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Winners;
Hall of
Fame

6



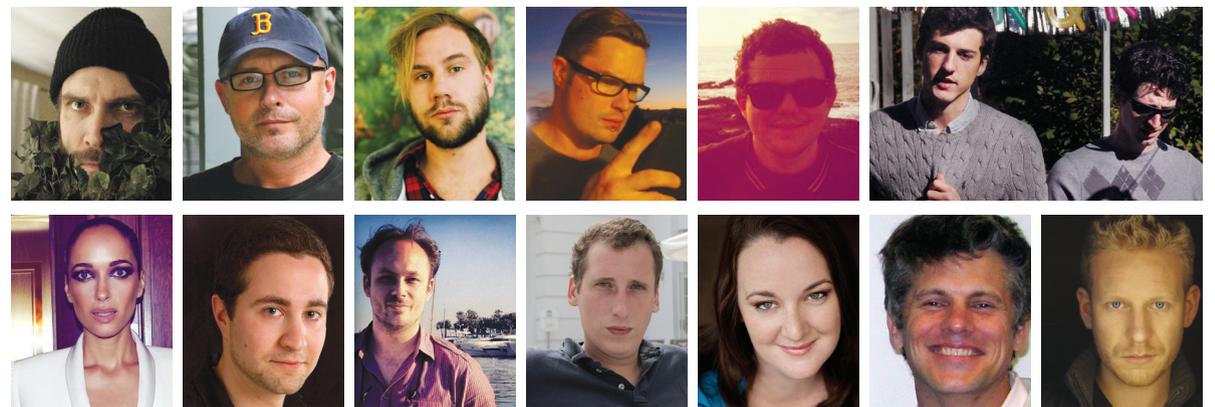
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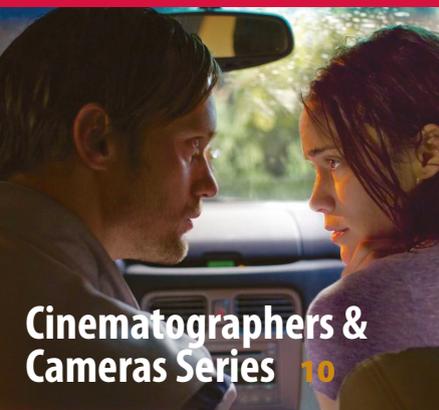


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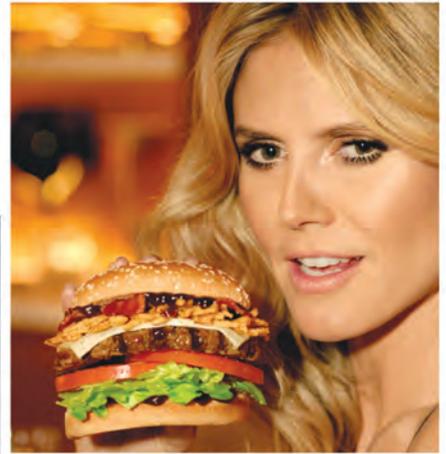
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By Robert Goldrich

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Flashback

Our ongoing, long-running Flashback feature looking back at SHOOT headlines five and 10 years ago provides perspective, a stroll down memory lane, and occasionally a chuckle or two as we see how things have changed or not changed, progressed or regressed.

Not regularly subject to such Flashback context is this column. However, I found compelling cause to hearken back thanks to a recent online exchange with Robbyn Foxx, an agent at Innovative Artists who handles a roster of notable DPs, production designers and other talent.

Nearly a decade ago, when Robbyn was head of production at harvest, this column issued a plea for lung donors on her behalf. We even outlined criteria for ideal donor candidates while listing whom to contact at USC University Hospital in Los

Angeles. The situation was dire as cystic fibrosis had significantly decreased Robbyn's pulmonary functions and her life was in jeopardy.

Thankfully, we followed up with good news just four months later as two of her brothers proved to be a transplant match and Robbyn was recovering nicely—to the point where she had begun working

um, Robbyn sent an email to me a couple of weeks ago, noting that the 10-year anniversary of her lung lobes transplant is fast approaching. “Not too bad, right?” she wrote.

It's a happy flashback and a reality/priority check for us, serving as a reminder of what's truly important, particularly as we at times get bogged down in the many

A look back provides perspective on what's important and the role our work and deeds can play in making things better.

part time. It was an amazing recovery for someone who at one point was so ill that she had to be put on life support.

Robbyn mailed us a card in November 2003 after her return to work, thanking us, many well wishers and her extended supportive family at harvest. Pictured on the front of the card was a sketch of two healthy lungs.

Fast forwarding from a card of yesterday to today's preferred message medi-

details and machinations that somehow seem important when we are in the midst of them.

It also gives a greater importance to certain work our community is involved in from time to time--such as PSAs raising awareness of and promoting organ donation, campaigns addressing the need for access to healthcare for all people, and social media helping to connect those in need with those who can help.

By Nico Kasakoff

POV



Setting Up Stateside

Opening Nunchaku's Santa Monica headquarters was an adventurous project I must say. There have been plenty of ups and downs, but with very happy results right now after all.

First, no one could deny how enticing the American market is with its global brands and bigger budget campaigns. But for us, coming from Buenos Aires and having a unique identity and sensibility, the challenge was to extrapolate our beliefs and see what the response would be. We were confident our entry to the U.S. would work, but sincerely it felt a bit lonely at the beginning.

Actually, the first two weeks were amazing and surprising. We got a beautiful and big project for Got Milk? with Grupo and almost at the same time Seba Schor won a pitch for a very funny Ford campaign. It seemed that the risks we

took were already paying off. The horizon looked fantastic back then, but the rest of the year was too far from expected.

We were invited to participate in tons of pitches but despite huge effort on our part, sadly these produced few winners. Our feeling was that somehow the market needed reassurance before hiring us. It felt that they believed in us creatively and they loved our executive producer Leda Nasio, but somehow there was something preventing the agencies from taking “the huge risk” of teaming up with a new company. It was easier it seemed for the agencies to work within their usual pool of production companies than to go with something new.

Leda and I understood that these early setbacks were a natural stage of the process of opening a new company. Actually, the challenges were much more believable than winning amazing projects for Got Milk? and Ford in less than a month

after the opening.

If we were going to survive in the extremely competitive Santa Monica marketplace, we realized we needed to keep being there, pitching and putting forth our very best efforts to overturn the perception of being the “freshmen” of the market. We saw a lot of high school movies as teens so we knew that the freshman always succeeds at the end!

Right now, after some time and some nice projects and very enriching bonds with agencies such as mcgarrybowen and Crispin, Porter + Bogusky, we are in a different place. Now, we are more of a known commodity. After all the difficulty we faced in our first year, it's nice to know that it's now another newcomer's turn...

Nico Kasakoff is director/co-owner of production house Nunchaku with bases of operation in Buenos Aires, Argentina, and Santa Monica, Calif.

Director Allen Coulter

Reflections on House of Cards, Fincher, spots

By Robert Goldrich

Perhaps most telling about Allen Coulter's directorial range are his five DGA Award nominations—three for dramatic series (twice for *The Sopranos*, once for *Boardwalk Empire*) and two for his sitcom fare (both for *Sex and the City*). Add to this seven primetime Emmy noms, including five for Outstanding Directing (again spanning comedy—with *Nurse Jackie*—and drama on the strength of *Damages* and three for *The Sopranos*).

And Coulter's filmmaking sensibilities recently graced another series, *House of Cards*, which figures to be among the DGA

drew him to the series and the challenges it posed to him as a director.

SHOOT: How did you get involved in *House of Cards*?

Coulter: John Melfi, who is the producer and who I've known since the days of *Sex and The City*, got in touch and informed me that David Fincher was interested in my doing a couple of [*House of Cards*] episodes, specifically the final two [of season one]. Because Fincher is a director whom I respect and admire, it didn't require a lot of thought as to whether or not I was interested. I've been fortunate enough



“One informs the other. My work in commercials has influenced my work in television.”

and Emmy contenders this upcoming awards season. Coulter helmed the last two episodes of season one.

David Fincher is an executive producer of the series, directed the first two installments and continues to have a major say in the selection of directors for the show, which now extends into season two. *House of Cards* has garnered critical acclaim and helped to establish Netflix as a force in original programming. Netflix debuted the series in early February, streaming the first full season, all 13 episodes, in one fell swoop to subscribers so they could watch it whenever and however they wanted.

Beyond *House of Cards* and series television, Coulter's career also encompasses features and commercials. His work on *The Sopranos* landed him directing duties on a Budweiser “Whassup! Jersey Guys” campaign for DDB Chicago, including the spot “Out of Towner” which debuted during the 2002 Super Bowl and earned a primetime commercial Emmy nomination. His other ad credits include such clients as Axe and Orange. He is now repped for spots and branded content by Station Film.

Coulter's feature film exploits include *Hollywoodland* starring Ben Affleck and the romantic drama *Remember Me*.

SHOOT recently caught up with Coulter who reflected on *House of Cards*, what

to work on the HBO series *Luck* with Michael Mann [exec producer on that series and a noted director]. To have feature filmmakers like Mann and Fincher seek me out is especially gratifying for me. It was also great to again work with John; we had also collaborated earlier on *Rome*.

I met with David and John prior to being officially hired. The meeting went well...Fincher was very excited and interested in this streaming of content without any DVD release and without the traditional broadcast situation. I'm paraphrasing him but clearly he saw this [*House of Cards*] as representing the wave of the future and was desirous to get involved and get things moving.

SHOOT: What was the biggest challenge posed by *House of Cards*?

Coulter: The DP who had been on the series from the beginning had left. As a consequence, there was a scramble to find a cinematographer. Thankfully we connected with Tim Ives who shot the last two episodes for me. I had worked with him multiple times before—on commercials and we worked together on the *Kingpin* pilot some time ago.

SHOOT: What's next for you?

Continued on page 9

BOXER/RANDOM CONTENT OPEN #COMEDYFEST

Comedy legends Mel Brooks and Carl Reiner, along with emcee Judd Apatow, headlined a rollicking live stream last month at the Paley Center in Beverly Hills produced by L.A.-based Boxer Films. The event kicked off #ComedyFest, Comedy Central's week-long comedy event on Twitter, and the occasion for Mel Brooks' first tweet @MelBrooks.



Boxer Films/Random Content EP Lawrence O'Flahavan crafted the idea for the event, selling the concept of a live kickoff featuring Brooks and Reiner to Fred Garver, Twitter's creative director of media partnerships, as a means to promote Reiner's “I Remember Me” eBook produced by Boxer's digital arm, Random Content. Comedy Central president of Original Programming Kent Alterman soon came on board, and Apatow signed on as a presenter.

Boxer produced the comedy legends' live stream, edited the show promo and provided a Twitter feed component which enabled the comedians to field a Q & A using tweeted questions. Boxer Films/Random Content produced the “I Remember Me” eBook promo showcasing the features of the unique rich media release. During the live stream, Brooks and Reiner in response to a tweet discussed what makes something funny. “Making fun of the things around us,” was Reiner's ageless formula for laughs, whereas Brooks chided him, “Carl was always political. And always bald.”

TBWA\HUNT LASCARIS' INDELIBLE CREATIVE STAMP

Protecting an endangered species against greed is a daunting task. Yet hoping to get a serious movement and conversation going relative to the 29,000 rhinos left in the world (with South Africa home to 75% of them) is South Africa's TBWA\Hunt Lascaris by turning postage stamps into a medium for change via The Rhino Stamp Project.

The stamps depict the carnage that poachers leave behind, showing dead rhinos, their horns removed. The horns sell on the black market for more than \$60,000 per kilogram, to be ground and used as a hypothetical cure for cancer or a vitality tonic for the wealthy. Each stamp carries a message in Chinese, Vietnamese or Thai reading, “Say no to rhino horn.”

The direct-to-potential-consumers campaign is designed to curtail the demand, thus saving rhinos. The stamps are being used to create posters that will be put up countrywide, rallying the South Africa public to attach stamps to all letters headed for China, Vietnam or Thailand.

PEOPLE IN THE NEWS...

Mike Stocker and Robin Chrumka have each been promoted to executive VP/co-executive creative director at McCann Detroit. They will oversee all creative for current agency clients, including grocery retailer ALDI, General



Robin Chrumka

Motors, both the business and travel Components of the “Pure Michigan” campaign and Swedish Match, as well as new business efforts. Stocker and Chrumka, who joined McCann last summer after stints at Leo Burnett and BBDO, take over from Matt Canzano who has assumed global ECD responsibilities at Commonwealth (McCann's global Chevrolet business)...Crew Cuts, NY, has hired Julienne Guffain as lead mixer and sound designer. Her credits span spots, TV series, documentaries and films. She has worked extensively in Foley, recording and mixing at NYC firms such as C5 and Hobo Audio....



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Ashwell, Murphy Top Field

A SHOOT Staff Report

CHICAGO—Two editors—Eve Ashwell of Cut+Run, London, and Chris Murphy of Relish, London—each scored a pair of AICE Awards, leading the pack at the gala ceremony held last night (5/16) at the Museum of Broadcast Communications in Chicago.

