



10 DGA Spot Nominees

Acord, Ariola, Bond, Miller, Murro in running for Guild's Best Commercial Director of the Year honor; a close-up look at each.



17 Fearless Forecast

In this Survey sidebar to our Agency round-up, production and post folks share their predictions, aspirations for 2012.



Big Game Prospects: Super Bowl Ad Preview

Advertisers, agencies going long in search of impactful storytelling
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"All That Jazz" On 2012 Playlist

Agency Artisans Share New Year's Resolutions, Predictions

A SHOOT Staff Report

LOS ANGELES—Peter Allen's live version of "Everything Old is New Again" can be heard on the soundtrack to Bob Fosse's 1979 critically acclaimed film *All That Jazz*. And in a sense that tune could serve as a continuing anthem for 2012 as technology has breathed new life into media for which premature obituaries have been written. It's little wonder that the Consumer Electronics Show has seen agency and client attendance spike, rivaling industry turnout for Cannes and the like.

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DGA Makes Mark On The Road To Oscar

A SHOOT Staff Report

Editor's note: This marks the fourth installment of SHOOT's "The Road To Oscar" series. This week we look at the awards show season leading up to—and the possible implications these competitions carry for—the Academy Awards.

LOS ANGELES—"I am incredibly honored to receive this nomination from my peers," said Michel Hazanavicius about being recognized by the Directors Guild of America (DGA) Awards judges for his feature *The Artist*. "This film would not have been possible without the tremendous support of my collaborators, and I will forever be grateful for their trust and support every step of the way. Hollywood is really a place where dreams and visions come true—in color and black-and-white!"

Indeed Hazanavicius' black-and-white silent film *The Artist* has spoken volumes on the awards show circuit. Last week it topped the Critics' Choice Awards with four wins, including for Best Picture and Best Director—the same two honors the film garnered earlier from the New York Film Critics Circle. *The Artist* also earned a Cannes Festival nom for the Palme d'Or for director/writer Hazanavicius and a Best Actor win for Jean Dujardin who portrays George Valentin, a charismatic movie star unhappily confronting the new world of talking pictures.

However the DGA Award nomination—the first of his career—is arguably the most

Continued on page 4

Sundance Preview: Oscar, Spotmaking Connections

By Robert Goldrich

PARK CITY, Utah—There could once again be some Oscar vibrations afoot at the Sundance Film Festival—not centered on speculation but rather a comparison of this year's Sundance lineup with current official 2012 Academy Award shortlists. Appearing on both rosters, for example, are the short films *The Tsunami* and *the Cherry Blossom*, directed by Lucy Walker, and *A Morning Stroll*, helmed by Grant Orchard. Both Walker and Or-

chard also have spotmaking ties; Walker is repped for commercials and branded content by Supply & Demand Integrated while director/ animator Orchard's ad home is Studio AKA, London.

SHOOT earlier covered *The Tsunami* and *the Cherry Blossom* in great detail (11/18) upon it being named one of eight films to make the Academy Awards Documentary Short Subject shortlist. Three to five of those shorts will be nominated for a 2012 Oscar next Tuesday (1/24).

On the Sundance score, *The Tsunami* and *the Cherry Blossom*—which was produced by Supply & Demand Integrated—last month earned distinction as one of eight films selected for the 2012 festival's U.S. Documentary Shorts lineup. *The Tsunami* and *the Cherry Blossom* plays like a poem about the people of Japan and how they are coping with the devastating earthquake which hit the country on March 11, 2011, resulting in a horrific tsunami as

Continued on page 18

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Congress and politicians in general have all-time low public approval ratings in what's become an age of polarization, divisiveness and dysfunctional government. Yet before you think this is a contemporary phenomenon, consider some wit and wisdom from yesteryear.

Mark Twain observed, "It could probably be shown by facts and figures that there is no distinctly native American criminal class except Congress."

And Will Rogers had the legendary line, "America has the best politicians money can buy."

Back in the days of Twain and Rogers, the norm included the stereotypical cigar smoke-filled backrooms where politicians and powerful special interests secretly made their deals. That still goes on—perhaps sans the tobacco—though there are at least some public disclosure rules which provide limited access to information as to

who is meeting whom.

What is different about today is the secrecy behind very public support for candidates of various stripes and for stances on various pressing issues; this secrecy is embodied in the super political action committee (PAC) commercials backed by unidentified groups, unions, corporations and the like. It's

"It is secret money--you won't know until after the primaries have occurred who helped fund them." --Trevor Potter

an outgrowth of that "corporations are people, too" Supreme Court ruling. Like people, they have the right to express viewpoints. But unlike you and me, they can express them often without attribution, under the cloak of anonymity so as to keep agendas hidden. And they have the money to make their voices heard loud and clear—the only clarity lacking relates to their identities.

Groups with nonprofit arms do not have to disclose their donors. And other groups required to provide such infor-

mation don't have to do so in a timely manner. (For instance, super PACS active in advertising during the Republican presidential primaries can hold off on disclosing the identities of their contributors until after those primaries are concluded.)

An Associated Press report quoted Trevor Potter, a former Republican

ads if they are of the Super PAC variety.

Furthermore, with anonymity as an ally, such ads have grown increasingly negative, adding to the aforementioned polarization plaguing public discourse. Largely unidentified special interests now have a new conduit for influencing opinion, distorting issues and in some cases helping to buy elections.

Federal Election Commission commissioner, as saying, "It is secret money—you won't know until after the primaries have occurred who helped fund them. Whether they're doing this for the right or wrong reasons, it's the opposite of what the disclosure system was designed to do."

While this column has been a long-time supporter of the health of commercialmaking and the economic benefits it generates, we for the first time find ourselves not on the side of more

Yet while this form of unattributed influence peddling is relatively new, at the same time there's nothing all that new under the sun as evidenced by the observations of Twain, Rogers and Groucho Marx.

The latter, speaking in the 1933 movie *Duck Soup* in which he portrayed the president of the country Freedonia, made a simple campaign promise. I'm paraphrasing but the great Groucho's pledge went something like this—there will be no graft unless I get my share.

POV



Reflections on Slamdance

Slamdance (which gets underway this week) is the quintessential festival for misfit filmmakers. So when the festival asked me to shoot *Harold's Bad Day*—which won their short film screenplay writing competition, I agreed faster than an account exec to a wardrobe change.

My first film, *Dill Scallion*, premiered at Slamdance back in the pre-Google era. A handful of my then-unknown actors, including Lauren Graham, Peter Berg, and Kathy Griffin, all came to Park City on their own dime. LeAnn Rimes, who also had a cameo in the movie, sat in the crowd. When I pointed her out, she stood up and blessed us with a spontaneous, a cappella rendition of "Amazing Grace". Yes, it was odd, but we landed a nice home video deal on the spot.

Afterwards, we held a swanky private party, which was what filmmakers did before the Great Recession. We flew up Sheryl Crow, who scored the film, to play live. We created such buzz, that I leaked a rumor that Harvey Weinstein would arrive at midnight on a jet pack. Hearing it spread by an ICM agent was pure gold. We had pulled the red carpet out from under Sundance. More importantly, we secured two cable sales and an art

house theatrical run.

My not-fake documentary about comedians, *I Am Comic* premiered at Slamdance '10. As before, several stars made the voyage to Park City on their own dime. If we had premiered at Sundance, they might expect a chalet, per diem and free lift tickets. Comedians Tommy Davidson and April Macie handed out freeze pops when the packed screening room's air conditioning suddenly broke.

The crowd went nuts. After a 45 minute Q&A, we marched everyone across the street to our free pizza party for 1,200 fans and fellow filmmakers. Sheryl Crow was replaced by an iPod. But we licensed the movie to Showtime and snagged a great distributor, Monterey Media.

Cut to making *Harold's Bad Day*. This wry, dark comedy was a tart creative sorbet after two years of steady spotmaking for the likes of Doner, AKQA, Tracy Locke and Barkley. I seduced my crew into helping me. Luckily, we shot a nice gig for Cramer Krasselt/Phoenix earlier in the week.

Tapping into the Slamdance voodoo, we got a stellar cast: Nick Sadler, comic Doug Benson and two young guys destined for greatness. I wanted the writer, R.J. Buckley, to enjoy the full Hollywood experience, so I bas-

tardized his dialogue and ignored him on set. We used no video playback. No approval. Just my crew capturing great actors doing one, maybe two takes.

We just screened at Hybrid Editorial for finicky friends and strangers before locking the cut. Test screenings are always crucial. Charlie Chaplin screened for tired coal miners; I tapped creatives and offline editors. Big shout out to Brickyard VFX for the helping hand.

More fun than dropping names and making mediocre deals is witnessing that packed house of indie film lovers enjoying your film. The Slamdance crowd is there to celebrate the accomplishment of making a film. They want it to be great. They laugh at all the right places, soak up the drama and cherish the Q&A's. Okay, got to start packing.

(Director Jordan Brady is co-founder of production house Superlounge.)

Flash Back

January 26, 2007 Über Content has signed director, producer and writer Todd Field for exclusive U.S. spot representation....Director Steve Chase, formerly of Reactor Films, has joined bicoastal Go Film for U.S. spot representation....Director Rob Luehrs has landed his first career production house roost, signing with Reactor Films for spots.... Exec producer John Marshall has assumed sole ownership of Villains....Animation studio Klasky Csupo's commercialmaking shop ka-chew! has expanded its reach into live action with the formation of Punch Company....

January 25, 2002 Bob Nelson has joined D'Arcy, NY, in the newly created role of EVP/managing director of global creative services....Rob Lieberman, two-time winner of the DGA Award for commercial directing, has come aboard Plum Productions....Bravo Zulu has signed comedy director Jordan Brady, formerly with HKM Productions....Post Perfect, a leading VFX/post house for much of the late 1980s and through the '90s, closed its doors last week (1/18)....



DGA, ASC Awards Could Prove To Be Precursors To Academy Award Field of Nominees

Continued from page 1

significant recognition to date for Hazanavicius and *The Artist*. The acknowledgement of one's peers is clearly personally gratifying for Hazanavicius. Furthermore, gaining a DGA nomination is often a precursor to being an Oscar nominee. And whoever ends up winning the DGA Award is the odds-on favorite to do the same on Oscar night. Only six times since the DGA Awards began in 1948 has the feature film winner not gone on to win the corresponding Academy Award.

Hazanavicius is the only first-time nominee in this year's field of DGA-recognized feature film directors. Martin Scorsese this year was nominated for *Hugo* in the DGA's Feature category, and for *George Harrison: Living in the Material World* in the Documentary competition. These two latest noms bring Scorsese's career DGA Award nomination total to 10 (eight for features, another for TV, one for the documentary).

Rounding out this year's field of nominated feature directors, Woody Allen's fifth career nom came for *Midnight in Paris*; David Fincher's fifth (three for features, two for commercials) for *The Girl With the Dragon Tattoo*; and Alexander Payne's second for *The Descendants*.

Scorsese and Allen are previous winners of the coveted DGA Award in Features while Fincher won earlier in the Commercials category. Scorsese earned the DGA Award for Outstanding Directorial Achievement in Feature Film in 2006 for *The Departed*, and was previously nominated in that category for *Taxi Driver* (1976), *Raging Bull* (1980), *Goodfellas* (1990), *The Age of Innocence* (1993), *Gangs of New York* (2002) and *The Aviator* (2004). Scorsese also won the DGA Award last year for Outstanding Directorial Achievement in Dramatic Television for *Boardwalk Empire*.

Meanwhile Allen won for *Annie Hall* (1977) and was nominated for *Manhattan* (1979), *Hannah and Her Sisters* (1986) and *Crimes and Misdemeanors* (1989).

Fincher's prior feature nominations were for *The Social Network* (2010) and *The Curious Case of Benjamin Button* (2008). Back in 2003, Fincher won the DGA Award for Commercials on the strength of Nike's "Speed Chain," Nikegridiron.com's "Gamebreakers" and Xelibri Phones' "Beauty for Sale." He was again nominated in commercials in 2008, the same year as the *Benjamin Button* nom.

The Descendants earned Payne his second career nomination, the first coming for *Sideways* (2004).

Meanwhile, nominations for this year's DGA Award for Outstanding Directorial Achievement in Documentaries also carry Oscar implications. Three of the five current DGA documentary nominees have their films on the so-called

Academy Awards' shortlist of 15 finalist documentaries. They are: *Paradise Lost 3: Purgatory*; *Project Nim*; and *Bill Cunningham New York*. The latter was directed by DGA Award nominee Richard Press. *Project Nim* was directed by DGA nominee James Marsh. And *Paradise Lost 3: Purgatory* was helmed by the DGA-nominated team of Joe Berlinger and Bruce Sinofsky.

(For a full rundown and backstory on the DGA Award nominees for Best Commercial Director of 2011, see separate story.)

This year's DGA Award winners will be announced and honored at a gala ceremony on Saturday, January 28, at the Grand Ballroom at Hollywood & Highland.

Cinematography

As for the Oscar prognostication prowess of the American Society of Cinematographers (ASC) Outstanding Achievement Awards, look no further back than last year when the five ASC Award nominated cinematographers went on to comprise the field of Academy Award nominees. Also in 2011, Wally Pfister, ASC, BSC, won the ASC feature film honor for *Inception* and then went on to take home the Best Cinematography Oscar as well.

This year's lineup of ASC feature film nominees consists of: Jeff Cronenweth, ASC, for *The Girl With the Dragon Tattoo*, Emmanuel Lubezki, ASC, AMC, for *The Tree of Life*, Robert Richardson, ASC, for *Hugo*, Guillaume Schiffman, AFC, for *The Artist*, and Hoyte van Hoytema, FSF, NSC, for *Tinker, Taylor, Soldier, Spy*.

This is Richardson's 10th ASC nomination. He was previously acknowledged for *Inglourious Basterds* (2010), *The Good Shepherd* (2007), *The Aviator* (2005), *Snow Falling on Cedars* (2000), *The Horse Whisperer* (1999), *Heaven & Earth* (1994), *A Few Good Men* (1993), *JFK* (1992), and *Born on the Fourth of July* (1990).

Lubezki won the ASC Award in 2007 for *Children of Men*, and was also nominated in 2000 for *Sleepy Hollow*.

