just Dance 4” videogame. The work involved both live action production and motion graphics.

Beast Expands Into US Hispanic and Latin American Markets

SANTA MONICA, CA - Beast announced the addition of Beast Latin, an expansion of Beast’s current services to the US Hispanic and Latin American markets. At the helm of the new division is Luis Ribeiro, vice president Latin division. Luis has accumulated fifteen years of industry experience in US, Hispanic and Latin American markets and was recently appointed the US Consultant for Film Brazil.

Deluxe Vancouver, Post Modern Sound In Strategic Alliance

VANCOUVER B.C. - Deluxe Vancouver Ltd., and Post Modern Sound Inc. announced they will be offering bundled picture and sound post production services to feature and television customers in Vancouver, B.C.

Technicolor-PostWorks Posts Wes Anderson’s “Moonrise Kingdom”

NEW YORK - Technicolor - PostWorks New York provided an array of film laboratory and digital post production services for “Moonrise Kingdom,” the new motion picture from Focus Features and director Wes Anderson that opened the Cannes International Film Festival. The facility handled film processing, dailies production, digital intermediate color grading. DCP production and film recording were done at Technicolor, Los Angeles.

Company 3 Employs Cutting Edge Tech For “Prometheus”

SANTA MONICA, CA - Award-winning post house Company 3 provided sophisticated grading and post production services for Twentieth Century Fox’s action thriller, “Prometheus.” The 3D science fiction adventure, directed by Ridley Scott, starring Noomi Rapace, Michael Fassbender, Guy Pearce, Idris Elba, Logan Marshall-Green, and Charlize Theron, was finished at Company 3.

Hoxton Redsox Touches Bases as London’s Newest VFX Studio

BURBANK, CA & LONDON - Hoxton Redsox has opened as London’s newest visual effects (VFX) studio. Based in the heart of London’s East End, the company brings together a core team of VFX artists who have many years of combined expertise in post production gained from contributing to BAFTA, Emmy® and British Arrow-winning projects, plus expertise from working at industry-leading post houses. And, has completed two viral movies for Ridley Scott’s motion picture “Prometheus.”

14 Foot- “Moments” Vending Machine Rewards with Mementos

VANCOUVER, TORONTO AND LOS ANGELES - The principals of production agency The Media Merchants detail their recent collaboration with Citizen Optimum PR, Dare and Tourism British Columbia. Unveiled and operated from May 17-19 in San Francisco’s Justin Herman Plaza, TMM’s 14-foot-tall, 10-foot-wide vending machine for Tourism BC surprised San Franciscans by dispensing mementos from British Columbia, Canada, including mountain bikes, golf clubs, surf boards and much, much more.

The Colonie’s Bob Ackerman, Leo Burnett Release Two New Spots for The Beef Checkoff’s “Beef. It’s What’s For Dinner.”

CHICAGO - Editor Bob Ackerman of The Colonie has teamed up with Leo Burnett Chicago to create two new spots for The Beef Checkoff. The spots feature a reworking of The Beef Checkoff’s theme music, Aaron Copland’s Rodeo. The spots use a more intimate solo piano arrangement of the traditionally orchestral song and don’t reveal the iconic melody until midway through the commercial.

Model Shop Artist Fon Davis Presents First 32TEN Studios Workshop Event: “Models and Miniatures in a Digital Age”

SAN RAFAEL, CA - Over 70 people convened at 32TEN Studios recently to learn about the use of models and miniatures in feature films from some of the world’s best practitioners. The event, entitled “Models and Miniatures in a Digital Age,” was the first in a series of lectures and workshops to be regularly presented as part of 32TEN Studios’ “Professional Workshop Series” for filmmaking professionals and film enthusiasts.

Driving is Back in Scion FR-S Cross-Media Campaign from ATTIK

SAN FRANCISCO - Scion and global creative agency ATTIK are literally putting the pedal to the metal in the youth-focused automotive brand’s national cross-media launch campaign for the all-new, 200hp, rear-wheel drive 2013 Scion FR-S sports coupe. Today, the brand and agency executives are very proud to detail their new “Driving is Back” campaign, which is currently debuting numerous advertising placements across the country.

Endless Noise Work In “Olympic Drums” Spot Starring Beckham

SANTA MONICA, CA - Award-winning music company Endless Noise and its founder/composer Jeff Elmassian have produced the music featured within a new web commercial promoting Samsung’s Galaxy Note, for agency Cheil USA. The music was produced by Endless Noise through the process the company calls “Rendered Noise.”

Level 256 VFX Continues Collaboration with Sacha Baron Cohen

LOS ANGELES - Level 256 Visual Effects, a modern, digital artist collective and visual effects production studio, and its owner Scott Davids, who has been involved in the contribution of VFX to many of the biggest hit comedy films of the past decade, have produced more than 60 VFX shots for “The Dictator,” the latest film from Sacha Baron Cohen.

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Film Craft Lions Enter Third Year;

Continued from page 4

has been tabbed as *Killing Lincoln* director. Scott Free, Lisio and Moat earlier teamed on *Gettysburg* (for the History channel), which last year won four primetime Emmy Awards, including the statuette for Outstanding Nonfiction Special.

Film Craft Lions

While the Branded Content & Entertainment and the Mobile Lions are brand new, the Film Craft Lions competition is just entering its third year. *SHOOT* caught up with a couple of 2012 Film Craft jurors—Diane Jackson, executive VP, director of integrated production at DDB Chicago, and Michael Sagol, founder/executive producer of Caviar, Los Angeles.

Jackson noted that the Film Craft Lions have afforded more of an opportunity for agency producers and heads of production to be represented as judges at Cannes. If any have served in the past prior to the formation of the Film Craft Lions, they have been few and far between.

“I view it as a huge honor to be part of the jury,” said Jackson who sees a bit of a balancing act in judging Film Craft. On one hand, she observed, you have to detach the craft from the idea so that you can judge a craft like cinematography for instance on its own merits. On the other hand, you have to assess how the craft helped make the idea what it is as executed in the final piece of work.

At press time, Jackson had already viewed quite a volume of work, helping to pare down entries to be considered at Cannes.

“The pre-screening means that when you get to Cannes, you will be looking at the best of the best,” she said. “This gives you the time to have a dialogue, to debate and to really work as a jury.”

Jackson expects lively debate among jury members. “I’m looking forward to the in-room banter—and to the different perspectives and cultural context that judges from different countries will provide. We will have quite a global presence in the jury room,” she noted, citing Film Craft Li-



Diane Jackson

ons judges from the Czech Republic, the U.S., U.K., Brazil, Norway, Japan, Spain, Germany and India.”

Like Jackson, Sagol is a first-time Cannes juror. “This will be my ninth or tenth year at Cannes but I’ve never seen all the work,” he said. “I’ve seen the winners, much of the short lists but now is my chance to sit in a room and soak all the entries in. For me, that represents a real treat. As a filmmaker, it’s a great opportunity to look at my peers’ work around the world, to voice my opinion, to hear others’ opinions.

“In Film Craft,” continued Sagol, “we’re looking at a level of excellence that we as filmmakers strive for. I’m honored to be on a jury chaired by [director] Ivan Zacharias [of Stink, London]. He will help to shape and develop this category—now just in its third year—even further. It will be interesting to see what tone he sets for the jury, and how all the judges respond to his leadership.”

Cyber Lions

Rei Inamoto, chief creative officer of AKQA, now embarks on his second tour of Cannes judging duty as he will serve on this year’s Cyber Lions jury. His first Cannes judging stint was in 2010 on the Titanium & Integrated jury. He sees a common bond uniting both gigs, which he simply described as “the experience of being inspired by the work as well as by other judges.”

Part of what inspires Inamoto is his search for the creative holy grail. “I’m looking for advertising that is not advertising. I’m not looking for the best ad but seeing the very best ideas that



Michael Sagol

become advertising.”

He’s also searching for surprises. “Cannes is on the later side of the awards season so you’ve seen some of the work already at ADC, One Show, Clios. But because of the scale, scope and size of Cannes, there’s a reach out to so many international markets that you can still encounter wonderful surprises, creative gems you haven’t seen before.”

Plus Cannes provides the opportunity unlike any other show to gain much needed context for those gems and other notable work.

“You not only uncover pieces of work from other countries but there are judges who are from those countries who can provide creative and cultural context as to why a certain piece works, why the creative strategy was so spot on. You learn nuances and subtleties in communication that are valuable. These are insights you wouldn’t normally get elsewhere. It makes you a better judge and more appreciative of deserving work and the cultures they came from. It can also help to make you better creatively in your day-to-day work.”

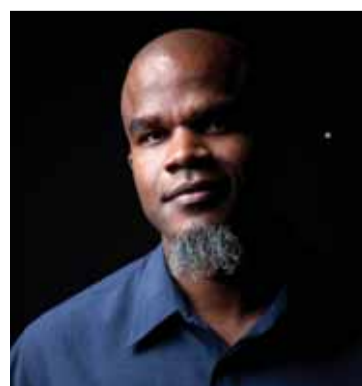
Film Lions

Geoff Edwards, co-founder and executive creative director of DOJO, San Francisco, said the role of Cannes judge is one he’s “coveted” for years. Like Inamoto, Edwards appreciates the chance to gain cultural context for the work that’s being judged.

“I’m on this year’s Film jury which has representation from every continent, which I find exciting,” said Edwards. “You can learn about cultural elements that delve into why some-



Rei Inamoto



Geoff Edwards



Michael Canning

Judges Share Perspectives on Cyber, Film Lion Competitions

thing was created and why it works. When you understand the ‘why,’ deserving work can resonate for you. It’s this kind of cultural knowledge that helps you connect with great creative worldwide.”

In that vein, Edwards said he is personally looking forward to meeting Film jury president Tham Khai Meng, worldwide chief creative officer of Ogilvy & Mather, and chairman of Ogilvy’s Worldwide Creative Council. “I have a great deal of respect for him and his work. I’ve admired his work for some time,” said Edwards. “To be able to work with him on the jury is a great opportunity and I think it will be a worthwhile experience. Discussing work with him, interacting with the best and the brightest who are serving on the jury is what it’s all about. I look forward to the debate, the tussles that go into helping to define this year’s winners, the work that will ultimately deserve the Grand Prix.”

Edwards affirmed, “It sounds corny but Cannes Lions and Grand Prix honors are the most prestigious communications awards in the world. What I like beyond that though is not only does Cannes recognize innovative work but the Cannes Festival itself continues to innovate. Every year they continue to surprise with new categories, moving into new areas, evolving as the industry has evolved beyond the traditional and taking into account all the new content forms and platforms that are taking hold.”

Preparation for judging is considerable, continued Edwards, noting that he’s already looked at a significant volume of work ahead of his sojourn to France.

“It’s a trial cleanser to the main event. We’re weeding out some of the entries we won’t be considering in the jurors’ room and previewing what we will be deliberating over and discussing. I’m familiar with a lot of work in the states. I’m very much a student of what is out there. But some of the international work is coming across my desk for the first time—Africa, Dubai, Europe and China, along with descriptions that help you understand the thinking behind the ideas. The international work is what excites me, opening up new possibilities. That can’t help but to advance you creatively and artistically.”

Michael Canning, sr. VP/executive creative director, Leo Burnett, New York, is equally enthused to be on the Film jury.

“I love Cannes. It’s all about the best ideas, setting a benchmark of creativity and thinking regardless of place of origin. That’s why Cannes is such a huge source of creative inspi-

ration for the industry. And you’re seeing many more clients now coming to Cannes, which makes it even more important.”

