

SHOOT®



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VR
&
AR
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(From top left clockwise) DP James Hawkinson (l) and actress Alexa Davalos in *The Man In The High Castle* (photo courtesy of Amazon); Actor Jonathan Pryce (l) and director Jack Bender on location for *Game of Thrones* (photo courtesy of HBO); Claire Danes in *Homeland* (photo by Stephan Rabold/courtesy of Showtime).



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By Robert Goldrich



“Causal Is The New Creativity”

The title of this column was a comment made by Winston Binch, chief digital officer of Deutsch North America, during the AICP Show Road Tour in L.A. last month as part of a roundtable discussion in which AICP Next judges talked about the honored work and trends in the industry.

Binch, who served as this year’s AICP Next Website Jury president, picked up on an observation by fellow panelist Kirk Souder, co-founder of enso and president of the Next Cause Marketing jury. Souder noted that causal marketing was hardly confined to the category he presided over as a judge. He related that six or seven of the Next categories had honored work that took a social impact stand. He said that marketing for a positive impact was evident, for example, in the Next Integrated Campaign category with winners such as

REI’s “#OptOutside” produced by Tool for Venables Bell & Partners, and Vodafone Romania’s “Sunday Grannies” from McCann Bucharest. The latter helped to create a community for elderly women in Romania, which had them socializing with and cooking homemade meals for young people, thus breaking the loneliness and isolation experienced by many seniors.

Marketing category could one day change its moniker to Social Impact, underscoring not just the branding but the responsibility of those brands to accomplish something positive for society at large.

Even the Next Virtual Reality category saw two of its three honorees tied to social impact: Clinton Global Initiative’s “Inside Impact: East Africa” and *The New York*

Standing for something, doing good, being involved in a positive cause have become necessary currency for brands.

And per the “OptOutside” initiative, REI closed its retail stores on Black Friday so that their employees and customers could instead enjoy the great outdoors, spending the time around Thanksgiving to be with family and friends.

Standing for something, doing good, being proactively involved in a positive cause have become necessary currency for brands in order to connect with people. Souder conjectured that Next’s Cause

Times’ “The Displaced.”

The latter also further punctuated Binch and Souder’s social impact contention, winning the Most Next Award signifying best in show. The Displaced tells the story of three children—from Syria, Ukraine and Sudan—who are refugees as a result of war and persecution. Vrse.works (now called Here Be Dragons) partnered with the *The New York Times* and Google to launch NYTVR with the VR film.

POV

By Kevin Shuster



Booked a VR Acting Gig? What You Need to Know

So you’ve heard the buzz about “VR” and “360 videos.” Or perhaps you’ve seen a couple of these experiences on YouTube or maybe even MilkVr.com – but what does this mean for you, the actor? What should you expect when you book a gig for a 360 shoot? This list will help you when the time comes:

Always On

Unlike a typical video/film shoot, in scene means on camera. Actors are always visible. Since these shoots use multiple cameras/multiple lenses to capture 360, it doesn’t matter where you are standing (unless you are hiding behind something), the cameras will see you, and thus, the viewer will see you. Think “Theater-in-the-Round.” The audience surrounds the stage making everything on that stage viewable. Unlike traditional filmmaking where scenes can be edited with different angles or close-ups, as a VR director, I

have little control over where my Viewer is looking at any one point during the film. Always stay engaged, always be in character and remember that every facial expression and gesture is being watched whether you’re talking or not.

Long Takes

For VR shoots that do not include any forms of interactivity (i.e. selectable “hot spots”), there will usually be one setup. The camera rig will be positioned as a first person POV, an object’s POV or a third person POV. For example, if I’m shooting with a six-camera rig, all the actors will run the scene from beginning to end without any interruptions. For the actor, flubbing a line or missing your blocking leaves the take unusable, requiring everyone to go back to first position. There is no way to edit in post-production. Be prepared for multiple takes!

Viewer is the Camera

The viewer can actually be an addi-

tional virtual character within the scene. Everything is seen from the POV of that character – so you’ll need to make sure you are looking into the correct camera(s) to get the eye line correct

Where’s the Crew?

Again, because the cameras see all, no crew members, including the director, can be in the scene. The crew must be hidden or in another room. A work-around I’ve used is to connect iPads, via Wi-Fi, to the cameras in the room, allowing me to see what was going on without being in the room itself.

Where are the Lights?

For the most part, existing or practical lighting is all that will be present on the set. Any artificial lights, tripods, dollies, etc. cannot be on the set because they will show up on camera. This goes for booms too. Your actors will need to be lavaliered.

Kevin Shuster is EP at Team One where he’s focused on digital and VR projects.

Directorial, DP, VFX Supervisor Perspectives

Insights into
Game of Thrones,
Homeland, *The
Night Manager*,
*The Man In The
High Castle*,
Black Sails

By Robert Goldrich,
Road To Emmy, Part 14

From top left, clockwise: Director Jack Bender (r) and actor Jonathan Pryce on location for *Game of Thrones*; Emilia Clarke (l) and Michael Huisman in *Game of Thrones*; Kristian Nairn as Hodor in *Game of Thrones*; Tom Hiddleston (l) and Elizabeth Debickias in *The Night Manager*; A scene from *The Man In The High Castle*; DP James Hawkinson and actress Alexa Davalos in production on *The Man In The High Castle*.



A four-time DCA Award nominee for *Lost*, a series which also earned him three Emmy nods as a director, Jack Bender—whose first directing Emmy nomination came for *Northern Exposure*—now finds himself again in the running for a TV Academy statuette based on his directorial prowess, this time for the “The Door” episode of *Game of Thrones*, his debut on the lauded HBO series. Bender actually helmed two *Game of Thrones* episodes this past season, the other being “Blood of My Blood.”

“The Door” was a pivotal, emotionally charged episode highlighted by the death of Hodor. Written by series creators David Benioff and D.B. Weiss, “The Door” posed varied creative challenges for Bender who set as a prime priority the task of doing justice to Hodor’s passing. While there was some temptation to skew towards the gory, violent and vicious—which the subsequent episode did, and “appropriately so,” said Bender—“The Door” episode had to be treated quite differently. “Early on we realized

that the most important thing is that we feel something at the end of this episode, that horror or a graphic depiction could not in any way overpower the emotion of Hodor’s death.

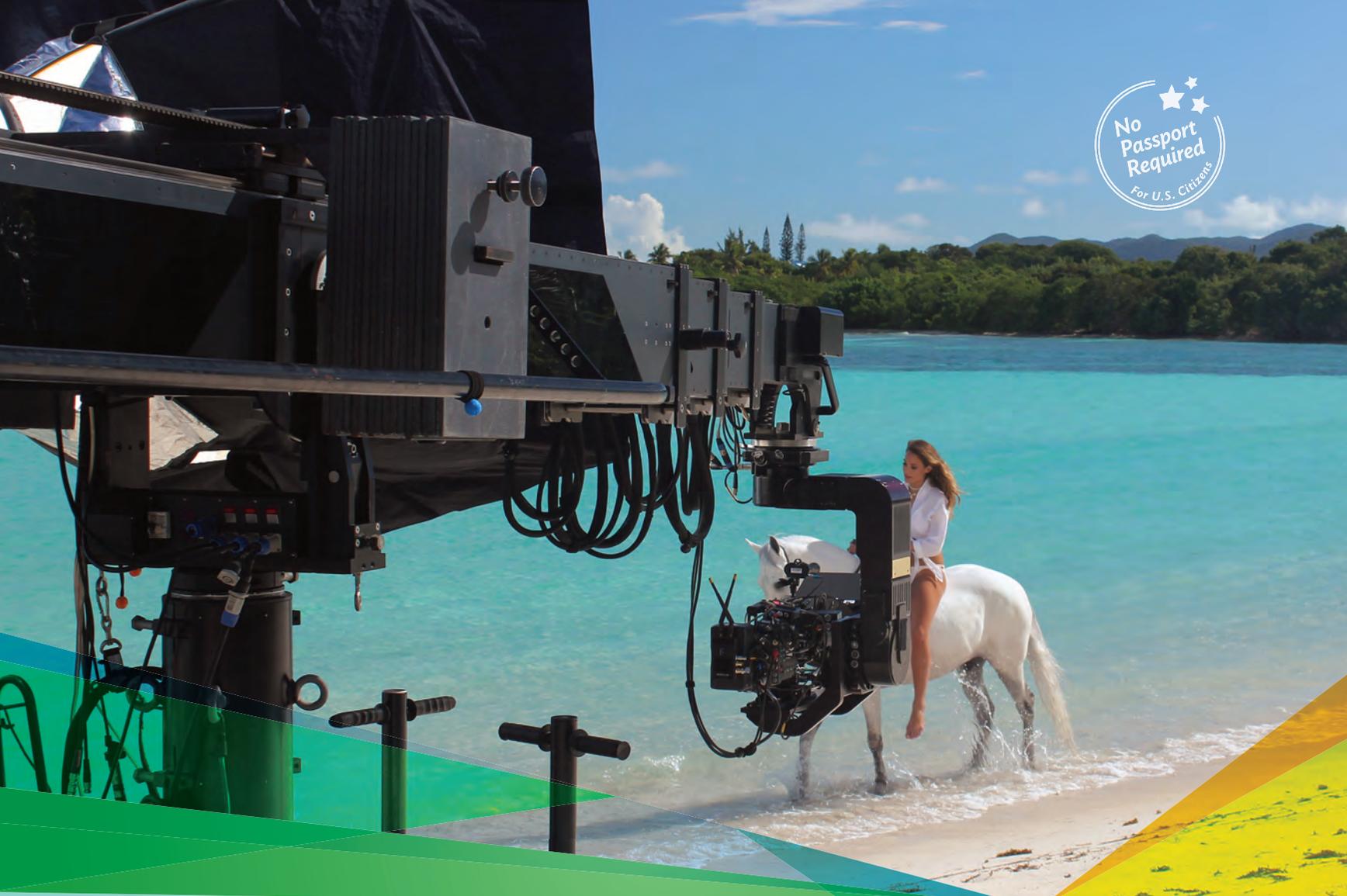
Another challenging aspect, observed Bender, “was to create a sequence that was scary, believable and lived up to the quality of the action which is a very high bar set by *Game of Thrones*. We have a big action sequence in a small cave with thousands of dead guys outside trying to get in. Inside is our small army of heroes. The work of the stunt people, cinematographer Jonathan Freeman and many others was stunning. Jonathan had to light a cave that had no light source, to keep it dark and scary yet viewable and credible. All the while we had to keep our eye on the prize—that we were going to sacrifice a beloved character and the audience had to feel the gut-wrenching emotion of that at the end. Hodor makes the choice to hold the door as the White Walkers bang through against it, wrapping their arms around him. The camera moves in on Hodor as he becomes engulfed with

