

# SHOOT®



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# Perspectives

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By Robert Goldrich



### What's Next?

The answer to the perennial question “What’s next?” is much sought after with several respondents offering their prognostications this week in SHOOT’s Mid-year Report Card Survey.

The query also applies—albeit with an upper case “N”—when it comes to assessing the winners of the AICP Next Awards, what makes them special

and why they were able to break through to reach consumers in a meaningful way. Delving into this was a panel of judges as part of the AICP Show and Next Awards road show during a stop in L.A. last week.

In listening to their informed observations, it occurred to me that the word “Next” carries two complementary meanings, the obvious one being what lies head, getting ahead of the curve to

see what fresh and new idea or different take on an existing idea will resonate with target audiences and the public at large. But the other meaning of Next has to do with what’s next door to us, what resides close to us that we can relate to and value. So even an idea that’s looking ahead to come up with what’s next also has to think about what’s ad-

ample P&G/Always’ “#LikeAGirl” initiative which won a pair of Next Awards, taking the negative “like a girl” stereotype (you run “like a girl,” throw “like a girl”) and turning it into an empowering movement celebrating the strength and willpower embodied in doing things “like a girl.”

Sam Baerwald, director of film pro-

“Cool is not enough. People go to what’s right.”

—Sam Baerwald, 72andSunny

ducent to us in terms of concerns, emotions, thoughts, issues and causes that are relevant to our everyday lives.

Panelist Winston Binch, a Next Website/Microsite judge and partner/chief digital officer of Deutsch, affirmed that “causal is the new creativity.” Binch said it’s good business “to use our creativity for good.” It’s that kind of goodness, for socially relevant causes that “gets shared today,” continued Binch, citing as an ex-

duction, 72andSunny, and a Next Integrated Campaign judge, said that “brand citizenship” is becoming increasingly important, underscored by what he noted fellow panelist and Product Integration jury president Jennifer Golub is integrally involved in as executive director of content at MAL For Good.

“Cool is not enough,” affirmed 72andSunny’s Baerwald. “People go to what’s right.”

## POV

By Anthony Marinelli



### Music From The Start

Music is considered a vital element when married with picture, but is usually left to the end of the production schedule. The day is here where technology allows us to create the story, the picture edit, visual effects, sound effects and music at the same time. What are we waiting for?

While the producer tells composers it’s too early to be thinking about music, the film editor has already picked a piece of music and presented it with picture. Someone was thinking about music from the start, it just wasn’t a composer. This decision puts a lot of extra burden on the final music. Most editors prefer cutting to music as it helps create atmosphere, determines pace, and motivates cutting/extending a scene, etc.

The film editor, by default, is often the sole decider of temp music. This creates a ripple effect as the project progresses.

“Just find something to cut to” becomes “everybody loves the temp music.” The editor, by default, is dictating the direction of the music. Any other music created later is a replacement by definition.

A composer’s job is to create the best option for the picture (not just beat the temp). “Temping” without a composer’s input does not make this easy. Humans get attached to things, especially when they’re working well. “Temp Love” however, may be blocking a better idea.

Agencies may turn this “replacement process” into a competition amongst composers, music houses and libraries to beat the temp. Agencies feel like they need a lot of choices, but that doesn’t allow for direct collaboration with the composer of that music.

A worse case scenario is hiring a composer that must spend valuable time reacting to the temp and navigating around complications like potential

copyright infringement. Alternatives to consider: Decide on tempo and tone utilizing the knowledge of a composer along with the editor and creative team; sort through temp music via streaming services or iPods for inspiration when editing, but quickly leave this dangerous territory; just as an editor creates rough edits that lead to a final approved edit, composers can organically create rough original tracks during the editing process that lead to the final music version; composers can set up a laptop and MIDI controller near the editor to create an original temp score—this way the edit and music can be updated together; and the entire creative team can be in constant dialogue through this type of proximity to react to developing ideas.

It’s time for agencies to think music from the start.

Composer & producer Anthony Marinelli heads up L.A.-based Music Forever.

# John Slattery

Lauded actor shows directorial chops with 5 episodes of *Mad Men*, feature helming debut *God's Pocket*



John Slattery's involvement in the advertising business now extends beyond his brilliant portrayal of NYC agency founder/executive Roger Sterling, Jr., in *Mad Men*. Slattery is venturing out to become a real-world member of the ad community, joining Park Pictures' directorial roster for commercials and branded content.

A four-time Emmy nominee for his acting on *Mad Men*, Slattery also began his directing career on the acclaimed AMC series, helming five episodes. He also diversified into feature directing with *God's Pocket* which premiered at the 2014 Sundance Film Festival, earning a Grand Jury Prize nomination. Slattery co-wrote the screenplay for the film with a cast that included John Turturro, Richard Jenkins, Christina Hendricks, and marked one of the final screen performances by the late Philip Seymour Hoffman.

*God's Pocket* was produced by Park Pictures Features, a sister

company to Park Pictures. Slattery is a long-time friend of Park Pictures' co-founder/exec producer Jackie Kelman Bisbee, feature division head Sam Bisbee, and director Lance Acord, a Park Pictures co-founder. Park and Slattery have experience working together in the ad arena back when the actor served as spokesperson for the Lincoln Motor Co. Acord directed Lincoln spots featuring Slattery and produced by Park Pictures.

Given his comfort level with and trust in the Park ensemble, Slattery brought the script for *God's Pocket* to the company and eventually the film came to fruition. Director Acord, who's also an accomplished DP (*Being John Malkovich*, *Lost In Translation*), lensed *God's Pocket* for director Slattery.

Most recently Slattery directed two episodes of *Love*, Judd Apatow's comedy which Netflix is slated to roll out next year.

**SHOOT:** What's the allure of commercials and branded content for you as a director?

**Slattery:** To reach out and tell a good story, the right story, to connect with an audience is gratifying. I've always been fascinated with how to tell a story, how to get a message across in a minute or 30 seconds. Short-form storytelling is an art, being able to not only effectively tell a story within a limited time frame but also somehow being able to stand out, to make a dent in this world where there's so much media, with people coming at potential viewers and consumers from so many angles.

**SHOOT:** Why did you gravitate to Park Pictures for commercials and branded content?

**Slattery:** I'm friends with Jackie, Sam and Lance. We've traveled together a lot. Our three families have spent time together. They are great people. Lance is a truly great artist. Jackie runs that business so well. The creative and business

vision there is great. The filmmakers on their roster and their body of work are pretty impressive. I've had great experience working with them—when I was spokesperson for Lincoln and when I directed *God's Pocket*. I came to them with *God's Pocket*, and Sam, Jackie and Lance were so supportive. I felt so fortunate to have Lance shoot the film. He is brilliant.

**SHOOT:** What drew you to directing?

**Slattery:** I've been acting for awhile, thinking what would I do if I were making the decisions as a director. With *Mad Men*, it was clear the show would be around for awhile. The level of everyone's work was so good, the writing so brilliant, that it was the perfect place to give directing a try. I learned from everybody and they were gracious enough to give me a shot.

I really loved directing—and still do. Communicating with actors, drawing out performances seemed natural to me. But I also love directing for the challenge it presents to do things outside my wheelhouse—editorial, shot making, things I hadn't done much of before but which I now feel more comfortable with. With directing, it was great to see everything come together and to get the chance to exercise your vision.

**SHOOT:** Would you reflect a bit on what *Mad Men* has meant to you personally as well as professionally.

**Slattery:** It was one of those experiences that will never happen again, certainly for me. The mistake would be to try to top that or think that you had to top it. The writing on the show and the production from top to bottom were brilliant. It was a life-changing experience to be able to play a character who was that complicated, funny and emotional for that long a time. With a long-running TV show you can dig into areas of a character that you don't have time to do in a feature. Working with all those people—the actors, directors, designers and crew—is what I will miss most. Everybody was so proud of the work, striving to do the best job they could.

**SHOOT:** As an actor, you've worked with assorted directors. Did any of them mentor or help you in your directing career?

**Slattery:** Phil Abraham is a great cinematographer and director. He shot *The Sopranos* and his first directorial outing was on that show. He then shot the *Mad Men* pilot and was responsible for establishing the look of *Mad Men*, and then went on to direct several episodes. He is a generous person, allowing me to attach myself to him and follow him around asking a lot of annoying questions for a few months at a time. I did this a few times and it helped me develop as a director. As an actor, you can observe and learn from all of your directors.



Christina Hendricks in a scene from *God's Pocket*.

“I felt so fortunate to have Lance [Acord] shoot the film [*God's Pocket*]. He's brilliant.”



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# Streaming Content, VR, In-House Production

Respondents provide food for thought, predictions, observations, opinions, creative and business assessments

A SHOOT Staff Report

In 2013, Netflix scored 14 Emmy nominations, a tally that rose to 31 in 2014 and 34 this year for such shows as *House of Cards*, *Orange is the New Black*, *Unbreakable Kimmy Schmidt*, *Bloodline*, and *Grace and Frankie*. Joining Netflix in the nominees circle from the streaming content arena is Amazon Prime which in this, it's first year of competition, picked up a dozen nominations, mostly for *Transparent*.

"People say we are in the Golden Age of Television, but we're really in the Golden Age of Streaming Content," observed Leslie Sims, chief creative officer, Y&R New York, in one of her responses to SHOOT's Mid-year Survey.

This evolving TV landscape has sparked new working relationships and business partnerships. Hulu, for example, recently made its first deal to showcase a premium cable channel, offering paying subscribers Showtime programs, including *Masters of Sex* and *Ray Donovan*, for an extra \$8.99 a month. Conversely Showtime extends its reach while getting its own stand-alone streaming service up and running.

The Hulu-Showtime deal underscores the competition to gain audience, particularly coveted young consumers who are prevalent among those living in the more than 10 million households that pay only for broadband Internet access with no cable package. Hulu is looking to challenge industry leader Netflix. Similarly Showtime is looking to make its online mark as one of its prime competitors, HBO, this spring launched HBO Now for an additional \$14.95 per month on Apple products as well as on Dish Network's Sling TV service.

Mobile platforms particularly resonate with the young demographic. Following its recent \$48.5 billion purchase of satellite TV company DirecTV, AT&T is reportedly planning several products and new ways to integrate mobile phone and TV services.

Whether it be the AT&T/DirecTV mega deal or the relationship between Hulu and Showtime, partnerships of all stripes are forming—in entertainment and advertising as the lines between those two worlds blur even further. "The biggest trend affecting 72andSunny is partnership-driven productions," shared that agency's chief production officer Tom Dunlap in SHOOT's Survey. "From collaborating with Vice for *Call of Duty* to working with one of the more established MCNs (Multi-channel networks) like Maker Studios for YouTube influencer-driven productions, we are building relationships and systems that allow us to create a meaningful and creative partnership versus just financial transactions. We're coming to those kinds of relationships with talent, too, as we did with Truth's social influencer-led 'Left Swipe Dat.' We all have skin in the game."

Ben Davies, head of broadcast production, Droga5, shared, "More than ever, we are seeing that content is produced to meet

the evolution of technology. The creative idea must always take the lead over technology, but I look forward to seeing more content that is interactive in its nature."

### Virtual Reality, evolving relationships

Such interactivity can manifest itself in many ways, one means being virtual reality (VR). Michael Di Girolamo, partner/EP, Station Film, noted, "With Hollywood making a big leap into VR, advertising is lockstep with this evolving technology. A recent *LA Times* article forecast consumer spending at \$5 billion-10 billion on VR by 2018, an astounding number. A good example of this is Google *Help*, a fully immersive live-action VR film from *Fast and Furious 6* director Justin Lin in collaboration with The Mill. There is no mistaking that entertainment and advertising will come together quickly as VR evolves and the gear becomes more readily available to consumers."

Relationships are indeed changing among agencies, clients and production companies. Patty Brebner, director of integrated production, Wieden+Kennedy, Portland, Ore., related, "It's not a new thing by any stretch, but for advertisers and agencies, the continued evolution of the Agency of Record model carries significant implications for the future of our business. Production suppliers and entertainment companies are now working directly with clients, and project based agency relationships are becoming more and more the norm. Dynamic engagement with the consumer requires frequently changing expertise outside the agency model of yesterday, and advertisers need more for less and need it quickly. Which requires a less precious, flexible and even more creative approach to production. Agencies, advertisers, entertainment and publishing companies all recognize the need for strategic and tactical partnerships outside of traditional brand advertising, which has brought exciting change to our model of working. Of equal significance is the trend to bring services in house, again to meet demands for faster, cheaper and more. It's an exciting time, but also full of its challenges for more traditional agency models to keep up."

The in-house agency dynamic, though, has its detractors. Director Jordan Brady of Superlounge shared in his Mid-year Survey feedback, "I've noticed a few ad agencies trying to produce in-house and I think that sucks. Sucks for the client, the creatives and obviously production companies. The conflict of interest and lack of specialization will mean less than award-winning spots. I'm sure it's great for little demos but quality-wise its lowering the bar."

### Survey

For our Mid-year Report Card, SHOOT posed the following questions to a cross-section of the industry:

# MID-YEAR REPORT CARD

1) What trends, developments or issues would you point to so far in 2015 as being most significant, perhaps carrying implications for the rest of the year and beyond?

2) What work (advertising or entertainment) –your own or others’– has struck a responsive chord with you this year and why?

3) What work (advertising or entertainment) –your own or others’–

has struck you as being the most effective strategically and/or creatively in terms of meshing advertising and entertainment?

4) Though gazing into the crystal ball is a tricky proposition, we nonetheless ask you for any forecast you have relative to the creative and/or business climate for the second half of 2015 and beyond.

5) What do recent honors on the

awards show circuit (Cannes Lions winners, AICP Show/AICP Next Award honorees, AICE winners or Emmy nominations spanning comedy, drama, documentary, etc.) tell us in terms of creative and/or strategic themes and trends in the industry at large?

6) What new technology, equipment or software will you be investing in later this year or next year for

your company or for yourself personally, and why? Or, tell us about what new technology investment you’ve made this year and why it was a good decision - or not?

A range of respondents answered several or all of the above questions. Here’s a sampling of their feedback. Full responses can be found at [SHOOTonline](#) or in the 8/14 [SHOOT](#)>e.dition.



**David Angelo, founder and chairman, David&Goliath**

1) We live in a world where the next big thing is more important than being timeless. And technology has allowed us to turn marketing into a series of “one-offs” that get more hits than build brands. Is it any wonder that clients are questioning the relevance of an AOR model? I believe that the biggest trend is (and if it isn’t, it should be) authenticity. The agencies that inspire their clients to go back to their truths and use them to build more lasting relationships with people will prove the relevance of AORs.

2) For starters, I’m a father of two young girls, and the idea of “Like a Girl” should only be a compliment, not an insult. And it made total sense for Always to start that conversation. It demonstrated what it means to live a brand: It brings forth a can-do attitude to a brand that might otherwise exemplify a deterrent. That’s their brand truth, and they delivered it in the most authentic way possible. I wish I had done that.

