



19 Midwest Series

Plenty of trickle down from incentives. Midwesterners discuss their most unique projects of the year thus far.



3 Russ Lidstone POV

CEO Of Euro RSCG, London, offers his assessment of 2010 re: creative and business trends and developments.

Post/Visual Effects/ Animation Series

Artisans reflect on their greatest creative challenges of 2010. See page 11



Oscar Buzz And An Oscar Winner

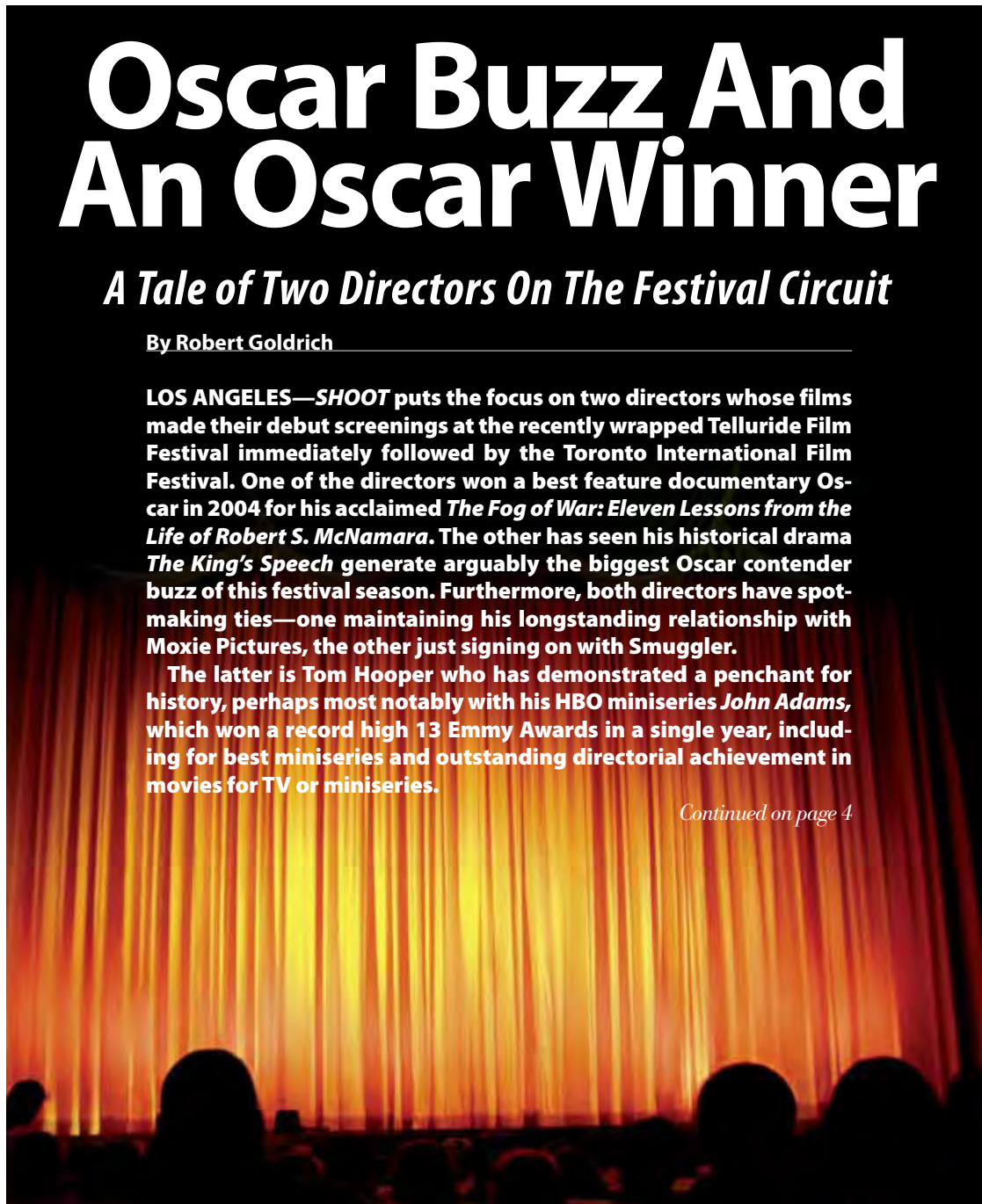
A Tale of Two Directors On The Festival Circuit

By Robert Goldrich

LOS ANGELES—*SHOOT* puts the focus on two directors whose films made their debut screenings at the recently wrapped Telluride Film Festival immediately followed by the Toronto International Film Festival. One of the directors won a best feature documentary Oscar in 2004 for his acclaimed *The Fog of War: Eleven Lessons from the Life of Robert S. McNamara*. The other has seen his historical drama *The King's Speech* generate arguably the biggest Oscar contender buzz of this festival season. Furthermore, both directors have spot-making ties—one maintaining his longstanding relationship with Moxie Pictures, the other just signing on with Smuggler.

The latter is Tom Hooper who has demonstrated a penchant for history, perhaps most notably with his HBO miniseries *John Adams*, which won a record high 13 Emmy Awards in a single year, including for best miniseries and outstanding directorial achievement in movies for TV or miniseries.

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Spiller Looks To Build On Emmy Show

LOS ANGELES—Though he didn't win an Emmy, director Michael Spiller made a major splash at last month's primetime awards ceremony, which he hopes will translate into opportunities opening up in the advertising arena, particularly from those agencies looking to brand their clients through comedy fare.

Spiller's humorous storytelling chops were front and center during the Emmy proceedings in Los Angeles. For one, *Modern Family* was among the night's big winners, earning the Emmy Award for outstanding comedy series in its debut year.

Spiller directed four of the episodes ("Chirp," "Earthquake," "My Funky Valentine," "Up All Night") in *Modern Family*'s first season.

Now he is in the midst of directing eight of 13 episodes in season two of the ABC series.

Furthermore Spiller's short film featuring the *Modern Family* cast and actor/director George Clooney elicited big laughs during its presentation at the Emmy show.

The short had the sitcom's families living out certain far-fetched, Nielsen-boosting proposals from a wet-behind-the-ears television network executive—like adopting a son, Stewie, from the animation series *Family Guy*, or going 3D to exploit a certain cast member's

Continued on page 7

The Emerging Evolution: Up-And-Coming DPs

By Robert Goldrich

LOS ANGELES—The process of emerging is evolving. Indeed there are different states of—and stages in—emergence, including how talent progresses, gains exposure and then earns meaningful recognition. This week we explore different points on that career continuum relative to promising cinematographers.

First, *SHOOT* talks to André

Chemetoff who is about to make his mark in the U.S., having recently secured his first stateside representation, signing with William Morris Endeavor (WME) Entertainment. Initially establishing himself in music videos and commercials primarily out of production companies in France, Chemetoff has since seen his first two theatrical feature films in Europe gain momentum on the festival circuit—one at the

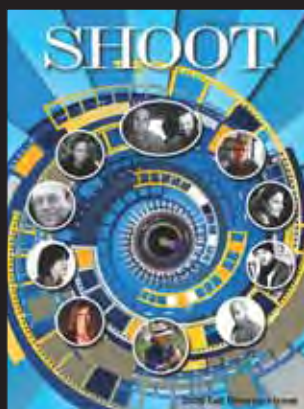
2010 Tribeca Film Festival back in April, the other at the Toronto International Film Festival which wrapped last week.

While Chemetoff appears on the road to having his major film festival splash spawn a ripple effect in the American marketplace, other aspiring DPs have made significant strides of another variety as honorees in the 14th annual International Cinematog-

raphers Guild (ICG) Emerging Cinematographers Awards, which take place this weekend (9/26) at the Directors Guild of America (DGA) Theater in Los Angeles.

Steven Poster, ASC, national president of ICG Local 600, said the Guild "is the only union in the movie business that honors its newest talent. These are the cinematographers who will be

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:30/30 Lack Of Vision

This column has been a strong proponent of commercials and branded content gaining eligibility for tax credits, rebates and other filming incentive programs. Thankfully a growing number of states has seen the prudence of such inclusion yet ironically California—long regarded as the film/TV production mecca—is not among them when it comes to its

Film & Television Tax Credit Program which was part of last year's state budget agreement.

But it's not just the :30 and its ad brethren that have been given short shrift. California's Tax Credit Program, now in its second year, had an allocation of \$100 million this current fiscal year for qualifying features and TV programs. That \$100 million dance card was filled in a single day by 30 projects, leaving in limbo another 30 or so eligible productions that filed

for the incentives. These pending projects are currently entries on the dreaded wait list. It's likely that they won't wait all that long; these projects will just go to other states or countries offering competitive subsidies.

And what of those projects down the road that qualify but won't bother to file in that California's allocation

“The state can't squander any opportunities to retain and add significant numbers of high-paying jobs.” —Milken Institute

for this fiscal year is already used up? Clearly it's not just the :30 and the 30 wait-listed projects that will go without in California—it's an untold number of other productions that will wind up elsewhere.

Some would argue that California is being fiscally responsible by not increasing its tax credit allocation to accommodate filmmaking. After all, the state is in a budget crisis.

Yet the fact is that the budget quagmire and shortfall should instead

spur on better funded, more inclusive filming incentives in order to dramatically increase sorely needed revenue for the state's economy. Consider the impact thus far of the California tax credits. In its first year, the program—administered by the California Film Commission (CFC)—allocated \$200 million in tax credits to 77 projects.

thousands of jobs while generating spending in the Golden State.

The CFC reported that the 77 first-year projects approved for tax credits will hire 18,200 crew members, 4,000 cast members, and over 100,000 background or “extra” players. These approved projects include 51 feature films, both studio and independent,

seven television series and 14 made-for-television-movies.

Meanwhile the Milken Institute, a nonprofit economic think tank, issued a report which noted that while it's a tough time for the state to afford targeted or expanded tax breaks, “California can't afford not to” in the case of the filming business. The report went on to read, “The state can't squander any opportunities to retain and add significant numbers of high-paying jobs.”

This year, another 30 projects are set to receive an additional \$100 million in tax credit allocations. Together, they are estimated to bring \$2 billion in direct spending to California communities, which includes \$736 million in wages paid to “below-the-line” crew members (electricians, grips, drivers, costumers, etc), according to data compiled by the CFC.

Governor Arnold Schwarzenegger (R-Calif.) said that the incentive initiative has created and retained tens of

POV



Russ Lidstone Assesses 2010 Thus Far

Our 8/20 lead story surveyed a mix of ad agency people who were asked to assess how 2010 has gone thus far. We recently received an additional response from Russ Lidstone, CEO of Euro RSCG, London.

Asked how his agency has had to change or adapt this year from a business standpoint and/or creatively, Lidstone related, “We see this as a truly exciting time in our industry—the opportunities to create narratives around brands have never been richer.

“From a business point of view we have continued on the path of evolution so that we can deliver our creative ideas across new and old channels—from TV to social media, print to PR.

“There has clearly been a shift in focus of client media spend, so our desire and need to be able to execute ideas in an ever changing landscape means that we are constantly looking at ways to evolve the technical competencies and skill sets of the agency plus look at new models of remuneration.

From a creative standpoint, pointed out Lidstone, “the challenge remains being able to develop creative business ideas—strong ideas that can be executed brilliantly across channels and that deliver a return for clients, be it Green Britain Day for EDF Energy,

‘Let's Colour’ for Dulux, or ‘Live with Chivalry’ for Chivas Regal.

Still, continued Lidstone, the fundamentals behind great creative ideas remain the same—“competitiveness, relevance and truth plus a differentiating creative approach. This is why, as an agency, we're investing more in strong strategic planning, channel strategy, digital and creative talent.”

Regarding what project has been most important for Euro RSCG, London, so far in 2010, Lidstone said there have been several across a range of clients. However, he cited as one of the most interesting the “Let's Colour” global campaign for Dulux (AkzoNobel Decorative paints).

The campaign entailed transforming dull and gray spaces into more interesting surroundings via the color paints. The venues livened up were Virginia Primary School and Tower Hamlets in London, Aulnay sous Bois in Paris, Lapa in Rio de Janeiro, and Chandpole Chowki in Jodhpur, India. The initiative was grounded in the desire “to add color to people's lives.”

Lidstone recalled, “We won the [Dulux] business at the back end of last year against some stiff competition, and did so with a global multi-platform idea under the campaign idea of ‘Let's colour.’

“It consists of creating real community painting events in four markets (in the first instance); utilizing the social web to engage communities to participate; documenting the activity with documentaries [helmed by Andrew Lang whose credits include the lauded *Sons of Cuba*]; and disseminating content via our ‘Let's colour’ blog, Facebook, Twitter and Orkut.”

Lidstone added that the events in India, the U.K., France and Brazil were

also filmed by Adam Berg of Stink, London, as advertising content for use on television and online.

“The advertising and localized painting events have just started to run in different markets, but this is just the beginning of the project,” noted Lidstone. “We're excited about the campaign because it is a great example of challenging communication conventions, as well as doing good in order to drive commercial advantage.”

Flash Back

September 23, 2005 RSA USA has signed director Neill Blomkamp for U.S. representation. Known for meshing live action and CG, Blomkamp has scored with such spots as Nike's “Evolution” for Wieden+Kennedy, Portland, and Citroen's “Transformer,” via Euro RSCG, London....Colorist Mick Vincent, who recently wrapped a 19-year run with London-based VTR, has joined the team at The Mill in London....Sausage, a directing team consisting of John Benson and Ward Evans, has joined kaboom, the San Francisco-based production house headed by exec producer Lauren Schwartz....

September 22, 2000 Director Marcos Siega has signed with hungry man for commercials....HSI Productions has added director Dave Merhar for spot representation. He spent the past three years at Santa Monica-based production company Visitor....Director Anthea Benton has joined Partizan for stateside and international representation. She was previously handled in the U.S. by CMP, bicoastal and Chicago; in the U.K. by Concrete Films, London; and in France by Premiere Heure, Paris...

Short Takes

MATT SMUKLER LEARNS "THE ROPES" FOR OREO

Director Matt Smukler of Los Angeles-based HELLO! stirs up grade school nostalgia in the :60, "The Ropes," for Kraft Foods/Oreo out of Draftfcb, NY. The spot opens on an eager young student timidly walking down the hallway of his new school. Cut to an older, more seasoned student, who notices the cautious classmate and swiftly comes to his aid. He zips the boy's open backpack, saving him from a potentially embarrassing blunder and making him a little more comfortable in his new surroundings. Cut to the new student sitting on an empty stairwell tying his sneakers as class is just about to get out. We then see a hand usher the boy off the stairwell by his backpack handle, saving him from the impending stampede of students rushing off to their next class.



[CLICK HERE TO VIEW SPOT](#)

Cut to the cafeteria, where the young student is eating his lunch alone at a long table. As he sets out to savor his dessert, he realizes that he is unable to dip his Oreo cookie in the small opening of his milk carton. The resident expert sweeps in once again and pulls the tabs of the carton open to allow ample dipping room for his Oreo. As he is finishing his first cookie, the boy spots another struggling student across the cafeteria and rushes over to open his milk, thus completing the cycle of valuable school lessons. The spot finishes on a shot of the cafeteria with the Oreo logo and the super, "Milk's favorite cookie."

Editor was Jim Ulbrich of Beast Editorial, Santa Monica. DP was Tami Reiker.

NASA ASTRONOMER TO ADDRESS VES SUMMIT

Dr. Rich Terrile, NASA astronomer, will be the featured speaker at the Visual Effects Society (VES) Production Summit 2010 on Oct. 23. Dr. Terrile is the director of the Center for Evolutionary Computation and Automated Design at NASA's Jet Propulsion Laboratory. He will provide his POV on how the future of evolutionary computation and artificial intelligence will impact the entertainment industry. Dr. Terrile is also a science and technical consultant for films, television, corporate and financial customers including work with Academy Award®-winning directors James Cameron and Steven Soderbergh. Several science shows including this year's Discovery Science Channel series *Through the Wormhole with Morgan Freeman*, in addition to *Destination Mars* and "The Astronomers—Prospecting for Planets," have featured Dr. Terrile and his work.

The Production Summit 2010 is a one-day event at the Ritz Carlton Hotel, Marina del Rey, Calif., that will bring together filmmakers, technologists, visual effects leaders and practitioners from all crafts to look at how the industry might evolve over the next five years and how to stay relevant in this time of immense change.