Ashwell's work on Renault's "Life in Four Years" for Publicis scored in the Automotive and Storytelling categories.

Chris Murphy's two wins came in the Regional Campaign and Best of Toronto categories. The former came on the strength of the Toronto Transit Commission Transit Workers' package of :30s consisting of "Protecting What Matters 1," "Protecting What Matters 2," and "Protecting What Matters 3" for agency Aircastle. The Best of Toronto honor came for *Carly's Cafe*, a two-minute video providing the perspective of a girl with autism out of Toronto agency john st.

Cut+Run and Relish were two of five companies registering two AICE Awards apiece, the other three being Arcade Edit, Beast and The Whitehouse.

Arcade's wins were earned by editors Paul Martinez and Geoff Hounsell in the Dialogue and National Campaign categories, respectively. The latter was for eBay's "Frenzy," "Bad Dog" and "New Baby" from Venables, Bell & Partners. Martinez's Dialogue honor was for Nike's "Voices" out of Wieden+Kennedy, Portland, Ore.

Beast's two wins were in the Spec Spot and Best of San Francisco categories. Stewart Shevin of Beast Detroit cut the Spec Spot winner, Durex Condoms' "Protect Yourself" while Brian Lagerhausen of Beast San Francisco garnered Best of San Francisco distinction for the Clorox Liq-

uid Plumr' commercial "Double Impact" via DDB.

The Whitehouse, London, took Montage and Public Service honors, respectively, for Powerade's "Power Through" from Wieden+Kennedy, and (RED) Rush To Zero's "Tears" for Hill Holliday. Russell Icke cut "Power Through" while Gareth McEwen edited "Tears."

Among the other competition highlights was a tie for the AICE Award in the Alternative Media category: editors Richard Cooperman of jump LA for Lexus IS' "Anything But Gray" out of Team One, and Mark Valentine of ANATOMY for Discovery Channel's "North America First Look."

And the brand new Broadcast Promotion category was topped by George Carty of Northern Lights with the "Nasty Boys" promo for the USA Network show, *Psych*.

As for two AICE Award categories in just their second year, colorist Fergus McCall of The Mill NY topped Color Grading on the basis of Hennessy's "Manny" for Droga5, and Tom Jucarone of Sound Lounge took Audio Mix honors for Google Play's "Introducing Google Play" for Google Studio G.

Rounding out the rundown of 2013 AICE Award winners were: editors Chuck Willis of Cutting Room who copped Comedy honors for Foot Locker's "Kyrie in the Air" out of BBDO; Jeff Buchanan of Final Cut who topped Fashion/Beauty with Target's "Color Changes Everything" from Wieden+Kennedy; Peter Sabatino of Fluid for Best Music Video on the strength of Wynter Gordon's "TKO-Wynter Gordon"; Chris Kursel of Lost

Continued on page 26



The Mill took Color Grading honors for Hennessy's "Manny"

A Series Of Firsts For AICP Show, Next Awards

Directors Lecture Series set to return after hiatus

A SHOOT Staff Report

NEW YORK—New varied wrinkles abound for this year's AICP Show and Next Awards. For one, they are part of an overall more encompassing first-time event dubbed AICP Week, June 4-6, in New York. The three anchor attractions for AICP Week will be the AICP Show, the Next Awards, and the AICP Directors Lecture Series—the latter will make its return after a lengthy hiatus.

The Next Awards will for the first time be held on their own night with a reception on Tuesday, June 4, at the NYU Skirball Center for the Performing Arts. The emcee will be 2013 AICP Next Awards judging chair Bob Greenberg, founder, chairman and CEO of R/GA.

In addition to showcasing the winners of the eight Next categories—Integrated Campaign, Viral/Web Film, Website/Microsite, Product Integration, Social, Mobile, Cause Marketing, and Experiential—the evening will feature the Integrated Campaign creators as they present case studies delving into the creative and strategic thinking behind each honored piece.

This year's Integrated Campaign winners are: Nike's "Nike+ Fuelband" from R/GA; Axe's "Susan Glenn," conceived by BBH New York with Rattling Stick serving as production company; and the creative initiative promoting the stop-motion feature *ParaNorman* from Wieden+Kennedy and animation studio Laika.

Additionally, the winner of the Most Next Award, which is the "Best in Show" honor that exemplifies from among the Next categories the most innovative and forward thinking work of the year, will be announced.

Two nights later, on Thursday, June 6, the AICP Show honorees will be feted with a screening and reception at The Museum of Modern Art (MoMA) in NYC. The 22nd annual AICP Show, The Art & Technique of the American Commercial, will close out AICP Week. Presiding over the proceedings will be 2013 AICP Show chairman Michael Di Girolamo, partner/executive producer of Station Film.

Honored work at the AICP Show and Next Awards becomes part of the archives of the Department of Film at MoMA. Each chapter in the archive tells a story that reflects society and culture through the messages and artistic achievements in advertising for that given year.

Directors Lecture Series

On Wednesday, June 5, nestled in-between the Next Awards and the AICP Show will be the Directors Lecture Series, a revival of the popular event that ran in conjunction with the AICP Show from the early 1990s to the mid-2000s. The focus now returns to directorial talent with nods to the future, an acknowledgement of the past, and a look at the visual innovation taking place everyday in commercials and marketing. The afternoon session (1-5pm) at MoMA features four seasons:

- Francois Chilot, president of Commercial Film Producers Europe (CFP-E), will debut the shortlist of directors for its annual Young Directors Showcase, with the winners to later be unveiled at the Cannes Lions International Festival of Creativity.

- Director Jason Zada from Tool of North America, one of the most influential directors in today's digital arena, will discuss the changing nature of directing in the digital age. He will share insights into his work, including Little Monster's "Take This Lollipop," which last year made a stellar showing at the Next Awards, winning several honors, including Integrated Campaign.

- An homage to the late Tony Scott of RSA Films whose diverse body of work spanned features and commercials. The Scott family has crafted a moving tribute and retrospective of Tony Scott's work for presentation to the MoMA audience.

- And a Comedy Is (Still) King session with directors Tim Godsall of Biscuit Filmworks, Steve Miller of @radical.media, David Shane of O Positive, and Frank Todaro of Moxie Pictures. Discussion will be moderated by actress/comedienne Susie Essman.

The work screened at the AICP Directors Series—like that at the AICP Show and Next Awards—will be collected by the museum's Department of Film and preserved for future generations in its archives.

Directors Series participants in the past have included: Bryan Buckley, James Cameron, Leslie Dektor, Andrew Douglas, Bob Giral-di, Jeff Goodby, Jean-Paul Goode, Steve Horn, Tony Kaye, Tom Kuntz, John Lasseter, Spike Lee, Mike Maguire, Errol Morris, Noam Murro, Marcus Nispel, Mehdi Norowzian, Mark Pellington, Hank Perlman, Joe Pytko, Ridley Scott, Peter Smillie, Barry Sonnenfeld, Charles Stone III, Tarsem, Traktor, Kinka Usher and Stacy Wall.

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Beau Willimon Breaks New Ground With *House of Cards*

Showrunner/EP/writer-creator shares backstory on Netflix's hit show as season two looms

By Robert Goldrich

The opportunity was too great to pass up as presented by filmmaker David Fincher to producer/writer Beau Willimon some three-and-a-half years ago—the chance to adapt the BBC miniseries *House of Cards* into a show for American audiences.

Fincher gravitated to Willimon based in part on the latter's work on the script for the politically themed feature *The Ides of March*, which earned a 2012 Oscar nomination for Best Adapted Screenplay (shared with writers/producers George Clooney, who directed the film, and Grant Heslov; Willimon additionally was a co-producer on the movie).

Willimon recalled of his initial meeting with Fincher, “We talked about how to make *House of Cards* something American, contemporary and our own. I shared my thoughts with him and found that we shared the same instincts about what di-

rection to take.”

Set in Washington, D.C., the new *House of Cards* stars Kevin Spacey as a South Carolina Democrat who gets passed over for U.S. Secretary of State despite being promised the plum cabinet post in exchange for helping to ensure the election of President Garrett Walker. Spacey's character, Frank Underwood, decides to exact his revenge on all of those who betrayed him. Spacey heads a cast that includes Robin Wright, Kate Mara, Corey Stoll, Michael Kelly, Sakina Jaffrey, Kristen Connolly and Constance Zimmer.

The show has been groundbreaking, putting Netflix on the original programming map. Netflix debuted the series in early February, releasing the first full season, all 13 episodes, in one fell swoop to subscribers so they could watch it when it was most convenient for them.

House of Cards has garnered critical acclaim and is credited in some circles for



Beau Willimon

Netflix's turnaround performance on Wall Street. Netflix added some 2 million U.S. subscribers during the first quarter of this year, contributing to a total of 29.2 million U.S. subscribers for an \$8 monthly service that streams movies and TV shows to Internet-connected devices.

Netflix also picked up another 1 million customers in the dozens of international markets where it streams video. This raised Netflix's tally to 7.1 million streaming subscribers outside the U.S. And Netflix has said it will expand into an unidentified European market during the second half of the year.

Netflix's stock price has soared as investors and financial analysts have embraced the viability of Netflix as an original content provider akin to an HBO, developing and presenting top drawer series that can't be seen anywhere else.

Last month, Netflix debuted the series *Hemlock Grove* and this month is high-

lighted by the resurrection of the comedy *Arrested Development*.

In a recent conference call with financial analysts, Netflix CEO Reed Hastings said, “I think we're focused on moving toward more and more exclusive content, which reinforces a reason to join Netflix and a reason to subscribe.”

26 hours

Willimon, who is showrunner/executive producer/writer-creator of *House of Cards*, was drawn to several prime elements of the series—the quality of the original BBC show and the challenge of adapting it for the U.S.; the chance to collaborate with Fincher, who not only serves as a series executive producer but also directed the first two episodes; and the high level of support from Netflix which translated into seemingly unprecedented storytelling and character development opportunities.

The latter factor is embodied in “a two season commitment which is almost unheard of,” said Willimon. “If there are other examples, they are few and far between. To think about being able to tell a story and develop characters over the course of 26 hours is a luxury that few, if any, shows or producers have. It's the kind of up-front commitment that makes for more sophisticated, multi-faceted, layered stories and characters. It's a game changer.”

This in turn led to attracting high-caliber directors to take on episodes after the first two helmed by Fincher:

“We thought of season one as a 13-hour



Kevin Spacey and Robin Wright in *House of Cards*

Melinda Sue Gordon/Netflix

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PRODUCER PERSPECTIVE

movie,” related Willimon. “We wanted bold, risk-taking filmmakers. Even some of our directors who have done most of their work in television had also been involved in feature films or approached television with a filmic sensibility.”

Willimon noted that he and most of his colleagues on the show hadn’t worked in television before. “Ignorance is bliss,” he observed. “We weren’t bound by convention or habit. We took a cinematic approach to the storytelling and to the filmmaking itself. Fincher has one of the most refined and exciting filmic sensibilities out there.

His aesthetic is unparalleled and he is rigorous about it. His knowledge of the craft, film history and his own visual voice are vast and deep.”

Fincher and Willimon discussed in detail which directors would be best for the show. “We discussed who would bring the most to the show—not only in terms of working within the story we created but also who had the voices in their own right that would elevate the series,” related Willimon. “There’s a consistency visually and narratively to the season. But the directors also beautifully brought their own

voices to the conversation.”

The season one lineup of directors included James Foley, Joel Schumacher, Carl Franklin, Charles McDougall and Allen Coulter. (See this week’s Chat Room for more on Coulter and his involvement in the show which entailed his directing the last two episodes of season one.)

The directors also had the advantage of working with a stellar cast. “We were fortunate to be in that rare position where we got all our first choices, starting with Kevin Spacey,” said Willimon. “That almost never happens due to a host of reasons—scheduling,

an actor not connecting with a story. In our case, we got great actors who play their characters and advance the story in compelling and surprising ways. That’s what people are watching for and it’s helped to make the show such a success.”

With the second season of *House of Cards* slated to soon begin production at press time, Willimon was reticent about sharing any details of what’s in store, including the lineup of directors this time around for the show. Suffice it to say that he now has a lot to live up to given the acclaim for season one. “It’s a big challenge but one we welcome.”

Chat Room: Allen Coulter

Continued from page 4

Coulter: I most recently finished a pilot, *Ray Donovan*, for a Showtime series which is set to begin on June 30. It was an interesting piece written by [series creator] Ann Biderman [an Emmy winner for her writing on *NYPD Blue*, and a Peabody Award winner for *Southland*].

I’m committed through the fall to *Boardwalk Empire* for which I’m directing three episodes. And I’m interested in trying to develop something else with a couple of different writers.

SHOOT: What about commercials?

Coulter: I enjoy spots. My involvement has been minimal as of late because of the amount of work I’ve been doing in series TV. It’s been a scheduling crunch over the years going all the way back to *The Sopranos*, *Sex and The City*, *Rome*, *Six Feet Under*, *Luck*, the last three seasons of *Boardwalk Empire*, then *House of Cards*.