**Eric Berkowitz, founder and president, Humble**

1) These days marketing is less about a presenting a message and more about starting a conversation. I think this year we’ve seen agencies, directors, and brands start to really figure out how to make those conversations meaningful. A brand has to be unafraid to be the most interesting person at the table. That means cutting the bullshit and being engaged in social, political, and personal issues – less about inspiring people’s purchases and more about inspiring people, period. It’s the difference between a water cooler chat (“Did you see that spot?”) and being able to convince people to share the water with everyone they know.

4) Continued blurring of lines between client, agency, and production company on content initiatives. Agencies and clients are now production companies. Production companies are now hiring brand strategists. There will continue to be experimentation with non-traditional mediums and delivery systems, and a Balkanization of content formats. I think there’s a lot of growth in micro running times (Vines, etc.) and on the flip side with longer, serialized content. Both of which are really exciting to me.

**Jackie Kelman Bisbee, executive producer & co-founder, Park Pictures**

3) I think that AT&T’s short film “From One Second to the Next,” directed by Werner Herzog is a perfect example of effective blending of advertising and entertainment. Bringing on one of the most respected documentary filmmakers of our time not only benefits the brand, but it also provides a high entertainment value that is needed now to reach viewers about important causes. People are more savvy now than ever about being marketed to, so bringing in such top level storytelling really goes a long way.

5) There is more of a desire for a fresh approach to comedy, one that is not so broad, but clever. Terri Timely’s Geico “Unskippable” campaign has resonated so well because it gives people a laugh that is less expected. I also think that the growing popularity of quality long form work and branded content is really starting to be recognized in the industry.

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## Respondents From Wieden+Kennedy, BODEGA Studios,

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**Jordan Brady, partner-filmmaker, Superlounge**

- 1) I've noticed a few ad agencies trying to produce in-house and I think that sucks. Sucks for the client, the creatives and obviously production companies. The conflict of interest and lack of specialization will mean less than award-winning spots. I'm sure it's great for little demos but quality-wise its lowering the bar.
- 2) Modesty aside, my United Way work with Kegan Michael Key was a bold move by Leo Burnett Detroit, as well as the client. Proves age-old theory that funny concepts in the hands of professionals will always deliver.
- 3) SharkFest for Nat Geo Wild we did direct with the channel. The comedy was on the page, and we cast one of the hottest comics, Rory Scovel. Strategically the campaign took on the bigger rival SharkWeek by admitting to copying their programming. The concept was genius and garnered much press.



**Patty Brebner, director of integrated production, Wieden+Kennedy Portland**

- 1) It's not a new thing by any stretch, but for advertisers and agencies, the continued evolution of the Agency of Record model carries significant implications for the future of our business. Production suppliers and entertainment companies are now working directly with clients, and project based agency relationships are becoming more and more the norm. Dynamic engagement with the consumer requires frequently changing expertise outside the agency model of yesterday, and advertisers need more for less and need it quickly. Which requires a less precious, flexible and even more creative approach to production. Agencies, advertisers, entertainment and publishing companies all recognize the need for strategic and tactical partnerships outside of traditional brand advertising, which has brought exciting change to our model of working. Of equal significance is the trend to bring services in house, again to meet demands for faster, cheaper and more. It's an exciting time, but also full of its challenges for more traditional agency models to keep up.

5) Some of the most inspired and sincere work at Cannes came out of the pro bono categories. This is telling of the power that comes from committed creators who have belief and passion for something. And more often than not, cause related projects encourage risk taking and provocativeness. We're also seeing really compelling story narrative play out across mediums other than television and film — social, podcasts, gaming, etc.

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**Rodrigo Butori, group creative director, the community**

- 1) There's a big shift in place. Marketers are finally realizing that it is no longer about what they want to say, but about what people want to hear. You see it in a more realistic and inclusive approach to advertising—take P&G's beautiful #LikeAGirl as an example—and in brands jumping on board with the federal gay marriage rights decision.

2) I'm not a fan of pre-load ads. Can't wait for that skip button to show up. That's why I'm a big fan of Geico's Unskippable ads. They managed to turn an industry lemon into a lemonade, and prove folks like me wrong. I'd let a Saint Bernard eat my lunch and lick my face for 30 seconds to have that stuff on my reel. Pure genius.

6) I'm currently obsessed with the potential of the VR headsets and its immersive experience, so the Oculus Rift is on my wish list for next holiday season. That's definitely where advertising will see itself next.



**Bob Cagliero, executive producer,  
sales & business development, BODEGA Studios**

- 1) Modifying the scope of business development and expanding client base - be it direct to brand and networks, or alongside traditional agency work. Seems like a healthy mix of all is what many pro cos are striving for—fortunately, we've been in these additional markets for some time. The largest "issue" is continued downward pressure on pricing. Production of non-traditional or non-broadcast content has

greatly compromised overall pricing in the industry. Having an established all-in model like BODEGA Studios has allowed us to present tremendous value in certain scenarios when we encounter challenged budgets accompanied with great creative opportunities.

3) Always' #LikeAGirl (again) and Jordan Brand's Re2pect purely because of the core, bullet-proof concepts they presented and how the messages went pandemically viral. Amazing.

## Superlounge, the community, cummins & partners, Droga5



**Sean Cummins, founder/global CEO, cummins & partners**

1) My biggest fear is content without content. Beautiful pieces of film du jour that is all feathers and no meat. A TV producer friend of mine just scored a gig in-house at a client company to produce content for the brand. Now don't get me wrong, she is a great production person, but she is no brand strategist or advertising person. Just because you can make a piano doesn't mean you can play it.

Robert McKee in one of his rants said that writers are the original artists. And thereafter directors, producers, actors, stylists and photographers are all interpretive artists. The big danger is we will have lots of content with no substance, selling message or purpose. No original thinking... just vapid artistry.

2) I am going to say it: Donald Trump. He should be studied, listened to, analyzed, taken apart and reassembled. He is annihilating every candidate, every issue, every media channel. He know what his surname means: he is Trumping the polished politico speak with his unscripted verbal volleys. He is Trumping watercooler topics with his unvarnished utterings. Trump and his Trumpiness is the most exciting visible and arresting brand on the planet. He knows how to break through the clutter. Whether you agree with what he is saying or not he is truer to his brand than anything I have witnessed this year.

3) Did I mention Donald Trump? Talk about effective. You can not get away from the guy.



**Ben Davies, head of broadcast production, Droga5**

2) I will always appreciate the craft of a true filmmaker and an agency that values that partnership. Completing 2014 with, in my mind, the best music video of the year "Iron Sky"—Daniel Wolfe has created one of my stand-out pieces of the year to date. It's always fascinating to see the way artful film production can work alongside new tech to elevate the way an audience interacts with and experiences an idea. Honda's "The Other side" did exactly this—simple technology with two beautifully executed stories. Second was the purple muppet for Three "Make it right." A traditional film, crafted to perfection, and the only film this year my nephew wished I'd made. NB, the latest *Star Wars* trailer gave me chills; cannot wait to be a child again.

5) It's hard to make a call on what will be recognized with the huge number of growing categories across the festivals. For me, the simplicity of the idea and beautiful craft seem to be the main drivers. Across the mediums, we see the examples that rise to the top will adopt these characteristics. This may be driven by the nature of a global juror panel, but in these times of a barrage of content, simplicity and craft will always resonate. The challenge of pulling this work off remains as difficult as ever—it requires unique and innovative, creative thinking; trusting relationships; and the time to allow the creative production process to breathe and evolve.

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### Agency, Prod'n Co. Feedback

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**Michael Di Girolamo,**  
partner/executive producer, Station Film

1) This is an exciting and simultaneously challenging time for everyone in our business, but change brings opportunity. By embracing technology and a leaner way of working, brands often seek one source for creative, production and marketing. We're living in a global digital market where content reaches millions of people worldwide each day through channels like YouTube, and social media distribution;

that's a game changer for everyone.

A lot of emphasis is placed on this "need to feel" Millennial generation. A lot of time and value drive creating meaningful and emotional content, in the hope of triggering a positive response to be shared or liked. Let's hope this trend continues because I'm happy to say Station produced a lot of "sadvertising" and "stuntvertising" this year.



**Tom Dunlap,**  
chief production officer, 72andSunny

1) The biggest trend affecting 72andSunny is partnership-driven productions. From collaborating with Vice for *Call of Duty* to working with one of the more established MCNs like Maker Studios for YouTube influencer-driven productions, we are building relationships and systems that allow us to create a meaningful and creative partnership versus just financial transactions. We're coming to those

kinds of relationships with talent, too, as we did with Truth's social influencer-led "Left Swipe Dat." We all have skin in the game.

2) The one that sticks with me is the gun store that Grey New York and the States United to Prevent Gun Violence built in the middle of Manhattan. People interested in guns were given the history of the weapons—the mass murders, the domestic disputes and the unintended shootings—so that most "customers" no longer wanted to buy them. There were hard-hitting messages there. But by bringing them to life with real people's reactions to them made it that much more powerful.



**Pete Favat,**  
chief creative officer, North America, Deutsch

1) There seems to be a giant swell of cause-related marketing popping up everywhere. We've been seeing this trend for a long time, but the results and statistics are striking. 75% of people will ditch a brand they have been somewhat loyal to for a brand that champions the cause they personally believe in. It seems like these insights have finally made a breakthrough in marketing.

2) We experienced great results with our "Happy Father's Day, Mom" content for Angel Soft. Our goal was to be more than just about toilet paper and matter in culture and we did just that. We created a video that got people talking about toilet paper. Conversations on social (Twitter) increased 1,614% and the conversations associated with Angel Soft shifted from topics like "bath tissue" to "single moms" and "love." Broadcast, online and print media were all talking about it.

Continued on page 11

### MICHAEL PEARCE DIRECTS "BROTHERS" FOR KFC, BBH

This spot introduces us to two brothers who share everything—including KFC's new Mediterranean Bites—as they enjoy summer adventures together, driving to them on the older sibling's motorcycle. The young boy idolizes his older sibling and is so excited to see him as he drives up each morning to pick him up for their next adventure.



The two are totally inseparable until one day the older lad drives up, accompanied by a girl on another motorcycle. The younger sibling is heartbroken as he sees the couple dash away. But it turns out that his big bro hadn't forgotten him, returning to pick him up—now it's a threesome who will enjoy their time together.

Michael Pearce of production house Pulse directed this spot for BBH London. Ben Kracun was the DP. Billy Mead of tenthree, London, edited "Brothers," with The Mill London handling postproduction.

### AFI SCORES STUDENT ACADEMY AWARD NOMS

The AFI Conservatory topped all film schools with four of the seven nominations in the Narrative category for the 2015 Student Academy Awards.

The directors behind the four nominated films are all from the AFI Class of 2014. They are director Stefan Kubicki for *Against Night*, Henry Hughes for *Day One*, Bennett Lasseter for *Stealth*, and Jeremy Cloe for *This Way Up*.

The Academy of Motion Picture Arts and Sciences administers the Student Academy Awards, which is an annual nationwide competition for college and university filmmakers that recognizes this country's most promising new filmmakers. Winners will be announced September 17, 2015.

The strong showing at the Student Academy Awards continues a streak for AFI Conservatory students which has seen them win: the 2015 Cannes Film Festival's Cinéfondation First Prize and the Emerging Filmmaker Showcase Honorable Mention; five wins at the 36th College Television Awards; two wins at the 2014 DGA Student Film Awards, the BAFTA U.S. Student Film Award at the 12th annual BAFTA U.S. Student Film Awards and a bronze medal at the 2014 Student Academy Awards.

### PEOPLE ON THE MOVE...

Commercial and creative director Charles Nordeen has joined Eskimo. Prior to coming aboard the Eskimo studio, Nordeen was a founding partner of Light of Day, a design, VFX and live-action studio. While there he served in a creative director and director capacity working with varied brands (Newcastle, NY Lottery) and agencies (DDB NY). Already at Eskimo he directed, in collaboration with 360i, Nestle's "Natural Bliss" for Coffee-Mate. Shot in Manhattan's Lower East Side within a pop-up Nestle coffee shop, the web piece features body-painted "nude" baristas handing out coffee enhanced with Coffee-Mate all-natural creamer much to the surprise and chagrin of customers. Nordeen earned inclusion into SHOOT's 2014 New Director Showcase....



Charles Nordeen

Experiential design agency Fake Love has hired Omer Shapira as its new lead VR visualist. Shapira comes over from Framestore, where he led projects for its VR software division. Previously he worked with The NYU Media Research Lab and the MIT Media Lab....

## Johannes Leonardo, harvest, The Martin Agency, et al

Continued from page 10



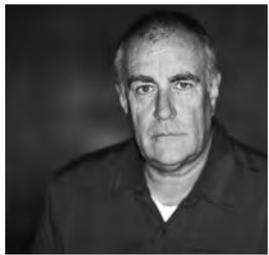
**Cedric Gairard,**  
**head of production, Johannes Leonardo**

**5)** I believe that consumers don't want to interact with brands as much as brands think they do. Sometimes, the brands that have the most restraint are the ones that have the biggest impact. I am not sure how much the award shows truly reward the best work — the campaigns that bring craftsmanship and effectiveness together in a unique, truthful way.

If I had to pick one, Honda's "The Other Side" would be my first choice. It's an ingeniously simple idea, yet difficult to execute, and one that made me feel something. Everyone talks about innovation, technology, and channel planning. Honda proves that it would be far more effective to focus on content, storytelling, and doing something well.

**6)** There is a lot of talk about virtual reality and mixed reality as a new frontier for brands, and it will continue into 2016. However, when it comes to ads and branded content, the model for integration remains to be seen.

While there's no shortage of new technologies and platforms, the biggest effect of these newcomers will be how they inform our perspective on existing, large digital players (Facebook, Twitter, Instagram, Google, etc.). For instance, how does Periscope inform how we communicate within Twitter? Oculus for Facebook? And the most important challenge inherent in all of this is — how do we continue to let the idea lead, instead of the technology? How do we make the experiences feel simple and seamless?



**Jim Geib,**  
**president/executive producer, Twist**

**1)** One of the most significant trends is the continued resurgence of the in-house production company. Many agencies have made serious commitments to the revitalization of these in-house entities well beyond post. This seems to be partly fueled by budget [with unrealistic expectations put on packaging multi-legged campaigns], and in part by a modern view of individuals as multidisciplinary artists. A creative and fairly capable person might be able to helm an entire project from concept to completion—especially with other like minded collaborators. At the onset, these production legs attempt to be more insular, but fortunately for people on the outside, a varied point of view will always be valuable to agencies and clients. Hopefully the Agency-Production Companies will spawn more rich partnerships to keep that varied production pool and new talent rich and working.

**4)** New delivery systems for content are still a growth segment for the industry. Personally, with so much material for people to consume, we'll finish the year continuing to explore ways to share our relevant work. We want to have it accessible and package our marketing materials in a relevant way, but it's pretty challenging when a lot of it goes beyond broadcast. Gone are the days of just playing the reel to tell the whole story.



**Bob Giammarco,**  
**CEO, aE|media**

**1)** The evolving labels each business takes on will continue to shift. I find the simultaneous consolidation and separation trends very interesting. On the consolidation side, there's the not so new trend of large agency networks becoming production/post production companies as well as the more recent multi discipline production/post production companies like mine taking assignments directly from brands. But while all of that is happening, there are many small creative groups cropping up that are challenging the traditional model by actively seeking out roles that were traditionally frowned upon: not being an AOR, or not offering the phalanx of services big agencies typical offer. The lesson: expect change and be nimble. The notion of "that's the way we've always done it" has never been more irrelevant than it is today.