This is the second consecutive ASC Award nomination for Cronenweth who was recognized last year for *The Social Network*.

Schiffman and van Hoytema are both first-time ASC nominees.

Being nominated for the ASC Award has a special meaning for Cronenweth. "My journey has been a little different than most," related Cronenweth. "I have been going to the ASC Awards since I was a young adult. My dad [the late, legendary Jordan Cronenweth, ASC] won the very first ASC Award for *Peggy Sue*

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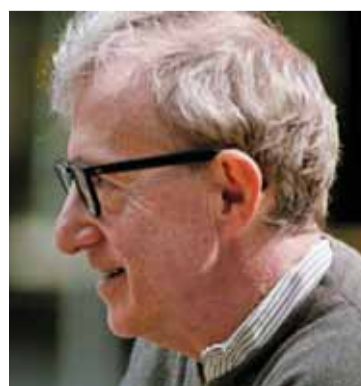
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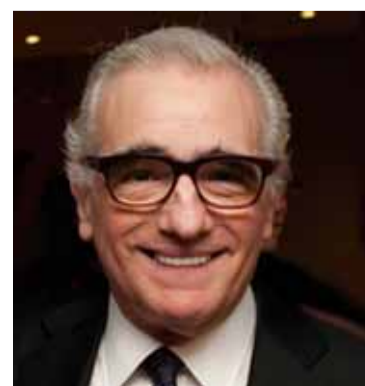
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WINNER
NATIONAL BOARD OF REVIEW
BEST DIRECTOR
MARTIN SCORSESE

WINNER
PHOENIX FILM CRITICS SOCIETY
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Jeff Cronenweth, ASC



Guillaume Schiffman, AFC



Hoyte van Hoytema, FSC, NSC

Oscar Prospects In VES Noms, Globes

Continued from page 4
Got Married (1986). To have grown up with the ASC and to now have those talented artists give you a nod is monumental. It fulfills a dream for me."

Asked to compare last year's nomination for *The Social Network* with this one for *The Girl With the Dragon Tattoo*—both directed by David Fincher—Jeff Cronenweth observed, "The feeling of being nominated for the very first time is amazingly overwhelming and takes you off guard. But I kind of feel it's more important this time around because the film [*The Girl With the Dragon Tattoo*] was a much longer struggle than *The Social Network* as a project, which makes the ASC recognition nice for myself, David and everybody else on the production...There were, for example, daunting lighting challenges, particularly for the final night sequence of the film in Stockholm. And just getting in tune with the sunrises and sunsets and that country's light patterns was a challenge."

Beyond features (he is repped as a DP by Dattner Disputo and Associates), Cronenweth continues to enjoy the challenge of commercials. He is half of the directing team The Cronenweths, paired with his brother Tim Cronenweth and handled by Los Angeles production house Untitled Inc. The Cronenweths most recently directed pop singer/performer JoJo in a Clearasil spot.

The 26th annual ASC Awards Gala is set for Sunday, Feb. 12, at the Hollywood & Highland Grand Ballroom.

Golden Globes

While not a perennially accurate barometer of what's in store at Oscar

time, the Hollywood Foreign Press Association's Golden Globe Awards yielded some interesting returns this week with *The Artist* leading the way with three wins followed by *The Descendants* which tallied two.

Most significantly, *The Descendants* won for Best Drama while *The Artist* nabbed the Globe for Best Picture, Musical or Comedy. This has led to some speculation that these two films could be vying for the Best Picture Academy Award.

Additionally, the Globe for Best An-

imentary Short Subject, Animated Short Films, and Documentary Features is chronicled.

Similarly, several nominees for 2012 Visual Effects Society (VES) Awards correspond to the Motion Picture Academy's list which consists of 10 films that remain in the running in the Best Visual Effects category for the Oscar.

In the VES category for Outstanding Visual Effects in a Visual Effects-Driven Feature Motion Picture, all five nominated films are in the Academy's field of 10 finalists. The



The Girl With the Dragon Tattoo

imated Film went to *The Adventures of Tintin*. The Best Director Globe was bestowed upon Martin Scorsese for *Hugo*. And Woody Allen earned Best Screenplay for *Midnight in Paris*.

VFX

In this week's preview of the Sundance Film Festival (see separate story), the common ground between work slated for this year's Fest (along with films honored at Sundance last year) and the official Academy Awards shortlists in such categories as Docu-

five are: *Captain America: The First Avenger*, *Harry Potter and the Deathly Hallows, Part 2*, *Pirates of the Caribbean: On Stranger Tides*, *Rise of the Planet of the Apes*, and *Transformers: Dark of the Moon*.

A sixth film from that Academy 10, *Hugo*, is a nominee in the VES category of Outstanding Supporting Visual Effects in a Feature Motion Picture.

The remaining four films on the Motion Picture Academy roundup of finalists are: *Real Steel*, *The Tree of Life*, *X-Men: First Class*, and *Mission: Impossible—Ghost Protocol*. The latter did pick up a VES nom in the category Outstanding Models in a Feature Motion Picture.

The 10th annual VES Awards are slated for Tuesday, Feb. 7, at the Beverly Hilton Hotel in Beverly Hills.

WGA rundown

The Writers Guild of America (WGA) Award nominations can also offer a heads-up as to who the Oscar nominees will be. The nominees for 2012 Writers Guild Awards are:

Continued on page 8



Emmanuel Lubezki, ASC, AMC



Robert Richardson, ASC

Short Takes

HATS OFF TO NHL, HONDA PILOT

Directed by Alex Feil of Alive & Well, "Passionate Fans," a :30 for the Honda Pilot out of RPA, opens with Detroit Red Wings captain/defenseman Nicklas Lidström and Anaheim Ducks winger Corey Perry exiting a sports arena following an NHL game. As the duo loads their gear into the trunk of a Honda Pilot, Lidström notes to Perry, "By the way, good game tonight. But next time aim for the net."



As the men are securing their seatbelts, their attention is suddenly brought to the windshield, where an Anaheim Ducks cap has just fallen. They trade confused looks before a barrage of team hats falls atop the vehicle, spilling onto and around the car; a symbolic "hat trick." When it seems the hat storm has passed, a final gift of a slimy octopus plops on the windshield and slides down, leaving the pair in further disbelief with Perry exclaiming, "Really?" Throwing eight-armed octopi onto the ice is a Red Wings fan tradition, symbolizing the eight wins it used to take (back in 1952 when the octopus salute began) to win the Stanley Cup. Post-octopus, the spot cuts to a shot of the hat-littered Honda as a voiceover concludes, "They've got passionate fans, we've got passionate fans." We then cut to the Honda logo, which flips to the NHL logo accompanied by the voiceover, "Honda. Official vehicle of the NHL."

MOTHER GETS SHORT WITH EMUSIC

Mother NY has created a series of short films called "eMusic Experiments" for eMusic, a music discovery and download destination. The films give viewers better insight into eMusic's favorite albums and explore the effects of music.

The series kicks off with a film that explores the story behind M83's critically acclaimed album "Hurry Up, We're Dreaming." Lead singer, Anthony Gonzales, says the album was inspired by the vivid dreams of his past, so the film examines how the album affects the sleep patterns of those listening to it.

The next film in the series focuses on dexterous drum-machine artist, AraabMUZIK, a hip-hop musician who slices beats so fast he transcends genres. The campaign is supported by social media marketing, as well as interactive display, Google TV and search advertising. This is part of eMusic's targeted advertising strategy focused on culturally independent music enthusiasts.

The series will continue in the spring with additional film, digital, editorial as well as live events exploration involving audience participation. To watch these films, visit emusic.com/startexploring

PEOPLE IN THE NEWS...

L.A.-based triofilms has added director Arie Posin for spot representation. A graduate of USC's School of Cinematic Art, Posin has to his credit the short film *Over My Dead Body* as well as the feature titled *The Chumscrubber*. The latter, which starred Jamie Bell, Ralph Fiennes, Glenn Close and Rita Wilson, premiered at the 2005 Sundance Film Festival. Posin is currently helping a campaign for a food retail chain with actress Gwyneth Paltrow....Dolby Laboratories has engaged Sid Ganis to support its cinema business and expand relationships with industry creative leaders. Ganis, who most recently served as president of the Academy of Motion Picture Arts and Sciences, will advise sr. management on a variety of initiatives to better serve the creative, production, and exhibition communities. Ganis has held various positions at Sony Pictures Entertainment, including president of worldwide marketing for Columbia TriStar, vice chair of Columbia Pictures, and president of marketing & distribution for Columbia Pictures....



Arie Posin

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AUSTIN FILM CRITICS ASSN.

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FEATURE
BLACK FILM CRITICS CIRCLE

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FEATURE
LAS VEGAS FILM CRITICS SOCIETY

WINNER
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ANIMATED
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PHOENIX FILM CRITICS SOCIETY

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ANIMATED
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Richard Corliss, TIME

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Logan Hill, NEW YORK MAGAZINE



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WGA, PGA, ADG Carry Oscar Weight

Continued from page 6

Original Screenplay:

- *50/50*, Written by Will Reiser; Summit Entertainment
- *Bridesmaids*, Written by Annie Mumolo & Kristen Wiig; Universal Studios
- *Midnight in Paris*, Written by Woody Allen; Sony Pictures Classics
- *Win Win*, Screenplay by Tom McCarthy; Story by Tom McCarthy & Joe Tiboni; Fox Searchlight
- *Young Adult*, Written by Diablo Cody; Paramount Pictures

Adapted Screenplay:

- *The Descendants*, Screenplay by Alexander Payne and Nat Faxon & Jim Rash; Based on the novel by Kaui Hart Hemmings; Fox Searchlight
- *The Girl with the Dragon Tattoo*, Screenplay by Steven Zaillian; Based on the novel by Stieg Larsson, originally published by Norstedts; Columbia Pictures
- *The Help*, Screenplay by Tate Taylor; Based on the novel by Kathryn Stockett; DreamWorks Pictures
- *Hugo*, Screenplay by John Logan; Based on the book "The Invention of Hugo Cabret" by Brian Selznick; Paramount Pictures
- *Moneyball*, Screenplay by Steven Zaillian and Aaron Sorkin; Story by Stan Chervin; Based on the book by Michael Lewis; Columbia Pictures

Documentary Screenplay:

- *Better This World*, Written by Katie Galloway & Kelly Duane de la

Vega; Loteria Films

- *If a Tree Falls: A Story of the Earth Liberation Front*, Written by Marshall Curry and Matthew Hamachek; Oscilloscope Pictures
- *Nostalgia for the Light*, Written by Patricio Guzmán; Icarus Films
- *Pina*, Screenplay by Wim Wenders; Sundance Selects
- *Position Among the Stars*, Script by Hetty Naaijken-Retel Helmrich, Leonard Retel Helmrich; HBO Documentary Films
- *Senna*, Written by Manish Pandey; Producers Distribution Agency

Writers Guild Award winners will be honored on Sunday, February 19, during simultaneous ceremonies in Hollywood and New York.

PGA noms

The Producers Guild of America (PGA) has three feature categories in its Producers Guild Awards. Nominees for the Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures are: *The Artist*; *Bridesmaids*; *The Descendants*; *The Girl With the Dragon Tattoo*; *The Help*; *Hugo*; *The Ides of March*; *Midnight in Paris*; *Moneyball*; and *War Horse*.

Nominees for the PGA Producer of the Year Award in Animated Theatrical Motion Pictures are: *The Adventures of Tintin*; *Cars 2*; *Kung Fu Panda 2*; *Puss In Boots*; and *Rango*.

And nominations for the PGA Producer of the Year Award in Document-

tary Theatrical Motion Pictures are: *Beats, Rhymes & Life: The Travels of a Tribe Called Quest*; *Bill Cunningham New York*; *Project Nim*; *Senna*; and *The Union*.

Producers Guild winners will be disclosed on January 21 at the Beverly Hilton Hotel.

Production design

Nominees for the Art Directors Guild's 16th annual Excellence in Production Design Awards for 2011 span three theatrical feature categories: Period Film, Fantasy Film, and Contemporary Film. All carry weight in the Oscars derby.

Period Film production designer nominees are: Sebastian Krawinkel for *Anonymous*; Laurence Bennett for *The Artist*; Mark Ricker for *The Help*; Dante Ferretti for *Hugo*; and Maria Djurkovic for *Tinker Tailor Soldier Spy*.

Fantasy Film nominees are: art director Kim Sinclair for *The Adventures of Tintin*; production designer Rick Heinrichs for *Captain America: The First Avenger*; production designer Scott Chambliss for *Cowboys & Aliens*; production designer Stuart Craig for *Harry Potter and the Deathly Hallows, Part 2*; and production designer John Myhre for *Pirates of the Caribbean: On Stranger Tides*.

ADG Award nominees in Contemporary Film are production designers Jefferson Sage for *Bridesmaids*; Jane Anne Stewart for *The Descendants*; Beth Mickle for *Drive*; K.K. Barrett for *Extremely Loud & Incredibly Close*; and Donald Graham Burt for *The Girl With the Dragon Tattoo*.

Sage, incidentally, is also nominated in the category Episode of a Half-Hour Single-Camera TV Series for the pilot of *New Girl*. He is one of four production designers to garner two ADG nominations this year, the others being Bob Shaw for the pilot episode of *Pan Am* (One-Hour Single-Camera TV Series) and for *Too Big to Fail* (TV Movie or Miniseries); James Yarnell for the *American Idol* episode "Top 12 Boys Perform" and *Dancing With the Stars* "Round One" (both in the Episode of a Multi-Camera Variety or Unscripted Series category); and Steve Bass for the *63rd Annual Emmy Awards* and for the *83rd Annual Academy Awards* (both in the Awards, Music or Game Shows category).

ADG Award winners will be announced and honored Saturday, Feb. 4, at the Beverly Hilton Hotel.

Academy sked

Oscar nominations will be announced on Tuesday, January 24. The Academy Awards ceremony is set for Sunday, Feb. 26.

On The Wire

Greenpoint Signs Directors Nick&Ben and Rodney Ascher
BROOKLYN, NY- Greenpoint Pictures has added new directors Nick&Ben and Rodney Ascher to their growing roster. Nick&Ben are known for both their cinematic narrative pieces and highly polished comedic spots. Rodney Ascher's experimental doc film *Room 237* about "The Shining" will premiere at Sundance 2012.