Relative to the Film jury itself, Canning related, “Film is always an interesting category but it’s become

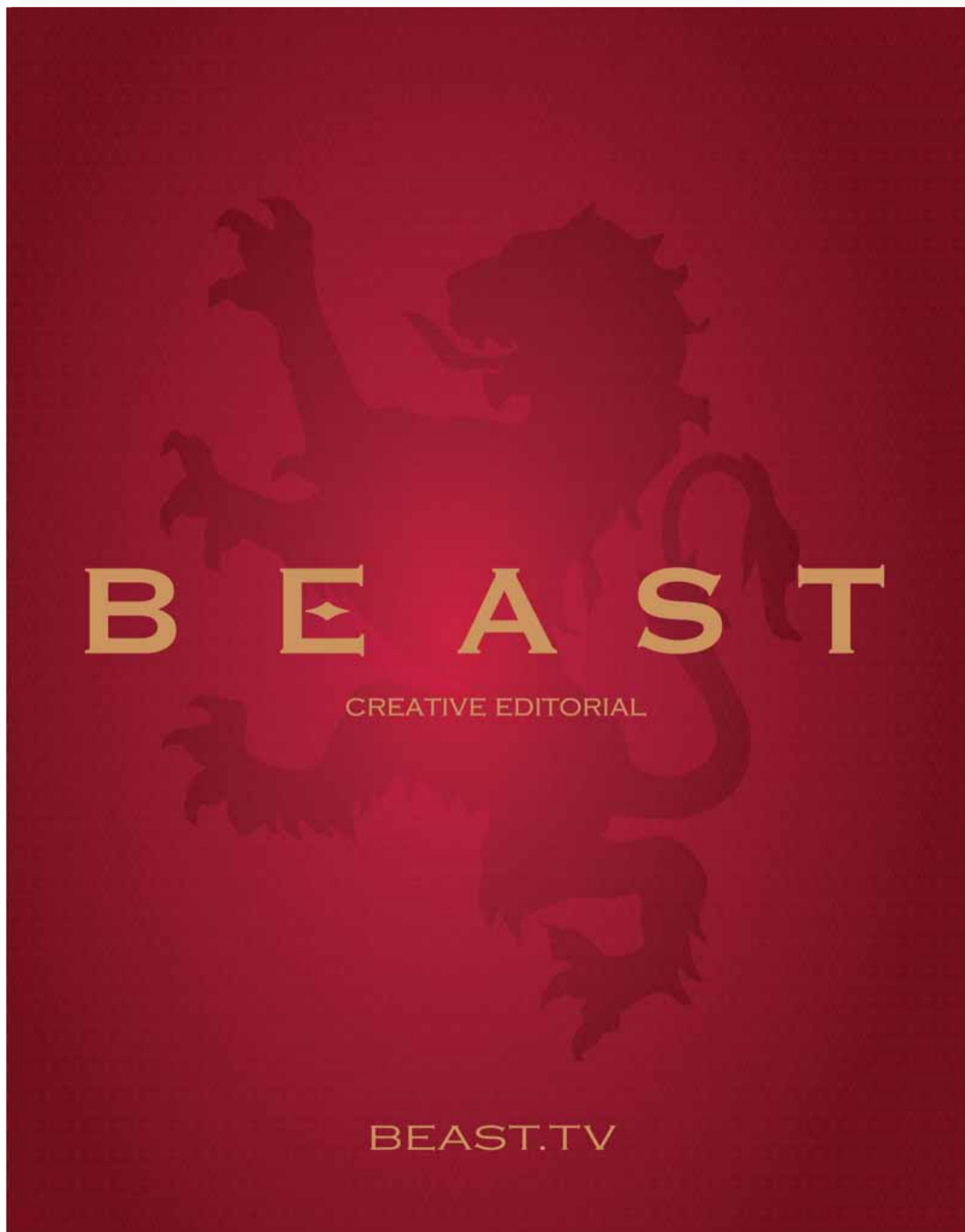
even more so as a project might start as a TV or cinema spot and find life on other screens. Being able to see how film is used across multiple screens makes the category all the more fascinating.”

Adding to the fascination for Can-

ning is being able to discuss and deliberate with fellow judges the merits of varied work.

“The conversation, getting first-hand cultural context for work, is something I’m very much looking forward to experiencing.”

Canning can bring context from the both the United States and Down Under. After a successful tenure at Leo Burnett Sydney, he relocated stateside last year as part of the core team launching Leo Burnett’s New York office.



Top Spot of the Week

The Daniels, Absolute Let A Party Go To The Cats And Dogs For J20, BBH

By Christine Champagne

The J20 juice drink is the perfect beverage to imbibe while socializing. In fact, it can make any gathering more fun, and even cats and dogs can get along while drinking it.

That's the rather offbeat story we see played out in "A Bottle of Togetherness," a delightful new spot created by BBH London.

Directed by Daniels, a directing duo made up of Daniel Kwan and Daniel Scheinert and represented by London and Los Angeles-based Prettybird, the commercial has as its stars human/animal hybrids—think real cat and dog heads on human bodies—pieced together by London's Absolute Post.

The 40-second spot opens on a pack of dogs jumping out of a cab and strutting into a party full of cats. But are they welcome? When the dogs walk in, the music stops. (A track called Pussy Cat by DJ Yoda and featuring Mr. David Viner accompanies the commercial.)

But after the feline hostess takes a bottle of J20 brought to the party by a pug and holds it up into the air for everyone to see, the festivities swing back into high gear. The cats and

dogs enjoy a night of fun, dancing and downing J20.

There are some amusing bits of comedy. At one point, a cat offers a dog a scoop of canned cat food, and he refuses to eat it.

Later, one of the pooches is seen making out with a cat on the couch, and they're both sloppy kissers.

And then there is the romance. At the end of the spot, the kitty hostess is seen cuddling with the pug that brought the J20. They're lying together on a lounge up on the roof, staring up at the stars. Awww...

So why in the world feature cats and dogs in this spot?

"We wanted to use cats and dogs because they're famous for just not getting along," explained BBH's Justin Moore, who shared the title of creative director/copywriter/art director on this job along with his partner Hamish Pinnell. "And we wanted to put [their heads] on human bodies because they're not good at picking things up, like bottles of J20. And we thought it would be funnier."

The Daniels were hired to direct on the strength of a witty treatment and a strong reel.

"They brought just a huge

amount of energy and enthusiasm, brilliant technical knowledge," Moore praised. "It's amazing how very accomplished they are. They're about twelve."

Believability

The Daniels, who are based in Los Angeles, were not available for an interview, but Prettybirds executive producer Ali Brown said of the directing duo's approach, "They wanted to let the comedy come from the juxtaposition of the real animal expressions—or lack thereof—with the very human narrative/love story they were creating. This meant that the marriage of animal facial expression to human body language had to be believable despite being impossible."

The directors worked with Absolute before the shoot to find solutions on how to achieve the desired effect in the most seamless way.

"After some initial testing using the office dogs, we found it really important to be able to connect the neck of the dog to the actor's body—a floating head would break the illusion," said Absolute senior Flame artist Phil Oldham. "In order to do this, we made a few special head tracking caps for the background artists, and the hero characters wore helmets that were built to look like the dog/cat heads.

"I must admit that the set looked rather unusual," continued Oldham. "People were partying in large cat and dog hats, wearing what appeared to be strange swimming caps."

The party scene was shot over two days in the East London apartment of taxidermy artist Polly Morgan. The venue made for a memorable experience. "There were loads of fridges full of half-stuffed animals," recollected-BBH's Moore.

The cats and dogs were shot separately up against greenscreen in a variety of positions so that they could later be matched up to the positions of their human stand-ins.

Most of the greenscreen material for the commercial was shot at high speed. "In order to save time, we shot the cats and dogs together. We used two cameras at different angles running at the same time to cover the large number of heads needed," Oldham said. "Needless to say, shooting five cats and four dogs in three hours kept us busy."

Absolute animals

Once the animal wrangling was done, the ensemble of talent at Absolute got in full swing and brought

much to the table. They had the integral task of credibly meshing animals and humans.

"After selecting the best takes in terms of performances, we had to get them to sync," Absolute Post's Oldham related. "As you can imagine this was quite a lengthy process."

It was a process that required close collaboration. "We had our visual effects editor Mike Brown working alongside the composers the entire time," said Oldham.

Beyond planting animal heads on human bodies in a convincing manner, Absolute Post's coterie of artisans also made tweaks, adjusting eye lines and adding a blink here and there. They added some atmosphere and lighting, too.

Editor Sam Jones of the London office of Cut + Run, which also has shops in L.A., N.Y. and Hong Kong, fashioned the footage into a spot.

"He did a great job because it was quite challenging," Moore said. "We really wanted to hold onto the love story between the pug and his cat girlfriend and keep in all the lovely gags we'd scripted."



Justin Moore



Directing duo The Daniels of Prettybird, Absolute Post and BBH London brought a lot to the party for J20—most notably hybrid human bodies with heads of cats and dogs who are having a grand old time, so much so that the feline and canine adversaries find themselves getting along swimmingly.

TOP Spot OF THE WEEK

CLIENT
J20.

AGENCY
BBH London.

Nick Gill, executive creative director; Hamish Pinnell, Justin Moore, creative directors/copywriters/art directors; Glenn Paton, producer.

PRODUCTION COMPANY
Prettybird, London and Los Angeles.

The Daniels, directors; Richard Stewart, DP; Ali Brown, executive producer; Steve Plesiak, producer. Shot on location in London.

EDITORIAL
Cut + Run, London.

Sam Jones, editor.

VISUAL EFFECTS
Absolute Post, London.

Phil Oldham, senior Flame artist; Michael Smith, Flame artist; Zdravko Stoitchkov, David De Min, assists; Jamie White, Huggy Stephens, Matt Burn, Ben Griffin, Dorrel Lynch, Frank Egan, CG artists; Dan Bennett, production; Mike Brown, FX editor.

AUDIO
750mph, London.

Joe Marsden, sound engineer.

The Best Work You May Never See

Tony Petrossian, R+H Flock To Beach Concert

By Robert Goldrich

Director Tony Petrossian's first project at his new roost, Rhythm + Hues Commercial Studios, underscored one of the reasons he joined the L.A.-based company earlier this year –the opportunity to tap into the talent and resources of visual effects/animation facility Rhythm + Hues Studios.

He did just that to charming comic effect in Cape Cod Potato Chips' "Seagulls" out of Baltimore ad agency GKV. The spot opens on a man as he reaches into a bag of Cape Cod Chips. A voiceover contemplates different scenarios and stages of potato chip nirvana. The v.o. first asks, "What could be better than Cape Cod Chips?" He then answers his own query with, "Maybe if you ate them on

a beach."

The camera then reveals the guy enjoying the chips on a serene beach,

"Maybe if you ate them on a beach while a flock of seagulls sings peacefully."

Sure enough, we then see seagulls gliding by in the distance, chirping over an idyllic sea and shoreline.

"Maybe if you ate them on a beach while a flock of seagulls sing A Flock of Seagulls."

Indeed the next sight consists of four seagulls on keyboard, drums and two guitars rocking out and crooning the Flock of Seagulls hit, "I Ran (So Far Away)."

The v.o. then affirms that this impromptu concert is indeed the best scenario, deeming Cape Cod as the "Home of Ridiculously Good Chips."



Birds of a feather rock out.

Characters welcome

The aforementioned mesh of Petrossian's live action/VFX acumen with the skillsets and tools at R+H Studios was indeed brought to bear in "Seagulls." The director was able to harness the power of the VFX Oscar-winning studio (for *The Golden Compass* in 2008) in designing and creating the seagull characters. Petrossian worked hand in hand with R+H animators to bring the seagulls to life as an all-bird CG version of the iconic 1980s group Flock of Seagulls.

Petrossian cited R+H's artists and proprietary technology as helping him to realize "every detail exactly how I saw it."

credits

Client Cape Cod Potato Chips **Agency** GKV, Baltimore
Roger Gray, CEO; Jeff Millman, chief creative officer; Dave Broscious, sr. VP/associate creative director, copywriting; Mark Rosica, sr. VP/associate creative director, art direction; Kelly Gould, sr. broadcast producer. Production Rhythm+Hues Commercial Studios, Los Angeles. **Tony Petrossian, director; Paul Babb, executive producer; Kat Dillon, head of live action; Lisa White, head of CG/VFX; Jon Derovan, line producer; Caroline Heyward, CG/post producer; Nik Titmarsh, VFX supervisor; John Goodman, animation supervisor; John Heller, 2D supervisor; Tim Miller, Flame artist; Steve Wellington, editor. Music** "I Ran (So Far Away)" by Flock of Seagulls **Audio** Clean Cuts, Baltimore **Nick Sjoström, engineer; Anna Trapani, producer.**

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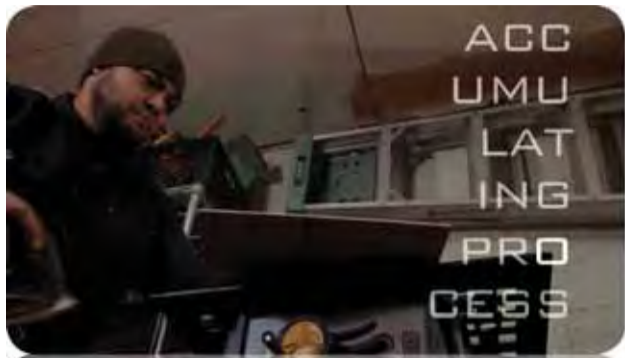
Industry know-how, content creation, blah, blah, blah. Integrated services, creative solutions, blah blah blah. A roster full of visionaries, blah, blah, blahhhhhh. Frankly it's hard to even type the word visionary with a straight face, but we've all got to play the game, right? Clearly we got a hold of the super secret list of things a production company "must have" and we chucked them together to form Buzzsaw. You want it. We got it. If we don't got it. We know a guy who can get it...so we got it.