**Bonnie Goldfarb,**  
**co-founder/executive producer, harvest films**

**2)** Shalom Auslander's *Happyish* speaks to our business with an honesty and fearlessness that I quite enjoy. Steve Coogan breathes life into Thom, and Shalom's writing is smart and can only carry it's point of view and frankness from someone who's lived in the ad world. I find the show bold and I'd love to try a narrative like this from the production company's perspective.

**5)** Advertisers are niche, targeting consumers more than ever and are attempting to speak to extremely specific gender and age ranges. Armed with the ability to track peoples purchases, clicks and latest trends, corporations are using these matrixes to develop very specific devices to reach those narrow slices within our overall population. On a rare occasion, we get to see a great idea cut through these specific targets and appeal to everyone regardless of gender, ethnicity and/or age.



**Steve Humble,**  
**EVP/managing director integrated production & development, The Martin Agency**

**1)** The maker movement seems to be taking over agencies: more and more are adding in-house production services. In a market like Richmond, we have added capabilities over the years to give people a chance to be on the road less, all while being able to move more quickly to keep up with client needs. I have heard from friends that this is now common at agencies in the bigger production markets as well. I don't see this totally replacing the traditional production company model, but it is going to take market share, which will have an effect over time on the service level that agencies and clients are used to getting from these production companies.

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## Insights From Hutson, Jordan

Continued from page 11



**Chad Hutson,**  
president/EP, Leviathan

**1)** Agencies have continued to build up their own production and post departments, though surprisingly so have some brands, so integrated production companies are really starting to feel the pinch of less agency work. But to turn that around, there has been a lot more direct-to-brand work coming into production houses. Increasingly, agencies aren't always the agency-of-record, and instead have to compete for individual assignments (just like production companies).

Additionally, new platforms incorporating content and interactivity such as VR are giving rise to more "specialists"; it's the sort of work that brands or agencies don't yet want to invest in heavily, so those groups hold the keys (for a while).

My point: A lot of client-direct work is up for grabs, and agencies won't always be the sole gatekeepers.

**2)** Even though it's not commercially widespread yet, the words on many advertisers' lips in 2015 have been Virtual Reality. Content creators are no doubt cautious about investing in the talent, hardware and software in order to support these sorts of projects (remember 3D TVs?), but VR entertainment is being rolled out in a variety of platforms and it can't be ignored for long. Look at the cool work Samsung has done with Marvel in the virtual space, or the fact that Google just won big at Cannes with its Cardboard mobile platform. Anyone who has worked in this medium will tell you it's challenging, but if you want to be a player in the game, start experimenting now or risk getting left behind.

**6)** We've already worked heavily in "immersive entertainment" such as full-dome projection experiences and the Oculus Rift, so we'll continue to experiment further with similar technologies. But more than any software or hardware, we're going to be investing in talent.

**Alaster Jordan,**  
partner/editor, Whitehouse Post



**1)** I think the most significant "trend" right now, is the absence of trends. Everything is changing almost on a day-by-day basis, and companies in every sector of our industry are changing shape and structure to try and stay relevant. The old model of companies that do one specific thing be it production, audio, editing or finishing, has become too limiting, both creatively and financially.

**2)** One of the most pertinent pieces of work I've seen lately is a short that one of our editors, Ethan Mitchell, cut for *VS Magazine*. Called "Aspirational" it features Kirsten Dunst waiting for an Uber, while being "selfied" by a couple of girls who have no interest in actually talking to her. It's a lovely idea, directed and pitched at just the right level, by Matthew Frost. A cute little comment on our times and society.

**3)** I found the work showcased at the Next Awards in New York last month to be some of the most interesting stuff I've seen for a while. Probably my (and a lot of others) favorite is the Allstate "Social Savvy Burglar" extravaganza. It is a fantastic idea, somehow both simple and complex, that was executed in such a well-thought-out and fully committed manner. It's a very brave piece of work from a very smart client.

**6)** We have spent and will continue to spend vast amounts of money on every area of our technical infrastructure. Upgrading Avids, replacing storage systems, render farms, new Flames, Flare, software licenses et cetera et cetera. It's endless and expensive and not much fun to talk about. What is exciting to me is our advances in remote systems. With so many editors in 5 different cities we do a lot of remote sessions, so we've designed and built a holographic projection system. This means that clients in say, our New York office, working with an editor in our LA office actually see that editor projected in 3D in the chair in New York. It's incredible really.

Continued on page 13

### Incentives Lure American Horror Story, Veep To Calif.

California lawmakers' decision last year to expand the state's film and TV tax credit program is paying dividends. Just a couple of months ago, the initiative has attracted four shows from other states: FX Networks' *American Horror Story* is moving from Louisiana to California; HBO's *Veep* is coming over from Maryland; VH1's *Hindsight* is changing venues from Atlanta; and ABC's *Secrets and Lies* is relocating from North Carolina.

*American Horror Story* is reportedly tapping into an estimated \$9 million tax credit for moving to California. *Veep* comes in at some \$6.5 million. *Secrets and Lies* is realizing some \$5.7 million. And *Hindsight* will receive a tax credit amounting to some \$3.9 million.

Six new TV series are receiving credits: HBO's *Utopia* with \$19.6 million, and *Westwood* at \$12 million; CBS' *Crazy Ex-Girlfriend*, ABC's *Code Black* and Fox medical drama *Rosewood*. The latter three shows are benefiting from tax credits each in the \$5 million to \$6.4 million range.



Moyra Locke

### Tourism Theme At Cineposium

Film tourism will be the theme for the Association of Film Commissioners International's (AFCI) 2015 Cineposium slated for September 24-26 in Barcelona, Spain.

Cineposium attendees will gain insights into the economic added value that on-location filming brings to regions and communities. For example, New Zealand saw tourism soar to over \$3 billion in 2014, up \$7 million from the previous year due to the popularity of the *Hobbit* franchise. And after the 2011 release of *Dolphin Tale*, the St. Petersburg/Clearwater, Florida area reported a 72 percent increase in tourism to the Clearwater Marine Aquarium as a result of the film.

At Cineposium in September, Moyra Locke, head of marketing, communications and audiences for Northern Ireland Screen, the government-backed lead agency in Northern Ireland for the film, television and digital content industry, will discuss how her country is increasing tourism thanks to *Game of Thrones* and what her office is doing in partnership with tourism bureau Visit Ireland and HBO to promote and manage access to major locales.

### Brazilian Film Commission Network Connects With AFCI

Kevin Clark, AFCI executive director, and Steve Solot, exec director of the recently created Brazilian Film Commission Network REBRIFIC (Rede Brasileira de Film Commissions), announced a new basic framework agreement for the mutual exchange of resources and benefits between their organizations.

According to the new Agreement, the AFCI will place the REBRIFIC logo and contact information on its website, so that producers will have access to all REBRIFIC member film commissions. In addition, the members of REBRIFIC shall have access to AFCI University Courses. The Brazilian Film Commission Network will join the AFCI worldwide network of more than 300 film commissions representing six continents.

### Swiss Army Man Wraps 2-Week Shoot in San Mateo

*Swiss Army Man*, written and directed by Daniels (Dan Kwan and Daniel Scheinert), wrapped a two-week film shoot on the San Mateo County, Calif. coast. Starring Daniel Radcliffe from the *Harry Potter* series, *Swiss Army Man* was another feature to film extensively in the area due to the California Film Incentive Program. The *Swiss Army Man* production booked over 800 hotel rooms in San Mateo County/Silicon Valley, hiring local caterers and film professionals, and generating revenue for local businesses.

Also in the region, *Terminator Genisys* shot in Redwood Shores and *The Boat Builder* in Pacifica. Other recent features partially shot in San Mateo County and Palo Alto include *Chasing Mavericks*, *The Master*, *The Internship*, and *JOBS*.

# MID-YEAR REPORT CARD

## Lucky 21, O Positive, ContagiousLA, Free Enterprise POVs

Continued from page 12



**Tammie Kleinmann,**  
CEO, Lucky 21

1) The biggest shift on the production front is the variety and amount of assets we have to create on a given shoot. We are not just in the broadcast production business; we develop a multitude of curated elements—from stills to motion media—for a myriad of mediums, from web to cinema to mobile. On a brand front, it is essential to provide creative continuity to projects, which are nearly always multi-platform. From a production stance, it's an invigorating creative opportunity and a massive responsibility.

2) I'm sure I am not alone in saying I am most excited by VR. For the right story, it transports audiences and places them in the middle of new, distant, unreachable or overlooked experiences. Documentary projects—branded or otherwise—are perfect for this new way of seeing—and by that I mean really taking things in, traveling to places you couldn't otherwise go, feeling a part of a process you hadn't thought about before, or embracing a moment that inspires and educates humanity.



**Ralph Laucella,**  
founding partner/executive producer, O Positive

1) While there is a lot of interesting work out there, I think the integrated campaign AllState and Leo Burnett Chicago produced - #MayhemSale - was a great example of the power of social media pushing the issue of oversharing to the foreground. There is definitely a wave of socially conscientious work out there and social media is a powerful way to distribute this content.

2) I have two daughters, and the Always #LikeAGirl film really appealed to the father in me. It was a great piece that took what was an age-old put-down and transformed it into the champion of compliments.

3) SS+K's HBO GO "Awkward Family Viewing" campaign was a great hybrid of advertising and entertainment. It communicated the brand message – the ability to watch your favorite entertainment in a setting of your choice—in an extremely entertaining (and memorable) way. And the awards shows clearly agreed.



**Andrew Laurich,**  
director, ContagiousLA

1) I think there are two developments this year that have signaled a definitive de-coupling of quality and expense. First, the release of Vimeo's "Cameo" app—which essentially allows you to shoot and edit cinematic videos on your iPhone—has shifted the focus from the social networking of video to production and editing. Secondly, Apple's recent "Shot on an iPhone" campaign further legitimizes the smart phone as a capable capturing device. This blows the door wide open on the advertising industry, and incentivizes a global community of amateur filmmakers stripped free of fiscal restraint. I expect that brands will expand their portfolio of crowd-sourced briefs, and that we'll see a more intimate relationship between commercial content and its target demographic.

5) I think there's a lot of value right now in being self-reflexive — almost self-deprecating. The recent and highly awarded Geico campaign is a great example of this. I think consumers don't want to feel like they're being sold. So content that can authentically relate to its own purpose in a very comedic, self-aware way is really appealing. I've also noticed an increase in the number of smaller agencies and production companies getting recognition at awards shows. I think that speaks to a greater level of parity in advertising. Budgets are constricting and content is diversifying, so tinier companies are getting a bigger bite at the apple.



**Blaine Lifton,**  
CEO,  
Free Enterprise LLC

1) There are two trends that I would point to as significant now and going forward. First, issue-oriented advertising is becoming more pervasive. It started with eco-friendly and health-conscious promotions and has now extended to topics like gay rights and female empowerment. Advertising has always been a kind of mirror of society, but in a very cautious and overly deliberative way. It's refreshing to see more boldness in our business.

The second significant trend is user-generated content. The increasing use of creative material provided by ordinary folks has put a very interesting and credible spin on marketing. In some ways, it has become a kind of "anti-Madison Avenue" approach to advertising. I think consumers are quite drawn to it.

2) As far as others' work, I would say that Apple and Geico continue to hit the ball out of the park. While each of them takes a notable different approach to their marketing, they both have something in common—the simplicity of their messages. I love it when a simple message is repeatedly presented in different yet consistently brilliant ways.

As far as our own work, we have found significant reward in our work with real people testimonials. A clear message embedded in a credible, entertaining testimonial is a powerful marketing tool. And it can be used with equal effectiveness across all media platforms.

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# Reflections From Director, DP and VFX Nominees

Insights into *Boardwalk Empire*, *The Missing*, *Secret Life Of Marilyn Monroe*, *Mike & Molly*, *The Millers*, and *Black Sails*

By Robert Goldrich | *The Road To Emmy, Part 12*



From top left, clockwise: Director Tim Van Patten at the center of *Boardwalk Empire*; Steve Buscemi in the “Eldorado” episode of *Boardwalk Empire*; James Nesbitt (l) and Frances O’Connor in *The Missing*; Kelli Garner in *The Secret Life of Marilyn Monroe*; “Checkpoint Joyce” episode of *Mike & Molly*; On location for *The Millers*; *Black Sails* VFX supervisor Erik Henry.

For Tim Van Patten, *Boardwalk Empire* is one of three series that holds a special place in his heart. The 15-time Emmy nominee earned his latest TV Academy recognition for the *Boardwalk Empire* finale, the episode titled “Eldorado,” which capped the show’s five-year run on HBO. He is again in the running for the Outstanding Directing for a Drama Series Emmy. *Boardwalk Empire* has thus garnered Van Patten at least one Emmy nom each of its five seasons, including a directing win in 2013 for the episode titled “To The Lost.” (He also was an Outstanding Directing for a Drama Series nominee that same year for the “Margate Sands” episode of *Boardwalk Empire*.)

Asked to reflect on *Boardwalk Empire*—for which he has served as a director, EP and writer—now that it’s in his career rear-view mirror, Van Patten related, “It seems far back in the distance already. That’s show business. We’re gypsy families. You swear you can never live without them and you wind up finding another family. But in the

case of *Boardwalk Empire*, very rarely do you get to have the kind of experience I’ve enjoyed—working closely with people I not only respected but whom I had prior relationships with, and deep friendships. I was home for a change in New York. I had my hand in many aspects, happily so. We were able to surround ourselves with the most talented people we worked with over the course of our careers in New York. There’s a great shorthand when you assemble those people. I will miss that.”

The swan song episode, “Eldorado,” posed its own set of challenges. “Everyone wants to give a show like *Boardwalk Empire* a proper farewell,” said Van Patten. “Often you’re left holding too much story in your hands when you get to that point. You have to write and finesse a script that finds the show best. It’s never easy. Fortunately we had a show where we had a lot of experienced writers, a great production team. All hands were on deck. We benefited from tremendous teamwork. I wouldn’t have been able to

do this episode, much less get an Emmy nomination without first A.D. Jude Gorjanc, the script by [series creator/EP] Terence Winter and [EP] Howard Korder, and the entire crew. Steve Buscemi is a great number one on the call sheet. He owned his role throughout the series. In the last episode, we asked him to do a lot, to be slightly off character. He was so invested in that final episode. It was one of the great pleasures of my professional life to watch him work.”

Regarding the other two alluded to shows that carry a special significance for Van Patten, he cited his experience as a regular cast member on *The White Shadow*, and his work, primarily directing, on *The Sopranos*. Van Patten observed, “*The Sopranos* changed my career. I learned so much from [series creator] David Chase in regards to story, professionalism and discipline.”

*The White Shadow*, noted Van Patten, was special because “I was a regular on that show working with my mentor [series creator] Bruce Paltrow. He gave me

## ROAD TO EMMY

my first acting job and was responsible for my directing career.”

The other Emmy nominations netted by Van Patten for *Boardwalk Empire* were: Outstanding Drama Series in 2011 and 2012, and Outstanding Directing for a Drama Series in 2014 (for the “Farewell Daddy Blues” episode).