Company 3, FutureWorks Join Forces for Virtual Outpost
SANTA MONICA, CA- Company 3 has partnered with Mumbai-based post facility FutureWorks to provide feature film and commercial clients in India the color grading services of Company 3's world-renowned artists. This "virtual outpost" outpost has already been used successfully for the Nokia "Bollywood Pocket Dance Wire," directed by Ahmen Khan for agency AKLP.

2012 International FilmFest Now Open for Entries

LOS ANGELES - US International Film & Video Festival opens its 2012 competition for all electronic media. These include Film, Video (DVD), Digital, Broadcast, Online, Applications for smart phones and mobile devices such as tablets, Video Games for all platforms and Interactive CD-ROM and DVD-ROM. The deadline is March 1, 2012.

Silverman Completes Season 2 Progressive "Starlicious"
HOLLYWOOD - Jay Silverman Productions have completed production of Season Two on the highly popular, online web trivia series "Starlicious," sponsored again by Progressive Insurance.

Hollywood Center Studios Appoints Cole

HOLLYWOOD - Hollywood Center Studios has appointed Jerry Cole to the newly-created post of Director of Virtual and Broadcast Services. Cole, whose background includes posts with AOL, GlobeCast and Warner Bros., will oversee a department that provides virtual production services for webcasts, broadcast and TV production.

"Dallas" Chooses MTI Films' Remote Control Dailies

HOLLYWOOD - Warner Horizon Televisions' reboot of the nighttime drama "Dallas" has become the first production to take advantage of MTI Film's Remote Control Dailies service to ensure secure, high-quality dailies while shooting on location in Dallas. Remote Control Dailies offers the same complete feature set that MTI Film's Control Dailies provides in a facility setting, but configured in a portable unit.

DGWB Focuses On Wienerschnitzel's Heritage For TV Ad

SANTA ANA, CA - DGWB Advertising & Communications has launched a new TV ad campaign for longstanding client Wienerschnitzel that showcases the fast food pioneer's rich legacy and heritage. Featuring Wienerschnitzel Founder John Galardi in his TV commercial debut and focusing on nostalgia by harkening back to when life was simpler.

Technicolor-PostWorks NY Provides Grading For PSA

NEW YORK -- Technicolor - PostWorks New York provided post production services for a new series of public service announcements that vividly evoke the dangers that methamphetamines pose for teens. The four spots were directed by Darren Aronofsky for the Meth Project and digital agency Organic, San Francisco, and center on the real-life consequences of addiction.

SCRATCH 6.1 Best Price-Performance to Workflows

SANTA CLARA, CA - ASSIMILATE has shipped the 6.1 version of its SCRATCH Lab™ digital dailies tool. This new SCRATCH version significantly widens SCRATCH Lab's price-performance dominance among digital dailies tools. Wicked-fast, multi-threaded output rendering, state-of-the-art metadata handling achieve leaps in productivity never seen before in a digital dailies tool.

Goldenberg's Peanut Chews Rebranded TV Campaign

PHILADELPHIA - Director James Bartolomeo of Protagonist Films teams with Machinery Philly to rebrand classic Philadelphia candy, Peanut Chews, in a quartet of spots that play up the brand's hometown Philly pride. The campaign is the brainchild of creative directors Ken Cills & Kristian Summerer.

Beast Edits and Directs a Campaign for Western Union

LOS ANGELES - Beast has completed directing and editorial work for Western Union, via agency 180 Amsterdam, to promote World of Betters, a six-week viral campaign that asks the question "what would you do with \$1,000 to make someone's day better?"

"32TEN Studios" Launched; To Reopen ILM Soundstage

SAN RAFAEL, CA - A group of former employees of ILM and Kerner Optical have announced the launch of a new company, "32TEN Studios," which will be based at the former site of ILM, at 3210 Kerner Boulevard here. The new venture will be employee owned, and will be headed by industry veterans Tim Partridge, who will serve as President, and Greg Maloney who will serve as COO.

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



Hugo



The Artist

"THE BEST PICTURE OF THE YEAR!"

Newsday

NEW YORK POST

abc NEWS

TIME

AP Associated Press

San Francisco Chronicle

The Seattle Times

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INCLUDING
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COMEDY/MUSICAL

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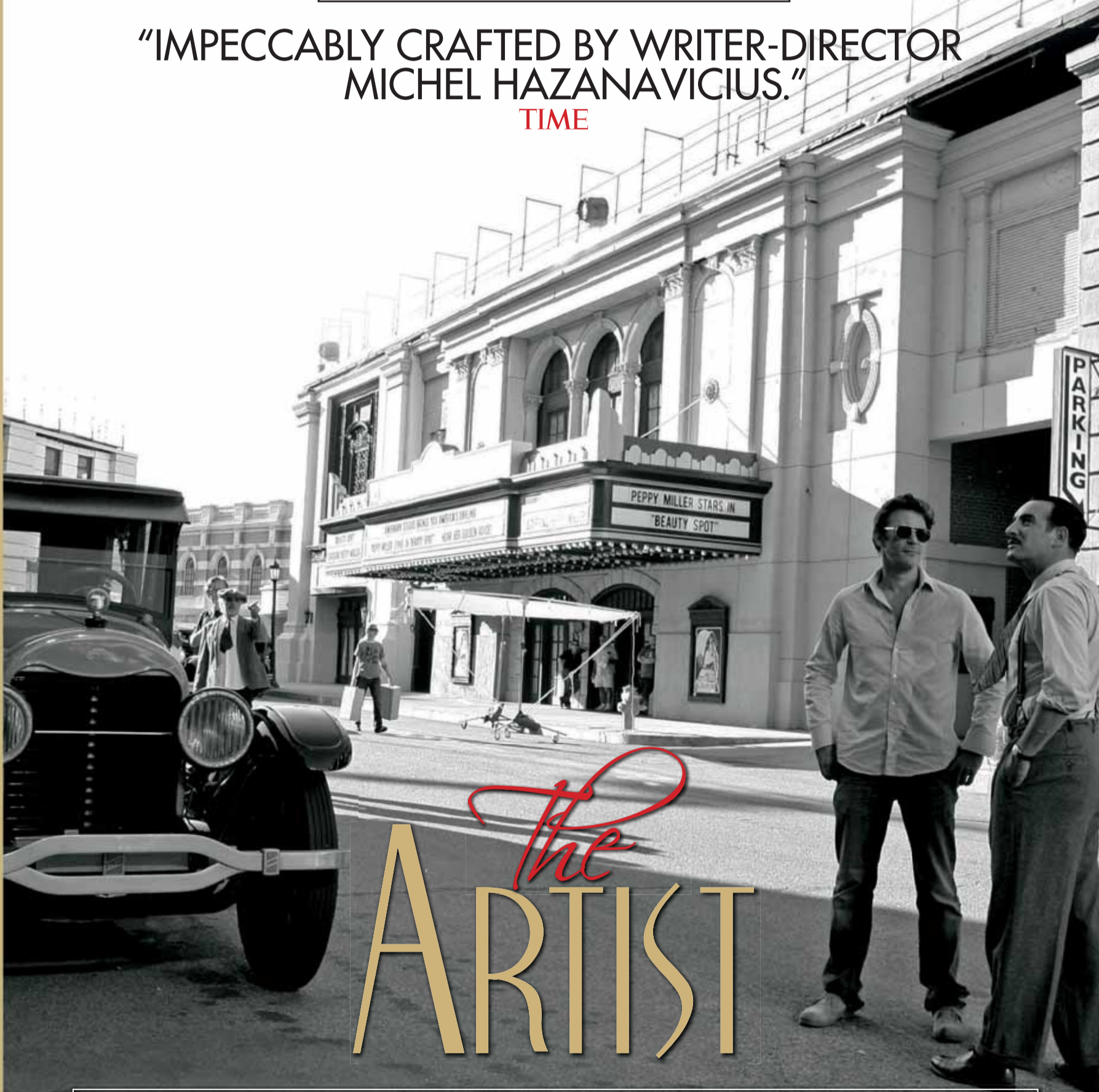
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TWC



Lance Acord



Dante Ariola



Fredrik Bond



Steve Miller



Noam Murro

Commercial Directors Reflect On Their DGA Award Nominations

Perspectives range from a 1st-time nominee to those who've won the award &/or earned multiple career noms

By Robert Goldrich

LOS ANGELES—On one end of the nominations continuum, we have a first-time Directors Guild of America (DGA) Award nominee in the Commercials category. On the other end, two directors who have each won the DGA Award for Best Spot Director Of The Year and been nominated six times in their careers.

The latter two helmers are Dante Ariola of MJZ and Noam Murro of Biscuit Filmworks. The first timer is Steve Miller of @radical.media.

"I'm still kind of shocked," Miller told *SHOOT* just a couple days after earning his nomination. "It's a real thrill and honor. It's a nice bit of confirmation that you're doing the right thing. It's funny but in our business you're a little bit vulnerable to the notion that you're as good as your last work. This, though, gives you some perspective on your body of work during the course of a year and what it represents."

By contrast, Ariola feels he's in a better position now than he was the first time around to fully appreciate what the recognition from his DGA peers signifies. "It means more to me today. I had no context back when I received my first nomination 11 years ago. Now I better realize how difficult it is to attain a nomination—to have your work considered by other directors as being among the year's best."

Between first-time nominee Miller and past winners Murro and Ariola on the DGA Awards scale are two directors who know what it's like to be nominated in the Commercials category. Last week Fredrik Bond of MJZ garnered his fourth career DGA nomination. He was previously nominated in 2004, 2007 and 2008. And Lance Acord of Park Pictures now has his second career DGA nomination under this belt, the first coming for his work in 2003.

"It's a huge honor," said Acord of the nomination. "I even feel honored that the DGA extends its attention to the realm of commercials and what we do. I'm proud to be a part of that."

Bond related, "This is THE awards show for directors, the one where you

find being nominated especially gratifying. It's lovely to be recognized by your peers. I try to play it cool every year, not thinking about the DGA nominations. But if I'm nominated, I find myself jumping up and down in celebration."

From a practical standpoint, Bond noted, "I've found being nominated gives a boost to the level of creative work you get. You start to get more high quality concepts."

The work

Miller's nomination came on the strength of three spots for Dos Equis—"Pommel Horse," "Speed Dating" and "Pygmy"—out of Euro RSCG Worldwide, New York; two Geico ads, "Guinea Pigs" and "Sushi," for The Martin Agency, Richmond, Va.; Cheetos' "Fort" from Goodby, Silverstein & Partners, San Francisco; and Ortega's "Parking Lot" via Grey Worldwide.

The Dos Equis work is part of the ongoing "The Most Interesting Man in the World" campaign, which Miller has been directing since its inception in 2007. "I can't help but think that partly my nomination came as a nod for that campaign," conjectured Miller. "It's rare to have a campaign like that connect with viewers in the way this one has over the years. Every vignette is a big wink at the audience and they like being in on the joke."

Miller credits his original collaborators back in 2007—the creative team of Brandon Henderson and Karl Lieberman (who have since departed Euro RSCG)—with creating a character who in tongue-in-cheek fashion has become iconic. "The Most Interesting Man" lives big while making fun of advertising's role in terms of building such a larger-than-life persona. From the campaign's inception, Miller said that he, Henderson and Lieberman saw the potential of parodying the importance of a spokesperson. "We all knew where we could go with this kind of character from the start. They [Henderson, Lieberman] enthusiastically went for it so that the character could reach its full promise. I feel very fortunate to have been approached to

take on an amazing piece of creative, to establish this character and then build him over the years with other great creatives [at Euro RSCG]."

Miller teamed with @radical.media president Frank Scherma and executive producer/head of sales Maya Brewster to select the entries submitted for DGA consideration. Miller explained that he wanted to show different facets of his directing, describing Dos Equis as "filmic and creating a kind of mythology around the 'Most Interesting Man in the World' character."

Meanwhile the Geico ads are described by Miller as "quirky and irreverent, but at the same time are based on aspects of human nature." The spots' respective scenarios center on a man looking to save money on his electrical bill by having guinea pigs continually rowing a miniature boat to generate energy, and cost-saving adults seemingly satisfying their sushi craving via their youngster's pet fish.

The Cheetos entry is an exercise in the offbeat, depicting a man and an animated cheetah character hanging out in a mattress store where they've built a fort out of mattresses. "It kind of shows a director helping to create non-moments involving people who have nothing going on," related Miller. "Viewers find themselves thrust into that moment. No one knows what do to with that non-moment because it's so out there. The non-moment is a joke with an undercurrent of not taking ourselves too seriously."

And Ortega's "Parking Lot"—in which a mother and daughter are confronted with a hanging pinata character housing a bounty of tacos—is "absurdist humor," said Miller, that's heightened by a kind of minimalist approach, pairing a dry, almost mundane response to a staged, impossible situation.

Miller affirmed that his DGA nomination was made possible "by inspired ideas from talented agency creatives."

"Parallels"

Indeed the agency creatives and their concepts are key to attaining any DGA nomination, observed Ariola,

who cited as an example Jim Beam's "Parallels" spot starring Willem Dafoe, which shows the twists and turns life can take based on various decisions or the lack thereof, supporting the case for making "Bold Choices."

"All I got from the agency [Strawberry Frog] was a premise and Willem Dafoe—there was no script," related Ariola who was given the latitude to team with ad shop collaborators as they made their own "bold choices" regarding what scenarios to create for Dafoe.

In addition to "Parallels," Ariola earned his sixth career DGA nomination on the basis of Volkswagen's "Black Beetle" from Deutsch LA; and Nissan LEAF's "Gas Powered Everything" out of TBWA/Chiat/Day, Los Angeles.

Ariola sought to show directorial "diversity" in his DGA entries, from what he described as "the pathos of 'Parallels' to 'the fun and action' of having a beetle scurrying through the wild as a tease for the new VW Beetle, to the humor of 'Gas Powered' which is set in a world where seemingly everything is gasoline-powered and pollution-belching—except for the all-electric LEAF."

