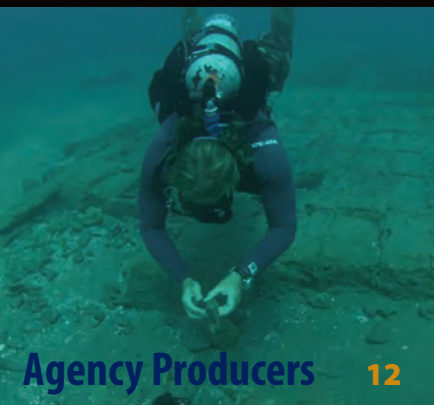


**Editors & Post Series:  
Festivals, Hall of Fame**

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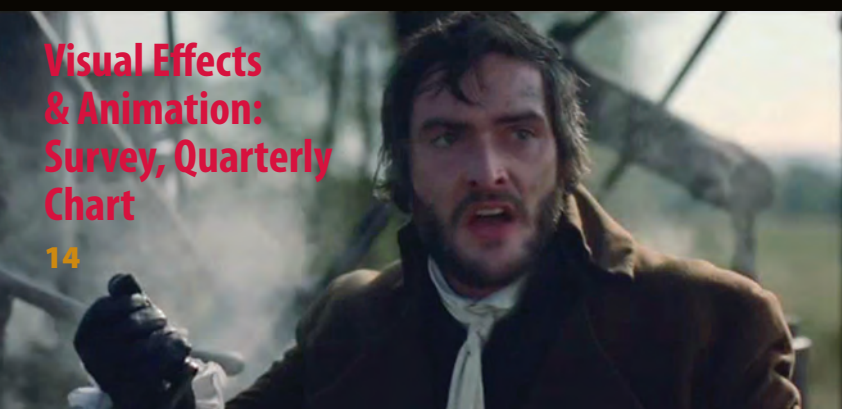


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By Robert Goldrich

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## Festival Firsts

In our coverage of the film festival circuit, perhaps the most exciting developments involve artists who have broken new career ground, diversifying into new areas. It's a dynamic that in many respects is what festivals are all about—discovering not only new talent but also established talent discovering how they can be relevant in what for them is uncharted territory.

Consider the case of acclaimed cinematographer Rodrigo Prieto who made his directorial debut with the short film *Likeness*, which premieres at the ongoing Tribeca Film Festival. As previously reported (SHOOTonline, 4/5), the subject matter—the consequences of society defining the ideal female body image—is personal for Prieto who partnered creatively with his daughter Ximena on the project. (Rodrigo Prieto has representation as a

spot, music video and branded content director via Little Minx.)

Then there's USC Film School graduate Ryan Coogler who made his feature filmmaking debut with *Fruitvale* which won both the U.S. Dramatic Grand Jury Award and the U.S. Dramatic Audience Award at the 2013 Sundance Film Festival (for more on *Fruitvale*, see SHOOT's pro-

(SHOOTonline, 4/12).

And look no further than this week's SHOOT for more firsts. Editor Richard Mettler, profiled in our Editors & Post Series, made his official feature cutting debut with the Sean Ellis-directed *Metro Manila* which won the World Cinema-Dramatic Audience Award at Sundance. Mettler also cut *Space Cadet*, which is

The festival circuit is ripe with not only new talent but also established talent finding new filmmaking challenges.

file of producer Richard J. Bosner, 3/22).

Director Sean Dunne of Nonfiction Unlimited, known for his documentary shorts and commercials, broke into feature-length documentary fare with *Oxyana*, which too is debuting at Tribeca (SHOOTonline, 3/8).

Director David Shane—known for his comedy spots at production house O Positive—helmed his first short film, *Playdate*, which is also premiering at Tribeca

being screened at Tribeca and marks the first short directed by Paul Riccio whose spotmaking roost is Sandwick Media.

And Nice Shoes colorist Chris Ryan's profile in this issue centers on his contributions to the feature documentary *These Birds Walk*, which premiered at this year's South By Southwest Festival and represents the debut of co-directors Bassam Tariq and Omar Mullick. Tariq is a sr. copywriter at BBDO New York.

## POV

By Paul Krover



## The Immediate Future; Thoughts From NAB

I just returned from a whirlwind trip to NAB. Two things stood out as “technologies to watch” that the advertising industry should be considering now with an eye to the future.

With Sony's game-changing price reduction in 4K/ULTRA HD Home Televisions to under \$5,000 (from \$30K List at CES), many consumers will soon have access to 4 times the resolution of HD piped right into their home. On the production side, Blackmagic announced a 4K camera to their lineup that is under \$4,000. There were impressive 4K/Ultra HD displays everywhere from Samsung, Toshiba, LG, which are sure to release competitive prices shortly.

The question becomes: should commercials be finishing in 4K? Aesthetically, true 4K is a radically immersive and eye-popping experience. We've finally

reached “retina display” and there is a visual difference between HD playing on an Ultra HD TV and true 4K content playing natively at 4K. But is it too early?

Clearly television is not going to be broadcast in UltraHD for a few years; however, having a 4K master would prepare Brands for that transition and provide unique advertising opportunities on 4K cinema and Ultra HD displays that are looking for 4K content. The wisest path would be to shoot for a negative format that allows for 4K future-proofing.

On the production side this requires either a digital camera with a high resolution digital negative (RED 4/5K, F55 RAW, F65 4K RAW, Alexa 3K RAW, Canon C500 4K RAW, Canon IDC 4K AVHC, Blackmagic 4K) or 35mm film which has 4K resolution on the film negative and can be scanned to 4K for cheaper than generally perceived. On the postproduction side it is important to work with ven-

dors that are setup for cost effective approach to 4K color grading and finishing: HD for today and a matching 4K master for tomorrow.

If you're going to consider 4K, you'd be wise to have a plan for big data management from camera all the way through post and archive. Reviewing all of the systems and emerging technologies goes beyond the scope of this piece, but I say that there are some very smart solutions at an increasingly reasonable price point.

We are in the business of creating beautiful images and narratives that, when done well, engage audiences if only for seconds or minutes. In this rapidly changing landscape we have largely overlooked archiving and future proofing content, ensuring that the time, creativity and money spent today doesn't disappear tomorrow.

Paul Korver is managing director of and the principal in Cinelicious.

# Cannes Film Festival Preview

*Spielberg, Campion Cover Long & Short Of It*

CANNES, France—Steven Spielberg will serve as president of the award jury at the 66th Cannes Film Festival, which runs from May 15-26. Securing Spielberg has been a goal of Festival president Gilles Jacob for years and finally that aspiration was realized. “When this year I was told ‘E.T., phone home,’ I understood and immediately replied: ‘At last!’” said Jacob in a statement posted on the Festival’s website.

Spielberg—who earned Oscar and DGA Award nominations this year for *Lincoln*—has had several films screened at Cannes during his career. *E.T.* had its world premiere there in 1982. And his first film,

established the motion picture as a cross cultural and generational medium.”

## Short stint

Meanwhile another distinguished filmmaker, Jane Campion, has been tabbed to preside over the Cinéfondation and Short Film Jury at this year’s Cannes Fest. In 1986, Campion won the short film Palme d’or for *Peel*. The first feature she presented for competition at Cannes was *Sweetie*. Campion returned to Cannes in 1993 with *The Piano*, which won the Palme d’or in addition to the Best Actress honor for Holly Hunter. Campion’s latest film,



“Cannes has served as a platform for extraordinary films to be discovered and introduced to the world for the first time.”

*Sugarland Express*, won Best Screenplay honors at Cannes in 1974.

“The memory of my first Cannes Film Festival, nearly 31 years ago with the debut of *E.T.*, is still one of the most vibrant memories of my career,” said Spielberg in a released statement. “For over six decades, Cannes has served as a platform for extraordinary films to be discovered and introduced to the world for the first time. It is an honor and a privilege to preside over the jury of a festival that proves, again and again, that cinema is the language of the world.”

Spielberg further noted, “My admiration for the steadfast mission of the Festival to champion the international language of movies is second to none. The most prestigious of its kind, the festival has always

*Bright Star*, a fictional biography of the poet Keats and his muse, was presented in competition at Cannes in 2009.

Jacob related, “Jane is a child of Cannes. I know this as it was I who selected her first three short films for the Festival, because I liked her style and consistency. Naively perverse young girls, teens closed in around their solitude, and women mulling over desires and regrets: Jane’s is a passionate universe that she firmly holds in check as she draws these intricate group portraits. I am delighted that the love story between Lady Jane and the Festival continues today as she takes on the role of president.”

## “Great” opening

Opening the Cannes Fest on May 15 will be *The Great Gatsby* from director Baz Luhrmann. Adapted from the novel by F. Scott Fitzgerald, the movie centers on the romantic and tragic figure of Jay Gatsby portrayed by Leonardo DiCaprio, as narrated by his friend Nick Carraway played by Tobey Maguire. *The Great Gatsby* was produced by Warner Bros. Pictures and Village Roadshow Pictures.

The opening film will be screened in 3D, marking the second time that’s been done in the history of the Cannes Festival;

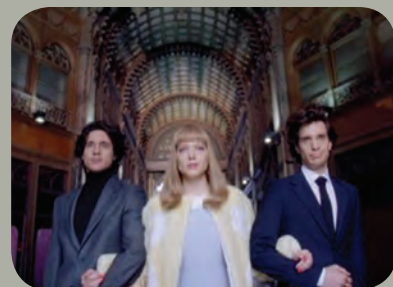
*Continued on page 30*



Jane Campion

## WES ANDERSON, ROMAN COPPOLA SELL SHORT

Directors Wes Anderson and Roman Coppola of The Directors Bureau teamed with Search Party Music on the eccentric and witty short fashion film *Prada Candy L’Eau* for Prada out of agency Art & Commerce. The three-and-a-half-minute film features the tracks “L’idole” and “Il Est Cinq Heures Paris S’éveille” by French musician Jacques Dutronc and “Le Temps de le Rentrée” by 1960s French pop singer France Gall.



The episodic-style short features the progression of a quirky “threesome” relationship—following the French actress/model Lea Seydoux as “Candy” and a duo of competing gent—from their relationship’s commencement, to one week in, then to the potential breaking point at the one-month mark. The short is the first in a series of fashion films created to promote the new Prada Candy fragrance line.

## A CRIMINAL ENTERPRISE

Rachel Dunn and Tera Uhlinger have launched Criminal Music, a boutique full-service production company with a roster that includes DJ Cheapshot & Bridge Compositions, Tony Bevilacqua, Jeremy Simmons, Jesse Novak, Christopher Lennertz, Transcenders, redCola, and Brandon Arnovick for exclusive representation in the branded arena. The new venture has offices in Los Angeles and Miami.

Dunn began her career as the second employee of the Deutsch LA office. Moving to the vendor side with Ten Music, she worked on projects for global brands including Nike, Target, Microsoft and BMW. After a seven-year run, she went to work for DeepMix, and most recently, as a Miami-based freelance producer. Dunn has worked with diverse artists such as Tegan & Sara, Thievery Corporation, Dan The Automator, Diplo and Donavon Frankenreiter.

Uhlinger covered shows as a staff writer for *Rant*, including Hot Hot Heat, At The Drive In and Deftones. She ran an indie label in college, and after graduating took her first job with Nettwerk Music Group. At 21, Uhlinger found herself on a team managing artists like Dido, Jars of Clay and Sara McLaughlin. Two years later, she began running L.A. music venue The Hotel Cafe. Producing events with A-list artists, she met the talent behind the talent and started managing writers, composers and producers.

## PEOPLE IN THE NEWS....

Nic Owen will be joining the Amsterdam office of 72andSunny as managing director, a newly created position at the agency. He comes to 72andSunny Amsterdam with 15 years of experience at agencies such as M&C Saatchi London, Wieden+Kennedy, Mother and Anomaly New York. He has been a



Nic Owen

central part in developing campaigns on behalf of clients including Nike, Diageo, Nokia, Foster’s Lager, and British Airways. 72andSunny also maintains a flagship L.A. office...740 Sound Design And Mix has added lead mixer Larry Winer and sound designer/mixer Michael Dillenger. Winer most recently was at Margarita Mix. Dillenger has already wrapped sound design for Nisan Mnemonic and mixing for Taco Bell at 740. Prior to that, he was recognized with a New York Emmy for Best Original Theme Song for his composition of Metro TV’s *Feet Fists & Fury*.





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# From The Festival Circuit To The Hall of Fame

## Reflections from notable editing and post talent

By Robert Goldrich

The marquee names on the film festival circuit often belong to directors and actors, with considerable attention also paid to DPs. But somewhat lost in the shuffle are the editors and post artisans whose contributions are integral to the artistic and commercial success of the films selected for festival exposure.

In this installment of *SHOOT*'s ongoing Editors & Post Series, we look to eliminate that blind spot, profiling an editor whose work graced both this year's Sundance Film Festival as well as the currently running Tribeca Film Fest, and a colorist who played a significant role in a South By Southwest Film Festival entry.

Additionally *SHOOT* hearkens to the past with a profile of an esteemed editor who is this year's inductee into the AICE Hall of Fame.

Here are profiles of editor Richard Mettler, colorist Chris Ryan and editor Jack Tohtz.

### Richard Mettler

It's been an eventful film festival season for editor Richard Mettler who's scored on both the short and long-form fronts, the former being evident at the ongoing Tribeca Film Festival where the Paul Riccio-directed, Mettler-cut comedy short *Space Cadet* is making its world premiere.

The Tribeca exposure comes just three months after Mettler made his official feature film editing debut with the Sean Ellis-directed *Metro Manila* which won the World Cinema-Dramatic Audience Award at the 2013 Sundance Film Festival.

Directors Riccio and Ellis gravitated to Mettler based on their positive experiences collaborating with the editor on commercials. Riccio, whose ad roost is Sandwich Media, first worked with Mettler on an ING New York City Marathon campaign which marked a departure for the director from comedy/dialogue into more visually driven fare.

Conversely, *Space Cadet* now helps to diversify Mettler, known for editing visual spots, into comedy. The short centers on Paul, a distracted 15 year old who's asked to help prepare

dinner but nearly blows up the apartment in the process. The adolescent's journey from misfit to being back in his parents' good graces is not only comedic but makes for a sweet relationship piece, particularly between father and son.

As for director Ellis, who also shot and co-wrote *Metro Manila*, he and Mettler worked over the years on assorted commercials, including campaigns for Kenneth Cole and K-Mart. In fact, at press time, Mettler, who freelances, was slated to edit an Ellis-helmed Cartier fragrance commercial being shot in Paris. Again, Mettler who's known for much fashion and beauty ad work, found himself extending his creative reach, this time into narrative, dialogue

and actor performances via *Metro Manila*.

Drawing Mettler to *Metro Manila* was this chance to spread his creative wings on a feature-length assignment, to collaborate with Ellis (whose commercial roosts are RSA Films in the U.K. and Saville Productions stateside), and the allure of working on a foreign film that was an interesting mix of European and Asian sensibilities with dialogue spoken in the Filipino language (accompanied by English subtitles). The U.K./Philippines movie centers on Oscar and his family who, seeking a better life, move from the poverty-stricken rice fields

to the big city of Manila where they fall victim to various inhabitants whose manipulative ways are a part of daily urban life.

"This was a great opportunity," assessed Mettler, noting that he was attracted to Ellis' talent and acumen, citing the director's prior short films *Cashback* (a Best Live Action Short Oscar nominee) for its visually rich dark comedy, and *Left Turn* for its psychological horror vibe.

Given the success of *Metro Manila*, Mettler would like to take on other feature films and has signed with talent agency ICM for that pursuit. "Ideally, I'd like to be going back and forth between features and commercials, maybe doing one movie a year," he

*Continued on page 8*







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## A Fruitful Festival Season For Editor Mettler, Colorist

Continued from page 6

related. “A lot of editors in commercials don’t often cut feature films and if they do, they’re more documentary than fiction. Only a select few successfully do fiction features and commercials. I’d love to be one of them, with features and commercials feeding off of one another.”

Mettler has an extensive track record in commercials, taking as of late a decidedly international flavor. For example, as *SHOOT* went to press, Mettler was about to go to Shanghai for a Cadillac job, in addition to the aforementioned Cartier shoot in Paris. Meanwhile, he continues to cut spots in NY and L.A. and hopes the agencies will look to him not only for his staple work in fashion/beauty but also for comedy, narrative and dialogue fare.

Mettler got his start in editing—after working as a music producer and composer/engineer in the record business—at a couple of New York houses, Cabana and



**Richard Mettler**

Consulate. He then went freelance for a six-year stretch, forging relationships with directors and agencies on jobs that were run through different editorial companies. One of the shops he brought editing gigs to was Peep Show in NY, the stateside shop for the U.K.-headquartered company. He was on staff there for a year and a half followed by a couple of years at jumpP.



**Chris Ryan**

Over the years, Mettler has edited spots for such clients as L’Oreal, Estee Lauder, Christian Lacroix, Mercedes-Benz, Volkswagen, Infiniti, MasterCard and 7UP. Mettler observed that his spotmaking experience served him well in the long-form discipline as he brought certain visual, pacing and observational skills to *Metro Manila*. Since he doesn’t speak Filipino, Mettler’s approach to selecting actor performances was centered on visual elements, including body language.