The only cliché we haven't checked off on: hiring the smoking-hot receptionist who can't be bothered with you (or answering our phones for that matter.) But, rest assured, we're currently very hard at work trying to find her. What's the rush? It takes time and our mothers warned us not to settle. Not sure it was in regards to receptionists, but sometimes we can be very literal for creative people.

What you really need to know is we've got brains, balls, a team of attorneys and loads of insurance. If there's a camera...we want in.

BUZZSAW

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(L-r) Scenes from the short films *Accumulating Process*, *Commuters*, and *Secret Life of Time*

An Original Idea

AMP's West Coast chapter's Muse2Music event scores, literally

By Robert Goldrich

Independent filmmakers could learn a lesson in maximizing resources from the Association of Music Producers' (AMP) West Coast chapter, which commissioned three short films and ended up with a dozen. The means towards getting 12 for the price of three: Original music.

For each of the three shorts, multiple composers from AMP-member music and sound houses created their own distinctively different scores, based on their creative interpretations of the visual content. Each score dramatically altered the feel of each film, translating into five unique versions of one short, four of another, and three for the third. Thus three films turned into 12, underscoring the power of original music as realized through the talents of 12 composers.

Commissioned by AMP-West for its Muse2Music film festival—which took place last month (5/31) at Casa de la Suerta in the Southern California town of Eaglerock—the three shorts were:

- *Secret Life of Time*, a blend of time-lapse imagery and stop-frame animation directed by visual artist/ animator Joel Fox.
- *Commuters*, a striking view of travelers on Los Angeles freeways, directed and shot by noted cinematographer Tom Richmond.
- And *Accumulating Process* which focuses on the creative process of multimedia graphic artist Augustine Kofie. The short meshes elements of silk screening, collage and painting for an upcoming gallery exhibit. The film was assembled by editor Lee Cowan.

Curator and producer of the films was composer Andy Snavley of Bendy Music, Los Angeles. Snavley, a past AMP West president, reached out to L.A.-based visual artists Fox, Kofie and Richmond to create the visually rich, silent shorts. Snavley also directed *Accumulating Process*, edited *Commuters* and served as one of the composers who scored *Secret Life of Time*.

Snavley said he was drawn to the Muse2Music concept which in essence is a celebration of original music in collaboration with moving imagery. "I felt a



Andy Snavley



Liz Myers

strong connection to the project as soon as I heard about it," he recalled. "I wanted to be a part of it. Becoming curator and bringing in three gifted artists, watching them work and seeing how gifted composers can bring even more to this work was a remarkable experience. I give so much credit to Liz Myers who's a strong champion of AMP and of Muse2Music as an event showcasing who AMP composers are and what we do."

Myers, a past national AMP president (and currently serving on both the AMP national and West boards), is creative director/composer at Trivers/Myers Music in El Segundo, Calif. She said of Muse2Music, "We wanted an event where composers could go full tilt. In terms of the short film each was assigned, it was random, drawn out of a hat by the twelve composers."

A public celebration

The shorts—with each of their musical variations—were all screened the evening of May 31, with attendees not only from the industry but also the public at large. The groundbreaking film festival, showcasing a dozen different pieces of storytelling, was well received. Under the technical direction of Chris Horvath of Jamnation, AMP brought into the event venue a 20-foot screen and a sound system worthy of presenting the scores.

The Muse2Music composers were Myers, Snavley, Alex Gibson of Trivers/Myers, Donny Dykowsky of Ski Team, New York, Jack Shenker of bicoastal Elias Arts, Johannes Hammers of Hammers Project, Jonathan Still of Limelight Sound, Seattle, Jose Eboli of EboliMusic, Josh Good of Comma Music, Santa Monica and Chicago, Justin Hori, also of Comma, Nathan Kil of So Loud, New York, and Randy Lee of Limebeat, New York.

Kil, Hori, Lee and Shenker created their individual scores to *Commuters*. Still, Hammers, Gibson, Good and Eboli each scored *Accumulating Process*. Myers, Snavley and Dykowsky individually scored *Secret Life of Time*.

Myers' said of her assignment, *Secret Life of Time*, "For me it was all about the rhythm of the edit. There's a little element that reappears throughout the film and I found my score being rhythmically driven by the visuals. Joel Fox's time lapse work is amazing. This four-minute film has all these little vignettes of life, of nature versus man. At times it's scary beautiful. And you try to create a score that does justice to all these elements, the themes, the short's creative muse."

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A Dramatic Detour In The Search For Something Iconic

JWT NY Changes Plans From Licensed To Original Music For Brand USA, Earns #1 Slot In Top Ten Tracks Chart

A SHOOT Staff Report

JWT New York had an ambitious goal for its Brand USA campaign—to create an invitation for people worldwide, asking them to come to the U.S. and discover a country that they perhaps thought they knew but which still has many eye-opening, rich, fulfilling surprises in store spanning diversity, cultures, people, communities and attractions. Plus the invite had to be less about America tooting its own horn and more about welcoming travelers in a warm, humble manner.

From the outset, JWT realized music was integral to the message. “Because music is so universal, it was obvious to us that we should extend that invitation through a great song,” recalled Paul Greco, director of music at JWT New York.

However, not so obvious was the path to take to find that music. The initial approach was to try to find and then license an iconic song which conveyed the beauty of the country and the American spirit sans any feeling of self promotion or boastful chest beating.

“The biggest challenge,” reflected Greco, “was the song search process. We considered literally hundreds of songs that were rejected for one reason or another. Ultimately it had to be the right song, the right lyrics, the right message, and the right artist.”



Brand USA's "Land of Dreams"

Finding the right stuff, though, required that JWT take a 180-degree detour from its plan. “The challenge was met by using an originally composed song that said exactly what we wanted to say, by an artist who had a family legacy with American music,” said Greco.

That artist was Grammy Award-winning singer/songwriter Rosanne Cash—daughter of American music legend Johnny Cash—who teamed with her husband, producer/arranger John Leventhal of music/sound house NY Noise, to write an original song, “Land of Dreams,” for Brand USA's “Discover America” campaign.

The song became the driving force for the campaign as well as the 60-second spot, also titled “Land of Dreams,” which now earns the num-

ber one slot on SHOOT's quarterly Top Ten Tracks Chart. There's also a longer-form video of the same title which has generated a major audience just as the song itself has.

Inviting people everywhere to “come and find your land of dreams,” the lyrics and music are simple, elegant and run deep, accompanied by images in the spot—directed by Dave Myers of @radical.media and shot by DP Danny Hiele—that are a departure from the U.S. tourism norm, showing beautiful imagery of rich experiences, cultural diversity and scenes from destinations around the country not often depicted in postcards.

The centerpiece TV commercial also features Rosanne Cash playing “Land of Dreams” under New York's

Brooklyn Bridge, accompanied by musicians from home and abroad.

NY Noise

Harkening back to his days at Y&R NY as executive music producer, Greco—in explaining why he gravitated towards NY Noise for the Brand USA campaign—noted that he has worked with the music house for many years.

“They won a campaign for me at Y&R for KFC with a great song,” he recollected. “They do a lot of records and produce a number of artists like Michelle Branch, The Wreckers, Joan Osborne, Shawn Colvin, and a lot of others. That's where I met John Leventhal. John is a Grammy Award-winning producer and songwriter, and an amazing guitar player. John works on many of his record projects with [producer/arranger] Rick DePofi and [executive producer] Craig Bishop at NY Noise. John also happens to be married to Rosanne Cash. When we decided that there really wasn't a song that existed that was going to do and say everything we wanted, I suggested we have one written by an artist who fits the personality of the brand—John and Rosanne were perfect for this client and this work. When they presented the song with Rosanne singing, it was magic. We knew we had something right away.”

(Relative to the record projects alluded to by Greco, a prime example would be Cash's critically acclaimed album “The List,” which DePofi and Leventhal co-produced.)

NY Noise was brought into the

Brand USA creative process pretty much on the ground floor—in large part because Greco was involved at the earliest stages of creative development. “Music was so integral to the campaign that our creative teams wanted me there from the start,” noted Greco whose JWT creative colleagues on the Brand USA campaign included executive creative directors Jim Hord and Bill Oberlander, creative director (art) John Doyle, creative director (copy) David O'Hare, director of content Sergio Lopez, director of brand production Matt Anderson, and sr. producer Kimberly Edwards.

The NY Noise creative ensemble included executive producer Bishop, and producers/arrangers DePofi and Leventhal. Recording artists were Cash with David Hidalgo, Steve Berlin, Bebel Gilberto and the Treme Brass Band.

Greco has spent the past year as director of music at JWT after nearly 14 years at Y&R as executive music producer. Greco leads JWT's music department and is involved in all of the high-level discussions regarding music for the agency's major campaigns. For Brand USA, he was responsible for selecting music options for the campaign, producing the song with Cash, Leventhal and NY Noise, as well as talent and rights negotiations.

Regarding the selection of audio post mixer Tom Jucarone of Sound Lounge for the Brand USA fare, Greco assessed, “Tom is one of the best mixers in the business. He is great with music and has mixed a number of award-winning spots in the past.”

AMP Scores With Muse2Music Festival

Continued from page 10
An ideal platform

Myers described the Muse2Music film festival concept as being “a perfect choice for AMP-West. We're in the home of moviemaking, Hollywood, and film is our community's bread and butter. Plus Andy went for L.A.-based artists whose work had an Angeleno feel. Tom's film about commuters gives a perspective on what it's like being in L.A., of being commuters on the 405 [freeway]. Each commuter has his or her own personality. The

film breaks through the third wall. Meanwhile, Joel's work in time lapse is also brilliant. And Augustine is an amazing street artist, graphic artist and composer. *Accumulating Process* shows his process as an artist.”

Kofie attended the Muse2Music event, getting both an eye and an earful from the screenings. The multimedia artist said that he was amazed by “what each composer brought to the table. Each played off the quick edit of my piece and brought an organic harmony, each with their own inspiration.”

“These three films,” observed Myers, “all lend themselves to different interpretations by the AMP composers—each score helps shape the film, with each musical interpretation making the same film feel quite different. The different scores have the audience connecting in different ways with the same film. It shows the power of original music—the power to totally change how a film impacts us. Each score brings out and enhances different aspects of the visuals, bringing out different colors, saturations, textures, rhythms, all making for different storytelling experiences. There's nothing like original music created specifically for a project—how the muse of film sparks inspiration in terms of music and sound, and how the music and sound can take the muse of film in entirely different directions.”

AMP-West president P.J. Hanke, composer/creative director/owner of L.A. music house Sovereign, affirmed, “What this event shows is how only original music composed specifically for a film can evoke such profound emotion and story. You simply can't pull something off the shelf.”