Back in 2006, Ariola won the DGA Award for Outstanding Directorial Achievement in Commercials for Traveler's "Snowball," Johnny Walker's "Human," and Coca-Cola's "First Taste." He was additionally nominated based on his work in 2000, 2002, 2004 and 2007.

Personal connection

Ariola's MJZ colleague, director Fredrik Bond, just earned his fourth DGA nomination for two Heineken commercials, "Date" and "The Entrance," out of Wieden+Kennedy, Amsterdam.

The spots are driven by a sense of whimsical fun and a high energy level. In "Entrance," for instance, our protagonist, played by French actor Eric Monjoin, charms his way into a happening party, interacting with a cast of characters which includes an Texas oil baron/cowboy type, and a martial artist. Our hero has mock clashes with

both, the first being a draw-your-guns-from-imaginary-holsters shootout, followed by a friendly kung fu battle centered on a bottle of Heineken. Next our party goer winds up on stage performing with the lead singer from a Danish alternative pop band whose single "The Golden Age" serves as the soundtrack for the commercial.

Bond said he selected the Heineken spots as his DGA entries because they both were "very collaborative with the agency. It was a great creative process where you could immerse yourself and as a result this work felt very personal to me. It wasn't a message mandated by a big corporation. Instead it was an organic, wonderful creative process where we made the work the best it could be."

"The Force"

Acord became a DGA nominee for the second time thanks to last year's hit Super Bowl commercial "The Force" for the Volkswagen Passat out of Deutsch LA; Nike Basketball's "Paint the Town" from Wieden+Kennedy, Portland, Ore.; Nike's "The Chosen" for 72andSunny, Los Angeles; and the National Basketball Association's "Sweetest Moment" via Goodby, Silverstein & Partners, San Francisco.

"The Force" is aptly named as it became an advertising/marketing force that wove its way into mainstream culture, resonating with its sweet simplicity as a boy in Darth Vader garb takes his imagination to new heights—with a little help from dad.

In the spot, we see the youngster trying with all his might to use "the force"—that special power we all know from the *Star Wars* films—to manipulate inanimate objects, but to no avail. Finally he focuses on his father's Passat in the driveway. Inside the house, dad activates the car's remote start feature, Little Darth Vader's surprised and startled reaction to the automobile starting is priceless.

Besides its mega Super Bowl audience, the spot to date has generated a staggering 48 million-plus hits online—and counting. "Somehow people

connected with the story on an emotional level,” said Acord. “It’s a simple story that had a certain charm and I’m very happy I could be a part of it.”

Nike Basketball’s “Paint the Town” also shows a human connection—that between NBA superstar Kevin Durant and locals in Oklahoma City—ranging from youngsters to senior citizens—as they play basketball together in different parts of town. Airing during the time of the since settled NBA labor dispute, the spot was part of a campaign from Wieden+Kennedy affirming that basketball never stops; it’s a game that will continue to be played by people from all walks of life.

Nike’s “The Chosen” connects viewers with extreme sports athletes, including skate boarders and the like, paralleling them to musicians in a jam session who build off of what their fellow instrumentalists are doing, creating and improvising on the fly. “As a DP, I shot a lot of skateboarding and snowboarding early on in my career,” recalled Acord. “It was fun to get back to those roots with this commercial, except now putting those athletes on stage with theatrical lighting to make them more akin to musicians performing at a concert or in a video.”

Further adding to the directorial range of his DGA entries, Acord submitted “Sweetest Moment” which aired during last year’s NBA Finals. The spot shows a basketball—yes, literally a basketball—interviewing Magic Johnson about his “sweetest moment” on the court, which was his last second hookshot against the Boston Celtics at Boston Garden to help give the Lakers a pivotal playoff win leading to their winning the NBA championship.

Acord’s second DGA nomination differed from his first in that this time around he had a hand in selecting the spot entries for Guild judges to consider. For his first nomination eight years ago, Acord’s partner at Park Pictures, executive producer Jackie Kelman Bisbee, selected the work and submitted it to the Guild. “I remember being stunned when I was nominated the first time,” laughed Acord. “I didn’t even know I had entered the competition.”

Noam Murro

Noam Murro of Biscuit Filmworks was unavailable for comment at press time. His sixth career DGA nomination was bestowed on the basis of: Heineken Premium Light’s “Handle Bar Moustache” from Wieden+Kennedy, NY; DirecTV’s “Hot House” for Grey NY; Volkswagen Tiguan’s “Pinata” from Deutsch LA; and EA Battlefield 3’s “Is It Real?” for Wieden+Kennedy, Portland.

Murro won the DGA Award as best commercial director of 2004 for Adidas’ “Carry,” Starbucks’ “Glen” and eBay’s “Toy Boat.” He also earned nominations for his spotmaking ex-

ploits in 2002, 2003, 2005 and 2007.

Commercialmaking ties

Beyond the DGA Commercials category, other directors with spotmaking affiliations made their mark in this year’s nominees circle across other TV program categories.

Director Michael Cuesta—who’s handled by The Artists Company for

commercials—earned a DGA Award nomination for Outstanding Directorial Achievement in Dramatic Series for the pilot episode of Showtime’s *Homeland*. This is the first career nomination for Cuesta.

In the Comedy Series category, director Michael Spiller received his second career nomination for the *Modern Family* episode “Express

Christmas.” Spiller—who’s repped for spots by Lookout Entertainment—won the DGA Award last year for *Modern Family*’s “Halloween” episode.

Also scoring in the Comedy Series category for *Modern Family* this year is Fred Savage for the episode titled “After The Fire.” Savage, who recently signed with Uber Content for commercials, has four career DGA nominations

to his credit, the prior three coming in the Children’s Program category.

And director Stephen Gyllenhaal—repped for spots by MRB Productions—earned his second career nomination, this one in Movies for TV and Miniseries for the Lifetime original movie *Girl Fight*. He won a DGA Award in the Dramatic Specials category back in 1992 for *Paris Trout*.

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Ad Agency Pros Share Their Observations On What's In Store For

Continued from page 1

Looking back in the not-so-distant rear-view mirror, consider that the iPad has done wonders for print advertising. Similarly the web and the word-of-mouth-fueled viral dynamic have sparked viewers to actually seek out those worthwhile commercials they might have inadvertently zapped with their TV set remotes. Consider that last year's Super Bowl spot, "The Force" for the Volkswagen Passat out of Deutsch LA reached not only a mega Big Game telecast audience but has also generated more than 48 million hits online—and counting. That charming commercial was directed by Lance Acord of Park Pictuers and helped earn him this month his second career Directors Guild of America (DGA) Award nomination for Best Commercial Director of the Year. (See separate story in this issue on the DGA spot nominees for 2011.)

Indeed storytelling in all its forms remains relevant no matter if the delivery means is traditional or still taking

shape. And that theme—a blending of the old and the new, with the new infusing the old with new found energy and engagement—was evident in much of the feedback *SHOOT* received from a wide cross-section of advertising agency artisans.

While predictions of what's in store for a new year are often inaccurate, and resolutions in January often don't last past February, a number of brave creative and strategic souls from ad shops consented to share both their prognostications and goals for 2012.

There's a broad range of catalysts for discussion—3D, new tools and technologies, point-of-purchase venues and communications, advertiser and/or agency-created content spanning broadcast and the web, experiential initiatives, Facebook, online privacy issues, interactive TV, Apple's rumored pending foray into television, an ever evolving digital arena, brand-centric platforms, more client-direct initiatives, media convergence, mobile.

The latter, for instance, is in many

eyes fast becoming a pivotal place where people can interact with brands in creative and practical ways, spanning such practices as price comparison shopping, learning about new products and services, seeking out information that empowers folks to feel better equipped to make a buying decision, or for that matter transacting that purchase on a mobile device while at home or even in a store.

Advertising agencies are staffing up accordingly with professionals providing needed expertise yet mobile won't be truly integrated into creative and strategic thinking until mobile specialists are regarded as marketing specialists—some shops are getting there.

However, television—in its old and new incarnations—remains a marketing force and will have a place in the contemporary media landscape, according to a vocal number of agency execs and creatives.

And of course, particularly given what the global economy has gone through over the past few years, any

predictions or aspirations for 2012 are tempered by fiscal concerns ranging from recession to high unemployment, the ongoing European debt crisis, and dysfunctional government which can't seem to meaningfully address issues or reach needed compromise even when in the throes of economic crisis.

Thankfully successful, forward-thinking advertisers, marketers and strategists are not stricken by such paralysis. Instead they are often quite nimble and have much to say on a far reaching range of business, creative and technological topics. They are constantly learning, growing and assessing the state of the business to keep up with a marketplace in flux.

And all the while they are keeping a watchful eye on or diving right into opportunities for collaboration, connecting and partnering with others, of discovering, grooming and nurturing new talent, of breaking down barriers for a more free-ranging creative and media-agnostic landscape—all in the

face of serious budgetary constraints and challenges which figure to persist, if not increase significantly.

So in the spirit of big-picture perspectives, discovery, hopes and aspirations for the new year, *SHOOT* posed the following pair of multi-pronged questions to a field of advertising agency professionals.

1) Gazing into your crystal ball, what do you envision for the industry, creatively speaking and/or from a business standpoint for 2012?

2) What's your New Year's resolution creatively speaking and/or from a business standpoint for your own company - OR- tell us briefly about an exciting current project you are working on?

Respondents answered one or both queries, hitting upon various touch-points along the way. Here's a sampling of the feedback we received:



Sergio Alcocer, president, LatinWorks, Austin, Texas

1) As an industry obsessed with generating big ideas, I'm looking forward to the triumph of multiple small ideas that are beautifully executed and that together will be more impactful and profitable. It's time to dare to experiment again and again, try new things and keep what's working, scratch what's not. The pursuit of the

"ONE" idea is a gigantic waste of time.

2) This is a great time to be in multicultural marketing. It's no longer about ethnicity: it's about youth, energy, future. LatinWorks will become the thought leader in our space, we will help shape the rules of multicultural marketing in the next few years.



Craig Allen, director of integrated production, Venables Bell & Partners, San Francisco

1) Content, content, content. The demand for non-broadcast content will continue to be insatiable. The need to produce it quicker and cheaper will not abate. The number of non-traditional content providers willing to provide solutions to deliver it all faster and cheaper will continue to grow. The good news is that as producers we will continue to have more choices than ever to develop innovative partnerships with so many non-traditional suppliers. Last year, our agency was involved in an urban design project on behalf of our client Audi and an interactive storefront window experience for our eBay client, both of which were very non-traditional experiential projects. I see many more such projects in our future. Hashtags, tweets, QR codes—it's all good. Bring it on. And, amidst all this, I believe traditional broadcast will continue to thrive. Spot production seems to be as lively as ever; I know that at our agency we are in the midst of major efforts for practically all our clients. This could be the biggest year yet in terms of number of spots we produce.

2) My New Year's resolution is to go to Cannes. I've never been and this year I'm going, dammit.



Joe Baratelli, executive VP/executive creative director, RPA, Santa Monica

1) Well, let's see. The crystal ball is a little foggy, but it seems a convergence of small screen/mobile and big screens is in the future. Meaning more connectivity between your smart phone or iPad and your TV. It's starting already with some of the distributors, DirecTV and cable providers. It's also coming from the content producers like MLB's At Bat and HBO GO. But all this will be early-adopter stuff until someone packages an easy-to-use interface.

2) I never make resolutions (try not to set myself up for failure). But what we are doing at RPA from a creative perspective is starting by coming up with strong platforms that communicate each client's message across all media from the get-go. The challenge is being able to pull the different talents and skill sets together to form a team that can execute all the different assets in an efficient (and fun) way. It means the creative department is filled with different kinds of folks who all need to work together.

Writers and art directors work with UX, design, tech and programming. And everyone needs to be aware of the media landscape—digital, search, experiential and more. We all need to keep in mind the power of the consumer in the social realm and foster two-way communications and leverage advocates word-of-mouth endorsements. I guess what all this means is we all need to be in constant communication with each other, to support and foster each other's thoughts and ideas to make sure we are delivering attention-getting work no matter the consumer touch-point.

The most exciting projects going on right now I can't talk about. We're working on two tent-pole Super Bowl spots for Honda and Acura.



Fabrice Brovelli, managing director BETC Euro RSCG, Paris/London

1) In 2012, the prospect of the crisis is going to come to its high point, compelling us to reinvent the industry one more time. The budgets of our clients are getting smaller and smaller, therefore creativity is going to play an important role. I have been waiting for years for a concrete turnaround in the media world and even though the Internet has changed a lot the last ten years in an industry that is 60, television is certainly not dead! This new situation is a source of inspiration for everybody.

The advertising has multiple tools. It's up to us to create others.

Paradoxically during this ever-present crisis, we have kept our feet on the ground, and we are lucky to have had projects that have allowed BETC to become the second most creative agency in the world according to the Gunn Report 2011. This proves that creativity still continues to generate business.

2) My resolution for 2012 is to nurture our new department, BETC Music, which has a unique structure by bringing together an advertising agency and music specialists, BETC Music aims to get rid of musical ignorance. After our event for Air France Music with Charlotte Gainsbourg, our objective now is to make ourselves known as THE consultants for advertisers that love music. We are proud to work on the revival of the haute couture fashion house Courrèges and its implementation in the US and Asia as well as being able to produce such things as the last campaign for Air France with Benjamin Millepied that allowed us to show our poetic ambitions in this business.

The Industry In 2012



Jefferson Burruss,
executive producer,
GSD&M, Austin, Texas

1) The need to really work collaboratively with lots of partners, especially technology and media partners, who will allow us to create the experiences, tell stories and sell products in an increasingly connected world. The whole idea of smarter apps and consumer control over their content consumption from the cloud, across so many different devices, presents lots of challenges for not just the communication – how do we get our message through in a relevant and compelling way – but at the same time, how do we manage budgets and resources required to develop and produce the advertising and communication assets we need? I think we will continue to hone our skills around deeper understanding of user experience, because at the end of the day what we are trying to get through requires us to really deliver value to the consumer. The complexity of it is really exciting and we're looking forward to the challenge that this all brings. We're doing so much more on so many different screens, and not just televisions, web and mobile devices, but in experiential and gaming as well. We have lots of really talented people and we're really proud of the work that they do for our clients.