I hope to be able to take on some more commercials. Fortunately Station and [its managing partner] Stephen Orent are still interested whenever I can give them a window of availability. I got those first Budweiser spots based on my work on *The Sopranos*. And *The Sopranos* influenced my work on that Budweiser campaign. One informs the other. My work in commercials has influenced my work in television. You can be a bit more daring in things you try commercially, you have more chances to experiment and that I think has influenced my approach and how I might choose to shoot a television show.



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Fiction Feature; Festival Finds

Lensing *Disconnect*; Connecting With Sundance

By Robert Goldrich

In this latest installment of *SHOOT*'s Cinematographers & Cameras Series, DPs make their mark on a couple of fronts. First, a cinematographer spanning multiple disciplines reflects on lensing the fiction feature film debut of a director known for his commercial-making and documentary acumen; and then on the film festival circuit, we focus on a pair of DPs who gained high-profile recognition by winning Cinematography Awards at Sundance 2013.

Here are profiles of Ken Seng, Bradford Young and director/DP Marc Silver.

Ken Seng

For *Disconnect*, his first fiction feature film, director Henry-Alex Rubin—an accomplished commercialmaker and documentarian—reached out to a frequent spot collaborator, cinematographer Ken Seng.

With notable credits that include ads that have collectively earned 14 Lions at Cannes, as well as the Oscar-nominated feature documentary *Murderball* (which he directed with Dana Adam Shapiro), Rubin explained to *SHOOT* that he wanted to bring documentary sensibilities to *Disconnect*, making the audience feel as if it were

eavesdropping on conversations and gaining intimate access to the characters' lives. He entrusted Seng with helping to realize this vision, acknowledging that he drove the DP "crazy" in one regard during the lensing of the movie. "I enjoyed not telling him where the action would be so he would be forced like a documentary cinematographer to find it and capture it," recalled Rubin. "Ken had to always be ready. To me, he's like a young Wally Pfister. He has this capability of getting this epic

beauty but also has the hand-held skills of a Haskell Wexler. He uses a lot of natural light."

The documentary approach went a long way towards crafting *Disconnect* which is at times sadly real while paradoxically uplifting as humanity somehow emerges from lives otherwise insulated by cellphones, the Internet and related means of "communicating" without face-to-face contact.

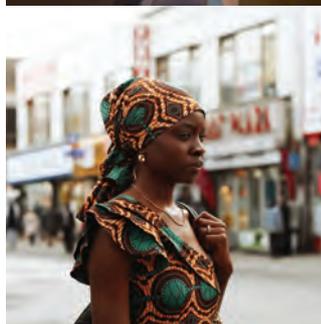
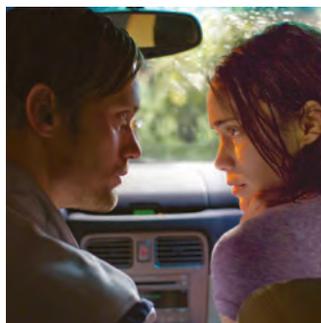
Disconnect centers on three stories—the tragic impact of cyber bullying on a family whose father is distant from his wife and

kids; a couple victimized by online identity theft yet enduring a greater problem within their own relationship; and a TV journalist who jumps on a career-making story involving exploitation and her connecting with a teen who performs on an adult-only website. The film's cast includes Jason Bateman, Hope Davis, Frank Grillo, Paula Patton, Michael Nyqvist, Andrea Riseborough and Alexander Skarsgard.

Seng met Rubin back around 2006. It was when Seng, having graduated Columbia College in Chicago and doing some initial work there, moved to New York to make his mark as a DP.

A key means he used to establish himself was shooting graduate thesis films for Columbia University students. "It was a great way to build my portfolio, connecting with intelligent people serious about filmmaking," said Seng.

Rubin saw one of those films and sought out Seng. Soon the director and cinematographer were collaborating on some black-and-white hockey commercials for Versus (now the NBC Sports Network). "I knew from that experience that I had found



From top l, clockwise: *Disconnect*; *Ain't Them Bodies Saints*; *Who is Dayani Cristal?*; *Mother of George*

CINEMATOGRAPHERS & CAMERAS

a great collaborator,” said Seng. “There was a trust between us.”

Yet Rubin and Seng didn't team up again for some time due to schedules that weren't in sync, primarily because the DP had gotten some feature gigs. Eventually, though, they again got together and have since remained regular collaborators, spanning varied documentary-oriented spots ranging from a Canadian package of Budweiser ads to the moving “Sport Doesn't Care” campaign for Samsung featuring Paralympic athletes, and a recent

AT&T campaign which debuted during The Masters golf tournament coverage. (Rubin directs commercials and branded content via production house Smuggler.)

“I know that whenever Henry calls me for a commercial, the work will be special,” said Seng, citing Rubin's affinity for making reality look cinematic. “He thinks out everything so well, wants everything to be beautiful and won't accept anything less than that. We push and strive for that. We change the aesthetic to meet whatever the story needs yet one of our constant goals

is that it should be as if you're shooting a documentary and you capture a naturalistic real beauty—nothing can look lit but it can still be beautiful.”

Their collaborations span film and digital cinematography, a prime example of the latter being *Disconnect* for which Seng deployed the RED Epic with a set of old Leitz lenses and some mainstay Cooke zoom lenses. “We both like to have flares and obstructions in front of the lens. It makes everything feel real,” said Seng. “From using these great old lenses,

we can flare the camera out and shoot through obstructions.”

Rubin explained in an earlier *SHOOT* interview, “When you're making a documentary, real-life obstacles get in the way when you're shooting. In fiction filmmaking, you have to find your own obstacles to make the subject feel real. Very rarely [in *Disconnect*] did we have a frame that didn't have a ‘cross,’ someone crossing in front of it. Subconsciously it makes you feel that you're witnessing something

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Shooting A Director's Fiction Feature Debut; Reflections

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real, that you're eavesdropping."

Helping to capture those real moments that are worthy of eavesdropping is the shorthand by which Rubin and Seng communicate during a shoot. The two often don't have to speak to each other, instead using a series of hand symbols and gestures so as not to interrupt the actors during lensing. Rubin and Seng developed their own sign language over the years because of all the documentary subjects they worked on together. These same hand motions and gestures came in handy for *Disconnect*.

The movie's sense of reality was also facilitated by selectively hiding cameras. Seng recalled a scene where actor Frank Grillo portrays a father confronting his son and a friend about cyber bullying. "I filmed the coverage of the kids. Frank gave this riveting performance and scared the daylights out of them. He then thought we were going to shoot a reverse shot of him. I told him, 'we already shot your reverse through the window.' We had a hidden camera outside the window and it brought a realism we couldn't have captured with conventional coverage. While it's typically a cinematographer's nightmare, I tend to embrace multiple pieces of coverage at the same time on actors. If a director is open minded to where those camera placements are, you can get beautiful stuff and it does cut together. [Director Alejandro Gonzalez] Inarritu and others have been breaking rules this way for a long time."

While Seng's collaborations with Rubin have been creatively fulfilling, the DP also enjoys working relationships with other filmmakers. For example Bateman—an actor with comedic chops who gave a moving dramatic performance in *Disconnect*—recently wrapped production on his feature directorial debut, *Bad Words*. Based on *Disconnect*, Bateman selected Seng to shoot *Bad Words*.

For the Bateman film, Seng shot with an ARRI Alexa coupled with the Leitz lenses and Cooke zoom lenses he had used on *Disconnect*.

Seng gave positive reviews to both the RED Epic and the Alexa in relation to his recent feature experiences. As for shooting the debut fiction feature for Rubin and the first directorial feature gig for



Ken Seng

Bateman (who has commercial/branded content directing experience and is repped for spots by HSD, Seng has made this a bit of a trend.

Earlier he shot *Project X*, marking the theatrical feature directing debut of helmer Nima Nourizadeh whose spotmaking roost is Partizan. Seng and Nourizadeh have also collaborated on commercials, including a global Coke Zero campaign after *Project X*.

Additionally, Seng—who's handled by The Gersh Agency—has successfully diversified into 3D, having shot the Jon M. Chu-directed dance movie *Step Up 3D*, which was released in 2010.

Seng noted that he has learned valuable lessons from all his collaborators, citing for example noted gaffer Todd Thomasson of Thomasson Lighting in Chicago, back when Seng was in the Windy City getting his formal education at Columbia College and then for a stretch after graduating from there.

"I was starting out and fell in love with lighting," recollected Seng. "I was fortunate to get to work at Thomasson Lighting—where great cinematographers like Janusz Kaminski and I believe Mauro Fiore also worked. Todd ran a tight ship. He ran everything and was able to get work done faster than I'd ever seen by a gaffer. Blessed with an incredible eye, Todd's an amazing gaffer and a challenging man. He could have been a great cinematographer. He taught all of us really well—how to do things fast and efficiently. My motto back then during my schooling, though, was 'turn down any paid grip/electric work for any shooting job without pay.' My friends went for the pay day and were gaffing in Chicago but I took the free work as a DP."



Bradford Young

Then at the age of 24, Seng landed his first commercial, a regional McDonald's job. I asked Todd to gaff it for me. He was so cool about it."

After that, Seng moved to New York to get more camera operating experience with the intent of breaking into documentaries. There he shot some medical shows for New York Times Television while taking on regional commercials. Seng also lensed a documentary film, *A League of Ordinary Gentlemen*, which won an Audience Award at the SXSW Festival in 2005. This was his first theatrical released film, a major milestone.

Next came *Street Thief* for director Malik Bader, a film which Seng recalled "really put me on the map. It was sold at the Tribeca Film Festival and got me my first studio film, *Quarantine*.

New York also proved pivotal early on when Seng shot that aforementioned work for Columbia University students. That sparked the call from director Rubin, leading to what's proven to be a lasting, fruitful collaborative relationship.

Bradford Young

It was an eventful 2013 Sundance Film Festival for Bradford Young who won The Cinematography Award: U.S. Dramatic for his work on a pair of films: *Ain't Them Bodies Saints* and *Mother of George*. The honor was bestowed for Young's "expressive use of naturalistic lighting to evoke the state of mind of the characters and the sense of time and place in two very different films."

Directed by David Lowery, *Ain't Them Bodies Saints* tells the tale of an outlaw who escapes from prison and sets out across the Texas hills to reunite with his wife and the daughter he has never met.

Mother of George, directed by Andrew Dosunmu, centers on a woman who's willing to do anything and risk everything for her marriage.

Ain't Them Bodies Saints was shot on 35mm film. For *Mother of George*, Young deployed the RED Epic, an aesthetic decision, not one based on budget. "We liked what the camera could do in terms of how rich we would make skin tones," related Young.

Young earlier shot *Restless City* on the RED One for director Dosunmu. "I remember as a student being blown away by Andrew's work as a fashion photographer," recalled Young. "To later get the chance to work with him on *Restless City* on a microbudget was amazing."

Their collaborative relationship continued on *Mother of George* with Young helping to bring the characters' African roots into their Brooklyn apartment. "They brought a culture with them to Brooklyn. Africa is lit with fluorescents, has an iridescent look and feel. We wanted to bring some of that quality to the images in Brooklyn—in the context of the characters and the space they originated from. The over arching difficult part is to not make the look overly stylized—yet to somehow capture that aura of people's roots, adding to the unique flavor of the characters."

This approach was also a reflection of director Dosunmu. "Andrew grew up in Nigeria," said Young. "He brings allegory, mythology and culture to his filmmaking process and storytelling."

As for writer/director Lowery, Young described him as "a Texas man to the very core. He brings all of that gentle but very epic personality to his filmmaking approach and process."

Ain't Them Bodies Saints marked the first time Young and Lowery worked together. Young got on a list of prospective cinematographers for the film due in part to producer Jay Van Hoy of production company Parts & Labor. Van Hoy was a producer on both *Mother of George* and *Ain't Them Bodies Saints*. "I met David and it was instant brotherhood," recalled Young. "His script blew me away, so timeless and mature."

To do justice to that script for *Ain't Them Bodies Saints*, Young noted, "We wanted this film to be as authentic as possible. We needed to make it feel very real but not tie it down to a gross naturalism.

From 2013 Sundance Festival's Cinematography Honorees

We're using 'naturalism' as a loose term for an unobtrusive cinematography but that doesn't mean you don't light it. You have to be mindful of a space and time. This story is happening in a contemporary context but you can elevate the image—almost like how can we add a little bit more magic even though we don't want to make it feel surreal or like a magical film. You want the imagery to feel elevated yet grounded in reality so that you identify with the characters in the frame.”

Early on, Young hardly seemed destined for a career in cinematography, much less being lauded for his lensing at Sundance. From Louisville, Kentucky, he is fourth generation from a family of morticians. Young left Louisville when he was 15; his mother had passed way so he went to Chicago to live with his father. “I went from a sheltered environment in Louisville to a very progressive place in Chicago, my father being a free spirit and person. Art, science and culture in Chicago were new experiences for me.”

These experiences led to his decision to attend college. Young went to Howard University, an African-American college, where he eventually landed at the doorstep of Haile Gerima, one of the professionals in the school's film program. Gerima came to Howard in the 1970s to start the graduate film studies curriculum. Part of the influential L.A. Rebellion front of the African-American film movement, Gerima brought his independent film-making spirit to Howard.