PEOPLE IN THE NEWS

Rob Bagot has joined San Francisco-based Eleven in the new



Rob Bagot

position of group creative director, expanding the creative footprint at the independent advertising and integrated marketing shop. Bagot joins from McCann Worldgroup in San Francisco where he was chief creative officer since 2005.... Pereira & O'Dell, San Francisco, has hired Nick Chapman as director of strategy to oversee the strategic planning direction across the agency's roster of clients from strategy to implementation. He comes over from Venables Bell and Partners where he was brand strategy director for all ConAgra brands (Orville Redenbacher's, Slim Jim and Chef Boyardee), VIZIO and HBO in addition to projects for such clients as Audi, Barclays and 24 Hour Fitness....

Fest Junket: From Telluride To Toronto

Continued from page 1

Now Hooper's latest theatrical feature tells the story of King George VI (Colin Firth stars as the World War II monarch) whose stammering is treated by a speech therapist (portrayed by Geoffrey Rush). While a period piece, the film centers primarily on the friendship that develops between the two characters and the life's lessons that come from confronting and overcoming obstacles. The therapist gets to the psychological roots of the stuttering as we ultimately see King George VI put his fears aside to formally address the U.K. people, informing them of the nation's declaration of war against Germany.

The exposure at the Telluride and Toronto festivals has spurred predictions of multiple Oscar nominations for *The King's Speech* spanning best picture, best actor and best director, among other categories. The movie was named the fan favorite at the Toronto International Film Festival. Previous recipients of the audience award at the Toronto fest include *Precious: Based on the Novel Push by Sapphire* and *Slumdog Millionaire*, which both went on to score multiple Academy Award nominations.

Hooper described part of his approach to *The King's Speech* and period pieces in general as using historical accuracy to dispel viewers' preconceived notions of what a particular era was like. He cited a speech at Wembley Stadium made when Firth's character was a prince, not yet a king. The popular notion today might picture the prince decked out in sartorial splendor, replete with royal family trappings, separating him from those who surround him. But the historical record shows that he wore a black suit, black tie and black hat, as did those in the stadium audience. "The scene looks like he's going to a funeral," related Hooper. "So the film starts out by subverting the idea of what a movie about the royal family should be. I'm not a subversive person. But subversion is in my work."

The director explained that this subversion can be a critical dynamic to building drama. "How do you create suspense over who is going to win the Revolutionary War?" he asked regarding his *John Adams* miniseries. "Viewers know the outcome. But if you can show historically how that world, that period, actually was—making it quite different from clichés envisioned by the audience—you create an unfamiliarity that is more helpful to generating a viewer's sense that he or she doesn't quite know where the story is going."

Smuggler clearly knew where it was going when it pursued and ultimately signed Hooper for commercial work. "I was going to do a commercial for Smuggler," he said. "I was going to do a commercial for Smuggler."



Tom Hooper

cials. Having watched the premiere of *The King's Speech* at the Toronto Festival, Smuggler executive producer Patrick Milling Smith observed that Hooper "brings an elegance and delicate nuanced touch to everything he does across any genre. He is a rare talent with a contagious hunger for film, ideas, and the ability to show you the truth and authenticity in his stories."

As for his attraction to commercials, Hooper—who helmed some spot work years ago, including for John Hegarty of Bartle Bogle Hegarty in London—explained, "The more I work on feature films, I find myself on a scene-by-scene basis exploring the best way to express the DNA of a story through almost the simplest possible execution of a shot. Sometimes you can fall into the trap of trying to be so visually interesting that you don't express the DNA of the moment—and that's the kind of work that ends up on the cutting room floor. I am constantly working at distilling into compositional framing all the information I need to express the moment, to capture the performance of the actors and use their space to do justice to the story. I am constantly asking myself, 'What's the one shot that can give you the right information in a simple way?'"

"Because I've gone on that journey of trying to find a really pure way to encode the story and the movie in each frame, I'm very much intrigued with how to accomplish that within 30 or 60 seconds," continued Hooper. "With fewer shots, each image in a commercial must work efficiently to tell the story, to develop the character."

It's all about stripping out the waste. Commercials are a very pure form of communication. Commercials are like poems—the purest form of short form at their best. I'm interested in commercials that tell stories."

At press time, Hooper was at the Toronto Festival. *SHOOT* asked him to compare the Telluride and Toronto experiences.

"I had never been at Telluride before—it's the best kept industry secret," he said. "It's a festival really for the filmmaker and the audience. It doesn't exist as a marketing vehicle. There was a dinner which only actors and directors were allowed to come to—no agents, no PR people, no one else. I had serious time with other filmmakers, including Peter Weir whose work has been an incredible influence on me over the years. During the four days [at Telluride], I did just two hours of press interviews and had time to actually see some movies and to get to know other directors."

The Toronto International Film Festival, by contrast, had Hooper doing some 25 hours of press.

"It's incredibly intense but it serves an important purpose—generating press and word of mouth for your movie. The two festivals complement each other. Telluride is a gentle way to introduce your film. Toronto is where you get the opportunity to do the serious promotion. In both places the audiences are incredibly film centric. You feel the people in the audiences know your work, how you're developing as a filmmaker, that you have an informed community watching what you're doing."

Errol Morris

Back in 1999, Errol Morris saw his films honored with a full retrospective at the Museum of Modern Art in New York. While retrospectives are often reserved for those whose best work is behind them, not so for Morris who has scored acclaim for several films since (including the aforementioned Oscar for *The Fog of War*)—and most recently at both Telluride and Toronto for his ninth career feature-length document-



Tabloid

tary, *Tabloid*, which centers on Joyce McKinney, a former Miss Wyoming, a convicted rapist, and a dog-cloning supporter. While offbeat, McKinney is highly intelligent. On making a movie about McKinney's stranger than fiction life, Morris said, "*Tabloid* is a return to my favorite genre—sick, sad and funny—but of course, it's more than that. It is a meditation on how we are shaped by media and even more powerfully, by ourselves. Joyce is a woman profoundly influenced by her dreams, and in a sense, she was living in a movie long before she came to star in my film."



Errol Morris

Tabloid has been compared to some of Morris' earlier humorous, quirky character work such as *Gates of Heaven*. On the surface, *Tabloid* seems a departure from Morris' serious issue-driven documentary fare such as *The Fog of War* and *Standard Operating Procedure*, which examines the incidents of abuse and torture of suspected terrorists at the hands of U.S. forces at the Abu Ghraib prison in Iraq.

However, Morris said *Tabloid* contains elements and sensibilities that are "very much in keeping with what I do. I don't see *Tabloid* as a break from anything although this is a really funny movie. I hope that does not vitiate its underlying content and complexity. It's a really rich, interesting story—deeply romantic albeit crazy. I'm fond of pointing out to various people that part of Abu Ghraib was a tabloid story."

Furthermore Morris sees a connection between *Tabloid* and his documentary *Mr. Death: The Rise and Fall of Fred A. Leuchter, Jr.* "I read about Fred Leuchter in a page one *New York Times* story posing the question, 'Can capital punishment be humane?' Buried in the story about him," recalled Morris, "was a brief mention of his denying the Holocaust. The combination of those two elements made me want to make the movie."

"Likewise with Joyce McKinney, there was an article about her in *The Boston Globe* connecting dog cloning with a 32-year-old sex and chain story. Her story captured my interest. If it hadn't been for those two seemingly disparate elements put together in one newspaper article, I wouldn't have made *Tabloid*—nor would *Mr. Death* have been made."

Tabloid is a Moxie Pictures project,

with Moxie CEO Robert Fernandez serving as an executive producer of the film. Morris cited Fernandez as being "consistently supportive and an enormous help to me throughout my career" spanning commercials and documentary work.

Moxie is also Morris' commercial-making home. He estimates that he's directed more than 1,000 commercials

thus far in his career, including about 100 over the years for the now classic, tongue-in-cheek manly vignette "Miller High Life Man" campaign for Wieden+Kennedy, Portland, Ore.

Among Morris' other notable spot credits is PBS' "Photo Booth" built around an opera-loving guy with a talent for flip-card animation. Produced by @radical.media (Morris'

spotmaking home prior to Moxie) for Fallon, Minneapolis, "Photo Booth" won the primetime commercial Emmy Award in 2001.

Morris remains extremely active in the ad arena, having most recently directed an eHarmony campaign for which he estimates some 40 spots were cut.

"I've done seven or eight different campaigns this year," related Morris.

"I'm literally working constantly. With commercials, you get chances to work with the camera, which I wouldn't get nearly as much of if I just confined myself to documentaries. You hone your craft even more, working with actors and doing a lot of what would be considered non-documentary work which is of great interest and value to me as a filmmaker."

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Greatguns Signs Director Pugsley

VENICE, Calif.—Director Julian Pugsley has joined greatguns for worldwide representation, except for Canada where he continues to be handled by Holiday Films. Pugsley was most recently with Skunk stateside.

Among his directorial credits are spots for Time Out London, Virgin, MTV, Mini and Volkswagen. Among his latest exploits is a five-spot campaign for Eastpak produced by Caviar Belgium for Brussels ad agency Satisfaction. One of the commercials, “Battle,” earned inclusion in SHOOT’s “The Best Work You May Never See” gallery. In the ad, an electric guitarist attempts to rock out at a sound studio only to find some unexpected competition. As he strums his stuff, a nearby backpack opens up, revealing a little person armed with an electric guitar of his own. It’s almost as if the backpack has transformed into the little musician.

The dueling guitarists go back and forth as a studio crew watches and listens on. Finally the small man blows his competition away, climaxed by flames being thrown out of his guitar.

The big guy is left to trying to retaliate with violence, using physical size to his advantage. He lifts his guitar and brings it down hard on his little antagonist. But it’s too late as the little person has crawled—or is that transformed?—



Julian Pugsley

back into the backpack, which bears the brunt of the blow, causing the guitar turned weapon to break.

A slogan then appears on screen which reads, “Eastpak. Built to Resist.”

Agency pedigree

Pugsley first established himself on the agency side of the business, starting out as a creative at BBH London. An avid guitarist and band member since an early age, he was hoping to increase his chances of getting a record deal for his band, so he took a position at Sony Music as an art director. But soon after satisfying his need for free music and backstage VIP access, he made the incongruous decision to head to Asia, to work at McCann-Erickson in Singapore as an art director. This was followed by a stint in Thailand and Hong Kong at McCann-Er-

ickson and DMB&B, respectively. He made a full circle by returning to McCann in Singapore as regional creative director on Coca-Cola and Sony.

Then Pugsley was lured to New York to serve as a group creative director at Kirshenbaum Bond, working on brands like Target and Coca-Cola. He next took on the same role at Mullen in Massachusetts. A year later, he returned to New York as group creative director at Berlin Cameron Red Cell and was instrumental in winning the Coca-Cola account.

Pugsley made the jump from agency creative to director. His first spots for Time Out’s London On Screen Film Festival, honoring the best British films ever made, were so well received they continue to run in film festivals globally. His directing style leans towards subtle dark humor and attention to detail, capturing the nuances of his characters. He is drawn to work in a variety of genres but what really gets him going are good, simple ideas. He is able to distill a script to its strongest idea, thereby getting to the core of the concept.

His other directing credits include a pair of Black & Decker campaigns for McCann Erickson, New York, and a two-spot package for Partnership for a Drug-Free America out of agency McKinney in Durham, N.C.

AICE Assumes CALM Leadership Role

NEW YORK—The issue of TV commercials being louder than the programs they sponsor appears to be coming to a head as the Commercial Advertising Loudness Mitigation Act (CALM) won approval from the U.S. Senate Commerce Committee in June and seems on track to be enacted. The measure would direct the FCC to establish a regulation limiting the volume of TV ads.

CALM calls for the FCC to establish and enforce standards introduced by the Advanced Television Systems Committee in its recommended practices paper titled “Techniques for Establishing and Maintaining Audio Loudness for Digital Television,” a.k.a. ATSC RP A/85. The ATSC’s recommended practice establishes standards for creators of audio for HD and SD broadcast, which focus on loudness measurement and management.

Not yet established are the audio delivery specs to broadcast and cable networks. The Association of Independent Creative Editors (AICE) has taken a leadership role in examining the CALM Act. “AICE’s Loudness Management Initiative is aimed at the creation and enforcement of standards

across the broadcast delivery system, from final mix to ingest at the broadcast source and playout at home,” said Burke Moody, AICE exec director. “Our goal is to ensure that TV commercial audio is compliant with ATSC RP A/85...and, just as importantly, that it’s aligned with the creative intent of the mix engineers, editors and agency creatives.” By connecting with advertisers, the networks and commercial editors, mixers and producers, AICE serves as an educational resource and advocate for the commercial post industry, making presentations at such gatherings as the NCTA conference, an ATSC meeting, and NAB.

In April ‘10, AICE gathered 18 N.Y.-based audio mixers at NBCU for a loudness management session conducted by Jim Starzynski, principal engineer and audio architect, NBC Universal, Advanced Engineering, and chairman of the ATSC’s Subcommittee on Digital Television Loudness. This was followed in June with an AICE Audio Seminar in N.Y. for editors, assistants and audio mixers.

A key unresolved issue is what’s known as “single-thread delivery,” where one HD audio master is used to

derive both HD and SD feeds—sometimes to the detriment of the intended mix. “Currently, we have to deliver a track in a certain way to the broadcasters which will then be re-formatted according to the way the end user will be watching or listening to it,” explained Tom Jucarone, partner/mixer at N.Y.-based Sound Lounge. “And presently, most TVs are stereo, not surround sound. It’s much like when HD started, when directors had to frame a shot for both the SD aspect ratio and the wider HD aspect ratio. In the case of audio, it’s similar. The creative may want a 5.1 mix, but the end result for most users will be stereo—even with a home theater, most TVs will only be stereo. We have to deliver one HD master to the broadcasters, and that often means the 5.1 mix ends up being converted to stereo by your TV set, rather than receiving a dedicated stereo mix.”

This means the audio heard by the viewers at home won’t be the audio the creatives wanted, the clients approved and the mixers and editors worked to achieve, said Jucarone. It’s one of the major reasons AICE has stepped up to help the industry find some common ground for these issues.

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On The Wire

Digital Cinema and Data Workflows in China

Beijing, China — Well known director and cinematographer Wu Chiao is at the forefront of digital cinema in China recently shared a few of his thoughts in an interview with ASSIMILATE.

Solid Captures Intimate Look at Halle Berry in “Reveal”

LOS ANGELES — Solid partners with Director Jonas Akerlund on new commercial capturing an intimate look at Halle Berry for her latest fragrance, “Reveal.” Richard Cooperman of Solid provided the edit.

Trailer Park Expands Art Machine Company Into NYC

HOLLYWOOD & NEW YORK — Art Machine, a Trailer Park company, and a multi-award winning design firm specializing in print and cross-platform marketing campaigns for all facets of the entertainment industry, has expanded into New York City.

Liz Ralston Named Exec Producer Of CIS Hollywood

HOLLYWOOD — CIS Hollywood announced that Liz Ralston, a veteran visual effects producer, has joined the CIS Hollywood management team as Executive Producer. Ralston will oversee all feature production, marketing and client relations at CIS Hollywood.

Sony Unveils Next Generation HDCAM SR Technology

Park Ridge, NJ — Sony Electronics unveiled the next generation of its HDCAM SR technology: the new SRW-9000PL camcorder. The camcorder uses the identical Super 35 mm CCD sensor found in Sony’s high-end F35 camera, to offer superb image quality, sensitivity, signal-to-noise and dynamic range, as well as full RGB ramping from 1 to 50 FPS.

APG Forms Branding Partnership With Music Giants

CHICAGO — Audio sound design and production company Audio Producers Group (APG), announced a newly formed partnership with a five-star roster of musical recording artists. APG will represent these artists to advertising agencies for branding opportunities.

Experts To Discuss Maximizing Tax Incentive Programs

NEW YORK — How commercial producers can qualify, access, and maximize these credits is the focus of a free panel discussion being held at the Showbiz Store and Café in New York on September 29.

‘Prime News’ Music Theme From Stephen Arnold Music

DALLAS — Leading news provider CNN HLN tackles the top stories at 6 PM EST daily with “Prime News,” where host Mike Galanos is known for sparking debate on compelling headlines. The network stayed true to the powerful sonic brand that it’s been cultivating for the show since 2005, by teaming once again with Stephen Arnold Music to develop a new high-energy theme and music package.

Brian Goodheart Helps No Casino Gettysburg

NEW YORK — Sonic Union assistant mixer Brian Goodheart tugs the heartstrings of the PA Gaming Control Board in 9:30 PSA, “Legacy,” for No Casino Gettysburg, PA. The PSA features interviews with major actors.

Digital Vision Wins Engineering Award From The HPA

HOLLYWOOD, CA & STOCKHOLM, SE — Digital Vision will be honored with The Hollywood Post Alliance’s respected Engineering Excellence Award for its High Dynamic Range (HDR) workflow during the HPA Awards Show in November.