### Chris Ryan

A leading colorist known for his spot exploits at Nice Shoes, the NY shop in which he’s partnered, Chris Ryan is also no stranger to the festival season. Last year, *Asad*—directed by Bryan Buckley of Hungry Man—won top short film honors at Tribeca. Ryan color graded *Asad*, which went on to earn an Oscar nomination.

Fast forward to last month’s South By Southwest Film Festival and we find Ryan’s color savvy gracing *These Birds Walk*, a feature documentary which documents

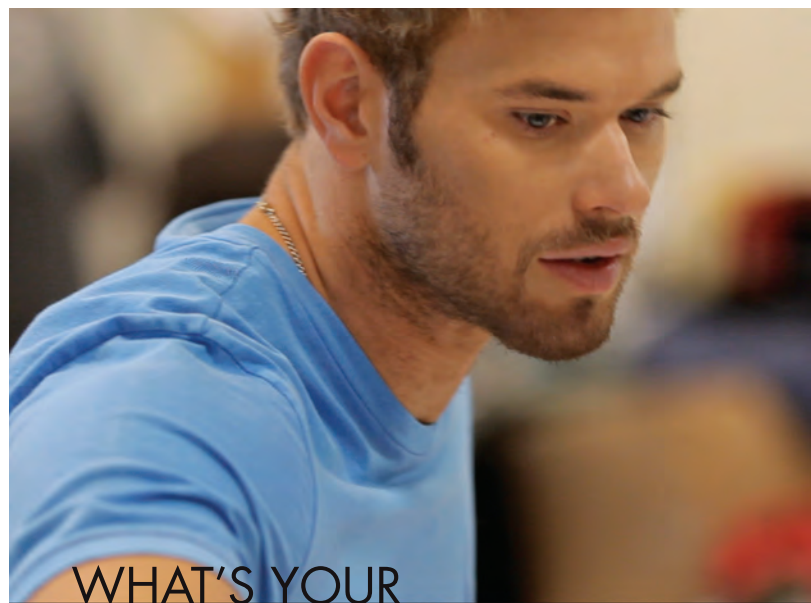
the resilience of a six-year-old Pakistani runaway as he grapples with defining his home—is it the streets, an orphanage or with the family he fled in the first place?

Bassam Tariq and Omar Mullick directed and produced *These Birds Walk*, with Mullick also serving as DP. Tariq is a sr. copywriter at BBDO New York. His colleague there, executive creative director Don Schneider, introduced Tariq and Mullick to Ryan. Schneider and Ryan have worked on varied projects over the years, mostly for GE and Pepsi.

“Don told me he knew these two guys who did an amazing documentary but needed some color grading,” recalled Ryan. “I trust Don’s opinion and agreed to meet Bassam and Omar. Their [Canon EOS] 5D [Mark II digital camera] footage had already been shot and pretty much edited. What I like to do with these long-form pieces is sit with the directors and discuss the work, hearing about what they envision, the tonal color shifts they want to support their story. Then I like working on it alone for a while—a day or two by myself without distractions.”

When he met next with Tariq and Mullick, Ryan handed them a DVD. “This was their first film and the tendency of first-time filmmakers is to be too nice and too apologetic about asking for favors,” said Ryan. “They’re afraid to ask too much of someone who is helping them out. But I told them to go home, watch the DVD and make a clear judgment based on the direction they wanted to go in...They did and realized that the initial direction they wanted hurt the overall feel of the film.”

Ryan explained that the directors origi-



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*Metro Manila*



## Ryan; An AICE Hall of Fame Induction For Editor Tohtz

nally wanted a blue tinge, making for cool shadows and warm highlights. "It looked good but it made the mood of the film seem a little depressed," said Ryan. "Yes, the story is sad but they also wanted to convey hope. It's not all dour. Pakistan is a place of exciting, vibrant colors and street life. We wound up using what was there, letting the natural colors come out."

Ryan was lead colorist on the film, heading a Nice Shoes team which included colorists Gene Curley and Ron Sudul.

While the lion's share of Ryan's workload has been in commercials, with recent endeavors spanning such clients as State Farm, Ragu, Empire State Development and CitiBank--and notable past credits including American Express' "Curtain" (starring Conan O'Brien), which earned an HPA Award nomination for Best Color Grading--the colorist does have a long-form pedigree. Years ago, prior to Nice Shoes when he was at Manhattan Transfer, Ryan worked for client Criterion on such titles as *Gimme Shelter* and *8-1/2*.



Jack Tohtz

Tohtz's career spanned some 30-plus years. He started just when the prevalent practice of production houses having in-house editorial arms had faded in Chicago, the only company to retain that setup being FilmFair. Tohtz began at an independent edit house called VPI in 1967 at the age of 20, breaking in as an assistant to editor Jerry Weldon who was on a talent roster that also included cutters Bob Sinise, Bob Blanford, Frank Romolo and the newest addition, Smyth.

### Jack Tohtz

The predecessor organization to AICE in Chicago was CAFE (the Chicago Association of Film Editors). And many years ago, just when CAFE was about to become the AICE, graduating to national and then eventually international organization status, a pair of CAFE members, editors Jimmy Smyth and Jack Tohtz, met with editor Dennis Hayes from New York at the NAB Convention in Las Vegas where they drafted what was to become the AICE editorial bid form. For this and other industry achievements as well as their body of work on the creative and artistic fronts, Hayes and Smyth were inducted into the AICE Hall of Fame in 1998 and 2004, respectively. Joining them in the Hall of Fame now is Tohtz whose formal induction will take place during the AICE Awards ceremony on May 16 at the Museum of Broadcast Communications in Chicago.

Tohtz is not one to talk in grandiose terms about the drafting of the standard AICE bid form. Instead he cites the practicality of that pursuit. "It was like found art. It came out of necessity," he recalled. "Something had to be done. No one was comparing apples to apples until we got the bid form going. It just made things much easier from a business standpoint."

"As an assistant, you did everything," said Tohtz. "First you had to run a can of film over to the agency and then when you got back, you'd assist on a cut or be an apprentice editing film. You wore many hats as an assistant and it was a great education."

His next major roost--for five years--was Editor's Choice with Tohtz continuing as an assistant editor and ghost editing, reuniting with Blanford and Romolo.

Next up was a reunion with Sinise (and later Weldon) at The Reel Thing, a shop launched by Sinise in Chicago. There, Tohtz became a full-fledged editor with his own room and Moviola. He cut for an array of agencies, from Foote, Cone & Belding to Grey and Needham Harper & Steers. He hired as his assistant a youngster named Tim McGuire, who is now CEO and president of Cutters Studios.

McGuire recalled, "Jack was one of The Reel Thing's young, hot-shot editors. He was popular and winning awards with McDonald's and other clients. He was lightening fast as an editor. He encapsulated everything that an editor needed to be--he was very astute, understood the project, the clients, their needs and what he had to do with the film to make it interesting and creative. He was able to manage all that throughout his career--being able to

come up with great artistic product yet at the same time get that commercial sold, keeping the integrity of his original cut through all the changes the clients threw at him and the real needs they had."

Describing Tohtz as a mentor to him, McGuire said of the newest AICE Hall of Fame inductee, "There was no job too tough you could throw at Jack. He had great creativity to go along with a workman's mentality--'let's get this done.'"

After The Reel Thing, Tohtz had a brief stopover at the Chicago shop of the L.A.-headquartered The Film Place. Then through a friend, Tohtz met editor David Szabo who had a two-room editing shop on Michigan Avenue. Shortly thereafter they started Szabo Tohtz Editing, which became an industry mainstay, turning out top drawer work for agencies throughout Chicago. The company then diversified, launching a finishing house, Skyview, which brought in talent from the venera-

ble Editel. Both Szabo Tohtz and Skyview were long-term success stories, the former enjoying a run of some 25 years, with Skyview running for about a dozen or so years before shuttering in 1999. Besides turning out lauded work, Tohtz during his long tenure at those companies had a hand in assorted landmark accomplishments, including Skyview becoming the first Chicago house to go nonlinear with Avid, his helping to form CAFE, and then playing an integral part in AICE.

"I had the privilege of working with astonishing talent--on the agency side, directors and production houses, and editing colleagues in Chicago," said Tohtz whose work garnered assorted awards over the decades, including a Cannes Gold Lion for McDonald's "Hot Stuff" from Needham Harper and Steers, Chicago (now DDB). Among the leading directors Tohtz cut spots for were Howard Zieff, Joe Pytko, and Leslie Dektor.

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## Texas Spotlight: 2013 Dallas International Film Festival

### Lone Star State Talent, Themes, Settings Abound

A SHOOT Staff Report

The recently wrapped Dallas International Film Festival, which ran from April 4-14, presented a mix of some 160 features, documentaries and shorts from 28 countries. The diverse offerings included the work of several directors with commercialmaking ties. For example in the Premiere Series section of the Fest, entries included *The Brass Teapot* directed by Ramaa Mosley, *Kings of Summer* helmed by Jordan Vogt-Roberts, and *Kon-Tiki* directed by Joachim Renning and Espen Sandberg.

*The Brass Teapot* marks Mosley's feature directorial debut; the film premiered at last year's Toronto International Film Festival (For more on *The Brass Teapot*, see *SHOOTonline*, 9/21/12). Mosley is repped for spots and branded content by trio films. *The Brass Teapot*, which recently opened in limited release, is the first narrative film from Union Entertainment Group, a sister shop to Union Editorial, a house well known to the ad community.

Meanwhile, *Kings of Summer*, a coming-of-age comedy centered on three teenage friends, this past weekend won the Dallas Festival's Audience Award in the Narrative Feature category. (Vogt-Roberts' commercialmaking roost is RSA Films.) The film made its world premiere at the 2013 Sundance Film Festival.

And *Kon-Tiki* earlier this year earned a Best Foreign Language Film Oscar nomination (see *SHOOTonline*, 8/17/12 for more on the film). Directors Renning and Sandberg direct spots and branded content under the Roenberg duo moniker at Sandwick Media. *Kon-Tiki* has been billed as the most complex and biggest budgeted film in Scandinavian history. It's inclusion at the Dallas Festival underscores the event's penchant for foreign film offerings.

#### Texas Competition

But on the flip side, with all the countries represented on the Dallas Fest schedule, there was also room for Texas filmmakers, themes and settings to shine. The Festival section tailored for that purpose was the Texas Competition. Among the entries in

this special section, starting with two award winners, were:

- *Pit Stop*, directed by Yen Tan who lived in Dallas from 1997 to 2010. Co-writer David Lowery, DP Hutch and producers James Johnston and Eric Steele live in Dallas. Filmed and set in Texas, *Pit Stop* wound up winning the Texas Competition and the Pan-avision \$30,000 camera rental package that went with it. *Pit Stop* paints a portrait of multiple lovers recovering from loss. After an affair with a married man, Gabe finds solace in the lasting love of his daughter and ex-wife, while on the other side of town, Ernesto spends his free time in the hospital caring for a past love trapped in a coma. This subtle and moving film captures the enduring hope of people temporarily stalled in their lives.

- *Tomlinson Hill*, directed by Lisa Kaselak. This documentary won the Embrey Family Foundation's \$10,000 Silver Heart Award at the Dallas Fest for fearless storytelling and dedication to fighting injustice and creating positive social change. *Tomlinson Hill* takes its name from the former Texas slave plantation that now sits outside the small town of Marlin, Texas. Direct descendants here struggle to unify their crumbling community in the face of 150 years of class separation. The film traces this story through the eyes of two descendants—Chris Tomlinson and Loreane Tomlinson—one white, one black. Chris Tomlinson is from Dallas. Loreane Tomlinson lives in Ft. Worth. Director Kaselak is an assistant professor of film and new media at Southern Methodist University, and with Dallas Women in Film.

- *The Bounceback*, directed by Bryan Poser. Co-writer Steven Michael Walters lives in Dallas and works in theater as an actor and director. Co-star Justin Arnold lived in Dallas for many years. Storyline: Breaking up is hard to do. Being hopelessly in love and trying to endure a bros weekend in the same city as your ex makes it even harder.

- *Cry*, directed by Clay Luther. Making its world premiere at the Festival, *Cry* was produced entirely in Dallas by a Dallas-based crew, with a Texas cast. Storyline: Cable is a lonely man facing the



final decision of his life. Carson is a sullen teenager struggling with his first adult choices. When a small tragedy entangles their lives, they discover how to escape their self-imposed fortresses of solitude.

• *Good Night*, directed by Sean H.A., Gallagher. Storyline: Leigh's 29th birthday party takes a sudden turn when she announces that the evening may be the last time her friends see her alive. This news

ripples the unsuspecting party guests like an earthquake. Emotional reactions range from complete denial to extreme melancholy—all of it leading to a night of questions, coping and debauchery.

• *Rushlights*, directed by Antoni Stutz. Actor Josh Henderson is a Dallas native. Storyline: This psychological thriller with a teenage twist revolves around two delinquent young lovers from the suburbs of Los

Angeles who travel to a small Texas town to falsely claim a dead friend's inheritance.

• *This Is Where We Live*, directed by Josh Barrett and Marc Menchaca. Storyline: A struggling family's dynamics are challenged and a unique friendship is born when a small-town Texas handyman becomes caregiver to their son with cerebral palsy. This slice-of-life drama takes place in the Texas Hill Country.



**Norry Niven**

with an ensemble of character actors and up-and-coming stars, including Chelsea Ricketts, Mike Wade and Ashley Bell.

Based on a screenplay by James Bird, *Chasing Shakespeare* recounts the beginning, end and rebirth of a love affair between William (Glover) and Venus (Tantoo Cardinal) in rural Arkansas. The film ran in the Dallas Festival's Community Showcase section, the "community" reference being to films that convey or provide insights into a community. For

*Continued on page 23*



**Chasing Shakespeare**

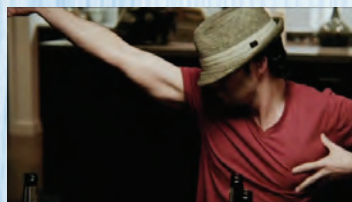
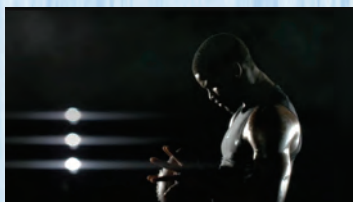
## Lone Star long/short-form

The Dallas International Film Festival also showcased varied films with Texas ties beyond those in the formal Texas Competition section, a prime example being *Chasing Shakespeare*, directed and shot by Norry Niven, a native Texan who lives in Oak Cliff. *Chasing Shakespeare* marks the feature directorial debut of Niven, co-founder of Marina del Rey, Calif.-based film and commercial production company Three (One) O. *Chasing Shakespeare*, which is also Three (One) O's first full-length feature, stars Hollywood veterans Danny Glover and Graham Greene, along

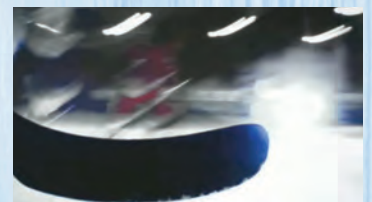
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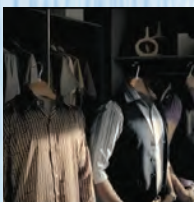
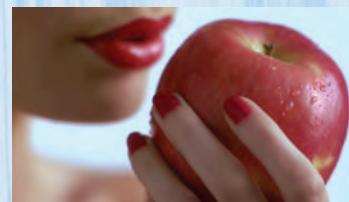
Norry Niven



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Amit Gupta



## A Broader Creative Canvas Unfurls For Agency Artisans

A 30-minute documentary on the Sundance Channel, a short film about Down syndrome reflect diverse content forms

By Robert Goldrich

NEW YORK—Clearly, the ad industry has diversified well beyond the traditional 30 TV spot, and the opportunities that diverse forms of content bring means an ever evolving role for agency heads of production, exec producers and producers. Underscoring this enlarged creative canvas are a couple of recent projects: *The Unsinkable Henry Morgan*, a half-hour documentary screened during the course of the Sundance Film Festival and then debuting nationally two days later (1/20) on the Sundance Channel; and *Extra Ordinary*, a short which follows two individuals with Down syndrome, demonstrating how they can—and do—lead meaningful, productive lives.

The latter came out of Toronto agency Juniper Park for Circle 21, a Canadian nonprofit founded last year to help change perceptions about and strengthen the Down syndrome community by eliminating the stigma people often associate with the condition. David Quinn of production house Sons and Daughters, Toronto, directed *Extra Ordinary* which premiered last month during World Down Syndrome Day (3/21) and has now been posted in its entirety on YouTube.