(L-r) Augustine Kofie, Andy Snavley, Joel Fox

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MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Brand USA's "Land of Dreams" CLICK HERE TO VIEW SPOT >	NY Noise, New York Craig Bishop, executive producer; Rick DePofi, John Leventhal, producers/arrangers. "Land of Dreams" songwriters: Rosanne Cash, John Leventhal. Recording artists: Rosanne Cash with David Hidalgo, Steve Berlin, Bebel Gilberto, Treme Brass Band.	Sound Lounge, New York Tom Jucarone, mixer.	JWT New York Paul Greco, director of music	@radical.media, bicoastal/international Dave Meyers, director.
2	 Prometheus' Happy Birthday, David (movie teaser promo) CLICK HERE TO VIEW SPOT >	Q Department, New York Drazen Bosnjak, original music/sound designer.	Wave Studios, London Joe Mount, mixer	n/a	RSA Films/Little Minx, bicoastal/international Johnny Hardstaff, director
3	 Puma's "Social" CLICK HERE TO VIEW SPOT >	Squeak E. Clean Productions, Los Angeles Music by: Squeak E. Clean. Chris Smith, head of production/music producer. Song: "Pastel" Nylon Studios, New York Dave Robertson, sound design	Nylon Studios Dave Robertson, mixer	Droga5, New York	MJZ, bicoastal/international Fredrik Bond, director.
4	 Hennessy's "Manny" CLICK HERE TO VIEW SPOT >	Human, bicoastal	Sonic Union, New York Rob McIver, mixer Wave Studios, London Aaron Reynolds, Joe Mount, mixers	Droga5, New York	Hungry Man, bicoastal/international Johnny Green, director
5	 Intel's "House of Flying Laptops" CLICK HERE TO VIEW SPOT >	Elias Arts, bicoastal David Gold, creative director; Michael Fraumeni, composer; Ann Haugen, executive producer.	Play, Santa Monica, Calif. John Bolen, mixer	Venables Bell & Partners, San Francisco	Rattling Stick, Los Angeles Daniel Kleinman, director
6	 Fuze Tea's "Zoetrope" CLICK HERE TO VIEW SPOT >	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, Danny Dunlap, composers; Adrea Lavezzoli, music exec producer; Leslie DiLullo, music producer. Henryboy, New York Bill Chesley, sound designer; Kate Gibson, exec producer.	Sound Lounge, New York Rob DiFondi, mixer; Jill Silberstein, audio producer.	twofifteenmccann, San Francisco	1st Ave Machine Ben Steiger Levine, director
7	 Samsung Galaxy Note's "Olympic Drums" CLICK HERE TO VIEW SPOT >	Endless Noise, Santa Monica, Calif. Jeff Elmastian, creative director/arranger/sound designer; Andy Rehfeldt, arranger/sound designer; Mary Catherine Finney, producer. "Rendered Noise" rendition of Beethoven's "Ode to Joy"	Endless Noise Grant Cornish, Bob DeMaa, mixers.	Cheil USA, New York	Tool of North America, bicoastal Jason Zada, director
8	 Nikon's Joyride (short film) CLICK HERE TO VIEW SPOT >	Yessian Music, Los Angeles Mark Chu, composer; Brian Yessian, chief creative officer; Michael Yessian, executive producer. Yessian Music, Detroit Jeff Dittenber, sound designer	Yessian Music, Detroit Jeff Dittenber, mixer	Client-direct	Cap Gun Collective, Chicago, London Sandro Miller, director.
9	 Corona Light's "Stan" CLICK HERE TO VIEW SPOT >	Marmoset Music, Portland, Ore. Brian Hall, Grant Piper (who is with Goodby, Silverstein & Partners), composers; Ryan Mathew Wines, producer. Lime Studios, Santa Monica, Calif. Joel Waters, sound designer	Lime Studios, Santa Monica Joel Waters, mixer.	Goodby, Silverstein & Partners, San Francisco	The Directors Bureau, Los Angeles Mike Mills, director
10	 Cape Cod Potato Chips' "Seagulls" CLICK HERE TO VIEW SPOT >	Song: "I Ran (So Far Away)" by Flock of Seagulls	Clean Cuts, Baltimore Nick Sjostrom, engineer; Anna Trapani, producer.	GKV, Baltimore, Md.	Rhythm + Hues Commercial Studios, Los Angeles Tony Petrossian, director

“In The Director’s Chair”

**Bryan Buckley,
Lee Hirsch
Bookend Forum**

A SHOOT Staff Report

Continued from page 1

the path of an honest fisherman. The project was sparked in part by a United Nations short documentary, *No Autographs*, which brought Buckley and his Hungry Man producer Mino Jarjoura to refugee camps in Kenya and Sudan a couple of years ago. Buckley and Jarjoura encountered Somali refugees in Kakuma, Kenya. “Their stories and their outlook on life haven’t been fully told and haven’t gained the exposure they deserve,” related Buckley. He noted that media have a fascination with the Somali pirates and to a lesser extent with the Al-Shabaab [terrorist] group in the Southern territory of Somalia but as a result the spirit of the everyday people themselves gets overlooked.

Buckley wrote a script in an attempt to do justice to the humanity of the Somali people. In that lensing in Somalia would have been too dangerous a prospect, the short was shot entirely in South Africa, spoken in Somali (with English subtitles). The cast consisted entirely of real people, including two refugee boys, the title character and a younger sidekick. Neither spoke English and both were illiterate so Buckley had to deploy a translator and the youngsters had to memorize their Somali lines sans a script or written point of reference.

Initially the younger of the two was slated to be the short’s protagonist. But it became clear that the lead role was too much for him, resulting in the older boy becoming the focus of the film. Buckley described his two young “actors” as being “amazing and so bright. They were able to memorize all the dialogue.”

Hungry Man footed the bill for the short’s production, bringing the cost down by careful planning and calling in favors. Still, Buckley shared that the final budget was in the \$500,000 range.

While on the surface *Asad* would seem to be quite a departure for Buckley—whose reputation is in comedy, particularly in high-profile Super Bowl commercials—he observed that the short isn’t all that far afield from his filmmaking core, which is to get to the truth of a situation and a character, often mining the inherent humor and simply doing justice to a story or concept. *Asad* indeed offers some unexpected comic relief even within the context of daily lives challenged with major adversity.

Lee Hirsch

There were two “In The Director’s Chair” sessions which served as Forum bookends on either side of three panel discussions. Sitting “In The Director’s Chair” during the Forum closing afternoon session was filmmaker Lee Hirsch

who shed light on his acclaimed feature documentary *Bully*. Just a couple days earlier, it was announced that Hirsch had secured his first career TV commercial production house representation, signing with Moxie Pictures.

Hirsch said he has long had spotmaking aspirations. He noted that Moxie was the only house he considered joining, based in large part on the high caliber of filmmakers on its roster. He cited in particular Errol Morris, the Academy Award-winning documentarian (*The Fog Of War: Eleven Lessons from the Life of Robert S. McNamara*) who’s enjoyed a successful spotmaking career at Moxie. Since he was a teenager, Hirsch has been an admirer of Morris’ work. Hirsch added that he has roots at Moxie, having served there as a PA some 20 years ago.

Hirsch is the latest notable documentary filmmaker to foray into commercials. Lucy Walker, an Oscar nominee each of the past two years for the feature documentary *Wasteland* followed by the short *The Tsunami and the Cherry Blossom*, is handled by Supply&Demand Integrated. Daniel Junge, who co-directed this year’s

Oscar documentary short winner, *Saving Face*, is repped by Futuristic Films. And Robin Fryday, Oscar-nominated this year in the same category for co-directing *The Barber of Birmingham: Foot Soldier of the Civil Rights Movement*, has come aboard Nonfiction Unlimited. Fryday also earned inclusion into this year’s SHOOT New Directors Showcase.

Asked why documentary filmmakers seem to be increasing in relevance and prominence in the advertising sector, Hirsch observed that people are tired of B.S. and that brands are looking for directors who can deliver messages that ring true and connect with viewers.

Bully follows five youngsters and their families over the course of a school year, confronting bullying’s most tragic outcomes, including the stories of two families who have lost children to suicide and a mother who waits to learn the fate of her 14-year-old daughter, incarcerated after bringing a gun on her school bus. The documentary has taken on a life of its own as an agent for social change, increasing awareness of the problem and becoming integrated into middle and high school curricula.

Hirsch said that among the most gratifying results springing from *Bully* is the personal growth of Alex Libby, one of the bullied youngsters in the film. When the MPAA first declined to grant a PG-13 rating to *Bully*, Harvey Weinstein of The Weinstein Company, which was handling the release of the film, came up with the idea of having Alex appear before the MPAA board. Upon hearing the plan

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From top left, clockwise: Bryan Buckley; Lee Hirsch; “Raising the Bar” session panelists Amir Bar-Lev, Jacob Rosenberg, Matthew Heineman, Doug Scott and Rick Kurnit.

Forum Documentary Filmmakers Make Mark On Festival Circuit

Continued from page 13

to have Alex testify before the MPAA, Hirsch recalled, “You don’t fight with Harvey. You will lose. You work with Harvey and you learn—and I did.” That learning experience was, said Hirsch, seeing Alex argue “powerfully before the MPAA board in their offices.” Afterwards, Alex and Weinstein walked out together. “Harvey was crying he was so proud of Alex.”

Still, by a one-vote margin, the MPAA board denied the PG-13 rating. But that led to a grass-roots movement championed by Katy Butler, who had just turned 17. She launched a petition on change.org that became a movement to get *Bully* the rating it deserved so it could be seen more easily by youngsters. “No matter how good you are in [film] marketing, you could never have dreamed this up,” said Hirsch who remembers first clicking on the petition and seeing 25,000 signatures. Each day, the total rose significantly—at last count there were some 523,000 signatures.

Hirsch noted that the petition was far more than just a collection of signatures. People wrote stories about why they were signing. “Some of it,” said Hirsch, “was about feeling a disconnect between the MPAA and American families—actually you [the MPAA] are not representing us. At the same time it didn’t hurt us that *The Hunger Games* was being released with a PG-13 rating where 20 teenagers are brutally murdered while looking hot to great music...MPAA ultimately caved and we got our PG-13 rating.”

A scene from *Bully* also underscored, quite subtly, the sense that Alex had turned a corner when on the last day of his original high school—the site of his being bullied and minimized so often—he asked a popular girl if he could sign her shirt. She said yes but adding even more to that minor yet important triumph was her request to sign his shirt. While her shirt was covered with signatures, Alex’s appeared to just have



L-r: Rick Kurnit, Jason Souter, Teddy Lynn, Layne Braunstein

that one girl’s signature. But it’s a signature that spoke volumes, offering a special little moment akin to what Hirsch hopes to bring to his spotmaking and branded content endeavors.

“Raising The Bar”

Right after the session on Buckley’s Tribeca-honored *Asad*, the Forum tour of the festival circuit continued with a morning panel discussion focused on three feature documentaries which also made their mark at major fests this year, reflecting how the bar has been raised for branded entertainment and content involving the ad agency community.

The three documentaries are:

- *Escape Fire: The Fight To Rescue American Healthcare*, which debuted at the Sundance Film Festival, later played at the Dallas International Film Festival, and most recently won the Kathleen Bryan Edwards Award for Human Rights at the Full Frame Documentary Film Festival. *Escape Fire* is a co-production between Our Time Projects, which is the production company of documentary filmmaker Matthew Heineman, and Aisle C Productions, a unit of OgilvyEntertainment. Heineman and documentarian Susan Froemke teamed to direct *Escape Fire*.

Aisle C was established two years ago to develop and produce original, non-branded entertainment. *Escape Fire* examines the country’s healthcare

crisis, underscoring a needed shift from disease management to prevention, and from placing focus on patients rather than profits. 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.

- *Re: Generation Music Project*, which made its festival debut at the South by Southwest Film Festival. Produced by music-focused entertainment studio GreenLight Media & Marketing in association with RSA Films, this documentary found an ideal venue in SXSW in that it too marries the worlds of film and music. Made in association with the Grammys and sponsored by Hyundai Veloster, *Re:Generation* was directed by Amir Bar-Lev of RSA. *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).

- And *Waiting For Lightning*, directed by Jacob Rosenberg of production house Bandito Brothers. The film made its world premiere at the SXSW Festival. It’s a human portrait of extreme sports skateboarder Danny Way made possible by the support of DC Shoes, a division of Quiksilver. A young boy from a broken home in Vista, Calif., Way went on to become a skateboarding legend. The film delves into a Way creation, a ramp designed to traverse physical, cultural and ideological barriers in an attempt at the seemingly impossible—to jump across China’s Great Wall on a skateboard. Nonetheless, this documentary shows that Way’s life is more captivating than even his daredevil exploits.

The Forum session on the three documentaries, titled “Advertising & Entertainment Production: The Bar Is Raised,” featured directors Bar-Lev, Heineman and Rosenberg, OgilvyEntertainment’s Scott, and attorney Rick Kurnit, a partner in the law firm Frankfurt Kurnit Klein & Selz.

Bar-Lev said he felt grateful that Hyundai was very low key in its sponsorship, not looking to unduly influence the content, just wanting to be associated with as entertaining a film as possible. He was also glad to have the financial resources behind him to experiment and explore different avenues in making *Re:Generation*. Bar-Lev noted that this branded content experience was fulfilling and generated far more recompense for him than any of his prior filmmaking endeavors, even the lauded feature *The Tillman Story*.

Rosenberg was gratified over response to *Waiting For Lightning*, perhaps best reflected in feedback from SXSW Film Festival director Janet Pierson who said she loved the film even though she isn’t a skateboarding fan. Rosenberg noted that his goal was for the human story to appeal to a broad audience extending well beyond extreme sports enthusiasts.

It’s also vital that the brand derive value from the content, continued Rosenberg. “For the budget of our movie, they [DC Shoes] are getting 90 minutes of content, a trailer that gets thousands, hopefully millions of views, clips and behind-the-scenes things. Our pitch to DC was that for this small investment, which is probably less than the cost of a commercial, you are going to get a feature film that feeds your core demographic, that represents your brand well and you’re going to get a tone of carved out content.”

That proposition, continued Rosenberg, is exciting to Bandito Brothers as a company because then “it’s a matter

of finding the right brands, a matter of finding the right stories—and that’s a model you can replicate.”