2) I just had the fortune of watching a CES keynote panel with the CEOs of Ford and Xerox and a president of Verizon, and I was really inspired by their insights and focus on innovation. It's a big word, but they spoke very eloquently about focusing on customer needs, clarity of vision and the real need to be able to look five and ten years ahead to where our business, and our clients' businesses are going to be. They are our customers, of course, and they have customers of their own. One of the topics they all agreed on is the need to work with lots of partners and work with entrepreneurs and start ups looking to bring new thinking and products. I'm looking forward to working with my teams across the agency to figure out how we can deliver better creative and production solutions that will really drive value for our clients. John Stratton of Verizon introduced his idea of "constructive dissent" and looking deep in your teams for innovative ideas. They also all agreed that innovation isn't just about technology; equally crucial is the ability to innovate business process and the skills of our talent. The people who walk in the office doors every day to give it their best—and aren't afraid to make mistakes in their effort to drive improvement—are always going to be the key to our way forward.



Sebastian Castañeda,
general creative director,
McCann Erickson Argentina

1) We realize that everything that we went through during 2012 will be deepened. From the creative point of view, the challenge is fixed on turning over our ways to surprise the consumers. Offering more brand experiences, on even newer places. To generate ideas were the consumer is the core, and not merely a

spectator. I am truly a lover of TV as a medium, but today it really excites me to be able to bring along ideas to the digital world, to the shopper, to all those places where the people are, so we can connect them with the brands.

2) Our challenge is to prepare the agency structure to be able to offer the right tools and effectively accomplish this way of communication. In the world, McCann has a clear focus and it is our job to go with it. About the work, I choose Fundación Argentina de Diabetes last campaign. Simply because to me, it fulfills a sacred premise; it transcends the advertising world and goes through the popular culture.

Continued on page 14

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Feedback From Agency Artisans On Prospects For The New Year

Continued from page 13



Renata Florio,
chief creative officer,
Wing, New York

1 & 2) Although it is not trendy, digital is still a trend.

Let me explain: Working for the Hispanic and Latino market, we have realized that there's a way to talk to our audience that goes straight to them, and they're very receptive to it.

They are missing content made for them. They want stories made for them. They want to be looked into their eyes. What is it? It's digital communication.

Take a look at the general market audience. Notwithstanding the hundreds of traditional channels used to deliver messages to them, they are going full speed into the digital direction.

So, what to say of an audience that repeatedly gets the same from the general market and knows there can be more out there?"

I don't know about you, but I am going Hispanic-digital in 2012.

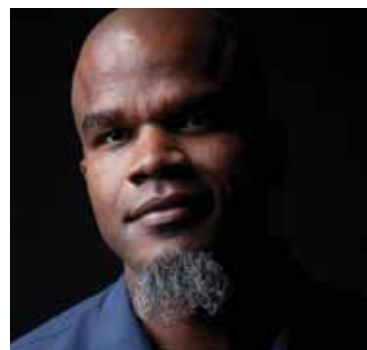


Jeremy D. Holden,
chief strategy officer,
Publicis New York

1) 2012 will be the year when the industry masters social strategy. "New Era Campaigns" are built around compelling content that generate customizable responses and WOM, while also delivering rigorous intelligence and key insights for the brand marketer. We'll see these types of programs become the norm, beyond the usual brand suspects.

Heightened consumer intelligence will offer more pointed ways to "gamify" the way brands showcase their product and service features, providing more emotive ways to create, engage, share and become advocates. Overall the union of brand and consumer generated content will reach a new level of synthesis in 2012.

2) In this environment of continuous change, the essential objective is to help our clients lead the change, rather than being led by it. Creating an emotional connection that drives social media engagement is certainly key to making that objective a reality. An important resolution, or better yet, commitment, at Publicis Worldwide in the USA, is to create powerful, emotional "social contracts" between brands and consumers. Social contracts are underpinned by an emotional desire for change, and in order to "Lead the Change" for our clients, we need to have a more intimate understanding of the societal forces that underpin consumers desire for change. It's this understanding that is the catalyst for the type of creative idea that can change a brand's trajectory.



**Geoff Edwards, founder/
executive creative director,
DOJO, San Francisco**

2) Like thousands of people, we will probably make New Years resolutions. And like thousands of people, we most likely won't keep them, despite our good intentions. So I didn't make a resolution for DOJO this year, instead I'm making a promise. And that promise is to remember why we

left the comfy confines of our 'Big agency' jobs: find a client with courage, and do something meaningful! Sound easy? Nope. But it's critical to DOJO's success.

Living up to that promise will be the single most important thing we do this year. And like any promise, creating the roadmap for its success is as important as making the promise itself. It has to be clear and understood by all, including those who we choose to partner with. So unlike most resolutions, this won't be frivolous at all. This will be our North Star. And we will achieve it.

As a two-year old company, we're at that critical point of no longer being viewed as a 'Start up.' Meaning all of the hopes, dreams, and possibilities have to be reinforced to exhaustion. We can't seep into the gutter of 'just another agency.' Our DNA has always been fight. And we're proud to say that it's paying off. But growth has its own challenges, like complacency. So for this promise to be realized we have to be comfortable with being uncomfortable. And we're comfortable with that.

So, we started this company to rattle the cage. Not to be 'Ordinary.' We walked away from comfy jobs to do something meaningful with smart and courageous people. And that's a promise that we'll keep. You can hold us to our word and our feet to the fire on that....Check back with us in a year.



Gaston Legorburu,
chief creative officer,
SapientNitro

1) I predict we will see more change in our industry in the next three years than we have in the past three. In 2012, we will continue to see conflict between disciplines come to a head (advertising, digital, design, etc.). These disciplines will morph into collaboration or, even better yet, true convergence, which is what clients need and are asking for. Expect a high level of agency reviews as clients continue to re-invent themselves.

2) Creatively speaking and sticking with the theme of convergence, I want to continue to shift our focus away from simply delivering "the BIG Idea", to creating powerful "Organizing Ideas". What's the difference? Well, we think traditionally "the big idea" has been a communication solution. An "Organizing Idea" looks more like a solution ecosystem that can surely include communications tactics, but also commerce, evolved strategies, a new product, even a new breakthrough business model that creates great outcomes for the client. I personally want to produce more great film (yes, TV commercials) to show that we are not only a digital powerhouse, but we can tell stories like the best of them.



**Alasdair Lloyd-Jones, COO,
Big Spaceship, Brooklyn, NY**

1) 2012 will be a year filled with distractions with both the Olympics and the elections being torture tests for all forms of communication and connections. The problem will be a continued fragmentation in the work. Sparks of brilliance, but without much connective tissue or planned longevity.

2012 will also see an increasing frustration among CMOs with their digital work. Their challenge will be their inability to identify where their frustrations stem from. I expect we'll see digital accounts under review as clients look for answers, but as we know, using the pitch process to find answers invariably doesn't solve the problem.

Clients need help in understanding and implementing their digital activities. Some smart ones have created digital advisory councils but as "advisory" implies, this doesn't mean accountability. Clients need to find partners who are accountable for all the digital work, whether they lead as strategic partners or makers, or ideally both.

2) To continue pushing boundaries in everything we do. When we're satisfied with our work, we'll challenge it, break it apart and make it even better. Using experimentation, prototyping and weighing client and team goals equally at the outset-front and center-results in a consistent delivery of work that exceeds everyone's expectations.

We will also continue to push our understanding of our clients' businesses through well informed questioning and by connecting with a larger crowd than just our immediate clients. This way, we're able to identify new opportunities. Too many agencies work off skin-deep interrogation, followed by glitzy presentations that try to sell a one-off business changing advertising idea, and this model should not be supported any longer. The rigor behind digital thinking, development and implementation lends itself to a smarter and more sustaining solution in my opinion.

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How Did These Talented Directors Get Their Careers To The Next Level?

They All Entered SHOOT'S Annual New Directors Search at WWW.SHOOTONLINE.COM/GO/SEARCH

Each year the final reel is screened for 425+ agency, studio, TV & production industry decision-makers at SHOOT's Annual New Directors Showcase Event at the DGA Theatre in NYC (May 17th this year). Plus Directors in the Showcase are invited to attend full day SHOOT Directors/Producers Forum & New Directors Showcase Event at NO CHARGE! Plus Showcase Directors are heavily promoted in print and online at NDS.SHOOTonline.com.

SHOOT'S 10th Annual New Directors Search Is Underway!

New Directors Wanted

Enter For Chance To Be Selected for Major Showcase Event at DGA

Do You Have What It Takes To Be The Next Hot New Director? Don't Let This Great Opportunity Pass By!

SHOOT is conducting a worldwide search to discover the best up-and-coming directors who, based on their initial work, show promise to make positive contributions to advertising and/or entertainment in its traditional and emerging forms. The search is conducted by SHOOT's editorial staff with input from ad agency creatives, heads of production, production company heads and established directors.

After the best work is selected SHOOT will compile the **2012 SHOOT New Directors Showcase Reel** and interview the directors for a special feature that will appear in SHOOT's May 18 issue, PDF version, HTML e.dition, and on SHOOTonline & nds.SHOOTonline.com, bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key ad agency, commercial & entertainment production industry decision-makers at **SHOOT's 2012 New Directors Showcase Event at the DGA Theatre in New York City on May 17**. Coverage of the event will appear on SHOOTonline and the weekly SHOOT>e.dition in May and in SHOOT Magazine in June. The showcase reel will be posted on nds.SHOOTonline.com and will remain live for

a full year. See the 2011 New Directors Web Reel at <http://nds.shootonline.com>. The directors selected for the Showcase came from diverse backgrounds. Some first established themselves on the agency side, while others were DPs, feature filmmakers or film students. The shared bond is great style and vision, whether it be reflected in comedy, visuals or storytelling.

ENTER SHOOT'S New Directors Search Today...

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Category 1 Traditional Broadcast: television spots, spec work, cinema ads, branded content, music videos, trailers, broadcast promos

Category 2 Alternative Media Content: webisodes, spots created for online, mobile-phone content, in-game ads, advertising, virals, alternate reality gaming, ads created for PDAs

Category 3 Film/TV Entertainment Content: feature films, independent films, short films, TV programs

Directors can submit work completed during 15 month period of Jan. 2011-March 2012. (excerpts from shorts, longform film or other entertainment fare should be NO MORE than 5 minutes in length)

Submissions must be posted via online entry form -or- postmarked by March 31, 2012 if submitted by mail

Entry Fee \$85.00 for first piece of work, \$35.00 each additional entry from same director.

Entry Forms & Details at www.SHOOTonline.com/go/search

New Directors receive priceless career-making exposure!

"Being included in the SHOOT 2011 New Directors Showcase was absolutely brilliant for me, as it tempted the smart people I did not know, but desperately wanted to see my film, into watching it! As a result, I met the guys at Interrogate and Spy Films. It quite literally started a commercial career for me, and that's the straight truth."

Elizabeth Orne
2011 New Director
Interrogate and Spy Films



"It was quite an honor to be selected to participate in the 2010 SHOOT New Directors Showcase. I am especially humbled to join the ranks of the super creative and innovative directors with whom I share this special honor. Being selected affirmed for me the value of my determined effort to create work that's not just "good enough", but better than anyone imagined. Thanks for the shot in the arm, SHOOT!"

Varda Hardy
2010 New Director
LiveTribe Productions



Agency Community Shares Predictions, Aspirations for 2012

Continued from page 14



Chuck McBride,
founder/executive
creative director,
Cutwater, San Francisco

1) Ideas and brand story will trump execution. Even digitally.

The emergence of digital media and new media technology caught the advertising industry, like many others, sleeping. The music industry feared death. Publishers thought the same. Many found it hard to shift their mindset and model to a more conversant, less controllable, universe. Banner nation and blogger nation were born.

And some newly formed digital agencies took the opportunity to put their boot into the industry predicting the traditional folks, and the talent within, would perish.

Evolution is sometimes hard to predict. A decade later the songwriters and musicians are still at their craft. The music industry, growing again albeit with a different distribution model, has enjoyed a new system. Writers and journalist via Tablet and the like, have found new channels to distribute and manage, even sell their content. And in advertising there's a renaissance of brand centric platforms that give reason for digital tactics as opposed to the other way around.

Digital agencies now want to be agency of record. Traditional firms do web work like it was old hat. I'm glad the divisive claims are over now. I don't think it was a game anyone could win, especially clients who look to partner with agencies to figure their business out and find a way to better communicate with customers in a relevant way. We are back to brand ideas and platforms. Ones so large all touch points must fit within. We are back to finding ideas and unveiling stories. We are back to the game where the best talent wins.

2) Our goal this year is to demonstrate our brand platform and brand story telling abilities in all media and grow our clients business as well as our own.



Rob Rasmussen,
chief creative officer,
Tribal DDB U.S.

1) The rise of the viral commercial. I believe this will be the year of the viral commercial. Not only proliferating made-for-air spots on the web, but also creating content people feel an impetus to share. We've witnessed Nike, Google and many spots for digital savvy targets but catered online commercials are on the precipice of reaching mass audiences online. Effectively carried out digital campaigns will succeed in driving budgets for web content closer to the standard for proper brand consistency and quality.

Return of the buzzword. Initially, we all espoused the "integrated" and "multi-channel" as desirable and effective ways to communicate campaigns. This year we will see a return to these but with a twist. There will no longer be a single campaign idea expressed over multiple channels. Instead, there will be a brand – consumer interaction that occurs when and where the advertiser dictates. Interactive experiences will seamlessly exist across desktop computers, on the run using portable tablets, on the street tapping into mobile, via online gaming or in brick and mortar stores.

2) Only present truly great ideas. If your concepts are not ones you are truly proud of, you are not done working. Do not reconcile yourself to "this is an idea they will buy" as a standard for success.

Reorganize the agency structure to prevent against silo departments. From teams of creatives to visual design to user experience to strategy to production to tech, we have world-class talent. We do our clients and ourselves a disservice when we don't put our brains together and collaborate. Therefore, integrated brainstorming and department integration is our mission in 2012 to maintain the utmost quality of work and inspire creativity.



Mike McKay,
partner/chief creative officer,
Eleven, San Francisco

1) I suspect the economy will continue to go sideways until the banking, housing, and political climates settle down a bit.