Adriano Falconi Directed Oscar Winner Jeremy Irons

LOS ANGELES — One billion people in the world suffer from chronic hunger. Every 6 seconds a child dies. McCann Rome is supporting a new FAO (Food and Agriculture Organization of the United Nations) initiative by developing a bold, global pro bono PSA campaign to end hunger: The 1 Billion Hungry project.

Habana Avenue Shoots Another For ESPN’s MNF Open

NEW YORK — Habana Avenue produces open for ESPN’s Monday Night Football featuring Hank Williams Jr. Executive Producer, Steven Levy leads the company’s 4th effort for Monday Night Football and ESPN.

Yessian Expands with Sugarland Talent & Sorted Noise

NEW YORK — Yessian Music brings on board Sorted Noise, a music writing and producing team lead by Thad Beaty, touring guitarist of the Grammy Award winning band Sugarland.

Digital Design Village Opens As New Post House in MI

Grand Rapids, MI, — Digital Design Village has opened as a new digital studio to serve the rapidly growing filmmaking indy located in Michigan.

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

Michael Spiller Hopes Emmy Buzz Opens Up Spot Opportunities

Continued from page 1
physical attributes.

Ultimately none of these new wrinkles gained approval from the cast—that is until the slickster television executive pitches killing off a character to make room for Clooney.

Cast members then start to envision their *Modern Family* lives with Clooney—and they very much like what they see. Each wants Clooney to be part of his or her family, and you can feel the lobbying is about to begin.

Each lead wife character, for instance, quickly embraces Clooney literally and figuratively—as does the series' gay male couple who are seen lying blissfully in bed with Clooney.

This scenario has Clooney wistfully coming to the conclusion that he better get another movie gig so he can escape sitcom purgatory.

Assorted critics cited the short film as being one of the Emmy show's highlights, and Yvonne Bernard hopes that discerning decision-makers in the advertising community will take note and realize the merits of

tapping into Spiller's talent. Bernard is president/executive producer of Lookout Entertainment, a Hermosa Beach, Calif.-based production house which handles Spiller for commercials and branded content.

Spiller himself is eager to get deeper into spotmaking. "For me, it's all about the opportunity to tell stories," he related. "It's an interesting time in the advertising world. While there's concern over time shifting, viewing habits, the Internet, skipping commercials, there are also unprecedented opportunities to create entertainment and storytelling.

"Longer form branded pieces," he continued, "are drawing huge numbers on the Internet. Entertaining commercials are not being skipped, but celebrated and shared virally."

The director also welcomes the collaborative nature of commercials. "I like working in television series where producers and writers have a lot of input. I'm a strong collaborator. And my experiences in commercials with agency art directors and writers, and



Lookout Entertainment's Yvonne Bernard (l) and Michael Spiller

the client have been an exciting mix for me. There's great input, feedback and an exchange of ideas that can help to make the work better."

His alluded to spotmaking endeavors in years past include a series of campaigns for Ross Dress For Less out of Los Angeles agency Admarketing, produced by Lookout Entertainment. Now Spiller is looking to broaden the nature of that ad work into comedy, dramedy and even the dramatic.

While the lion's share of his episodic work has been comedic, Spiller noted

that he has also directed both dramedy (*Sex and the City*, *Ugly Betty*) and drama (HBO's *Big Love*, *The Riches* for FX, *Big Shots* for ABC). Even his comedy series work often has an emotional core such as *Modern Family* and *The Middle*.

Bernard added that Spiller also brings visual sensibilities to the table in that he started out in the business as a DP. He served as cinematographer on campaigns for adidas, HBO, ESPN and MTV.

He was a DP on *Sex and the City* be-

fore getting his first chance to direct, which was for that show. From there, Spiller's directorial career gained momentum with his helming not only multiple episodes of *Sex and the City* but also such shows as *Scrubs*, *The Bernie Mac Show*, *Samantha Who?* and more recently *Better Off Ted* and *Cougar Town*.

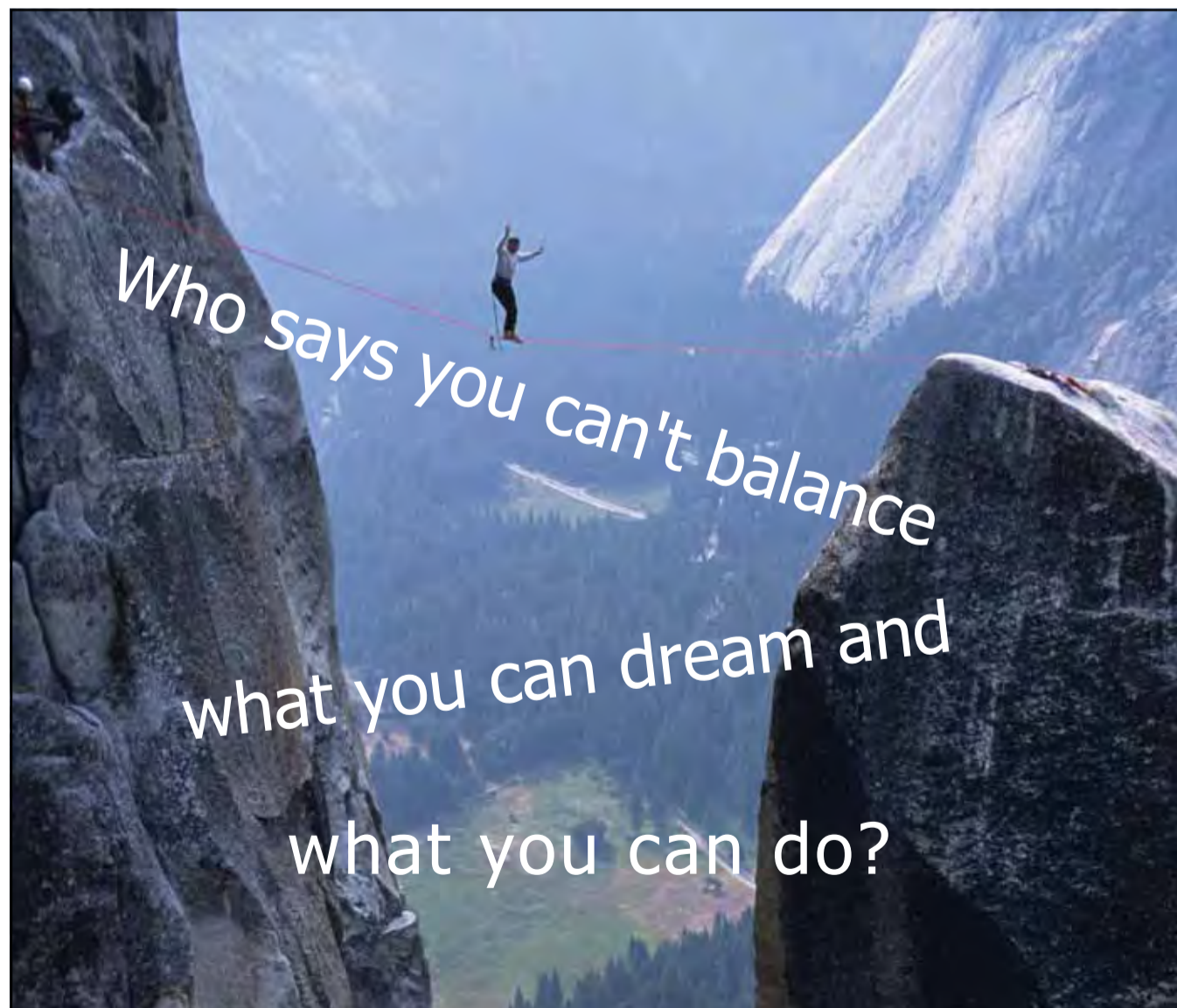
This year, in addition to his duties on the second season of *Modern Family*, Spiller is slated to direct episodes of *The Office* as well as the new dramedy series *Love Bites*.

The latter is for NBC and centers on three romantic stories that Spiller said are "going to be more intertwined than they were in the pilot."

Even with this workload, Spiller foresees down time and schedule breaks which will enable him to take on select commercial projects during these final months of 2010.

His schedule opens up even more at the beginning of the new year when his current series commitments will be wrapped.

—By Robert Goldrich



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Top Spot of the Week

Director Peter Truckel, Saatchi Send An Ostrich Soaring For Cadbury

By Christine Champagne

We've been treated to all sorts of unusual and amazing sights—ranging from a gorilla rockin' out on the drums to children with freakishly rubbery eyebrows—in those Cadbury commercials that have been produced since 2007 as part of the confectionary company's Glass and a Half Full Production-themed campaign, and the latest spot continues the trend. Titled "Ostrich" and clocking in at just over one-and-a-half minutes, the commercial created by Saatchi & Saatchi Johannesburg and directed by Peter Truckel via Johannesburg's Catapult Commercials finds an ostrich taking flight—thanks to a parachute—after a daring leap from a plane.

Truckel said he was immediately taken with the idea of a flying ostrich when he read the brief, which actually changed quite a bit throughout the pre-bid/pre-production process. For example, Truckel pointed out, the ostrich was originally seen wearing a pair of goggles and a flying helmet at the outset of the spot, but he suggested that having the ostrich decked out in flying gear would take away any sense of surprise for the viewer, so the goggles and flying helmet were ditched.

Truckel also thought it would be a good idea to place crates on the plane to help make the location more ambiguous at the start of the spot. The crates also provided a surface onto which "A Glass and a Half Full Production" could be stenciled, thereby eliminating the need for a supered title over the opening frame.

Small but smart touches. Saatchi executive creative director Adam Wittert noted that Truckel was hired to direct because of his storytelling ability and experience with VFX and animatronics.



Peter Truckel

Real deal

An animatronic ostrich created by Johannesburg's The Creature Shop was used in the spot, but you might be surprised, Truckel shared, to discover that at least 90 percent of what we see in the spot is a real ostrich, with the VFX crew at Bladeworks, Johannesburg, marrying the head and neck of real bird to the faux bird in a number of shots.

Using the Red camera with Cooke lenses, Truckel and DP Werner Maritz filmed not one but two real ostriches inside a cargo plane interior built on a stage at Sasani Studios in Johannesburg. Working with real ostriches provided by Luke Cornell, an animal

wrangler based in Cape Town, proved to be a surprisingly hassle-free experience, by the way. "He's had the birds—they're sisters—since they were little more than eggs, and as a consequence they are extremely well behaved around people," Truckel said. "Ostriches as a rule are well known for being more than a little flakey around cameras, so working with Luke and his birds made our lives infinitely easier."

But working with the animatronic bird was a different story. The second day of stage time was devoted to shooting the fake bird, and Truckel quickly realized that though it had been feathered to match the real ostriches, there simply weren't enough feathers on it, and this became especially apparent when the animatronic bird's wings were extended in a flying pose. Truckel tried to make the best of the situation, figuring it could be fixed in post. But when he later realized it would be cost prohibitive to attach more feathers in post, Truckel had the model makers at The Creature Shop re-feather the bird, and the scenes with the animatronic bird were re-shot.

That would not be the only difficulty faced in making "Ostrich." The editing process—editor Gordon Midgley of Riot, Cape Town, cut the spot—was also challenging. "The editing was exhausting," Wittert said. "We had a lot of people influencing the outcome of the ad, so it was tricky and sometimes just painful trying to balance everybody's comments and views. Eventually, we reached a point at which the majority of us were happy, but it was long and arduous."

Musical debate

Choosing the music to accompany the visuals wasn't a walk in the park either. "The choice of music caused us endless headaches," Wittert said. "We literally trawled through thousands of songs. We had many long arguments about the music and what exactly it should be saying. We wanted something that spoke to the grandness of the ostrich's dream, but was also fun and comical when used in this context."

The aria "Nessen Dorma" performed by Luciano Pavarotti was a contender, but Saatchi in the end selected Sammy Davis Jr.'s "I've Gotta Be Me," which was re-recorded by HeyPapaLegend Sound Studios, Cape Town, for the commercial with Myles McDonald serving as music composer/arranger and Ross McDonald as composer/engineer.

Despite the fact there were challenges to overcome in making "Os-

trich," the resulting commercial is truly delightful. Like previous spots in the campaign, "Ostrich" aims to link the consumption of Cadbury Dairy Milk chocolate bars with a joyful experience. Taking a cue from the incredibly successful "Gorilla" spot out of Fallon London, "We thought ours should also feature an animal," Wittert reflected. "The ostrich seemed like a good choice because it's so comical looking and is a very South African image. But the idea to have the bird attempt to fly by jumping out of a plane was all due to the clever creatives involved."

TOP Spot OF THE WEEK

CLIENT

Cadbury.
AGENCY

Saatchi & Saatchi
Johannesburg.

Adam Wittert, executive creative director; Tebs Mosothoane, Keisha Meyerson, Bruce Murphy, art directors; Lwazi Mkhize, copywriter; Vernadi Simpson, producer.

PRODUCTION COMPANY

Catapult Commercials,
Johannesburg.

Peter Truckel, director; Werner Maritz, DP; Glen Bosman, producer; John Vrey, line producer. Shot on location in Brits, South Africa and on stage at Sasani Studios, Johannesburg.

EDITORIAL

Riot, Cape Town.

Gordon Midgley, editor; Kate Grosso, producer.

POST/VISUAL EFFECTS

Bladeworks, Johannesburg.

Fraser Rowe, post supervisor; Paul Marangos, lead Flame operator; Gavin Hong, Michael Henry, Flame operators; Clinton Anderson, Flint/Combustion operator; Shaun Froneman, Riccardo Vitale, XSI/Maya operators.

The Creature Shop,
Johannesburg.

MUSIC

HeyPapaLegend Sound
Studios, Cape Town.

Myles McDonald, composer/arranger; Ross McDonald, composer/engineer.

AUDIO/SOUND DESIGN

Freq'ncy Audio, Bryanston,
South Africa.

Dave Harris, owner; Zak Binikos, sound designer; Joanne Darling Risi, mixer.



[CLICK HERE TO VIEW SPOT](#)

Saatchi Johannesburg's idea took flight when an ostrich took flight, making a daring leap from an airplane—well, maybe not all that daring since the feathered creature was wearing a parachute. The ostrich realizing its dream is yet another joyful experience akin to eating a Cadbury chocolate bar.

The Best Work You May Never See

Hoffman Brothers Wrap “Rap” For PDFA

By Robert Goldrich

First we see a chalkboard on which is scrawled today’s lesson: “How to Talk To Your Kids About Drugs.” Then we’re thrust directly into classroom interaction but with a role reversal twist. The “teacher” seated at the head of the class is a youngster—portrayed by Callan McAuliffe who stars in the recently released Rob Reiner film *Flipped*—and the “students” he’s addressing are all adult parents.

Linda, one of the students, has been called up to the front of the class. She starts to bob her head up and down to an imaginary beat, and then launches into her rap song, which includes such lyrics as, “Don’t do drugs. You’ll end up

like a thug. And you’ll make your mother sad. And you’ll make your father mad.”

McAuliffe’s reaction is one of polite, understated disbelief, leading him to suggest, “Have you ever tried just talking?”

A voiceover chimes in, “Learn how to talk to your kids about drugs at Timeto-talk.org,” a website address which is now written on the chalkboard, accompanied by the logo of Partnership for a Drug-Free America.

Mark and Matt Hoffman, a.k.a. The Hoffman Brothers of production company harvest, directed this and three other PSAs in a Partnership campaign for Campbell-Ewald Detroit. Each spot had the same ensemble cast, with different featured parents in classroom scenarios.

Matt Hoffman said it was important tht the spots “not feel preachy...We didn’t want the kid to be talking down to the parents. Yes, we were poking fun at the parents being out of touch but not in a mean-spirited way. We wanted the work to be humorous and entertaining while getting an important message across.”

Key in conveying that message was the casting. Matt recalled the auditions when he asked Lindy Loundagin, who played the rappin’ mom Linda, to freestyle an anti-drug rap. She improvised the song which was heard in the final “Rap” spot. Loundagin earned a role in the ensemble cast but the rap-driven spot wasn’t part of the planned campaign. Fortunately after all the scripted work was shot, there was some time left in the day to quickly lens “Rap.”



PSA goes straight to the head of the class.

credits
Client Partnership for a Drug-Free America **Agency** Campbell-Ewald Detroit **Mark Simon**, chief creative officer; **Joe Godard**, writer; **Tom Cerroni**, art director; **Mary Ellen Krawczyk**, executive producer; **Adam Van Dyke**, producer. **Production Company** harvest, Santa Monica **The Hoffman Brothers**, directors; **Bonnie Goldfarb**, **Scott Howard**, exec producers; **Rob Sexton**, head of production; **Marc Benardout**, line producer; **Tim Suhrstedt**, DP; **Greg Lang**, production designer. **Editorial** Beast, Santa Monica **Rob Watzke**, editor; **Valerie Petrusson**, managing director. **Post** Ringside Creative, Detroit **Rick Unger**, colorist; **Chris Randolph**, online; **Jay Scott**, audio mixer. **Performers** Callan McAuliffe, Lindy Loundagin, Darin Cooper, Susan Foley, Carl Jackson, Algerita Lewis, Ellen Cox, Troy Medley, Elizabeth Payne, Raffi.