While also making the festival circuit grade, starting with Sundance, *Escape Fire* is non-branded content, unlike *Re:Generation* and *Waiting For Lightning*. Scott explained that agencies have so much invested in their people and resources that OgilvyEntertainment felt the need to extend that talent into new business opportunities and projects that are for the greater good of society, centered on cultural truths, something happening in the world around us where there’s a story to tell. *Escape Fire* was thus the ideal first project for non-branded content production unit Aisle C, bringing an apolitical perspective to the healthcare crisis, uncovering possible solutions and advances in the field.

As for new business prospects, Heineman and Scott noted that Our Time Projects and Aisle C have equity stakes in *Escape Fire*, which is being handled by CAA for feature/TV distribution. Theatrical release is slated for October. Heineman noted that healthcare is an issue which has a great political divide. The goal of *Escape Fire* was not to divide but to be an enlightening documentary that can unite people, redefining the problems involved, raising awareness of the issues, and offering potential solutions.

Asked about possible conflicts of interest for Ogilvy in tackling the healthcare crisis—including Ogilvy Healthworld, a leading pharmaceuticals and healthcare agency—Scott credited Shelly Lazarus, chairman of Ogilvy & Mather, for her support in enabling the documentary to be truthful and to maintain its content integrity. Scott noted that *Escape Fire* flew under the radar for a significant stretch of time before being shared with all the Ogilvy holdings.

Heineman noted that Ogilvy gave him a clear message as a documentarian—if what he and Froemke conveyed in the film was accurate and truthful, then therein lies its defense and viability as a film. Indeed a part of *Escape Fire* takes to task pharmaceutical advertising—which is only allowed in the U.S. and New Zealand—as potentially doing more harm than good in terms of people’s healthcare and wellbeing.

Attorney Kurnit sifted through intellectual property issues during his panel remarks. Picking up on the equity being held by Our Time Projects and Aisle C in *Escape Fire*, he noted that new opportunities for content ownership are emerging and that companies like @radical.media have been among those breaking new ground in that regard.

Scott noted that there’s a concerted

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effort by OgilvyEntertainment to move the agency “away from a fee-for-service business and really get us to be able to realize the value of our ideas.” He cited as an example the lauded Dove *Real Beauty* 76-second short film of several years ago that Ogilvy produced for around \$80,000. Directed by an Ogilvy creative director [Tim Piper], the short went on to generate half a billion dollars in free media. “Unlocking that creativity and only paying an agency for time plus materials...puts creative agencies at a huge disadvantage as this whole media landscape is shifting. I do think what you’re going to see more of not only from agencies but also creators is figuring out where that IP ownership can sit on their side across all forms of media because that’s really what incentivizes us to go out there and be passionate about storytelling.”

Agencies and brands, observed Scott, are diversifying beyond spots, which are disposable, to longer form content which travels, potentially garnering earned, owned, and socialized media. As for the future of branded content, Scott said that on the horizon he sees brands funding projects in the

\$5 million to \$10 million range. He envisions content development harkening back in some respects to the early days of TV with brand-sponsored shows like *The Colgate Family Hour* and *General Electric Theater*. Major clients, he related, are active and ripe for pitches. As an example, Scott cited Coca-Cola which has 3,000 water-related projects globally, spawning the need for content to bring those cause-related activities to light.

“Screen Play”

The first afternoon session of the 2012 Forum, “Screen Play: Content Creation in a Multi-screen World,” explored content opportunities emerging across multiple platforms and how that in turn has created new industry roles. Panelists were: Layne Braunstein, executive creative director/co-founder of digital agency/creative technology shop Fake Love; Teddy Lynn, executive VP, director of content, BBDO New York; Jason Souter, production director, TBWA\Chiat\Day, New York; and legal counsel Kurnit of Frankfurt Kurnit Klein & Selz.

Lynn’s experience spans different industry sectors, which he can now

bring to bear at BBDO. He served, for example, as a co-producer of the hit film *Pleasantville*, later maintained an entertainment/media/marketing consultancy, then became sr. VP/group creative director of brand experience at ad agency Arnold Worldwide, and immediately prior to BBDO was executive creative director, content and experience, for media agency Universal McCann.

Last November Lynn became the first director of content at BBDO. He outlined the responsibilities of his new position which is essentially to help tell stories in different formats. Part of that entails his doing everything possible to make great ideas live. Lynn noted that forward thinking creatives throughout the industry have a history of coming up with great ideas that don’t get made for various reasons—maybe it’s a hard sell to a client who asked for something else. Perhaps there’s not enough of a dialogue with media owners and distribution partners to get the green light for a worthwhile project. Whatever the reason, Lynn said he needs to help clear those hurdles so that deserving content comes to fruition.

In that same vein, Lynn said that

in the case of traditional clients and creative teams, the onus is on him to broaden their perspectives on what else is possible—varied forms of content that are not only cool but that can also help realize key branding and marketing goals. Furthermore, Lynn said he is charged with creating new revenue streams for BBDO by developing intellectual property.

Yet new content and IP opportunities carry legal considerations. Kurnit noted that when entertainment or social media becomes advertising, it is subject to truth in advertising regulations. Without adherence to those regulations, legal liabilities can be incurred.

Meanwhile Souter informed Forum attendees of a music concert series at TBWA\Chiat\Day for emerging artists. Each month or every other month, up-and-coming performers will stage a concert for agency creatives. Souter said this could lead to music being licensed from these acts for commercials and/or branded entertainment, or even better the commissioning of original music compositions for TBWA\Chiat\Day clients.

Fake Love’s Braunstein touched upon several company projects as ex-

amples of content opportunities surfacing in the marketplace. He cited the Google Project Re: Brief assignment from Johannes Leonardo, N.Y., which called for Fake Love to help modernize iconic ad campaigns from yesteryear, working in tandem with some of the original creators. Among the time-honored spots Fake Love helped bring into the contemporary digital realm was Coca-Cola’s classic “Hilltop” from 1971, with lyrics seeking a world singing “in perfect harmony” and which expressed the desire “to buy the world a Coke.”

Fake Love gave consumers the chance to send a free bottle of Coke across the globe to someone they’d never met. This gift giving was facilitated through mobile apps and customized vending machines. The Fake Love team redesigned existing vending machines, deploying custom fabrication, microcontrollers, open source software, hand-made hardware, touch screens, video/audio capture and live streaming. The re-imagined Coke machines were set up in Cape Town, Buenos Aires, Mountain View, Calif., and NYC. And then the delighted reactions of the Coke recipients began to

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**SHOOT Directors/
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1 Bob Goldrich, SHOOT; director **Bryan Buckley** **2** Lee Hirsch, director **3** Marion Lange, DDB NY, Bob Goldrich, SHOOT; Bonnie Goldfarb, harvest **4** New directors **Andrea Ball, Chanya Button, Martin Rodahl, Tim Roper, Habib Semaan; Marion Lange, DDB NY; Bonnie Goldfarb, harvest** **5** New directors **Andrea Ball, M. Keegan Uhl, Brian McAllister, Steve Petersen** **6** Heath Raymond, The Mill; **Jordana Freyberg, Greenpoint Pictures** **7** Matthew Turke, Supply&Demand Integrated; **Ruth Brown, Ben Callner, Joe Przedwiecki, Pogo Pictures** **8** Alex Craig, We Are Films; **Matthew Woolf, DP** **9** Darren Lew, DP; **Stacie Gillman, Matt Bieler, Patrick Dugan, Serial Pictures** **10** Joe Neri, Katie Gillies, Melissa ten Napel, Catherine Crow, Hafeez Saheed, Rick Vizzi, Nickelodeon Creative Advertising **11** Michael Southworth, Crew Cuts; **Lawrence Chen, director; Hagan Wong, Mediavest, guest; Brian Neaman, Crew Cuts** **12** Jennie Armon, Amber Music; **Jeff Jenkins & Natalie Sakai, ContagiousLA** **13** Palmer Enfield, director; **Jendra Jarnagin, DP** **14** Mike Ryan, DGA; **Michael Labellarte, Altar Films**



Remaining Photos: Directors, producers, creatives & industry guests mingle at the after-party. Photos by Thos Robinson



Forum Panelists Explore Multiple Platforms, Post Workflow

Continued from page 15

unfold in the digital space. The Coke initiative was one of four Re: Brief projects utilizing Google services such as YouTube, Google Maps, Google Mobile, Google Translate and Gmail to demonstrate that new media can carry on the creative spirit of classic campaigns. The Re: Brief film chronicling the process behind the project was directed by Doug Pray whose credits include *Art & Copy*, *The One Club*-produced documentary about the creative revolution in advertising.

Fake Love also teamed with director Chris Milk of @radical.media on The Creators Project in S.F. The event featured Milk's interactive installation, "The Treachery of Sanctuary." Fake Love served as creative technology team for the installation in which multiple users could explore, create and interact with shadow-like images through their own body movements.

Despite collaborations with notable directors like Milk and Pray, Braunstein explained that Fake Love felt the need as a relatively new shop to seek a connection with a production house which could open up relationships with other cutting-edge filmmakers. This resulted in Fake Love entering into an association with Recommended Media, a production company headed by founder Stephen Dickstein, and EPs Phillip Detchmendy and Jeff Rohrer.

Conversely, via its relationship with Fake Love, Recommended Media gains footing in the digital space, providing its directors and clients with access to related expertise and resources.

Workflow

The Forum's final panel discussion of the day was "Production Workflow—Get 'Flow'-ent In The Language of Camera-to-Post Workflow." Panelists were DPs Darren Lew and



L-r: Matthew Woolf, Darren Lew, Craig Leffel, Tiffany Armour-Tejada

Matthew Woolf, digital imaging technician (DIT) Tiffany Armour-Tejada, and Craig Leffel, ONE at Optimus' head of production. The session was kicked off by demo videos showcasing the creative flexibility of ARRI's Alexa and Alexa M cameras, sharing snippets of work spanning features, TV, shorts, videos and commercials.

While four out of the five most recent projects lensed by Lew were shot on Alexa, he noted that more camera options are available to cinematographers than ever before, including in the mainstay film medium. On the latter score, Lew referenced a pair of projects he shot for Darren Aronofsky, a Best Director Oscar nominee last year for *Black Swan*. Lew DP'd a Revlon spot featuring actress Jessica Biel in 35mm black-and-white film. He explained that Aronofsky wanted to depart from the slick color fashion/beauty norm, lending a greater impact to the Revlon job, with 35mm b&w being the medium of choice.

Lew also shot an Aronofsky-directed Meth Project campaign out of agency Organic. The spots show the real-life consequences of addiction at its worst. One teen finds himself about to sell himself for sex in a motel room (a PSA titled "Desperate"); another ditches a friend in the ER to get high ("ER"); a

third cowers in fear as his strung-out brother ransacks his room for money ("Losing Control"); and a fourth is driven to a suicide attempt by voices in her head ("Deep End").

Aronofsky, related Lew, wanted a continuous one shot, no-cut, ramp down from 150 frames down to 24 fps, sync sound production for each spot. The director specified a handheld camera with no cables so that the operator could go 360 degrees around the room. Lew noted that only one camera met those specs at the time—an ARRI 416 high speed 16mm model. Lew noted that Aronofsky is a fan of 16mm, having deployed it in the shooting of *The Wrestler* and *Pi*.

As for his alluded to Alexa-lensed projects, Lew noted that he recently shot two Madonna videos. He described Alexa as becoming his "default choice," citing its production-friendly versatility. Any lens, any accessory you'd expect for a film camera, he said, dovetails with the Alexa.

Lew additionally cited the Canon 5D and 7D as being handy still cameras during location scouts given their video capabilities. He noted, for example, that he was able to pick up shots on a scout which took him into a pro sports locker room that became unavailable

during the actual shoot day. The scout day imagery was seamlessly meshed into the final project. Lew added that during a scout, the daylight might be perfect for a shot that the 7D could capture—which might prove useful if the ideal daylight conditions couldn't be replicated on shoot day.

Cinematographer Woolf, whose body of work encompasses commercials, TV, narrative, music videos and documentaries, noted that new cameras and formats provide an unprecedented array of possibilities and opportunities for DPs, in turn necessitating that he deal with various facets of workflow. He too has been active with Alexa, using it to recently shoot an NBC promo spot for the Super Bowl, which entailed working with NBC's in-house post department.

Woolf has collaborated with a number of notable directors, including regularly with Henry-Alex Rubin of Smuggler. Woolf noted that his collaborations with DITs have also gained importance as workflow has become prominent in a DP's list of considerations.