Van Patten’s very first Emmy nomination came in 2000 for Outstanding Writing for a Drama Series (with Terence Winter) for the “Pine Barrens” episode of *The Sopranos*. This was followed by Outstanding Directing for a Drama Series nominations in 2001, 2003, 2004 and 2006 for *The Sopranos*. Also in ‘04, Van Patten was a directing nominee in Comedy Series for an episode of *Sex and the City*.

In 2010, Van Patten won an Emmy for Outstanding Miniseries for *The Pacific*; that same year he was nominated for Outstanding Directing for a Miniseries, Movie or a Dramatic Special on the basis of *The Pacific*. And in 2011 Van Patten was a Best Director for a Drama Series nominee on the strength of the “Winter is Coming” pilot for *Game of Thrones*.

As for life after *Boardwalk Empire*, Van Patten said he’s dabbling in some prospective feature film projects and hopes to have some “good news” on the TV front in the coming months, noting that he remains “happily” under contract at HBO.

### Tom Shankland

*The Missing*, a Starz/BBC miniseries, helped to fill a missing element in the career of director Tom Shankland,

spurring opportunities in the U.S. market for the three-time BAFTA Award nominee. Earning Shankland his first career Emmy nomination for Outstanding



Tom Shankland

ing Directing for a Miniseries, Movie or a Dramatic Special, *The Missing* made a major impression in the American television community, ultimately resulting in several plum U.S. primetime assignments for the helmer.

Shankland landed the pilot for *Wicked City*, which got picked up by ABC TV. He also directed an episode of HBO’s *The Leftovers*. And at press time Shankland was in Baltimore where he was directing a pair of episodes for Netflix’s *House of Cards*.

Yet while *The Missing* has put his recent flurry of American activity into motion, Shankland puts the miniseries, particularly the Emmy nomination, into perspective. “Getting the call that I had been nominated was thrilling,” he recalled. “It means obviously quite a lot to earn such an honor and it’s a good excuse to celebrate. But it doesn’t

belong just to me. You can get through eight hours of miniseries with the sort of stamina and focus needed only if you have amazing people around you. When I got the nomination call, it made me think of the great work of the DP, the designer, the cast headed by James Nesbitt and Frances O’Connor, writers Harry and Jack Williams. The nomination is vindication of everyone’s work on the show. No matter how much a director’s ego might like to think you did it yourself, that’s clearly not the case. Everyone’s work on the show is what’s being nominated and recognized.”

Nesbitt and O’Connor star as Tony and Emily Hughes, the parents of a boy missing in France. Tcheky Karyo portrays Julien Baptiste, a retired French detective put in charge of finding the youngster.

At first, Shankland wasn’t enthused over the story. “It sounded so distressing, so sad. But then I started reading the scripts [the first four had already been written] and was completely mesmerized by the questions raised by every scene. What Jack and Harry achieved in the writing cast a spell on me. I felt completely hooked on the idea of creating that same experience for the audience.”

Helping Shankland get the opportunity to direct *The Missing* was a short film, *Bait*, he did some time ago about a father who briefly loses track of his son after having left him alone in a cafe for an hour. “It was quite moving and reassured me that I had a heart after all,” quipped Shankland. *Bait* was nominated for Best Short at the 2000 BAFTA Film Awards.

For Shankland, a prime challenge posed by *The Missing* was maintaining an emotional balance to the story. “I didn’t want it to tilt into a totally emotionally distressing experience for the audience. I wanted to convey what I got from my first reading of the material—this fascinating, fantastic, atmospheric mysterious thriller. When delving into some of the more emotionally distressing moments, I didn’t want the audience recoiling. I wanted to try to create an atmosphere where you felt intrigued rather than just so disturbed you couldn’t go on. Jimmy Nesbitt and Frances O’Connor gave brilliant emotionally truthful performances. We watch them go through difficult moments with the camera without overtly leaning towards their suffering. I didn’t want to rub the audience’s noses in the distress. The loss of a child is harrowing for any parent but I didn’t want to be overly indulgent in that. The directing challenge was to somehow make this mystery more than just a story about suffering.”

### Christopher Manley, ASC

Christopher Manley, ASC, last month earned his fifth career Emmy nomination, this one in the Outstanding Cinematography For a Limited Series or Movie category on the strength of *The Secret Life of Marilyn Monroe* (Lifetime), the miniseries directed by Laurie Collyer. His first four cinematography nominations came in 2009, 2010, 2011 and 2013, all for *Mad Men*, the AMC series on which he not only evolved as a

*Continued on page 26*

# Way to go Manley!

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# Preparing for the 4K Content Workflow Transition

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## Quantum's Alex Grossman On Making Storage More Cost

Continued from page 16

of experience and reams of success stories. Regardless of size of your company or project and the state of your budget, Quantum and SGL Broadcast detail the solutions that can fit your needs.

### Quantum: Optimizing Workflow with Storage Innovations

Quantum has specialized in high throughput, high performance computing for archive and data protection for 35 years. Many in the media and entertainment industry are familiar with Quantum through its StorNext shared file system that controls shared access to storage across an entire workflow. This Quantum product has been ubiquitous in the industry for the last 20 years, a feature at companies ranging from Framestore VFX house in London and Park Road Post in New Zealand to Disney and CBS and many other major studios and broadcasters.

"About five years ago, we started to look at where the future of media production was going," says Alex Grossman, Quantum VP of Media and Entertainment. "We saw HD, more collaboration, more workgroups, not quite in the cloud, but people working remotely." The company rewrote a lot of the over 1 million lines of code to StorNext, turning it into a platform for the workflow for today...and tomorrow.



Alex Grossman



<http://www.quantum.com>

But that's not where they stopped. "We realized that we had moved into a true tapeless workflow," Grossman adds. "We no longer had tapes on the shelf for archive. Virtually every facility had some kind of LTO backup, but they didn't have the concept of the repurpose-able archive yet." Facilities were doing more and more high-resolution work but lacked the end-to-end workflow to completely optimize efficiency and costs. "Often people let their workspace grow in an ad hoc fashion," he says. "You'll have 22 shows on an online disc because with offline, it was hard to get it back."

The need, Quantum saw, was to make storage more cost effective and manage-

able, as well as faster for ingesting and outputting content in a fully automated manner. "We said, let's build tools that let you archive in a couple of different ways," Grossman says. "We already had an automated tool to back-up the archive on LTO, but there are a lot of technologies as resilient as LTO with the speed of disk."

Object Storage became the focus of Quantum's next generation solution, dubbed Lattus. "Traditional RAID is inefficient for Petabyte scale storage, and traditional block storage addressing can't match the scale, access or durability needs of today," says Grossman. "Lattus, Quantum's next generation cloud object storage, addresses these issues, and ultimately allows the business to unlock more value from the data. Now we can offer people the fastest performance, from ingest to delivery."

At the same time, continues Grossman, Quantum focused on refining the way people handle content at ingest. "With higher resolution content, you need to ingest the content but you also need a copy of that raw content to be maintained for a long time, so it's an archive ingest. Using StorNext Storage Manager, the platform now lets you even archive at ingest."

Workflow Optimized Storage was the next step. "You can lower the overall cost of production by how you use storage," says Grossman. "In broadcast, for example, you are getting content from many different sources in a lot of different codecs. You need to transcode it to get it into a working format and build a proxy format too. We automate that process completely in a way that doesn't slow down the people already working on the content."

Quantum is able to achieve this by building intelligence into the use of different kinds of storage. "In today's higher resolution workflow environment, when you work with bigger files, we have lots of different storage components and we choose the right one for each step," says Grossman. "For example, you might need SSD for ingest. Then we use fast storage for editing and, for delivery, we can use a slower storage because it's not real time. The user doesn't notice the difference but our system is in the background, moving things along."

With compatibility with tools from 54 different manufacturers, Lattus also allows control of the system from other

parts of the workflow. "These tools can take control of the system, while Quantum Lattus executes those processes in the background," says Grossman. Quantum's StorNext Pro Solutions includes all the pieces necessary to build a highly customized yet universal workflow. And if a client has a favored transcoder or non-linear editing system, Quantum can optimize the workflow around those tools. "Lattus gives a tremendous amount of flexibility," says Grossman.

For the UHD/4K, High Dynamic Range and High Frame Rate future, Quantum offers unlimited scalability in performance and capability. "We have a StorNext solution, StorNext Pro 4K, designed for facilities who want an entry-level 4K system," says Grossman. "So many facilities in Hollywood and New York are getting requests from the studios to deliver in 4K. With our system, you can work in 4K as easily as you did in HD, as well as migrate content back and forth."

In addition to 4K, many content distributors are interested in producing High Dynamic Range (HDR) material. "You need increased capacity, and we've done all our testing," says Grossman. "With Quantum solutions, you'll have the headroom to do 4K plus HDR without a problem."

"One of our advantages is that, with our system, you can deliver HDR in 4K in a collaborative manner," he continues. "Unlike other systems, we can do it all simultaneously, with a large number of users. In principle, our system can handle hundreds of users working in 4K on a large project."

Quantum has done a tremendous amount of testing on how to work with high frame rates and applied its expertise with existing technology specifications. "In today's high resolution workflow with HDR and HFR, about half the operations happen in real-time—editing, color correction, audio sweetening to some extent, and finishing," Grossman says. "The rest of the operations—ingest, transcode, render and deliver—all happen in non-real-time. We separate these two operations out, which lets us do 4K, HDR and HFR with less cost and hardware, managing it carefully in StorNext 5, which provides the fastest streaming performance in the market, so the non-real-time doesn't clog up real-time operations."

In the wings is Quantum's Q-Cloud



Quantum: workflow storage, archiving, data protection & cloud.

## Efficient; SGL Broadcast's Bernie Walsh Discusses FlashNet

solution, for those clients interested in cloud-based solutions, a choice that few are making today—but more may make in the future. “We wanted an offering we could give all our customers, but we understand it’s not for everyone, at least today,” says Grossman. “Meanwhile, what we offer today is an end-to-end workflow with an unique and very important archive piece at the end.”

### SGL Broadcast: Scalable Solutions for Storage Management

For the past 15 years, SGL Broadcast has devoted its energies into the media and entertainment space, from production and broadcasting to editing and education. “Anywhere there’s video,” says Director of Worldwide Sales Bernie Walsh. “We focus on managing video assets throughout their life cycle, from ingest through the process of editing, play-out, and archive, including storing, managing



Bernie Walsh



<http://www.sglbroadcast.com>

and duplicating copies.”

Maintaining and retrieving video assets has never been an easy job, even in the tape world. But the complexities have

dramatically increased as the amount of video has exploded and, with it, the numbers of versions, operations and retrieval needs. But SGL Broadcast has a solution for that: FlashNet.

“FlashNet is a content management application to manage video from its ingest through editing and archive,” says Walsh. “Whereas large organizations, such as broadcasters, have the money to put a fairly complex solution in place, that leaves out most post houses and other smaller facilities where budgets aren’t there to get a solution that does the job right.”

SGL now offers several lower-cost, entry-level bundles that make it possible for a facility of nearly any size and scope to be able to enjoy the benefits of storage management. “We provide you with the server to run our software on, the connectivity into other parts of your organization, including the storage, production and post, and a tape library where all the material can be



### SGL FlashPack system can be used as part of future expansion.

stored,” says Walsh. “We also provide a very nice user-friendly interface. So many facilities don’t have any kind of asset management or automation, which makes it very difficult to find assets in the tape library. We make it easy with search criteria.”

For facilities that want a turnkey archiving system, the entry-level FlashPack, with FlashNet at its heart, offers all-in-one hardware and software services and comes

*Continued on page 20*



**SGL has an established history serving the archive needs of broadcast facilities around the world.**

SGL is a leading global provider of content archive and storage management systems. Our suite of adaptable, flexible archiving solutions now includes FlashPack, an easy to use turnkey archiving system.

Containing all you need for an integrated scalable media archive, FlashPack is a cost-effective way to start managing your media archive.



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Global leaders in Archive & Storage Management



## Storing, Managing, Archiving And Maximizing Assets

Continued from page 19

with 60-terabytes of storage and 12 months of software support and service.

FlashNet is highly scalable, says Walsh. “The majority of our customers who invest at the low end can still use the hardware they’ve invested in to increase the size of the archive,” he says. “That’s the philosophy behind our software. We have customers we one server and 30 or 40 tape drives. But we have other much larger customers, such as NBC, CBS, BBC and WWE, with 12 or 14 servers and a Petabyte of disc archive and 10 tape drives in a clustered, fully automated scenario. The idea behind the cost-effective bundle lets you get into this world relatively simply and then grow without wasting the investment you already made.”

The FlashNet solution, which is ideal for news and sports, also works well with major manufacturers of production and post gear, including Avid, Grass Valley, EVS and VSN. “If you’ve got a facility with ISIS online storage, we would provide an interface from our software to connect with that Avid environment,” says Walsh. “When someone is finished editing a

piece, he’ll select that project and send it to the archive, and we provide an interface that does that, totally transparently to the user.” Facilities can set up the system in different ways, to accommodate multiple projects and editors.

The most important thing is that three weeks—or three months—later, the editor can easily find the clips he archived with search criteria. “If the post house has created a low-res version, the editor can play it and make sure it’s the right clip,” says Walsh. “Then he can mark in and out points, so if he only wants to restore two minutes of a one-hour sequence to make a promo, he can do that in low-res, then restore and deliver it.”

Walsh notes that for facilities that either already have or want to develop an in-house management system, SGL provides a set of APIs that will allow them to create a fully integrated system, with their own software and FlashNet. “We let them hook into our system so when they get to a point where they outgrow it, they can buy a production asset management system,” he says. “We don’t just provide them with a sophisticated archive system but the ability to inte-

grate their own in-house system.”

FlashNet is also used as a near-line storage system. “When your material is ingested, it generally goes to a high-performance but expensive disk,” says Walsh. “We can put another layer in there, from the online storage to our archive, that can be a combination of more near-line disks and near-line tape library. Storage Manager creates life cycle rules that can offload content from online storage when needed to near-line storage. You can create a rule that it makes a copy for the tape library or that, if it hasn’t been accessed for a defined period of time, that it can be deleted and create more space.”

“It’s easy to move from online disk to near-line disk,” he adds. “What’s difficult is managing it, making sure you have the right components and getting it back in a way that works. We can provide that. You need software that’s going to manage those videos throughout their life cycle, and that’s what we do.”

### Conclusion

Up until now, only the facilities that could afford a customized system could

manage, store and archive their assets in an integrated, efficient way. Now, as video assets increase and become more valuable, every facility, no matter how small, must find a way to store, manage and archive video in the most robust way possible. That imperative becomes clearer as UHD/4K (and beyond), High Dynamic Range and High Frame Rate become more common. An ad hoc system or a patchwork of solutions just don’t work anymore.

Assets created today can be repurposed months from now, and every production and post expert knows that accessing assets for repurposing is an essential—and increasingly important—task.

The chance to automate those tasks with proven hardware and software is a compelling solution to storage and archive issues facing today’s post facility. The good news is that there are now solutions for every budget and capacity. With scalability at the core of the solutions we’ve discussed here, solving this ongoing problem answers today’s problems and prepares the facility for the future.