As far as advertising goes, our industry tends to rise and fall with the overall economy—so I don't see much growth in our industry for at least two more years. However,

the recession has made us all leaner and stronger.

Creatively, I predict interesting work will begin to spring up from different agencies. I don't think the best creative will continue to come from the same dominant few.

Accounts and creatives seem to be moving around more than they used to. Things are changing out there. Which is great.

2) Creatively, I'm searching for shareable ideas.

Of course, we'll be pushing for interesting work in the usual channels, but those social media ideas that take on a life of their own can be very exciting to watch. They become part of our culture. And when that happens, it tends to make our clients (and creatives) very, very happy. We have a few ideas we're working on now, and we'll be pushing them out fairly soon. Fingers crossed. Hopefully, someone will forward the link to you.



Richard Schatzberger,
chief technology experience officer,
Co Collective, New York

2) My New Year's resolution for Co Collective is to keep it weird and make it weirder. We started the company just over a year ago with a set of founders who wouldn't normally be in business together and have grown our network of co-conspirators consciously to engage different perspectives and skills in creating innovative

business solutions for clients. The past year showed us even more than we expected that the future truly is a team sport – that to help brands and businesses today re-invent themselves (and a few startups invent themselves) requires collaboration between groups of specialist experts from very different backgrounds and points of view. It also exponentially makes Co a more fun, vibrant, and dynamic place to be part of for everyone involved. So 2012 for us will be about working with an even wider and weirder set of Co-conspirators to challenge perceptions and ways of working. I like to think of it as business and problem solving alchemy, trying new combinations of minds and skills to help companies innovate. It's human nature to huddle with people like you, so that will be our challenge, to continue to surround ourselves with people who are different from us – material scientists, physicists, doctors, soldiers, horticulturalists, athletes, builders, logistics experts, politicians, chefs, educators, my dream list goes on and on (maybe a clown troop and a mixologist for good measure). Every one of them bringing new ingredients to help us make golden experiences for people and hopefully a little more gold for our clients.



Fernando Vega-Olmos,
chairman, Worldwide Creative
Council at JWT,
Buenos Aires/Madrid

1) Create a better balance between romance and utility. I'm missing amazing ideas like "Diamonds are forever." A diamond used to be a rock without an intrinsic value. Diamonds as symbols of love was an invention. An invention

which made billion of dollars. In this era of utility we need to make things that allow people to participate and interact with the brand and its products. But we shouldn't forget that the most important thing is the creation of value. I'm not seeing examples like that in our industry nowadays.

2) I'm fascinated with the endless possibilities of the kinect technology. At the moment people are interacting with content just using their fingertips. Kinect gives them the chance to interact with their whole body by turning them into avatars. Imagine a world where you can be inside the content. A virtual reality where you can immerse yourself into the brand content without any limits. Such an extraordinary experience.

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SHOOT

Production, Post Perspectives On 2012

LOS ANGELES—While assorted agency execs and creatives sounded off on prospects for 2012, sharing their predictions and New Year's resolutions (see this week's lead story), we thought it would be interesting to reach out to a select group from the production and post communities to address the two following queries:

1) Gazing into your crystal ball, what do you envision for the industry, creatively speaking and/or from a business standpoint for 2012?

2) What's your New Year's resolution creatively speaking and/or from a business standpoint for your own company - OR- tell us briefly about an exciting current project you are working on?

Here's a sampling of the feedback we received:



Jeff Beckerman, managing director/executive producer, ShootersNYC

1) Creatively, I see advertising and branding further expanding into the online arena. Viral ads, short films, social media, augmented reality—2012 will bring in further expansion creatively and budget-wise in all of these areas. All of this work will expand conceptually as well.

From a business perspective, I think clients will increasingly look to work with companies they can collaborate with on a lot of levels. Rather than coming to us because they want editorial or post service on a project, more and more they approach us early in the project's development with a budget and say "what can we do with this?" TV spot, web spot, content for Facebook or YouTube, content for brand's website — every project we do now is looked at through the prism of how many screens can we get this on.

We've done two projects recently in which the agencies turned to us to mount the production, as well as handle the editorial and postproduction. We hired the directors and oversaw the entire process from shoot to finish — all at considerable time and budget savings.



Tim Case, founder/managing partner, Supply & Demand Integrated

1) I try not to think about things more than five years out. And while it's quite possible that five years from now things will look a lot different than they are today, there's just as good a chance that they won't. Advertisers and brands will still need to create messages for consumers, and for that they'll still be working with companies like ours.

For 2012, some of the same patterns that have shaped the business over the past few years will still be in place: Good work will get bid down. Mediocre work will get bid up. Bad work shouldn't cost a lot, and it often doesn't because the standards are low to begin with.

I think we're seeing another rise of the creatively-driven shop. Agencies like Gerry Graf's BFG 9000, 72andSunny, Mother, Droga, and, of course, Wieden + Kennedy, continually create a disproportionate amount of notable work. The bigger shops that thrive will be run by relatively fearless people like Tor Myhren at Grey, Stan Richards at The Richards Group, Jeff and Rich at Goodby, and many others.

2) It's important that we be "budgetarily" agnostic. When a script comes in that our directors and all of us here believe can be fantastic, we figure out how to get it done.

The "initiative projects" we've undertaken, films like "The Tsunami and the Cherry Blossom," "Meaning of Robots" and "American Dreams," films that we financed and produced this year, have been very gratifying in their own right. We've also been able to leverage them to get interesting work in the advertising world. We don't want to be a company that's always looking for an ad agency to solve our problem of constantly needing to produce interesting and talked-about work. Whenever possible, we believe in creating those opportunities for ourselves.



Kevin Dillon, executive VP, Operations, Deluxe Creative Services Group

1) I see a huge acceleration on the transition to an all digital workflow, from capture to exhibition. Although this movement started several years ago, I believe we have crested the mountain.

Filmmakers and studios alike are embracing this movement for many reasons. With digital capture, they are able to reap several benefits. With the expanded range of some of the new digital cameras, they can save money by extending shooting hours, shoot more set ups in a day and see their results immediately. They are also able to reduce the turnaround for dailies deliverables by having their dailies done either on or near set.

Another great benefit to the digital capture is the ability to do dailies in a non destructive workflow. In other words, by using the same facility that you plan to finish your film with, you can calibrate your entire workflow to ensure that you are maintaining color integrity throughout the process.

I also believe that 4K workflows are going to become even more prevalent in 2012. This will force many facilities to have to retool to be able to handle the extra bandwidth.

We believe that within Deluxe Creative Services Group, by offering services to meet the needs of our customers at every stage of filmmaking, we have positioned ourselves nicely to partner with our customers in making these exciting new opportunities seamless.



Craig Leffel, director of production ONE@Optimus

1 & 2) In 2012 I think the choices in content delivery platforms and models will continue to grow at an exponential rate. While everyone still seems to be debating whether or not the :30 commercial is dead, clients have moved on to trying to figure out how much money to invest across a playing field of media outlets that all require slightly different considerations during production. We've been seeing a huge spike in multipurpose media production as well as considerable investment in non-traditional screens and eyeballs. I can't imagine it's much different across the industry. Except for the few directors making the beautiful and or funny traditional :30 spot, I'd say most of us are scrambling to figure out as many ways as we can to get the job done at an exceedingly high level of quality while keeping the budget as reasonable as possible. It's looking to me like the companies that are still banking on huge margins and multi million dollar projects as their bread and butter are going to be SOL.

That said, our focus right now has been to re-strategize and build mechanisms into the company that we can use to address any creative partner that comes to us. We've had to find ways to address the high-end budget, the low-end budget, the multipurpose use of media, and everything in between. We don't ever want to be in a position where we are forced to say no to a creative partner because we aren't prepared on our end. Saying no to a job is to tell a potential partner that you're not interested in them; that they serve no purpose to you. We've built our company on relationships, and you can't have really strong relationships that develop over time without going on that first date. People are people. We don't ever mature socially that much past high school. We all want to be recognized, feel needed, and be considered special. What's so hard about that?



Lisa Mehling, co-owner, executive producer, Chelsea

1) I am an optimist, and despite the fact that the whole world's gone mad, looking into my crystal ball I think it's going to be a good year for the Industry and for Chelsea. I got into the business because I loved advertising and filmmaking— And I still do today. The business is crazy-competitive, but Allison and I have built a stellar roster from the ground up, and we work passionately for our directors. The creative culture of advertising is alive and well, ever evolving, and it is that opportunity to make something inspired that motivates me."

2) There are a couple Super Bowl commercials in production that I am really proud of and Allison and I co-executive produced Lauren Greenfield's new doc, *Queen of Versailles*, premiering at Sundance. I haven't gotten around to my New Year's resolutions just yet, but since you ask, I intend to have more fun this year, and continue to foster a great company culture. Additionally, I've been putting a lot of thought into how we as a company could provide opportunities for people to break into our industry, particularly for unemployed single parents, and returning vets.

Sundance On Oscar Radar

2012 Festival
entries on
Academy Award
shortlists; 2011
Sundance films
could also figure
in Oscar mix

Continued from page 1

well as a nuclear radiation crisis. For many Japan residents, the inspiration to persevere and come out the other side hopeful and renewed comes from the ancient Japanese cherry blossom which grows in the spring, signaling a new beginning, a new opportunity.

Walker is no stranger to Oscar or Sundance. Last year her film *Waste Land* earned a Best Feature Documentary Oscar nomination. In 2010, *Waste Land* won the Audience Award at Sundance and was nominated for the festival's Grand Jury Prize. *Waste Land* movingly tells the story of Brazilian artist Vik Muniz and the catadores (recyclable materials collectors) who made their way from a massive landfill to a renowned auction house in London by transforming refuse into works of contemporary art.

Orchard in bloom

Meanwhile director Orchard has seen his *A Morning Stroll* join select company as one of 10 animated short films on the 2012 Oscar shortlist. Three to five Academy Award nominees for Best Animated Short will emerge next week from these 10 titles. On the Sundance front, *A Morning Stroll* is one of seven in the International Animated Short Films lineup. Produced by Studio AKA, *A Morning Stroll* centers on the meeting of a man and a chicken on a busy New York street—a story told three times over three different time periods. The repetition of each segment has a cumulative effect on the narrative, and each period (set decades apart) influences how that meeting between man and chicken plays out.

Asked what the recognition for *A Morning Stroll* has meant to him personally and professionally, Orchard observed, "Hearing about the Oscars and Sundance within a few days of each other was a really good feeling. We worked on *A Morning Stroll* off and on for nearly two years, and over that time I lost the ability to tell whether it worked, let alone whether it was funny."

Orchard added, "I'm really pleased for Studio AKA. Sue Goffe, the producer, structured the film to be made around people's downtime. So if someone was quiet for a couple of days in between jobs, we could pounce on them and use them for that time. The thing was it's been some of our busiest years, and people were seldom available; hence the length of time to make the film. It also didn't help that I was going through cancer treatment for a year of that time and Sue had to cater for me to work remotely. All in all it was quite a challenging production, fun

but challenging. So to receive any recognition has been really gratifying."

As for backstory and the creative genesis of *A Morning Stroll*, Orchard shared, "I always want to make films. It's just the time factor. They take so long. So usually I design them to be self-contained and doable within a short space of time, or something that I can chip away at on my own over a longer period. I had to abandon a 20 minute film made in watercolors because it was frankly a silly idea logistically. (Conceptually it was a great, at least I think so). So I went back to the idea of making a one-minute film. I'd loved a one paragraph story published in Paul Auster's 'True Tales of American Life' about a woman who spots a chicken walking down a busy city street. It got me thinking of how ordinary those elements are, but how subtly, slyly surreal they are together. At the same time I was

reading 'Exercises in Style' by Raymond Queneau. It's a book that retells the fairly ordinary story of a man on a bus 99 times in 99 different styles.

"I think those two influences converged," continued Orchard, "and gave the basis for *A Morning Stroll*'s triptych structure...So what was originally a one-minute film became a three-minute film in three chapters. Basically I got a bit carried away. Oh well."

Orchard's experience in spotmaking has also influenced his overall work. "I've continuously made commercials for a variety of clients through Studio AKA," he related. "It's our main work, work which helps fund more personal projects. The two pursuits inform one another and generate ideas for one another."

"It's definitely my commercial background that influences my personal projects the most. Clarity and readability seem to be the main influence on my work. I don't really want too much noise getting in the way of an idea, which is probably not a bad

habit I've picked up from making lots of 30, 20, 10 second adverts at Studio AKA. I hate to feel like I'm wasting someone's time and I'm very conscious that once you've grabbed someone's attention, the worst thing you can do is then lose it. That's a crime. So as well as an idea being engaging, I've learnt that the visuals have to be as magnetic as possible, maybe not brilliant or eye catching, but definitely intriguing."

Long reach

Sundance's reach into the Academy Awards derby goes back many years running. Past Oscar contenders that came out of Sundance include, for example, *Little Miss*



From top left, clockwise: *The Tsunami and the Cherry Blossom*, *Meaning of Robots*, *The Queen of Versailles*, *A Morning Stroll*

Lauren Greenfield/INSTITUTE



Grant Orchard



Jake Schreier



Julia Pott



Lauren Greenfield



Matt Lenski



Lucy Walker



Stacy Peralta

Sunshine, In The Bedroom, Winter's Bone, Blue Valentine, The Kids Are All Right and *Precious: Based On The Novel "Push"* By Sapphire

Furthermore, the 2011 Sundance Festival still could figure prominently in the Oscar nominations announced next week. For example, consider the following honorees from last year's Sundance Fest:

- The Grand Jury Prize: Dramatic went to *Like Crazy*, directed by Drake Doremus. The film has generated Oscar buzz for its on-target depiction of young love and romance.

- The Directing Award: Drama was earned by *Martha Marcy May Marlene*, directed and written by Sean Durkin. Both Durkin and the film have received acclaim and made critics' best picture of 2011 lists. *Martha Marcy May Marlene* centers on a damaged woman—haunted by painful memories and increasing paranoia—who struggles to re-assimilate with her family after fleeing an abusive cult.