the dead around him. We also had shots of Wyllis, the young Hodor, giving us parallel views of those two characters we could intercut. We moved in on these two characters in a parallel way so that they become one rhythmically. At the end of the day, the audience would have its heart broken.”

Garnering an Emmy nomination, while gratifying, “isn’t the only reward of working on *Game of Thrones*,” affirmed Bender. “To work in Northern Ireland with these incredible artists who are so committed, to get the chance to dive into another world with them, is inspiring. As a director, you end up building a pyramid one day and one block at a time, surrounded by great people. At the end of a day you’re just making a show—but in this case some say the greatest show ever on television; certainly it’s the greatest show in the world right now.”

The Emmy nomination itself is special, continued Bender, noting that it’s a reminder of how the stars have favorably aligned for him over the years. “I was

Continued on page 26



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John Leverence

TV Academy's sr. VP of awards reflects on work from BBDO, R/GA, RPA, TBWA\Chiat\Day, 72andSunny



By Robert Goldrich

Our annual tradition continues with SHOOT sounding out John Leverence, sr. VP of awards at the Academy of Television Arts and Sciences, to get an entertainment industry perspective on the field of commercials nominated for the primetime Emmy which this year consists of: Ad Council's "Love Has No Labels" from agency R/GA and directed by Danielle Levitt via Persuade and Influence which produced the job along with Mindride; Gatorade's "Dear Peyton" directed by Henry-Alex Rubin of Smuggler for TBWA\Chiat\Day, Los Angeles; Google's "Year In Search 2015" from agency 72andSunny and produced by its in-house production studio Hecho en 72; Honda's "Paper" from agency RPA and directed by PES of production house RESET; and Snickers' "Marilyn" directed by Jim Jenkins of O Positive for BBDO New York.

"Marilyn" takes us back to 1955 and features a hungry Marilyn Monroe on the set of the film *The Seven Year Itch*. In the :30 the blonde bombshell is a cranky version of herself, played by actor Willem Dafoe. But once she takes a bite from a Snickers bar, Monroe is herself again.

"Paper" is a stop-motion animation tour de force which takes us

through Honda's history and lineage of innovation.

"Year In Search 2015" looks back on the questions people were asking in the past year, shedding light on what's on folks' minds and where we're going as a society. Looking at questions we ask of Google indeed says something about us.

In "Dear Peyton" we hear from various people who over the years received hand-written letters from Manning. These folks then read on-camera select excerpts from those heartfelt notes.

And Ad Council's "Love Has No Labels" features a variety of couples interacting behind a large X-ray installation. As the skeletons kiss and dance, viewers mentally fill in the blanks. When unexpected duos step out from behind the screen, including a loving gay couple, the surprise gives viewers a simple demonstration of their implicit bias—and often leads to their acceptance of something that is actually quite beautiful.

Leverence shares his observations on these spots in this edited Q&A, taking an academic and philosophical bent which underscores the art and beauty of short-form filmmaking.

SHOOT: Any trends in this year's field of nominated commercials?

Leverence: Over the years you'll see a recurrence of nominees—examples being series like *Mad Men* and *Modern Family* consistently in the running. The same is taking shape in the Commercials category. Snickers is back this year with a new take ("Marilyn") on a concept ("You're not yourself when you're hungry") that earned a nomination last year with *The Brady Bunch*-themed commercial.

Similarly Gatorade last year earned a nomination for its tribute to Derek Jeter who was retiring from the Yankees. This year, in a completely different commercial, the tribute is to another great retired athlete, Denver Broncos' quarterback Peyton Manning.

There's even a sequel dynamic to the Google piece as each year their retrospec-

tive sheds light on what we're searching for.

SHOOT: What's your take on Honda's "Paper" from RPA?

Leverence: A brilliant piece of work [a stop-motion tour de force from director PES] which reminded me of the fundamental principles of Edward R. Tufte, a professor at Princeton, who wrote the books "The Visual Display of Quantitative Information" and "Envisioning Information." Tufte talked about "escaping flatland" as a way to display information—moving from a 2D page to a 3-dimensional situation, combining micro and macro design. You start with an image and then take that image all the way through to its progression and the results and other images it yields, capped off by the commercial's tagline, "You never know where a dream will lead you." From dropping a

little motor into a bicycle, we see a constant build to one innovation after another, including formula car racing.

We see small inventions in pale shades—beiges, whites and gray for most of the commercial—segue to major innovations with bursts of color. Tufte talked about using color to show foreground information to break free from a clutter of background information. Via color, we see an emphasis on the breakthroughs, a journey which takes us from a dinky little engine to Formula One racing.

SHOOT: I understand you see a shared bond among the other four Emmy-nominated commercials.

Leverence: The other four ads have a certain reference or continuity to them. The Google commercial says the questions we ask reveal who we are. When you start revealing who we are, I'm reminded of the oracle of Delphi in classical antiquity, the message being "Know Thyself" which we've seen throughout philosophy, even in Hamlet. Today Google is the oracle. The searches of 2015 include LGBT rights, the plight of refugees. Know thyself—to deny who you are is self-deception. Knowing yourself allows you

to flourish and have better, more understanding relationships with others.

Then we have Ad Council's "Love Has No Labels" where the X-Ray reveals who others are. We are given a "Know Others" message and by knowing and being tolerant of others, we all can benefit. We can do things together.

For Snickers, it's comedy but the message is to "Be Yourself." You're not yourself when you're hungry.

And for "Dear Peyton," the message is to "Be Known By Others." We see through his letters Peyton's generosity of spirit, his kindness—and we hear from the people who have been touched by that generosity and kindness. This commercial is very Kindar-esque. Kindar was an ancient Greek poet known for Epinikia, odes he wrote to communicate about athletes and their victories. This commercial tells a story that Kindar would have told—not about a triumph on the field or in competition but triumph on a character level conveyed through friends of Peyton, reflecting the kind of person he is.

I see a lovely "hands across the agencies" connection through these four nominated commercials—Know Thyself, Know Others, Be Yourself and Be Known By Others.



A scene from Google's "Year In Search 2015," a spot which reminds Leverence of the "Know Thyself" mantra that's key to understanding others.



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VR, In-House Prod'n., Brands As Publishers

Ad Agency respondents provide food for thought, predictions, observations, opinions, creative and business assessments

A SHOOT Staff Report

Andy Clarke, executive creative director of Publicis New York, observed, “If anyone hasn’t woken up to the world of VR then I encourage you to immerse yourself into it quickly. It’s an insane piece of technology. My sense is that most marketers are using it in a rational and educational way but used in its purest form, it’s an amazing piece of entertainment. It’s certainly no gimmick. In fact, I would compare it to radio in the early 20th century, television in the late 1920s (later color) and the internet in the early 1980s as a breakthrough medium that gives us another option to entertain and communicate through. We’re creating an experience at Publicis for one of our brands and it’s truly amazing watching people learn how to build a visual journey. There’s so much technology learning needed and it makes me feel that 60 years ago our peers would have been having similar conversations about how to communicate through television commercials.”