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Videos, Opens & Special Venues

Director John Hillcoat, Actor Ray Winstone Find “The Answer” For UNKLE

CLIENT
UNKLE
RECORD LABEL
Surrender All <i>Charlotte Osborn, commissioner</i>
PRODUCTION
Factory Films, London <i>John Hillcoat, director; Paul Fennelly, producer; Blake Claridge, DP.</i>
EDITORIAL
Trim, London <i>Tom Lindsay, editor.</i>
POST/EFFECTS
Digital Distortion, London <i>Dan Sollis, online/FX artist</i>
THE WORK
Actor Ray Winstone talks about his brush with death when he was struck by lightning at the age of 17. “I had this incredible sense of a bright light, a flash and then I woke up about half an hour later 20 feet away from where I was

struck by lightning,” he says. “I was a lucky boy. And the lightning, it was what they call a splash hit, it... went down my left arm, down my left leg. . . if it’d come down the middle then I probably wouldn’t be talking to you today. . . I’d be somewhere else.”

As the song “The Answer” begins to play in the background—performed by the band UNKLE—Winstone explains how the near death experience gave him a new lease and perspective on life. He looks at his kids, rabbits, his gardening, the wonders of life with a new found awe and appreciation.

The music plays against a backdrop of birds flying, the time lapse blossoming of a flower, a horse galloping in the wild.

Winstone reflects on the Great Barrier Reef, a newborn baby, the joys of the world and being a part of it.

“It was almost like one life ended and a new life started for me. It makes you think how beautiful and how wonderful life is,” he thoughtfully observed. “That’s why every day to me is very special, when I look at my kids or I look in the garden and I see rabbits running around.”

He later relates, “When you get leaves that die in the autumn, you get these veins, like a river, like a red river. They almost look



like lightning themselves, like the effect of lightning... beautiful. It’s beautiful. Absolutely beautiful.”

Leaves with veins running through them appear on screen.

“My life was forever changed. One life had ended and a new life had begun.”

Feature filmmaker John Hillcoat directed the clip via Factory Films. He helms spots via Stink, London, and Skunk in the U.S.

LEGS, Mother, eightvfx Trip The Lights At The Standard Hotel For Target, Fashion

CLIENT
Target Kaleidoscopic Fashion Spectacular
AGENCY
Mother, New York <i>Piers North, creative lead; Tom Webster, creative director; Brennan McGrath, Christine Gignac, Greg Matson, Jon Lancaric, creatives; Heidi Tannenbaum, exec producer.</i>
PRODUCTION
LEGS, New York. <i>Georgie Greville, Jeremy Jasper, directors.</i>
Bionic League, Los Angeles <i>Martin Phillips, John McGuire, lighting designers.</i>
ANIMATION
eight vfx, Santa Monica <i>Michael Figge, lead animator; Amalia Luyet-McMahan, Joe Chiao, animators; Baptiste Andrieux, executive producer; Marsi Frey, producer</i>
MUSIC
Squeak E Clean, Los Angeles <i>Sam Spiegel, composer/musical director; Geoff Sherr, music producer.</i>



CHOREOGRAPHY
<i>Sir Ryan Heffington, choreographer</i>
THE WORK
LEGS, eightvfx and Mother teamed on an elaborate lighting animation display for the “Target Kaleidoscopic Fashion Spectacular,” which took place the night of August 18, at The Standard Hotel in New York. The experiential display involved transforming 155 rooms containing 66 dancers, into pixels, backed by a 30-piece orchestra. Sponsored by Target, created via agency Mother, and directed by Georgie Greville and Jeremy Jasper of LEGS, the project came to eight vfx via Martin Phillips and John McGuire of Bionic League, with whom the firm first collaborated on the creation of a light pyramid stage for Daft Punk’s 2007 “Starship” appearance at Coachella. Since then, Bionic League has enlisted the firm for Kanye West, Eminem, Soda Stereo, Blink 182 and now, Target. “On regular concerts, Bionic League devises the concepts, light designs and stage designs, and bring us in for video content,” said eight vfx partner/exec producer Baptiste Andrieux. “On this project, LEGS was hired by Mother as directors; Martin was brought in to make it all hap-

pen and asked us to create the map that fed the lights. Our team worked with LEGS and the choreographer, Sir Ryan Heffington, for four weeks to prepare for the big night.”

Target distributed 1,500 binoculars, and made the music available on a toll-free number, to make the experience as enriching as possible for the crowd and for those who could not be at The Standard. While the official broadcast video will be released soon, several spectator videos have been posted on YouTube.

“The show had many moving parts that needed to work in sync,” said eight vfx lead animator Michael Figge of the event. “There were many gags between choreography and lighting, and the timing was so tight that we needed my animations to be in sync with Ryan’s choreography down to the half-second.” To meet this challenge, the animation team kept their lighting and the choreography in sync by recording the dancer’s performances and then using it as a video reference. Figge also handed out a document to the creative lighting team at the commencement of the project, explaining exactly how it would be designed. In the course of the event, dancers had to change rooms frequently, some running up four flights of stairs while changing costumes and grabbing their props within 30 seconds.

yU+co, Nickelodeon Celebrate *Dora the Explorer’s* 10th Anniversary Via Stop Motion

CLIENT
Nickelodeon/ <i>Dora the Explorer</i>
DESIGN/ANIMATION
yU+Co., Hollywood, Calif. <i>Garson Yu, creative director; Nathan Boey, stop motion director; Jeff Lipinski, stop motion assistant; Dan Smith, producer; Edwin Baker, designer; Gary Garza, Osamu Shishime, Jill Dadducci, John Roumieh, John Kim, animators/artists.</i>
THE WORK
To help Nickelodeon celebrate <i>Dora the Explorer’s</i> 10th anniversary of the television series, Hollywood visual design and motion graphics studio yU+co. delivered a 45-second show open for their TV movie, <i>Dora’s Big Birthday Adventure</i> . For the show open, yU+co and Nickelodeon developed a creative concept using a <i>Wizard of Oz</i> -themed journey as Dora visits magical places from her adventures over the last 10 years. Along the way, she calls on her character friends, Isa, Benny, Boots, Tico and others, to help get her back home in time for the big celebration. For founder/creative director Garson Yu, the concept was a natural for stop motion animation, using pop-up book styled practical sets. “When Nickelodeon came to us with the idea of a pop-up book, I immediately thought of Nathan Boey,” Yu said. “We worked together on spots for Census 2010 and I love his intuitive and meticulous sensibilities.”



Designing and directing the execution of the show open, stop motion director Boey built eight miniature tabletop pop-up sets, each about four feet deep and four feet tall.

“One of the goals was to have constant movement and surprises happening within the frame to keep the viewer engaged,” Boey explained. “To make a pop-up world that’s warm and inviting, we used simple movements that are constantly unfolding into new scenes.”

The show open begins with a pop-up card that’s an invitation to Dora’s birthday party, then transitions to other recognizable places in Dora’s world, such as the Barn, the Treehouse and Piggies Pirate Boat. “For the pop-up book approach, the most visually interesting pop-ups are the ones where we were able to use a central structure such as the boat and the barn,” Boey remarked. “They are more dynamic because of their size.”

The biggest challenge for Boey was working within the tight framework of the pre-recorded Dora song and creating each set to look identifiable yet unique within the limited time frame. Before the process began,

Boey created a full-on stop motion test to sell Nickelodeon on the overall aesthetic of the piece. After it was approved, a rough “boardomatic” was created in Final Cut Pro to show basic timings. Different characters sing different lines in the song, so yU+co. had to introduce those characters in scenes at just the right moment.

Later, more detailed “boardomatics” of scenes were created in After Effects, and motion tests were done to show facial movements of characters singing. To build in flexibility, the movement was done in sections with cuts and cross dissolves.

“Once we got the timings down pat, we then built practical sets out of paper and card stock,” related Boey. “For the paper characters, we created controllable arms that you could move up and down. And for the backgrounds we created movable waves and clouds.”

The sets and characters (without eyes and mouths) were shot with the Canon 5D Mark II. In order to sync-up properly with the song and make it look realistic, eyes and mouths were added later in post using After Effects. 3D confetti was also created for the final scene using Maya software.

The whole process of creating the stop motion animation took six weeks from beginnng to end—building, shooting, animating and editing the practical sets and characters.

Despite certain limitations, Boey expressed pride in how he and his team brought it all together and created it from scratch. When asked what attracts him to working in this type of animation, which is inherently meticulous and time consuming, Boey replied, “You have to have an obsessive compulsiveness and extreme patience to do stop motion animation—which I do—and I absolutely love doing it.”

Challenges Revisited

The contributions of post, visual effects and animation artists to the success of projects can be integral and profound. While some of these artistic and technical accomplishments end up being acknowledged on the awards show circuit in one fashion or another, such recognition doesn't always do full justice to them. Striving to go a bit deeper, *SHOOT* sought out reflections from different artisans relative to the creative challenges presented by notable projects.

At times, key projects can even represent landmarks for individual companies and their artists, a prime example being the box office hit *Salt*, the Columbia Pictures action thriller starring Angelina Jolie as CIA officer Evelyn Salt whose loyalty is tested when a defector accuses her of being a cold-blooded Russian sleeper spy. Salt goes on the run, using all her skills and years of experience as a covert operative to elude capture. Salt's efforts to prove her innocence only serve to cast doubt on her motives, as the hunt to uncover the truth behind her identity continues and the question remains: "Who is Salt?"

Directed by Phillip Noyce, *Salt* turned out to be significant not just for the challenges it provided visual effects house Framestore but also because the experience led to the company's decision to form a full-fledged film division in New York. (Framestore also maintains its longstanding VFX studio in London. It's New York operation was launched nearly seven years ago to serve the commercialmaking community.)

Framestore New York was the lead VFX house on *Salt* and was responsible for key creative direction, technical CG, and compositing. (Also in a high profile VFX role was CIS Vancouver, with other contributing effects houses including Phosphene, Gravity, Nina Saxon Design, Tikibot VFX, Hammerhead Productions and UPP.)

"The stunt work in the film is fantastic and in keeping with Phillip Noyce's desire for realism, our VFX team worked heavily with the stunt crews to achieve key shots that would blend seamlessly within the stunt sequences," said Ivan Moran, Framestore's VFX supervisor on the film.

Framestore's Sarah Dowland, executive producer of VFX on *Salt*, added, "This was a great film to come out of our new film division at Framestore NY, building on the Framestore legacy for VFX. We knew how key the VFX work would be to the success of the film. There were many scenes and stunts that

could not have been achieved without VFX involvement, and if those VFX moments were not realistic, the viewer would not believe the story. The demand for realism and transparency from director Phillip Noyce was a challenge, but we were confident we would meet his expectations and we did."

The film features assorted stunts, explosions and car chases, each propelling the narrative forward and providing U.S. government agent Salt with a number of narrow escapes. Framestore worked with director Noyce and cinematographer Robert Elswit, ASC, to carefully map out what could be captured in camera. As a lead vendor on the movie, Framestore worked on over 300 shots (as did CIS Vancouver).

"The real challenge was to realistically recreate objects and effects that people see every day," said Framestore CG supervisor Theo Jones. "People are so familiar with some of the objects and experiences that we were building in CG and animation, so we needed them to be spot on or people would immediately sense that something was off and the believability of the scene would be in jeopardy."

Framestore created a variety of CG crowd extensions, vehicles, and set extensions to achieve the scale that the director was after. Framestore's VFX and animation work was vital to several key moments in the film, assisting the storytelling as well as making the action more compelling. Framestore even built, cracked, and eventually disintegrated the floor of St. Patrick's Cathedral using advanced CG and

VFX techniques.

Framestore was also on hand and helping to oversee one of the most impressive stunts in the film, when Salt drives off the 59th Street Bridge. A rigged SUV was actually pulled off a bridge exit ramp, smashing spectacularly into the taxis below.

"Multiple cameras," said Moran, "were placed to film the stunt with perhaps the most ambitious being a camera rigged inside the vehicle itself, to be used as the backplate for a composite shot of Evelyn Salt seen from inside the vehicle on impact."

To achieve this, the impact camera was later matched on a bluescreen stage, with vehicle seats and rigged airbags built for Jolie to perform against. During the bluescreen shoot, Framestore was able to quickly comp Jolie's takes to pro-

Continued on page 16



**Artisans Reflect
On The Creative
Hurdles Cleared,
Accomplishments
Thus Far In 2010**

A *SHOOT* Staff Report

Every Half-Century A Really Good Ma

On an icy cold day during a terrible snow storm in **December 1960**, **SHOOT Magazine** (b stands in New York City where “Mad men & women” and production industry executives advertising agency and commercial, branded content and entertainment production/po for us professionally and personally and in celebration of our **50th Anniversary**, we are

...And This Is It! **Two special** SHOOT. **Is**



Fall DIRECTORS Issue

Coming October 15. Be There!

SHOOT's Directors issues are the talk of the industry when first published and are referred to long after the issue date. Over the years, this special edition has been the go-to resource for gaining insights into leading directors, identifying up-and-coming directors who aren't yet on the industry radar, and getting a handle on both established and new cinematographers, their creative and technical approaches as well as their assessments of cameras stemming from hands-on experience. The tradition continues with this Fall Directors Issue lineup which includes:

- * **Leading Commercial Director Profiles**
- * **Leading Independent Film Director Profiles**
- * **Up-And-Coming Directors**
- * **Cinematographers & Cameras**
- * **Music & Sound plus the Fall Quarterly Top Ten Music Tracks Chart**
- * **SHOOT 50th Anniversary Series, Part IX**

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Ad Material Deadlines: Space Reservations: October 4 | Ad Material Deadline: October 8

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(Back then the section of *Back Stage* about agencies and production) made its debut on news. We first picked it up and made it the must read publication it continues to be today for the advertising and entertainment communities. It's been an exhilarating, fascinating, challenging and fulfilling 50 years of preparing to publish two very special issues.

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try's spawning grounds for talent, the business models which--and the people who--have had a lasting influence. Varied perspectives and schools of thought on the past, present and future will provide not only food for thought but also lessons that can be applied to crossroads decision-making today. SHOOT's reflections on the past 50 years will also shed light on what to look for and what values will endure in the many years ahead.