## MID-YEAR REPORT CARD

Continued from page 13



### Lola Lott, principal/CEO, CharlieUniformTango

2) Without a doubt it would be Procter & Gamble’s Always “#LikeAGirl”.

Kudos to Procter & Gamble and Always for creating a message in a natural documentary style that addresses a larger social issue instead of a typical product demo, 30 testimonial, or comedic relief of an embarrassing female moment. By interviewing young women, young boys, and young girls we see first hand their negative social views. Most important, this campaign builds confidence, encourages pride among young girls, while the secondary effect builds brand loyalty in a softer nontraditional way. This is advertising at its best.



### Jennifer Usdan McBride, director of digital production, J. Walter Thompson New York

4) I would expect to see more campaigns that reflect the hacker culture. If brands can show that they think differently and efficiently to solve your problems, it’s more likely that you will identify with and invest in that brand. I think that’s a powerful notion.

5) Campaigns that address social issues or causes such as Like a Girl,

Holograms for Freedom and the Ice Bucket Challenge were rewarded and recognized this year. It was also exciting to see recognition of brands that invested in technology that weren’t germane to their core product, like Volvo Cars’ LifePaint.



### Skyler Mattson, managing director, WongDoody

2) The celebration of Dads is a cool thing and something that continues to strike a chord with me (a Mom). Campaigns like the recent ones from Dove Men + Care ad during Super Bowl as well as spots from Toyota and Nissan were powerful, emotional and authentic. This advertising is super relevant to the growing role Dads are taking on at home and with kids. Big brands that traditionally targeted Mom (P&G and Vicks) are now featuring Dad because they understand Dads are starting to do more and more of the shopping. But featuring Dad also appeals to women . . . especially when Dad is showing his sensitive side and saving the day with his kids. Also of

note along these lines, Amazon Mom just changed its name to Amazon Parent!



### Tim McGuire, CEO, Cutters Studios

1) Ad agencies continue to wrestle one another for new business as well as fighting to hold onto the business they have. Loyalty is often out the window, with large and even small advertisers playing one agency against the other. How productive is that? CMOs have such a short life span that when they join a company they think they have to put their ad account in review because they need instant change to put their mark on a brand even before they know if their predecessor’s new campaign has been successful. Is that smart? Is an agency ever comfortable enough with a client relationship to be able to tell the advertiser what it really

thinks instead of what the advertiser wants to hear? Pins and needles do not make for great ideas and that’s what I see going on in the ad world today. We have wonderful agency relationships and we want to help them navigate these waters, and yet it sometimes seems that the currents are running too strong against them.

Continued on page 29

## News & Developments: VR Sound; CAS Awards; Arcade Fire

*Q Department launches Mach 1; CAS Timeline Set; Sept. 24th Release For The Reflektor Tapes*

Music and sound house Q Department has launched a VR sound production studio, Mach 1 Studios. The new venture is already making its mark, having just completed a VR piece for TOMS shoes with filmmaker Chris Milk and producer Patrick Milling Smith of the VRSE studio.

For each pair of shoes it sells, TOMS is known for providing another pair to kids in need. This VR short takes TOMS customers on one of its giving trips during which company employees see firsthand what these donated shoes mean to children, their families and communities. This four-minute, 360-degree *Virtual Giving Trip* short chronicles one such sojourn to Peru.

Having identified technique and processes used in movie sound production to bring high fidelity sound inside VR environments, Mach 1 also worked on *Catatonic*, a VR film directed by Guy Shelmerdine of VRSE. *Catatonic* has been screened on the festival circuit, including at SXSW, Cannes and Comic-Con.

Q Department mainstay Drazen Boznjak of Mach 1—who was composer/sound designer on *Catatonic*—related, “Everything is more complex and exciting in VR. The creative aspect is completely open and arguably unexplored. This was the most intense collaboration with a director so far. Guy [Shelmerdine] and I both fell deeply in love with VR and as such felt compelled to produce high quality content for this medium in order for it to get the attention it truly deserves. I felt like a scientist exploring a new territory.”

Boznjak is also in production on Oculus Story Studio’s *Dear Angelica*, directed by Saschka Unseld as a follow-up to his VR film *Lost*. Q Department in association with Mach 1 is providing original music, binaural sound design and a full 360 degree VR mix. *Dear Angelica*—which shows viewers what it would be like from the POV of being inside an illustration—is part of a slate of shorts from Oculus Story Studio designed to showcase the film-making and storytelling prowess of VR.

### Timeline Set For CAS Awards

The Cinema Audio Society (CAS) has set the date and timetable for the 52nd Annual CAS Awards. The CAS



**A scene from the VR film *Catatonic*.**

recognizes Outstanding Sound Mixing in film and television as well as Technical Achievement in production and postproduction. Honorary Awards will be announced later in the year.

Entry Submission Form become available online on the CAS website at [www.cinemaudiosociety.org](http://www.cinemaudiosociety.org) on Monday, October 12, 2015

Entry submissions are due online by 11:59 pm PST, Friday, November 13, 2015

Nomination ballot voting begins online on Monday, December 21, 2015

Nomination ballot Voting ends online at 11:59 pm PST, Monday, January 04, 2016

Final nominees in each category are announced Tuesday, Jan. 12, 2016

Final voting begins online on Wednesday, January 27, 2016 Final voting ends online by 11:59 pm PST, Friday, February 12, 2016 The 52nd Annual CAS Awards will take place on Saturday, February 20, 2016, in Los Angeles.

### Arcade Fire’s *The Reflektor Tapes*

Grammy Award-winning band Arcade Fire will release its first feature film, *The Reflektor Tapes*, coming to cinemas worldwide on September 24 to begin a limited run.

*The Reflektor Tapes* was directed by 2013 Sundance Grand Jury Prize for Short Films winner Kahlil Joseph, and produced by Pulse Films (*20,000 Days on Earth*, *Shut Up And Play The Hits*) and *What Matters Most*. The feature—at the crossroads of documentary, music, art and personal history—will be brought to screens by distributor Arts Alliance. *The Reflektor Tapes* delves into the making of Arcade Fire’s critically

acclaimed, international #1 album *Reflektor*. The film charts the band’s creative journey as they lay foundations for the album in Jamaica, commence recording sessions in Montreal and play an impromptu gig at a Haitian hotel on the first night of Carnival, before

bringing their live show to packed arenas in Los Angeles and London.

Audiences will relive stunning concerts from the *Reflektor* tour, re-envisioned in true cinema high definition and surround sound. With Arcade Fire granting previously unprecedented access to director Joseph, *The Reflektor Tapes* fluidly blends in never before seen personal footage, including interviews, documentation of the recording process and moments captured by the band itself.

In addition to showcasing music from *Reflektor* and other albums in Arcade Fire’s catalog, *The Reflektor Tapes* will give viewers a chance to hear an unreleased track for the first time.

Arcade Fire has also released an exclusive new music video for the track “Porno,” created by Joseph and featuring footage from *The Reflektor Tapes*.

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# MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <p><b>Nike's "Short A Guy"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p>Song: "Surfin' Bird," The Trashmen Barking Owl, West Los Angeles Michael Anastasi, sound designer; Kelly Bayett, creative director; Whitney Fromholtz, producer.</p>	<p>Lime Studios, Santa Monica, Calif. Loren Silber, mixer; Susie Boyajan, producer</p>	<p>Wieden+Kennedy, Portland, Ore.</p>	<p>Imperial Woodpecker, bicoastal Stacy Wall, director</p>
2	 <p><b>Gillette's "Shave Forth"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p>DJs From Mars, Dr. Lektroluv, Morgan Visconti and Gareth Williams, composers. Human, New York</p>	<p>Heard City, New York Philip Loeb, mixer</p>	<p>Grey New York Josh Rabinowitz, executive VP/ director of music; Zach Pollakoff, VP/sr. music producer.</p>	<p>Ninja, Los Angeles Hiro Murai, director</p>
3	 <p><b>One World Observatory/Legends' "See Forever"</b> (Immersive A/V experience at One World Trade Center, NYC)</p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p>Yessian Music, New York Dan Zank, composer; Weston Fonger, sound designer</p>	<p>Yessian Music, New York Weston Fonger, Philippe LeSaux, Scott Gatterio, mixers</p>	<p>The Hetterna Group, Pasadena, Calif.</p>	<p>Realisations, Montreal Roger Parent, André Lantin, directors</p>
4	 <p><b>Honda's "Great Thinking Inside"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p>Squeak E Clean Productions, Inc., Los Angeles music supervision Licensed music track: "Gonna Build A Mountain," composed by Leslie Bricusse and Anthony Newley, performed by Sammy Davis Jr. (Rhino Entertainment Company, A Warner Music Group Co.) Lime Studios, Santa Monica, Calif. Mark Meyuhas, sound designer; Susie Boyajan, executive producer</p>	<p>Lime Studios, Santa Monica Mark Meyuhas, engineer; Matt Miller, assistant mixer; Susie Boyajan, executive producer</p>	<p>RPA, Santa Monica, Calif.</p>	<p>Nexus Productions, London Smith + Foulkes, directors</p>
5	 <p><b>Sony PlayStation VUE's "Wouldn't You"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p>Q Department, New York music and sound design</p>	<p>Sonic Union, New York Steve Rosen, mixer</p>	<p>Johannes Leonardo, New York</p>	<p>MUZ, bicoastal/international Fredrik Bond, director</p>
6	 <p><b>Kraft Lunchables' "Yard Sale"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p>Comma, New York, Chicago, Los Angeles Bryan Rheude, arranger/composer; Noam Pikely, banjo player; Bonny Dolan, executive producer; Libby Morris, producer. Song: "Dueling Banjos"</p>	<p>Another Country, Chicago Dave Gerbosi, mixer</p>	<p>mcgarrybowen, New York Brandy Ricker, music producer</p>	<p>Recommended Media (since renamed MRS. BOND), Marina del Rey, Calif. Chris Woods, director (who has since joined Hungry Man)</p>
7	 <p><b>Oculus VR's "Reveal"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p>Elias, bicoastal Vicki Ordeshook, executive producer; Vincenzo LoRusso, executive creative director; E. Tyler Harp, music supervisor</p>	<p>Elias, bicoastal Evan Wood, mixer</p>	<p>none (client-direct project)</p>	<p>Mothership Media, Inc., Los Angeles Aladino Debert, director</p>
8	 <p><b>Samdex Samsonite's "Pierre"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p>Bang, New York/Bang Europe, Prague Music arrangement: "The Infernal Galop (The Can-Can)" by Offenbach.</p>	<p>Bang, New York/Bang Europe</p>	<p>JANDL, Prague/Bratislava</p>	<p>Nomad Films, Prague Bernie Roux, director</p>
9	 <p><b>Summer's Eve's "Dueling Roomies"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p>tonefarmer, New York Jared Hunter, composer; Liz Higgins, executive producer</p>	<p>charlieuniformtango, Dallas Russell Smith, mixer</p>	<p>The Richards Group, Dallas</p>	<p>Dummy, Venice, Calif. Harold Einstein, director</p>
10	 <p><b>Chobani's "Family"</b></p> <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p>duotone audio group, bicoastal Jack Livesey, creative director, music producer, composer; Eef Barzelay, composer, lyrics writer, recording artist; Paul Opperman (Opperman Weiss), lyrics writer; David Leinhardt, executive producer; Giovanni Lobato, producer.</p>	<p>Heard City, New York Cory Melious, mixer; Gloria Pitagorsky, executive producer</p>	<p>Opperman Weiss, New York Paul Opperman, director of music</p>	<p>RSA, Los Angeles Laurence Dunmore, director</p>

# “Short a Guy” Is Long On Impact, Headlining Top Ten Tracks

*Nike ad tops quarterly chart, driven by The Trashmen’s “Surfin’ Bird,” Barking Owl sound design*

## A SHOOT Staff Report

A youngster is asked to join a pick-up game of basketball on a hot summer day and this leads to a string of invitations to join other teams spanning different sports across varied locations. The invites on the fly come from famous athletes such as Major League Baseball star Mike Trout, NFL quarterback Andrew Luck, soccer superstar Mia Hamm, beach volleyballer Misty May-Treanor, and NBA big man Anthony Davis.

This young recruit—coveted because all these teams are “short a guy”—then embarks on a whirlwind adventure, playing in one game after another with several of these star athletes, from basketball to long distance running to street stickball, volleyball, soccer, football, lacrosse and back to basketball sans any respite. The spot makes clever use of Nike star athlete endorsers yet its focus is on the youngster, the grass-roots athlete, to whom viewers can relate. The kid changes his garb and equipment on the fly for each respective sport. The commercial is part of a multimedia campaign driving traffic to the GearUp hub on Nike.com, helping people to gear up for their own sports adventures this summer. The Gear-Up hub also features experts who impart coaching tips and define equipment needs.

Titled “Short a Guy,” the ambitious campaign’s centerpiece commercial was directed by Stacy Wall of bicoastal production house Imperial Woodpecker for Wieden+Kennedy, Portland, Ore., shot



**Michael Anastasi**

by cinematographer Jon Lynch and edited by Rich Orrick of Work, L.A. It’s a hyper energetic piece driven by the frenetic beat of The Trashmen’s “Surfin’ Bird” song, and sound design by Michael Anastasi of music/sound house Barking Owl in West L.A. Audio post mixer was Loren Silber of Lime Studios, Santa Monica, Calif.

## Realistic sounds

“When I saw the cut for the latest Nike spot ‘Short a Guy,’ I was excited because it had the nostalgia of a classic Nike commercial set in the modern day,” said Barking Owl’s Anastasi. “First, I went through all of the production audio. It’s important. If somebody was on set and they heard a specific sound, it can stay with them. Subconsciously they fall in love with it. Sifting through the audio allows me to be a sonic ‘fly on the wall.’ I pull out bits that I feel are irreplaceable or are good inspiration for designing new sounds that have an organic authenticity

to them. The spot spans many locations and sports. To give each one a solid ‘real life’ foundation, I used tailored Foley effects, field recordings and the production audio. So now I’ve made it feel like you were there.

“The next step,” continued Anastasi, “is enhancing the key moments. You don’t want to just hear a stick hit a ball. This is a Nike commercial. You want the crack to draw you in. What does a boy watching this commercial imagine a Mike Trout swing sounds like?”

This aural dynamic reflects the sense of imagination, the wonderment we feel watching star athletes and in doing so enhances the story. Providing creative inspiration and direction were Anastasi’s collaborators at Wieden. “On the initial creative call, Jason [W+K art director Campbell] asked me to go in the

direction of a graphic novel for the quick change scenes,” recalled Anastasi. “He wanted me to keep it feeling fun and not too heavy handed. My mind immediately went to the iconic whooshes and hits of classic Kung Fu movies. I created a variety of sounds to accent and enhance the speed and quickness of the kid changing for each individual sport. At this point [W+K creative directors] Stu [Brown] and Chris [Groom] came in and we fine tuned the entire spot. I like when creatives come in. I feed off of their energy and their vision. When they are in the room I can change and create sounds right there. This final sound design session allows the mix (which Loren Silber from Lime killed, as usual) to be more about the levels and less about the actual sounds. I am happy with the way the spot turned out.”