Clarke’s comments were made in response to *SHOOT*’s Mid-year Survey of ad agency creatives and producers. And for many respondents, virtual reality and augmented reality were prime topics.

Libby Brockhurst, a partner in Odysseus Arms, said, “A tidal wave of VR work is about to wash through the industry; anyone can see that. And it’s going to be a lot of fun experimenting and learning to use the medium to its greatest effect. We’ve got one in the early stages of production and I have to say, it’s pretty stunning. We’re lucky to get to work now.”

Conor Duignan, head of broadcast production, barrettSF, added, “We’ll continue to see more and more brands and agencies experimenting with VR. As we all know, consumers today expect more engaging, immersive experiences – and VR has the potential to deliver just that. But we still haven’t fully figured out this new technology. Once we crack the code of how to tell great narrative stories with VR, the way brands interact with their consumers will be forever changed.”

In-house development

Bryan Cooke, executive content producer of Team One, noted that earlier this year the agency built an in-house VR lab which “has already begun paying huge dividends.”

Other respondents shared that their shops too have made significant in-house production/post investments. Vic Palumbo, director of production, Deutsch LA, said that the agency is building its own in-house production company, Steelhead, across the street, which will open later this year.

“With content generation happening at such a rapid pace now and client demands increasing everyday,” explained Palumbo, “we saw an opportunity to invest, better enabling us to turn around quality content quickly. The new space will give us the ability to scale up and grow for future businesses.”

Insatiable for content

Matt Bijarchi, CEO and chief creative officer of Blend, related, “Increasingly, brands are realizing that they are really publishers themselves. They have a built-in audience and that audience has a nearly insatiable taste for content. The best way to service that consumer desire is to publish.

“Take for instance what Dollar Shave Club did with MEL,” continued Bijarchi. “They created their own online magazine/blog and filled it with interesting content that their consumers yearn for. They essentially had already cracked the code with video content and they’ve now taken it one step further and became their own publisher. Very smart.”

Q&A

For our Mid-year Report Card, *SHOOT* surveyed varied creative, production and executive talent in the advertising agency community to gain their observations and assessments of 2016 thus far.

We posed the following questions:

1) What trends, developments or issues would you point to so far in 2016 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 2016 and beyond.

5) What do recent honors on the awards show circuit (Cannes Lions, AICP Show/AICP Next Awards, 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?

Below is a sampling of the feedback we received. Full responses can be found on www.shootonline.com and in the *SHOOT*>e.dition.

MID-YEAR REPORT CARD



Matt Bijarchi, CEO/CCO, Blend

1) Quality video content and increased brand “experience” engagement.

Marketing clients continue to increase spending on video content for mobile, social and digital consumption. With that increased spend comes a corresponding desire for increasing the quality and production value. While mobile content will never have the production values or budgets of TV work, it is a worthy investment as brands look to differentiate themselves from the plethora of content out there.

2) Pokemon Go. We’ve been living with augmented reality for quite some time, but until now, no one had really successfully blended AR with a physical experience. Niantic did an amazing job integrating the physical and mobile experience. The possibilities here are endless and more exciting to me than even Virtual Reality. We’ve already read that McDonald’s has begun a partnership and that small retailers nationwide have seen an uptick in sales if they’re lucky enough to be in the Pokemon path.

3) Increasingly, brands are realizing that they are really publishers themselves. They have a built-in audience and that audience has a nearly insatiable taste for content. The best way to service that consumer desire is to publish. Take for instance what Dollar Shave Club did with MEL. They created their own online magazine/blog and filled it with interesting content that their consumers yearn for. They essentially had already cracked the code with video content and they’ve now taken it one step further and became their own publisher. Very smart.

4) I think we’re going to see some interesting developments with Facebook Live. If you look at the incredible success of the Chewbacca Mom FB live content—and the significant corresponding lift in sales it gave Kohl’s—it’s hard to imagine it not being a channel that marketers and their agency partners invest in heavily.

6) We’ve invested in our own bespoke Content Management System at Blend. I think a lot of brand studios, production companies and agencies are doing or will do the same. So much of the work we do on video production or web or mobile development can be automated, increasing efficiencies in the long run and allowing us to focus more time on creativity and brand messaging.



Libby Brockhoff, Partner, Odysseus Arms

1) Two major developments have occurred this year. First, our zip code has finally embraced the power of what we do. Previously, the SF computer engineering world has regarded the need for branding and advertising as a sign of a fault in their concept. But Jonathon Mendenhall is leading the pack with Airbnb (see Cannes and every other award show) in a pronounced and deliberate manner showing advertising can deepen the emotional tie people have with code in the modern media landscape (Just ask VRBO). When you live and work in the world epicenter of innovation, and they’re digging your chili, that’s everything.

The other major thing happening in the agency world is the sudden rise of women in leadership roles. Keep in mind, all white male agency teams makes zero sense when you consider women influence the purchase of 80% of everything bought. At any rate, if the glass ceiling can be shattered for women, more diverse ethnicity is bound to be next. Good times.

2) I got to direct Sean Penn for the Global Causes Day 2016 campaign we developed for Facebook. You’ll never see the film unless you work at Facebook, thanks to an MSA clause. While my writers went back and forth with his writer on the script, someone came up with the idea that he’d be extremely difficult to work with. He was the opposite. It was an important job designed to generate a genuine response and he took it very seriously. Actually, he said he’d stay as long as it took to get it perfect. Which was one take. The film worked—Facebook employees responded and they arguably have the world’s most charitable workforce.

3) I know the backstory of how it really happened, but the revival on the Colonel for KFC and the subsequent meta-Colonel or “cameo Colonel” appearances demonstrated both mastery of icon-smithing as well as multi-media screen choreography, in my opinion. Fast food is tough to do well. Also, barrettSF produced an amazing “Rap Alphabet” film with Gentleman Scholar for Bleacher-Report.com which is a stunning thing to watch.

4) A tidal wave of VR work is about to wash through the industry; anyone can see that. And it’s going to be a lot of fun experimenting and learning to use the medium to its greatest effect. We’ve got one in the early stages of production and I have to say, it’s pretty stunning. We’re lucky to get to work now.

Plus CMOs are finally allowed to spend money on broadcast buys after many years of alternative, often-exotic media forays. Really well filmed ads are re-emerging as a first choice message channel and with this comes a whole new batch of amazing young talent to work with. Right on.

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Assessments, Feedback From Advertising Agency Creatives

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Matt Burgess
Creative Director
WONGDOODY

- 1) Concepting and writing for vertical format has got to get better and be more of a focus.
Also, the question of polish when it comes to digital and social videos, and whether they need to be messy to cut through, etc. One thing we know for sure, if we are trying to make a formula, we're already fucked.
- 2) "Superhumans" for Channel 4 is everything. And the amount of heart and tears and work that went into that, you can really feel it. Bravo!
- 3) Clorox "Bleach-able Moments" is incredibly strong creatively and strategically. Nice work, that.
- 4) Could be great. Could be shit. But most likely, it'll remain about the same.
- 5) Work that solves problems is very much on brief.
But I am also sensing the ability of building a brand, telling the story with craft, is coming back.
God I hope so.
- 6) VR-stuff. Goggles, I guess. Not very excited about it, though.



David Cardinali
Executive Broadcast Producer
Droga5

- 1) It'd be hard not to acknowledge we're in an election year, which naturally invites a more specific political dialogue into our industry that isn't necessarily present in other years. Drawing a comparison to the 2008 election year isn't a huge stretch - where in this case (2016) a female candidate is the step change from where the country has been historically. When I think back to 2008, one of the more interesting contributions our industry made was less a campaign statement and more a conversation starter: a poster that reversed President Obama and Senator McCain's skin color. Politics will always be polarizing...it doesn't matter the year so much, but this election does feel more controversial on the spectrum. It will be interesting to see what contributions, if any, the ad community may make ahead of this election...if any of the contributions are able to elevate themselves into being a non partisan statement and serve more as a bigger conversation piece.
- 2) For me, Netflix's *Stranger Things* was one of the more delightful pieces of work I've enjoyed this year. Less explicitly, from a viewpoint of direction or photography or casting, most of these considerations were excellent. But what I found particularly impressive about the series was the grace and sensitivity with which *Stranger Things* handled its rather overt homages to the works before it: the works of Stephen King, Steven Spielberg...you can even say *Twin Peaks*, *X-Files*...and the list goes on. The important takeaway for me was that the references were clearly present, yet *Stranger Things* failed to ever feel as though it were mimicking a formula or being specifically derivative from a singular work. Instead - the show always felt as though it was being itself—faithful to the characters it had written and the world it was operating in. Now, was the series as a whole perfect? No, not exactly. But balancing reference with identity certainly isn't easy. In fact, it's pretty rare to find work that achieves this successfully. Our responsibility when approaching new projects...we are constantly drawing on reference material - from the moving medium and beyond. *Stranger Things* delivers a beautiful example of how to handle this without sacrificing identity. And that the series left me rather pleased after watching the six some hours of content...as opposed to say, wishing I never pressed play to begin with - well let's call that an unfamiliar bonus.