Armour-Tejada, a DIT with Local 600, shed light on the role of the DIT who works in concert and collaboration with the cinematographer and post artisans, making sure they dovetail properly in terms of workflow, systemization, signal integrity and image manipulation—all to attain the highest image quality and creative goals of cinematography in the digital realm, so that the images do justice to the story, characters and concepts. Armour-Tejada noted that the DIT needs to have a strong relationship with the DP and the post house so that she can convey the look the cinematographer wants to achieve to the colorist and other post artisans. "We come up with a game plan on the type of LUTs [lookup tables] they want,"

said Armour-Tejada, explaining that LUTs are color blueprints, files that reflect the look and tone the DP is striving to attain. As a DIT, Armour-Tejada also makes sure to calibrate her on-set monitor so that it's akin to the post facility monitors—again so that both sides are seeing and thus can ultimately realize the same look.

Still, though, there can be problems. Woolf related that he's encountered situations where "often the colorist will see things their own way." As a result, the look of the end product can "come as a surprise" to the DP.

Leffel brings a mix of production and post expertise to the helm of ONE at Optimus, a role he took on last year after some 20-plus years as a mainstay colorist at Optimus, Chicago. He discussed the importance of preparation and communicating in order to facilitate the proper workflow, citing as an example an integrated campaign delivered by ONE at Optimus and Optimus that encompassed TV spots, digital assets from the broadcast work that would serve as web content, images for billboard, outdoor print and magazine print. The campaign was shot with two RED Epics, which Leffel said was the ideal choice for the project, lending itself to a workflow whereby the necessary digital assets could be optimally captured. A data manager at Optimus handled transcodes and ensured that editorial/post talent got what they needed. The data manager was on set to prep looks, files and hard drives. The DIT was on board as well, coordinating between the DP and Optimus, and storing footage for 30 days after the shoot in case there was any problem with hard drives down the road. Leffel noted that he talks to DPs regularly about cameras, and managing and understanding workflow.

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dation, “Back To The Start” was directed by Johnny Kelly of Nexus Productions, London, for Creative Artists Agency, Los Angeles. “Back To The Start” centers on a misguided farmer who slowly turns his family farm into an industrial animal factory before seeing the error of his ways and opting for a more sustainable future. The beautifully executed stop motion animation is all contained in one long panning “shot.”

Besides Advertising Excellence/Single Commercial, “Back To The Start” garnered AICP Show honors in the Visual Style, Musical Arrangement (Duotone Audio) and Animation categories, as well as a Next Award for Viral/Web Film.

While “Back To The Start” took Best in Show for a Single Commercial, Best in Show distinction for Advertising Excellence/Campaign was bestowed upon Google Chrome’s “The Web Is What You Make Of It” which consists of the spots “Dear Sophie,” “It Gets Better” and “Bieber” out of BBH New York and Google Creative Lab. “Dear Sophie” and “Bieber” were directed by Henry & Rel of Moxie Pictures. “Dear Sophie” scored an additional AICP Show honor in the Agency Art Direction category.

Meanwhile the Next Awards featured for the first time a Most Next winner, which best exemplifies from among the year’s Next winners the most innovative and forward thinking work of the year. This Next Best in Show honor also entails a \$5,000 grant, drawn from the AICP Foundation, to an educational organization selected by the entrant. The inaugural Most Next award went to Sony & Nissan’s “GT Academy” out of TBWA\Chiat\Day, Los Angeles, and directed by Jeff Zwart of @radical.media. TBWA\Chiat\Day chose to direct the grant to Room 13, an international network of student-driven creative studios founded as a single room in 1994 in Caol, Scotland.

Sony & Nissan’s “GT Academy” was additionally honored in the Next Product Integration category.

Most honored work

After the five honors earned by Chipotle’s “Back To The Start” came Little Monster’s “Take This Lollipop” which registered four, scoring in the Integrated

Campaign, Website/Microsite, Cause Marketing and Social categories of the Next Awards. “Take This Lollipop” was directed by Jason Zada from production house Tool of North America for agency Little Monster.

Next with three honors was Target’s “Color Changes Everything” in the Production, Production Design and Agency Art Direction categories of the AICP Show. Target’s “Color Changes Everything” was directed by Filip Engstrom of Smuggler for Wieden+Kennedy, Portland, Ore. Floyd Albee was production designer on the spot while Mathieu Zabatany served as agency art director.

Several entries earned two honors apiece, including K-Swiss’ “MFCEO” which straddled the AICP Show and the Next Awards, with an honor in the latter’s Viral/Web Film category and another in the AICP Show’s Performance/Dialogue category. “MFCEO” was directed by Jody Hill of Caviar for agency 72andSunny.

Other two-time winners at this year’s AICP Show were: Hahn Super Dry’s “Super In. Super Out” directed by Tom Kuntz of MJZ for Publicis Mojo which took honors in the Direction and Production Design (Floyd Albee) categories; Sony PlayStation’s “Michael” helmed by Simon McQuoid of Imperial Woodpecker for Deutsch, which scored in the Direction and Agency Copywriting (Jason Elm, Josh Fell) categories; DirecTV’s “Hot House” directed by Noam Murro of Biscuit Filmworks for Grey New York, which received honors for Sound Design (Kim Christensen of Noises Digital) and Visual Effects (MPC LA); and

Nike’s client-direct “Jump rope” helmed by The Hoffman Brothers of harvest films, which was honored for Sound Design (Chip Sloan) and Editorial (Mark Hoffman of harvest).

The two-time honorees in NEXT Award categories this year were: IBM’s “Think” directed by Mathew Cullen of Mth for agency SYPartners, which won in the Next Integrated Campaign and Experiential categories; UNICEF’s “Good Shirts” produced by Threadless for agency BBH New York, which scored in the Product Integration and Next Cause Marketing categories; and Troy Public Library’s “Book Burning Party” from Leo Burnett which registered in the Cause Marketing and Social categories.



Production house countdown

The production house scoring the most honors at this year's AICP Show was Smuggler with six, followed by three houses tied at five each: MJZ, Nexus Productions, and Tool of North America.

Target's "Color Changes Everything" directed by Filip Engstrom was the biggest contributor to Smuggler's leading haul, accounting for three of its six honorees—in the Production, Production Design and Agency Art Direction categories. Two more Smuggler winners were co-productions with PSYOP—FedEx's "Enchanted Forest" directed by PSYOP's Marco Spier and Marie Hyon, an Animation category honoree, and Fage's "Plain," helmed by the PSYOP collective, which registered in the Design category.

All five of Nexus Productions' honors came on the strength of Chipotle Foundation's "Back To The Start"—Advertising Excellence, Single Commercial, Visual Style, Animation, Musical Arrangement, and Next Viral/Web Film.

Four of Tool's five honors were for Little Monster's "Take This Lollipop"—Next Integrated Campaign, Next Website/Microsite, Next Cause Marketing, and Next Social. The fifth Tool-produced winner was in the Low Budget category—Help Remedies' "Picture" directed by Geordie Stephens for agency twofifteenmccann, San Francisco.

And the third shop with five honors, MJZ, scored two of them for Hahn Super Dry's "Super In. Super Out." The Dante Ariola-directed, MJZ-produced "Gas Powered Everything" for Nissan via TBWA\Chiat\Day, Los Angeles won in the Production Design Category. HBO's "Grandma" directed by MJZ's Tom Kuntz was honored in the Performance/Dialogue category. And Canon USA's "Project Imagin8ion," helmed by Ariola for Grey New York, earned recognition in the Next Integrated Campaign category.

Next in the countdown were three shops—@radical.media, Biscuit Filmworks and Caviar—tied with four honors apiece.

Two of @radical.media's four honorees were for the aforementioned Nissan & Sony "GT Academy"—in the Most Next and Next Product Integration categories. Scoring in Next Experiential for @radical was ROME's "3 Dreams of Black" directed by Chris Milk for Google Creative Lab. And rounding out the @radical.media quartet of honors was Levi Strauss & Company's "Legacy" which won for Cinematography. "Legacy" was lensed by director Ralf Schmerberg and cinematographer Daniel Gottschalk.

Biscuit Filmworks' foursome included Visual Effects and Sound Design honors for DirecTV's "Hot House" directed by Noam Murro, Heineken's "Handlebar Moustache," also helmed by Murro, which scored a Visual Style honor, and ESPN's "Shake On It," directed by Aaron Stoller for Wieden+Kennedy, which won in the Humor category.

Three of Caviar's four wins were for two K-Swiss spots directed by Jody Hill: "MFCEO" which scored in the Performance/Dialogue and Next Viral/Web Film categories, and "Blades" which earned distinction in the Humor category.

And scoring two honors each were nine production houses: B-Reel; harvest; Hungry Man; Imperial Woodpecker; MTh; Moxie Pictures (as creative consultants); O Positive; Park Pictures; Psyop (co-production with Smuggler); and Threadless.

Twenty-two shops rounded out the field with one honor apiece.

Directors

As for directors, Johnny Kelly of Nexus scored five honors, leading the pack, followed by Jason Zada of Tool with four, and three each for directors Filip Engstrom of Smuggler, Jody Hill of Caviar, Noam Murro of Biscuit Filmworks, and Tom Kuntz of MJZ.

The quintet of Kelly honors all came on the basis of Chipotle Foundation's "Back To The Start."

Similarly, all four of Zada's honors were for Little Monster's engaging "Take This Lollipop." And all three of Engstrom's came for Target's "Color Changes Everything."

Murro's three honors consisted of two for DirecTV's "Hot House" and one for Heineken's "Handlebar Moustache." Kuntz's trio was also divided between two clients—two honors for Hahn Super Dry's "Super In. Super Out" and one for HBO's "Grandma."

Tallying two honors apiece were directors Dante Ariola of MJZ, Mathew Cullen of MTh, Simon McQuoid of Imperial Woodpecker, Jeff Zwart of @radical.media, Henry & Rel of Moxie Pictures, and The Hoffman Brothers of harvest

Agencies, clients

Wieden+Kennedy led the way with 10 honors, followed by four ad shops with five honors apiece: 72andSunny, BBDO New York, BBH, and Creative Artists Agency/Chipotle.

Wieden's top tally of 10 consisted of: three for Target's "Color Changes Everything"; one each for Heineken's "Handlebar Moustache," Levi Strauss & Co.'s "Legacy," ESPN's "Shake On It," Nike's "Better World" (Editorial category for editor Tommy Harden of W+K's Joint Editorial), Chrysler's

"Halftime in America" (Copywriting category for Matthew Dickman, Kevin Jones and Smith Henderson), Honda Civic's "The Experiment (Next Website/Microsite), and Old Spice's "MANta Claus" (Next Social).

The five honors for 72andSunny included two for K-Swiss' "MFCEO," another for K-Swiss' "Blades," and one each for Nike's "The Chosen" (Cinematography category for director/DP Lance Acord of Park Pictures) and United Colors of Benetton's "UNHATE" (Original Music category for composer Frederic Kooshmanian of Kouz Productions).

BBDO New York scored its high five for: FedEx's "Enchanted Forest," HBO's "Grandma," Fed Ex's "AAAA Auto Repair" (Humor for director Jim Jenkins of O Positive), HBO's "Pack Your HBO" (Next Mobile), and Ad Council/Autism Speaks' "Eye Contact Installation" (in the Next Experiential category, directed by Marjo Tremblay and produced by Grant Ave and Float Hybrid Entertainment).

BBH's five honors included a pair for Google Chrome—one for "The Web is What You Make of It" and Dear Sophie," both co-produced with Google Creative Lab; two for UNICEF's "Good Shirts"; and one for Johnnie Walker's "Step Together" (Original Music category for composer Cyrus Melchor of Stimmung).

Creative Artists Agency and Chipotle scored their five honors for "Back To The Start."

Next on the agency countdown with four winners was Little Monster, all for its "Take This Lollipop."

Six agencies tied with three honors each: Deutsch; Google Creative Lab, Grey New York; Leo Burnett; TBWA\Chiat\Day; and Nike in-house.

Grey New York's three honors consisted of two for DirecTV's "Hot House" and one for Canon USA's "Project Imagin8ion."

Google Creative Lab's trio was comprised of two for Google Chrome—one for "The Web is What You Make of It," the other for "Dear Sophie"; and one for ROME's "3 Dreams of Black."

Deutsch's three wins consisted of two for Sony PlayStation's "Michael" and one for Volkswagen's "The Bark Side" (Musical Arrangement category for Endless Noise).

TBWA\Chiat\Day earned two for Nissan & Sony's "GT Academy" and one for the Nissan commercial "Gas Powered Everything."

Leo Burnett's three honorees were: two for Troy Public Library's "Book Burning Party," and one for Hallmark's "Motherbird" (in the Animation category for Kevin Ives, Vince Bærtson and Corey Brown of The Mill).