- The World Cinema Jury Prize: Documentary was presented to *Hell and Back Again*, directed by Danfung Dennis, which is on this year's Motion Picture Academy list of 15 documentary features in the running for 2012 Oscar nominations. Five of the 15 will ultimately garner Academy Award noms. *Hell and Back Again* tells the story of a Marine from the start of his 2009 Afghanistan tour to his distressing return to and rehabilitation in the U.S.

- The Audience Award: Documentary was bestowed upon *Buck*, the Cindy Meehl-directed documentary about master horse trainer Buck Brannaman who uses principles of respect and trust to tame horses and inspire their human counterparts. *Buck* too is on the shortlist of 15 documentary features eligible for 2012 Oscar nominations.

- The Documentary Editing Award was given to *If a Tree Falls: A Story of the Earth Liberation Front*, edited by Matthew Hamachek and Marshall Curry and directed by Curry. *Tree* also is among the final 15 list for documentary Oscar eligibility. The Earth Liberation Front is a radical environmental group that the FBI calls America's "number one domestic terrorist threat." Among its alleged crimes are multi-million dollar arsons against Oregon timber companies.

- And The World Cinema Directing Award: Dramatic went to *Project Nim*, directed by James Marsh. Also on the Academy shortlist of 15 documentaries, *Nim* tells the story of Nim, the chimpanzee who was taught to communicate with language as he was raised and nurtured like a human child. Marsh has a notable Oscar/Sundance pedigree. After premiering at Sundance where it garnered the Grand Jury and Audience Awards, *Man on Wire*, Marsh's portrait of a World Trade Center daredevil, won the 2008 Best Documentary Oscar.

Additionally, the Marsh-directed espionage thriller *Shadow Dancer*, starring Clive Owen and Andrea Riseborough, is slated for this year's Sundance Premieres Showcase.

Spotmaking ties

Marsh's work underscores the contributions of commercialmaking artisans to Sundance and Oscar-recognized fare over the years. Jinx Godfrey edited *Man On Wire*, *Project Nim* and *Shadow Dancer*. "I've been collaborating with James Marsh for 14 years, and I take real joy in the honest dialogue we have because we know each other so well," said Godfrey. "James is very hands on in the edit and it's an active, intellectual collaboration as well as a purely filmmaking one."

Godfrey is on the roster of Union Editorial and has to her credit assorted commercials for the likes of Nike, Levi's and Mercedes-Benz.

Among others with links to the ad community who are on the 2012 Sundance docket are:

- Director Jake Schreier, who's on the spot directorial roster of Park Pictures. Schreier's feature helming debut, *Robot & Frank*, makes its world premiere at Sundance. The movie is also the very first out of Park Pictures Features, the narrative feature company formed last year (SHOOT, 7/12) by commercial production house Park Pictures. Set in the future, *Robot & Frank* follows aging curmudgeon Frank (portrayed by Frank Langella), a confused loner with a love for books. His sole friend is a librarian (Susan Sarandon) whom he regularly visits. Other than his library outings and weekly visits from his son, Frank lives a quiet life until his grown-up kids

install a caretaker robot to look after him, sparking an unlikely friendship.

- Director Spike Lee, who's active in commercials via agency Spike DDB and as a director (repped for special projects by Pony Show Entertainment), returns to Sundance with *Red Hook Summer*, the story of an Atlanta lad who meets for the first time and then spends the summer with his grandfather in Brooklyn.

- Lauren Greenfield, a noted photographer and documentarian who's handled for commercials and branded content by Chelsea. Greenfield's *The Queen of Versailles* was selected not only for Sundance's 2012 documentary competition but also for screening on opening night. The film tells the story of a wealthy couple building the biggest house in America—a sprawling, 90,000 square-foot palace inspired by Versailles. When their business empire is impacted by the economic crisis, so too is their ambitious house project, in turn uncovering the innate virtues and flaws of the American Dream.

Greenfield has a rich history at Sundance. Her feature directorial debut, *Thin* (based on her book of the same title which chronicled four women as they struggled to fight eating disorders), was screened at Sundance in 2006, leading to Chelsea signing the director a couple of months later. Greenfield then returned to Sundance in 2008 with *kids+money*, a 32-minute short that sprung from a 12-minute online video she did for *The New York Times*. *Kids+money* was but one of eight documentary shorts accepted into the '08 Sundance Fest. The film centers on teenagers in Los Angeles discussing money—getting it, spending it and some learning to live without it.

- Armando Bo whose commercial-making exploits come out of Buenos Aires production house Rebolucion. His feature *The Last Elvis (El Ultimo Elvis)* was chosen for Sundance's World Cinema Dramatic Competition. The movie centers on a Buenos Aires Elvis impersonator who believes he is the reincarnation of the King. He struggles to shake free from reality and live his musical dream.

- Quentin Dupieux, a filmmaker on the Partizan roster, wrote and directed *Wrong*, another contender in the

World Cinema Dramatic Competition. The movie introduces us to Dolph as he searches for his lost dog while encountering certain characters along the way who compromise his sanity, if not his identity.

- Dylan Southen and Will Lovelace, repped as a duo under the thirtytwo moniker by London's Pulse Films, saw their *Shut Up And Play The Hits* gain inclusion into Sundance's Park City At Midnight series featuring unruly, genre-defying flicks. This documentary follows LCD Soundsystem front man James Murphy over a crucial 48-hour period, from the day of the act's final gig at Madison Square Garden to the morning after, marking the official end of one of the world's top live bands. Earlier this year, thirtytwo was selected for Saatchi & Saatchi's New Directors Showcase at Cannes.

- Tim Heidecker and Eric Wareheim, who are repped by production house PRETTYBIRD, also made the Park City At Midnight cut with *Tim and Eric's Billion Dollar Movie*. The storyline follows two guys who are give a billion dollars to make a movie only to see their Hollywood dreams go awry. So they decide to rehabilitate a run-down shopping mall in an attempt to make their money back. *Tim and Eric's Billion Dollar Movie* is the first feature film out of comedy website Funny or Die.

- Laurence Thrush who's with Knickebockerglory stateside and Suneeva in Canada. Thrush wrote and directed *Pursuit of Loneliness* which was selected for Sundance's NEXT«» program, billed as presenting pure, bold works by promising filmmakers who show a forward-thinking approach to storytelling. In this film, an elderly patient dies in a county hospital leaving no known next of kin. Over the next 24 hours, four central character try to find a family member to contact regarding the death of this anonymous individual.

- Lauded documentarian Stacy Peralta, whose commercialmaking home is Nonfiction Unlimited, helmed *About Face*, an out-of-competition documentary premiere. The film revolves around six teenage boys who come together as a skateboarding team in the 1980s, reinventing their sport and themselves as they evolve

from insecure outsiders to the most influential athletes in the world.

Peralta has an extensive Sundance pedigree. This marks his fourth film at Sundance. His previous Sundance documentaries were *Dogtown and Z-Boys* (2001), winner of the festival's Best Documentary Award. Then came *Riding Giants* (2004), the first documentary ever honored at Sundance as an opening night film, and *Crips and Bloods: Made in America* (2008), a poignant look at life in South Central Los Angeles, which had its world premiere at Sundance.

- Oscar-winning documentary filmmaker Jessica Yu (*Breathing Lessons*), also repped for spots by Nonfiction Unlimited, will debut her documentary short *Mr. Toilet* at Sundance. The film tells the story of businessman-turned-sanitation-superhero Jack Sim who offers help to those who don't have toilets—a health crisis affecting some 2.6 billion people. Yu is no stranger to Sundance; her documentary features *In the Realms of the Unreal* and *The Protagonist* were screened in 2004 and '07, respectively. And in '09, Yu's documentary short *The Kinda Sutra* was shown at Sundance.

- The mono-monikered Nieto of Paranoid U.S. had his short *Lazarov* earn inclusion in Sundance's International Short Film program. The film centers on a handful of Russian scientists working secretly to resurrect the Soviet Union as a world power.

- Julia Pott, who's on the roster of Hornet, made Sundance's International Animated Short Films program with *Belly*.

- Matt Lenski, who recently joined Supply & Demand Integrated, made the U.S. Documentary Short Films program with *Meaning of Robots* which is about a 65-year-old man, Mike Sullivan, who has spent the past 10 years shooting an epic stop-motion robot sex film in his apartment. Supply & Demand produced *Meaning of Robots*. Lenski met Sullivan after hiring him to build a miniature set for a Burger King spot out of Crispin Porter+Bogusky.

The 2012 Sundance Film Festival just got underway yesterday (1/19) and will run through January 29 in Park City, Salt Lake City, Ogden and Sundance, Utah.

Top Spot of the Week

Erich Joiner Treats An Ordinary Guy To The Best Test Drive Ever For MINI

By Christine Champagne

It was an unorthodox creative process that led to the making of the MINI short film *The Best Test Drive Ever. Period.*

It all started with a contest created by agency Butler, Shine, Stern & Partners (BSSP)—and inspired by *SMITH* magazine editor Larry Smith's six-word memoir project—that called on MINI fans to sum up the components of the best test ride ever in a mere half-a-dozen words.

The goal was to activate MINI's loyal consumer fan base and create some buzz around the newest MINI, the 2012 John Cooper Works Coupe. And it worked—more than 14,000 people entered the contest.

BSSP then chose the most imaginative entries and distributed them to directors, telling them, "We're going to make this test drive happen, and we're going to document it. We don't know what it's going to be. What's your vision for it? We just left it really open, and we got a lot of interest," said BSSP's Steve Mapp, who served as co-creative director on the project. "Ultimately, it came down to a treatment we got back from director Erich [Joiner]."

Joiner, who was thrilled to have the opportunity to conceptualize a film

from scratch, was drawn to an entry that read: "Stewardess. Salt flats. Sushi. Paratroopers. Falconer."

From that, he came up with a wild test drive that has a man careening through city streets with a sexy stewardess at his side, speeding up a ramp and taking flight, magically landing in the middle of salt flats where he dodges paratroopers, skids through a sushi restaurant, screeches to a halt in front of a stage being rocked by a band called Falconer, and emerges from the MINI to raise his arms in triumph after taking the best test driver ever. Period.

Actually, as director Joiner—who's with production house Tool of North America—had originally envisioned the film, there was a real falconer in the mix.

But when it was discovered that there was a Swedish rock band called Falconer, well, neither Joiner nor the agency could resist. Unfortunately, the band couldn't appear in the film due to travel issues, but Joiner cast real musicians who captured the look and feel of Falconer to play the rockers, and an original Falconer tune composed by Robert Etoll is featured in the film.



Erich Joiner



MATHEW FOSTER
Portland, Oregon



[CLICK HERE TO VIEW SPOT](#)

Six little words provided by contestant Mathew Foster inspired director Erich Joiner of Tool of North America to jump in and create a treatment depicting Foster's dream test drive in a MINI. Joiner's wild ride treatment was in turn embraced by BSSP and a short film along with a cinema :90 were born.

20 SHOOT January 20, 2012

Behind the wheel

The real star, though—aside from the MINI—is Mathew Foster. He is the guy you see behind the wheel of the MINI, and he is the Portland, Oregon-based graphic designer who submitted the clever entry upon which the film is based.

Both BSSP and Joiner tried to make the experience as fun as possible for Foster.

"I had him do as much of the driving as I possibly could," Joiner said, turning over the wheel to a professional driver in scenes where the car was going incredibly fast.

While Foster had a blast, Joiner said he had a great time, too, as he created the over-the-top experience he chronicles in his treatment. The director especially enjoyed shooting in the salt flats. (Well, actually, the "salt flats" scenes were shot outside of Mojave, Calif., in a dry lakebed because there was standing water on the Bonneville Salt Flats.)

"We had a helicopter and paratroopers, and we were drifting the car, and we had a band, and I built a whole sushi restaurant out there," Joiner recalled. "It was a lot of fun."

There were some effects involved in the making of the film, with the bulk of them going into the sequence in which the MINI drives up the ramp and makes that epic jump.

The ramp was built on a street in downtown Los Angeles, and later extended in postproduction by the visual effects crew at The Mission in Venice, Calif. Joiner shot plates of the car hanging in the air so the effects company could make it seem as though the car took flight. "We had a huge crane, and we built a custom cradle, so when the car was hung, the suspension dropped out of the wheel wells, and it looked like it had really gone airborne," Joiner shared.

ALEXA

The director and DP Mark Plummer shot the bulk of the film using two Arriflex ALEXA cameras.

"I've been using the ALEXA on a lot of shoots lately and really have loved working with it for a lot of different reasons," said Joiner. "The quality is great, and you're not having to reload the mag. It's going to these two memory cards, and you can go for quite some time."

The ALEXA also performs well in low light. "The ALEXA and the really high-end HD cameras don't need as much light, so that scene you see at the end with Falconer and the fire-

balls and all that stuff, it would have been hard to do that with film because that was shot at dusk, and the sun was down," Joiner said.

Pete Koob of BSSP's in-house Cleaver Editorial cut Joiner's footage into a two-minute version for YouTube as well as a :90 version for cinema with 5.1 surround sound.

Joiner gave Koob a lot to work with, Mapp added, noting, "There was no shortage of beautiful car shots. Erich does that better than anyone."

TOP Spot OF THE WEEK

CLIENT

MINI USA
AGENCY

Butler, Shine, Stern &
Partners, Sausalito, Calif.

John Butler, Mike Shine, executive creative directors; Steve Mapp, Lyle Yetman, Erik Enberg, creative directors; Christian Lianosz, art director; Stacy McClain, broadcast producer; Adrienne Cummins, director of broadcast production.

PRODUCTION COMPANY

Tool of North America,
bicoastal.

Erich Joiner, director; Mark Plummer, DP; Joby Ochsner, producer; Brian Latt, managing director; Oliver Fuselier, executive producer. Shot on location in Los Angeles and in Mojave, Calif.

Cleaver Editorial, Sausalito.

Pete Koob, editor; Ivy Calhoun, associate editor; Richard Quan, executive producer.

VISUAL EFFECTS

The Mission, Venice, Calif.

Michael Pardee, executive producer; Rob Trent, creative director; Joey Brattasani, lead compositor; Ryan Meredith, producer.

COLORIST

SpyPost, San Francisco.

Chris Martin, telecine; Lori Joseph, executive producer.