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MID-YEAR REPORT CARD

At WONGDOODY, Droga5 and Publicis New York



Andy Clarke, Executive Creative Director, Publicis New York

1) If anyone hasn't woken up to the world of VR then I encourage you to immerse yourself into it quickly. It's an insane piece of technology. My sense is that most marketers are using it in a rational and educational way but used in its purest form, it's an amazing piece of entertainment. It's certainly no gimmick, in fact, I would compare it to radio in the early 20th century, television in the late 1920s (later color) and the internet in the early 1980s as a breakthrough medium that gives us another option to entertain and communicate through. We're creating an experience at Publicis for one of our brands and it's truly amazing watching people learn how to build a visual journey. There's so much technology learning needed and it makes me feel that 60 years ago our peers would have been having similar conversations about how to communicate through television commercials. On the subject of 3D, I had the good fortune to meet James Cameron a couple of years ago and he had developed technology that allows all films to be in 3D. No silly glasses but 3D to the human eye. (Not new news to all the silver screen people reading this). He couldn't understand why movies had to be in 2D when we see our world in 3D. He had a point. Makes me think they were having the same conversation about color when everyone was watching black and white.

Continued on page 12



CONGRATULATIONS TO OUR DIRECTOR

MARIUS CROWNE

FOR BEING SELECTED TO THE SHOOT NEW DIRECTORS SHOWCASE
&

CLAY TWEEL

ON THE THEATRICAL RELEASE OF HIS DOCUMENTARY "GLEASON"

A Team One Perspective

Continued from page 11



Bryan Cook, Executive Content Producer, Team One

1) This year we have seen a big increase in the amount of attention that luxury brands are paying to millennial consumers. We all know that younger consumers are the future, but for aspirational brands, this can be a tricky demographic to communicate with. Besides the fact that the forum where the conversation takes place is different and unpredictable, younger consumers are a demanding group. If you don't offer them some sort of emotional experience with the

media you put in front of them, they will immediately tune you out. From a production sense I love this challenge since aspirational brands require that everything is premium looking—and they will usually have the budgets to support that—and it is always fun making things for a discerning audience as you really need to perform at a high level to keep them interested. Younger aspirational consumers also tend to be really passionate and vocal about the brands they interact with, and that is also great as there is nothing more fun than producing content that sparks a conversation.

2) Donald Trump's Twitter feed has been pretty remarkable. However you might feel about his politics and persona, Trump has undoubtedly mastered the media feedback loop. The interesting question that Trump's feed raises is what is the correct balance between attracting attention and building a sustainable, successful brand? We will find out the answer to this question come November when we see how he and the rest of the Republican party fare. Whatever the end result, you have to acknowledge that Trump has exploited a strange quirk in the system, as I can't think of any brand that has gained more attention for so little financial outlay.

3) The entire *Deadpool* campaign was great as all of the work—whether it was the social content, the billboards, the trailers, the GIFs, or anything else—was engaging, worked well for the space it was in and expressed the point of view of the film. *Deadpool* is not the easiest film to market, but the fact that it had the best-ever opening weekend for an R-rated movie and surpassed the studio's projections for that opening weekend by roughly \$60 million is a testament to the efficacy of the work.

4) As an industry, we will continue to deal with the challenge of cutting through the clutter. There are a number of great solutions to this challenge—making amazing things that people want to watch and share is an obvious one—but I think the most promising is continuing to customize and micro-target content. Digital partners such as Facebook are making it increasingly easy to speak directly to individual consumers, and at Team One we have done a number of campaigns utilizing that technology. Recently, we created more than 1,000 customized video ads for one piece of communication and then delivered those ads in a very targeted way. I find the creative, financial and technical challenges of this sort of project fascinating, and the results we have seen have been really strong, so I hope that this trend continues in the future.

5) I don't know if you can approach all awards shows as a cohesive whole as, for example, Cannes Lions and the Emmys function in different ways and have different criteria for judging work. For the advertising-specific awards shows, the industry has historically embraced and struggled with technology. While much of the awarded work I've seen is novel in the way it uses technology, much of the prominent "scam" work is also of that nature. As an industry, our love of technology is generally a great thing—and as a production guy, I love the newest gadgetry as much as anyone. That said, it is always imperative that we as an industry do not lose sight of how technology needs to exist inside of larger business objectives.

6) Earlier this year Team One built out an industry-leading virtual reality (VR) lab, and it has already begun paying huge dividends. The lab is allowing us to figure out how to tell stories and communicate effectively in this new space—not the easiest task, as what makes VR amazing is also what makes storytelling in that world so difficult—as well as helping us to figure out the best practical applications for the technology. It isn't just experimental at this point either, as we have completed several VR projects, including the Lexus "Elevate" cycling POV piece and a VR-based media partnership with ABC's *Quantico* that was a big hit. VR is a really exciting technology, but one that you definitely need to roll up your sleeves and dive into in order to utilize it effectively, and having the lab right here in the building has been a big reason we have been able to be so successful with it.

SCHREIER DIRECTS FRANCIS AND THE LIGHTS' "FRIENDS"

Director Jake Schreier of Park Pictures breaks down the fourth wall in Francis and the Lights' "Friends," a music video featuring Bon Iver and Kanye West. The clip leads in with an understated cameo by West and captures Francis Farewell Starlight's stylized moves, topped off with a



choreographed duet section with Justin Vernon of Bon Iver. Moving from a softly lit white room where the characters dance through empty space onto the contrasting darkness and hot lights of a stage—and back again—the video elevates the one-shot approach. Schreier is a former Francis and the Lights band member and longtime video collaborator.

AFI ALUMNI/EMMY NOMINEES

Twenty-two AFI Conservatory alumni collectively received a total of 20 Primetime Emmy nominations this year—up from the 14 nominations garnered in 2015. Altogether, 50 AFI Conservatory alumni worked on the programs in the running for Emmy Awards.

Homeland EPs Lesli Linka Glatter (AFI Conservatory Directing Workshop for Women [DWW], Class of 1982) and Gideon Raff (AFI Class of 2003) scored an Outstanding Drama Series nomination for the second year in a row. Glatter earned an Outstanding Directing nom as well. The creative team behind *Mr. Robot*—creator/EP Sam Esmail (AFI Class of 2004) and EP Steve Golin of Anonymous Content (AFI Class of 1981)—also received an Outstanding Drama Series nod. Esmail earned an Outstanding Writing nomination for the series. *Unreal* co-creator/writer/EP Sarah Gertrude Shapiro (AFI DWW, Class of 2012) also earned an Outstanding Writing for a Drama Series nomination.

Transparent, produced by Rick Rosenthal (AFI Class of 1973), earned its second consecutive Outstanding Comedy Series nomination. Alumni Allison Jones (Class of 1981) and Steven Rasch (Class of 1988) both picked up noms for *Veep*—for Outstanding Casting and Editing, respectively. *The People v. O.J. Simpson: American Crime Story* EPs Dante Di Loreto (AFI Class of 1991) and Brad Falchuk (Class of 1994) picked up an Outstanding Limited Series nomination, and the series' editor Adam Penn (AFI Class of 2003) also earned an Outstanding Single-Camera Picture Editing nom. AFI alumni were nominated for many other programs including *Born This Way* and *Confirmation*.

Unreal: The Auditions—a web series ancillary to the Lifetime series—earned an Outstanding Short Form Comedy or Drama Series nom. The series featured episodes directed by Amy Barrett (AFI DWW, Class of 2015), whose work on *Unreal: The Auditions* was the first assignment as part of Lifetime's Broad Focus initiative which this year began offering job placement for DWW alumnae throughout A+E Networks.

PEOPLE ON THE MOVE....



Reed Morano

Reed Morano will direct the first three episodes of Hulu Original's *The Handmaid's Tale*, a drama series based on the best-selling novel of the same name by Margaret Atwood. Depicting life in the dystopia of Gilead—a totalitarian society in what was formerly part of the U.S.—*The Handmaid's Tale* comes to Hulu from MGM Television and is created, executive produced and written by Bruce Miller, with Warren Littlefield, Daniel Wilson, Fran Sears, and Ilene Chaiken serving as EPs. Atwood is a consulting producer for the series. Morano will also serve as an EP on the first three episodes; the show is slated to go into production in Toronto this fall. The 10-episode series will premiere in 2017....

Grupo Gallegos' Chief Creative Officer Shares Insights



Dave Damman
Chief Creative Officer and Co-President
Grupo Gallegos

1) This being the year of the first reality show-inspired presidential election—the speed to market for fact versus feeling is being put to the test. Regardless of truth, how you make people feel sways the opinion. For voters and marketers alike. Tell a good story, and the truth will eventually follow, but then probably ignored. “Idiocracy” is not that far from reality.