Still, Young wasn't thinking of cinematography as a career. He attained his undergrad degree and started his Master's

studies in film at Howard but left before finishing to move to New York City in 2004 with the goal of becoming an experimental filmmaker. He initially looked to become a video installation artist. Later some lensing opportunities arose.

A turning point came when Young met Dee Rees and shot a short film for the writer/director called *Pariah* which debuted at Sundance in 2008. The short was made to help raise funds for a long-form *Pariah* film. Young lensed that full-length feature which won The Cinematography Award in 2011 at Sundance. Young described that recognition as the start of “a two-year journey coming out of really not wanting to be in the film world this way but finding myself enjoying it and now honored to keep on going.”

That momentum includes his shooting *Middle of Nowhere*, directed by Ava DuVernay which won this year's John Casavetes Award at the Independent Spirit Awards, and *Vara: A Blessing* for director Khyentse Norbu.

In recent months, Young has diversified more meaningfully into commercials, shooting for such directors as Derek Cianfrance and Chris Milk of @radical.media, and Mark Pellington of Wondros.

In the process, Young has added to his digital cinematography expertise, deploying the ARRI Alexa for Pellington and shooting anamorphic with Alexa for Milk.

Young is handled across the board for features, TV and commercials/branded content by UTA.

Marc Silver

The Cinematography Award: World



Marc Silver

Cinema Documentary at this year's Sundance Film Festival was bestowed upon *Who is Dayani Cristal?* which centers on an anonymous migrant worker whose body is found decomposing in the Arizona desert, a stretch of grueling geography where such discoveries are sadly commonplace as people look to enter the U.S. to realize better lives for themselves and their families.

This particular corpse carries an extra layer of mystery as the documentary-maker and officials look to ascertain the person's identity, backstory and the meaning of a tattoo on his body which simply reads, “Dayani Cristal.”

Marc Silver directed and served as executive producer on *Who is Dayani Cristal?*, his breakout feature. He teamed with Pau Esteve Birba to shoot the documentary. Silver lensed much of the documentary solo on a Canon 7D with prime lenses. For reenactment scenes with actor Gael Garcia Bernal (a producer on the film), Birba was deployed. He looked at the rushes shot by Silver and they teamed

to match the shooting style, both using 7Ds and Canon primes. Silver said of the 7D, “It allowed me to be lightweight, intimate and able to shoot alone without any other crew...and yet still create something that looks and feels cinematic.”

As for the biggest challenges posed by *Who is Dayani Cristal?*, Silver cited “the statistical odds against us. Of the 2,000 bodies recovered from the desert over the last decade, 700 still remain unidentified. The large majority of migrants do not carry any form of identification. It takes a huge amount of time and effort across several agencies and countries to repatriate remains to families. We wanted to tell a story that followed the whole process—from the discovery of someone in the desert, to the forensic investigation into their identity, to finding their family, to returning the body to the family, and being there at the funeral. On top of this, we wanted to find a family and a community who would want to share their story and emotions with us, and in turn, humanize the dialogue around immigration.

“The second challenge was how to film dead bodies and skeletal remains whilst not making the footage feel voyeuristic or exploitative in any way. Having met so many living migrants in Mexico, I didn't feel when I was in the morgue and the desert that I was really filming dead bodies. I kind of saw them as people who had hopes, dreams and families and I could visualize a little the journey they had been on before they died in the desert. I filmed the dead as if I was doing portraiture, trying to empower and give meaning to their

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35 Directors Fill 31 Slots In 2013 New Directors Showcase

Helmets include one from the AFI Directing Workshop for Women, another with Tribeca debut

A SHOOT Staff Report

NEW YORK—SHOOT's 11th annual New Directors Showcase—which will be celebrated with an evening screening, panel discussion and reception on Thursday, May 23, at the DGA Theatre in New York—offers a total of 35 up-and-coming helmets filling 31 slots (27 individual directors and four duos).

The field is far ranging from freelance directors to a helmer whose feature debut played at the recent Tribeca Film Festival, and another who was one of eight selected for the 2012 American Film Institute's Directing Workshop for Women.

The latter is Stephanie Martin who earned inclusion into the New Directors Showcase on the strength of *Wild Horses*, which tackles the subject of U.S. government involvement in wild horse round-ups. Martin is one of those alluded to as unaffiliated directors.

Meanwhile the director whose film, *Bluebird*, opened the World Narrative competition at Tribeca, is Lance Edmonds who's repped as a spot director via Washington Square Films. The film shows how even the slightest action can have the most impactful consequences, in this case on a small logging town in Maine. Among the work gaining Edmonds inclusion into the SHOOT Showcase was Chevrolet's *Bridgeville Episode 3* webisode. Edmonds' background includes editing commercials and features such as Lena Dunham's *Tiny Furniture*.

Speaking of editing, Brian Neaman and Michael Southworth met as assistants at Crew Cuts; they have been edit-

ing at Crew Cuts for the past seven-plus years. Under the banner Neaman/Southworth they have broken into the directorial ranks. Helping them earn a slot in the Showcase is MTVx's *Inside Joke—Michael Che on Gentrification* series.

Unaffiliated

Neaman/Southworth and Martin are three of 16 directors filling 15 slots in the SHOOT Showcase who do not have production company affiliations. The remaining 13 unaffiliated directors are:

Erik Anderson who was selected in part for the Chevrolet spec piece "Heirloom"; Michele Atkins for a Levi's/AFI online spot titled "Back To Basics"; Chuck Blumberg for the ASPCA online spot "Puppies Are Not Toys"; Carmen Chaplin with *A Time For Everything*, a short for Jaeger LeCoultre; Ellen Houlihan for the spec "Todd Glass For GLSEN"; Ian Kammer with a moving Amnesty International spec PSA entitled *Vanish*; Jamie Kingham who scored for a Boys & Girls Club marketing video; Kyle Lavore for the short *Up A Hill*; James Mann for "Handmade Portrait: Chain Reaction," an ETSY branded content piece; Denis Parchow for the online Steiff spot, "Don't Be Afraid of the Dark"; Stephen Reedy



for the short film *The Forge*; Corydon Wagner for the Ecoimagination.com spec spot, "Capture The Wind"; and Anthony Wilson for a National Domestic Violence Hotline PSA titled "Mistake," which had originally been a spec spot.

Teamwork

The 2013 SHOOT New Directors Showcase included Neaman/Southworth and three other duos: Brewer consisting of Ben and Alex Brewer who are with PRETTYBIRD; Los Pérez, aka Tania Verduzco and Adrián Pérez, who are with Cortez Brothers; and Mark and Amanda—Mark Pallman and Amanda Speva—of ONE at Optimus.

Production house roosts

Like three of the four directorial duos, there are several individual directors with production company roosts (in addition to the aforementioned Edmonds). They are: Olivier Agostini of Kontagious for his Malibu International Film Festival online spot "Endangered Species"; Zach Borst of The Artists Company for Chevrolet's "Happy Grad," a spec spot which wound up running on the 2012 Super Bowl; Ross Ching of A Common Thread for a Pop-sicle spec ad; Grainger David of Hungry Man for the short *The Chair*; Ben Liam

Jones of Mustard Film Company for an NSPCC/Childline's online spot; Kathleen Lorden of TWC for the Kia Soul spec spot, "Funeral"; Adam Makarenko of FRANK Content for his short *Lost*; Philip Montgomery of Anonymous Content whose web film, *Raising an Olympian—Henry Cejudo*, was part of the ambitious P&G "Thank you, Mom" campaign; Andreas Öhman of ACNE Production for a GE China spot; Gabriel Olson of Station Film for the Chevy spec, "Make A Wish"; Noah Paul of atSwim for *The Sins of Kalamazoo*, a webisode for Bullett Media; and Aion Velie of Wild Plum for Ford Fiesta's "Moments—Dog Days," a piece of branded content.

Expanded agenda

For the fourth straight year, the New Directors Showcase event has been expanded to include daytime proceedings, a Directors/Producers Forum, also slated for May 23 at the DGA Theatre.

Lead sponsors of the two complementary SHOOT events are: the Directors Guild of America, harvest and ONE at Optimus. Silver sponsors are Frankfurt Kurmit Klein & Selz, Company 3 and Method Studios. And Bronze sponsors are the Nevada Film Office, Light Iron and T3Media.

For a full rundown of directorial talent in the 2013 SHOOT New Directors Showcase, see the mini-profiles beginning on page 16 and visit <http://nds.shootonline.com> starting May 24 to view all the work and see more Q&As with the directors.

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Olivier Agostini

Kontagious
Malibu International Film Festival's "Endangered Species,"
online spot

How did you get into directing?

I fell in love with a girl. She was in love with photography, I was in love with writing. I've since lost the girl and found directing.

What is your most recent project?

I just finished a music video that was commissioned by an artist in Paris who stumbled upon my work one night drunk in a bar and decided I was the man for the job. Must have been some strong wine.

What is the best part of being a director?

This is clearly a trick question, I ain't biting.

What is the worst part of being a director?

Seeing the rough cut for the first time.

What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

I'm currently focused on telling stories about interesting people in extraordinary situations - no matter the genre or medium.

Have you a mentor and if so, who is that person and what has been the lesson learned from that mentoring which resonates most with you?

I used to assist a director named Martin Weisz who's since become a close friend. The best early-on lesson I got from him was "stop talking about it and just shoot it" So I did. Thanks Martin.



Michele Atkins

Unaffiliated
Levi's/AFI's "Back to Basics"

How did you get into directing?

I was interested in film at a very young age; the images, stories, acting and the medium itself... to me everything about it was exciting. I grew up in Buffalo, NY, and Johnson City, Tennessee. My family wasn't in the business and neither place had a substantial film community. I worked for local television stations shooting for public broadcasting and television news. I moved to Los Angeles and started from the bottom. I climbed from production assistant to producer. Once I had extra cash, I began to shoot and build a reel. The path I took gave me an absolute respect for the process and the highest regard for collaboration.

What is your most recent project?

I finished a spot in New York City for NYCgo.com. Shot in black & white. It's a spec spot. It picks up on NYC's soulful vibe. I love it. I recently did still shoots with two bands: The OBN III's and Some Spirit. My boyfriend is a music supervisor, so I see some great shows.

What is the best part of being a director?

I've worked in almost every department on a production; watching everyone work together and seeing the vision grow is really cool. It's also great when you knock an idea out of the park. Conceptually you know what is needed, but once you're shooting and you've captured it, it's a fantastic feeling.

What is the worst part of being a director?

Not directing.



Erik Anderson

Unaffiliated
Chevrolet's "Heirloom," spec

How did you get into directing?

I got into directing through writing...a lot of writing. Teleplays, short stories and particularly screenplays. I've also been blessed with what I'd like to believe is a vivid imagination. Ultimately, merging the two gifts has led to some pretty fruitful spots. All I want to do is produce more of them in the future.

What is your most recent project?

The most recent project that I've just completed was a spot I'd directed for UNICEF out in Uganda. A beautiful country with just as beautiful a people. The piece itself revolved around some corruption within a women's organization. Spots like this are moving on a socially political scale. Loved every moment.

What is the best part of being a director?

The best part of being a director is the work itself. More often than not, I'm approached to direct spots whose subject matter I enjoy. It's even better when I get to work with those who also share that passion. It doesn't feel like work. And that's heaven.

What is the worst part of being a director?

I went to the Stanley Kubrick exhibit at LACMA last month. Apparently, Stanley had a producer who'd left him to go direct. Stanley wished him well and let him know that directing can be a "lonely profession." I've given those two words a great deal of thought. Stanley was right. It can be lonely. And that's why one must toil to fill that void.



Chuck Blumberg

Unaffiliated
ASPCA's "Puppies Are Not Toys,"
online spot

How did you get into directing?

When I was a kid, I would spend hours in my room making "books"—just pages torn from the notepads my mom brought home from work, folded in half and stapled along the spine. They were rudimentary stories, done in words and pictures—a spoof on the latest blockbuster, police fighting crime or whatever. Eventually, I moved away from pens and markers to my dad's video camera. Before long I was shooting short movies with my friends, editing with daisy-chained VCRs.

What is your most recent project?

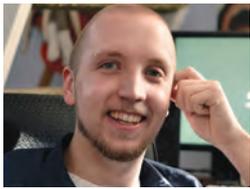
I'm looking for the next thing at the moment and working on a personal project in the interim. My grandfather was an avid storyteller. He'd tell us about his youth in South Africa. His stories gave a great sense of the man and a view on the country at that time. When his mind started slipping before he died, we set up a camera and interviewed him in his apartment for posterity. I'm finally taking a crack at putting that together. My mum's been bugging me, to be honest.

What is the best part of being a director?

Editing—watching everything come together. In a sick way, I actually enjoy that feeling of when you're working on a cut and you haven't stopped for meals or anything and it's 4am and you know you should stop working for the evening but you can't pull yourself away. Then you reluctantly turn in for the night only to spring out of bed the next morning to try new ideas that might have come to you while you slept. Being so engaged, that inability to turn off—I've never felt it as strongly doing any other type of work.



11th ANNUAL NDS 2013



Zach Borst

The Artists Company
Chevrolet's "Happy Grad," TV spot

How did you get into directing?