Meanwhile Michael Haussman of HSI directed *The Unsinkable Henry Morgan* for New York ad agency Anomaly. The seeds for the project were planted in 2010 when underwater archaeologist Fritz Hanselmann recovered what he believed to be a gun from one of Captain Morgan's ships. Diageo, the parent to Captain Morgan Rum, then became involved, help-



Wendi Hamilton

ing to fund the underwater initiative to recover other artifacts. The undertaking breathed life into Captain Morgan, raising awareness that he actually existed and was in fact a historical figure who played a lead role in the largest pirate invasion ever (back in the year 1671) which had a lasting impact on Panama City.

However, the documentary did far more than chronicle an excavation for artifacts. An element of entertainment was added as Anomaly and Haussman infused *The Unsinkable Henry Morgan* with some characters of its own—eight artists brought to Panama City to provide their perspectives and talents to the Henry Morgan lore. Among them, for example, were three-time Oscar winning (*Chicago*, *Memoirs of a Geisha*, *Alice in Wonderland*) costume designer Colleen Atwood who designed a contemporary rendition of Morgan's most famous wardrobe staple, his red coat; production designer Dante Ferretti, another three-time Oscar winner (for Art Direction on the films *Hugo*, *The Aviator*, and *Sweeney Todd: The Demon Barber of*



Andrew Loevenguth

*Fleet Street*), who with apprentice Carlos Aloisio built a 10-foot replica of Morgan's flagship, *The Satisfaction*; comic book artist Ben Templesmith (the comics "Fell," "30 Days of Night," and "The Nightmare Factory") who created a graphic novel based on Morgan's adventures in Panama; and Stephan Talty, historian and *New York Times* bestselling author of "Empire of the Blue Water," who wrote an account of Morgan's exploits.

Furthermore, these artists would gather at a roundtable, exchanging their thoughts, ideas and views on who Henry Morgan was. They'd all sit down for a drink, to have dinner, and engage in rich, at times comedic conversations. Also searched out were locals, less famous people, characters in their own right, who helped to recreate Morgan—including a guy who claimed to have Morgan's sword. This entertaining, informative documentary continues its run into the spring on Sundance Channel.

### Anomaly

Andrew Loevenguth, head of broadcast production at Anomaly, served as executive producer and producer on *The Unsinkable Henry Morgan*. He observed that the documentary was in line with the campaign the agency created upon winning the Captain Morgan business. "Our new direction with the campaign was to bring Morgan to life, which we did with our first spot 'Dive' in 2011, showing him playfully diving into the ocean and thus averting a battle with another pirate ship." ("Dive" was directed by Oscar-winning filmmaker Tom Hooper of *The King's Speech* and *Les Misérables* fame; he is repped for spots via Smuggler.)

Giving further shape and form to Morgan's existence, then, was the archaeo-

logical "find" in Panama, spurring Diageo and Anomaly to connect to that development, ultimately deciding to go the entertaining documentary route.

For Loevenguth, the project represents the diverse opportunities now emerging for agency creatives. "The notion of working outside the commercial box is invigorating, being able to find new avenues for content and to produce that content, at times even finding new people to become involved in that content."

At the same time, he continued, there is a sameness in approach. "A good broadcast producer is a good producer, no matter the length or form the content takes. It's still a production and your job is to get the best talent together and to create a bubble in which you can produce the best work possible."

Loevenguth said that he gravitated to director Haussman based on the favorable prior experience the agency had with him on the shop's first Budweiser campaign, "Great Times." "We spent a week shooting in Chicago and got along, came to respect his work and his eye. Michael has done documentary and long-format work before and we found him to have the right sensibilities for the style and tone we had to have for *The Unsinkable Henry Morgan*. He dove into the project—no pun intended, did a ton of research leading up to the shoot and found some great characters in Panama who had ties to Morgan. He contributed a lot to the film."

Though it wasn't part of the official Sundance Festival program, *The Unsinkable Henry Morgan* made a major splash with a screening held at the Filmmaker Lodge in Park City during the fest. Unfortunately the Anomaly team couldn't attend because they were off in Spain shooting the next iteration of the Captain Morgan ad campaign, a trilogy directed by Oscar-nominated (*In The Bedroom*, *Little Children*) Todd Field of Smuggler. "Perfect Getaway," the first spot in that Captain Morgan campaign, recently debuted on air.

Loevenguth, who's been at Anomaly since 2007, and prior to that spent seven years producing at Wieden+Kennedy (a year at the NY office following six years in Portland, Ore.), ranks *The Unsinkable Henry Morgan* among his career

*Continued on page 13*



*The Unsinkable Henry Morgan*



## Filming Incentives: Ante Up Down Under

*The lengths Australia goes to land 20,000 Leagues Under The Sea underscores escalating competition; updates on NY, NM, Montana, Texas*

### A SHOOT Staff Report

On April 2, the government of Australia announced that it was paying \$22.6 million to The Walt Disney Studios to bring a new version of Jules Verne's sci-fi classic *20,000 Leagues Under The Sea*—directed by David Fincher—to film Down Under.

The feature film incentive is the largest ever paid by Australia. It comes on the heels of *The Wolverine* wrapping production in Sydney. The government paid Fox Studios AU\$12.8 million to film *The Wolverine* in Australia.

According to Australian Prime Minister Julia Gillard, *The Wolverine* generated 1,750 jobs, contracted 1,000-plus Aussie companies and accounted for AU\$80 million in investment. She anticipates that *20,000 Leagues Under The Sea* will create over 2,000 jobs.

Australia's aggressive campaign to land major filming biz underscores the escalating competition among countries, states and municipalities. However, not all competitors are equipped with the financial wherewithal to offer incentives remotely close to the Australian initiative. Some have to lobby hard to justify even maintaining their current level of incentives.

### Montana

Still, there's room to be creative within the parameters of an incentive structure, exemplified in Montana which has a relatively modest tax incentive that nonetheless can prove attractive, further bolstered by the Big Sky Film Grant, which was instituted this past fiscal year.

"We're not in the league of Australia that's laying down \$20 million," said Deny Staggs, film commissioner at the Montana Film Office. "And while we would welcome big budgeted studio features, our main market comes from the more modestly budgeted independent features."

The Montana refundable tax credit is two-pronged—nine percent of in-state spend, and 14 percent on qualified in-state labor. Producers can file a simple form at the end of the year and get a check cut back to them at tax time. The tax credits with no annual cap apply to features, TV, commercials, music videos, documentaries, shorts—pretty much any project as long as it's not sponsored by tobacco.

The more recent wrinkle added to this package—primarily for features but also applicable to miniseries and select videos—is the alluded to Big Sky Film Grant, with annual

funding of \$1 million. A production company may earn up to 25 percent of Montana expenditures if the project shoots at least 50 percent of principal photography in Montana.

The overall package, said Staggs, can translate into a significant return for producers. The grant money is paid 30 to 60 days after principal photography is completed in the state. Thus an initial payback comes in a timely manner for the film financier or those dollars can be put towards postproduction, with the tax credits providing more money later in the year.

Over the last two years, certified productions have had a \$17.7 million impact on Montana; this figure doesn't include many other projects such as commercials. Staggs noted that 53 percent of that economic impact is labor, translating into some 650,000-plus man hours worked. Among the notable features visiting Montana was director Alexander Payne's *Nebraska* which spent a week in Billings right after last Thanksgiving, generating \$481,000 for the local economy.

### Incentives boost

Among other states with progress to report on filming incentive programs are:

- New York has extended the reach of its state tax credit for movies or TV series to now also apply to talk and variety programs that relocate to NY after having filmed at least five seasons in another state.

- At press time, New Mexico Governor Susana Martinez was expected to sign into law a budget that includes a measure boosting the state's refundable tax credit from 25 to 30 percent on qualifying production expenditures for TV series shooting at least six episodes in New Mexico (and with a budget of at least \$50,000 per episode.) This so-called "Breaking Bad" bill was named after the hit AMC series *Breaking Bad*, which is shooting its fifth and final season in New Mexico.

- Though there's been concern that its incentive program could be eliminated, Heather Page, director of the Texas Film Commission, said that two versions of the state's appropriations bill have incentives funding. "Although the exact amount is still being negotiated, we are cautiously optimistic that the program will receive an appropriation for the next two years. We expect the legislative session to conclude around June 1. In the meantime, we still have funds available for the current fiscal year which concludes August 31."

## Agency Documentary Fare

*Continued from page 12*

highlights along with such Anomaly endeavors as Converse's "Spark" initiative entailing 23 documentaries about kids, the recent work done for Dick's Sporting Goods, and the PBS cooking show *Avec Eric* starring chef Eric Ripert, which has won two Daytime Emmy Awards. On the Wieden front, Loevenguth cites his extensive global work for Nike, perhaps most notably the Cannes Grand Prix-winning "Play" campaign.

### Juniper Park

Wendi Hamilton, broadcast producer at Juniper Park, said of the five-minute-plus docu short *Extra Ordinary* (covered on *SHOOTonline*, 4/5, as a ScreenWork entry), "I am so proud to be a part of this project. Contributing to a cause and the work that Circle 21 is doing, is something to feel good about. One new parent posted on YouTube that the film made

her feel hopeful for her child's future. To know that you touched people in such a positive way is so rewarding."

As for backstory, Hamilton related that Juniper Park executive creative director Terry Drummond knew one of Circle 21's co-founders. "Circle 21," noted Hamilton, "was founded by two women a few years ago, Karen Meredith and Leslie Diening, each mothers with young children who have Down syndrome. They started the non-profit organization as a way to bring the communities of Down syndrome together on a global level, providing a valuable resource for families with persons with Down syndrome. The creative team, Matt Hubbard and Mike Schonberger, not knowing much about the subject, went out on a lunch 'date' with two young women who have Down syndrome. They quickly discovered that people with Down syndrome are much like everyone

*Continued on page 29*



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# Art vs. Commerce

**The Former Is At  
An All-Time High  
While the Latter's  
Lacking In VFX Biz**

**A SHOOT Staff Report**

The age-old battle of art vs. commerce had these two dynamics typically sitting worlds apart as savvy artisans and entrepreneurs persevered to bring them together and attain a delicate balance. But now there's a different breed of imbalance as arguably visual effects and animation artistry is at an industry high point, integral to the magic of movie-making and box office success like never before. At the same time, that success is not commensurate with financial prospects for U.S. effects houses fraught with thin margins, cash flow problems and heightened competition from foreign shops.

Rhythm & Hues this year became the poster child for the art/commerce dichotomy. The studio's Chapter 11 bankruptcy declaration came just scant weeks before it won the Visual Effects Oscar for its lead role on the Ang Lee-directed *Life of Pi*. The irony of the industry's highest honor for artistry being bestowed upon a place teetering on the financial precipice wasn't lost on those in the business. For many of them, the sad situation was a clarion call for reform. While Rhythm & Hues has since been acquired by a Prana Studios subsidiary and is hopefully on the road to recovery, the issues it raised regarding the precarious fiscal status of the VFX business remain steadfastly with us.

In February, right after Rhythm & Hues' bankruptcy declaration, Eric Roth, executive director of the Visual Effects Society (VES), released an open letter to the industry, issuing two calls

to action.

First, the VES urged Governor Jerry Brown (D-Calif.) and the state legislature "to immediately expand its tax incentive program for the entertainment industry and to include a focused approach concentrated on the visual effects and postproduction sectors of the industry," thus making California more competitive with incentives in other states and countries.

"Secondly," wrote Roth, "because we have reached a tipping point for the visual effects industry and there is much pent up energy, anger and frustration right now, the VES, under its good offices, is organizing a VFX Congress to take place within the next few weeks to allow all artists from around the world to share their concerns to find common ground on the issues that face us today."

"The amazing irony," noted Roth, "is that while 47 of the top 50 films of all time are visual effects driven and billions of dollars of profits are generated yearly, the actual people who create the work are becoming an endangered species in California. In short, Hollywood, the birthplace of all this art and commerce, is quickly becoming the land where creative dreams die on the vine and pink slips for dispossessed artists are being issued at an alarming rate....This not only hurts those artists, but also California's economy because thousands of good paying jobs wind up buttressing the economies of states and countries elsewhere



# VISUAL EFFECTS & ANIMATION

and the technological advances that otherwise would be birthed in California are now taking root elsewhere.”

Roth wrote that California “will need to take action—right now—or we’ll lose many thousands more jobs and Hollywood will soon be the equivalent of an empty storefront.”

Roth’s letter concluded that “additionally, for the benefit of our membership and visual effects professionals worldwide, we will work with our global

VES Sections and others to promote a healthy and vibrant visual effects industry in every country where visual effects are created. It is for all of our worldwide colleagues—here in California and everywhere else—that we hope a VFX Congress can bring us all together in a truly meaningful way....Together we can make amazing things happen.”

Roth invited feedback, noting that comments can be sent to leadership@visualeffectssociety.com.

## Feedback

Similarly, *SHOOT* sought feedback as well, posing the following couple of questions to a cross-section of the visual effects industry:

1) Rhythm & Hues’ bankruptcy filing (resulting in a bidding auction won by a Prana Studios subsidiary) is among the latest developments underscoring the precarious nature of the VFX business. What’s your take on the financial viability of and prospects for the VFX industry

and what action, if any, can be taken to bring about a brighter present and future for VFX/animation professionals?

2) What project (film, TV, commercial, other content form) has represented your company’s greatest creative challenge over the past nine months and why? What problem solving did it entail and/or how did you meet that challenge successfully?

Here’s a sampling of responses:



**Dale Carman,**  
executive creative director/co-founder, Reel FX

1) Reel FX is approaching its 20th anniversary this October. It’s fair to say, since we started out, almost everything has changed in our industry—some of it good, some of it bad. Our goal since the company began has been to pick long-term growth over short-term gain. This hasn’t always been easy, or popular. We are passionate about our business model, which has always focused on a diverse group of client/“work-for-hire” projects, which range from commercial work to music videos, short films and motion rides, combined with a development pipeline which will now produce our first feature film, *Free Birds*, on November 1, 2013 and one film per year going forward. We have always kept a core staff, ramping up and down for larger projects, which has allowed us to be agile and stay on track when times were tougher. I think this philosophy and our diversity has been key to us riding the crests and troughs that the industry has experienced over two decades. The question of “what can be done” about the current state of the VFX industry is a very challenging one. There is no easy answer. In short, don’t spend what you can’t spend. Focus on building and providing great incentives that will keep VFX work in the U.S. Be flexible and diverse in the kind of work you choose to take on. Put people first—and that means clients and employees.

2) The project that has been most creatively challenging (and rewarding) over the last nine months would have to be our rebranding of Chuck E. Cheese for Chuck E. Cheese’s who are right in our own backyard of Irving, Texas. We partnered with long-time clients The Richards Group to re-imagine Chuck E. for a new generation. Chuck E. came with lots of history: various looks, voices etc. The Richards Group gave us great creative freedom to explore what we wanted to do: bring him to life in CG, with a new look and appeal that would connect with modern kids and moms. Working with TRG’s Bill Cochran and Patrick Murray, we also updated the sound of Chuck E. when we tapped Jaret Reddick of Bowling For Soup to voice Chuck E. and provide great tracks for the spots. There were challenges in the CG work as well—Chuck E. as an animated character is the hero of the spots and has a lot of action and interaction with the kids and his environments. We have now completed over 20 spots with the new Chuck E., and I think we accomplished what we set out to do: rebrand a franchise for modern times, while keeping the authentic, and endearing nature of its main mouse (man).



**Jon Collins,**  
president of integrated advertising worldwide, Framestore

1) The demand of ‘More for Less’ has brought about the disintegration of the silo model. The easily navigable approach to the process, which starts with a requirement for a creative solution and ends with its final delivery, has changed. No longer does the budget support each of the traditional elements in the chain. It’s a bit like Musical Chairs: when the music stops, there’s not a seat for everyone.

One solution is for those elements in the chain to take more control of the production process. In the advertising sector we have seen that for several years: agencies with their own finishing and VFX capabilities, production companies with CG artists, editors with Flames, VFX companies with directors, etc. As budgets likewise start to split between the traditional (TV/print/radio) into the non-traditional (apps, installations, second screen, branded content, and too many others to mention), the opportunities have opened up further.

Of course, with opportunity often comes risk. The future of the VFX industry is dependent on new relationships and new ideas. Creative solutions that include—but are not limited to—the 30-second commercial. Financial viability will come from creating value. The VFX industry is changing, and I don’t even view Framestore as being confined to VFX. I think it’s a strong part of the group of skill sets which we consider relevant for the next phase. Relevance and courage are going to be key drivers in being a part of the brighter future.

2) The *Tooned* series for McLaren was one of the most creatively challenging projects that we have taken on recently. The challenge came largely from having to create a piece of entertainment that is as appealing to adults as it is to kids, make it funny, hit the brand notes and do all of that in three minutes. Also, it had to maintain its appeal over twelve episodes that are shown on Sky’s F1 channel and live on the web. The solution largely comes from having the right team in place, that has access to key decision makers. In this case, it was Ron Dennis who is a man who knows what he wants. Our team knew how to interpret that and translate it into *Tooned*.

*Gravity*, a film directed by Alfonso Cuarón, was also a huge creative and technical challenge—creating a movie in space with two actors in a studio. The solution was pretty much the same. We assembled an incredible team with direct access to the director.