2) LOVE the BBC Channel 4 Paralympics work. Brilliant idea with a brilliant strategy, and stunning execution of that idea. Hooray for the long format content advert. A big platform idea that makes you feel something. A piece of communication that seeds intent. I’m more excited for this event than the mainstream Olympics.

3) For 2016, I think it’s yet to come. A huge fire-works display of both entertainment and advertising that will culminate in November and make this year’s presidential election one for the ages. America’s very first reality show presidential election. Which team are you on? America-ninja-bachelor-apprentice-wife-swapping-warrior. That, and surely of course— PokemonGo!

4) It’s not a crystal ball. It’s called an iPhone. And whether it’s AR Pokemon Go, a Trump vs. Hillary fact check app, a long format video—or binge watching the latest amazingly produced murder mystery miniseries—it’s all served to you without any technology to get in the way. Exactly what you want, when you want—without you even asking. That’s the wonderful, but scary part—WITHOUT YOU EVEN ASKING. Layer on to that the new reality of the consumer landscape, a soon to be fully poly-cultural world—and there you have the immediate future.

5) As we are starting to lengthen the gap between fact and fiction, there is a need to consume or digest content that balances out all the craziness/seriousness in the world. Content that makes us feel a little less heavy hearted or the weight of the world. I’d like to see a trend back towards a bit of humor and a laugh at ourselves, or better yet someone or something that is well-deserving. Can we let ourselves have a little fun? Again—the Paralympics work is a shining example of that. Something that addresses the new world total market audience.

6) Not so much tech, or software, or equipment—but actual people. Humans who see ideas for brands that go beyond advertising. New products. New entertainment. Humans who have ideas for brands that scare the shit out of brave clients, but in a good way. We are surely interested in the non-advertisement creative world. It’s almost like exploring space beyond our own minuscule existence.

Continued on page 14

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MID-YEAR REPORT CARD

Agency Artisans From DDB Canada, barrettSF, Hyperbolous

Continued from page 13



Conor Duignan, Head of Broadcast Production, barrettSF

1) Clients want lots of content — and they want it created faster and for less money than ever before. Gone are the days of shipping a :60 spot and calling it a day. This isn't necessarily a new revelation in 2016, but it's proving truer every day. But just because you create something and throw it on Instagram, YouTube or Facebook doesn't mean that it's effective. Consumers are smarter than ever and increasingly predisposed to skip over the endless branded content they're exposed to. What continues to break through are great concepts that are well-executed. It's on us to convince clients that it's still about quality and not just quantity.

2) REI's #OptOutside campaign was a great example of a brave choice by a brand that was executed flawlessly: paying employees to take the day off and go outside, taking the retail website and turning it into a place to discover national parks, creating a great broadcast spot, and even posting those big banners on storefronts. It

was a gamble, but it paid off because it spoke to the values of their core consumers. I also loved Under Armour's Rule Yourself Michael Phelps spot. That's a beautiful piece of filmmaking paired with a killer track. It makes me want to go for a swim.

4) We'll continue to see more and more brands and agencies experimenting with VR. As we all know, consumers today expect more engaging, immersive experiences — and VR has the potential to deliver just that. But we still haven't fully figured out this new technology. Once we crack the code of how to tell great narrative stories with VR, the way brands interact with their consumers will be forever changed.

5) We continue to see great and inspiring work coming from pro bono clients. More often than not, you can feel the deep passion coming from the creators of cause-related work. Making stuff for the right reasons will always draw an audience. This year, I particularly liked "The Unacceptable Acceptance Letters" campaign that my friends at PRETTYBIRD and Goodby, Silverstein & Partners created.



Dean Lee Executive Creative Director DDB Canada

1) More and more clients are parceling up their business across multiple partners or areas of expertise. This project-based approach is making it harder to get truly integrated thinking produced seamlessly. I worry that in the long run it could damage brands if there isn't someone dedicated to watching over all the moving pieces. The approach that we believe is most effective is when both the client and the brand strategy agency identify a core brand lead team that collectively provide oversight on all communication elements.

2) See below

3) We did some work recently for milk that was designed to be consumed by teens as entertainment, not advertising. We developed a cartoon web series called *Snacktime* that was served up on sites where we knew kids were consuming online entertainment at a time when we knew they were eating snacks. The episodes are designed to be fun reminders that milk goes well with your favorite foods and therefore spoke to our target in just the right moment. The work has been awarded several times for branded content and was shortlisted three times at Cannes.

4) Trend forecasts have recently shown that the sales of Amazon's Echo with voice recognition has been following the same sales curve as the iPhone when it was first released. Many feel voice activation is only going to get better and better which could make it easier for many people to navigate information online. As voice recognition gets stronger, the ability to creatively leverage the technology will increase as well. The ideas that utilize this technology in a way that puts the consumer needs at the heart of the concept will do well for brands.

5) Obviously, creative uses of technology have become the norm but the ideas that win big are the ones where the tech is in support of a larger idea or brand purpose. When it is the other way around and the idea is only in support of the technology, we fail as marketers.



MID-YEAR REPORT CARD

and Situation Reflect On Creativity, Biz Thus Far In 2016



Blaine Lifton, CEO, Executive Creative Director
Hyperbolous Advertising + Marketing

1) The increasing prevalence of “binge watching” has revealed an incredible appetite for episodic productions. From the intimate (and more modest) series to the epic blockbuster productions, viewers can’t seem to get enough. That should bode well for the production industry as commercial TV battles with online and cable services for a share of that audience. I suspect this trend will continue but at some point we’ll see a slow burnout, as we’re beginning to see with reality TV. But not to worry. The next trend will make itself apparent in due course.

2) In terms of advertising, I’m really enjoying the simple elegance of the “Shot on iPhone” work — TV, print and outdoor. It’s essentially crowd-sourced content that has been brilliantly packaged. I also think the power of real people testimonials continues to demonstrate its value as an advertising technique. I am witnessing

this value in the work at my own agency as well as the work I’m seeing by other agencies.



Tom Lorenzo, Executive Creative Director, Situation

1) This is the year augmented reality went mainstream and I expect it to continue. Pokemon Go is an obvious (and very buzzy) example of this, but I would also include less sophisticated examples such as Snapchat Geofilters. The concept of creating a new reality that layers over our own to provide information or entertainment has been around for awhile, but it hasn’t achieved any significant scale until now. This year we’re seeing it more and more and many of our recent campaigns integrate AR in some way. I can’t wait to see how this develops.

5) I see activism as a big theme this year. #OptOutside, an amazing campaign from REI that saw measurable financial success while reinforcing their brand’s beliefs, is a perfect example of this. When you can invite consumers to align with your values and take an action together, it can be very powerful. It also doesn’t have to

be so serious; look at the McWhopper, which took a fun activist approach and drove a ton of interest. When looking at many of the winners, you’ll notice a common thread of activism that I believe has helped define this year.

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Malaga, McCarroll POVs

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Laurie Malaga, VP of Integrated Production, the community

1) With the growing interest and intrigue around VR content creation and its evolution towards narrative storytelling, the industry is buzzing about how to best use the technology and get brands on board. It's an exciting prospect but there is still a gap between production and how it reaches the masses.

2) Election season always brings out thought provoking and responsive work. The Hilary Clinton Campaign work out of Droga5, "Role Models," delivered an incredibly impactful message and a very well executed spot. As a producer and a mother, the work not only caught my attention but it really moved me. The execution was poetic and hard driving at the same time. The casting and performances made me unable to take my eyes off of it.

3) I am going to answer this in two parts choosing a piece of work from the community and one from another agency.

From the community, I loved the work we recently did for Verizon Prepaid. Our challenge was to showcase the current prepaid plan on Verizon's network and highlight the benefits that Verizon Prepaid offers — control and freedom. The end result was a hilarious 90-second music video of our own that utilized Kelis' 2003 hit, "Milkshake" as the centerpiece. The spot got over 5.5 million views on YouTube. This led to Verizon expanding the media buy and airing the 30-second version on TV as well.

From another agency I have to say I loved the Under Armour Michael Phelps spot from Droga5. Everything about it is amazing, the story, the pain, the loneliness, the focus—it all comes through in such an honest manner which is a testament to how the spot is shot. And of course all of it ladders up perfectly to showing just how much hard work and sacrifice goes into being an Olympic champion and leaves the viewer with an overwhelming mix of emotions.



Bennett McCarroll, President, Townhouse

1) Lower budgets, shorter timelines, more deliverables. The push for new, consolidated production approaches is relentless. Not just integration in terms of film, static and digital, which is now a given. I mean the big clients wanting to consolidate cross-agency and cross-brand with production. Of course, the trick is doing that while maintaining everything good about agency production, like brand familiarity, relationships with creatives, account people and the clients themselves.

Procurement continues to have tremendous influence, but protecting good creative must be the touchstone of any model moving forward.

And I see us as being able to do more of the work ourselves. I went to film school so I like filmmakers and I think there are opportunities to own more of the process than in the traditional model. Not as a replacement, but an enhancement.