I didn't get into directing, it's always been a part of my life. When I was a kid, my family used to go to my Aunt Marlene and Uncle Bob's for Christmas Eve. They had an old VHS shoulder-mounted camcorder, and though I was only seven, they'd let me lug it about and shoot the festivities. It was too heavy to carry on my shoulder, so I used to set it on my lap or push it about on the floor. I was hooked, and they noticed. When they bought a new camcorder, they gave that old monster to me. Best day of my life. And I haven't stopped making movies since. I've been through decades of education and experience, but the spirit of discovery and creation I had then is still pushing me forward.

What is the best part of being a director?

First and foremost: Bringing ideas to life. You are literally taking an idea and making it real, making it palpable and shareable. It's that creation process that I love. Something that only existed in your mind or on paper suddenly enters the world and can be experienced by others. I enjoy directing as a craft of creation. But filmmaking is not a sole endeavor, and that's my other favorite part of directing: Collaboration. It's an incredible feeling when you put your trust in someone else and the end result transcends your expectations. It does make you vulnerable, but working with collaborators is that much more fun and rewarding.



Brewer (Ben & Alex Brewer)

PRETTYBIRD
Passion Pit's "Carried Away,"
music video

How did you get into directing?

Made some music videos and films on our own and then moved to LA to try to make a go of it.

What is your most recent project?

A music video for Skylar Grey, and before that a viral advert in the UK.

What is the best part of being a director?

Turning your creativity into a useful commodity. Executing an idea that helps a larger business endeavor—whether it is the launch of a product, or a musician's album or single.

What is the worst part of being a director?

Ever having a complaint, when being a director is the greatest privilege you can imagine.

What is your current career focus: spots & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, VFX, etc.?

We are open to anyone who wants to work with us. Mostly we've done music videos, but we are starting to do more commercial work. Our desire is to make a film that embraces the future of financing and exhibiting a small independent movie. We want to be part of the vanguard in that respect.



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FOR 2013 SHOOT NEW DIRECTORS SHOWCASE

11th ANNUAL NDS 2013



Carmen Chaplin

Unaffiliated

Jaeger LeCoultre's

A Time For Everything, short film

How did you get into directing?

I came to directing through performance: Acting was my first love and I was fortunate to start working professionally at seventeen. I collaborated with various directors, each of whom had a distinct approach—I became increasingly interested in directing as a craft. Making my first short *Tryst A Paname* was an incredible experience and since then I've been hooked: I set-up Kwanon Films in London to develop and produce film, TV, and commercial projects.

What is your most recent project?

A Time for Everything—the short selected by SHOOT NDS. I made the film for Jaeger LeCoultre on the theme of time in celebration of their 180th Anniversary.

What is the best part of being a director?

To begin with the desire to express a simple emotion and end-up with a complete film is an awe-inspiring journey, a journey that requires intense creative collaboration and I adore working with talented, artistic people.

What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

I would love to do commercials and more branded content; I am also currently developing two feature films, an arts documentary TV series, and I am the executive producer on a narrative short film set in London shooting August 2013.



Grainger David

Hungry Man

The Chair, short film

How did you get into directing?

My entry points were *Goonies*, *The Dark Crystal*, *Bad News Bears*, and *Star Wars*. I wore those VHS tapes OUT! But it took me a really long time to figure out that making movies could be an actual job. (There were not a lot of filmmaking role models in So. Carolina when I was a kid.) I tried fiction writing, and journalism, and I moved to NY. I spent a lot of time at Kim's Video. After I found *Badlands*, I quit my job and went to NYU Grad Film.

What is your most recent project?

I'm in post on a short, *The Edge Of The Woods*, starring Kiernan Shipka and featuring creature VFX by Framestore NY. It's set in a windswept, Andrew Wyeth-inspired farming community, and it's about a girl trying to convince her parents to let her keep the weird little monster that lives in their attic.

What is the best part of being a director?

Happy accidents; Collaborating with people who consistently elevate the material and surprise you; License to be bold and explore the world.

What is the worst part of being a director?

Well, directing is pretty badass work when you can get it. NO COMPLAINING!

What is your current career focus: spots & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, VFX, etc.?

I'm focused on movies and spots. I love drama, thrillers, grounded sci-fi, stories driven by abnormal psychology, crime and anything that feels like a strange dream.



Ross Ching

A Common Thread

Popside's "Sweeten Your Life," spec

How did you get into directing?

I was initially interested in producing, but I started making time lapse and stop motion videos in college. Some of those videos won awards and were well received, so I slowly transitioned into the creative side and haven't looked back since.

What is your most recent project?

Most recent project was a commercial for Shaw Flooring called "Squares of Softness" where we removed squares of carpet from some of the softest things imaginable as if it was the inspiration for Shaw's new carpet line.

What is the best part of being a director?

Best part is that it's my hobby also. So when I'm not doing my job, I like to do my job. I like to help other people on their projects, and simply make something cool.

What is the worst part of being a director?

Worst part is the fact that you can come up with some awesome ideas that will never see the light of day because of budgetary constraints or the agency simply not liking your treatment.

What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

Currently, I'm trying to focus on commercials. I think my genre ranges between drama and experimental.



Lance Edmands

Washington Square Films

Chevrolet's Bridgeville Episode 3, webisode

How did you get into directing?

I was born and raised in Maine and moved to New York in 2000 to attend the Tisch School of the Arts at NYU. My thesis short, *Vacationland*, screened at film festivals all over the world, including the Student Academy Awards. After I finished film school, I began working as an editor, cutting documentary and narrative features, including Lena Dunham's *Tiny Furniture*. In addition to working on movies, I began editing broadcast commercials and long-form content at Washington Square Films. In 2010, I had my own film project accepted into the Sundance Screenwriters and Directors Labs, which lead to its eventual production in February of 2012. After *Bluebird* took off, I transitioned into directing full time.

What is your most recent project?

My most recent directing project was *Bluebird*, a dramatic feature film which opened the World Narrative Competition at the 2013 Tribeca Film Festival. The film was awarded the Annenberg Feature Film Development Grant, the Richard Vague/Chris Columbus Production Fund, and The KRF Grant from the San Francisco Film Society. *Bluebird* stars John Slattery (*Mad Men*), Amy Morton (*Who's Afraid of Virginia Woolf?*), Louisa Krause (*Martha Marcy May Marlene*) and Margo Martindale (*Justified*). *Bluebird* will travel the international festival circuit and will be released theatrically. I have also been busy directing commercials, including a new project out of Publicis Healthcare.

What is the best part of being a director?

I think it's enormously satisfying to start with something abstract, an emotion or a mental image, and then see it evolve into something concrete. It's the art of translating dreams into something tangible, which feels a little bit magical every time.



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Ellen Houlihan

Unaffiliated
"Todd Glass For GLSEN," spec
control granddaughter, respectively.

How did you get into directing?

I first started directing in high school TV production elective courses and wound up working in feature film, TV and commercial production and development as soon as I was able to earn internship credit during college. After a few years of working on major budget projects, I realized I hadn't actually directed a project of my own in a few years so I directed, wrote and produced a high school comedy short as my entry for film school applications.

I earned my MFA at Art Center College of Design where I've been able to focus on both narrative and commercial projects.

What is your most recent project?

I am currently in postproduction on a 20-minute short film/TV pilot called *Joan's Day Out*, which is inspired by *Ferris Bueller* and *Harold and Maude*, about a grandmother who escapes her assisted living facility for a day of adventure starring Oscar-nominated actress Sally Kellerman (*M*A*S*H*) in the lead, co-starring Betsy Franco (James and Dave Franco's mom) and Tara Lynne Barr (lead, Bobcat Goldthwait's *God Bless America*) as Kellerman's middle aged daughter and out of



What is the best part of being a director?

Inspiring others to feel good about themselves, and less alone in the world is a tremendous feeling. My Todd Glass for GLSEN PSA has received many accolades (College EMMY, Cannes Young Director Award, AICP Shortlist) and featured press (*The Huffington Post*, Perez Hilton) but it feels even more rewarding to know how many people were impacted by our hard-hitting message from the critics and award show judges to the majority of YouTube commenters, believe it or not.

Selfishly, it feels amazing to see something you've written and spent months or even years on be performed by the perfectly cast actor. I always get a kick out of it.



Ben Liam Jones

Mustard Film Company
NSPCC/Childline's "It Follows Me Around," long-form online spot

How did you get into directing?

I got chucked out of school and at that time my mum was a mature student studying Multimedia at Southend college. It meant I had to go to classes with her, which was great as I got to play around with the equipment. There a lecturer showed me his short film, and that was it. Knowing someone who actually made a film took something that I thought was impossible for someone like me, and made it possible. After that I headed to film school wanting to direct. Years later that lecturer (Stuart Fenegan) produced *Moon* by Duncan Jones, which became a further source of inspiration.

What is your most recent project?

Apart from a few commercials that I'm making through the Mustard Film Company, I have a few short films in the works. One is being written by Matt Fitch and Mark Lewis, the creatives behind the Guardian's brilliant "3 Little Pigs" advert, which has been an awards hit over the past year. The other I hope to write with Andrew Hunter, whom I collaborated with on the Physical Abuse Awareness film for ChildLine.

What is the best part of being a director?

I love collaborating with good people. The buzz you get from someone who suggests, or does something, that takes your initial idea to a higher level keeps me going. But without doubt the best thing is the feeling you get when you've made something you're proud of. For me there is no better feeling than meeting your own expectations.

What is the worst part of being a director?

The first time you enter the edit room. You are so far away from the final piece you're still not sure if you've made something good, or not. I always have that moment of self doubt, it turns my stomach every time.



Ian Kammer

Unaffiliated
Amnesty International's
"Vanish," spec PSA

How did you get into directing?

I have been making little films since I was a kid, but I didn't start taking it seriously until high school. After some drama classes I found it more to fun to be behind the scenes, so I started using lunch money to rent films and eventually got my hands on a DVX-100. I was able to shoot a small portfolio to get me into Art Center College of Design, where I earned a BFA in Film.

What is your most recent project?

I recently finished a short film I had shot during my last year at Art Center titled *Subconscious Disconnect*. It follows two scientists who grapple with reality while watching the dream of their final subject.

It was a fun project to edit, I ended up experimenting on the VHS footage we had shot on set with a old VCR. Bending and crinkling the tape by hand to get really interesting, spontaneous effects.

What is the best part of being a director?

Being on set. It's a great feeling to call action after so much prep and work has been put into a shoot.

What is the worst part of being a director?

I'm not sure, even at the worst times, I'm happy to be pursuing a profession that creativity challenges you in so many ways.



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Jamie Kingham

Unaffiliated
Boys & Girls Club of Truckee Meadows, marketing video

What is your most recent project?

Most recently I finished a brand video for the Juvenile Diabetes Research Foundation—Northern Nevada and am currently in the final stages of a tourism campaign for South Lake Tahoe. I am also in the early production of a music project.

What is the best part of being a director?

For me the best part of directing is being able to take the images and stories in my head and piece them together into something tangible. Sometimes it's a whole story and other times it's just one image that I want to develop into something more. Either way it's the only thing (aside from my daughter) that keeps me awake at night.

What is the worst part of being a director?

I hate seeing a project that has the potential to be something meaningful get watered down by too many ideas, too many people and too many levels of management.



How did you get into directing?

I started directing through my career as a fashion and portrait photographer. I was always interested in the moving aspect of story telling and for me the migration into directing was a very natural progression. I spent years volunteering for any position I could in order to get on the sets of films, music videos, TV shows, basically anything that could teach me how things worked. I also made a karate film when I was 12 on a Super 8 we had and a cassette recorder. Looking back it was a pretty big production and in my mind we had made a masterpiece.



Kyle Lavore

Unaffiliated
Up A Hill, short film

What is your most recent project?

I just completed a new short film entitled *Scent*. A silent film about a man's attempt to rid himself of a putrid bodily odor. I'm also in the early stages of attempting to secure financing on a feature film I wrote entitled *Affirmation*. A film about a terminally ill loner who takes a road-trip with a rambunctious hitchhiker in an effort to re-create a childhood stunt that turned into a tragedy. I'm also in the treatment process of writing another feature film. I have to keep busy, it's a necessity.

What is the best part of being a director?

Watching the vision that in your mind unfold in front of your eyes. You've watched it in your head a million times but it's not real until you're on set and the actors bring it to life.

What is the worst part of being a director?

Losing an actor's best take because of a technical malfunction. Your actor is nailing their characters' truth at that moment and a light burns out or memory card fills up.



Kathleen Lorden

TWC Films
Kia Soul's "Funeral," spec spot

What is the best part of being a director?

Bringing an idea to life! I love exerting my vision by embracing and hopefully enhancing a concept. Nothing beats watching words on a page become images on screen!

What is the worst part of being a director?

The thought of not being a director!

What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

Commercials are my focus. With the encouragement of TWC Films I will continue to concentrate on work with a comedic bent. Strong, simple concepts with great characters and memorable visuals.



How did you get into directing?

From an early age, I spent hours 'storyboarding' awkward mishaps and convincing teachers to let me hand in videos in lieu of papers. But, it wasn't until drawing class in college that I realized I couldn't tell the complete story I wanted to in just one 'frame.' It was time to pursue my innate desire to direct!