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Ad Material Deadlines: Space Reservations: October 29 | Ad Material Deadline: November 5

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ ANIMATION	AGENCY	PRODUCTION
1	Ubisoft/Shawn White Skateboarding's "Transformation"	Ring of Fire, Santa Monica, Calif. John Myers, exec producer; Jerry Spivack, VFX supervisor/creative director; Casey Conroy, VFX producer; Candace Niikura, assistant VFX producer; Brian Schneider, Shelly Dutcher, online editors/Flame artists/colorists; Trent Shumway, Brian Petras, Tony Graf, Renee Tymn, Flame artists; Andrew McMasters, Leigh Rens, Joe Langmuir, CG artists; Justin Sucara, Marvin Chua, graphics; David Sudd, Paul Hopkins, PVP; matchmoving; Ron Gress, digital matte painter. (Toolbox: Flame, Maya, AfterEffects, Boujou)	Cutwater, San Francisco	Rabbit, bicoastal +jacksonkarinja, directors/DPs.
2	DirecTV's "Opulence"	The Mill New York Ben Smith, VFX supervisor/co-head 3D; Jared Yeater, VFX producer; Joshua Merck, Tom Bardwell, Michael Panov, Emily Meger, Per Bergsten, Ajit Menon, Chris Hill, 3D artists; Westley Sarokin, lead Flame artist; Albert Cook, Flame assistant; Randy McEntee, Smoke; Fergus McCall, colorist. (Toolbox: XSI, Maya, Zbrush, Photoshop, Mental Ray, Nuke, Flame)	Grey New York	Biscuit Filmworks, Los Angeles
3	Cadbury's "Ostrich"	Bladeworks, Johannesburg. Fraser Rowe, post supervisor; Paul Marangos, lead Flame operator; Gavin Hong, Michael Henry, Flame operators; Clinton Anderson, Flint/Combustion operator; Shaun Froneman, Riccardo Vitale, XSI/Maja operators. (Toolbox: Flame, Flint, Combustion, XSI/Maya) The Creature Shop, Johannesburg. (Toolbox: animatronics)	Saatchi & Saatchi Johannesburg	Catapult Commercials, Johannesburg Peter Truckel, director
4	Travelers Group Insurance's "Watering Hole"	MPC (The Moving Picture Company), Los Angeles, London, and Vancouver, B.C. Andrew Bell, Matthew Winks, production; Mark Gethin, colorist; Duncan McWilliam, 3D supervisor; Danny Wynne, build, dynamics; David Mayhew, groom; Gerald Blaise, Rory Woodford, model; Francis Hsu, Leigh van der Byl, textures; Tom Reed, rig; Jean Dominique Fevet, animation lead; Ian Wilson, animation; Geoff Pedder, Fred Durrand, Dan Marsh, lighting; John Chermiack, dynamics & realflow; Ross Denner, build & lighting; Frank Lambert, 2D supervisor/lead Flame; Ryan Knowles, Brinton Jaacks, Maciek Sokalski, Elliott Brennan, Nuke comp; Kim Stevenson, Trent Shumway, Flame support; Adam Frazier, Benjamin Davidson, Smoke support; John Roden, matte painting. (Toolbox: Flame, Nuke, Smoke, Maya, PFTrack, Boujou, Renderman, Photoshop, Resolve Color Grader, Spirit 2K scanner)	Fallon Minneapolis	MJZ, bicoastal/international Dante Ariola, director
5	Showtime/Dexter's "Upside Down"	Sway Studio, Culver City, Calif. Mark Glaser, creative director/VFX supervisor; Jason Cohon, exec producer; Les G. Jones, VFX producer; Andrew Gilson, VFX coordinator; Marguerite Cargill, compositing supervisor; Scott Mcneff, 3D layout, modeling and animation; Erick Schiele, 3D lighting, texturing, rendering; Elad Offer, Kevin Prendiville, Tim Bird, Brad Scott, Flame artists; Olivier Sarda, Nuke artist. (Toolbox: 3D-Studio Max 2010, V-Ray, Nuke 6, Flame, Inferno 2011)	Showtime (in-house)	Three(One)O, Marina del Rey, Calif. Norry Niven, director
6	Comcast's "Tired Wires/Family Discovery"	Brickyard VFX, Boston and Santa Monica Mandy Sorenson, VFX supervisor/2D artist; Kathy Siegel, VFX supervisor; Kirsten Andersen, VFX exec producer; Diana Young, VFX producer; Jimi Simmons, Sean McLean, Peter Bullis, Geoff McAuliffe, Robin Hobart, Patrick Poulatian, Narbeh Mardirossian, Matt Trivan, 2D artists; Nick Zagani, Gina Downing, Chris Sonia, Joe Morrison, 2D support artists. (Toolbox: Autodesk Flame, Flint and Flare)	Goodby, Silverstein & Partners, San Francisco	Moxie Pictures, bicoastal/international Martin Granger, director
7	M&M's Pretzel Chocolate Candies' "Listen Buddy"	LAIKA/house, Portland, Ore. Kirk Kelley, director/creative director; Lourri Hammack, exec producer; Zilpha Yost, producer; Shelley Midthun, production coordinator; Kate Nagy, TD; Josh Tonnesen, modeling; David Trappe, lighting artist; Kameron Gates, animator; Terence Jacobson, rigger; Michael Corrigan, editor; Rex Carter, Flame artist; Travis Ezell, tape op. (Toolbox: Maya, Flame, Flint)	BBDO New York	O Positive, New York Kennedy Herzog, director
8	Converse's "All Summer" (branded music video)	Psyop/Smuggler, bicoastal Psyop, directors/animators; Marco Spier, Marie Hyon, Psyop creative directors; Lucia Grillo, exec producer; Adam Coffia, Danielle Birch, associate producers; Gerald Ding, 2nd unit director; Tony Barbieri, TD; Cass Vanini, editor; Sean Sullivan, digital media manager; Fred Kim, Borja Peña, composers; Dave Chen, Anthony Patti, Tony Jung, modelers. (Toolbox: Maya, Pepakura, Final Cut, AfterEffects)	Anomaly, New York	Psyop/Smuggler Psyop, directors
9	Nissan LEAF's "Lance"	Digital Domain, Inc., Venice, Calif. Jim Riche, exec producer; Eric Rosenfeld, VFX supervisor; Les Umberger, Flame; Charles Self, producer; Richard Morton, CG supervisor; Rafael Colon, 2D car. (Toolbox: Maya 2010, Nuke, Flame 2010, AfterEffects, Photoshop)	TBWA\Chiat\Day, Los Angeles	Smuggler, bicoastal Stylawa's Oskar Holmedal, director.
10	Toyota's "Prius HSD"	Stardust, bicoastal Paul Abatemarco, exec producer; Josh Libitsky, producer; Jake Banks, creative director; Bill Bak, art director; Maithy Tran, Giancarlo Rondani, composers; Joseph Andrade, Jason Lowe, Kevin Ta, Chris Eckhardt, Forbes Hill, 3D artists; Hung Vondinh, Josh Delaney, character animation. (Toolbox: Autodesk Maya, Adobe Photoshop, Mental Ray)	Saatchi & Saatchi Fallon, Tokyo	Stardust Jake Banks, director

Metamorphoses: City Becomes Skate Park, Giraffe Goes Miniature

Ubisoft's/Shawn White Skateboarding's "Transformation," DirecTV's "Opulence" Top SHOOT's Quarterly Chart

A SHOOT Staff Report

We open on a skateboarder coming across a seemingly normal pedestrian bridge. After pounding his board onto the walkway, the bridge begins to break in a rumbling cloud of dust to form a roll-in for an eight-step drop. As he lands, the ground breaks away to create another stairway and hand-rail for the skater to slide down.

The film, titled "Transformation," then follows a group of skateboarders—led by pro skater Johnny Layton—through downtown Los Angeles as they hit quarter pipes breaking out of walls and sidewalks.

Literally the entire city appears to be morphing into a challenging skate park as living terrain gives way to dynamic surfaces on which our boarders deftly execute nearly impossible-to-pull-off tricks.

After the skaters have tackled everything that has formed in their paths, one of them looks back at the cityscape to see a town turned into a customized skate park.

It's as if the entire city has been transformed into an X-Game extreme sports venue.

A concluding super reads, "The transformation begins in fall 2010," followed by the Shawn White Skateboarding logo and a website Facebook.com/ShawnWhiteGame.

Meanwhile another miraculous, unlikely creation made to appear surprisingly doable and realistic highlights DirecTV's "Opulence" spot which introduces us to a Russian billionaire who enjoys every extravagance of life.

This commercial takes us into his mansion replete with priceless works of art, an entourage of beautiful women, a gold-embellished couch, the finest jewels and of course state-of-the-art DirecTV.

But his prized possession, a most curious oddity indeed, is a pet, pint-sized giraffe, which gives the billionaire—much to his delight—a kiss.

"Transformation" and "Opulence" headline this quarter's SHOOT Visual Effects and Animation Chart.

Ring of Fire, Santa Monica, Calif., was the visual effects house on the chart-topping "Transformation" while right behind it was "Opulence," for which The Mill, New York, handled visual effects.

"Transformation"

Directed by the team +jacksonkarinja of bicoastal Rabbit for San Francisco advertising agency Cutwater, Ubisoft/Shawn White Skateboarding's "Transformation," a two-minute online tour de force, meshes live action and CG into



Jerry Spivack(I) and John Myers

a photo-real environment that stays true to the physicality of both the skating and the morphing city. It's an aesthetic balance that represents a feat tricky enough to rival the most elaborate skateboarder maneuver on the most uneven, treacherous pathway.

The directing team of +jacksonkarinja also served as live-action DPs for the assignment.

Every stunt in the piece was performed in-camera, with a prime Ring of Fire goal being to have the environment and its transformation resemble the changing world that players can create in the new Ubisoft/Shawn White Skateboarding game.

This was one of those jobs where the directors', the visual effects artists' and the skaters' talents all had to come together," related Ring of Fire's Jerry Spivack, visual effects supervisor/creative director on the job. "We wanted to make this spot as real as we could which meant finding locations that worked for the skaters to do these tricks and then use visual effects to support the photography."

Spivack noted that +jacksonkarinja did all the location scouting and that after each scouting day they would share the images with the Ring of Fire creative ensemble.

"We'd discuss each location and the possibilities it gave us," recalled Spivack. "There were no real pre-conceived tricks that we had to use so it gave us the flexibility to find the best locations that worked for the tricks and visual effects."

Thorough, meticulous preparation was essential in bringing the film to full fruition.

"Every aspect of each shot was carefully planned so on the shoot day we were just executing," said Spivack. "On the tech scout all of the skaters were involved so they saw their location and got their head wrapped around the trick they would do and we'd discuss the ramps being customized for each trick."

Spivack explained that a different postproduction approach was deployed for each shot.

"All of the compositing was done us-

ing the Flame," he related. "We used Boujou to create the 3D tracks for many shots, but also created some of the tracks in Flame based on what type of track was needed shot by shot. We used Maya to create some of the 3D effects. Everything else was created and composited in Flame."

After the principal photography was completed, the Ring of Fire team of artisans did a small element shoot in the art director's garage.

"Very low tech but effective," assessed Spivack. "I wanted to create a visual effects tool kit that we can use during compositing."

"We created a black environment in the garage where we shot a variety of elements: baby powder, dirt, rocks and dust particles," noted Spivack. We shot specific elements for specific shots as well as generic elements we could layer and use on a variety of shots. These elements were dust, rocks and other debris elements in the shots. We could have created these effects in post but I always want to shoot as many elements practically and composite them.

Spivack concluded, "The end result you get using real elements is always going to be better. Real is real."

John Myers, executive producer at Ring of Fire, observed, "From the onset we challenged ourselves to come up with innovative ways to reveal ramps and half pipes, combining as many real photographic elements as possible."

"We collaborated to find a balance—to find a line in the sand that says 'you've gone too far'—then toying with that line, stepping over, then back again quickly... keeping it all as real as possible while designing cause and effect with the action and visual effects within environments we were working with, combining real things to create unreal results."

Ring of Fire's Toolbox on the job included Flame, Maya, AfterEffects and Boujou.

"Opulence"

Tim Godsall of Los Angeles-headquartered Biscuit Filmworks directed DirecTV's "Opulence" for agency Grey New York.

The 30-second commercial earned the number two slot on SHOOT's quarterly chart.

The visually engaging piece has as its most captivating sight that of a miniature giraffe sitting on the golden couch next to the billionaire Russian in the mansion's living room.

Paradoxically the image of the giraffe both stands out yet seems organic, with the miniature animal looking as natural as a house cat perched on a love seat.



Ben Smith

That natural feel is part of what The Mill strived to achieve.

"The giraffe was in the script, but we were part of the conversation with the agency about what the giraffe should be doing," said Ben Smith, The Mill, New York's joint head of 3D and shoot supervisor on the project. "We suggested movements that were very giraffe-like."

Smith and his team did extensive research, compiling a motion gallery of clips and photos, which helped to pinpoint muscles, fur, features, common movements and stances natural to giraffes. This detailed information infusing the giraffe with a realistic appearance and behavior was then simulated in 3D.

"We used a muscle system to dynamically recreate the wrinkles of the giraffe's skin," noted Smith. "We also added some touches that make the giraffe more feminine like longer

eyelashes and an elongated neck. We used very subtle animation for the ears moving, eyes blinking and puckering up for a kiss. We also rebuilt the cushion the giraffe sits on in CG so it could deform as our giraffe moved."

There are other animal antics in the commercial that aren't as high profile yet add to the whimsy of the proceedings. For example, there's a fleeting glimpse of dogs playing poker akin to those canines pictured in the famed C.M. Coolidge painting.

"We had dogs on set, but there were a lot of computer-generated elements we added," explained Smith. "We replaced the paws with arms, added a jeweled choker, had poker chips scattered, and replaced the base of the table they were sitting at with a style that matched the [living] room."

Westley Sarokin, The Mill's lead Flame artist on "Opulence," related, "From the 2D standpoint, integration touches helped marry the giraffe into the footage. Color balance, contact shadows and edge blending finished it off nicely."

Smith concluded by affirming, "It was a great funny script to begin with, there was room for interpretation and the agency was open to letting the idea play out even more. It was the best kind of creative process."

The Mill's Toolbox included XSI, Maya, Zbrush, Photoshop, Mental Ray, Nuke and Flame.



Ubisoft/Shawn White Skateboarding's "Transformation"



DirecTV's "Opulence"

Challenges Faced And Met In Breakthrough Projects of 2010

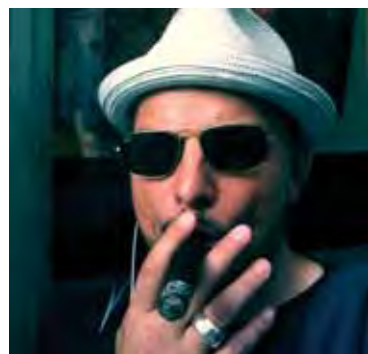
Continued from page 11

vide invaluable feedback for the director as to how the performance was matching the inside footage of the real SUV crash. For the final shots, CG dust and debris were added to blend the plates together and combined with the surrounding stuntwork. The result is a stunning sequence of Salt's escape.



Sarah Dowland

Framestore New York took on *Salt* while continuing its commercials operation at full speed. Jon Collins, president of Framestore N.Y., noted that he initially adopted a wait-and-see attitude to assess the viability of launching a feature film department in N.Y. "I wanted to make sure that it did not dilute what we have established in commercials, which has been our core business—and that in fact it could only add to what we could do for our commercial clientele. Our artists benefit from broader-based experience, new challenges, and R&D opportunities which only enhance what they can offer our clients."



Jon Collins

So while Framestore NY began working on *Salt* in March 2009, it wasn't until about a year later that Collins and his colleagues, after analyzing the impact of the film on the facility, came to the conclusion that indeed diversifying with the formation of a film department would be prudent. Underscoring the commitment to both the commercial and feature operations is the securing of additional space on another floor of the New York building which houses Framestore. This extra space is slated to be completed in October, giving the film department room to spread its wings, with commercials also gaining more capacity in the process.

On the workforce front, as a number of commercial staffers brought their tal-

ents to bear on *Salt*, new talent was recruited to pick up the spot slack. Some of these new recruits now complement the artisans who have returned to commercials from *Salt*, further fortifying resources for the ad community.

Dowland noted that the commercials pipeline in place at Framestore NY provided an infrastructure on which the feature pipeline for *Salt* could be built. This was conducive to generating momentum for *Salt* from the outset. And now with these two pipelines fully up and running, a dynamic whereby the commercial and feature disciplines not only co-exist but benefit from each other has been created in New York akin to that enjoyed by the artisans and clients at Framestore London. Staffers are energized by opportunities to work not only on high-end commercials but features as well.

Dowland related that Framestore N.Y. passed a stringent test as *Salt* evolved. Originally the plan was to split the effects work on the feature 50/50 between Framestore N.Y. and London. At first, the facilities were slated to work on 68 shots with some quite intensive 3D work. However, the nature and scope of the project changed, growing to more than 330 shots with all of the key creative for VFX, all the 3D, all the final compositing work, interaction with clients on dailies, reviewing progress with the director, being handled by Framestore NY. Framestore's London and Iceland offices provided support paint, roto and camera tracking work. "Though it happened gradually, the size of the project wound up changing dramatically and the people and resources we had at Framestore New York were up to the task while not skipping a beat on the commercial side," said Dowland.

While *Salt* proved to be a fulfilling ride from business, creative and technical standpoints—not to mention an exciting ride for cinema audiences—other houses have had their share of projects which represented challenging rides as well.

To reflect on their challenges and accomplishments this year, *SHOOT* posed the following question to postproduction and VFX/animation professionals:

- What project (film, TV, commercial, other content form) has represented your greatest creative challenge this year and why?

Martin Andersen & Line Andersen (a.k.a. Andersen M Studio) partners/directors/animators, London

Since completing "Going West" [the New Zealand Book Council spot which won a Film Craft Gold Lion for Animation at this year's Cannes Lions

International Advertising Festival], we have been busy developing new techniques and looking for new interesting scripts to work on. A couple of months



Martin and Line Andersen

ago we directed and shot another stop-frame animation, "The Distant Hours" for publishers Pan Macmillan, to promote a forthcoming novel by Kate Morton—it was a short but challenging one. The book had not yet been written, which meant we had very little information to base our storyboard on. Luckily we were allowed great creative freedom to experiment with new and different techniques: we got to work with pigment dust, smoke machines and most excitingly we got to literally burn down an entire paper forest that had taken days to create.