Bringing Audrey Hepburn™ back to life [for a Galaxy Chocolate spot] was also challenging. Of all things, realistic virtual humans are difficult enough but an iconic legend is almost impossible to do with any degree of success. The greatest compliment was that her estate—her two sons with whom we worked closely—were incredibly pleased.



**Dexton Deboree,** managing partner, Stardust

1) There has been a confluence of inciting events. Largely deriving out of the evolution of technology, we’ve seen the rise of accessibility to software and tools for creation, online access to global labor (and corresponding rates) and digital communication methods that break down language barriers.

It’s the same as any of us shopping flights, hotels, or clothes online; if you can get the same or similar product, why would you pay more for it? That’s the problem. The only arguments I see as valid in the eyes of buyers today are: creative (huge factor, but undervalued by most), risk mitigation and deep relationships. However, judging by the results of closures, the bottom line far outweighs these factors.

What might we do? Client-facing executives and artists in the VFX industry might consider actually teaming with their competitors overseas and forming a united front to offer the best creative, with known and trusted players for the cheapest rates. Rather than forcing an old model into a new and increasingly demanding system, adapt the model to address the demand at face value. Clients are using technology and information to make more informed choices, so we as vendors must embrace those same tools to create solutions that answer the demands our clients are placing upon us. It’s only when we all take drastic but equal measure will we actually solve the problem. It is not and will not be easy, but it is the reality we face and the only general path towards survival.

2) A short brand film we created for a small shoe company, Ahnu. The challenge was multi-faceted. There was no ad agency to structure a creative brief and traditional ask, and the budget and time constraints were massive.

However, instead of looking at the project as simply a labor of love with many parameters, we took it on as an experiment: can we, as a new company and new team, take on creative services not usually asked of us (creating a concept from scratch), create a very compelling piece of content that answered the brand’s challenge and most importantly, can we deliver something that was elevated beyond what should be possible for the financial parameters placed upon it (isn’t the latter the greatest challenge we all face as any vendor in advertising?) We started with the most important ingredient we could, the idea. The story. We stepped back and realized that the single greatest, timeless and technology-agnostic element available to us all was the story. And, then we explored techniques in gear/equipment, production process and creative asset management. The end result is something we are extremely proud of on its own and excited by for the answers it delivered to our initial questions. We learned that there is a way we might make it through this crazy, chaotic landscape of modern advertising and still create great and effective content within the parameters we all face in this ever-evolving industry.

*Continued on page 16*

## Feedback on State of The Business, Challenging Projects

Continued from page 15



**Mark Driscoll, president/partner, LOOK Effects**

1) Isn't this what we're all talking about these days? This is an industry that's always been changing, but things have reached some sort of breaking point. The business model under which we've all been working for years, decades even, just doesn't work. But how do we change it? LOOK's answer to the problems inherent in doing visual effects has been to remain small and nimble. Because of our size and our philosophy of

being very conservative in how we work, we are able to gear up and move in response to our clients' needs.

We're also exploring ways that we can change our relationship with the projects we work on. The fixed bid way of doing business obviously doesn't work. How can we work with our clients in a more flexible, transparent pricing structure that allows all parties to get what they need? We're looking very closely at different risk/reward scenarios that are more in line with the value we add.

2) LOOK's greatest challenge—creatively and business-wise—was Summit Entertainment's *Warm Bodies*. Not only did we do our first character animation for this film, we opened and established our first international office in Vancouver. We had known that we were going to open in Vancouver and had incorporated there about two years ago. When the right project came along—*Warm Bodies*—we moved full speed ahead. So within 10 months we found office space, bought equipment, hired 45 staff, set up our production and character pipelines and produced over 310 shots for the film. The fact that we had over 14 years in visual effects meant that we weren't doing this for the first time. We had our production pipelines and networking between remote offices already down. We were lucky to find the right people to head up the effort and the right talent to do what needed to be done. It was all really challenging, but we're really proud of the work we did and the film has done very well.

Opening Vancouver and doing *Warm Bodies* also gave us a great foundation and lots of relevant experience for expanding to Stuttgart, Germany, where we've just started operating this month. Our first project there is Wes Anderson's *The Grand Budapest Hotel*. Flexible, nimble; that's the way you have to be in visual effects today.



**Chad Hutson, executive producer, Leviathan**

1) Offshoring has been known to send ripples through many an industry, such as manufacturing, IT and now visual effects, but the practice is not without its issues. Talk to anyone who's ever farmed out more than just a few shots of roto, and you'll likely hear myriad complaints about the quality or consistency of the work performed. Sure, going with studios in countries like India can be a less costly option when you're

under the gun—a team of 10 remote artists might cost the same as three stateside—but the expenses can surface in other ways. You need manpower to oversee this work and significant infrastructure to allow for round-the-world workflow with massive files, particularly for motion pictures. Those studios who rely on features to fuel their operations seem to be the hardest hit, so companies in advertising may do well to watch, learn and evolve.

When high-end design is incorporated into a VFX project, however, cultural and creative differences can make offshoring very difficult, and harder to perfect. From our experience at Leviathan, ad agency creatives prefer close collaboration and even working onsite to convey their needs. Staying on brand with motion design integrated into visual effects can be a more complex conversation, as compared to "remove that building in the shot" (not that removing a building from a shot isn't a challenge to do). Some say design is the international language, but for advertising it's imperative for studios & agencies to speak the same creative dialect when collaborating.

2) The recent campaign Leviathan worked on with Callaway via agency Factory Design Labs was a perfect example of a close collaboration that required tight integration of design with visual effects. There were 12 spots that incorporated a mix of CG and VFX along with type and branding, plus non-broadcast animated content as well as print assets. Having the ability to lead the process with design and conceptual development made the visual effects that much stronger, so we've made it a point to go with this business model, and not the "just fix it in post" operation of yesteryear.



**Mark Forker, VFX supervisor, DIVE**

1) Unless filmmakers are willing to stop using visual effects, which is the exact opposite of the trend, a viable solution needs to be reached between the VFX companies and the industries (film, TV, commercial, video games, etc) which require VFX services. Worldwide competition is okay, but the lack of understood "value" of the contribution of VFX and the disparate pricing devalues the work and creates situations in which amazing companies like R&H can win an Academy Award and file for bankruptcy in the same month. The industries have understood the value of the artists who contribute during pre-production (production designers, concept artists, etc) and artists who contribute

during production (art directors, set decs, costume designers, sound design, cinematographers etc) and pay them respectfully for their work. The VFX industry and artists, for some reason, do not have that respect, which needs to change.

2) We are one of several visual effects vendors on *After Earth*, a summer film with Will Smith directed by M. Night Shyamalan. The post schedule on the film began in June and will potentially end in May. Our typical post schedule on a feature film (not including development) is four months, not 11. Quite often the body of work changes drastically during the course of the post period with either significant new work getting added and/or significant existing work gets eliminated. It is difficult to recover from a high-speed curve when the road in front of you changes so rapidly and to compensate for such detours, we have come up with a network of producers and artists who understand and are flexible with this new "model." This helps us get through very challenging schedules.



**Elizabeth Kiehner, partner/executive producer, Thornberg & Forester**

1) In addition to Rhythm & Hues, Disney, which acquired Lucasfilm and LucasArts last year in a \$4.05 billion deal, recently shut down the legendary LucasArts division. The VFX business has become a commodity and with increased global competition we can either relocate and work in a sweat shop production model or lobby to create incentives to keep work in the USA and generate more jobs. We experience the "race to the bottom" on a weekly basis at Thornberg & Forester when clients call and express they decided to award to the lowest bidder. To a large extent, we

are on a destructive trajectory and I am not clear on how to stop it unless a coalition is established to take a stand. Our industry is filled with resilient people, but I am curious what the landscape will look like in 10 years.

2) We just completed a highly confidential 30-minute film for an investment company that was not only the longest piece of content we have ever created, but the most intellectually rigorous and complex. While we excel at taking big ideas and communicating them effortlessly, this project required us to dig deeper than ever before to genuinely understand our client's business. A well-kept secret of Thornberg & Forester is we have a very talented team of illustrators and this project gave us a chance to exercise their skills in new ways. It is always gratifying to take on a project quite unlike anything you've ever done before, and our willingness to pursue so many of those over the years has brought our capabilities to new heights. Our company has evolved into original content because of our innate ability to identify the essence of an idea and build a compelling narrative around it.



**Christian Kubsch, president, Method Studios**

1) VFX and animation professionals continue to play a major part in driving box office hits and creating the most amazing and memorable commercials. In the past a handful of VFX facilities were home to large groups of artists in a single location. Now that we see more smaller houses spread worldwide, everyone needs to be more flexible. VFX artists have to look at themselves more like live action film crew working on location these days. You go here or there for periods of time, based on production requirements. Method is maximizing its exposure in several locations worldwide, while creating a unified talent base and workflow.

We have several mid-sized studios in key markets in the U.S., Canada, the U.K., and Australia. Yet we can support the needs of bigger projects by combining talent from all these locations as needed. So our clients still get the benefits of a huge facility anyways. And commercial clients get the value add of tapping into feature quality talent and technology. And for artists, Method may be one of only a few places that offers the opportunity to have global reach while working out of any one of our locations. In addition, Method's mixed offering of both commercials and features offers variety and stability to our talent, since the commercial world is less impacted by tax incentives that may drive feature centric facilities out of one market or the other. Method is not only here to stay, but committed to expanding its offering.

2) *Cloud Atlas* was an ambitious undertaking for directors Lana and Andy Wachowski and Tom Tykwer. The limited budget combined with an extensive VFX shot list pushed Method's production pipeline to new limits. 70 Method artists across L.A., Vancouver and London were able to deliver 400 shots within just four months. The majority of the work centered on creating the dystopian city Neo Seoul. Method artists were heavily involved in conceptualizing the environment and worked closely with sr. VFX supervisor Dan Glass (also Method's CCO). Relentless attention to detail was needed when building the epic CG land and cityscapes in order to make them look believable. Time constraints meant that new workflows needed to be developed and the synergy created robust imagery. *Cloud Atlas* is Method's most accomplished VFX feature project to date and the quality and quantity of material produced is testament to not only the creative talents of our team but a flexible approach to our pipeline and rock solid communication between our sites.



# VISUAL EFFECTS & ANIMATION



**Ismael "Ish" Obregon, president/creative director, Oishii Creative.**

1) VFX movies are extremely popular at the box office; and yet, VFX artists cannot find sustainable work in the industry. It's madness. But, I think there is an opportunity here for VFX artists and production and film companies who profit from and rely on them, to come together and create a business model that supports each other's interests. This could be a moment of change and growth for everyone; it only requires them to work beyond current financial limitations, and creatively chart a new path for opportunity. It makes sense for artists and commerce to work together as much as possible. The next modern Stanley Kubrick could be working quietly in the shadows right now. By supporting VFX artists, they are supporting the next box-office smash success, and thus the film industry. As creatives, our responsibility is to change our thinking and by effect, the industry. It's an exciting time for VFX companies to look at new business models and new platforms. We decided several years ago to expand into new markets and dramatically change our business model and expectations. As an artist I know that VFX folks are more than capable of leading the way.

2) We were asked to develop an on-air snipe system for one of the world's most recognized sports brands. We had two challenges and a trusting client. First, we had to design an on-air snipe system that was not only innovative, but also different from the competition and "amazing." Second, we could not use sports players, a key attribute of the brand. Our solution was to design and produce CG versions of the athletes. We used the same motion capture technology as in videogames and films with stand-ins of athletes performing signature moves and postures. This gave us the freedom to use as many players as possible, and allowed us to stay on-brand and on-message.



**Nate Robinson, founder/creative director, Ntropic**

2) Our greatest creative challenges are usually our greatest creative opportunities. Working with Marco Brambilla on his 3D stereoscopic film *Creation[megaplex]* fell into this category. It was both artistically amazing and a technically immense challenge. Marco's vision was a great one—showing the stages of life through the use of thousands of rotoscoped scenes from a carefully curated set of movies. The process of mapping out its shape and confronting the 2D, 2.5D and 3D challenges to a continuous piece was engrossing

to say the least, and pushed the boundaries of existing technology. There were a couple of major hurdles to overcome during the making of this film. First was art directing something of this scale in 3D. Doing rough sketches only got us part of the way there. Figuring out a visual language that allowed us to ground all the characters and architecture in a helix was hard to visualize using 2D applications. The stereoscopic toolset in Flame was invaluable for solving this problem and being able to truly make something this visceral. The sheer volume of assets we needed to roto was also challenging. We used our in-house shot management system (called NIM) to log and track task completions while using Mocha and Silhouette for doing the matte extraction. The craft of all of it—from its inception to completion—is an experience that I will always value. It's beautiful work that I am proud of, and that took an amazing idea and passionate collaboration to pull off.



**Michael Pardee, owner/executive producer, The Mission**

1) In order for the VFX industry to thrive again here in the states, there needs to be a better standard and responsibility put on the bidding of the jobs. Bidding can be precarious at times as you don't want to "catch the falling knife" one too many times. Having said that, there are other issues at play, especially in the feature world where subsidies play a huge part in the decision-making process for a studio. But we

should not be taking on jobs that don't pay the bills. If one keeps doing that, the result will be another VFX facility that is near to shutting its doors. For feature work there are no margins to speak of. The only benefit of doing a feature these days is for the reel. Leveling the playing field in VFX, here—specifically in California—will be an ongoing challenge until companies are able to compete against their foreign counterparts where 45-60% of the labor costs are handed back to the studio. VFX companies need to be nimble, watch the overhead and have more than a handful of clients, especially in this climate. The goal at the end of the day is to do great work, keep the doors open and have your clients keep coming back. One possible solution is to make a collaborative effort that will establish better guidelines amongst all VFX companies to ensure pricing standards are upheld.



**J.J. Sedelmaier, director/co-founder, J.J. Sedelmaier Productions, Inc.**

2) I worked with Sid Lee/Jimmy Lee in Montreal on designing and animating the 2012-2013 holiday branding campaign for Adidas. This involved animation, and even retail displays, etc. There were approximately 20 caricatures of music and sports personalities that had to personally approve how they were depicted—this meant that the each design and performance needed to meet the expectations of client, agency, endorser, as well as myself. Many of the caricatured performers had very small windows of availability to approve drawings/animation and needless to say they were spread all over the globe. On top of everything else, our schedule was a demanding one. During the pre-production phase, we all discussed how we could choreograph the approval process to avoid the looming potential debacle. There were usually at least two phases we encountered. First, the initial presentation which elicited basic feedback, then the second presentation of the suggested revisions. The most important thing I had to do was read between the lines of the initial feedback and make sure to use it as a guide for my modifications. With the combination of organized and responsible pre-planning, and luckily an enthusiastic group of famous people, it went off without a hitch! Here's a link to the cartoon: <http://www.youtube.com/watch?v=w1bl7tqi8o>

*Continued on page 19*



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# METHODSTUDIOS

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## VISUAL EFFECTS &amp; ANIMATION

TITLE VISUAL EFFECTS/ANIMATION AGENCY PRODUCTION

1


[CLICK HERE TO VIEW SPOT >](#)
Jameson's  
"Iron Horse"**The Mill, New York**

Sean Costelloe, exec producer; Boo Wong, VFX producer; Corey Bown, shoot supervisor/2D lead artist; Jeff Dates, shoot supervisor/3D lead artist; Iwan Zwarts, Kyle Cody, Suzanne Dyer, Nathan Kane, 2D artists; Ajit Menon, Laurent Makowski, Xuan Seifert, Billy Jang, Joshua Merck, Alex Allain, Jimmy Gass, Ryan Hussein, Hassan Taimur, Olivier Vatteressian, Zang Chen, James Williams, Chris Bernier, Nick Couret, 3D artists; Melissa Graff, Robert Bruce, Liz Berndt, Brendan O Neil, assist.

(Toolbox: XSI, Arnold, Niad, Houdini, Flame, Nuke)

TBWA\Chiat\Day, New York

SKUNK, bicoastal  
John Hillcoat, director

2


[CLICK HERE TO VIEW SPOT >](#)
Permanent  
TSB Bank's  
"Intro"**Hornet Inc., New York**

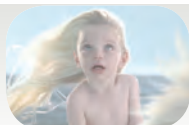
Peter Sluska, director; Jan Stebbins, exec producer; Zack Kortright, producer; Joel Kretschmann, shoot producer; Ivan Abel, DP; Anita Chao, editor; Anthony Jacques, Don Ganfield, motion control tech; Drew Cenia, motion control tech; Sal Denaro, Michael Lawrence, Kerry Coutu, Peter Erickson, Connie Chan, Sally Thomas, Samantha Smith, Melissa Chow, Maxwell Sorenson, Michaela Olsen, Janet Kim, Tim McDonald, Elise Ferguson, Ben Phelan, Sabrina Lessard, fabricators; Matt Sornma, Kevin Coyle, Matt Christensen, Adam Pierce, Tom Gasek, Jason Patterson, animators; David Zung, storyboard artist; Jeffrey Thompson, set design; Robin Joseph, character design; Peter Fink, John Harrison, lead compositors; Allison Kocar, Paul Daniels, compositors; Rich Kim, tracking artist; Rachel Kwak, tracking assistant.