Nike’s “Short a Guy”

ny | chi | la

commamusic.com

# VISUAL EFFECTS & ANIMATION

**TITLE**      **VISUAL EFFECTS/ANIMATION**      **AGENCY**      **PRODUCTION**

1	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Perrier's "Hot Air Balloons"</b>  <b>MPC Paris</b> Franck Lambert, VFX supervisor; Fabian Frank, 3D supervisor; Quentin Martin, producer; Martin Joas, Tim Van Hussen, Jon Park, Andreu Lucio Archs, Steve Oakley, Thanos Topouzis, Thomas Garrick, Arttu Koskela, Timo Schumacher, Amir Bazzaz, Bjorn Blaabjerg Sorensen, Chloe Dawe, Jesse Amadio, Olivier Sicot, Ross McCabe, Luca Maccarelli, Ravinder Sembi, Rune Mansson, Ingo Putze, Ajai V John, Sumesh Chammancheri, Bibin Balan P, Akshay Sunil Wadwalkar, Shalwin Shajui, Yashaswi Salandri, Sindhuja B, Prashanth Parasivam, Manoj Ravi, Hemanth Anusuri, Ganesh Kumar S, Dheeraj Hebbar, Ankit Dheraj Toppo, Yasasvini V, Sravan Kumar, Roy Nukala Srikrishna, Mithilesh G., K. Gandhiraj, Bruno Roosewelt, Radhakrishna Rethinasamy, VFX team; Javier Cid, Alexander Kulikov, Rashabh Bhutani, Ginesh Gandhi, S. Sundaramoorthy, Rajkumar C, Avinash Bhandary, composers; Matthieu Toulet, colorist. (<b>Toolbox:</b> Houdini, Arnold, Photoshop, Mari, ZBrush, Mudbox, Nuke Studio, Nuke, Maya)</p>	Ogilvy Paris	Les Télécréateurs, Paris Fleur & Manu, directors
2	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Honda's "Great Thinking Inside"</b>  <b>Nexus, London</b> Smith &amp; Foulkes, directors  <b>Time Based Arts, London</b> Chris Wood, Sam Osbourne, animators; Mike Skrgatic, James Allen, Sheldon Gardner, Flame artists; Ben Cantor, Mike Battcock, Kristoffer Andersson, Poul Resen Steenstrup, Eva Kuehlmann, Simon Goodchild, 3D artists; Simone Grattarola, additional grade.  <b>Acme Digital Content, London</b> Kevin Malling, Brandon Acre, Tyson Hill, John Wang, vehicle scanning &amp; modeling  <b>(Toolbox:</b> XSi, Maya, Flame, Flare Smoke, Resolve)</p>	RPA, Santa Monica, Calif.	Nexus, London Smith & Foulkes, directors
3	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>AT&amp;T's "Close To Home"</b>  <b>The Mill, New York</b> Sean Costelloe, exec producer/head of production; Nirad "Bugs" Russell, line producer; Gavin Wellsman, VFX supervisor/2D lead; Krissy Nordella, 2D lead; Michael Smith; Chris Sonia, Keith Sullivan, 2D compositors; Heather Kennedy; Sungeun Moon, Yoon-sun Bae, Marco Giampaolo, 2D assists; Yili Orana, Corey Langelotti, 3D; Jeffrey Lee, pre vis artist; Charlotte Carr, editor; Clemens den Exter, designer; Aline Sinquin, colorist.  <b>(Toolbox:</b> Flame, Nuke, Maya, After Effects, Baselight, Final Cut)</p>	BBDO New York	Anonymous Content, bicoastal Frederic Planchon, director
4	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>GE's "Time Upon a Once"</b>  <b>a52, Santa Monica, Calif.</b> Andy Rafael Barrios, VFX supervisor, 2D VFX artist; Tim Donlevy, on-set post supervision; John Chemiack, CG supervisor, 3D artist; Cameron Combs, Michael Vaglienty, Richard Hirst, 2D VFX artists; Kevin Stokes, Gabe Sanchez, online artists; Christian Sanchez, Jon Balcome, Tim Kadowaki, Erin Clarke, Joe Paniagua, Joe Chiechi, Mike Bettinardi, 3D artists; Michael Relth, 2D animator; Tiffany Germann, roto artist; Heather Johann, producer; Patrick Nugent, exec producer. (<b>Toolbox:</b> Maya, Flame, After Effects)  <b>Renegade Animation, Glendale, Calif.</b> (cel animation) Darrell Van Citters, animation director; Ashley Postlewaite, animation EP; Andy Jolliff, production mgr; Randy Sanchez, Shawn Keller, animation; Jason Plapp, backgrounds.</p>	BBDO New York	Biscuit Filmworks, Los Angeles Andreas Nilsson, director
5	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Machine Zone/Game of War: Fire Age's "Time"</b>  <b>Method Studios, LA</b> Benjamin Walsh, VFX supervisor; Stephanie Gilgar, EP; Brian Burke, CG supervisor; Ian Holland, compositing supervisor; Jennie Burnett, producer; Julie Osborn, coordinator; Keith Roberts, animation supervisor; Chris Perkwitz, Jordan Harris, animators; Henry Van Der Beek, animation TD; Lim Bunu, modeling sup.; Doug Wolf, Sung Churl, Alex Whang, Scott Brust, modeler; Brian Ripley, Jamie Bowers, Anna Gibson, texture; Ruben Flores, Carlos Vidal, Jaemin Lee, lighter; David Lo, lighting TD; Ryan Rogers, Paul Katzen, Nole C Murphy, rigging; Sergey, Sho Hasegawa, Daniel Bodenstein, FX; Mark Wesler, Massive; Fabio Zapata, layout/integration supervisor; Brittany Montero, tracking coordinator; Luis Rodriguez, Mingquan Zhou, tracking; Sandro Blattner, Nick Kim, Nuke; Onesimus Nuemberger, Ivo Horat, matte painter; Stephanie Sweeny, roto supervisor; Chris Cortese, Marvin Jones, Pam Gonzales, roto. (<b>Toolbox:</b> Mari, ZBrush, Mantra, Maya, Houdini, Flame, Nuke, Massive, 3D Equalizer, Syntheyes)</p>	Untitled Worldwide, New York	Method Studios, LA Benjamin Walsh, director
6	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Birds Eye Flavor Full's "Mind Blowing"</b>  <b>Framestore New York</b> David Hulin, creative director; Nick Fraser, sr. producer; Sarah Hiddlestone, exec producer; Andy Rowan-Robinson, VFX supervisor; Eric Rosenfeld, shoot supervisor; Corina Wilson, compositing supervisor; Nuke; Jim Hundertmark, animation supervisor, 2D; Sang Kim, Thomas Panayiotou, Sebastian Boulange, Nuke; Russell Miller, Theo Jones, Nathan Diehl, Xiaowei Tan, Michitka Inoue, Jack Caron, Joseph Szokol, Xiaolai Zheng, 3D; Will Frazier, Rob Dollase, Tucker Prisco, Stephen Johnson, 2D; Callum McKeveny, designer; Stephen Seledede, VFX editor  <b>(Toolbox:</b> Maya, Nuke, Arnold)</p>	BBDO New York	Supply & Demand, bicoastal Greg Popp, director
7	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Trail Mix (short film)</b>  <b>Hornet Films, New York</b> Gabe Askew, writer/director; Michael Feder, exec producer; Jan Stebbins, Greg Bedard, producers; Bill Burg, Jeff Lee, lead animators; Meghdad Asadi, rigging; Tyler Hurd, additional animation; Andres Gutierrez Torres, character design; Erwin Riau, character modeler; Rachel Kwak, Dave Soto, modelers.  <b>(Toolbox:</b> Maya, Vray, After Effects, Premiere, Photoshop)</p>	none	Hornet Films, New York Gabe Askew, writer/director
8	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>NBC Entertainment/Heroes Reborn's "Where Are The Heroes?" (promo trailer)</b>  <b>ring of fire, Santa Monica, Calif.</b> John Myers, EP/VFX supervisor; Jerry Spivack, creative director/VFX supervisor; Flame artist/online editor, colorist; Stephen Grimm, head of CG &amp; design; Blake Taylor, CG artist; Judith Baca, Ryan Sage, mural artists; Chris Howard, Flame artist; Gary Mortensen, comp assist; Jim Carter, producer.  <b>(Toolbox:</b> Benjou, After Effects, Flame)</p>	NBC Entertainment Marketing, Burbank, Calif.	NBC Entertainment Marketing, Burbank, Calif. Kendall Bowlin, director
9	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Trolli's "Dino Trip"</b>  <b>Zoic Studios, Culver City, Calif.</b> Chris Jones, VFX executive creative director; Matt Thunell, VFX exec producer; Ian Untereiner, VFX exec producer/head of production; Nick Vassil, VFX producer; Yunka Mori, VFX coordinator; Ryan McDougal, VFX supervisor; Nadar Hussein, VFX art director; Giovanni Bucca, Derrick Ligas, Aziz Dosmetov, Brian Scott, Jessica Amzoll, compositors; Chris Korn, dino puppet design &amp; fabrication/dino stop motion animator; Kim Blanchette, dino stop motion animator; Toby Brockhurst, Wes Waldron, Rob Winfield, Flame artists.  <b>(Toolbox:</b> After Effects, Maya, Flame, miniature dinosaur models)</p>	Periscope, Minneapolis	Central Films North, Los Angeles Rodrigo Garcia Saiz, director
10	 <p><a href="#">CLICK HERE TO VIEW SPOT &gt;</a></p>	<p><b>Mondelez/Ritz Crisp &amp; Thin's "Puttin' on the Ritz" (Gregory Porter lyric video)</b>  <b>Nice &amp; Polite, London</b> Sophia Ray, director/animation; Matt Frost, producer; Tomi Um, illustrator.  <b>(Toolbox:</b> After Effects)</p>	Mother London	Nice & Polite, London Sophia Ray, director

## Ant-Man Poses Giant Challenges

Prime Focus World (PFW), the company behind the 3D conversion of films including *Avengers: Age of Ultron* and *Terminator Genisys*, took on a new challenge with *Ant-Man*—namely developing the stereoscopic look of a film with a main character of such diminutive proportions. The PFW team had 582 shots to complete for the film, deploying its patented stereo conversion pipeline.

“We were working on look development with Marvel’s stereographic 3D supervisor Evan Jacobs, and had to figure out how best to play the stereo to enhance the photography,” said Richard Baker, sr. stereo supervisor at PFW. Establishing just the right look meant that the stereo team had to experiment with how they would manipulate the depth when converting the film into the two slightly different left and right eye viewing angles needed to see an image as stereo 3D. Artists at PFW work with a host of in-house tools as part of the company’s advanced 2D to 3D stereo conversion process, called View-D. DepthGen, for example, allows for cleaner results in stereo by improving on any discrepancies caused by the shift between the left and right eye at a sub pixel level. An important component in this pipeline is Blackmagic’s Fusion Studio. “We build lots of proprietary stereo tools in the development of our stereo pipeline, and we appreciate how well organized Fusion is for developers, providing a stable SDK, without the need to recompile plugins for every new release,” said Baker, who added, “Fusion’s fast, light and gives us precise control in 3D, allowing us to make lots of very fine adjustments, which is exactly what we need for our stereo work. I think one of the great things about Fusion is the way it handles large amounts of roto because in conversion, everything in our pipeline is roto-scoped. Fusion just processes all of that large data and it means the artist has more interactivity frame by frame, so it makes the whole project more workable overall.”

Aside from a few CG shots, which were rendered as stereo directly by the visual effects facilities involved, *Ant-Man* was fully stereo converted, and Baker affirms that this combination is increasingly becoming more and more normal for developing features into stereo 3D. In fact, though there are some in the industry who might say that the 3D version of a film should be shot natively in stereo on set for the best results, Baker believes otherwise.

“Shooting native absolutely doesn’t mean that it is ‘true’ stereo. It’s just a different way of capturing stereo, in the same way that rendering out CG stereo in Maya, or converting the film afterwards are ways of creating stereo. It’s an optical illusion at the end of the day,” he said. “I think for certain projects like nature documentaries, for instance, native is great, but from a production point of view shooting native on big tent pole visual effects films just doesn’t make any sense. When you’re on a shooting schedule of twelve or sixteen weeks to shoot an entire film then the slow down of shooting native stereo on the day is too much. Another problem comes when you’ve got many visual effects. If you’ve got just one character on a green screen, how do you know how to shoot it in native as there’s nothing there! Only when the shot comes into VFX and you build the world behind the character do you begin to see how the composition comes together. That’s when you can start to think about how to develop that in stereo 3D. There are all these choices for things you can make afterwards in post that if you were shooting native, you wouldn’t be able to change.”

## VFXnow at SIGGRAPH

GPL Technologies showcased agile pipeline solutions for visual effects companies offered by its VFXnow division at this week’s SIGGRAPH 2015 in L.A.

VFXnow has developed a unique Hardware as a Service (HaaS) model where visual effects companies lease rather than buy hardware, allowing them to quickly and economically ramp up production pipelines to meet project needs. Workstations, rendering systems and storage capacity can be added without long-term investment costs, and with the support of an experienced, production-minded engineering team.

This is the first year that GPL Technologies exhibited at SIGGRAPH.



Ant-Man

## MPC Takes Flight For Perrier

“Hot Air Balloons” tops quarterly Chart

### A SHOOT Staff Report

An effervescent flight of fancy finished first in *SHOOT*’s quarterly Visual Effects/Animation Chart as CG hot air balloons representing Perrier bubbles race their way to the top of the mineral water bottle. The tandem of Fleur & Manu from Paris production house Les Télécréateurs directed this visual effects-heavy Perrier commercial, titled “Hot Air Balloon,” for Ogilvy Paris, with VFX from MPC, primarily its newly opened Paris studio.

Franck Lambertz, VFX supervisor and creative director of MPC Paris, led the team, relating, “The spot is a riot of color, with multiple locations and many minute details in every shot. Working with Fleur & Manu, who are adept at creating the ultimate fantasy world, led us to slightly unconventional techniques. I even found myself in a helicopter filming with a 360-degree camera to create the back plates. The work was led from MPC Paris, with support from the 3D team in London, prep work from Bangalore, and stills photography from MPC Mexico—a truly global effort.”

The commercial opens with CG hot air balloons bursting through the water, against the stunning backdrop of South America’s Iguazu Falls. The assorted balloons—carrying a mix of occupants, from cheerleaders to hippies to zoo animals—soar skyward, exploding in colors and sounds. In all, MPC contributed 42 VFX shots. The process of figuring out what made sense to do in camera and what to try to attain otherwise was, noted Lam-



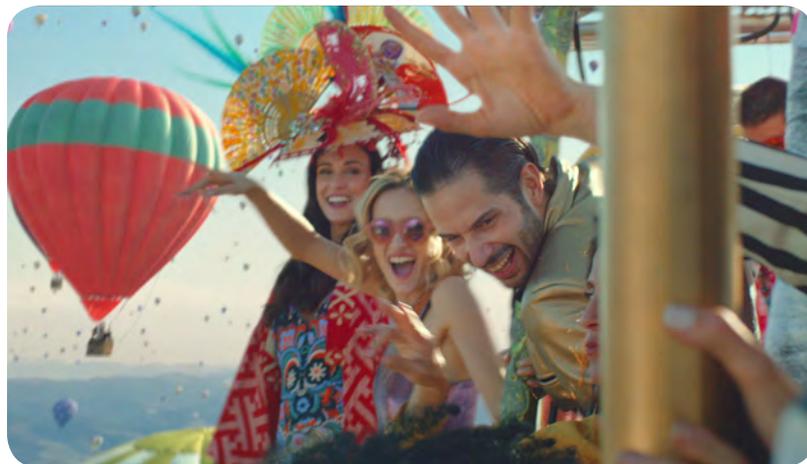
Franck Lambertz

bertz, “a very ambitious balance. If you rely too much on the postproduction process, you can lose quickly the freshness and craziness [we wanted].”