Phil Crowe

Phil Crowe, creative director/VFX supervisor, The Mill LA

One of our greatest creative challenges and also one of our greatest rewards this year was Old Spice's "The Man Your Man Can Smell Like". The fact that the spot is one take (with an actor, crane and a horse!) pushed the difficulty factor in every way. To make that feel seamless was a significant effort on our part, but well worth it for the incredible results. The project started with us long before post. We had a pre-pro meeting here at The Mill with MJZ and Wieden + Kennedy to plan everything out to the exact mark. The script-to-shoot collaboration and the highly detailed pre-viz kept everyone focused. The stage was actually built inch-for-inch using the pre-viz. The sophisticated clean-up in Flame was up there in degree of difficulty with some of the most effects-heavy projects of our past. Amongst many of the intricate effects, one of

the more complicated components was rebuilding an ocean background where there originally was none. The creatives preferred the take where the horse appeared to be laughing, so we did a complicated head replacement. It took a week alone just to create the right shape and quantity of diamonds in Isaiah's hand [actor/former pro football player Isaiah Mustafa]. Isaiah had amazing delivery, but it inevitably was two seconds too long, so we worked our magic to bring it down to 30 seconds. Most directors would read this script and shoot it in segments; however, that boldness is what sets Tom [director Kuntz] apart. He's a purist who didn't want to take the easy route and it really paid off with this one.



Dan Glass

Dan Glass, sr. VFX supervisor, Method, Los Angeles

Certainly one of the most challenging projects I've worked on since joining Method has been as visual effects supervisor for the two-minute Halo:Reach featurette *Deliver Hope*. Although this is a promotional piece for the eagerly anticipated game, we at Method treated every facet of this production as we would a feature film.

Working with live-action director Noam Murro of Biscuit Filmworks, our goal was to translate the power and dynamism of the game into a cinematic world. That required a commitment by everyone involved in this project to create fine detail on aspects of the game and have the materials hold up on cinema-sized screens.

The project involved a great deal of previsualizing and look development. As I have with many features, I shot extensive live-action elements to work with the CGI, making the overall effects more realistic. I oversaw CG teams led by Dan Seddon and Matt Dessero in creating *Deliver Hope's* expansive world and dramatic battle sequence.

The work I did along with Method's great staff, agency215 and Murro was very technical, of course, but it also involved a massive number of creative choices about how to translate a game world familiar to millions of devoted Halo players into an equally powerful movie-like experience.



Stephen Nakamura

Stephen Nakamura, DI colorist, Company 3, Santa Monica

Working as the DI colorist on Ridley Scott's *Robin Hood* was some of the most challenging and rewarding work I've done this year. Scott wanted a very different look from other action films. He and cinematographer John Mathieson were aiming for a somewhat colder, softer, more "medieval," more "British" approach to the images. The cinematographer built a lot of that look into the negative, but it was an interesting challenge refining and shaping the look.

The resulting look has a more "organic" feel than many summer blockbusters, and it required a high level of control in the DI suite. We had to be very precise in order to maintain the exactness of Scott's desired look throughout his action-packed, battle-intensive feature, which was shot under a wide variety of weather conditions.

I'm really pleased with the way we were able to go through the entire project—especially the battle scenes—and almost imperceptibly use a variety of image sharpening tools during the color grading to enhance the feeling of power and danger from the many swords and other weapons in the film.

I am always proud of my work when it can affect an audience's emotion and sense of the story in a very organic-looking way without having my contribution or the work I put into the project declare itself. I think *Robin Hood* is a very good example of that.



Dan Sanders

Dan Sanders, VFX supervisor, MPC London

Well before shooting Nissan LEAF's "Polar Bear" spot, we real-

Continued on page 21

UP-AND-COMING CINEMATOGRAPHERS



(L to r): André Chemetoff, John Snedden, Stephanie Dufford, Tod Campbell

New DP Talent Emerges In Marketplace, At 2010 ICG Awards

Continued from page 1

shooting your commercials tomorrow.”

SHOOT explores the backstories of Chemetoff as well as a trio from the 2010 ICG Emerging Cinematographers Awards’ field of up-and-comers.

André Chemetoff

André Chemetoff has a family lineage in filmmaking. His mother is an editor; his uncle is noted cinematographer Darius Khondji.

“I grew up watching my mom work,” recalled Chemetoff. “I was always around the creative process and have been passionate about photography since I was a child.”

This passion translated into Chemetoff getting his first 35mm camera at the age of 11. When he was 15, Chemetoff asked his uncle if he could serve as a trainee on the set of a project. Khondji advised his nephew to first finish school, learn as much as possible, and then they could revisit a possible trainee gig.

At the age of 18, Chemetoff asked again and got the opportunity, becoming a trainee on *The Ninth Gate* directed by Roman Polanski and shot by Khondji.

Later came trainee duty on *The Beach* directed by Danny Boyle and shot by Khondji.

This was followed by three months working at Éclair Lab in France with noted colorist Yvan Lucas. “It was a great education seeing the inner workings of the lab,” said Chemetoff, “and being able to observe Yvan going about his craft.”

Chemetoff then moved up the ranks, serving in such capacities as second assistant cameraman, focus puller and eventually landing some work as a DP on smaller projects.

A key connection was a reconnection with a childhood friend, Romain Gavras. The two hadn’t seen each other for years, though, until running into one another at a concert. A week later they were collaborating on a music video—directed by Gavras and shot

by Chemetoff.

Their filmography together now encompasses commercials including work for Disney, such clips as Simian Mobile Disco’s “I Believe,” DJ Medhi/T. Bangalter’s “Signature,” and Justice’s “Stress,” as well as Chemetoff’s first work for an American client, M.I.A.’s “Born Free” video produced jointly by El Nino (the music video division of Soixante-Quinze which is Gavras’ commercial production company affiliation in France), and The Directors Bureau (which serves as Gavras’ commercialmaking roost in the United States).

Gavras recommended Chemetoff to another friend, director Kim Chapiron (of production house Partizan) who in turn chose the DP to lens *Dog Pound*, a youth correctional facility drama. It was Chemetoff’s first feature, an experience he described as “an intense four months of shooting in Canada for a story that was both highly emotional and violent.”

Dog Pound went on to earn helmer Chapiron best new narrative filmmaker distinction at the 2010 Tribeca Film Festival. Jurors at the Tribeca Festival offered a collective assessment of the feature film, which in part read, “We have chosen to honor a director who created an environment built with such intensity and humanity that his ensemble cast was able to transcend the cold walls and locked doors that confined their characters.”

Chemetoff later embarked on his second feature, the Gavras-directed *Notre Jour Viendra (Our Day Will Come)* which made its world premiere during the just concluded Toronto Film Festival.

Chemetoff said he’s found his experience in multiple disciplines to be creatively gratifying. “Music videos provide a great way to try new things and experiment. You have to be creative with no money.

“Commercials,” he continued, “offer more of a budget so you can do much more within a structured en-

vironment. You don’t have as much creative space as you do in videos but there are opportunities still to do great work within a concentrated time span of two or three days.”

Among Chemetoff’s commercial credits are several Volkswagen campaigns directed by Matthieu Mantovani of Les Films Traffik, MTV which was helmed by Ben Dickinson of Les Télécreateurs, Nike directed by NAN of Soixante-Quinze, and E.Leclerc helmed by Keith Bearden who earned inclusion in the 2008 *SHOOT* New Directors Showcase.

As for his feature film endeavors, Chemetoff related, “The storytelling opportunity is so great. The relationships with the actors and the director can go so deep over an extended period of time. The director is really like your brother. You have to be able to understand the director’s true feelings, sometimes expressed in a little phrase or a look. I feel very fortunate to have done two features with directors who I feel are kindred spirits with me. Plus, with the extended schedule of a feature, you have more time to prepare, more time to go on location and hang around, to be inspired by your surroundings.”

Chemetoff shot both of the features on 35mm and is very much a lover of

the film medium.

At the same time, he has enjoyed his experiences shooting with digital cameras such as Arri’s D21 and Sony’s F35. And he is very much looking forward to getting the chance to work on the new Arri ALEXA, which pairs digital technology with more filmic features and sensibilities.

The DP is also looking forward to substantively breaking into the U.S. market for spots, branded content, videos and longer form fare. He signed with WME just a couple of months ago.

John Snedden

John Snedden received his ICG Emerging Cinematographers Award on the strength of *Brite Eyes*, a short he lensed for director Andrew Eckblad. The 12-minute film is based on a script that Eckblad wrote years ago in high school.

The short depicts a dark chaotic black-and-white world drained of all its color until a woman takes a path that leads to a kneeling girl who has color in her eyes. People are afraid to approach the girl but the woman does with unexpected results.

Snedden said he was drawn to the film’s visual boldness and its message relative to people who are driven by

fear, anger and frustration. “It’s kind of a canvas of what America is going through,” he observed.

Snedden knows a bit about service to his country, having been a camera operator for the United States Navy.

“In the Navy I learned how to make anything interesting if you look at it the right way, a different way, and pay attention,” he said. “You can shoot personnel typing up orders and somehow make that look and feel interesting. The Navy gave me my core training behind the camera.”

The footage he captured went beyond the alluded to mundane to encompass international shoots in places like the Middle East, Haiti, and near Barrow Point, Alaska. Some of the images he got at the latter locale—on an expedition to study global warming—found their way into the Oscar-winning *An Inconvenient Truth*.

“I got experience in a documentary-style type of filmmaking in the Navy. It was invaluable to me as a cinematographer,” said Snedden.

After retiring from the Navy in 2004, Snedden landed work as a loader on a TV show and worked his way up to union camera operator.

He later took a job as a DP at an HD network (WealthTV), and then

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A Sampling Of ICG Emerging Cinematographers Award Winners

Continued from page 17

wrapped his first feature as a cinematographer, *The Ant Farm*, directed by Aaron Mento.

At press time, Snedden was preparing to go to the Philippines for a tech scout on a movie called *Zombie Puppets* directed by Dean Bull and written by Mento.

Plans call for the first 10 minutes of the feature to be shot on film, with other segments deploying RED and Iconix. Also being considered for some scenes is GoPro, a tiny palm camera which Snedden had used successfully for portions of *The Ant Farm*.

As for what the ICG Emerging Cinematographers Award means to him, Snedden observed, "It's wonderful recognition. To hear a great artist like Steven Poster contact me with the news meant a lot to me. He has shot some wonderful movies and projects, and I hope to make a career out of doing the same."

Stephanie Dufford

The Fantastic Magnifico earned Stephanie Dufford her ICG Emerging Cinematographers Award. Directed and written by Sam Sharpe (a classmate at the Rhode Island School of Design), the 11-minute short—which served as Dufford's thesis project at Columbia College, Chicago—centers on a man who reflects back on his World War I experience and fancies himself a hero. He's more of an anti-hero, though, and his story is one of

mistakenly identifying the enemy during combat, and then later in life seeking what turns out to be a most twisted revenge for a lost limb.

Dufford said of the ICG recognition, "I'm extremely honored and excited. I have shot a lot since *Magnifico* and feel that I'm constantly learning and growing. I hope this award means I'm growing in the right direction."

The fact is that Dufford didn't always know her career direction. She grew up in the fine arts, her father being a musician. But she was more drawn to the visual arts, and started painting and drawing.

This eventually led to her studying at the Rhode Island School of Design. "It's a school oriented around personal expression, and growth happened there for me as it did many others."

Dufford continued to enjoy painting and drawing but not the prospect of being alone in a studio trying to make a living.

She thus turned to another long-time interest, photography, took some film classes and shot different projects on a Bolex.

"Now upon reflection, my favorite part of painting was lighting the subject and mixing the different values between shadow and light," she observed. "What I loved has translated into photography. I see that clearly now but didn't at that time."

While at Rhode Island School of Design, Dufford began looking for a hands-on, production-oriented school,

and wound up transferring to Columbia College, pursuing cinematography right off the bat. "I found it fun, challenging from a technical aspect, and most of all fulfilling."

Dufford caught a break when she landed an internship on *Stranger Than Fiction* when it came to Chicago. Along the way she met several camera assistants and made inroads professionally.

She is currently a second assistant cameraperson, having joined the ICG right after wrapping her studies at Columbia College.

Dufford later attended the American Film Institute for a semester but opted to pursue more hands-on, in-the-field experience.

Some of this experience has come from shadowing noted cinematographer Seamus McGarvey over the past nine or so months, observing his work on commercials as well as on a Lynne Ramsay-directed feature film titled *We Need To Talk About Kevin*, which he shot in Connecticut.

"Watching him work has been a great education," related Dufford.

Tod Campbell

The short *Big Bends*, directed by Jason Marlow, garnered Tod Campbell his ICG Emerging Cinematographers Award. The 13-minute film relates the story of a man who is diagnosed with a terminal lung disease and goes to Big Bend National Park in west Texas to live out his last days. He encounters a Mexican couple crossing the border and lends them a hand, leaving it up to interpretation if his helping was a noble gesture or instead done simply to get the pair out of his way so he could die in peace.

Campbell shot the short on Kodak's Vision 3 16mm film.

"Film was the perfect medium to capture the contrast, the shadows and the highlights of those Big Bend locations," assessed Campbell who welcomed the chance to again shoot film in that he had become somewhat of a digital go-to guy in Texas, serving as DP on spec work and real-world proj-



Brite Eyes lensed by John Snedden

ects for ad agencies on digital cameras spanning Panasonic and Sony models as well as RED.

Among his latest DP efforts are a dozen web videos for Texas Tourism—co-directed by Justin Corsbie and (producer) Nicole Henrich of Synthetic Pictures for TM Advertising, Dallas—that entailed shooting on the Canon 7D and 5D cameras.

Campbell continues to work as an operator on features and television. For the latter discipline, he is operating the Sony F35 on the primetime hourlong ABC-TV drama *My Generation*, working with noted cinematographer Anthony Wolberg.

Campbell said of Wolberg, "Tony is maybe the most talented guy I've worked with. The experience has been a great education. It's what I like most about operating—for commercials, I've worked with a number of different DPs and learned so much from them over the years. Same for features and TV."

Campbell started out as a production assistant on short and long-form projects, working on commercials in Texas and New York.

One of his early p.a. jobs was on the feature film *The Chase* starring Charlie Sheen. Campbell originally aspired to be a commercial director, an ambition which had him helming varied spec spots. Around 2001, Campbell got into the camera department and found his calling.

"I had shot loads of spec commercials for years and years," Campbell

related. "Once I got into the camera department, I moved pretty quickly into operating and began focusing intently on cinematography."

That focus has been rewarded, most recently with the ICG honor. "To have the judges vote for my work means a great deal," said Campbell. "To get that kind of recognition from your peers is tremendous—and I use the word 'peers' loosely because these judges are so much more accomplished than I am. It's a great honor."

Emerging Field

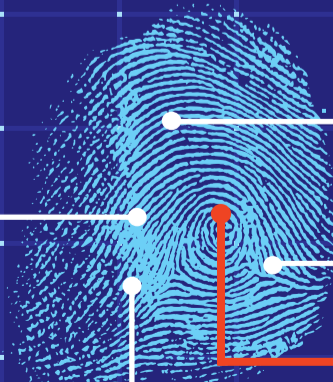
The other 2010 ICG Emerging Cinematographers Awards' recipients were: second assistant Cameron Duncan, from Venice, Calif., for shooting the 20-minute *Mr Marceau*; Santa Monica-based Patrick Jones whose *Android Love* came in at 18 minutes; Rodney Lamborn, an operator living in New York, with the shortest film in the group, the little over two-and-a-half-minute *Meridian*; operator Samuel Pinger from Pasadena, Calif., who was honored for shooting the 15-minute *The Cycle*; and Los Angeles-based first assistant, Brian Udoff, whose 26-minute *Les Mouches* is the longest film in the batch.

In addition, there are a couple of ICG Emerging Cinematographers Awards honorable mentions—operators Tim Bellen, from Santa Rosa, Calif., and Aaron Medick, living in Astoria, New York, whose short films are respectively titled *State of Grace* and *Weequahic*.



André Chemetoff shot *The Dog Pound*

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Feeding The Pipeline

While the global economy continues to struggle, there's plenty of trickle when it comes to filming incentives and their impact. Consider the State of Michigan which has a refundable tax credit of up to 42 percent in place for qualifying feature and television projects (commercials are not eligible). The ripple effect of films and TV coming in as a result of the program has proven to be beneficial and far reaching.

For example, as feature films and various entertainment projects have made their way into Michigan, Hollywood production companies are utilizing the sound stages, film processing lab, and postproduction services at Grace & Wild Studios located within the communications complex known as Studio Center. Grace & Wild Inc. is headquartered in Farmington Hills, Mich.