What is your most recent project?

I recently finished a Reputation.com spot and am looking for my next project. I'm eager to see what's in store!



Los Pérez

The Cortez Brothers
Low Cost Festival's
"Don't Wait Until You're Too Old To Go To Benidorm," TV spot

How did you get into directing?

We met at film school and have been working together ever since. We started making shorts and then co-directing music videos together. From there, the idea of becoming a creative duo on other audiovisual projects was born, such as advertising, branded content, and film. Because we're two directors, we like to give our point of view as if we were one unified, cohesive brand during every step of the creative process—including script development, production, costume design, music composition, and finally, filming. We're a multitasking couple, and we love to leave our mark on every project.

What is your most recent project?

This week, we're finishing a fashion and beauty project with the SCBF agency in Barcelona. We've been filming in a studio and built several sets with very interesting design and architecture, inspired by Mondrian. Last month, we shot a chocolate commercial for the German market with M&Csaatchi, where throughout all shots, the objects had the same shape and position, so the montage here was fundamental. Now we are preparing choreography for the Sonar Music Festival in Barcelona.

What is the best part of being a director?

The best part of being a director begins before we even start shooting: in our imagination. When you create a sequence in your head, it's always a challenge to make the real-life product better than what you imagined. And when you achieve that, it's very gratifying.



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Adam Makarenko
FRANK Content
Lost, short film

How did you get into directing?

I started making miniatures for photography - which eventually led to stop motion animation. I went to school at Confederation College in Thunder Bay, ON Canada for film production.

What is your most recent project?

My most recent project is a music video for Royal Wood. I created the video in miniature, stop motion, and motion control with some live action: <https://vimeo.com/60338437>

What is the best part of being a director?

The best part of being a director is being able to bring your dreams to life, or at least try to do that :)

What is the worst part of being a director?

The worse part of being a director is that there is always many unknown factors in development, writing, and visualization. You end up juggling a lot, and trying to maintain order mostly.

What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

My immediate career focus consists of commercials, documentaries, and music videos. Eventually I hope to make an epic narrative feature film about a bear that is capable of time travel.

Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates most with you?

My mentor is Chris Carter—creator of *X-files*. I like the stories, and the aesthetics of that show. He is a visionary person that I look up to as a producer and story teller.



James Mann
Unaffiliated
ETSY's "Handmade Portrait: Chain Reaction," branded content

How did you get into directing?

I grew up playing bass and drums, and in high school I discovered funk music and, by extension, Blaxploitation cinema. In my senior year, after a semester long study of the genre and its cultural and historical significance, I decided to make my own Blaxploitation film—which was a ridiculous idea for a bunch of suburban kids from New Jersey to pursue. While we were shooting the climax of the film, the entire cast and crew was arrested at gunpoint by a S.W.A.T team. Yet somehow we managed to finish the project, and to my surprise it didn't end up being the worst film ever made. That was really all of the encouragement that I needed to continue exploring filmmaking.

What is your most recent project?

I recently completed a web commercial for an "underground" boxing gym located in the penthouse of an abandoned high rise in downtown Los Angeles. The only way to get to the gym is to climb up the fire escape of the adjacent building and shimmy along a narrow ledge that connects the two buildings. It was a little bit of a dangerous shoot, but it was a whole lot of fun.

What is the best part of being a director?

Directing enables me to explore a wide range of things that I am passionate about: photography, writing, music, architecture, interior design, graphic design, fashion, food, fine wood working, and home brewing (to name a few). It is also an opportunity to meet talented and inspirational people, as well as a chance to travel to far off and mysterious lands.

What is the worst part of being a director?

Airport food.



Mark and Amanda
ONE at Optimus
Bombay Sapphire's
"Artisan Series," branded content

How did you get into directing?

Mark grew up in his Dad's camera shop and Amanda has been filming avant-garde films since age 7. Both midwestern born and bred, we met at Optimus and became fast friends and filmmaking partners. We honed our craft making spec spots and branded content together in our free time because we like to laugh. We gradually earned more opportunities to win work and direct spots for the company. In a little over a year, we've created a well-rounded reel that we're proud of.

What is your most recent project?

We just finished work on commercial projects for Shedd Aquarium, Illinois Lottery, and Brookfield Zoo and also recently completed a short documentary for Specimen Products that was featured as a Vimeo Staff Pick.

What is the best part of being a director?

It's amazing to see a project all the way from script to edit. There's something about sitting in an edit room and seeing it all come together.

What is the worst part of being a director?

Being the night owls that we are, 5am call times are not ideal.

What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, VFX, etc.?

Our focus is primarily on commercial work and branded content. Aside from that, we totally love working on music videos, short form documentaries, and narrative pieces.



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Stephanie Martin

Unaffiliated

Wild Horses, short film

How did you get into directing?

After 10 years of working as a cinematographer I came to the realization that I wasn't making the sort of films I aspired to make. I decided to move towards writing and directing projects I had a passion for. With this in mind, I sat down with a friend and wrote the script of *Wild Horses* and then applied to the AFI Directing Workshop for Women (DWW). With its emphasis on women who have at least seven year's experience within the film industry and who are transitioning into the role of director, the DWW program was exactly what I was looking for.

What is your most recent project?

Wild Horses and the birth of my daughter, Madeleine Bridge Martin Richardson, born on April 3, 2013.

The cause of America's Mustang horses has been close to my heart for years. Because of controversial mismanagement policies, our wild horses are being eradicated (down from two million in the early 20th century to about 35,000). I am currently writing a feature screenplay based on this issue.

What is the best part of being a director?

I enjoy the entire process; from coming up with the initial idea to the research phase and pre-pro through postproduction. I love developing the storyline and then diving into a new world. I love the communal aspect of making a film. Bringing people together, being surrounded by the most talented and visionary filmmakers—the whole process of making the film is as important as the final product.



Phillip Montgomery

Anonymous Content

Procter & Gamble's

"Raising An Olympian—Henry Cejudo," web film

How did you get into directing?

Began in high school. I would often ask my teachers to let me make a short film in place of projects like book reports and labs. More often than not, they would let me, but they didn't have a clue how to grade the films. Thank god, or my GPA would have been in bad shape.

What is your most recent project?

Most recently we saw the theatrical release of my feature documentary film *#ReGENERATION*, produced by Anonymous Content and narrated by Ryan Gosling. It explored the state of activism in today's youth culture. I also finished my two first commercial spots for GE that looked at their involvement with our country's veterans and their work in the non-profit

sector. I had the pleasure of working with BBDO New York on the pieces and it was a really great experience getting to work on that level.

What is the best part of being a director?

My favorite part is collaborating with other creatives and bringing compelling stories to life.

What is the worst part of being a director?

Seeing projects go away and not getting the chance to direct them.



CONGRATULATIONS, STEPHANIE MARTIN.

2013 SHOOT NEW DIRECTORS SHOWCASE



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Neaman/ Southworth

Unaffiliated
MTVx "Inside Joke— Michael Che
On Gentrification"

How did you get into directing?

Our first experiences as "filmmakers" are pretty similar. We didn't go to the same schools, but we both grew up shooting sketch comedy pieces for high school assemblies. We both, as it turns out, liked collaborating and brainstorming with friends, enjoying knowing we weren't just entertaining the students, but also the teachers. Brian's rendition of Britney Spears' Hit Me Baby (One More Time), for instance, performed in drag was a hit, while Michael's visual interpretation of "On The Road," somehow happened to win an award for cinematography, despite the fact that it was basically all visual fx.

Years later, our paths finally crossed as assistant editors at Crew Cuts, a time during which we were both shooting independent spec spots to

flesh out our editorial reels. We started to collaborate and suddenly had the resources and network to make our ideas much better; to achieve the vision we'd set out with.

What is your most recent project?

We are currently finishing a comedic web series for MTVx. Each episode features a different comedian telling a story personal to them in the location where it occurred, and includes a moderately funny reenactment. (The first episode is featured in the showcase, and the rest are pretty funny, too.) We also just finished national :30s for a couple of feminine hygiene brands. (We're not kidding.)



Andreas Öhman

ACNE Production
GE China's "Ancient Inventions,"
TV spot

How did you get into directing?

When I was a kid I had a hard time deciding what I wanted to do. I was good at many things but not great at any one thing. But directing was the perfect way for me to express myself and combine the things I was pretty good at like photography, writing, sound design, music, graphics and most of all understanding emotions. Knowing a little bit of everything about the art of filmmaking gives you a lot of strength and confidence to create beautiful things.

What is your most recent project?

My next project is a commercial for 'GANT by Michael Bastian.'

I want to create something different in the world of fashion films, and this project gives me the freedom to explore and challenge myself. I think that's the way to create something unique and exciting—to trust the vision and let that go all the way.

What is the best part of being a director?

Never getting bored at work and waking up every morning thinking you have the greatest job in the world. There are always new things to discover—one day you're a pro tennis player, another day a taxi driver or even an old man in ancient China.

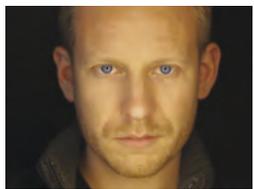


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Gabriel Olson

Station Film
Chevy's "Make A Wish," spec

directing full time.

Winning a spec competition in Cannes for Coca-Cola garnered praise from their global marketing team, which led to a writing stint at Ogilvy & Mather Singapore. As a director, the agency experience proved to be invaluable when I returned to the US.

What is your most recent project?

Does writing treatments and being the recommend on jobs that get killed count? But seriously, I most recently shot a Petsmart commercial and a comedy sketch on Funny or Die. I'm also really excited about a short film I'm adapting which is set to shoot this year. It's a psychological-thriller with a very wry and darkly comedic narrator.



How did you get into directing?

Since I was a kid, I've been captivated by the power of film. While at USC's film school, I learned about every technical aspect of filmmaking, from cinematography to post, and the value of collaboration. I fell in love with short form storytelling and interned at several production companies, fighting my way onto as many commercial sets as possible.

This led to working for director, Malcolm Venville, who was a game changer in my filmmaking career. His approach to storytelling and unique visual style had a profound influence on me. My first commercial project made the AICP Shortlist and this success inspired me to pursue



Denis Parchow

Unaffiliated
Steiff's "Don't Be Afraid of the Dark," online spot

How did you get into directing?

I grew up as a son of two teachers. They hated commercials. So they forbid me to watch them at all. Some how that triggered my passion for them. After I worked as a lumber jack for some time I got into internships at film production companies.

The first time I've been on set I knew that's what I want to do. So I enrolled at the Filmakademie Baden-Wuerttemberg to study commercial directing.

What is your most recent project?

Right now I'm working on a short film project. The last project I'm going to shoot as a student.

What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

Right now my focus is on commercials and music videos. I'd love to do some branded content in future. I'm definitely not the guy who has the patience to work on a feature.

Who is your favorite director and why?

Dougal Wilson and Martin Krejci are my most favorite directors. They both have a very sophisticated way of telling their stories.



STATION ▶

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GABRIEL OLSON - 2013 SHOOT NEW DIRECTORS SHOWCASE

NEW YORK . LOS ANGELES . LONDON / WWW.STATIONFILM.COM

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Noah Paul

AtSwim
Bullett Media's
The Sins of Kalamazoo, webisode

How did you get into directing?

Surrounding myself with creative people whose work was better than mine.

When I was 15, I worked as a junior designer and researcher for Hollywood's title house, Yu+Co. After honing my skills in storytelling and design there, I went on to attend The School of Visual Arts in NYC. While in school I studied under renowned director Bob Giraldi, where I made my first short film and began to work for his production company. For the next year I was lucky enough to work with Bullett Media, in NYC, and since, the talented atSwim team.

What is your most recent project?

In collaboration with The Lincoln Motor Company, I am currently producing and directing a series of six short films about the processes and inspirations of various artists around the US.

What is the best part of being a director?

Collaboration of minds and mediums. From the beginning, I have studied the masters and tried to perfect the 'classical' art forms of painting, music, writing, sculpture, and design. With film directing, I am able to tie all of these together.

Who is your favorite director and why?

Alejandro Gonzalez Inarritu

What is your favorite movie? Your favorite commercial or branded content?

Amores Perros by Alejandro Gonzalez Inarritu. Nike's "Fate" by David Fincher.



Aion Velie

Wild Plum
Ford Fiesta's "Moments—Dog Days," branded content

How did you get into directing?

Having grown up in a single family home with limited means, the movies were the one place where my imagination was fanned with the possibilities of living a life beyond my immediate experience. I got into directing when I was doing my philosophy honor's thesis at UC Berkeley and one of the books I read for it was translated by Terrence Malick who I later found out was a director. It was the first time it occurred to me that directing could be a way of both earning a living as well being a means for an incredibly fulfilling life experience.

What is your most recent project?

My most recent project was a job for the US Navy, where I had the opportunity to film four Navy officers who had come from unlikely and disadvantaged backgrounds. They were stories about people who were able, through courage and fortitude, to rise above their difficult circumstances to become individuals with a sense of purpose and pride. I also just completed a cooperative branded campaign with Ford and the X Games featuring Motocross legend Brian Deegan. "Deegan's Dare" challenged real people to rappel down the largest dam in Brazil and consisted of :30 and :90 second spots to drive viewers to a Ford-sponsored contest page on the X Games website.