The balloon bursting through the water was one of the most challenging shots, requiring a team of Houdini liquid specialists. The main shoot took place in Argentina, with actors and extras suspended close to the ground in their baskets.

3D supervisor Fabian Frank of MPC London led the team to create 50 variations of CG hot air balloons, and to rebuild the baskets in 3D. Each balloon has its own unique brand of eccentricity, with the occupants using tricks to speed their balloons along. To help with the individuality, Frank’s contingent used a range of cloth simulations for the balloons. The lion and his marmoset and parrot pals were shot in-camera at an Argentina zoo.

Frank said, “The main challenges were probably the variety of different effects we had to develop—from fluids to cloth, fire to clouds, 3D people. It’s all in there.”



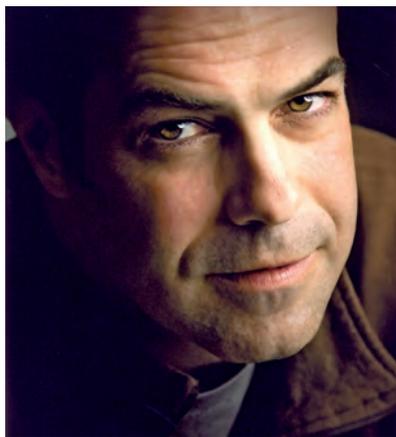
Perrier’s “Hot Air Balloons”

## DPs Manley On Marilyn Monroe, Baum On A Couple Of CBS

Continued from page 15

cinematographer but also successfully diversified into directing.

“I’m sad that *Mad Men* ended,” said Manley. “We had become very much like a family on that show. At the same time I was so happy the way the series was resolved. I think it was gratifying to the viewers in terms of all the charac-



**Christopher Manley, ASC**

ters. As gratifying as it was, though, it was also a little unnerving from a career standpoint. What’s next? What do you do after that?”

Manley has since answered that seem-

she would be the perfect choice for recreating characters based on real people and was drawn to her for this Marilyn Monroe project. We had a lot of great conversations, exchanged a lot of emails for several months before the project got a start date. There’s been so much written and said, so many projects about Marilyn. This one, though, was different from anything that had been done, delving into her mother’s mental illness, her relationship with her mother, and her own mental illness which she believed she inherited. The miniseries covers her life from childhood in the early 1930s to her death in 1962.”

In terms of challenges posed by the limited series, Manley related, “We had to find ways to properly delineate the different decades, the different periods of her life and the way she transforms from Norma Jean to Marilyn to the extent that the studio helped create her and how she created her own persona as Marilyn which she later took ownership of.”

The technical challenge was getting a start date later than anticipated, after the decision had already been made to shoot in Toronto. Manley found himself in the midst of winter trying to shoot Toronto for

that *Mad Men* transitioned from film to the ALEXA in season five.

Beyond his most recent Emmy nomination, also underscoring that there is life after *Mad Men* for Manley is his lensing of season three of *Masters of Sex*. He also has directed an episode of the Showtime series.

Asked to reflect on *Mad Men* now that the iconic series has wrapped, Manley recalled that when he first came aboard the show, he wasn’t all that confident that he would last. “They had four different DPs in season one [with Phil Abraham shooting the pilot and setting the tone for the series]. I was the fifth they had when season two began. It was rough at first as I got to learn the show. But thankfully I learned that [series creator] Matt Weiner’s taste and mine were really well aligned. It became easier to absorb and recreate the style that he preferred because it was my preference as well. I went from surviving to thriving on that show.”

Part of that thriving was getting the opportunity to direct four episodes of *Mad Men*, the first being “Commissions and Fees” during season five. “That was the episode in which Lane Pryce committed suicide,” recalled Manley. “It was a heavy episode and I got the chance to direct it because it worked best for the production schedule right before the Christmas holiday. It’s an experience that meant a lot to me and that extended my creative reach.”

### Gary Baum

Last month Gary Baum picked up his sixth and seventh career Emmy nominations, both in the Outstanding Cinematography for a Multi-camera Series category for the *Mike & Molly* (CBS) “Checkpoint Joyce” episode directed by Victor Gonzalez, and the “Con-Troversy” episode of *The Millers* (CBS) directed by James Burrows.

Burrows, a lauded Emmy-winning series creator, producer and director (*Taxi*, *Cheers*, *Will & Grace*, *Frasier*), has played an integral role in Baum’s career. The cinematographer’s first three Emmy nominations were all for series (*Gary Unmarried*, *2 Broke Girls*, *Mike & Molly*) episodes directed by Burrows.

Baum recalled first meeting Burrows

on the set of *Friends* some 20 years ago. Burrows was directing and Baum was a camera assistant at the time. Baum moved up the industry ladder to operator, reconnecting with Burrows on *Will & Grace*. When Tony Askins, ASC, retired and recommended that camera operator Baum succeed him as DP on *Will & Grace*, executive producer/director Burrows afforded Baum that opportunity. Burrows later directed the pilot for *Mike & Molly*, bringing Baum into the fold on that show.

And Burrows and Baum will continue their collaborative working relationship this fall on the NBC comedy pilot *Crowded* starring Patrick Warburton and Carrie Preston.

Also continuing is Baum’s run of Emmy nominations on *Mike & Molly*. “Checkpoint Joyce” marks the fourth consecutive year that Baum has secured an Emmy nom for the series.

However, this past season at the same time marked a departure from the norm for Baum on *Mike & Molly*. On the previous seasons of the hit show, Baum deployed Sony F23 cameras.

This past year, though, he switched to the newer Sony F55 with a 35mm sen-



**Gary Baum**

sor. He explained at the time, “More and more we’re incorporating certain visual effects into the show.” Baum reasoned that the F55 will prove helpful in this and other respects.

Baum told *SHOOT* that the F55 has proven to be “an important upgrade for us in terms of lenses. We’ve been able to use the Panavision 11:1 cine lenses, the same lenses used on their film cameras. The sensor of the Sony F55 is very close to the size of 35mm cameras. This has afforded us a little more of a



**The Secret Life of Marilyn Monroe**

ingly daunting question—successfully so as evidenced by the Emmy nomination. “I had passed on a lot of projects presented to me but then I got the chance to work with Laurie [director Collyer]. I liked Laurie so much when we met and got a sense that we would have a great collaboration. She had directed a couple of great movies—*Sherrybaby* and *Sunlight Jr.*, getting amazing performances from her actors. I knew that

Los Angeles. “Exterior scenes often had to be written as interiors,” he said, “but we managed overall.” At the end, four days of shooting in L.A. were scheduled—for beach scenes and a couple of swimming pool scenes in Palm Springs.

Manley shot *The Secret Life of Marilyn Monroe* with the ARRI ALEXA. “I love the camera,” he shared. “I’ve been shooting mostly with the ALEXA for the past five years or so.” Manley noted

## Sitcoms; VFX Supervisor Henry Discusses Black Sails

cinematic look in terms of falloff and depth of field. Another breakthrough is we all went to a file-based situation, using Sony SxS cards, making things a lot easier for editorial. All in all this has afforded visual effects and post more flexibility, using a larger format and having

### Erik Henry

For visual effects supervisor Erik Henry, his third career Emmy nomination is bittersweet. He is already a two-time Emmy winner—for Outstanding Special Visual Effects for a Miniseries for *John Adams* (HBO) in 2008, and last



**Black Sails**

a higher rate of pixels.”

Baum added that the F55 is also being used to shoot *The Millers*. “The F55 is state of the art as far as we’re concerned in our multi-camera situation,” assessed Baum.

For his Emmy-nominated “Con-Troversy” episode of *The Millers*, Baum said a fantasy sequence with a medieval feel gave a different look to the series, one that had to be meshed with the rest of the show.

As for “Checkpoint Joyce,” this *Mike & Molly* episode has Mike (Billy Gardell) having to arrest Joyce (Swoosie Kurtz) when she refuses to take a breathalyzer test at a DUI checkpoint.

“We had a mix of interior and exterior work—some of the car photography had Swoosie Kurtz on stage,” recollected Baum about the episode. “And we had a string of cars, lights and the checkpoint outside. We shot our own plates and blended the two. The good part was we were able to photograph our own plates rather than have it done by a second party. We were able to adjust everything to exact specifications.”

This is the second year that Baum has scored a pair of Emmy nominations. The first time was in 2012 for the 2 *Broke Girls* pilot and the “Victoria Can’t Drive” episode of *Mike & Molly*.

year for Outstanding Special and Visual Effects in a Supporting Role for the “I” episode of *Black Sails* (Starz).

Henry now finds himself nominated again, for the second consecutive year for *Black Sails*—this time for the season 2 finale, “XVIII.”

However, unlike last year when *Black Sails* won for Supporting VFX, the 2015 nomination comes in the Outstanding Special Visual Effects category. Henry can’t quite fathom why the category switch was in order. He contended that like last year’s nomination, the effects delivered for *Black Sails*’ “XVIII” were supporting in nature—in which case he and his VFX ensemble would be in strong contention for an Emmy win. But instead—and for him, inexplicably—*Black Sails* is in an Outstanding Special Visual Effects category which pits it against such high-profile competition as “The Dance of the Dragons” episode of *Game of Thrones*.

Henry said it’s akin to the VFX Oscar race in 2004 pitting the supporting VFX work of *Master and Commander: The Far Side of the World* against the effects-intensive work in *The Lord of the Rings: The Return of the King*. Since the Motion Picture Academy has but one visual effects category, it promotes the comparison of apples and oranges.

“*Master and Commander* is exactly like what we do and it faced an uphill battle to beat *The Lord of the Rings: Return of the King*. History had shown that *Master and Commander* couldn’t beat them because of dragons, battles, the eye candy, and the marquee role that visual effects played in *The Lord of the Rings*. But the Emmys potentially have one visual effects category for *Master and Commander* and another for *The Lord of the Rings: The Return of the King*. Still we were put in the same category as *Game of Thrones* and we face the same uphill battle against dragons and giants.”

While disappointed over the category *Black Sails* wound up in this year as opposed to last, Henry said he’s gratified that visual effects work on the Starz series was nominated again for an Emmy.

Originally written as a prequel to Robert Louis Stevenson’s novel “Treasure Island,” *Black Sails* is grounded in the

colonial city, Charleston, S.C. “The script had it all happening from the pirate ship point of view in the ocean,” explained Henry. “We thought wouldn’t it be nice to have a shot where the governor who’s the bad guy in that episode grabs his last few breaths as the town falls down around him. The art department, however, said it was a great idea but they couldn’t go and destroy the town they had built. So we instead suggested that we destroy the CGI bell tower we created on the edge of the town square. The tower was big and built in a way that it had wood, plaster and pieces that rely on each other so that when it collapses, it breaks apart realistically. The plaster on the outside gives way before the wood inside. It was carefully crafted to do what we needed it to do, to have it react in the real way a building would. The destruction of that tower enabled us to show the different point of view we wanted from the town.”



**A scene from the season 2 finale of Black Sails**

world of reality. “That’s the challenge of the show in terms of visual effects,” observed Henry. “You have to be seamless. We’re not doing fantasy. People have seen a ship, they’ve seen a sail or they think they have. Our work is up against the human eye and perceptions. ‘That sail is not moving quite right.’ ‘Does water really do that?’ We do as much as we can for real. But there are times when we have to employ a computer-generated waterscape or sail. That’s an ongoing challenge, blending that work into the live action and making them indistinguishable from each other.”

The season 2 finale posed its own challenge related to the bombardment of a

Incidentally, the visual effects in the 2014 Emmy-winning “I” episode of *Black Sails* were nominated earlier this year for the Visual Effects Society (VES) Award for Outstanding Supporting Visual Effects in a VFX-Driven Photoreal/Live Action Broadcast Program.

*This is the 12th installment of a 14-part series that explores the field of Emmy contenders, and then nominees spanning such disciplines as directing, cinematography, producing, editing, animation and visual effects. The series will then be followed up by coverage of the Creative Arts Emmys ceremony on September 12 and the primetime Emmy Awards live telecast on September 20.*

## CFM's Eif Rivera: Crossing Over From Nicki Minaj To Bud Light

Talk about high stakes filmmaking? A daring beach shoot took director Eif Rivera from hip hop to pop top as his first crossover commercial is now airing on national television for Bud Light. "Dropping the Beat with Lil Jon" spot was produced for Bud Light's agency, Energy BBDO...

## FuseFX Artists Garner Emmy Nominations For *Marvel's Agents of S.H.I.E.L.D* and *American Horror Story*

Artists from FuseFX received two nominations in visual effects categories in the 67th Emmy® Awards. Visual Effects Supervisor Mark Kolpack, VFX Producer Tracy Takahashi, Compositing Supervisor Kevin Lingenfelter, CG Supervisor Matthew Von Brock, CG Lead Artist Mitch Gates...

## Mobius Awards Opens 2015 Competition

Mobius Awards has opened its 2015 entry period with Early Bird pricing through Sept. 1 and new categories in Brand Identity and Radio and Audio.

## *Completely Normal* Wins Best Romantic Comedy and Multiple Noms

*Completely Normal*, a dark romantic comedy helmed by first-time feature film director Robert Vornkahl, has continued its successful festival run with a pair of accolades at Ohio's Indie Gathering Film Festival, and selections at The Chain NYC Film Festival, New York's Kingston Film...

## Celebrating its 80th Anniversary, CARTONI Introduces New Fluid Heads

CARTONI is introducing a new range of FOCUS Fluid Heads specifically designed for today's smaller, lighter high-performance cameras. The four new dynamic heads, FOCUS 8, FOCUS 12, FOCUS 18 and FOCUS 22, accommodate an array of camera, lens and...

## Technicolor PostWorks Supports TIFF World Premieres

Technicolor PostWorks New York provided post-production services for four films making their world premieres at next month's Toronto International Film Festival.

## Optimus Hires Caleb Hepler as Editor

Leading production and post house Optimus announced that it has hired Caleb Hepler as its newest editor. Hepler's award-winning work includes the Geico "Unskippable" series of spots for the Martin Agency, which took home 10 Lions from Cannes this year,...

## DP Scott Sorensen Uses Blackmagic Pocket Cinema's on *MythBusters*

Blackmagic Design announced that DP Scott Sorensen is using ten Pocket Cinema Cameras to capture secondary footage, as well as to shoot cold openings and the new opening title sequence, on Discovery Channel's hit television show...

## Dewey Nicks' Body-Diverse Swimwear Campaign for Target Becomes YouTube Sensation

Director and photographer Dewey Nicks helps Target make a splash with the empowering new swimwear campaign "A Fit For Every Body." Nicks helmed both the print and motion elements...