(Toolbox: Dragon Frame, After Effects, Apple Color)

Publicis Dublin

Hornet Inc., New York  
Peter Sluska, director

3


[CLICK HERE TO VIEW SPOT >](#)
Citroën DS3  
Cabrio's  
"Baby"**Eight vfx, Santa Monica, Calif.**

Baptiste Andrieux, Shira Boardman, exec producers; Philip Ineno, VFX supervisor; Satoshi Ozeki, Joe Vitale, Joe Chiao, Tony Petitti, Federico Saccone, compositors; Miguel Garcao, CG supervisor; Doug Scruton, Marsi Frey, VFX producers.

(Toolbox: Flame, Nuke)

H Paris

MUZ, bicoastal/international  
Tom Kuntz, director

4


[CLICK HERE TO VIEW SPOT >](#)
Sherwin-  
Williams'  
"Color Travels"**Buck, bicoastal**

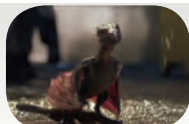
Orion Tait, executive creative director; Anne Skopas, exec producer; Ben Langsfeld, associate creative director and design/concept art; Kevin Hall, producer; Jon Gorman, art director, storyboards and previz; Sebastien Iglesias, Daniel Oeffinger, Jon Gorman, Thomas Schmid, Emmanuelle Leleu, design/concept art; Ryan O'Phelan, CG supervisor and 3D animation; Brice Linane, 3D lead, modeling and lighting; Pete Hamilton, modeling, previz and 3D animation; Arvid Volz, lead modeler/modeling and character animation; Grant Cerulo, David Soto, Martina Stifinger, modeling; Helen Choi, lighting; Zeth Willie, rigging; Kyle Anderson, 3D animation; Fred Kim, Daniel Oeffinger, composite; Seth Ricart, colorist.

(Toolbox: Maya, Nuke)

McKinney, Durham, NC

Buck, bicoastal  
Buck, director

5


[CLICK HERE TO VIEW SPOT >](#)
Time Warner  
Cable's  
"Dragon"**Pixomondo, Burbank, Calif.**

Leslie Ekker, VFX supervisor; John Denis, VFX exec producer; Eddie Bonin, VFX producer; Kim Rampaul, VFX coordinator; Eric Hance, CG supervisor; Colin Brady, animation director; Eric Armstrong, lead animator Mark Shimer, CG lead; Nicole Herr, animator; Dan Katcher, modeler; Bradley Mullennix, rigging/ animator/pipeline character TD; Ben Campanero, lead compositors; Brooke Grossman, Shawn Ewashko, compositors; Zachary Miller, matchmove lead; Joshua Graham, matchmove artist; Jennifer Hachigan, render pipeline TD; Lap Luu, systems support; Whan Je, I/O render wrangler; Jonny Valdivia, VFX production assistant.

**Pixomondo, Frankfurt** Oliver Arnold, consulting VFX producer; Philip Meyer, consulting CG artist; Florian Friedmann, consulting character TD. (Toolbox: Maya, V-Ray, Nuke, After Effects, Shotgun, Syntheyes, Photoshop, PTGui, Lightwave, ZBrush)

Ogilvy &amp; Mather, New York

SKUNK, bicoastal  
Ne-o, director

6


[CLICK HERE TO VIEW SPOT >](#)
The Staves'  
"Winter Trees"  
(Atlantic  
Records, U.K.;  
music video)**Aardman Animations, Bristol, U.K.**

Saul Freed, character design; Owen Williams, illustrator; Nathan Guttridge, lead character TD; Maria Ocantos, TD; Dorota Sikorska, rigger; Tim Ruffie, 2D animator; Matthew Rees, 3D animator; Ali Dixon, lead lighter/renderer; Andy Lavery, lighter; Bram Twtweam, lead compositor/grade; Jim Lewis, Jon Biggins, compositors.

(Toolbox: Maya, Nuke, Photoshop, Flash, After Effects)

no agency

Aardman Animations, Bristol, U.K.  
Karri and Saul, directors

7


[CLICK HERE TO VIEW SPOT >](#)
Electronic Arts/  
Dead Space 3  
"Take Down  
the Terror"  
trailer :90**Digital Domain, Venice, Calif.**

Ed Ulbrich, CEO; Rich Flier, VP/exec producer; Scott Gemmell, head of production; Aladino Debert, VFX supervisor; John Kokum, VFX producer; Rebecca Bihir, VFX coordinator; Gary Roberts, virtual production supervisor; Ron Herbst, CG supervisor; Greg Breitzman, character animator; Rick Fronek, character animator/rigger; Juan Gomez, Casey Benn, Neil Taneja, generalists; Shannan Burkely, matte painter; Eric Ebling, Karl Rogovin, FX artists; Scott Hale, Arthur Agote, Barry Berman, compositors; Colin Woods, editor.

(Toolbox: Maya, V-Ray, Nuke, Photoshop, ZBrush, PFTrack, Flame, MotionBuilder)

Draftfcb, San Francisco

Mothership, Los Angeles  
Neil Huxley, director

8


[CLICK HERE TO VIEW SPOT >](#)
Sony Computer  
Entertainment  
America's  
God of War  
Ascension  
trailer  
"For Ashes"**Imaginary Forces, bicoastal**

Jeremy Cox, VFX supervisor/design/compositing; Theo Daley, Grant Lau, Karin Fong, design; Allan McKay, Ash VFX; Chase Massingil, compositing; Brian Houlihan, Adam Levin, Andy Chung, additional compositing; Nate Horman, Joshua Delaney, 3D animation; Alan Williams, Max Strizich, Steven Lee, Lindsey Mayor-Bug, concept art; Marco Iozzi, matte painter.

(Toolbox: Cinema 4D, Maya, 3ds Max, Vray, Mental Ray, Nuke, After Effects)

no agency

Imaginary Forces, bicoastal  
Karin Fong, director

9


[CLICK HERE TO VIEW SPOT >](#)
Vigorsol  
Ice Gum's  
"Captain Ice"**MPC, London**

Chris Allen, VFX producer; Richard Mckeand, Anthony Bloor, VFX supervisors; Benoit Mannequin, Jama Djurabaev, Levente Peterffy, Christopher Antoniou, Brice Lehmann, Sean Ray, Tim van Hussen, Tom Rowell, Samantha Meisels, Rachel Wright, Alex Cernogorods, Billie Vine, VFX team; George K, colorist.

(Toolbox: Zbrush, Maya, Smoke, Flame, and proprietary software Kali)

BBH London

Stink, London  
Rafael Lopez Saubidet, director

10


[CLICK HERE TO VIEW SPOT >](#)
Arrowhead's  
"Recycling is  
a Beautiful  
Thing" (web  
video)**Bent Image Lab, Portland, Ore.**

Javan Ivey, lead stop motion animator; Gina Burgess, technical director; Joel Brinkerhoff, CG animator; Orland Nutt, Curtis Darwin, composite artists.

(Toolbox: 3D Studio Max, After Effects)

Threshold Interactive, Culver  
City, Calif.Bent Image Lab, Portland  
Solomon Burbridge, director



## The Mill, Director Hillcoat Steam Into Chart's Top Slot

*Seamless visual effects earn Jameson Irish Whiskey's "Iron Horse" the number one spot in quarterly rundown*

Jameson Irish Whiskey has a lauded commercial pedigree with such tall tale entries from TBWA\Chiat\Day, New York, in recent years as "Fire" and "Hawk," both directed by Noam Murro of Biscuit Filmworks. Now the latest adventure in those period pieces featuring the exploits of John Jameson comes to life in "Iron Horse," a :60 directed by feature filmmaker (*The Proposition*, *The Road*) John Hillcoat of production house SKUNK. Hillcoat is no stranger to the spotmaking discipline, with multiple ad credits that most notably include Levi's "To Work" launch film for Wieden+Kennedy, Portland, Ore.

"Iron Horse" opens on John Jameson having breakfast at a restaurant in Ireland in the early 1800s. He's reading a newspaper as a voiceover tells us he had "little interest in new fangled technology," which includes the steam locomotive, a.k.a. Iron Horse, which that morning decided to run wild through the Irish countryside.

With the train passing the restaurant at a high speed, shaking everything in its wake, customers of the restaurant frantically flee while Jameson casually finishes his breakfast before taking matters into his own hands. He heads on horseback to pursue the Iron Horse because as the narrator relates, he was "quite fond of its precious cargo."

At first blush, that "cargo" appears to be a train car filled with a bevy of beautiful females. But Jameson gallops his horse past that car to the one ahead of it—containing the most precious cargo, casks of Jameson Irish Whiskey.

He jumps off his horse onto the runaway train and makes his way toward the first engine car. There he grabs the conductor and throws him onto the horse which is still running alongside the train. But Jameson initially regrets that move as the train's control arm breaks off in his hand. With the train careening towards workers laying down rail, Jameson thinks quickly on his feet, detaching the connector between the locomotive engine and the train cars behind it, thus rescuing his prized whiskey and the lovely lasses. He then jumps off the fast moving locomotive, setting the Iron Horse free to run on green pastures, until it falls off a cliff.

But that's not the end of Jameson's he-



Jameson's "Iron Horse"

roic deed. The train falls into the ocean below, destroying a Prussian battleship. The voiceover relates that this act saved "all of Ireland from the Prussian invasion of 1807—which is the reason no one has ever head of the Prussian invasion of 1807."

### The Mill

The visual effects house on "Iron Horse" was The Mill New York, which has a track record of collaborating with Hillcoat.

"We've worked with director John Hillcoat from SKUNK lots of times before, so we were thrilled when he approached us for this project," related Corey Brown of The Mill New York, who served as a shoot supervisor and lead 2D artist on "Iron Horse." Brown noted that most recently The Mill had worked with Hillcoat on GE's "Olympics," Delta Airlines' "Thank You," and the How To Destroy Angels music video for "Ice Age."

It's been said that the best visual effects are the ones you don't notice, and The Mill successfully realized that goal for Jameson Irish Whiskey. Regarding the biggest creative challenge that "Iron Horse" posed to the effects house, Brown assessed, "We used a short run of antique track and the art department built a fully articulating period accurate train, which had to be pushed or pulled by a small diesel locomotive. This broke down twice and even when working had a top speed of a short jog, which we spent a lot of time on speeding up in post! We were filming about 700 miles from the nearest coast and needed to create a shot where the train falls of a cliff. It was also crucial that it looked like the 1800s of Ireland."

Brown added, "Since we had no cliff,

the train crashing and going over the cliff along with the underwater shots of the boats and train were all the work of our

CG team....And to stay as close to rural Ireland as possible, a great deal of attention was paid to the matte painting of the wide train reveal shot, combining elements from Transylvania, the Bulgarian coast and footage of the Ireland's Cliffs of Moher to perfect the authentic look."

Also for The Mill: EP Sean Costelloe; producer Boo Wong; shoot supervisor/3D lead artist Jeff Dates; 2D artists Iwan Zwartz, Kyle Cody, Suzanne Dyer, Nathan Kane; 3D artists Ajit Menon, Laurent Makowski, Xuan Seifert, Billy Jang, Joshua Merck, Alex Allain, Jimmy Gass, Ryan Hussein, Hassan Taimur, Olivier Varteresian, Zang Chen, James Williams, Chris Bernier and Nick Couret.

## State of the Biz, Key Projects

*Continued from page 17*



Terry Silberman, partner, ArsenalFX

2) One of our latest challenges was working on a 3D film project. With a multitude of visual effects shots that required the manipulation of massive amounts of imagery, the challenge was truly paralleled with this particular job. Comprised with a venue of various platforms such as Autodesk Flame and Foundry's Nuke along with our in-house proprietary pipeline process, we were still faced with various challenges. 3D is very specific, its technique, its process and flow are viable to executing the final product flawlessly. We had to outfit a bay specifically styled to preview, quality control and oversee the abundance of shots being output on a daily basis. Due to the size and nature of this particular 3D job the organization was imperative! Challenging aspects also included making sure each eye was correctly lined up for the optimum depth of the imagery. Organizing shots, naming convention, folder locations specific to each shot along with coordinating specific shots to an abundance of artists were amongst the many challenges we faced, due to the scale of the job. Here at ArsenalFX our pipeline process and organization is second to none! Our artists are the best in the industry and their talents are amongst the best I have ever worked with over the past 25 years. ArsenalFX is made of individuals with extensive backgrounds in postproduction. With the knowledge base of ArsenalFX's team we were able to conquer any and all challenges that would arise from this challenging 3D film.



Jayson Whitmore, partner/executive creative director, Royale

1) VFX is an incredibly complex, and highly-detailed art form with a lot of eyes and opinions on it. It's unfortunate that an incredibly respected company, such as Rhythm & Hues, fell and there are a lot of heated opinions flying around because of it. Technology might get faster and cheaper, but talented artists are the keystone to getting the work done. It takes a small army of artists to create a single vision, whether it be film or TV. It's hard to tell where the industry is headed, but it's really going to take the balancing of two things within the studios: 1) How broad of a range of services the studio offers (commercials, films, digital, etc.) and 2) How big the core staff of the studio should be vs. the freelance talent brought in for specific jobs. If a studio can balance both, they will be nimble enough to navigate the future.

2) MTV Europe came to us with an incredible brief, but wanted five spots that were designed based on live-action, with a heavy VFX element throughout... on a tight budget. We came up with a creative solution to make the budget work, while maintaining the quality of what they referenced. In order to prove that, we developed a small test for a technique that helped them understand what could be accomplished. Clients are open to collaboration; in the end, we're all trying to achieve the same thing: making great work with what we have.

# Tribeca Report: From Documentary To Transmedia Fare

**Two-time Oscar-winning director Barbara Kopple, lauded interactive filmmaker Chris Milk reflect on their Festival entries**

By Robert Goldrich

NEW YORK—Director Barbara Kopple, a two-time Best Feature Documentary Oscar winner (*Harlan County USA*, *American Dream*), has been a film festival circuit mainstay and her latest effort, *Running From Crazy*, is no exception, having debuted back in January at the Sundance Film Festival and now making its way to the 2013 Tribeca Film Festival, which began on Wednesday (4/17) and runs through April 28.

The festival exposure never gets old for Kopple who is particularly gratified to return to the Tribeca event. “It’s New York, which is my hood. That means so much to me. It’s where I’m from. I’ve always been a supporter of Tribeca. I’m on the advisory board. I’ve been a juror whenever they asked me. I love Geoff Gilmore [Tribeca’s chief creative officer] and Genna Terranova, head of programming there. I was literally screaming for joy when I found out that *Running From Crazy* was selected for Tribeca.”

*Running From Crazy* introduces us to actress Mariel Hemingway, granddaughter of legendary author Ernest Hemingway, as she examines the mental illness and suicide that colors her family history and tries to avert that fate for herself and her daughters. There have been seven suicides in the Hemingway family, including that of Ernest who shot himself in the head in 1961, and Mariel’s sister Margaux Hemingway who died of a drug overdose in 1996. Mixing in remarkable archival footage of the three Hemingway sisters—Mariel, Margaux and Joan (a.k.a. Muffet)—*Running from Crazy* captures the inner

workings of a family and in turn the courage it takes to face the past and change one’s future. There’s footage of Margaux in 1984 retracing the steps of her grandfather, interviewing her father, being together with Muffet. “We get to know Margaux, learn who she is as a person and see her rise and fall,” related Kopple.

Mariel Hemingway is integral to *Running From Crazy* in that she is, said Kopple, “very open, everything comes out because she has a higher purpose, to shed light on suicide and mental illness.”

The documentary shares her touching reunion with Muffet who was in and out of mental hospitals for years, and a look at the self-help techniques used by Mariel Hemingway to help overcome depression.

Kopple didn’t initiate the project but rather it gravitated towards her. “I was asked to do this film which can sometimes be the best way,” recalled the director. “I remember being asked to do the Mike Tyson Film [*Fallen Champ: The Untold Story of Mike Tyson*]. Never in a million years would I have thought back then of doing a documentary on Mike Tyson. But I got the chance and it opened up a whole

new interesting world I wouldn’t have encountered otherwise.”

Similarly for *Running From Crazy*, Kopple related, “I hadn’t thought of doing a film on mental illness. But I was immediately intrigued when presented with the opportunity. Everyone thinks they know about the Hemingway family but they don’t. They only have this surface sensibility of it. I met with Mariel and loved her right away, seeing how important it was for her to be



Photo courtesy of Tribeca Film Festival



# TRIBECA FILM FEST

able to tell this story, to break the family cycle of self-destruction and for others to learn from that.”

*Running From Crazy* adds to a Kopple filmography that beyond the two aforementioned Oscar winning documentaries and the Tyson film includes such notable docs as *Shut Up & Sing* (co-directed with Cecilia Peck), *Wild Man Blues*, *Bagels*,

*Borscht and Brotherhood–Allen Ginsberg*, *A Century of Women*, *Woodstock ’94*, and forays into dramatic narrative, perhaps most notably for the “Documentary” episode of *Homicide: Life on the Street*, which earned Kopple a DGA Award for Outstanding Directorial Achievement in Dramatic Series Television.