What is the best part of being a director?

Working with creative people that care, that help elevate a project, and bring out the best in everyone involved. I've found that directing is bringing two opposing forces together: vitality, vibrancy, and honesty versus structure, order, and fabrication. So much time is spent in preparation, making choices, anticipating problems, and designing strategies to capture unexpected moments. And yet the nagging dread is that things will feel overly worked out.



Stephen Reedy

Unaffiliated
The Forge, short film

How did you get into directing?

In high school, I'd see any midnight screening of any movie, sitting in line for hours to get a seat. Feeling the excitement of other obsessed fans was always really inspiring and I had a crazy desire to create that emotional response in others, similar to how a chef wants hungry friends to enjoy his or her labored cooking.

It wasn't until I read Robert Rodriguez's *REBEL WITHOUT A CREW* that I realized I too could do this, as his message was that creativity can overcome any budget restriction. So, off I went, spinning chaotic backyard filmmaking into a love of cinematic craftsmanship.

What is your most recent project?

My most recent project is extremely special. It's a short film called *The Forge* which is inspired by, in honor of and in response to producer Eric Lim's sister committing suicide. It's a film we wish she saw when she was in a dark place. She left us her wedding money and we decided to transmute the tragedy into this project. To bring creation from destruction and hopefully inspire others to do the same.

What is the best part of being a director?

The best part of being a director is the unpredictable life situations and connections filmmaking brings. Every project has different needs, leading to new travels, friendships and challenges that often create priceless life growth.

What is the worst part of being a director?

Creation in any form, be it child birth or any shade of art, is an uphill battle until it's done. Then it's rewarding. Mostly.



Corydon Wagner

Unaffiliated
Ecoimagination.com's
"Capture The Wind," spec spot

How did you get into directing?

By butchering a scene from *Hamlet* and then filming it on VHS for horror of my 7th grade English teacher. Despite her dismay, that shaky video ignited a love of directing actors that carried me through college. I've come a long way since then. The acting bug gave way to shooting and I ditched VHS for HD. I worked my way through the camera department assisting for talented DPs like Jack Lam to very savvy one-man band videographers. Whether it is a tv pilot, a big budget commercial, or an branded web series, you learn quickly that talented people are driven by a deep fascination of their craft. For me, it has always been that space between emotionally charged visuals and strong performances. Still possessing that youthful audacity fostered in the 7th grade I begged a crew to join me in Montana to make my *Wind* energy spec.

What is your most recent project?

I recently spent a weekend exploding wet and dry paint over the bodies of 20 dancers for Rags and Ribbon's new music video. It was a blast. Commercials have always been my true calling but there's nothing like stretching your imagination. Aside from the visual feast over the weekend, I recently wrapped up a TV campaign for Boston Medical, a PSA for YMCA, and a fun online spot for Capcom's recent title *Eye of Dante*.

What is the best part of being a director?

The massive pressure. There's nothing like high stakes to unify a body of smart people towards a common goal. I really lose myself in getting the best I can from people under these circumstances.



Continued on page 26

Continued from page 25



Anthony Wilson
Unaffiliated
National Domestic Violence
Hotline's "Mistake," TV spot

How did you get into directing?

Throughout my life, films have given me moments of inspiration, provided comfort in times of need, and fueled my desire to explore the human experience. When I was a child, I would spend hours recreating and adding scenes to my favorite movies using my toys. When I got older, I would read books on anthropology and psychology in the attempt to answer the basic question of why we do the things we do. Having a love of both photography and music, being a filmmaker was the natural step to bridge the imagination and wonder of my youth with the complex questions and experiences that I encountered as an adult. As a director, I have the opportunity to use that childlike curiosity and imagination to discover things about both myself, and the world around me. Hopefully what I share will inspire others the way films have inspired me.

What is your most recent project?

I am currently working on a project that I have written and will be directing that deals with both gun violence and the romanticized perception that we as Americans have with guns and their role in our society. Currently the project is in preproduction.

What is the best part of being a director?

The absolute best part for me is the opportunity to create and share ideas with both the people I work with, and the audience. To collaborate with others in the hopes of making people laugh or cry or simply to transport them to a reality that's different from theirs. The chance to give people a glimpse into someone else's world. We're all a part of the same human condition in that we all laugh, cry, feel love, and feel afraid. As a director, I get to contribute to the greatest of all shared experiences, film. The idea that something I created will change the way someone thinks about something, or even just gives them something to ponder, exhilarates me.



AICE Winners Unveiled, Hall of Fame Inductee Honored

Continued from page 6

Planet Editorial/Los Angeles in the Under \$50,000 category for a :60 for The City Stars; and Erik Laro of MacKenzie Cutler in the Visual Effects category for Old Spice's "Muscle Music" from Wieden+Kennedy, Portland.

The rest of the Best of chapter market work consisted of the following category honorees: Michael Reuter of EditBar in the Best of Boston category for Jack Daniel's "The Whiskey Drum" out of Arnold Worldwide; Liz Tate of Hootenanny with Best of Chicago honors for a Perspective Charter School longer-form piece; Jason Agnew of Fast Cuts Edits won Best of Dallas for The Salvation Army's "Joplin-Disaster" from The

Richards Group; Louis Lyne of Hudson Editorial scored Best of Detroit honors for GM Chevrolet's "What Moves Me" for agency Commonwealth; Paul Hardcastle of Cosmo Street/LA took Best of Los Angeles for Nike+'s "Game On, World" for Wieden+Kennedy, Portland; Brett Astor of Channel Z earned Best of Minneapolis for GAP's "GAP Holiday Anthem" from PMH; and Andrea MacArthur and Amanda Perry of Peep Show topped Best of New York for Mercedes-Benz CLA's "Soul" from Merkley+Partners.

The Design category was topped by Tendril Design+Animation for Nike Amsterdam's "Nike CTR360."

And winning for Sound Design were



Jack Tohtz

Rommel Molina and Eddie Kim of 740 Sound Design+Mix for Adidas DRose Basketball Shoe's "Wake Up" from 180LA (Kim has since joined Therapy).

Hall of Fame

Jack Tohtz—a founding father of the venerable Szabo Tohtz and a key pioneering force in the Chicago Association of Film Editors, the predecessor Windy City organization to the Association of Independent Creative Editors—was inducted into the AICE Hall of Fame. Tohtz's accomplishments included helping to draft what became the AICE editorial bid form. (For more on Tohtz, see *SHOOT*, 4/19.)

Rundown

For a full category-by-category breakdown of 2013 AICE Award winners; log onto www.SHOOTonline.com or see coverage in the *SHOOT* >e.dition, 5/17.

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Top Spot of the Week

Director Kai Hasson Introduces A Talking Yoga Mat In Kimpton Hotels' *Meet Mat*

By Christine Champagne

A yoga mat is the star of a viral video created and produced by Portal A for Kimpton Hotels. *Meet Mat (A Yoga Love Story)* opens on a woman, Sheri, sitting on a bed in a hotel room surrounded by piles of work. She is at a Kimpton Hotel on business, and it looks like she isn't going to see the light of day. But Mat, the complimentary yoga mat in her room, convinces her—yes, he talks—to take advantage of the hotel's wellness amenities, and soon they enjoy everything from a bike ride to a massage to a dip in the pool to a delicious dinner.

It's a bizarre scenario yet the two-minute YouTube video is oddly engaging. "Typically, clients come to us with the idea that they want to be a little edgy or a little different," said Kai Hasson, the creative director of Portal A, a San Francisco and Los Angeles-based creative production company that produces video specifically for online distribution.

In this case, Kimpton Hotel's marketing team wanted to do something unusual to promote its new yoga program as well as the idea of the hotel chain as a destination for overall wellness. It took a few iterations to get the Mat character just right, though. Mat was initially destined to be a real Latin lover with a Spanish accent, inspired by the suave artist Javier Bardem played in the Woody Allen movie *Vicky Cristina Barcelona*. But that felt cliché, and the creative team went in a different direction, creating a yoga mat that was still suave but with a voice like that of *Anchorman: The Legend of Ron Burgundy*'s newsman character and big eyes and a big mustache.

Charmingly creepy

Mat, who was brought to life by the VFX crew at Seattle's Cinesaurus, is charming, but there are times when he is, well, a little creepy.

"There's a creepiness factor that's inherent there—he's a yoga mat trying to woo a woman," Hasson acknowledged, "and Kimpton was a little worried about the creepiness factor, and that was definitely warranted. In the end, we took everything down a notch, so it wasn't there as much. But I think having a little bit of creepiness in the video actually makes it funny."

It wasn't easy finding an actress who could hold her own against a talking yoga mat. "We just couldn't find the right person. We were looking for someone who looked like they had worked for awhile and maybe had one or two kids at home but was still going on business trips and looked tired on the job but could then totally lighten up," Hasson said, "and she had to have comedic talent because we didn't want the yoga mat to be the one shouldering all the comedy."

Actress Rosemary Watson proved to be the perfect person to play Sheri, bringing a sense of delight to a day spent frolicking around a hotel with a yoga mat.

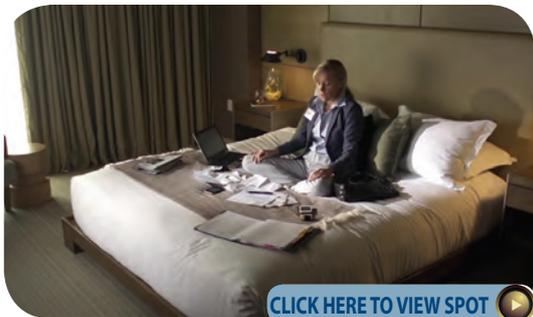
Meet Mat was shot at a Kimpton Hotel in La Jolla, Calif. in two days. Hasson directed; Jackson Myers was DP. Hasson tried to create a sense of fun during the shoot. "It's important that you're creating an atmosphere where people can have fun. That fun is reflected in your work. With Internet content in particular, people can sniff out when it's not authentic," Hasson observed.

That said, it was also a priority to work efficiently so that time could be set aside for improv and finessing those scenes that were more complicated to shoot. Hasson noted that he and Myers devoted extra time to constructing and shooting the scene that has Sheri giving Mat CPR by the side of the pool—the yoga mat dove right in even though he couldn't swim.

The decision was made to have Myers break away from the steady camera work that dominates the spot and shoot this particular scene handheld. "It gave it a kind of *Private Ryan*, storming Normandy type of look," Hasson said, "and Rosemary went crazy. It was all improv, and that was a good example of having the time and the space to fool around. It worked out great."

Portal A's Sari Tracht edited, and the biggest challenge was determining the right length for the piece. The first cut ran about 3:30, which felt way too long, Hasson said, so the opening scene was cut by half and a scene that had Mat at a wine bar with Sheri et al got tossed. "Short video works on the Internet, but ours tend to be a little longer than the average. Generally, we aim for about two minutes," Hasson said, noting that it all comes down to what best suits the story.

credits **Client** *Kimpton Hotels* **Agency/Production Company** *Portal A, San Francisco and Los Angeles. Kai Hasson, creative director/director; Jackson Myers, DP; Nina Reyes Rosenberg, producer. Shot on location in La Jolla, Calif. Editorial* *Portal A. Sari Tracht, editor. Visual Effects* *Cinesaurus, Seattle. Steven Hudson, creative director; David Zimmerman, cinematographer; David Hudson, animator/composer. Audio* *Sari Tracht, mixer. Performer* *Rosemary Watson.*



[CLICK HERE TO VIEW SPOT](#)



Portal A takes comedy to the Mat.

ASSIMILATE Congratulates SCRATCH Artists on Festival de Cannes
SANTA CLARA, CA - At the 66th Festival de Cannes, May 15 - 26, several films on the competition roster have been created by filmmakers whose post-production companies used ASSIMILATE's SCRATCH® DI software in their digital workflows for conform, color grading, and finishing, and/or SCRATCH Lab® for their production dailies or VFX reviews.

TPWs' Tim Stipan Applied Finishing Touch to "Disconnect"

NEW YORK - "Disconnect," the new drama from LD Entertainment and director Henry Alex Rubin, weaves three loosely related narrative lines, each of which relates to the internet and the way it is affecting human relationships.

Cinelicious Prepares Two Feature Films For Cannes

HOLLYWOOD - Cinelicious is currently providing DI and Mastering for two features, "Max Rose" and "Red Sky," both heading to one of the most prestigious film events of the year: Festival De Cannes. Part of the Cannes Official Selection, "Max Rose" stars Jerry Lewis as a jazz pianist who makes a discovery days before the death of his wife that causes him to believe his sixty-five year marriage was a lie. "Red Sky" is an action thriller directed by Mario Van Peebles stars Shane West, Rachel Lee Cook and Cam Gigandet.

Restored "Lawrence of Arabia" Wins FOCAL International Award

CULVER CITY, CA - The newly-restored, 50th Anniversary Directors Cut of David Lean's 1962 masterpiece "Lawrence of Arabia" took home the award for "Best Archive Restoration/Preservation Title" at the tenth FOCAL International Awards held May 2nd in London. The 4K restoration of the film was completed last year by Sony Pictures Entertainment under the direction of Grover Crisp, EVP of Asset Management, Film Restoration and Digital Mastering for SPE. Crisp also received a special, individual award for "Outstanding Achievement in the Field of Film Restoration and Preservation."