And Nike's in-house threesome consisted of two for "Jumprope" and one for "Biomorph" (in the Visual Effects category for director David

Rosenbaum of Mothership; Rosenbaum earned inclusion into this year's SHOOT New Directors Showcase).

Publicis Mojo and SY Partners registered two honors apiece.

The most honored brands were Chipotle and Nike, each with five honors, followed by Little Monster and Sony with four apiece, and four clients tied with three: Google, K-Swiss, Nissan and Target.

Scoring two honors apiece were: DirecTV, FedEx, Hahn Super Dry, HBO, IBM, Nissan, Troy Public Library and UNICEF.

Road tour

After its debut at MoMA, the Show goes on tour across the U.S. and abroad. The Show will screen in Los

Angeles on July 25; in San Francisco on Sept. 12 (Next Awards) and Sept. 13 (AICP Show); in Dallas on Oct. 17; in Boston on Oct. 25; and in Richmond, Va., on Nov. 1. The dates for Chicago, Atlanta, Minneapolis, and Miami will be announced and posted on aicp.com as they become available.

Jackie Kelman Bisbee, founding partner/co-owner of Park Pictures, served as chairperson of this year's AICP Show.

Judging chair of the 2012 Next Awards was Rei Inamoto, chief creative officer of AKQA.

A category-by-category rundown of 2012 AICP Show and Next Award honorees, including full credits, appears on SHOOTonline and in the 6/15 SHOOT e-edition.

Ben Dolphin Delivers 3D Understanding To EURO RSCG

NEW YORK—Euro RSCG recently hosted a luncheon presentation "Everything You Want To Know About 3D Technology" produced and presented by Ben Dolphin, director & 3D Specialist, ARISING film & digital.

An early adopter of the Phantom and RED EPIC cameras, Dolphin is a 3D expert who assembled a range of professionals from different industry sectors for the Euro RSCG event, which was hosted by Joe Guyt, the agency's head of production.

Dolphin, who provided an overview of 3D production and editorial for the Euro RSCG gathering, brought with him 3D colleagues from Panasonic, Nice Shoes, Goldcrest, Worlds Away and Spatial View. Also joining in on the presentation and discussion were two of Dolphin's compatriots at Arising, 3D director Peter Wallach (son of famed actor Eli Wallach) and executive producer Steve Scarano.

Panasonic offered a manufacturer's

POV while shooting the event in 3D. On hand were a Panasonic 3D projector and two of its 3D cameras.

Nice Shoes' VFX supervisor/Flame artist Rich Schreck shared his experiences in 3D post and editorial. Goldcrest's managing director Tim Spitzer presented his company's SplashLive live-action glassless 3D capabilities while Worlds Away showcased its glassless resources for 3D CGI.

Spatial View's presentation entailed Wi-Fi streaming 3D content being delivered to varied mobile devices, including iPhones, Androids and a 15-inch PC.

Dolphin's high-speed liquid dance film, "Arising," premiered at the Lincoln Center Dance on Camera Festival in NYC. His film "On Arising" debuted at the New Museum of Contemporary Art in NYC. And he is currently in pre-pro on "Arisen," a 3D underwater high speed dance film.



Dolphin, who provided an overview of 3D production and editorial for the Euro RSCG gathering, brought with him 3D colleagues shown Left to Right: Eric Fisher, Executive Producer, Worlds Away; Tim Spitzer, Managing Director, Gold Crest; Paul Roscoe, Director of Partnership Alliances, Spatial View; Ben Dolphin, Director/Cinematographer/3DSpecialist/Owner, ARISING film & digital; Peter Wallach, Director/3DSpecialist, ARISING film & digital; Rich Schreck, VFX Artist / Partner, Nice Shoes; Don Lenihan, National Sales Manager, Panasonic; Steve Scarano, Executive Producer/ Partner, ARISING film & digital

Reflections On The Lens

DPs At Cine Gear
Expo Discuss
Their Work,
Relationships
With Directors

A SHOOT Staff Report

Among the varied attractions at Cine Gear Expo 2012 on the historic Paramount lot in Hollywood from June 1-3 were several sessions featuring notable cinematographers who shared experiences and reflected on their working relationships with directors.

A Kodak-sponsored session, for example, paired two-time Best Cinematography Oscar winner (*Saving Private Ryan*, *Schindler's List*) Janusz Kaminski with Phedon Papamichael, ASC, who lensed a couple of films that made their imprint on the awards show circuit this season, *The Descendants*, and *The Ides Of March*—the former starring, the latter both starring and directed by George Clooney.

Kaminski and Papamichael chatted informally, a casual air aided by the fact that Kodak wasn't the first to bring them together. Indeed the two cinematographers have known each other for many years, dating back to when they were both looking to establish themselves, moving up the industry ladder.

A photo from the archives projected on stage during the Cine Gear Expo session showed both DPs considerably younger, back when Papamichael was shooting some B-films for Roger Corman with Kaminski serving as gaffer. Also pictured and operating with them at that time was Wally Pfister, ASC, who won last year's Academy Award for Best Cinematography on the strength of the Christopher Nolan-directed *Inception*. Kaminski and Pfister also now share the common bond of being repped as commercial directors by production house Independent Media.

In fact Kaminski, Papamichael and Pfister are all united on another industry front, working on developing a website offering insights and info for up-and-coming DPs.

Papamichael explained that in industry websites geared towards DPs, he

often sees "an overemphasis" on the technical aspect.

The website that he, Papamichael and Pfister are teaming on will discuss the reality of working as a cinematographer, touching upon the working professional's lifestyle, forming productive relationships, dealing with creative challenges and other day-to-day considerations such as constantly being on the road.



During their Cine Gear session, both Papamichael (who's repped as a DP by Innovative Artists) and Kaminski (handled by ICM) discussed their working relationships with directors.

For Kaminski, the most prominent collaborator has been director Steven Spielberg—this year marks their 20th together and they have done 15 movies thus far, including the recently wrapped *Lincoln* and prior to that *War Horse*, for which Kaminski earned an Oscar nomination earlier this year. Kaminski has a total of five career Academy Award nominations—the other two being for Spielberg's *Amistad* and the Julian Schnabel-directed *The Diving Bell and the Butterfly*.

Schindler's List, *Amistad*, *Saving Private Ryan*, and *The Diving Bell and the Butterfly* also earned Kaminski ASC Award nominations.

Of Spielberg, Kaminski observed, "He's very respectful of not just my work but that of actors, production designers and so forth." One of the keys to Spielberg's success, observed

Kaminski, is that he hires talented artists "and lets them do their work as opposed to micro-managing them."

Kaminski noted that Spielberg often prefers lighting that is cinematic, optimistic, hopeful and inspiring. Even *Schindler's List*, observed Kaminski, was "a life-affirming movie."

The one departure from the Spielberg norm might have been *Munich* which Kaminski characterized as "a bleak movie" yet at the same time stylized because

CINEMATOGRAPHERS



Janusz Kaminski

the look and feel of the 1970s were being recreated.

Contrary to popular opinion and to the nature of the work he's done for Spielberg, Kaminski quipped, "I can also do non-aggressive lighting." In fact, Kaminski related that he is a long-time admirer of cinematographer Philippe Rousselot who's known for his unobtrusive lighting.

Meanwhile, it was Papamichael's work on *The Descendants* which led to his next gig. Clooney liked Papamichael's approach to *The Descendants* (directed by Alexander Payne) and asked the DP to shoot his political drama *The Ides of March*.

Papamichael noted that Payne did not want *The Descendants* to reflect the stereotypical glamorous, picturesque, touristy Hawaii. The DP found it gratifying that many native Hawaiians who saw the film said it reflected the closest to a true depiction of Hawaii in the movies. Indeed Hawaii itself is very much a character in *The Descendants*. Cast and crew were on the Islands for five months, with shooting taking place primarily



Phedon Papamichael, ASC

on Oahu, with a week on Kauai, and a day on the Big Island.

Papamichael's notable collaborations also include director James Mangold on *Walk the Line* and *3:10 to Yuma*. (Mangold is repped as a spot director via Aero Film.) Papamichael has also been twice nominated for ASC Awards—for *White Dwarf* in 1996 in the Movies of the Week/Pilots category, and for *Wild Palms* in 1994 in the Miniseries category.

As in *The Descendants*, Papamichael's work is generally characterized by natural, realistic lighting. But he adapts to directorial preferences, citing his collaboration with Oliver Stone on *W*. For a coffee shop scene, Papamichael said he could tell that Stone wanted more aggressive lighting so the DP obliged.

Similarly Papamichael normally doesn't work from storyboards. But when collaborating with director Gore Verbinski on *Weather Man*, the DP did so in that Verbinski, who comes from a commercialmaking background, deploys storyboards for his films.

As for practices that can carry



Rodrigo Prieto, ASC, AMC

drawbacks, Kaminski cited previsualization. He explained that animated previz pieces are often used to sell the look of a movie to the studio well before the DP, editor and production designer get involved.

Kaminski contended that these industry artists and professionals should have a stronger say in developing the best look for a film rather than being locked into a previz rendering.

Rodrigo Prieto, ASC, AMC

In a separate Cine Gear Expo session, also hosted by Kodak, Rodrigo Prieto, ASC, AMC—a Best Cinematography Academy Award and ASC Award nominee for the Ang Lee-directed *Brokeback Mountain*—discussed his latest film, *Argo*, directed by and starring Ben Affleck.

Argo is based on real events in Iran when Americans were taken hostage in 1979-'80. The feature film's story centers on a group of hostages who escaped and took refuge in a diplomat's home. American intelligence forces devised a plan to get them out of the country by faking a Canadian movie shoot in Iran, getting the hostages to pretend they were crew members who could leave upon completion of the production.

Prieto (who's repped as a DP by ICM) got reacquainted with Affleck when the actor/director visited the set of *We Bought a Zoo* to see his long-time friend Matt Damon. Prieto was DP on that Cameron Crowe-directed movie during which Affleck told him the story behind *Argo*, sparking Prieto's interest in the project, which in one key respect was reminiscent of several prior theatrical motion pictures on which he enjoyed a fulfilling creative experience.

"I saw the opportunity to play with different looks in the film," said Prieto who noted that ever since lensing *Amores Perros*, he developed an affinity for experimenting with different textures. (A 2000 release, *Amores Perros* was directed by Alejandro González Iñárritu who's handled for commercials by production houses Anonymous Content in the U.S. and Independent in the U.K.) As further example, Prieto successfully deployed different grains and textures in the González Iñárritu-helmed *Babel*.

The storyline and settings in *Argo*



Michael Goi, ASC

again necessitated a blending of grains and textures, noted Prieto. CIA headquarters scenes, for example, featured fluorescent lit hallways, the scenes in Iran called for more of an immediate documentary style with a coarse film grain, and the Hollywood moviemaking aspects of *Argo* had to have a 1970s look in terms of how studio movies were shot during that time.

Prieto said that an influence on that particular Hollywood look arrived at for *Argo* came from the 1976 movie *The Killing of a Chinese Bookie* directed by John Cassavetes.

Next on Prieto's docket is prep for a Martin Scorsese movie.

ICG session

A Cine Gear Expo panel of filmmakers hosted by the International Cinematographers Guild (IATSE Local 600) included three cinematographers: moderator Steven Poster, president of the ICG; Michael Goi, ASC; and Michael Barrett.

The latter two cinematographers reported favorable experiences with the Sony F65, Goi on the pilot for a network comedy series, *The New Normal* from *Glee* co-creator and executive producer Ryan Murphy, and Barrett on the film *No Good Deed*, directed by Sam Miller.

Barrett (who's repped by UTA) won an ASC Award in 2003 for the pilot episode ("Cross Jurisdiction") of the series *CSI: Miami*. That same year he was nominated in the regular TV Series category for the "Snuff" episode of *CSI: Crime Scene Investigation*. And the year prior he garnered his first career ASC Award nomination for the "Alter Boys" episode of *CSI: Crime Scene Investigation*.

Relative to his recent experience on *No Good Deed*, Barrett described the F65 as "amazing," delivering "color beyond what I expected," and sensitivity to low light, enabling him to successfully capture desired imagery with minimal lighting.

Poster (handled by William Morris Endeavor Entertainment) noted that very little light needed for a scene does not at all diminish the need for professional lighting.

Poster observed that some erroneously regard the ability to work in minimal light levels as equivalent to not needing lights anymore. He



Steven Poster, ASC

said that you still need to make the depth and density of light work, no matter how low the light level. You must shape the light to do justice to the scene and story. "Lighting is still an art," affirmed Poster.

Meanwhile Goi, who regards himself as "a film person," successfully deployed the F65 on *The New Normal*, continuing a collaboration with Murphy which spans episodes of *Glee* and *American Horror Story*.