Kopple has also been a pioneer of

sorts in terms of documentary filmmakers diversifying into commercials. She extended her reach into the ad arena back in 1996, joining Nonfiction Unlimited for spot representation, helming assorted jobs over the years, including work in Dove’s “Real Beauty” campaign. “I was the second documentary filmmaker Nonfiction signed and I’ve learned to enjoy immensely the discipline of weaving people’s stories into a minute or 30 seconds,” related Kopple. “The production is so intense, done within such a tight time-frame, and the gratification of seeing the final work is so immediate, much quicker than a feature documentary. As a filmmaker you want to be challenged—every story you do whether it’s long form, fiction or a spot, there’s always a wonderful surprise because you don’t know exactly where the journey will take you and what you will learn from the experience.”

## ***This Exquisite Forest***

Featured in Tribeca’s Storyscapes transmedia section is *This Exquisite For-*



**Barbara Kopple**

*est*, a piece that was originally installed in the Tate Modern museum in London last summer and continues its run there for the next couple of months or so. Inspired by the surrealist game “exquisite corpse” and its idea of collaborative creation, *This Exquisite Forest* allows visitors to create short animations right in their web browsers. Other users may build on the animation at any point or start a new branch for others to build on, creating a collection of navigable, branching narra-

*Continued on page 22*



***Running From Crazy***



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## Transmedia Tour de Force Takes Us To The Forest

Continued from page 21

tives resembling trees that grow as more artists contribute. On display at Tate Modern is a fully immersive forest that visitors can enter and view the varied storylines contained within the branches of the trees. A more portable version of this installation is slated for Tribeca, with visitors also having the capability of creating and adding to the artful narrative.

Produced by Google and Tate Modern, *This Exquisite Forest* was conceived by director Chris Milk of @radical.media and Google creative technologist/data visualization artist Aaron Koblin. Milk described *This Exquisite Forest* as “a two-part piece—the physical installation and the online component.” The latter lends the potential of perpetuity with a life on the web that will go beyond the physical exhibit at Tate Modern or Tribeca. “It’s an ongoing project, an experiment in what kind of stories can come out of this unique form of collaborative visual dialogue that we’ve built,” related Milk. Furthermore, there’s a musical tool with which participants can score their branches in the forest, making for a visual and aural storytelling experience.

And in the big picture, noted Milk, what’s being built in *This Exquisite Forest* is not just artwork but also a complex social network bringing people together in collaboration.

Speaking of positive collaborative relationships, consider the track record of Milk and Koblin which includes creating interactive music videos “The Johnny Cash Project” and Arcade Fire’s “The Wilderness Downtown,” two of the three honorees in the AICP’s Next Awards Website/Microsite



**Chris Milk**

category a couple of years ago. At the time, Next jury member Dustin Callif, digital executive producer, Tool of North America, described the two clips as representing “the next iteration of music videos, reflecting what can be realized by teaming a storyteller/filmmaker [Milk] with a creative technologist [Koblin]. Both interactive videos were directed by Milk, with Milk and Koblin serving as creative directors.

Indeed the two clips contributed to a redefining of the music video discipline. The Arcade Fire clip centers on its single “We Used to Wait” from their album “The Suburbs.” Deploying Google Maps and Street-view for Google Chrome Experiments, the video takes a personalized approach by enabling users to input (to the film-dedicated website [www.thewildernessdowntown.com](http://www.thewildernessdowntown.com)) an address from their childhood which then places them at the center of the film’s story. Viewers could see themselves in the film as they ran through the streets of their old neighborhood and finally reached their childhood home. This was tied very closely to the song’s lyrics to make for a moving emotional experience. At the end

of the film, the viewer was urged to write a letter to his or her young self. Within days, the site received some 20 million hits and 3 million unique views.

“The Johnny Cash Project” was a web-only video with visuals set to the song “Ain’t No Grave.” Milk recalled of the Cash video, “We built a website where fans could choose one single frame of that video’s archival footage and then draw that frame. Those frames got aggregated and curated into different versions, showing us what a global community of passionate people could do together. One of the most interesting parts of that project was how people would try to change the direction of the narrative within that one single frame. We’d have Johnny Cash on a train track. In one frame, the track would turn into a stairway to heaven. Or Johnny would have angel wings. In seeing these little flashes of creative inspiration, we wanted to try to figure out how to expand the opportunity for creative inspiration—it was hard to fully change the direction of the narrative with someone else coming in with his or her vision one-eighth of a second later from one frame to the next.... *This Exquisite Forest* sprung from that desire to do more, offering the chance to create a lot of different narratives branching out in different directions as they go forward in time. What we’ve been getting is a cornucopia of styles and stories, from the abstract to the very literal.”

Milk views the internet as “an interactive canvas—whether it be for a video game, an app, an interactive installation or sculptural piece on the wall of a museum. There’s an actual conversation that happens between the work and the viewer—and from that, storytelling methods can evolve. For a very long time, stories dating back to the campfire all the way to modern television have the most part been one-directional. What we’re opening up now is a two-directional channel. Existing platforms have their models—a half-hour sitcom, an hourlong drama, a miniseries on television. Feature films have a structure. But in an interactive medium, no one has any idea what the model is—there are compelling two-way stories to be told in the medium. You open up not only a dialogue between the work and the viewer but a construct where there’s a larger conversation among all the viewers—mo-

reso than “The Johnny Cash Project” where there was a basic story framework that I established with everyone building toward that goal of having it all illustrated from frame one to the very end. But with *This Exquisite Forest*, there’s no rigid container. The trees keep sprouting, growing in different directions as dictated by the contributors. That’s a scary thing for a storyteller in certain respects. How do you tell a compelling story where everyone is trying to tell a story simultaneously. It’s a great collaborative challenge.”

As for what’s next on Milk’s agenda, he continues to be handled by @radical.media for commercials, videos and branded content. He recently designed a live show for Beck in the form of a reimagineering of theater in the round where the performer is rotating in one direction and the audience is revolving in the opposite direction, accompanied by a 170-piece orchestra with instruments surrounding the audience and being heard from different directions—violins at 6 o’clock, guitars at 12 o’clock and so on. With facial tracking and a 360-degree camera perspective, a robotic dolly, and binaural sound, Milk fashioned an immersive experience which can be applied to a live concert or enjoyed on a website.

On the long-form feature front, Milk has a linear, visceral narrative character piece in the works titled *Bitterroot*, with Nick Nolte attached as the star. Milk hopes to begin shooting that feature in September. Further down the road, the director is developing an interactive, full-length transmedia feature with the concept album “Rome” (by Danger Mouse and Daniele Luppi) as the soundtrack.

### Lineup

Among the other films at the 2013 Tribeca Film Festival from directors with commercialmaking affiliations are:

- *Adult World*, written and directed by Scott Coffey. (USA) – World Premiere, Narrative. Amy (Emma Roberts) is naïve, awkward and anxious to get her poetry career off of the ground. She begrudgingly accepts a job at the local sex shop, *Adult World*, while pursuing a surefire kick-start for her success: a mentorship with reclusive writer Rat Billings (the hilarious John Cusack). As Amy’s world melds with that of *Adult World*, she slowly

Continued on page 23



**This Exquisite Forest**



# Texas Talent Makes Mark On Dallas Fest's Short Lineup

Continued from page 11

*Chasing Shakespeare*, the community focused on is the Native American culture.

Additionally, Texas was well represented in the Dallas Festival's short film program. The short lineup included:

- *Black Metal*, directed by Kat Candler. Jonny Mars, lead actor and producer, is from Dallas. Curtis Heath, who wrote some of the music, is from Fort Worth.

Storyline: After a career spent mining his music from the shadows, the actions of one fan create a chain reaction for the lead singer of a black metal band.

- *Summons*, directed by Jeremy Bartel who is with Dallas-based production company Liberal Media Films, a sister shop to editorial house charlieuniformtango. Storyline: An unhinged real estate agent is haunted by dreams of a mysterious light that

he fears may be controlling him. But he's not the only one. Countless others claim to be in the light's control, each fulfilling their part in a horrific plan. Bartel is no stranger to the Dallas International Film Festival. Back in 2011, his short titled *Punchline* was shown at the Dallas Fest just prior to the screening of select feature attractions. Bartel directs commercials and other varied projects via Liberal Media Films.

- *Escape of the Gingerbread Man!* directed by Tod Polson. Recently Polson—along with his family—moved to Dallas after many years in Thailand in order to help develop the feature film *The Book of Life* at Reel FX. Storyline: A young storyteller challenges the old master in a pub on the Irish west coast, after which things take an unexpected turn.

## Other highlights

Speaking of Reel FX, that studio presented the Dallas Festival's Animated Short Grand Jury Prize to *Head Over Heels*, directed by Timothy Reckart. The film centers on a husband and wife who have grown apart over the years. He lives



**Head Over Heels**



**Jeremy Bartel, charlieuniformtango's Lola Lott at premiere of *Summons***

on the floor, she on the ceiling, and their marriage hangs in the balance.

And winning the Audience Award for Documentary Feature was *The Crash Reel* directed by Lucy Walker, an Oscar-nominated filmmaker who directs spots and branded content via Sandwich Media. *The Crash Reel* tells the story of U.S. champion snowboarder Kevin Pearce, with insights into the high stakes of participating in extreme-action sports.

# Directors With Spot Ties Go Longer Form At Tribeca

Continued from page 12

ly learns that inspiration can be found in the most improbable places. (Coffey directs commercials via Food Chain Films)

- *Almost Christmas*, directed by Phil Morrison, written by Melissa James Gibson. (USA) – World Premiere, Narrative. Two French Canadian ne'er-do-wells travel to NYC with a scheme to get rich quick selling Xmas trees. Easygoing charmer Rene (Paul Rudd) clashes with misanthropic ex-con Dennis (Paul Giamatti). This odd couple must make an honest go of it in this fresh buddy comedy. (Morrison directs spots and branded content via Epoch Films.)

- *At Any Price*, directed by Ramin Bahrani, written by Hallie Elizabeth Newton and Bahrani. (USA) – NY Premiere, Narrative. The robust farming industry of Iowa is the backdrop for this father-and-son story. Dean Wipple (Zac Efron) longs to be a professional racecar driver. His father Henry (Dennis Quaid) plans to make him the heir to their family farming empire. When Henry's ethics and expansion practices come under fire, the family

must unify or risk losing everything. A Sony Pictures Classics release. (Bahrani is repped for spots and branded content by Moxie Pictures.)

- *Oxyana*, directed by Sean Dunne. (USA) – World Premiere. Oceana, West Virginia—known as “Oxyana” after its residents’ epidemic abuse of OxyContin—is a tragically real example of the insidious spread of drug dependency throughout the country. Set against an abandoned coal mining landscape to the melodies of Deer Tick’s haunting score, this unflinchingly intimate documentary probes the lives of Oceana’s afflicted and exposes the day-to-day experience of a town living in the harsh grip of addiction. (Dunne directs commercials and branded content at Nonfiction Unlimited)

- *Prince Avalanche*, directed and written by David Gordon Green. (USA) – NY Premiere, Narrative. Alvin (Paul Rudd) and Lance (Emile Hirsch) spend the summer of 1988 repainting a highway in a fire-damaged forest. The isolation quickly wears thin on Lance, yet an unlikely

friendship emerges within their cutting jibes and forced reconciliations to meet the long road that lies ahead. (Green’s spotmaking roost is Chelsea Pictures.)

## Shorts

The Tribeca shorts lineup involving directors with spotmaking ties include:

- *Likeness*, directed and written by Rodrigo Prieto (USA) - World Premiere. A young girl battles with body image and enters the world of eating disorders where worth rises as weight falls. This marks the directorial debut short film of noted cinematographer Prieto (Argo, the recently wrapped *The Wolf of Wall Street* directed by Martin Scorsese). Little Minx and Ideologue, two companies that previously produced the web series *Little Minx Exquisite Corpse*, reunited on this project, partnering with Candescent Films. (Prieto is on the Little Minx roster.)

- *Playdate*, directed by David Shane (USA) - World Premiere. Paul and Kate excitedly arrive for dinner at the home of a cool couple from their kids’ school, only to

discover an interloping third couple already in attendance as playground politics boil over. *Playdate* marks Shane’s first career short film. He wrote *Playdate* with Scott Organ who also portrays Paul in the film. Known for his broad range of comedy in the advertising arena, Shane wanted to go a bit darker in terms of humor for *Playdate*. He reveled in feedback from Sharon Badal, Tribeca’s head short film programmer, who told him that she loved the film and hated all the characters in it. (Shane directs spots and branded content via production house O Positive Films; for more on *Playdate*, see SHOOTonline, 4/12)

- *Space Cadet*, directed by Paul Riccio (USA) - World Premiere. Paul, a distracted 15 year old is asked to help prepare dinner but nearly blows up the place instead. When his hippie parents tell him to see a shrink, Paul’s self-esteem plummets but he pulls out of the funk thanks to a burglar, a monster pot plant and his quick thinking. (Riccio is a commercial director represented by Sandwich Media.)

## Top Spot of the Week

# Dir. Jim Jenkins, The Embassy, McCann Weld A Mini-Iron Man For "Science Project"

By Christine Champagne

It's amazing the things kids can do today—at least in commercials.

After completing extensive research and consulting with experts on-line using high-speed Verizon FiOS Quantum Internet, an ambitious boy is able to build a fully functioning Iron Man suit all on his own for the school science fair. He wins the top prize, of course, because paper mache volcanoes and electricity-generating potatoes just can't compete with a suit of armor that gives a kid superhuman strength and the ability to fly.

That's the entertaining scenario played out in the :60 "Science Project." Created by McCann New York and directed by Jim Jenkins of bicoastal/international O Positive, with visual effects produced by Vancouver's The Embassy, the spot came out of Verizon's partnership with Marvel on the upcoming *Iron Man 3*.

"We're always exploring partnership opportunities for our clients, and way back at the beginning when there was a possibility to partner

with Marvel on the next round of *Iron Man*, it occurred to us that the man himself—Tony Stark—is not superhuman. He's empowered by the suit he has built, by technology to become superhuman. And one of the things we like to talk about with Verizon FiOS Quantum is how empowered you feel by the technological advantages it offers. So there was a parallel there, and that was the strategic underpinning of the partnership," explained McCann co-chief creative officer Sean Bryan.

After signing a deal with Marvel, McCann got to work formulating a commercial tie-in that would break a few weeks before the movie's May release. "We wanted to empower a hero with FiOS Quantum Internet and allow them to accomplish the extraordinary in the same way the Iron Man suit allows Tony Stark to accompany the extraordinary," Bryan said. Out of that thinking came "Science Project," which was conceptualized by McCann creative director/copywriter Jesse Potack and creative director/art director Benjamin Vendramin.

There was a lot riding on the spot given that it had to satisfy not only the client and the agency but also Marvel, and McCann put its faith in Jenkins to direct. McCann was confident that he could handle not only the tricky high-tech parts of the production but also get great performances out of the mini Iron Man played by Jaeden Lieberher as well as the other actors, according to Bryan, who remarked, "He's the best at all of it."

Jenkins was unavailable to discuss the project at press time.

Marvel asked The Embassy, which has done visual effects sequences for all three of the *Iron Man* movies, to work with Jenkins and McCann on the spot.

"It was a tight deadline, but we're used to that because we work on a lot of commercials as well," noted The Embassy VFX supervisor Stephen Pepper.

Three days were allotted for the shoot, and The Embassy VFX supervisor/producer Winston Helgason was on location, where he did everything from shoot an HDR to ensuring the cameras were lined up properly so that the plates could be matched up in post.

## Science fair

While the at-home portion of the spot was shot in a house in Glen Head, New York, out on Long Island, the science fair was created in a school auditorium in Queens. Helgason was impressed with the amount of detail that production designer Jason Edmonds put into the science fair.

Continued on page 26

**credits**

**Client** Verizon FiOS. **Agency** McCann New York. Sean Bryan, Thomas Murphy, chief creative officers; Jesse Potack, creative director/copywriter; Benjamin Vendramin, creative director/art director; Meredith Rizzardi, senior producer; Peter Gannon, Mike Ladman, music producers. **Production Company** O Positive, bicoastal/international Jim Jenkins, director; Larry Fong, DP; Ralph Laucella, executive producer/line producer; Jason Edmonds, production designer. Shot on location in Queens and Glen Head, New York. **Editorial** NO6, New York. Jason MacDonald, editor. **Visual Effects** The Embassy, Vancouver. Winston Helgason, VFX supervisor/producer; Stephen Pepper, VFX supervisor. **Post/Graphics** Charles, New York. Dade Orgeron, creative director; Kyle Derleth, lead compositor; Aras Darmawan, designer; Chris West, Shuyi Wu, 2D animation; Ken Music, 3D Animation; James Fisher, lighting lead; Will Atkin, Dennis Kozyrev, lighting TDs; Hung Ma, modeling lead; Steve Mann, rigging lead; Andre Stuppert, rigger; Salar Saleh, CG supervisor; Alex Jarman, EP/telecommunications; Steve Chiarello, VFX supervisor; Ryan Dunn, executive creative director. HUD Graphics Cantina Creative, Los Angeles. Nice Shoes, New York. Lez Rudge, colorist. **Music** stimmüing, Santa Monica. Kristina Iwankiw, producer; Robert Lopez, composer. **Sound Design** Henryboy, Brooklyn. Bill Chesley, Matthew Hedge, sound designers; Kate Gibson, exec producer. **Audio** Sonic Union, New York. Paul Weiss, mixer. **Performers** Jaeden Lieberher, Jeff Wiens, Julia Haubner, Cliff Samara, Peter Killy, Rita Wolf, Stephen Singer, Daryl Edwards, Lydia Gaston, Hugh Bowers, Eric Ruffin, Raigan McLoughlin, Jane Harnick, Alice Holloway, Umit Celebi.