Cap Gun Collective Opens LA Office With New EP Jason Botkin

LOS ANGELES - Commercial production company Cap Gun Collective announced the opening of their Los Angeles office with the hiring of Executive Producer Jason Botkin. In conjunction with the opening the company has launched a rebranded website, with an expanded US roster. The company has also launched an original content offering, Cap Gun TV (CGTV). CGTV is a hybrid production studio that develops, produces, and markets original content for multiple platforms.

Stephen Arnold Expands "All About Early" Image Campaign Bundle

DALLAS - Stephen Arnold Music has expanded the offerings of "All About Early," their fully-produced and edited audio/video image package made specifically to promote local morning newscasts. Now a complete Morning Show package and new image song is available, providing a toolkit of sonically branded arrangements in a market-exclusive solution.

KTM USA Launches TV Spot "KTM MX 2013" Produced by Eyeball

TEMECULA, CA - KTM, one of the world's leading off-road, street, and sport motorcycle manufacturers, has teamed up with eyeball, a creative and strategic design agency based in New York City and Venice, CA, to produce their first 30 second television spot, for release in the USA. It premiered May 5, 2013.

Nice Shoes Grows Editorial Division with New Talent and Studio

NEW YORK - Nice Shoes grows editorial department. The post-production studio has built a new edit suite at its main location, with two additional suites at its 25th Street office. In addition, Nice Shoes has assembled a team of editors, promoting Tony Dolezal, and putting together a roster of select freelance editorial talent represented by the studio, including Will Znidaric.

David Gaddie Directs Comedy Spot for DDB and NY Lottery

NEW YORK - DDB, NY has launched a spot for the NY Lottery Winning Numbers App. The spot features a worker in a doll factory who is unaware that he is a millionaire because he hasn't checked his numbers on the app. The result is a wry spot with very dry and underplayed comedy.

Hooligan Cuts IBM's Branded Documentary Short

NEW YORK - Hooligan recently cut an interactive Web documentary about "A BOY AND HIS ATOM," the world's smallest stop-motion film (Guinness World Record). Conceived by agency Ogilvy & Mather, a team of four IBM scientists animated the groundbreaking film exclusively with manipulated atoms. Led by editor Peter Mostert, Hooligan collaborated closely with Ogilvy & Mather and production company 1st Avenue Machine.

Buster Beefs Up Creative Talent Roster

LOS ANGELES - Buster has beefed up its creative talent roster by naming Joseph Kiely as the company's new Executive Creative Director for motion graphics, and Neville Burtis as Executive Creative Director of the agency's print, outdoor and digital division, BusterINK.

Hollywood Center Studios Hosts Stock Shoot for Green Screen Animals

HOLLYWOOD - Things were wild on Stage 12 at Hollywood Center Studios recently as a pair of gray wolves, two grizzly bears, a leopard, a lion, an African elephant and other exotic animals stopped by for their close-ups. The occasion was a 3-day shoot conducted by GreenScreen Animals, a Santa Monica supplier of specialty stock footage, that was seeking to add to its one-of-a-kind collection of more than 3000 stock images of wild animals.

Cutting Room Amps Up The "Flash Workout"

NEW YORK - Cutting Room, NY editor Brian Sanford teams up with Light of Day Productions director Charles Nordeen to engage a fresh batch of celebrities urging kids to get active with dancing in the 2:27 music video "Move Your Body 2013" for Michelle Obama's Let's Move Campaign. The video features the celebrities demonstrating the workout with the crafty aid of colorfully animated notebook-style instructions.

Thornberg & Forester Shoots Family Masterpieces For Allen & Gerritsen

NEW YORK AND LOS ANGELES - Thornberg & Forester (T&F) has produced four :15 campaign spots for independent ad agency Allen & Gerritsen (a&g) and their clients at Friendly's Restaurants. Created entirely in-house at T&F using some key tools including a new Blackmagic Cinema Camera and DaVinci Resolve.

The Stubhub Ticket Oak FX, 32-Million Google Hits Strong

LOS ANGELES - Racking up 32,000,000 Google hits to date, the Ticket Oak is a huge Animatronic trunk puppet face with a gigantic treetop canopy comprised of over 10,000 tickets in place of leaves, as created by Robert Devine, owner of the award-winning FX studio, Anatomorphex.

Thom Burkhart Named Senior Producer at STEELE Studios

SANTA MONICA, CA - STEELE Studios has named Thom Burkhart as the company's new Senior Producer. Most recently, Burkhart had been Head of Digital Post Production for Rhythm & Hues for 14 years.

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Flash Back

May 16, 2008 On the awards show circuit, Microsoft's *Halo 3* video game appropriately has scored the proverbial hat trick, garnering best of show honors at The One Show last week for its "Believe" campaign out of McCann Worldgroup and T.A.G. in San Francisco. The other two legs of the hat trick came recently with "Believe" topping the International Andy Awards and the Art Director Club Show.... Modernista!, headquartered in Boston, has hired Boyd Coyner as exec creative director/managing partner of its European office in Amsterdam. While Modernista! has had a presence in Amsterdam since 2006 primarily to service the Hummer account across Europe and the Middle East, this move marks the agency's decision to launch a creative hub in Europe. Coyner was most recently creative director at Wieden+Kennedy, Amsterdam.... Paranoid U.S. has signed director/ animator Romain Segaud for exclusive representation stateside. He continues to be handled in Europe by Passion Pictures.... New Zealand filmmaker Christine Jeffs has signed with Saville Productions for spot representation in North America. Best known for her feature work, Jeffs is no stranger to commercials, having won Cannes Lions. Jeffs recently completed *Sunshine Clearing*, a feature which screened at Sundance....

May 16, 2003 Carmaker Mini Cooper and its ad shop, Crispin Porter+Bogusky (CP+B), Miami, were the big winners at The One Show, awarded best of show honors based on their integrated branding campaign, which included spots, print, out of home and guerilla marketing. Two Internet-based spots in the package were "Bulldog" and "This Is America," directed by Baker Smith of harvest.... Director David Dobkin, who took a year-and-a-half hiatus from commercialmaking to helm the feature *Shanghai Knights* starring Jackie Chan and Owen Wilson, has returned to the ad discipline, signing with bicoastal Go Film. Dobkin's previous spot roost was bicoastal HSI Productions.... Director/DP Janusz Kaminski—who has won Oscars for his cinematography on *Saving Private Ryan* and *Schindler's List*—has signed with Space Program for spots.... Chevy Trucks' "Big Boots" took the Best of Show TV Sweepstakes honor at the International Broadcasting Awards. Jim Manera of blindfaith directed "Big Boots" for Campbell-Ewald, Warren, Mich....

bulletin board

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Silver on Dayani Cristal

Continued from page 13

deaths. I almost saw my role as giving the dead a voice, a chance for them to shout with power about what had happened to them. I tried to give the same sense of dignity that I feel all the living characters in the film display.”

Silver’s prior work included short films and art installations that address human rights. This led him to focus on the Wall being built between the United States and Mexico with research uncovering the unidentified skulls found by law enforcement in the deserts of Arizona.

“I thought that following the investigation into an unidentified skull was a fascinating and poetic way of exploring the dehumanization of migrants,” explained Silver. “I literally asked myself, ‘What can a skull in an empty desert tell you about the world?’ ...The story I set out to tell was less a ‘who done’ it’, but rather a ‘what happened?’ What drives people to leave their homes and set out on one of the most dangerous journeys in the world, and how do they end up alone and dying in such an inhospitable part of the planet? I did not want to make a film that added to the rhetoric that surrounds immigration, but rather tell a story that almost transcends the political left and right and instead inspires audiences all over the world to ask themselves what they would have done for their own family if they were in a similar situation.

“I wanted to craft a narrative that built identity and humanity as the story unfolded—that ‘rehumanized’ a dead someone, that turned someone with no identity at the beginning into a living breathing human being by the end,” he continued. “I wanted to tell a story that was of course local to the USA, but that was at the same time univer-

sal in it’s themes—a story of life and death, of love and commitment, of the drive to better yourself and your family. These are things that all people are capable of empathizing with, despite your views on immigration, borders and economics.”

Silver related that he hopes his documentary provides viewers “with a feeling of deep empathy—that shifts their perspective on any prejudices they may have towards so called ‘illegals’ and ‘aliens.’ I want them to ask themselves how far they would go for their own family if push came to shove? I want them to look at migrants in the knowledge that their journey did not just start easily on the other side of the Wall, but that they had to leave loved ones for very universal reasons, whilst hoping they will survive an incredibly dangerous journey across Mexico and into the U.S. And all this before they even try and get a job. I want them to feel proud of the humanitarian work Americans are doing in helping to end other peoples’ pain by repatriating remains to families.”

Regarding what the Sundance Cinematography Award means to him, Silver assessed, “This was quite a breakthrough moment for me and I’m keen to evolve the look and feel of future projects. It’s very humbling to have the way you see the world acknowledged and to know that people empathize with that. I’m just very excited to take this further.”

One discipline in which he could go further is advertising. Silver is now repped as a director for spots and branded content by production house Picrow. “I’m really interested in bringing the authentic look of documentary into commercials, and equally bringing the quality and deftness of commercials into documentary.”

street talk

Editorial house Spot Welders extends its postproduction reach with the launch of visual effects company Shipping + Handling. The new venture is located on the Spot Welders property in Venice, Calif. Helming Shipping + Handling are visual effects supervisor Casey Price and exec producer J. Patrick McElroy. Price’s body of work spans multiple disciplines. She served as VFX set supervisor on Spike Jonze’s latest film *Her* starring Joaquin Phoenix. Her spot exploits include Visa’s 2008 Olympics campaign back while she was working at D-Train. McElroy had served as a producer at Spot Welders prior to moving over to Shipping + Handling....Multi-disciplinary production studio BREED—launched a year ago in NY by exec producers Rich Rama and Zak Thornborough—has signed

directors David Lodge, Simon Robson and Thomas Cobb and hired executive producer Peter Steinzeig to head up its Los Angeles office. Steinzeig is a former EP with Backyard and Pixomondo. Director Lodge has been repped for commercials in the UK by RSA London since 2007, and has shot spots for numerous brands over the past two decades, including McDonald’s, Vodafone, BT, Ikea and most recently, the cheeky “Aliens” for Kellogg’s. British helmer Robson joins BREED from Animal Logic and is known for hybrid animation/live action-style spots for such shops as Wieden+Kennedy London, 180 Amsterdam and DDB Sydney. And Cobb’s endeavors include title design with high profile credits, including the opening sequences for *Homeland* and *Weeds*....Design and animation studio Buster has named Joseph Kiely as executive creative director for motion graphics, and Neville Burtis as exec creative director of the agency’s print, outdoor and digital division, BusterINK. Both staffers report to Buster’s CCO/executive producer Jonas Morganstein. Buster’s parent company is Stun Creative, which is headed by principals Brad Roth and Mark Feldstein....

report

Cinematographer David Hennings is available for commercials via Robbyn Foxx at Innovative Artists after completing principal photography on the upcoming feature *Last Vegas* starring Morgan Freeman, Robert De Niro, Michael Douglas, and Kevin Kline....Cinematographer John Lindley, ASC, who’s handled by Dattner Dispoto and Associates, has been booked on the feature *St. Vincent of Van Nuys*. And another Dattner Dispoto client, production designer Hannah Beachler, has been tabbed for the feature *The Town That Dreaded Sundown*....The Cronenweths—the directorial duo consisting of brothers Jeff and Tim Cronenweth—have joined Code Film, Toronto, for exclusive Canadian spot representation. Their credits span such clients as GMC, Sony, Audi, American Express, Gatorade, EA Sports, Lexus, Toyota and Budweiser. The Cronenweths continue to be handled stateside by Los Angeles-based production house Untitled. Additionally Jeff Cronenweth is a twice Oscar-nominated cinematographer for a pair of David Fincher films—*The Social Network* and *The Girl With the Dragon Tattoo*....Los Angeles-based director Robert Logevall, who continues to be handled by Supply & Demand in the U.S., has taken on new representation in Canada, coming aboard the roster of Holiday Films. He had previously been repped for Canadian work by Imported Artists. Logevall’s directorial credits span such clients as Volkswagen, Fiat, Lexus, Michelob, Tommy Hilfiger, Ford, HSBC, Visa, Chrysler, Verizon, Jackson Triggs, Land Rover, Southwest Airlines and Toyota. His campaigns for Audi and Lincoln Financial won multiple honors at the AICP Show. He also directed the film *All God’s Children Can Dance*, adapted from a short story by Haruki Murakami. The feature has been screened at several film festivals and recently premiered on IFC....

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SHOOT mobile

Notes: The SHOOT Mobile Web App is built with HTML5 and takes advantage of the best of this cutting edge technology. “Buzz” is the thoughts of the industry, from a list of movers & shakers’ tweets curated by the editors of SHOOT, chosen from followers of SHOOTonline’s Twitter page at www.twitter.com/SHOOTonline.

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