2) Of course, the gun control work stands out to me. Having that opportunity to speak out and put the resources of a big agency behind a meaningful social cause is rewarding. I have daughters, so the "Dad-Dos" work Grey did for Pantene resonated with me, and by resonated, I mean had me balling. And while those weren't big productions, I still love big film production and craft. In that vein, some of the Under Armour film is beautiful, as is the Hennessy work. The OK GO Upside Down video still impresses me that they pulled that off. And the "Shot on iPhone" spot with the dog running to camera? I watch it every time. I love it. The shot, the music, the idea that the spot itself is a product demo. Plus DOGS!

3) Again, the "Shot on iPhone" work is effective strategically because at its core, it's a product demo.

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Hot Locations



Teresa Sabatine

Sabatine as the Film Indy commissioner.

SABATINE NAMED FILM INDY COMMISSIONER

In January 2016, Visit Indy, the Central Indiana Community Foundation, and the City of Indianapolis launched a new two-year marketing initiative called Film Indy. Fast forward to today and they have hired the city's first film commissioner. The city's Film Indy Advisory Board, made up of Central Indiana community leaders, has named Teresa

Sabatine as the Film Indy commissioner. Sabatine's role will be to position Indianapolis as a production-friendly city for TV commercials, TV shows, corporate training videos, and movies—in support of driving additional tourism spending by visiting film crews, engaging local production companies, and generating marketing exposure for the city.

Sabatine leads Film Indy after a career in the marketing and film production industry, most recently serving as the director of business development for People for Urban Progress. Sabatine has also served as a page on the set of David Letterman; assisted producer Michael Bay with production for *Transformers 4*; worked with the City of Chicago and its Film Office; produced projects for Sony Pictures, Lionsgate, and 20th Century Fox in New York and Los Angeles; and worked in video production for Nike at its world headquarters.

Major corporations that have recently filmed TV commercials in Indianapolis include: Honda, Papa John's, Apple, Visa, Reebok, TaylorMade, Delta Faucets, and Subaru. TV shows filmed here include: Travel Channel's *Man vs. Food* and Food Network's *Diners, Drive-Ins and Dives*.



Sen. Chris Dodd

address at Cineposium on Friday, September 23.

DODD TO SPEAK AT CINEPOSIUM

The Association of Film Commissioners International (AFCI) announced Senator Chris Dodd, chairman and CEO of the Motion Picture Association of America, Inc. (MPAA), as the first confirmed speaker for its annual Cineposium conference scheduled for September 22-24 in Atlanta.

Senator Dodd will provide remarks immediately following the opening welcome address at Cineposium on Friday, September 23.

The MPAA is the voice and advocate of the motion picture industry in the U.S. and around the world. Its member companies regularly work with AFCI members before and during filming to find the right locations and navigate local laws, including film tax incentives, customs and other local procedures for on-location productions.

Building your Business is the focus for this year's Cineposium and will give attention to Infrastructure—How to Build It, Maintain It, and Manage Crew Development to Meet its Needs.

BLOODLINE RETURNS TO FLORIDA FOR SEASON 3

Bloodline, the hit Netflix series based in the Florida Keys, will return to Florida for season 3 despite the lack of state financial incentives that were available for seasons 1 and 2.

According to a recent market research study it was estimated that the season 1 of *Bloodline* was responsible for generating more than 39,000 incremental overnight household trips to the Florida Keys. The report also states, "as a result, incremental visits produced more than \$65 million in travel spending over the seven months after season 1 launched that would not have otherwise occurred. Additionally, viewers of *Bloodline* are 20% more likely to positively promote the Florida Keys by word of mouth to their friends and family."



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Creating Immersive Experiences

The Mill organically moves into, advances VR and AR storytelling

By Robert Goldrich

In *SHOOT*'s just released Mid-year Survey, Vic Palumbo, partner, director of production at Deutsch, noted that the industry has seen virtual reality and augmented reality go mainstream. Palumbo observed, "We're just scratching the surface of what's happening. In the next year, we're going to see more VR and AR experiences change the game, much like *Pokemon Go*. They for sure are going to get better, especially as it continues to interact with the real world."

For The Mill, segueing into VR and AR came organically, explained Boo Wong, global director of emerging technology, who leads an ensemble of talent across The Mill's studios in London, NY, L.A. and Chicago. "Coming off of 20-plus years of heavy sophisticated visual effects work, we found ourselves in a great position to delve into immersive experience," said Wong. "It's a natural evolution of The Mill's core technical and creative abilities to move from linear content into the immersive and interactive space."

The Mill's emerging tech team works across VR, AR, real time, interactive and experiential formats to deliver powerful new ways of connecting with audiences. "Whether it's within a fully enclosed VR space or AR where you are integrated into the real world—either way The Mill looks

at it as 'world building,'" related Wong. "We strive to tell great stories, create compelling content, to build new worlds."

Part and parcel of that is to enable viewers to experience those worlds on their own terms. "We are the architects of the space but they are the ones who can experience it their own way," said Wong.

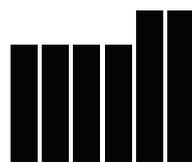
Facilitating this interactivity is where The Mill has positioned itself in the immersive landscape. "We are not in the business of making video games. But we very much do tap into real-time interactive game engines to further the VR and AR experience," said Wong. "We are—and very much like to be operating—at the intersection of cinema and games. This is how the viewer becomes more of a user. You open up the interactive world for many of them by making your content more gameified."

Yet more integral to success is the selection of stories and experiences that lend themselves to VR and/or AR. "In the early days of VR we would get scripts that

weren't really appropriate for a 360 or a virtual experience," recalled Wong. "We work with our clients to make sure we are creating content that makes sense for the space."

That process has yielded assorted experiences of high caliber, helping to break new ground in the immersive marketplace, a prime example being branded content for newspaper *The Guardian*—a documentary titled *6x9: a virtual experience of solitary confinement*. Placing the viewer inside a solitary confinement cell with little more than a bed and a toilet, *6x9* mimics a prisoner's experience of being locked away for 23 hours a day, delving into such psychological effects as blurred vision, hallucinations and a sense of floating that may occur after long-term sensory deprivation. Deploying game engine technology, The Mill London worked from first-person accounts and documentaries as references for both cell design and spatial audio capture. The cell was designed in Maya and further developed in Unity. Environmental binaural audio was also used, enhancing the sense of space and creating the effect of the sound continually moving with the viewer. *6x9* was a joint venture throughout production with Carl Addy, The Mill's creative director, working in close collaboration with co-directors Francesca Panetta and

From top left, clockwise: *6x9: a virtual experience of solitary confinement*; *Jack Daniel's Storytelling: VR Experience*; and *The Modern Games for The New York Times*.



<http://www.themill.com>



Boo Wong

Lindsay Poulton from *The Guardian*.

6x9 served with its immersive experience to raise awareness of and spark discussion about solitary confinement. *6x9* was showcased at both the Sundance Film Festival and the Tribeca Film Fest this year.

The Mill also made its mark at this year's SXSW with its groundbreaking live-action cinema grade production tool, Mill Stitch, topping the VR/AR category at the SXSW Interactive Innovation Awards. This accolade underscores The Mill's multi-faceted involvement in the immersive arena, not only creating projects but developing and inventing product that advances the storytelling/experiential discipline. "We are constantly experimenting, discovering, making prototypes not only for VR and AR but also our visual effects endeavors," noted Wong. Much of this is done via Mill LAB, the space where creative technologists experiment, identify the correct applications for emerging technology, seek and realize ways to better connect with audiences. This initiative is creatively spearheaded by ECD Rama Allen and Wong.

Regarding Mill Stitch, awhile back it was difficult for a director to follow what was being captured during the course of VR production. The video village turned out what at best looked like a security camera feed. Mill Stitch, said Wong, "allows directors to see what they're shooting—stitching everything together real time on set so the director can view it in 360."

Directors can be Mill talent or from outside the studio. Whereas *6x9* was an example of the latter—teaming with directors from *The Guardian—Jack Daniel's Storytelling: VR Experience* exclusively involved Mill directorial talent, co-helmed by Allen and Mill+ director Bowe King for FCB Chicago. Mill+ produced the experience which transports fans of Jack

Daniel's to sensory rich locations on the hallowed grounds of the distillery. The visual style of "mixed time" was developed for the content where moments slow down and time seems to stand still. This style of film borrows from the visual language of cinemagraphs, allowing viewers to linger in moments of mixed time. Combining real-time and frozen elements in one shot, the mixed time film technique was developed by The Mill specifically for *Jack Daniel's VR Experience*.

Most recently, The Mill teamed with *The New York Times* on *The Modern Games*, a VR film that marked the start of the Summer Olympics in Rio and takes viewers through seminal moments in Olympic history. Led by creative directors Westley Sarokin and Eric Chang, The Mill ensemble used archival photographs and transferred them via 2D and 3D techniques into VR experiences—worlds which viewers could themselves inhabit.