A simply Marvel-ous Science Fair winner.



[CLICK HERE TO VIEW SPOT](#)





The Best Work You May Never See

# Checkowski Captures The Sound of Silence

By Robert Goldrich

This short introduces us to Patrick Boudreault, a linguistics professor from the University of California at Berkeley, who has a most eloquent and insightful voice—which he conveys through sign language (with subtitles for the viewing audience). Speaking with his hands, Boudreault takes us on a walk to the Mechanics Monument in San Francisco, created by deaf sculptor Douglas Tilden in 1899. The monument survived the San Francisco earthquake of 1906 and is an enduring, powerful symbol for the deaf community, of which Boudreault is a member.

He relates that whether spoken or through signing, language is “a fluid thing inside your head. So maybe the only place a universal language happens is in our minds, not our hands or mouths.” His mini-lesson on linguistics is inspiring and opens a new world of possibilities as to how we view language and connecting with one another.

Titled *The Universal Language is in Our Minds*, this short film—directed by Matt Checkowski of branded content/production company The Department of the 4th Dimension (The D4D)—is one of several in the second season of *Onward California Stories*, a branded web documentary series for the University of California, focusing on different luminaries—faculty and alumni—from schools throughout the UC system.

These varied thought leaders and innovators impart their wisdom and expertise.



A monument to communicating and connecting.

## Deaf professor

Checkowski not only directed but also developed the series as chief creative officer of The D4D, working in collaboration with the UC's Office of the President. Of the short featuring Boudreault, Checkowski reflected, “Patrick’s story immediately jumped out to the group as we were going through the casting process. ‘A deaf professor of linguistics’ was such an intriguing introduction. In my first chat with Patrick, that we did over Skype with a sign language translator, I asked him the idiotic question ‘What’s it like being deaf your whole life?’ and he put me in place with a smile and, ‘I have no idea. What’s it like hearing your whole life?’ It was absolutely, exactly, the thing I needed in order to begin to understand an approach and a tone of voice for the episode.

“It was important to both Patrick and myself,” continued Checkowski that his story not be about empathy...[instead] we thought it was much more interesting to have a discussion about language and its role in forging communities. We all have our own personal histories that shape how we navigate this world, from our languages, to our prejudices, to our simple preferences, to physical attributes. Patrick, just as anyone else, has a story that gives him a unique perspective, especially considering his lifelong passion for language. What makes his story special is how he’s imagining the world a few steps into the future, and I think we were all really excited to be able to share that with an audience.”

## credits

**Client** University of California Jason Simon, marketing director; Vanessa Corrêa, creative director; Larissa Branin, multimedia director; Carolyn McMillan, content strategy manager. **Branded Content/Production Company** The Department of the 4th Dimension (The D4D), Los Angeles. Matt Checkowski, chief creative officer/director; Tim Fischer, exec producer; Chris Ruiz, producer; Keith Dunkerley, DP; Kerith Lemon, producer, digital distribution. **Editorial** The D4D Leander Rappmann, editor. **Motion Graphics** The D4D Post Cinelicious, Los Angeles Tyler Fagerstrom, colorist **Audio** Isaac Sprintis, audio post mixer

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## Top Spot of the Week

McCann Crafts Verizon FiOS Promo Tie-in To *Iron Man 3*

Continued from page 24

"The art direction that they did was insane. Every single exhibit was done, and you could walk up and read all about them," Helgason shared. "It was like some kid had spent two weeks on each one of the projects."

Once the science fair was shot, the auditorium was cleared, and additional elements that would later be used by the visual effects artisans were captured. For example, heavy weights were dropped onto a replica of the auditorium's floor to show the damage done when the pint-sized Iron Man makes his grand—albeit slightly destructive—entrance.

After the shoot had wrapped, editor Jason MacDonald of NO6's New York office immedi-

ately spent a few days cutting "Science Project."

"We had to lock picture, and everyone had to hold hands and agree pretty early on so we could have all this stuff done to the spot," Bryan said.

An approved edit in hand, The Embassy then had nine days to work its magic, performing tasks ranging from rescaling the various components of the Iron Man suit to give it more of a childlike appearance to adding digital elements like 2D simulations for additional dust and debris when required.

"We pretty much use off-the-shelf software, but we have a pipeline guy here who writes a lot of code for us. So there are aspects of our pipeline that are modified, but we basi-

cally use Nuke for compositing, Houdini for dynamics, and we use Softimage and render everything in Arnold," Pepper said.

Charlex, New York, handled the postproduction and graphics, while Los Angeles-based Cantina Creative did the HUD graphics.

Marvel is, not surprisingly, particular about how its iconic comic book/feature film characters—even little boy versions—appear onscreen. There's understandably great attention to detail when it comes to the look and feel of their super hero protagonists.

"The VFX supervisor on *Iron Man 3*, the main guy who does all the shots, would go over the commercial shots and make sure they were up to Marvel snuff," Helgason said.

## International Commercials

## Director Kevin Fitzgerald, Drafftcb South Africa Team On a "Love Story" Dance

## CLIENT

Engen &amp; Wimpy

## AGENCY

Drafftcb, Cape Town

Caz Friedman, producer; Mike Barnwell, executive creative director; Aaron Harris, creative director; Scott Fowler, art director; Chris de Villiers, copywriter.

## PRODUCTION

Egg Films, Cape Town

Kevin Fitzgerald, director; Alard de Smidt, DP; Jon Ronbeck, production co-producer; Colin Howard, executive producer.

## POSTPRODUCTION

BlackGiner, Cape Town

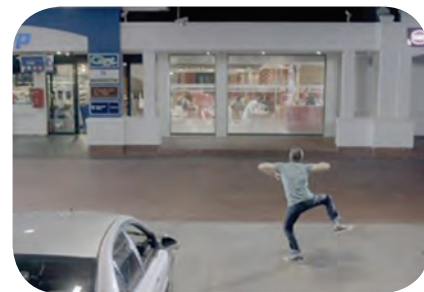
## EDITORIAL

Riot Postproduction, Cape Town

Gordon Midgely, editor.

## THE SPOT

Director Kevin Fitzgerald (whose stateside roost is LA.-based Boxer Films) makes bold romantic moves in the comical and spirited :60 titled Love Story for client Engen & Wimpy out of Drafftcb South Africa. Produced by Cape Town-based Egg Films, "Love Story" opens on a young man routinely filling up his car with gasoline when he notices an alluring young woman enjoying a milkshake in the Engen & Wimpy diner. Instantly smitten, the man proceeds to blast George Harrison's famed "Got My Mind Set On You" from his car speakers and dances with reckless abandon. Initially the woman is surprised, if not a bit put off, but the man's sustained, heartfelt dance display seems to



win her over. At least that's what the man thinks until the woman disappears. Defeated, he's about to leave, when the woman returns with an extra straw to share her milkshake. The man grins at the last straw invite, a gesture reflecting romance from a bygone era.

## Director Valent, Ogilvy Prague Harken To Simpler Times For Pilsner Urquell

## CLIENT

Pilsner Urquell

## AGENCY

Ogilvy &amp; Mather Prague

Dominka Šubertová, producer; Will Rust, creative director; Alena Neubauerová, copywriter; Petra Bíró, art director.

## PRODUCTION

Boogie Films, Prague

Roman Valent, director; Jakub Dvorsky, DP; Pavel Prejda, producer.

## EDITORIAL

Filip Malasek, editor.

## THE SPOT

Director Roman Valent (handled in the American market by BRW USA, Los Angeles) dives into the evolution of an iconic, clear golden beer in the cinematic new :52 "Originality" for Pilsner Urquell out of Ogilvy & Mather Prague, produced through Boogie Films, Prague.

The spot hearkens back to a time in history when cars were unimpressively box-like, and women were told what to wear. "Originality" then chronicles how the wave of change brought on not only colorful nylons for women and appealingly 'aerodynamic' car designs, but also Pilsner Urquell's signature golden lager. The beverage has a timeless, inspired recipe that "changed beer forever." Valent employs his signature subtle hu-



mor with distinct character-driven visuals that can also be seen in past spots for such top international brands as Telenor, Suzuki, Wurstenrot and Café Noir.



**Music Orange Announces Version 2.0 of Their Online Music Library**  
SAN FRANCISCO - Music Orange is pleased to announce Version 2 of The Music Orange Library Online (MOLO). We've completely reworked the site and added a bunch of new enhancements to make finding the perfect track even easier.

**Roger Brings The Laughs In Image Campaigns For Lifetime TV**  
LOS ANGELES - Following Lifetime TV's buzz-worthy "Maniac" spot for "Dance Moms," LA-based mixed-media production studio Roger recently reunited with the network to create a series of promos for "Preachers' Daughters," a brand-new reality series, which premiered on March 12th.

**Inaugural "Production Pipeline Expo" To Launch May 3-4**  
SANTA MONICA, CA - What originally began as the "Career Fair & Technology Expos" of 2011 and 2012 has evolved into a brand new, two-day event, entitled the "Production Pipeline Expo." This inaugural event, which will be held May 3-4 at the Barker Hanger (Santa Monica Airport,) has been designed as a full blown visual effects and animation expo.

**Jeff Fiorello Joins Yessian Music's New York Studio**  
NEW YORK - Yessian has added Jeff Fiorello to their New York studio as producer. Fiorello has produced and licensed music and sound design for various commercials for major advertising agencies and brands and will be extensively involved in producing, developing, and executing audio for platforms that include commercials, television, film, interactive and entertainment applications.

**M3's New Motion Pic Advertising Div Lands 1st Golden Trailer Nom**  
BURBANK, CA - M3 Creative, which just recently formed a new motion picture advertising division under award-winning theatrical marketing creative director, David Yocum, has received its first Golden Trailer Award nomination. The trailer for "John Dies at the End," starring Paul Giamatti with auteur and cult legend Don Coscarelli ("Bubba Ho-Tep," the "Phantasm" series) leading the way as director, producer and writer of the screenplay, will compete among the five films nominated for the prestigious Don LaFontaine Award for Best Voice Over.

**Dir. Jeffrey Karoff's "Cavedigger" Film Wins Best Non-European Doc**  
PARIS - "Cavedigger," directed and produced by Jeffrey Karoff, about artist Ra Paulette wins Best Non-European Documentary at ÉCU The European Independent Film Festival. The film depicts the struggles of a singular land artist, Ra Paulette, who digs art caves into the soft sandstone of Northern New Mexico, entirely by hand.

**STS-GRIOT Completes Campaign For The New 2013 Toyota Avalon**  
DETROIT - Editor Terry King of STS-Griot recently teamed up with Burrell Communications to cut "Only the Name Remains," a dramatic, spy-themed advertising campaign for the 2013 Toyota Avalon.

**Codex and Doc Motorecycle Film "Why We Ride" Travel in High Gear**  
LONDON - The run-and-gun shooting style practiced by some documentary filmmakers once almost invariably required compromises in image quality—but no more. A new generation of smaller, high resolution cameras backed by high performance recording and image processing technology from Codex is allowing documentarians to have their cake and eat it to.

**Stephen Arnold Music Adds NYC Office; Expands Vault Exec Staff**  
DALLAS & NEW YORK - Stephen Arnold Music, the leaders in Sonic Branding and original music, and the creators of The Vault 'Anti-Library' of licensed music, have announced two key personnel appointments.

**Edit 1 Unveils "InMoCa" Technology**

PREVIS STUDIO  
NEW YORK - Visionary pre-visualization boutique Edit1, led by company President Michael Zimbard, has become the first studio in New York to offer state-of-the-art "inertial" motion capture (or as the studio refers to it – "InMoCa"). The InMoCa technology provides tremendous advantages over more traditional "optical" motion capture.

**Liberal Media Dir. Jeremy Bartel Premieres New Short Film "Summons"**  
DALLAS - Liberal Media Films Director Jeremy Bartel's new short film, "Summons," premiered at The Angelika Film Center in Dallas on Friday, April 5, 2013.

**Reel FX Delivers Colorful Carnival Nostalgia For McDonald's**  
DALLAS - Reel FX infuses a colorful boardwalk stroll with the bubbly nostalgia of classic carnivals in the new :30, "Joywalk," for McDonald's out of Moroch, Dallas, TX. T Reel FX handled comprehensive post production on the spot, including editorial, visual effects, coloring, cleanup and online.

**Saints LA Contributes 145 VFX Shots To "G.I. Joe: Retaliation"**  
LOS ANGELES - Saints LA, a full-service visual effects house, specializing in the creation of visual imagery for feature films, TV commercials, television programs, promos, web content, and music videos, has delivered 145 VFX shots to Paramount Pictures' "G.I. Joe: Retaliation," which was released in theaters March 28th.

**Sweet Sadie Brings Song and Dance To Agencies/Clients**  
NEW YORK - Sweet Sadie, one of Broadway's leading creative boutiques producing spots for hit Broadway musicals, is bringing its specialized services to mainstream advertisers and agencies. Employing its versatile background in music and dance production, the studio is producing spots for agencies and clients seeking creative new ways to break out of the commercial clutter that continues to challenge advertisers.

**The Mill London Welcomes Reece Ewing**  
LONDON - The Mill London welcomes Reece Ewing as VFX Producer joining our award-winning production division. Reece brings with him more than 15 years experience in visual effects and has collaborated on projects with some of the industries top directors, including Tom Kuntz, Frank Budgen, Fredrik Bond, Rupert Sanders and has recently worked on Michael Haussman's Covergirl campaign with Drew Barrymore and Sofia Vergara.

**The Field Announces New Division - The Field [Social]**  
NEW YORK - The Field, a New York based boutique advertising agency, said that it will expand its presence in the advertising community by creating a new division, The Field [Social], which will utilize the power of celebrity, notables, and business leaders to promote brands, causes, and products across a broad spectrum of industries. The division will be helmed by Director of Media Outreach Shpresa Oruci.

**Jeff Bednarz Directs New Texas Tourism Campaign For Traveltex.com**  
DALLAS - As bold and unique as the state it promotes, the new Texas Tourism campaign directed by Jeff Bednarz for agency Slingshot, recently launched on cable networks nationwide.

*For the full stories [and many more], videos, and contacts visit SHOOT® Publicity Wire (SPW) at [www.SHOOTonline.com](http://www.SHOOTonline.com). SPW is the best place to post your news release to amp up the "buzz" among the entertainment & advertising industries motion picture segments' movers and shakers from Hollywood to Bollywood and from Madison Avenue to Cannes and beyond. To get info on SPW and to post your news release visit [www.shootonline.com/go/publicitywire](http://www.shootonline.com/go/publicitywire).*

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# Connections

## AUDIO POST

### Sonic Union

**SONIC UNION**

19 Union Square West - FL 8

New York, NY 10003 • (212) 302-3001

justine@sonicunion.com • www.sonicunion.com

**Contacts:** Michael Marinelli, Mixer/President; Steve Rosen, Mixer/VP; Adam Barone, Managing Partner; Justine Cortale, Studio Manager/EP; Carly Lagoda, Scheduler/Producer; Maria Pappalardo, Casting Director Record. Mix. Play. With Michael Marinelli, Steve Rosen, Paul Weiss, Rob McIver, David Papa, Brian Goodheart. Yes, free wi-fi. Yes, radio. Yes, cinema. Yes, interactive. Yes, sound design, cookies, arepas & soup. All happening here, don't you worry.

## EDITORIAL

### Cut+Run



Los Angeles, New York, London, San Francisco, Austin, Asia • (310) 909-8801

michelle.burke@cutandrun.com

www.cutandrun.com

**Contacts:** Michelle Burke, Managing Director US; Rana Martin, Executive Producer NY; Leila Bartlam, Managing Director UK Deanne Mehling, Executive Producer SF; Carr Schilling, Executive Producer LA

Cut+Run features an award-winning roster of talented editors, as well as resources for visual effects, design and finishing services for advertising, entertainment and art content. The company operates under a borderless philosophy making its editors available worldwide on location and via its global offices.

### Hybrid Edit



Los Angeles, New York, Worldwide  
(310) 586-9799

gail@hybridedit.com • www.hybridedit.com

**Contact:** Gail Butler, Executive Producer

We're creative partners to the world's leading ad agencies, film studios and television networks! Hybrid specializes in creative editorial and postproduction services for TV and Internet ads, branded and original content, broadcast promos, digital marketing and feature films. WBENC certified.