Goi said that he pushed the Sony F65, a camera which at that point no one else in television had yet used. He shot rigorous tests before the pilot, which helped him determine how far he could go with the Sony camera.

Goi (who's handled as a DP by Paradigm) related that it all comes down to being prepared, just as it's his responsibility to fully know the range of a certain film stock before shooting a job.

He added that the creative role of the cinematographer doesn't change no matter how significant the transitions have been over the years—black-and-white to color, silent to sound, film to digital. While different elements and technologies change, Goi stressed that "artistic sensitivity is the constant" for a professional cinematographer.

Poster quipped that when he and Goi meet, they address one another at "Mr. President," a reference to the latter's service as prexy of the ASC and Poster's as the chief of the International Cinematographers Guild.

At press time, Goi—an Emmy nominee in 2008 for the "Stole A Motorcycle" episode of *My Name Is Earl*, and prior to that a two-time ASC Award nominee in the Movies for TV/Pilot/Miniseries category for *Judas* in '05 and *The Fixer* in '98—was wrapping his third consecutive term as president of the American Society of Cinematographers (ASC). The three straight terms are the maximum an ASC president can be in office.

Succeeding Goi at the ASC helm is Stephen Lighthill, ASC (*SHOOT* online, 6/6). This will be Lighthill's first turn as ASC president. He has previously served on the organization's Board and as sergeant-at-arms. Goi continues to serve ASC on its Board of Governors.



Kaminski (l) and Papamichael at Cine Gear Expo session



The Descendants

EP Scott Flor Launches Buzzsaw

SANTA MONICA, Calif.—Scott Flor, an industry vet best known for his tenures as head of production at Propaganda Films and then executive producer at Headquarters, has launched Buzzsaw, a Santa Monica-based production house with a directorial roster of Bruce MacWilliams, Terry Rietta, Jamie Sterba and the duo GoodDearGood (Carey Hollinger & Jonathon Hunter), all for exclusive representation. The new venture also has working relationships with the helming collective Conscious Minds, which maintains several ongoing client-direct collaborations, and director Robert Caruso, who continues to independently handle several San Francisco Bay Area clients.

Rietta comes to Buzzsaw from TWC, which had repped him for the past couple of years. At press time he was about to embark on a Buzzsaw-produced Verizon Fios job for R/GA. Rietta has already wrapped a couple of Buzzsaw client-direct projects—one for Ancestry.com, the other for BrightHouse Networks. Rietta made his initial splash as a director with the Mill Valley Film Festival's "First Look," which was honored in the spec category of the 2004 AICP Show. He also conceived of the project which was produced while he was a creative director at Hill Holiday, San Francisco. Rietta later joined production house Villains, then Zoo Film followed by TWC.

Meanwhile GoodDearGood gains its first career U.S. spot representation via Buzzsaw. Currently the directing team is in the midst of a month-long documentary roadtrip in a recreational vehicle, shooting for varied platforms for client Moosehead Beer out of agency Sid Lee, Toronto. The Canadian branding project is being produced by Family Style, part of the OPC family of production companies in Toronto.

Director MacWilliams, whose past company affiliations include Biscuit Filmworks and more recently Alturas Films and Nucleus, has wrapped a



Scott Flor

Cox Communications comedy spot via Buzzsaw. Back during his Biscuit tenure, MacWilliams, on the strength of spots for Nike and FOX Sports, earned a slot in the 2003 Saatchi & Saatchi New Directors Showcase unveiled at Cannes.

Sterba finds himself reunited with Flor. The two had been together at Creative Monster Productions, a shop for which Flor helped assemble an opening directorial roster. Sterba's helming credits include work for American Express, Ohio Lottery, regional McDonald's, viral fare for the A2M developed game WET, and a visually ambitious yet comedic "Free Play" spot for *The Lord of the Rings Online*. His WET spot, "Shot of Love," scored honors at the 2010 Telly and Promax/Mi6 Game Marketing Conference Awards, including Silver (Outstanding Promotional Trailer) and Bronze (Best Directing) at the latter.

Caruso too was at Creative Monster, again providing some continuity in terms of his renewed professional relationship with Flor at Buzzsaw. The director's past production house affiliations also include Rhythm + Hues Commercial Studios preceded by HKM Productions, and prior to that ILM Commercial Productions (ILMCP), the now defunct spot arm of Industrial Light+Magic, San Francisco. While at ILMCP, Caruso helmed assorted spots, including the lauded "Gingerbread Man" for Hefty OneZip sandwich bags out of DDB Chicago.

Set in a bakery, the commercial was a mesh of live action, computer graphics and puppetry in which a gingerbread man cookie character tries to punch his way out of a OneZip bag. The gingerbread guy hops onto the bakery cash register, the drawer pops open, sending him catapulting across the shop. During his flight, he knocks the head off of a wedding cake groom, blasts through a bag of flour and smacks flat up against a glass dome covering a cake. As the dazed gingerbread character peels off the glass, we see he remains enclosed in a still intact One Zip bag. One baker says to the other, "That's one tough bag."

Caruso's other spot credits span such clients as Coors, Chase and Path. He just wrapped a viral campaign for the Thumbs Up website.

Buzzsaw is additionally looking to open agency doors for Conscious Minds in terms of both broadcast and viral ad work. Conscious Minds has independently made inroads along those lines, as evidenced by the recent Easton Sports' anthem film *Inside Out* for San Francisco-based agency Cutwater. Covered earlier this year in *SHOOT* (4/20), *Inside Out* reflects Conscious Minds' innovative brand of filmmaking as the project entailed shots from 100 GoPro cameras, mounted on amateur baseball, lacrosse and ice hockey players. Produced by multimedia production house F360, the short captures what the athlete sees—the world of team sports from the inside out.

Other notable work includes the Levi's viral "Walk Across America" which helped put Conscious Minds on the proverbial industry map.

Buzzsaw has assembled a sales team consisting of independent reps Connie Mellors and Ellen Dempsey-Hines of Connie Mellors & Company on the West Coast, Laurel Dubose of Gypsy who handles the Midwest, and Dana Dubay of Dubay.tv who covers the East Coast.

street talk

Director and Emmy Award-winner Rob Feng has joined Paydirt for commercial representation in the U.S., U.K. and Japan. His recent directorial credits include spots for Prius, One A Day with BBDO, Clorox with DDB San Francisco, and Bright House Networks. Over the years he has directed campaigns for American Express, Apple, Nike, Microsoft, Budweiser, Snapple, Vodafone, DirecTV and Zappos. Feng, who won a 2011 Emmy for his work on the *Game of Thrones* title sequence, also worked with Oscar-winning documentarian Errol Morris to create the signature story graphics for his latest feature documentary *Tabloid*. For his work on the film, Feng received Cinema

Eye Honors for an Outstanding Debut in a Feature Film, awarded annually for exemplary craft in innovation and nonfiction film. He also won a 2005 MTV Video Music Award for Best Visual Effects for Muse's "Hysteria." Feng began his film career on set in the motion control/minatures unit on feature films such as *The Fifth Element*, *Titanic* and *X-Men*. He is a graduate of the University of Southern California Cinematic Arts program....San Francisco-based agency Eleven has hired creative director Jack Harding, who comes over from BBDO, sr. copywriter Ray Connolly, previously with Cutwater and Deutsch, copywriter Jimmy Carson, formerly of TBWA\Media Arts Lab, sr. integrated art director Sara Worthington, an ex-Goodby, Silverstein & Partners' sr. art director, sr. designer Matthew Wakeman, who ran his own design consultancy Matthew Wakeman Design, consumer application architect Michael Neuman who had served as a human factors engineer at Apple, and jr. art director Amanda Day who was a student at the Academy of Art University, San Francisco....

rep report

Social Control, an L.A.-based technology studio that creates social apps for leading brands, has signed Ravelle Tomczak of Ravelle for West Coast representation and Laurel Dubose of Gypsy Reps for the Midwest. Social Control has recently collaborated on Facebook apps with ad agency clients, including McCann Erickson, Ogilvy,

Wieden+Kennedy and Kaplan Thaler....Lions + Tigers, an L.A.-based production company specializing in lifestyle, testimonial, product/tabletop, beauty, kids and animals, has secured Maria V. Elgar of Hardtribe Creative Representation for sales in all territories. Lions + Tigers' roster includes directors Mark Wilkinson and Bruce Somers.... Denver-based Impossible TV has named Ryan Nance its director of corporate sales. Nance, who offers a 17-year background in sales for such companies as CenterStone Technologies and National CinemaMedia, will work on expanding Impossible's corporate clientele, a roster that already includes DISH Network, Blockbuster, Denver Museum of Nature & Science, MillerCoors and Children's Hospital Colorado....DP Jo Willems is now repped across the board by UTA....

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New Directors Showcase

Continued from page 17

New Directors Showcase

This year's field of helmers in the New Directors Showcase totaled 34–31 individual directors and a three-person team. Twenty of those directors attended the evening Showcase event at the DGA Theater. (To see the entire *SHOOT* New Directors Showcase Reel and profiles on each director, visit <http://nds.shootonline.com>.)

DGA alternate board member Laura Belsey, a director spanning television, features, spots and documentaries, introduced *SHOOT* publisher and editorial director Roberta Grier to the audience and talked about the importance of the New Directors Showcase, noting that just under one-third of all new DGA members are commercial directors.

Belsey, who developed and teaches the commercial directing class at the Graduate Film School of NYU's Tisch School of the Arts, saw one of her students, John Ryan Johnson, earn inclusion into this year's Showcase.

Grier then introduced the debut screening of the 2012 *SHOOT* New Directors Showcase reel, which contained a sampling of the work from each Showcase helmer. After the reel presentation, *SHOOT* held a panel discussion in which five of the directors were participants: Andrea Ball of Hoax Films, Chanya Button of HOMEcorp, London; Martin Rodahl who's unaffiliated with a production house; Tim Roper of Partizan; and Habib Semaan, also unaffiliated.

Offering professional perspectives from the ad agency and production company sides of the business were, respectively, Marion Lange, VP/executive producer of DDB New York, and Bonnie Goldfarb, executive producer/co-founder of harvest.

Goldfarb commended the high caliber of work in this year's Showcase, noting that it's great to see what new talent can produce as tools and technology—such as relatively inexpensive digital cameras and laptop editing—become more accessible. Asked about the viability of spec work, Goldfarb suggested that a better route to take would be to create content for any of the worthwhile charities/social action organizations in the marketplace. If the spot or longer-form content is good, public service groups with limited budgets would be far more likely to adopt and embrace the work, giving it meaningful media exposure.

Roper, who was a creative director at CP+B before embarking recently on a directorial career at Partizan, agreed, saying PSAs and related content offer a path to real media play.

Lange related that good work, spec or otherwise, is the catalyst for getting

agencies to take that leap of faith and hire a new director. She added that if an up-and-coming director is affiliated with a production company with which the agency has worked successfully in the past, that can prove to be a major factor providing an extra level of comfort, making it easier for an ad shop to award a job to an otherwise unproven yet promising filmmaker.

With IP prospects and longer form content on the rise, Goldfarb noted that if a new director has writing chops, that can be a big plus as a production company contemplates bringing that helmer onto its roster.

Director Button noted that while access to tools and expertise in writing, editing, visual effects, digital and the like are of value, there's one basic she holds near and dear to her creative heart and which is essential to a director—the ability to work with actors. She said that actors can bring amazing dimensions to a project and it behooves the director to be able to fashion a substantive collaboration with on-camera performers.

In terms of advice for aspiring directors, Goldfarb related, "If you can imagine that we're watching so much work all day long, don't be fearful. We want to see things we haven't seen before. I encourage all the directors to wow us."

Lange picked up on this, quipping, "Once we make you mention the product three times, it won't be as bold anyhow so it [your work] better start out bold."

Being bold is imperative, said Goldfarb, noting that there are "many more directors than there is work, particularly paying work...You have to demonstrate to a production company that you are creating content or creating spots that are amazing, that cut through, that win awards. Being here tonight is a great leg up because you've competed against hundreds of directors to get to the final 32 [in the *SHOOT* Showcase]...You have to persevere. Perseverance, talent and focus have gotten you this far. Keep going."

Sponsors

For the third consecutive year, the New Directors Showcase evening event was expanded to include daytime proceedings, the Directors/Producers Forum.

Lead sponsors of the *SHOOT* events were the Directors Guild of America (DGA), and production companies harvest and ONE at Optimus. Silver sponsors were Kodak, ARRI and media and entertainment law firm Frankfurt Kurnit Klein & Selz. Bronze sponsors were production house Moxie Pictures and the Nevada Film Office.

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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).

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