SOUND DESIGN

Squeak E. Clean Productions,
Los Angeles.

Jack Catlin, sound designer.

Cleaver Editorial.

Pete Koob, sound designer.

AUDIO MIX

One Union Recording Studios,
San Francisco.

Eben Carr, mixer; Lauren Mask, executive producer.

PERFORMERS

Mathew Foster, Chasty Ballesteros.

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- Outstanding Visual Effects in a Broadcast Miniseries, Movie or a Special
- Outstanding Visual Effects in a Broadcast Series
- Outstanding Supporting Visual Effects in a Broadcast Program
- Outstanding Achievement in a Live Action Commercial
- Outstanding Visual Effects in an Animated Commercial or Video Game Trailer
- Outstanding Visual Effects in a Special Venue Project
- Outstanding Animated Character in a Live Action Feature Motion Picture
- Outstanding Animated Character in an Animated Feature Motion Picture
- Outstanding Animated Character in a Broadcast Program or Commercial
- Outstanding Created Environment in a Live Action Feature Motion Picture
- Outstanding Created Environment in an Animated Feature Motion Picture
- Outstanding Created Environment in a Broadcast Program or Commercial
- Outstanding Virtual Cinematography in a Live Action Feature Motion Picture
- Outstanding Virtual Cinematography in an Animated Feature Motion Picture
- Outstanding Virtual Cinematography in a Broadcast Program or Commercial
- Outstanding Models in a Feature Motion Picture
- Outstanding Models in a Broadcast Program or Commercial
- Outstanding Compositing in a Feature Motion Picture
- Outstanding Compositing in a Broadcast Program or Commercial
- Outstanding Visual Effects in a Student Project

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Super Bowl: A Two-Minute Warning

A SHOOT Staff Report

LOS ANGELES—In its recent year-end issue, *SHOOT* looked back on 2011's top commercials and the first two in our ranking were from the Super Bowl—Chrysler 200's "Born Of Fire" out of Wieden+Kennedy, Portland, Ore., followed by Volkswagen Passat's "The Force" via Deutsch LA (*SHOOT* and *SHOOTonline*, 12/16/11).

Whether any entries from the 2012 crop of Super Bowl ads will register on this year's overall annual best list come December remains to be seen. Perhaps "Born Of Fire" and "The Force" mark the beginning of such a trend, bucking what had been the norm in that while the Super Bowl is the marquee broadcast—and arguably online—advertising event of the year, spots on the Big Game don't usually rank among a select best-of-year list.

But whatever the creative outcome, another trend appears to be in more immediate reach, inspired in part by the success of the two-minute "Born Of Fire" (directed by Samuel Bayer of Serial Dreamer) and the 60-second "The Force" (helmed by Lance Acord of Park Pictures).

Word is that a number of next month's Super Sunday advertisers plan to run longer-form ads more conducive to story development as reflected in "The Force" and/or to the resonating anthem-like effect of "Born Of Fire." Rather than go the traditional :30 route, several clients are apparently willing to dig deeper into their pockets for more ambitious time buys, more of the :60 variety, perhaps longer. Volkswagen and Honda are among the advertisers on Super Bowl XLVI with :60s slated to air.

This willingness to invest in something extra special is spurred on by what the Super Bowl represents. In an era of media fragmentation, this variety of surefire mega-audience grabber (an all-time high of 111 million viewers last year) becomes all the more valuable. Plus the Big Game offers the rare dynamic of an environment in which the commercials are part of the attraction—fodder for water cooler talk, social media gab, and polls rating the best and worst spots.

Indeed that value has escalated—the Associated Press reports that the average cost of a :30 timeslot during the telecast of the Feb. 5 Super Bowl in Indianapolis is some \$3.5 million, a record high. NBC has sold all the commercial airtime for the Big Game.

Business is also robust on the web as the Super Bowl will be streamed by NBC Universal, the first time the game has been available online in the U.S. The online presentation—streamed via

NBC's website and Verizon's National Football League mobile app—will have its own ad inventory separate from the TV spot lineup although there could be some crossover. NBC is also reportedly planning to give streaming audience members the chance, if they so choose, to watch Super Bowl TV commercials once they've aired during the broadcast.

Last year VW's "The Force" in fact was uploaded to YouTube before appearing on the Super Bowl broadcast, generating pre-game buzz for the commercial which went on to become an Internet hit, generating more than 48 million hits. Word is that Honda will take a page from that playbook, releasing a spot for the CRV 10 to 14 days before it appears on the Super Bowl telecast.



Lineup

Per usual during the weeks that lead up to the Super Bowl, many advertisers, agencies, production houses, post shops and other support services are reticent about their Big Game projects. Nonetheless, some information is starting to emerge piecemeal so here's a rundown of some of what to expect.

Automotive advertisers continue to be prevalent with Volkswagen returning via Deutsch, Audi from Venables, Bell & Partners, San Francisco, Chevy via Goodby, Silverstein & Partners, Hyundai out of Innocean and its in-house agency, Toyota from Saatchi & Saatchi LA, Kia out of David & Goliath, Honda and possibly Acura from RPA, and Cars.com out of DDB Chicago. Furthermore, Bridgestone, out of The Richards Group, Dallas, is back as the halftime show sponsor. Madonna is the featured halftime performer.

Meanwhile Super Bowl mainstay Anheuser-Busch In Bev is slated to continue its modus operandi of multiple spots, this time totaling four-and-a-half minutes of airtime featuring a mix of :30s and :60s. A-B InBev is again the only national beer advertiser on the Super Bowl, an arrangement

that is currently in place through 2014. Among the agencies that figure to be involved are mcgarrybowen and Translation, with the latter handling work for Bud Light. Other brands in the A-B Super Bowl lineup could include Budweiser and Bud Light Platinum.

Coca-Cola will have at least one commercial on Super Sunday, likely from Wieden+Kennedy, Portland.

Coke's intense competitor, Pepsi, has two TV commercials scheduled—one featuring this season's winner of *The X Factor*—from TBWA\Chiat\Day, Los Angeles.

A sister PepsiCo brand, Doritos, will return its "Crash the Super Bowl" contest which gives amateur creatives the chance to turn out their own :30s, with one assured of airing during the Big Game. At press time, five finalists were in place, culled from more than 6,000 entries. If the winning spot earns the number one ranking on the *USA Today* Ad Meter, the ad's creator(s) receive \$1 million in cash. Should they come up short on the Meter, the winning entrant still has another significant first-time consolation prize—the chance to work on a Doritos project with the comedy ensemble group The Lonely Island headed by Andy Samberg. The agency on the initiative is Goodby, Silverstein & Partners.

Mars Inc. is also set to run a :30, reportedly for M&Ms out of BBDO New York. This would mark M&Ms' return to the Big Game for the first time since 1998.

Not spaced quite so far apart in its appearances is Best Buy, which made its first Super Bowl buy last year and now returns with a :30 out of Crispin Porter+Bogusky.

Also returning is CareerBuilder with a :30 from its in-house shop.

Another featuring in-house-created fare, this time two :30s, is perennial Super Bowl advertiser GoDaddy.com.

Skechers may also be returning to Super Sunday after debuting a Kim Kardashian ad last year. Yet another returnee is Teleflora.

Meanwhile mainstay returnees come in the form of the movie studios with word that Universal Pictures, Paramount Pictures, Walt Disney Pictures and Relativity Media are among those that have purchased Big Game airtime.

Coming aboard the Super Bowl ad gridiron for the first time will be Dannon, marking what's believed to be the ad debut for any yogurt during the Big Game. Agency of record is Young & Rubicam, NY.

Also making its Super Bowl advertising premiere will be Century 21 from agency Red Tettemer & Partners in Philadelphia.

street talk

Director Patrik Bergh has joined B-Reel Films for commercial representation in the U.S. and U.K. Bergh, who is based in London and was previously with Partizan, has received recognition for his work on behalf of such clients as Volkswagen, Nissan, Ford and the BBC....Nick Davis, part of the Academy Award-nominated visual effects team on *The Dark Knight*, has come aboard the U.S. and U.K. directorial roster of *Home.corp* for commercials. This marks the first time Davis has had representation as a spot director. Davis has served as VFX supervisor on such high-profile projects as *The Dark Knight*, *Charlie and the Chocolate Factory*, and the first two *Harry Potter* movies....Director Evan Mathis has joined New York-based LAIR.... Whitehouse Post, long established in the U.S. and U.K., has entered into a partnership with Amsterdam post house The Ambassadors. Per the arrangement, each shop can extend its marketplace reach for its editorial roster, sharing talent and resources. Editor Ethan Mitchell has transferred from Whitehouse Post's New York office in order to launch Whitehouse Post@The Ambassadors this month and will be joined by an ensemble of the company's U.K. editorial talent. The partnership with The Ambassadors is a continuation of Whitehouse's affinity for developing creative working relationships with like-minded companies to benefit clients. Other Whitehouse partnerships span motion graphics and directorial company Gentleman Scholar in L.A., production company Cap Gun with offices in Chicago and London, and visual effects house Carbon in New York....Director Matt Smukler, who continues to be handled stateside by Hello!, has joined Independent Films, London, for U.K. representation....

report

Alina Braverman has been hired as director of strategy and business development at Gravity Digital, a unit of international visual effects, design and brand communications company Gravity. She will report to Win Peniston, Gravity's executive VP/chief digital officer. Prior to joining Gravity, Braverman had been with systems integrator eTribeca where she created social media and online marketing campaigns for the company as well as its clients....Droga5 New York has promoted Mike Densmore to head of business development. He will report directly to Droga5's CEO, Andrew Essex, and become a member of the company's management team. Densmore, who joined Droga5 in 2010 from Integrated Beverage Group, where he was chief marketing officer, will focus on agency growth and expanding Droga5's client portfolio, marking a strategic investment for the agency in new business leadership. Densmore was one of the original partners at Modernista, where he was director of new business & account service for that agency's first five years. He earlier served at such shops as Arnold Worldwide, JWT and Wieden+Kennedy....

bulletin board

>January 28/Hollywood, CA: DGA Awards.
www.dga.org/Awards/Annual.aspx
>January 29/Los Angeles, CA: SAG Awards.
www.sagawards.org
>February 4, Los Angeles, CA: ADG Awards.
www.adg.org/?art=adg_awards
>February 4, Los Angeles, CA: Annie Awards.
<http://annieawards.org/eventinfo.html>
>February 7, Los Angeles, CA: VES Awards.
www.visualeffectssociety.com
>February 12, Los Angeles, CA: ASC Awards.
<http://www.theasc.com>



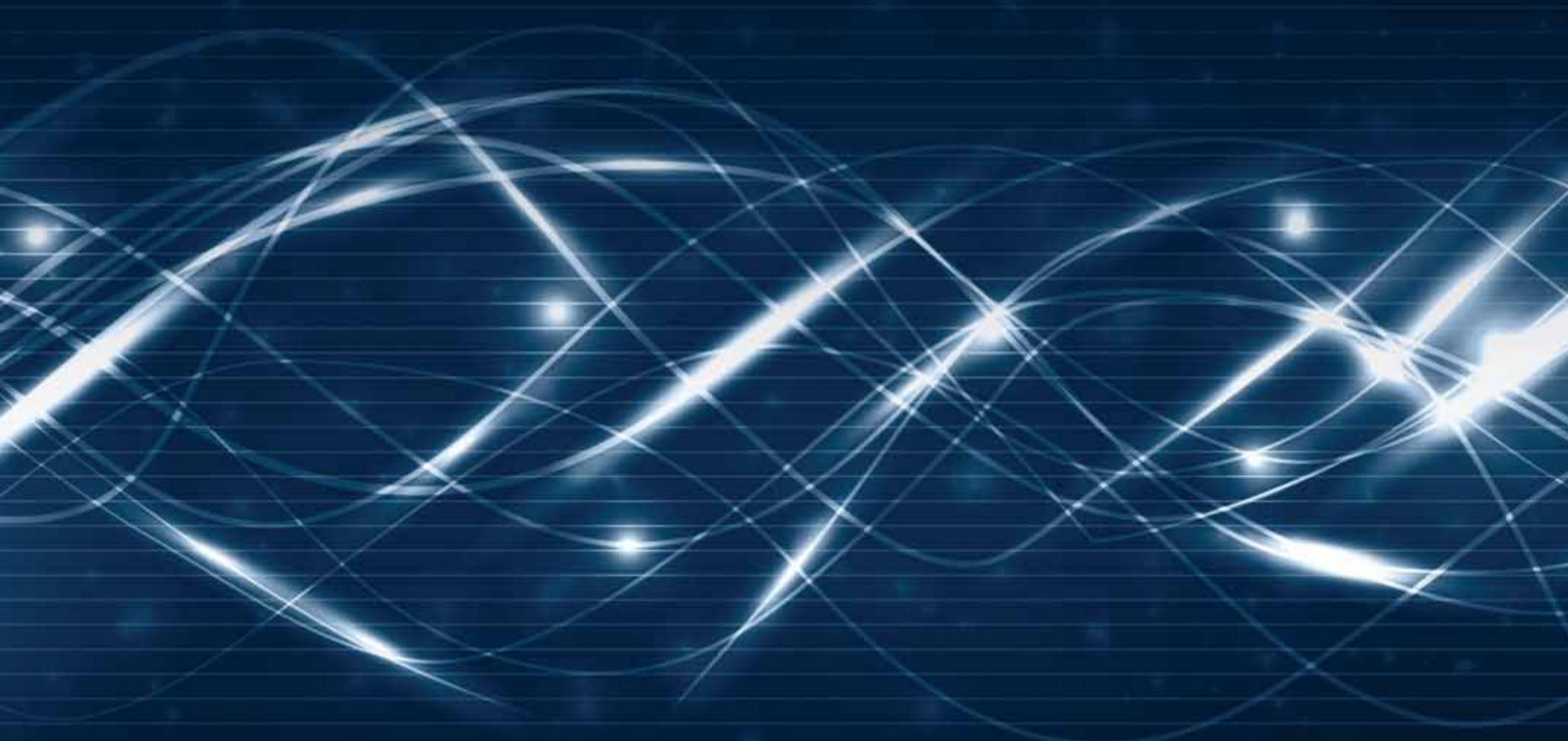
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