### Lucky Post



4311 Oak Lawn Avenue, Suite No. 250

Dallas, Texas 75219

Phone: (214) 443-9820

jessica@lucky-post.com

www.lucky-post.com

**Contacts:** Jessica Berry, Executive Producer

Kendall Anne Kendall, Producer

Lucky Post is a full service post studio that combines creative editorial, graphic design, high-end compositing, sound design, mixing, and finish. Post is our talisman, our special numbers and golden ticket in one, because we love collaborating with clients and building creative post solutions.

## PRODUCTION

### Leviathan

**LEVIATHAN**

327 N. Aberdeen Street, Chicago, IL, 60607

(312) 878-1500

info@lvthn.com

www.lvthn.com

**Contacts:** Chad Hutson, Executive Producer; Jason White, Executive Creative Director; Matt Daly, Chief Scientist

LEVIATHAN is a design-focused production studio specializing in creating large-scale visual experiences. Champions of breakthrough design and branding, Leviathan draws from experiences learned inside leading digital agencies, production companies, VFX and motion studios. The studio develops cutting edge content maximizing the greatest capabilities of today's media platforms, from broadcast visuals to experiential installations to online campaigns.

### ShootersNYC



156 Fifth Avenue, Suite 600, New York, NY 10010  
(212) 533-9400

jeff@shootersnyc.com • www.shootersnyc.com

**Contacts:** Anne-Marie Starker, VP, Business Development; Jeff Beckerman, Managing Dir./Executive Producer; Jim Huie, Executive Producer - Production; Jennifer Figarola, Associate Producer  
ShootersNYC is the creative, multi-dimen-

sional content company and the New York division of ShootersINC. We offer integrated creative production and post for advertising, digital, television, feature film and new media.

## POSTPRODUCTION

### Cutters Studios



Chicago, Santa Monica, Detroit, Tokyo

(312) 644-2400

Craig.Duncan@cuttersstudios.com

www.cuttersstudios.com

**Contacts:** Chris Rossiter, Managing Director

& Megan Maples, EP, Dictionary Films; Tim Konn, EP, Another Country; Neal Cohen, Executive Producer, Sol Design; Josianne Côté, EP, Cutters, Santa Monica; Ashley McKim, Director of Bus Development

Cutters Studios offers award-winning creative talent aligned under five brands, Dictionary Films, Cutters, Sol, Another Country and Picnic, that cover every aspect of production and post-production. Our services can be used stand-alone or as a turnkey package providing our clients with the most creative and streamlined workflow possible.

## PR/MARKETING

### HYPE



3383 Robertson Place., Studio B

Los Angeles, CA 90034 • (310) 839-9834

info@hypeworld.com • www.hypeworld.com

**Contacts:** Colleen O'Mara, Special Agent; Jessie Nagel, Special Agent

Hype is a boutique communications agency that provides brand-strategic PR, marketing and writing services to creative companies.

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## VISUAL EFFECTS

### DIVE VFX



601 Walnut Street, Suite 1050S

Philadelphia, PA 19106 • (267) 514-7700

info@divevisual.com

www.divevisual.com

**Contacts:** Mark Forker, VFX Supervisor; Ed Mendez, VFX/2D Supervisor; Bob Lowery, VP, Business Development; Andy Williams, Executive Producer; Ian Markiewicz, Associate Producer

DIVE VFX is the visual effects, DI and picture finishing division of ShootersINC, specializing in feature films, television shows and commercials. DIVE offers content creators the opportunity to complete Visual Effects, Digital Intermediates and Titles by coupling creative continuity with an integrated workflow.

### Ntropic

**NTRÖPIC**

Los Angeles, New York, San Francisco

(415) 956-0890

tom@ntropic.com

www.ntropic.com

**Contacts:** Tom Wright, Managing Director, North America; Jim Riche, EP, Head of Production LA; Kara Homstrom, Head of Production NY; Melissa Warhaftig, Head of Production SF.

Ntropic is a visual studio focused on intelligent storytelling and brand communications through elegant and conceptual design, production, color and visual effects. Ntropic collaborates seamlessly across three offices with directors, agencies and brand partners on award-winning content and creative technology for commercials, entertainment, and digital experiences.



## An Extra Ordinary Effort

*Continued from page 13*

else, and lead full happy lives. They have jobs, hang out at bars, chat on Facebook, and complain about bad breakups. So they decided that the best way to share this message with others was to create a documentary telling a story using the 'day in the life' style approach. Through Circle 21's network, we met with some families who have children with Down syndrome, and that is how we were introduced to Maya Rubin and Adam Kane [the protagonists in *Extra Ordinary*]."

Hamilton affirmed that she found the project "extremely inspiring. After spending each shoot day with both families, I was moved by the amount of love and support that surrounds Adam and Maya. And the motivation and joy that both Maya and Adam each display despite the challenges they face on a daily basis is something we could all learn from."

"On a professional level, this project was special because it was something different, something I haven't worked on at an agency before. Projects like this don't come along often, so I am thankful to Juniper Park for trusting me to be a part of it."

Hamilton cited the biggest challenge of *Extra Ordinary* as being "crafting the story. The approach we took to filming was to follow both people around for one full day in a 'fly on the wall' style. Typical of documentary filmmaking, you don't really know how the exact story will unfold until you get into the edit. It was a big job for the editor, Mariam Fahmy [of Panic & Bob, Toronto]. She did a great job. We spent weeks finessing their stories. And in the end we ended up with something that we felt told the story in the strongest

way. We shared it with a few people and it brought them to tears, so we knew we found something powerful."

Director Quinn was selected, said Hamilton, for his sense of storytelling and beautiful photography as well as Juniper Park's favorable experience working with him on a few projects that involved interviewing real people.

Reflecting on how her role has evolved with the opportunity to create content beyond the :60 or :30 broadcast spot format, Hamilton observed, "It's fun because every project brings new challenges that force you to think outside the box. There is no single formulaic approach. You really need to think of all the angles and consider what that specific project needs. So you learn something new all the time. And there are so many companies out there now using technology in different ways. You have to keep up to date with the latest techniques and innovations."

She added, "I think the way we do things today has actually benefited projects like *Extra Ordinary*. For example, you used to only be able to shoot on film, but now there's digital. Shooting digital allowed us to use two cameras, and record a lot of video, following each person for one day straight and capturing so many great, spontaneous moments. Another example is the use of the Internet today. The Internet allowed us to tell a story in a longer length, rather than just a :60 or a :30. It opened up other possibilities. And the Internet also allowed us to share that story with others around the world simultaneously. That never would have been possible for this project if we were only limited to a television broadcast outlet."



*Extra Ordinary*

## Flash Back

**April 18, 2008** Set to mark its 10-year anniversary with celebrations on both coasts next month, the Association of Music Producers (AMP) is not only looking to gain wider spread recognition of advertising music's artistry but is also taking the initiative to help streamline the music production process itself. On the latter score, AMP has developed—with the benefit of feedback and suggestions from leading ad agency music producers in New York—a spec sheet that breaks down the various components that go into a spot music job from start to finish. As for attaining greater recognition for the artistic merits of ad music, AMP plans to petition the National Academy of Recording Arts and Sciences (NARAS) for the creation of two Grammy Award categories honoring commercials—one for best original score, the other for best original song....Chelsea Pictures has brought three directors aboard its roster: Neil Tardio, Jr., Alex Gibney and Jonathan Brown....Digital agency R/GA, headquartered in New York and with an office in London, plans to open a San Francisco shop in mid-May. The first hire for the new outpost is former R/GA staffer, executive creative director Mauro Cavalletti who will also start at his new roost the middle of next month....

**April 18, 2003** Commercial and music video director Samuel Bayer has signed with RSA USA and its clips division, Black Dog Films, for U.S. representation. The director will also look into developing longform projects through the company's motion picture and television production house, Scott Free. For the past 10 years, Bayer had been repped by Mars Media, a division of bicoastal HSI....The leadership of the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA) have endorsed a plan to consolidate their unions—a move they contend will increase their negotiating power in the entertainment industry. Last weekend (4/12-13), the national boards of SAG and AFTRA voted overwhelmingly to send the plan out for a membership vote in June. The plan must gain approval from 60 percent of each union's members....Industry vet Jeff Devlin has formed Media Logic, a NY-based venture through which he will serve as an exec producer and head of NY sales operations for two production houses: Original Film, headed by exec producer Bruce Mellon; and Aero Films, recently launched by exec producers Skip Short and Lance O'Connor and director Klaus Obermeyer, Jr....

## bulletin board

> May 1-2/New York, NY: New York Festivals Advertising Awards  
<http://www.newyorkfestivals.com>

> May 2-4/Miami Beach, FL: ADG Awards  
<http://www.adcglobal.org>

> May 4/Honolulu, HI: Honolulu Film Awards  
<http://honolulufilmawards.com>

> May 7/New York, NY: AMP Awards for Music & Sound  
<http://creativeweek.com/amp>

> May 8/New York, NY: One Show  
<http://www.oneclub.org>

> May 15-26/Cannes, France: Festival de Cannes  
<http://www.festival-cannes.fr/en.html>

> May 16/Chicago, IL: AICE Awards Show  
<http://www.aice.org>

> May 16-June 9/Seattle, WA: Seattle Intl Film Festival  
<http://www.siff.net/index.aspx>

> May 23/New York: SHOOT Directors/Producers Forum & 11th Annual New Directors Showcase Event  
<http://www.shootonline.com/go/showcase>

> May 31-June 2/Los Angeles, CA: Cine Gear Expo  
<http://www.cinegearexpo.com>

## Gatsby To Open Cannes

Continued from page 4  
the first came in 2009 with Pixar's *Up*, directed by Pete Docter.

The *Great Gatsby* is an out-of-competition presentation. Luhrmann has twice prior been honored at the Cannes Festival for *Strictly Ballroom* in 1992 (in the Un Certain Regard section) and for *Moulin Rouge!* in 2001.

Both the opening and closing ceremonies of the Cannes Fest will be hosted by French actress Audrey Tautou, perhaps best known for the 2001 film *Amelie*. Her latest film is the Michel Gondry-directed *L'Ecume des Jours* (*Mood Indigo*). Tautou's credits also include starring in *Therese Desqueyroux*, the film which played at the closing of the Cannes Film Festival last year.



### Palme d'Or trophy

and Philip Rizk, Egypt.

- *Lamb* by Yared Zeleke, Ethiopia
- *Je ne suis pas un salaud* from Emmanuel Finkiel, France.
- *Stage Fright* by Yorgos Zois, Greece.
- *Chenu* by Manjeet Singh, India
- *Holy Air* from Shady Srour, Israel.
- *The House on Fin Street* by Amir Manor, Israel.
- *Sworn Virgin* by Laura Bispuri, Italy.
- *Me, Myself and Murdoch* from Yahya Alabdallah, Jordan/Palestine.
- *Days of Cannibalism* by Teboho Joshua Edkins, South Africa
- *Memories of the Wind* by Özcan Alp-er, Turkey.
- *Road Kill* by Yuichi Hibi, U.S.
- *The Heirs* by Jorge Hernández Aldana, Mexico.

From May 17-23, L'Atelier will arrange meetings with the directors for film industry professionals interested in investing in their projects.

### New opportunities

Cannes will also host L'Atelier's 9th edition for which 15 projects from 14 countries have been selected as a means to uncover new talent.

Since its creation in 2005, L'Atelier has been sparking creative filmmaking and encouraging the emergence of a new generation of filmmakers. By inviting directors and their producers to meet hundreds of potential partners during the Cannes Fest, L'Atelier offers its participants access to international co-production, thereby maximizing their chances of completing their projects. So far, out of 126 projects presented over the last eight years, 83 have been completed and 29 are currently in pre-production.

Here's the 2013 L'Atelier lineup consisting of 15 projects:

- *Rey* directed by Niles Attalah, Chile
- *Ciao Ciao* from Song Chuan, China.
- *Out/In the Streets* by Jasmina Metwaly

## street talk

Director Peter Lydon—who recently wrapped one of the last episodes of *Poirot*, a long-running U.K. TV drama—is focusing exclusively on commercials through Picrow (Pictures in a Row) in the U.S. and 76 Ltd. in the U.K. Lydon is known for his work in dramatic series, having also helmed episodes of *Shameless*, *Teachers*, *Secret Diary of a Call Girl* and *Vincent*. In 2010, Lydon won a Royal Television Academy Award for his four-part drama *Garrows' Law* for the BBC. His Sky 1 short, *Uncle Santa*, was the first 3D drama commissioned in the U.K. On the commercial side, Lydon directed comedic performances for Sky Broadband, transforming classic fairytales such as *The Princess and the Pea*, *Alladin*, *The Emperor's New Clothes* and *The Boy Who Cried Wolf* into modern ad tales. His

spot credits span such clients as Carlsberg, Discovery Channel, IKEA and Orange.... Creative collective Poetica has signed sr. VFX artist Aron Baxter who brings to his new roost two-plus decades of experience. Previously, he was at Nice Shoes in NY as creative director working with such major clients as X-Box 360, IBM, Audi, AT&T, Under Armour, Bulgari, and talent like Lady Gaga, Kanye West and Beyonce. Baxter developed and directed commercials, music videos, and short films, including his own special effects-driven short film, *Heartbreaker*, which was an Official Selection for the Big Apple Film Festival in 2011. Back in 2005, Baxter was appointed as VFX supervisor/artist and department head at Nice Shoes sister company, Guava Studios. Baxter oversaw and took responsibility for creative direction on a number of projects for American Express, Goodyear, Folgers, and GMC....Marketing and creative production company mOcean has hired Robert "Bobby" Gumm to the newly created position of VP of music. He has served as music supervisor for the marketing campaigns of such major Hollywood releases as *The Dark Knight Rises*, *Iron Man 3*, *The Great Gatsby*, *Brave* and *The Aviator*....

## report

Design-focused production studio Leviathan has secured indie reps, partners Tracy Bernard and Robin Stevens, for Midwest representation....Cinematographer Crille Forsberg has joined The Skouras Agency, Santa Monica, for U.S. representation.... Agent, coach and business development consultant Colleen Dolan Vinetz has launched colleen, a management company that will handle strategic representation for a roster that opens with

cinematographer Colin Watkinson whose work spans film, TV and advertising. Watkinson's credits include such features as *The Fall* and *Mirror Mirror* (director Tarsem's adaptation of *Snow White*), HBO's *Entourage*, brand projects for such clients as Pepsi, Mercedes-Benz, Volvo, Apple and Cadbury, and music videos for Katy Perry and Pink, among others....Multichannel marketing agency network RAPP has promoted Zihla Salinas to chief marketing officer from her previous role as sr. VP of strategy and relations. In her new position, Salinas will be responsible for the development of the RAPP brand as well as new client relationships across the RAPP U.S. offices. Salinas brings strategy expertise in the digital landscape for developing brand-centric solutions that drive results across channels for clients as varied as Nestlé, AARP, Mattel, Disney, Toyota and Bank of America....Grass Valley has appointed Said Bacho as sr. VP for Europe, the Middle East and Africa (EMEA). He assumes overall responsibility for strategy and business leadership across the region, with particular emphasis on increasing the company's presence in the Middle East and emerging markets in EMEA. Based at Grass Valley's office in Stockley Park, London, UK, Bacho brings over 20 years' industry experience and expertise to the company. Bacho joins Grass Valley from Harris Broadcast, where he served as VP, Middle East and South Asia since 2005....

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**Why Attend?** While most industry events are geared for ad agency, commercial production executives -OR- film/TV industry executives -OR- they are strictly for the business side -OR- the artistic side of the business, SHOOT, because of its coverage and readership that is inclusive of commercial, branded content & entertainment production, is able to utilize this unique vantage point in producing an event that brings various advertising & entertainment -AND- various business & creative industry segments together to meet and learn about and from each other. Make your most important business calls early morning, then join us from 9:30AM to 9:30PM for an informative, provocative & entertaining day and evening...

- We will kick off the day with speakers and panels addressing important **Advertising & Entertainment Production industry issues and learning the backstories on what went into great current work**. We'll break for **lunch mid-day** for some sustenance and casual conversation and then continue with afternoon sessions on workflow & digital cinematography, how PR can make the difference between good Work & award winning Work, and we'll hear from a leading director who shares insightful perspective and experiences.
- The evening agenda will consist of the debut screening of SHOOT's 11th Annual New Directors Showcase Reel and opportunity to meet the new directors in the follow-up panel discussion.
- The event ends with the **After Party** downstairs providing opportunity to mingle with colleagues and network with new business connections. End the day with a drink in your hand, food in your belly, and insights into and inspiration about the future of the business and/or your career.

**Where & When?** Thursday, May 23 @ Directors Guild (DGA) Theatre, 110 W. 57th St., NYC

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

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All-inclusive ticket includes the Directors/Producers Forum Daytime program, lunch, the SHOOT New Directors Showcase Screening & After Party, and more --All for just \$75.00! *Early Bird Savings of additional \$10. good until April 20, 2013 Midnight.*

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