Wong said that VR and AR are part

of an evolutionary process. "Five years from now, we'll have established much of what is needed for the best VR and AR storytelling. We'll be looking to innovate on some other emerging fronts. And our talent evolves along with each change. Our original composers for example are now our VR composers. Our talent, tech development, creative and production evolves. It's part of our looking-ahead philosophy, always searching, discovering, experimenting and innovating."

MOVING PEOPLE THROUGH MOVING IMAGE



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MID-YEAR REPORT CARD

Feedback From Camp + King, Deutsch Directors of Prod'n.

Continued from page 16



Stacey McClain
Director of Content Production
Camp + King

1) There is so much content being pushed out through so many avenues that it's hard for consumers to take it all in and have anything stick. No matter the advances that are made in filmmaking – if you can't connect with a viewer's heartbeat, your work will just breeze past in an ephemeral wash – especially in a time when our consumption of content is so easily swiped away. Good stories will always be the foundation of great advertising. Make us think, make us laugh, make us feel. It's hardly a trend. That's always been the nut of it

2) I always look forward to John Lewis' holiday offering. I loved that dang penguin so much I didn't think they could beat it, and then they came up with "Man on the Moon." Really lovely sound design on that piece.

3) The Swedish Tourism idea is something that was just so innovative and grounded at the same time. Instead of making the ad about National sights or food – they went right to the heart of what makes travel an adventure and used regular people as ambassadors. To connect people to people is so simple and wonderful. Love that idea!

4) I think there's been so much agita in the world, especially our local world with the presidential election coming, that I think the appeal of heartfelt and substantial messages is here to stay for a while. I think people are looking for a balm. Google's Year in Search always manages to walk the line of showing what is on our collective mind – in a sober but uplifting way. Oh the Humanity! (it's a beautiful thing)

5) In spite of my love for all things with a heartbeat, I am knocked out by a few of the more technical executions and advances I've seen. Between PES' "Paper" spot for Honda and The Mill's brilliant creation of Blackbird – a fairly tired category has gotten an injection of new life. Suddenly I feel like pitching a car account again.



Vic Palumbo
Partner, Director of Production
Deutsch

1) We've seen vertical video, virtual reality, augmented reality and AI go mainstream this year. And with the continued rise of vertical video platforms like Snapchat and Vine, there's been a drastic increase in content being created specifically for mobile. Which means marketers need to work out ways to

create content that's native to the platform, which has impacted the way we execute content generation.

As for VR and AR, we're just scratching the surface of what's happening. In the next year, we're going to see more VR and AR experiences change the game, much like Pokemon Go. They for sure are going to get better, especially as it continues to interact with the real world.

2) The work we did for Target, creating the first-ever live music video with Gwen Stefani at the Grammys has been by far one of the best moments at the agency this year. It's also one of the most exciting projects I've worked on in my career—everything from the choreography to the pressure of it being live forced us to take creative risks. What we ended up with was both a first for the agency and for the industry.

3) I think Beyonce's "Formation" video made a massive impact this year because it strategically spoke to social issues that are happening today. This video showed how entertainment can make a statement on real world issues and gave Beyonce a creative platform to take a stand. It won the inaugural Grand Prix Entertainment Lion for Music at Cannes this year and was also named the BET Video of the Year. Amazing piece for her and her collaboration partners at PRETTYBIRD.

5) With Cannes introducing an entertainment category this year, it's evident that the lines between entertainment and advertising continue to blur. We're seeing a resurgence on episodic content in the entertainment world. The moment of one-offs are fading away. People are looking for more developed characters and themes and we're seeing that in long running campaigns again. Episodic series like *House of Cards* have forced episodic TV to have its comeback, and the industry has to be in lockstep.

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November 4, 11, 18, 25
December 2, 9, 16, 23, 30
January 6, 13, 20, 27
February 3, 10, 17, 24

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“Why I Love Sound”

COLUMN SPONSORED BY BEACON STREET STUDIOS

By **Ross Plummer**

It is often the most overlooked part of production by many Creatives and agency personnel. The bolt-on at the end. Sound is my favorite part of the process. Whatever has come before, it is a place of control and possibilities. Leading up to this we have cleared storyboards, art, props, wardrobe, a shot list that had more than the client wanted, less than the agency needed, a grueling shooting schedule with sleep left on flights, an edit that potentially had less shots than you needed or too many permutations to make a :90 and a :60 make sense. In the sound studio you have everything at your disposal. Enormous steerage over the film’s sentiment, and any condition you want to create at the fingertips of your Sound Designer. We are god.

Without VR, film and TVCs are still giving you a very narrow view into what’s going on. And it’s the Director’s/DP’s responsibility to navigate it for you. But it is still essentially watching the world from underwater. Turn the screen on, everyone faces one way, periscope up, what do you see through the lens?

Sound is far richer. Although sound can’t give you everything, it is much closer to the full spectrum of audio experience. Some of the directional exacting is often missing, but the auditory illusion is largely complete. It is much closer to the rich environment that your ears pick up in everyday life in the real world and can be recreated far more convincingly than our field of vision given the obvious restrictions of monitors that I’ve just painted. Sound gives you the real world. But only if that’s what you want from it.

Of course sound as it exists in the real

world doesn’t help build the story that is being told through the lens, and that is after all what we are here to do. Where there is dialogue, the interplay is naturally important. But it can’t sound like someone is dragging the fader in and out every time someone speaks. Iceman and Maverick spring to mind. “Bullshit, you can be mine.” They were on the deck of an aircraft carrier in the Indian Ocean! One example where the lens was actually outstripping the audio in terms of reality. But I digress. Stacey Wall’s “Blake and Drain” is an excellent example of edit and sound working superbly together. The folies are the rhythm, the track allows the dialogue, and the whole flows with superb synergy. Each swish of the ball moving through the hoop, punctuating the visual rhythm of Daryl Drain imitating a butterfly singing. Yes, there’s subtler spots, and subtler sound design, but this is Stacy’s style and this is what the Sound Designers must help to project.

I’ve shot some spots to music, but I’ve only ever shot one to the track that was approved for use right from the start, and the client couldn’t back out because the band were signed and the track approved going in because they were/are featured playing in it. Fredrik Bond’s The Entrance (<https://www.youtube.com/watch?v=4mOHGWM3hmw>) for Heineken (Produced by Tony Stearns, I was producing the digital content on the same set) was shot to the Asteroid Galaxy Tour’s “Golden Age.” And it shows. Fredrik Bond had it playing throughout the three night shoot, playing at the place in the track the action was appearing, every time, without fail. And if you listen to the audio that was introduced after the event, Raj Sehgal, the Sound Designer,

has worked hard to underplay most folies, and mix appropriately to allow for spectacle and the track to speak for itself. Apart from “ah, my eye!”, which was not recorded on set, there is no dialogue. The CDs, Fredrik and Raj choosing instead to let the piece play out. Again, the sound of the party is familiar and authentic, the feel real, and it’s construction all carefully considered. Without sound, without music telling us the emotion we are supposed to feel, it is just a periscope moving through a party. A beautifully directed one, but watch it with the sound turned off, and it almost looks like the hero is walking into certain death.

Watch from a stationary position eight lanes of traffic cutting through the countryside. You might be startled by the pomposity of humanity, or the impressiveness of its progress. But drop the roar to the bottom and put Bowie’s Cygnet Committee in and suddenly there is romance to the monstrosity. Andrew Niccol’s Lord of War relies almost exclusively on this auditory salvation. Without it there is no humor. It’s just depressingly black.

Music video Directors of course always know the track for which the film they are directing is destined. Or usually, I produced this film (<https://vimeo.com/104409883>) with Kim Bradshaw for Nike with music video Director Anthony Mandler. He’s used to shooting Jay Z’s music videos, and those tracks tend to be approved before hand. Yet Anthony shot this Nike opinion on Basketball with no knowledge of the track, only that we had all insisted on a seriously moody hip-hop track. It moves beautifully. Cut by Sam Gunn with minimal time with the Director in Dubrovnik, the sound takes you to



Ross Plummer, Executive Agency Producer

where you are going in an audio field you understand. Without it, the film looks like a bunch of pretty vignettes that are largely lost at sea.

A most recent production that impressed was Kobe Bryant’s retirement video for Nike. Mark Romanek’s The Conductor (https://www.youtube.com/watch?v=qQYz0I5dE_A) was masterly in its conception. A last chance for Kobe to address the viewer through high-end film and the sound studio was the primary medium, as he directed vocalists, instrumentation, and sound design himself. In doing so he managed at his curtain call to speak to us. Beacon Street Studios did a fantastic job with the musical edit, the mix was sublime, and provided a mouthpiece through the unrivaled ability of sound to interact with us, far beyond that which the screen can do.