## *Southpaw*: Sound Artists from Sony Pictures Post Deliver a Knockout

One of Hollywood's most gifted action directors, Antoine Fuqua explores the rarified violence of the boxing ring in his latest film *Southpaw*, released this month by The Weinstein Co...

## Director Vikram Dasgupta Joins Code Film

CODE Film is pleased to welcome the talented Vikram Dasgupta to their excellent roster of directors this summer. Born in New Delhi, India into a family of artists, musicians and dancers...

## STORY's Jeff France Explores a Peril of Biz Travel in Campaign for IHG

In a new spot of Intercontinental Hotels Group (IHG), STORY Director Jeff France explores one of the most vexing problems of modern business travel: what to bring home for the kids. Conceived by Seattle agency Possible, the ad promotes IHG's Travel Rewards program.

## Heresy's So & So Sparks a Festive Night of High Jinks for Hey Violet

Creative studio Heresy directing duo So & So sparks a vibrant midnight fiesta in the new music video for Hey Violet's single "I Can Feel It," via Capitol Records. The video is set in Downtown Los Angeles' thriving hub of paper maché...

## Teenage Popstar Girl Visual Effects Breakdown

New York-based production company Underdog Entertainment released a visual effects and art direction breakdown video for the award-winning music video "Teenage Popstar Girl" featuring the roots-rock band, Whisperado.

## Stephen Arnold Music's Soulful Score "God Bless Louisiana" For WGNO Strikes Promax Gold At Station Summit

The latest editions of "God Bless Louisiana," the long-running PSA campaign for New Orleans ABC affiliate WGNO-TV, won the coveted 2015 Promax Gold for General Branding/Image Campaign Small Market at the Promax BDA Local Awards...

## The Mission Taps Becky Jungmann as West Coast Sales Rep

Visual effects studio The Mission announced Becky Jungmann as West Coast sales rep.

## Acclaimed Composer Brian Tyler Named Keynote Speaker for 2nd Annual 2015 Production Music Conference Coming September 9th in LA

The non-profit Production Music Association (PMA) announced that acclaimed composer Brian Tyler will be the Keynote Speaker for the PMA's 2nd Annual Production Music Conference. Tyler will speak from 9-10 AM on September...

## Technicolor PostWorks Services Emmy Nominees

Technicolor PostWorks New York provided post-production services for five television series and three documentaries that received nominations in the 67th Emmy® Awards.

## *Finding Carter* Finds a Home at Chainsaw

MTV's 1-hour drama *Finding Carter* centers on a girl, played by Kathryn Prescott, who was abducted at age three and as a teenager is reunited with a birth family whom she doesn't know. Now, in its second season, the show has won...

## Optimus Promotes Dana Huiras To Offline Editor

Optimus announced its promotion of Dana Huiras to offline editor. Huiras has worked on projects from Shedd Aquarium to Payless ShoeSource to Girls Inc...

## KIND Editor Anthony Marinelli Cuts Irreverent, Playful "Pescatarian" Campaign For Legal Sea Foods and DeVito Verdi

Ad agency DeVito/Verdi and its client Legal Sea Foods want you to go "Pescatarian." They turned to the talents of KIND Editor Anthony Marinelli for their lighthearted, new campaign extolling the virtues of seafood...

## Jonah Mueller Joins One at Optimus as Senior Producer

One at Optimus, the production arm of production and post house Optimus, announced it has hired Jonah Mueller as senior producer. Mueller has been freelancing for ONE...

## Motion Theory's Mathew Cullen Directs Spot For Maytag via DigitasLBI

Motion Theory director Mathew Cullen was enlisted by agency DigitasLBI to direct a spot, "Factory" for Maytag that includes some of the company's actual factories and employees.

## Sound Artists From Sony Pictures Post Production Garner Emmy Noms

Sound artists from Sony Pictures Post Production Services are among the nominees in the 67th Emmy® Awards. Re-Recording Mixers Elmo Ponsdomenech and Todd Beckett are nominated for Outstanding Sound Mixing for a Comedy or Drama Series (...)

## Lions, Shorty, Tellys, More For TPSC Directors

The Traveling Picture Show Company announces multiple wins for work by rostered directors Gus Black and Sam Crawford...

## Rampant Expands Collection of Style Effects

Rampant Design announced it is continuing to crank out hundreds of new 2K, 4K and 5K custom designed Style Effects, exponentially increasing its library of ultra HD visual effects...

## BaseCamp Entertainment Launches IPS

BaseCamp Entertainment, a New York-based directing collective, has launched sister production company International Production Services (IPS), which specializes in shoots in Puerto Rico and soon in Cuba, as well as New York, Miami, Los Angeles...

## Edit 1 Produces/Posts Visually Stunning New Music Video For BECA

Looking to showcase their full palette of talent and creative services, NYC-based studio Edit 1, perhaps best known for their work in test commercials and pre-visualization, has put its creative imprimatur on the new music video "...

## Pull Composes Score for Emmy and CLIO-Winning ESPN Campaign

Original music company Pull provided an earth-shaking score for "I Believe," a highlight spot in a 2015 Emmy® and CLIO Award-winning ESPN campaign.

## Calabash Shows Off Their 'Sand-Mation' Talent In New Kinetic Sand Ad

Few toys are as unusual and imaginative as Spin Master's Kinetic Sand, which entices kids to be hands-on as they turn sand into magical creations that are as fun to squash as to create...

## Cognition Debuts in Hollywood

Cognition, a hybrid post production facility, visual effects studio and creative campus, has launched in Los Angeles. The company is led by writer, producer and entrepreneur Brian Pope, and features a high profile management...

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## Feedback From Y&R NY, CP+B, kaboom, Pereira & O'Dell

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**PJ Pereira,**  
chief creative officer, Pereira & O'Dell

1) Nothing is more important right now in this industry than the divide between technical, direct response and algorithmic development against the content approach. In a certain way, it's like the marketing world has decided to stop trying to merge art and science under the same roof, and let technology take care of the fast results and is bringing the artists to tell stories that are worth the consumers time - cause that's not something you can buy anymore.

2) My favorite piece of advertising was a short film by Anomaly NY titled *Gentlemen's Wager* A cool, sexy, surprising stories of two men fighting for a boat that is "rarer than air". Surprisingly, it didn't steal the award shows circuit this year, but I still think it's the best thing I've seen in the last twelve months.



**Rupert Samuel,**  
executive director of content production, CP+B

1) I think one of the bigger issues that many of us are having to address is our SAG signatory status and how that affects relationships with clients who are not signatory, and may look to shoot non-union. This is especially true in the social content space where SAG's jurisdiction can affect agencies' abilities to cost-effectively and speedily do our jobs. This needs to be figured out, otherwise the agencies that

struggle to be competitive and often have to convince clients to pay so much in talent fees (especially for non-actors) are going to be forced to deal with this.

6) We are investing substantially in our internal production capabilities with big plays in the production, post and finishing space, making investments in camera/grip gear, studio space upgrades and Smoke purchases, along with edit stations, server and throughput upgrades.



**Lauren Schwartz,**  
owner/executive producer, kaboom productions

1) We've turned the corner in terms of "content" being more pervasive than broadcast. Even when projects have a broadcast component, the media is being used for online, social or mobile. As a company with "slash-directors"- director/agency creative director, director/editor etc.—we are well positioned to leverage those capabilities on behalf of clients and their content needs. We can have higher-level strategic and creative conversations, and the partnerships with clients can run very deep, with exceptional results. I think we will only see greater and more diverse content needs moving forward.



**Leslie Sims,**  
chief creative officer, Y&R New York

1) People say we are in a new Golden Age of Television, but we're really in the Golden Age of Streaming Content. It's not enough to be viewed sitting next to great entertainment—you have to be the great entertainment too. TV might still be the best way to reach a large audience at once, but consumers expect so much more from those ads.

5) With clients in such high attendance at awards shows now, particularly Cannes, I'm wondering if we might not start to see a shift on the focus from the winning ideas for pro bono clients to more of an emphasis on great ideas—including but not limited to cause-related ideas—for major consumer brands.

### Flash Back

**August 16, 2010** Crispin Porter+Bogusky (CP+B) has hired Matt O'Rourke as interactive group creative director, Jens McNaughton as interactive associate creative director, and Chean Wei Law as interactive design director, to work out of the agency's Boulder, Colorado office....Filmmaker Louis Leterrier, whose latest feature was *Clash of the Titans* starring Sam Worthington and Liam Neeson, has joined Saville Productions for exclusive North American representation in commercials. Leterrier's filmography as a director also includes *The Incredible Hulk*, *Transporter 2* and martial arts film *Unleashed*, which starred Jet Li and Morgan Freeman. Leterrier also shares a directorial credit with Cory Yuen on the movie *The Transporter*. In the spotmaking arena, Leterrier has experience as reflected in spots he helmed for BNP and the Asian Games....JWT North America has acquired Digitaria, a full-service digital agency based in San Diego and with satellite offices in Dallas, New York and Los Angeles. Purchase price was not disclosed. Dan Khabie retains his title as Digitaria CEO and will report to David Eastman, JWT North America CEO and worldwide digital director....

**August 19, 2005** David Rolfe is joining DDB Chicago, as senior VP/director of branded production, a new role at the ad shop. Rolfe comes over from CP+B, Miami, where he served as co-director of integrated production, along with Rupert Samuel. In the wake of Rolfe's departure, Samuel was promoted to director of integrated production at CP+B...Worldwide media buying shop Zenith Optimedia has entered into a working relationship with entertainment management/production company The Firm. Per the arrangement, The Firm will explore and pursue brand integration and entertainment-based opportunities for Zenith Optimedia's client roster which includes General Mills, Hewlett Packard, Chase, L'Oreal, Nestle, Toyota, Lexus, Scion, Verizon and Verizon Wireless. Rich Frank, former chairman of Walt Disney Television, chairs The Firm, and will oversee that company's work for Zenith Optimedia....Alan Irvin, former exec creative director of Grey Worldwide South Africa, has jumped over to the commercial production house side of the business, becoming a director at Picture Tree, Johannesburg...

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## 22squared, DDB NY POVs

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**John Stapleton,**  
EVP, chief creative officer, 22squared

1) It's funny, when things start to not go so well, we always tell ourselves; "Don't sweat it, it's not like we are saving lives here. It's just advertising." Well, if you take a quick glance at some of the Cannes Grand Prix winners, you will see ideas and marketing initiatives that are doing just that. Saving lives. My personal favorite is "The Lucky Iron Fish," a campaign developed to help prevent the health-destroy-

ing consequences of anemia.

2) Geico's "Unskippable" campaign was flat out amazing. As people look to avoid advertising, it's fun to see work that breaks through in new forms. The execution of the dog in one version was my favorite. As for entertainment, I would say the documentary, *Kurt Cobain: Montage of Heck* really grabbed my attention. I am amazed at how they layered Kurt's illustrations and brought them to life using his voice recordings. It's quite breathtaking.



**Madison Wharton,**  
chief production officer, DDB New York

1) The biggest shift I'm seeing is that brands are more open to connecting with emotionally charged subjects and spending media dollars on topics they wouldn't have touched with a 50-foot pole a few years ago. "Conscious capitalism" done right is seeing massive success in reach, sentiment shift and it is crushing at the award shows.

American's cynicism fatigue has recently been alleviated with a few big wins for equality and that's created a ton of excitement. People are celebrating brands that align themselves with similar values as theirs. They feel just as good about sharing an image of a Burger King Proud Whopper as they do posting a gofundme campaign for a friend-of-a-friend in need.

3) The Geico Unskippable ads were an amazing interpretation of what's traditionally been a not so great user experience.

Virgin America's six hour pre-roll was smart, addictive and so spot on. We need more ideas that are created with their message, audience and placement in mind, not just a cut down of the broadcast spot.

# street talk

Production house m s s n g p e c e s has added directors Masa Kawamura and Celia Rowilson-Hall to its roster. Rowilson-Hall's debut feature film, *MA*, which she wrote, directed and stars in, will have its world premiere at the Venice Film Festival in September. She has worked with such notable directors as Lena Dunham and Gaspar as a choreographer and has directed videos for fashion publications like *Vogue* and *Vanity Fair*. Kawamura co-founded PARTY after spending years as a creative director at global agencies such as Wieden+Kennedy, BBH and 180. His background in coding and film directing translates into a creative process which effectively weaves together storytelling and technology....

Creative agency Johannes Leonardo has hired Andrew Dawson to serve as chief strategy officer. Dawson will lead and continue to evolve the agency's strategy offering, working across Johannes Leonardo's roster of clients that include adidas Originals, Google, Mondeléz International, TripAdvisor, Coca-Cola and The Bezos Family Foundation. He is also charged with helping to develop the agency's brand, business and culture. Prior to joining Johannes Leonardo, Dawson was co-founder of luxury audio company, Master & Dynamic. Earlier in his career, Dawson spent time in planning roles at agencies including R/GA, McCann Erickson, and Draftfcb.... Helena Woodfine and Karen Kloppers have been elevated to South Africa's Velocity Films executive team as EPs. Woodfine started her career at ad agency TBWA\Hunt\Lascaris, producing over a period of 10 years some of South Africa's most notable commercials. In 2002 she joined Velocity Films to produce for director Greg Gray. Kloppers' experience spans 20 years at Velocity. She produced for directors Keith Rose and Adrian De Sa Garces. Most recently, Kloppers has been responsible for the management and career mentorship of the shop's younger directors and production teams....

# report

Visual effects/live-action/design house Quietman has secured indie firm Liz Laine Reps, Inc.—comprised of Liz Shaw (Chicago), Elena Oliveras (NYC) and Rachael Fendrich (L.A.)—to handle representation throughout the U.S. The move marks a reunion in that Liz Laine Reps previously repped Quietman starting in 1998 for about seven years. Overseen by a core group of creative and production execs, Quietman and its live-action subsidiary Quietcontent are able to deliver time and cost efficiencies by keeping different production and post disciplines all under one roof and in one integrated workflow.... Dattner Dispoto and Associates has signed DP Niels Alpert (TV Land's *The Jim Gaffigan Show*) and costume designers Alana Morshead and Christina Blackaller for representation. Alpert was signed by DDA agent Bill Dispoto. Morshead and Blackaller were signed by agent Juanita Tiangco. DDA has also secured new bookings for key talent, landing editor Jeff Castelluccio the film *Hot Summer Nights* (being directed by Elijah Bynum for producer Imperative Entertainment), and DP Manuel Billeter the TV show *Luke Cage* (produced by ABC Television Studios and Marvel Entertainment, with Netflix serving as distributor).... Innovative Artists has signed DP Deke Donelian for commercial representation. Clients include Avon, Christian Dior, Dove, L'Oreal, Macy's, Maybelline, Olay, Pantene, and Rolex. Donelian has shot both live-action and tabletop across the U.S. and internationally.... DP Salvatore Totino, ASC AIC has recently completed principal photography on the Ron Howard-directed *Inferno* starring Tom Hanks and is available for commercials and feature films through ICM Partners.... CW Sonderoptic has named Rainer Hercher as the new general sales director for its line of Leica-branded cine products....

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