"Since the incentive package passed in 2008, we have completed film processing, dailies and sound design for numerous film and television projects," noted Grace & Wild VP of sales Ginny Hart. "That's really only been the beginning for Grace & Wild Studios. We are seeing an increase in film productions staying on in Michigan to complete postproduction and special effects, such as our involvement with *Pirahna 3D*, *Restitution*, and *Harold & Kumar 3*."

Another high profile project is the Ben Stiller-produced comedy *30 Minutes or Less*. Starring Jesse Eisenberg, Danny McBride and Aziz Ansari, the film is about two fledgling criminals who kidnap a pizza delivery driver and force him to rob a bank within 30 minutes. Filming is being completed in Grand Rapids, and *30 Minutes or Less* has been the largest film project in Michigan to date. Upon completion, Grace & Wild's film lab will have processed in excess of 500,000 feet of film for the feature.

Other recent projects favorably impacting Grace & Wild include:

- *Machine Gun Preacher*. Grace & Wild Studios provided film processing and dailies for the movie, which stars Gerard Butler and Michelle Monaghan. *Machine Gun Preacher* is the true story of Sam Childers, a former drug-dealing biker who found God and became a crusader for hundreds of Sudanese chil-

dren forced to become soldiers. The production completed filming at locations around metro Detroit in July 2010 before moving to South Africa.

- *Salvation Boulevard*. Grace & Wild completed processing and dailies for this comedy thriller, about a former Deadhead-turned-born-again-Christian who finds himself on the run from fundamentalist members of his mega-church. *Salvation Boulevard* stars Marisa Tomei, Jennifer Connelly, Greg Kinnear, and Pierce Brosnan, and production was completed on locations in Dearborn and around the metro Detroit area in May 2010.

- *Jinn*. Grace & Wild provided processing and dailies for Jinn Productions, in addition to completing editorial on site. Grace & Wild's audio post department also provided sound design and completed the final 5.1 mix for the film trailer. The supernatural thriller stars Ray Park and Dominic Rains.

- *MOOZ-Lum*. Grace & Wild completed audio post and RED Camera file transfer and color correction for *MOOZ-Lum*, the story of a young Muslim and his struggle to find balance within his individual and collective identity once he moves away to college. *MOOZ-Lum* stars Evan Ross, Danny Glover and Nia Long, and was written and directed by Michigan native Qasim Basir. Editor Terry King of Griot Editorial (part of the Grace & Wild family of shops) served as a consultant on the cut of the film's trailer.

Along the food chain

As reflected in the Michigan Film Office's 2009 annual report on the state of the film industry, the food chain benefiting from the incentives extends far and wide. For example,

Scenic Design Group in Fraser, Mich., is a props, set design and fabrication company, which almost moved to Las Vegas after a major downturn in local business. Owner Jonathan Krueger nearly started over from scratch, working out of his home basement. After a referral led to work on ABC's *Extreme Makeover: Home Edition* in '08, he was hired for ABC's obstacle course reality show *Crash Course*. Scenic Design Group first expanded into a 500 square foot shop, and then into

Continued on page 20

Incentives prove
to be catalyst
for businesses
throughout
the industry
community

A SHOOT Staff Report



Incentives Boost Filming Business, Infrastructure; Body Of Work

Continued from page 19

a new 15,000 square foot building, filling its floor space gradually as work increased. The company went from two full-time staffers to six, and hired 35 part-timers for *Crash Course* (including many out-of-work auto workers, designers, carpenters).

A Shell gas station in Howell, Mich., saw its diesel fuel business double for four months in the fall of '08. Fuel was sold for a variety of production uses, including trucks, generators, honey wagons, snow-melting machines and crew's personal use.

Chow Catering in Grand Blanc, Mich., purchased a second catering truck, at \$100,000, plus another \$20,000 in support and storage vehicles. The company saw a 100 percent increase in its business from '07 to '08,



Ginny Hart

bringing on board 10 full-time employees and five-part time workers.

Fifteen-year automobile industry vet Dan Phillips, having survived a previous layoff at Chrysler Corp., took a buyout from Mopar Auto Parts in May '08, just after the film incentives passed. Having studied makeup for several years, He was able to land a makeup gig on two projects in '08, and opened D.P. Makeup Studio in St. Clair Shores, Mich., in Nov. '08 where he teaches makeup to classes of 10 students at a time.

And the Michigan Film Industry 2009 report added that L.A.-based video game developer Epicenter Studios is opening a second studio in the Detroit area and will add a projected 20 to 25 local hires within the next 12 to 18 months.

Illinois

Before Michigan launched its incentives package, a Midwest pioneer in this arena was Illinois, with a program applying to features, TV, commercials and branded content.

The Illinois Film Tax Credit was increased from 20 to 30 percent in '09. While last year was still feeling and reeling from the repercussions of a bad economy, activity has picked up considerably in 2010.

Pilot episodes for five TV series, for example, were shot in Chicago during the early part of the year.

On the feature front, the Windy City played host to Michael Bay's *Transformers 3* and Ron Howard's *Your Cheating Heart*.

Estimates from the Chicago Mayor's office are that *Transformers 3* will generate some \$20 million for the local economy as well as create around 200 jobs. Filming of *Transformers 3* took place in Chicago from early July through August.

Chicago Mayor Richard Daley (D-IL) said that since '89, more than 900 film and television productions have pumped in excess of \$1.6 billion into the local economy.

This was spurred on significantly in '03 when Illinois' first wage-based tax credit for the filming biz was enacted by the General Assembly.

Snowbate

Also with significant filmmaking incentives in place is Minnesota, which maintains its Snowbate film jobs production program.

Snowbate is a reimbursement of 15 to 20 percent of Minnesota production expenditures. The incentive is available to theatrical feature films, national television or Internet programs, commercials, music videos and documentaries.

Among the Snowbate-certified projects in the current fiscal year span of '09-'11 are features (*Life of Riley*, *They Were Children of the Wind*, *Stuck Between Stations*, *The Convincer*), TV series (*Bizarre Foods*, *International Open House*, *Sweat Equity*, *I Hate My Kitchen*), documentaries (*Holy Grail in America*, *America B.C.*), web fare (*Ultimate How To*) and commercials (Miracle Ear, Tempurpedic, 3M Cleaner Green/Nutridog, Grand Casino).

Varied work

Indeed the mix of projects throughout the Midwest reflects a



Jonathan Del Gatto

versatile industry and infrastructure with work ranging from short to long-form fare across multiple disciplines and platforms. *SHOOT* sought out some examples of unique jobs wrapped this year that might otherwise go unnoticed in the face of high-profile projects.

In that vein, consider accomplished



John Noble

editor Jonathan Del Gatto of Foundation Content, Chicago and Los Angeles, who both directed and cut a United Airlines project for his longstanding agency client, BDM in Minneapolis.

"United Airlines-Travel Options" was all about the power of new media. A mix of live-action and graphics all shot in a white seamless environment on Foundation Content's stage, the piece involved the studio's in-house production unit, editorial, in-house colorist and audio engineer, and required a great deal of technical expertise in working with web developers to provide the proper files.

The project itself is unique, but what makes it really interesting is the amount of energy and attention that was put into something that only a select group of people will see. It was created for United Airlines internal communications, but it was treated by the agency and Foundation with the same level of care that a national broadcast spot would receive.

When asked for a unique job done out of his shop this year, John Noble, managing partner and executive producer of ONE at Optimus, Chicago, noted, "As most of us have experienced, the requests for digital executions continue to be on the rise. At ONE at Optimus we've been certainly doing our fair share. However, while that work has its own unique and interesting set of challenges, one particular job we produced earlier in the year strikes me as being truly unique. The project was for AT&T through its agency DDB St. Louis.

"Their challenge was to communicate a Wi-Fi sales message to a very select group of decision makers--stadium owners throughout the United States," continued Noble. "DDB St. Louis used an old school-new school twist in reaching their audience. Utilizing the pinpoint accuracy of direct mail as their 'old school' medium, they coupled that reliable delivery method with a high tech centerpiece iPhone-like screen which was imbedded into each and every customized mailer. ONE at Optimus director Mike Chaves tackled the small screen issue by embracing the challenge and choosing to shoot both the Canon 5D for principal photog-



Jim Geib

raphy (24fps) and the 7D for the slow mo (60fps) shots. The camera and lens choices were specifically made to create a shallow depth of field and thus create a dynamic foreground image that would accentuate the visuals and action on the small viewing screen. Editor Ruben Vela worked in concert with Chaves to design and create an authentic viewing experience worthy of the small (but powerful) little screen."

Noble noted that the entire team at Optimus was involved from the very onset of the project with the DDB creative ensemble of Steve LaLiberte and Erik Mathre, and producer Kathy Goebel.

"The detailed upfront collaboration with DDB allowed our entire team here to seamlessly build the content in a unique customized way," said Noble.

"That upfront communication enabled all our creative offerings (shoot, edit, graphics, color, sound) to each add their own special touches to the project from day one. DDB's ROI for unique content driven mailings," said Noble, "was an astounding 21.2 percent response rate."

The job was shot on location in



Sean Hall

Los Angeles and posted in Chicago.

For production house Twist, with bases of operation in Minneapolis and New York, company president Jim Geib cited a unique ongoing relationship with 3M and Grey Advertising, facilitated by his and director Rich Michell's presence in Minneapolis.

Geib said that the collaboration between Twist and 3M has resulted in the production of 15 commercials, featuring many of the very popular 3M home and office products.

This year, Twist had the oppor-

tunity to assist in the celebration of the 30th anniversary of 3M's popular "Post-It" brand products, and produced a series of new commercials.

"Rich has developed a highly stylized look over the past few years, featuring a very clean, minimal aesthetic," said Geib. "He has been able to bring this signature look to his work with clients such as 3M. With a background in fine arts that includes sculpture and photography, Rich has a fine-tuned eye towards composition. Also, as a director/DP, Rich is used to shooting tabletop, as well as performance. This has been a unique opportunity for Twist and for Rich. He has consistently defined the art direction and the choreography of each spot around the function and design of the product--and in the process, developed a graphic and playful style that highlights the individual products and create a cohesive design for the variety of 3M brands. Twist looks forward to our continued collaboration and success with 3M and the creative folks at Grey Advertising."

Meanwhile CRASH+SUES, Minneapolis, gravitated toward the animation discipline for its unique project.

"The best thing about a campaign like Health Partners for Preston Kelly, Minneapolis, is the fact that I'm able to express my absolute passion, character animation," related animation director Sean Hall of CRASH+SUES.

"I was incredibly pleased the client decided to continue with their lighthearted animation campaign for yet another year. It's such an inimitable, playful approach given the rather somber subject of healthcare, and it definitely spoke to the success of our previous collaboration with the advertising agency.

"The campaign was particularly unconventional because it started out as print, so the characters and overall look were already established by illustrator Adrian Johnson. My main challenge was to continue Johnson's established style while bringing his characters to life in an engaging and memorable way. The agency allowed me to bring my own flavor with the storyboards and animatics I created. I drew on their uniqueness of personality through movement, quirks, facial expressions and transitions. It's a rare and appreciated treat when granted the creative freedom to develop individualism and by doing so, add one's own artistic signature."

Hall recalled that for the previous campaign, he had developed "a new workflow of animating directly in After Effects using masks as well as other tools and techniques.

Spans Varied Content

Though adapting was difficult at first, it proved highly effective as well as efficient.

So for this second round, the process was already in place furnishing the flexibility needed given the amount of spots and the tightness of the schedule. It also awarded more time to focus on the finer points and refine the little, in-between moments which make character animation especially appealing. Rarely do you get an additional pass at a creative initiative where you can utilize what's already established and put your efforts into elevating your own bar. The desire is always there to top yourself, and I think this time we have."

The TV commercial campaign for Health Partners is currently airing in Minnesota and Wisconsin.

Rapids development

As for the aforementioned Midwest infrastructure, another element has recently fallen into place with the launch of Digital Design Village, a visual effects, motion graphics, design, and technical media business located in Grand Rapids, Mich.

Under the aegis of CEO/founder Arnie Jones, Digital Design Village has additionally entered into an agreement with San Rafael, Calif.-based The Kerner Group, formerly the physical effects division of Industrial Light+Magic (ILM).

Digital Design Village and the Michigan marketplace will be able to access Kerner offerings in special effects talent and resources spanning such areas as 3D technologies, model creation, camera rigs and assorted other content creation tools.

The Kerner Group's credentials include contributing its practical effects wherewithal to such notable theatrical feature films as *Avatar*, *Jurassic Park*, *Transformers II*, *Star Trek*, *Indiana Jones*, *Pirates of the Caribbean*, and the original *Star Wars* trilogy.

Digital Design Village will em-



Eric Edmeades

ploy a core staff of digital and effects producers, based in Grand Rapids, to work directly with the Northern California-based collection of talent now at The Kerner Group.

In addition, Digital Design Village will collaborate with local businesses, universities, and colleges to teach and develop a local workforce and infrastructure that are critical to meeting the motion picture industry's high creative standards.

"It has long been known that Michigan needed a more prominent film infrastructure," said Jones. "Our formation, and our agreement with The Kerner Group, will set the stage not only for this helpful infrastructure for filmmakers, but also for our team to work with the legendary staff at Kerner."

Eric Edmeades, CEO of The Kerner Group, related, "We are excited to expand our national presence and bring Kerner's services and technologies to Michigan. With special practical effects, digital imaging, and new imaging technologies, such as 3D, continuing to play a critical role within overall film production everywhere, we felt being in the Michigan market would help give locally based producers and content creators better—and more cost effective—access to our company's talent and filmmaking resources."

Digital Design Village is housed in the historic electricity substation offices, located in downtown Grand Rapids.

"Polar Bear" Spot, Emmy-Winning CSI

Continued from page 16

ized that it would be tricky to capture the hug sequence.

Agee, our polar bear weighs around 600 pounds and although relatively friendly, she was not going to do anything she did not feel like doing!

Armed with lots of good quality sausage as an incentive, we filmed an embrace between bear and trainer, the idea being that we'd then only need to shoot a head replacement plate with our actor to complete the shot in post.

To have captured a hug at all was a big bonus, but our trainer was a bit unsteady on his feet from the weight he was shouldering and Agee was more interested in her next sausage! The shot was going to need some work.

So we filmed various plates of our actor hugging a stand-in for the bear, hoping to combine these with elements of our real bear and trainer.

I spent six days in Flame replacing the trainer with the actor, adding a different take of the bear's head, reanimating the bear's arms, retiming the hug, resizing and repositioning both bear and guy, creating contact shadows, and generally refining the whole sequence. It was really satisfying to find a realistic solution to a very tricky sequence of shots.

Thanks to [director] Daniel Kleinman [of Epoch Films and Rattling Stick], the camera crew and Mark the trainer, the material we shot of Agee was fantastic. So the rest of the spot required compositing of the bear into background plates, some rig removal, and some beauty work. We also created a CG butterfly.

There is one shot that has a full CG bear. Ahmed [Gharaph] and his CG team at MPC London did such a great job, I doubt you'll be able to spot it.

Rik Shorten, VFX supervisor, Zoic Studios, Culver City, Calif.

Creating the frozen moment shot for the Season 10 premiere [of *CSI: Crime Scene Investigation*], the

"Family Affair" episode which won this year's Emmy Award for Outstanding Special Visual Effects For A Series] was very challenging on many levels. The first was access to the main sets and principal actors for three days. Considering a normal television schedule is eight days, asking for this kind of time was no small request. The second was the incredible amount of practical rigging and articulated props needed to sell our "frozen moment." Wardrobe, Hair/Make-Up, Props, Set dressing, Lighting—all departments had to contribute to sell the effect. Once the sequence was shot, the artists at Zoic Studios began the immense task of cleaning out all our rigging wires, green screen poles and building our stitched plates. With our clean up complete, our 3D department had a giant list of assets that needed to



Rik Shorten

be modeled, textured and tracked into our scene. When completed, this shot was over 11,000 frames long! From shooting through final delivery, we spent almost two months on this sequence. Thousands of production and artist hours went into the premiere and the result was a seamless tableau that allowed the audience to experience *CSI* in a whole new way.



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street talk

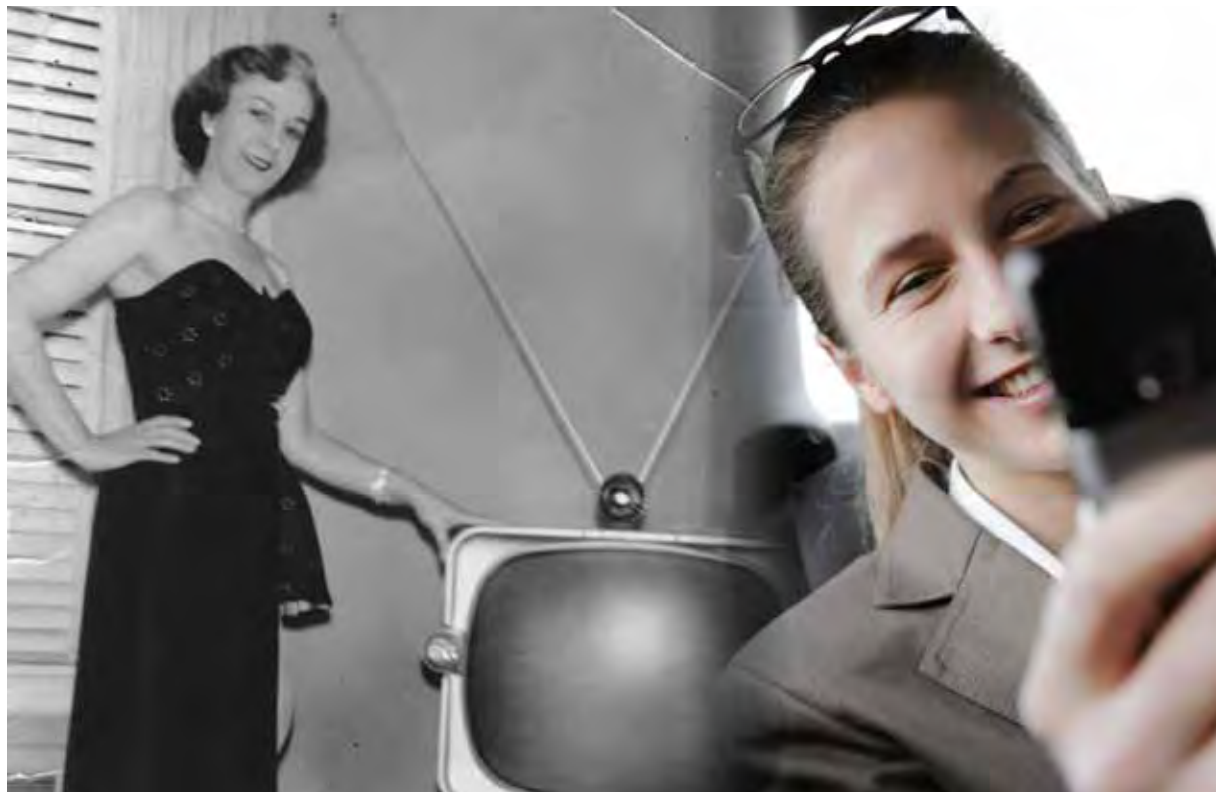
FilmTecknarna, the storytelling and design studio with headquarters in Stockholm and offices in New York, has signed Jasmin Jodry, a film director and motion designer currently living and working in London. She is being handled by FilmTecknarna in the U.S., Canada, Germany, Sweden, France and Switzerland. Jodry is otherwise repped through Th1ng (commercials in the UK and Dubai), Love (music videos in UK) and Bullet (commercials in Asia). Jodry is known for creating surreal worlds and storytelling through complex motion graphics mixing live action, 3D and 2D animation. In addition to her commercial work, her portfolio includes experimental films, art installations and experiential projections. Prior to London, Jodry worked as a motion designer and animator in Hollywood for Imaginary Forces as well as in New York for Trollbäck and Company. Her work includes the title sequence design for *Spider-Man* and *Monsoon Wedding*....Los Angeles-based HELLO! has added French helmer Vincent Jerome for U.S. commercial, integrated and music video representation. His credits include beauty and fashion-themed ads and web films for the likes of Givenchy, LVMH, Vivienne Westwood, and Emporio Armani. His reach also extends to such clients as Opel, Nissan and Coca-Cola. His previous stateside affiliations include Serial Dreamer and Madison Park....L.A.-based creative studio DUCK has signed Tiny Inventions, the Brooklyn-based, husband-and-wife directing team of Max Porter and Ru Kuwahata....A Very Small Office (AVSO, New York, has signed director Jason Harrington for exclusive representation in the U.S. Prior to joining AVSO, Harrington was directing via Believe Media.....

rep report

London-based animation studio Not To Scale has secured East Coast representation via a deal with Simpatico in New York....Production company Beef Films has secured Cathi Connor for Midwest representation, with Texas/Oklahoma representation to be handled by Robin Pickett and Associates. Jennifer Hertslet of Hertslet Reps represents Beef on the East Coast. Executive producer Ashley Adams oversees West Coast sales for Beef Films and sister shop Chop House Edit....The Rep Report section of last month's print issue contained an item that Erika Sheldon had come aboard Venice, Calif.-based production house Wild Plum as its West Coast sales rep/head of sales, leaving the impression that she is no longer handling Los Angeles-based Moo Studios. She is in fact continuing to represent Moo while taking on her new responsibilities for Wild Plum....DP Jac Fitzgerald has joined The Skouras Agency, Santa Monica, for exclusive representation....Cinematographer Peter Menzies Jr. has wrapped principal photography on director John Singleton's feature film *Abduction* and is now available for commercials via William Morris Endeavor (WME)....

bulletin board

>Oct.-Dec. AICP Show Tour dates: Miami-10/8, Atlanta-10/13, Dallas-10/20, Richmond-11/11, Chicago-11/18, Boston-12/16. www.aicpshow.com
>October 7-11/East Hampton, NY. Hamptons Intl Film Fest: www.hamptonsfilmfest.org
>October 13/New York, NY: Visual Connections Image Expo: www.visualconnections.com/NY2010
>October 27-28/Los Angeles, CA: Hollywood Reporter & Billboard "Film & TV Music" Conference (includes SHOOT Music for Commercials" panel (SHOOT readers save \$170. on registration-use promo code FTSHOOT) www.billboardevents.com/billboardevents/filmtv/index.jsp



Then, Now and Looking Ahead

Perspectives On How the Industry Has Evolved As SHOOT Approaches A Milestone

By Robert Goldrich

To commemorate its 50th anniversary which comes upon us in December, *SHOOT* continues a special series of features in which noted industry players reflect on the changes they've seen over the decades, the essential dynamics that have endured, and their visions and aspirations for the future.

Up until now, this series has entailed *SHOOT* asking questions directly of participants. To date, we've interviewed Lee Clow of Media Arts, TBWA Worldwide, and TBWA Media Arts Lab; Robert Greenberg of R/GA; Rich Silverstein of Goodby, Silverstein & Partners; Dan Wieden of Wieden+Kennedy; David Lubars of BBDO; Susan Credle of Leo Burnett; Tony Granger of Young & Rubicam; Kevin Roddy of BBH, N.Y.; Steve Simpson of Ogilvy & Mather; Bob Jeffrey of JWT; Kristi VandenBosch of Publicis & Hal Riney; former Interpublic Group CEO Phil Geier; Jon Kamen of @radical.media; Stephen Dickstein of The Sweet Shop; Larry Bridges of Red Car; Stefan Sonnenfeld of Ascent Media Services and Company 3; and directors Bob Giraldi of Giraldi Media, Joe Pytko of PYTKA, Noam Murro of Biscuit Filmworks, and the legendary Joe Sedelmaier.

But this time around, we ran across two talks at the recently concluded SIGGRAPH 2010 confab in L.A., which offered context and perspective on where the visual effects industry has been, where effects and digital filmmaking are today as well as where they're heading. The SIGGRAPH speakers were Jim Morris, GM and executive VP of production at Pixar Studios, and Don Marinelli of Carnegie Mellon University's Master of Entertainment Technology Degree Program. Their insights are particularly apropos for this issue of *SHOOT* which also features the third of this year's quarterly VFX & Animation Series sections.

Jim Morris

For Pixar's Jim Morris, spotmaking proved to be a springboard which led to an ideal vantage point from which to witness and participate first-hand in the transition to cinema's digital age. Morris reflected on his journey and that of the motion picture business during a keynote address at SIGGRAPH.

Morris kicked off his presentation by showing clips from *Robinson Crusoe On Mars* and *Jason and the Argonauts*, two films he saw as a kid which sparked his imagination and led him on a path to a filmmaking career. He began making 8mm shorts in the ninth grade, became possessed in his pursuit of experience and knowledge, gained a formal film school education, served as an animation cameraman, and then a news cameraman. He told his SIGGRAPH audience

PRELUDE TO 50TH ANNIVERSARY SERIES: Part VIII



that he should have also shown a clip from *The Black Stallion* directed by Carroll Ballard. When Morris saw this film, it prompted him to move to San Francisco in 1980 so he could work with the filmmakers there such as Ballard, Francis Ford Coppola, Michael Ritchie, and John Korty. Though Morris wasn't able to land a job with any of them, he continued his camerawork, and then segued into the ad agency sector, producing at JWT and FCB, San Francisco. Later he produced at a couple of spot production houses in the Bay Area.

This ad industry experience served him in good stead. Morris recalled that in the 1980s, Industrial Light+Magic "hit a bad patch" in the feature business and thus decided to diversify into commercials. He was tabbed by ILM to write up a business plan for its move into spot production. He became a part of that successful diversification (ILM has since pulled out of the commercialmaking business) and then branched out into ILM's feature VFX operation. He produced effects for such features as Steven Spielberg's *Always* and James Cameron's *The Abyss*, the latter earning a best visual effects Oscar nomination. A pivotal sequence of about a minute and a half showed a watery pseudopod character which mimics human facial expression. The creation of this CG character opened the door in 1989, said Morris, for other CG character work. At ILM there was *Terminator 2: Judgment Day* (an Oscar winner for its visual effects) in which a CG bad guy came to fruition, with sequences showing the metamorphosis from the T-1000 to actor Robert Patrick. This step of integrating the production disciplines begat assorted breakthroughs down the road.

Then there was ILM's work on *Death Becomes Her*, which via com-

puter yielded viable, realistic human skin, as showcased on Meryl Streep's 180-degree twisted neck in which her head is attached backwards to her body. It was this digital skin, observed Morris, which later made *Jurassic Park* possible. Full-scale dinosaurs in CG, though, were but one end of the spectrum—representing "anything is possible writ big," related Morris. Conversely, "anything is possible writ small," he continued, citing *Forrest Gump* in which the visual effects played a supporting role rather than an in-your-face marquee attraction.

Morris worked for Lucasfilm and its divisions for 17 years. He served as president of Lucas Digital Ltd. for 11 of those years, responsible for ILM, Lucasfilm Animation, and Skywalker Sound. At that time, Morris also served as ILM's general manager, where he supervised a staff of more than 1,400 artists and technicians.

Under Morris' leadership, ILM created visual effects seen in *Jurassic Park*, *Death Becomes Her*, *Forrest Gump* and some 150 other films. He earlier supervised ILM production for *Terminator 2: Judgment Day*, *Hook*, *The Rocketeer*, *Backdraft*, and *Die Hard 2*, among dozens of other titles.

Morris noted that *Jurassic Park* and *Forrest Gump* changed writers' perspectives as scripts deemed impossible to pull off before were being dusted off—or new ones created—to take advantage of the evolutionary technological artistry offered in the unfolding age of digital cinema, creating "a swirl of VFX, animation, live action and CG" to advance storytelling. Morris additionally cited such pivotal breakthroughs as motion capture containing nuances of human performance as in *The Mummy* ('99), and Davey Jones in the *Pirates of the Caribbean* movies setting a high creative

bar for digital characters.

While ILM was integrally involved in bringing the digital age and CG to live action, a former ILM unit called Pixar—which Steve Jobs bought from George Lucas—brought the digital transition to animation. Artisans like Ed Catmull and John Lasseter were bringing their creative footprint to bear initially on the short *The Adventures of Andre and Wally B.*, which generated a buzz at SIGGRAPH in '84, showing the character-driven storytelling prowess of an animation film done entirely in CG. This was followed by the '85 release of *Toy Story*, which Morris described as "the perfect blend of form and content" and "the *Casablanca* of CG animation."

Looking to move from an executive capacity back to a more hands-on production role, Morris joined Pixar in '05. During his tenure there, he has served as production executive on such films as *Ratatouille*, *Up* and *Toy Story 3*. In '09, he produced Disney-Pixar's *Wall-E* which won the best animated feature Oscar. Morris is currently producing Disney's digital/live-action film *John Carter of Mars*, directed by Andrew Stanton and which is scheduled for release in 2012.

Morris observed that this movie, with its live-action cast, is taking on many of the sensibilities of an animation film. On the flip side, he related that *Wall-E* crept into live-action film sensibilities. "We're seeing more work that is blurring boundaries while pushing into new ones," said Morris, noting that this meshing is



Jim Morris

one of the dynamics that excites him about the state of cinema today.

He acknowledged the criticism that moviemaking today is a triumph of form over content. Yet he dismissed those assessments as "b.s.... There are as many great films today as there have every been." He added that with the technological breakthroughs over the past 25 years, there are more tools than ever for better storytelling.

So now Morris aspires to continue to contribute to films that will inspire—with perhaps *John Carter of Mars* being for some youngsters the catalyst that *Robinson Crusoe On Mars* was for him as a lad. And perhaps those youngsters will be at SIGGRAPH 20 years from now and making the films

that will inspire the next generation.

Don Marinelli

Don Marinelli—co-founder of Carnegie Mellon University's Master of Entertainment Technology Degree Program with Randy Pausch, the late educator/author/philosopher whose "The Last Lecture" provided inspiration to many—delivered a lecture of his own as a SIGGRAPH keynote.

There were some parallels thematically between Marinelli's SIGGRAPH presentation and Carnegie Mellon computer science professor Pausch's famed lecture which was given on Sept. 18, 2007, at the Pittsburgh-based university. At the time, Pausch was diagnosed with terminal pancreatic cancer and knew he had just several months to live. Still, his talk was upbeat and humorous, containing insights into education, building multi-disciplinary collaborations, and learning life's lessons for happiness and personal fulfillment. "The Last Lecture" gained widespread attention and resulted in a best-selling book.

Breaking down barriers so that people could realize their dreams and aspirations was a theme from Pausch's lecture that carried over to Marinelli's 2010 SIGGRAPH talk. Marinelli recalled his being a theater professor at Carnegie Mellon years ago when he reached a crossroads. He could continue on a fast track to becoming "an old fart" lamenting the fact that more students were moving away from the live theater art form. Or he could gravitate to forms that students were embracing



Don Marinelli

with the paradigm shift from passive traditional media to interactivity such as that found in videogames.

Marinelli chose the latter option, one day walking across campus to the computer science department, asking if it could use a theater professor. To his amazement, the answer was yes, spawning a coming together of art and technology as embodied in the eventual formation of the university's Entertainment Technology Center, which is a joint initiative between the College of Fine Arts and the School of Computer Science, teaming technologists and non-technologists on projects that produce installations and content designed to entertain, inform, inspire or otherwise affect people.

"We broke down the barrier between theater arts and computer science," said Marinelli, noting that computer science has a passion often associated with the arts and conversely theater performance and storytelling have structural elements like science.

Indeed the boundaries between and among artists, scientists and graphic experts have become more blurred. That is the underpinning of the Entertainment Technology Center. Marinelli and Pausch envisioned the Center as a "Dream Fulfillment Factory," providing students with the tools, experiences and expertise needed to realize meaningful accomplishments, including the creation of entertaining, engaging, challenging content.

Still, Marinelli is concerned over obstacles to this "dream fulfillment," noting in his SIGGRAPH address that universities maintain growing bureaucracies. He advocates a streamlining of bureaucracy, wondering out loud, "Do we need deans anymore?" Marinelli said just as countries are hemorrhaging money, so too are many universities due largely to being too top heavy.

Similarly regulations tied to federal funding are akin to "kryptonite" for progressive education. Another barrier is the "ivory tower mentality" at many places of higher learning. "Each university views itself as its own universe which is a problem," said Marinelli, contending that all universities are part of the same real world universe, with direct connections to their surrounding communities.

He cited entrepreneurial media-related and content creation businesses that students in the Entertainment Technology Center have gone on to launch in Pittsburgh, helping to revive an economy that was hit hard by the implosion of the steel industry.

Marinelli, a tenured professor, went on to bemoan the tenure system which often undermines fairness and decency in education. "Good people can be corrupted by the system," meaning that the politics of their jobs mitigate against what should be the top priority—the students.

Immigration regulation also hurts, claimed Marinelli who wants to see universities continue to draw students from the global pool, bringing different world perspectives to education.

Marinelli and Pausch created a curriculum that was light in classes and heavy in experiential learning which involves taking risks and not being afraid to fail. This is the antithesis of what Marinelli described as "the risk aversion at every level of higher education." Marinelli lauded Pausch for launching at Carnegie Mellon the Penguin Award for "failing spectacularly." Marinelli said, "We weren't rewarding failure but rather recognizing daring, bold risk taking, which we need more of in American education."



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