I love sound. I’ve seen the most poorly, misconceived spots rescued in the sound studio, and others that were lost find their identity. It’s an element that, beyond music, gets largely overlooked by teams up and down the industry, particularly clients, yet it’s the most authentic and realistic element in the whole production compound we have control over. More control than an over-budget, behind-schedule film-set where no one is paying attention to the shot list on day 2 because we’re still trying to prep day 7. Sound, on the other hand, has no mistress, no Day 7. It only requires one to enter the room and listen.



BEACON STREET *studios* Music + Sound Design + Mix

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 United Airlines' "One Journey, Two Teams" CLICK HERE TO VIEW SPOT >	Composition: "Rhapsody In Blue" by George Gershwin Yessian Music, New York Dan Zank, arranger; Brian Yessian, partner/chief creative officer; Gerard Smerek, record and mix engineer.	Sonic Union, New York Michael Marinelli, mixer	mccarrybowen, New York Jerry Krenach, managing director, global music production	Pulse Films, bicoastal/international Michael Haussman, director
2	 Gillette's "Pretty Isn't Perfect" (music video) CLICK HERE TO VIEW SPOT >	"Unstoppable" written by Sia; an original rap composition from Pusha T of the duo Clipse; percussion from Brazil marching band Olodum; Heavy Duty Music, bicoastal Ariel Rechtshaid, producer.	Heard City, New York Phil Loeb, mixer	Grey New York Zachary Pollakoff, music supervisor.	Caviar Content, Los Angeles Karim Huu Do, director.
3	 American Family Insurance's "Dad Insurance for Fearless Dreams" CLICK HERE TO VIEW SPOT >	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers (original music); Leslie DiLullu, executive producer. Stock Track: "El Diablo Baby"; Universal/EVO (publisher)	Sonic Union, New York Mike Marinelli, engineer; Justine Cortale, producer.	BBDO New York Rani Vaz, music producer	Smuggler, bicoastal Jamie Rafn, director
4	 DirecTV/AT&T's "Gym" CLICK HERE TO VIEW SPOT >	Butter Music + Sound, bicoastal Ian Jeffrey, executive producer; Ryan Faucett, sr. producer; Andrew Sherman, composer, "Turn Back Time" performed by Jon Bon Jovi MackCut, New York Sam Shaffer, sound designer	Mackcut, New York Sam Shaffer, mixer	Grey New York Zachary Pollakoff, VP/sr. music producer	MIZ, bicoastal/international Tom Kuntz, director
5	 Warner Bros Interactive Entertainment/Injustice 2 (video game trailer) CLICK HERE TO VIEW SPOT >	South Music & Sound Design, Santa Monica, Calif. (music) Beacon Street Studios, Venice, Calif. Rommel Molina, sound designer; Erin Reilly, executive producer; Christa Jayne, associate producer.	Beacon Street Studios, Venice, Calif. Rommel Molina, mixer; Erin Reilly, executive producer; Christa Jayne, associate producer	Battery, Hollywood, Calif.	Battery, Hollywood, Calif.
6	 Burt's Bees' "Love Your Nature—Mandy" CLICK HERE TO VIEW SPOT >	JSM Music, New York Joel Simon, chief creative officer/CEO; Jeff Fiorello, producer	Coupe Studios Kip Kuepper, Ed Kaufman, engineers	Baldwin&, Raleigh, NC	RDI, Santa Monica, Calif. Anna & Ewan, directors
7	 Cotton Incorporated's "Cooler In Cotton" CLICK HERE TO VIEW SPOT >	Mophonics, bicoastal Stephan Altman, composer (music & lyrics)/executive producer; Shelley Altman, executive producer	Mophonics, bicoastal Stephan Altman, mixer	DDB New York	Caviar Content Henry Scholfield, director
8	 Adidas Gazelle's "Remember The Future" CLICK HERE TO VIEW SPOT >	Q Department, New York	Sonic Union, New York Brian Goodheart, mixer	Johannes Leonardo, New York	1stAveMachine, New York Maxime Bruneel, director
9	 State Farm's "Wrong/Right" CLICK HERE TO VIEW SPOT >	Hanan Townshend, composer Human, bicoastal Jonathan Sanford, executive producer. HenryBoy, Brooklyn, NY Bill Chesley, sound designer; Kate Gibson, producer.	Another Country, Chicago John Binder, Peter Erazmus, mixers; Johsh Hunnicut, assistant; Tim Konn, executive producer	DDB Chicago	MIZ, bicoastal/international Hoffman/Metoyer, directors
10	 Gatorade's "Never Lose the Love" CLICK HERE TO VIEW SPOT >	"Young at Heart" performed by Jimmy Durante; Rhino Entertainment Group, master licensing; Carolyn Leigh, Johnny Richards, composers, MPL Communications Inc., publishing; MEGA Inc., music licensing; Danny Socolof, founder; Madeline Adami, VP of licensing. 740 Sound, Los Angeles Chris Pinkston, A. Josh Reinhardt, sound designers; Jeff Martin, sound design producer; Scott Ganary, executive producer	740 Sound, Los Angeles Stephen Dickson, mixer; Scott Ganary, executive producer; Geena Richard, associate producer of mix.	TBWA\Chiat\Day, Los Angeles	Superprime Films, Culver City, Calif. Rick Famuyiwa, director.

Yessian Ushers In The Games

"Rhapsody" Rendition Drives Chart-Topping Ad

A SHOOT Staff Report

United's latest Olympic commercial highlights its long-standing relationship with Team USA. The spot titled "One Journey, Two Teams"—conceived by a creative ensemble at mcgarrybown, New York—captures the feeling and emotion of the upcoming Summer Games in Rio de Janeiro, Brazil, with real Olympians, actual United employees and a lively interpretation of George Gershwin's "Rhapsody in Blue." The new arrangement of the iconic song comes compliments of Yessian Music. For more than 35 years now, United has been the official airline for Team USA and this latest ad has director Michael Haussman via Pulse Films helping to capture the Olympic spirit.

Olympians do their thing within the world of United—a martial artist flips baggage on the conveyor belt in the airline terminal, a woman pole vaults onto the plane, synchronized swimmers already on board go through their paces in workman like precision. United employees too, inspired by the athletes, perform their duties with a competitive panache.

Among the Olympians in the spot are gymnast Simone Biles, volleyball beach player Kerri Walsh Jennings, soccer player Carli Lloyd, swimmer Missy Franklin, decathlete Ashton Eaton, trampoline athlete Logan Dooley, and judo artist Dartanoy Crockett.

"Blue" challenge

"Musically this was a difficult charge—crafting an arrangement of 'Rhapsody in Blue' that retains the energy, tradition, and nuance of Brazilian percussion as well as the iconic nature of the composition. Yessian accomplished this in a powerful way," said Jerry Krenach, managing director, global music production at mcgarrybown, NY.

In creating this new arrangement of "Rhapsody in Blue," the challenge for the Yessian coterie of talent was two fold. On one hand Yessian was tasked with creating a very unique and genre specific version of Gershwin's "Rhapsody" while having to be respectful of the original piece that United Airlines has used as its brand's sound for decades. On the other hand, in creating an authentic Brazilian



Brian Yessian

sound for the Rio Olympics, Yessian had to be 100 percent authentic in the musical approach and not just add a few Brazilian instruments to the orchestra score. This piece needed street cred so Yessian built it from scratch.

"We've had the opportunity to work on the United brand with mcgarrybown for several years recording and utilizing amazing orchestras," related Yessian partner/chief creative officer Brian Yessian. "This was a completely new approach and in order to pull this off, we knew we had to work with real Brazilian street musicians. We pulled in the best Brazilian Samba players and had an all out jam fest.

"With the number of authentic Brazilian instruments we had in the studio alone, it was almost as large as a full orchestra," continued Yessian. "For this Rio Olympic campaign we injected the spirit of Brazilian music into 'Rhapsody in Blue' and completely transformed it into a Samba festival. It was a tricky recording session and we spent a full day at Avatar Studios with dozens of microphones spread around the room to capture every possible tone of some of the most unique instruments we have had the pleasure to work with. With that much instrumental power in the studio we had to be very delicate in the way we mixed this all so the style of music would translate well to television. It was an amazing process from concept to record to mix. We just wanted to get up and dance every time we heard it."

Yessian Music's Dan Zank and Gerard Smerek were the arranger and record & mix engineer, respectively. Matt Damon provided the voiceover. Audio post mixer was Michael Marinelli of Sonic Union, NY.

ALCHEMY POST SCORES TWO EMMY NODS

Alchemy Post Sound co-founder and Foley artist Leslie Bloome has received two Emmy Award nominations.

Bloome was nominated for Outstanding Sound Editing for a Nonfiction Program for the A&E documentary *Cartel Land*. Alchemy Post sound Foley mixer Ryan Collison and Foley artist Jonathan Fang, were also named in the nomination, as were sound FX editor Mark Filip, dialogue editor Billy Orrico and sound designer Sean Garnhart.



The lauded *Cartel Land*

Directed by Matthew Heineman, *Cartel Land* centers on a physician in Michoacán, Mexico, who leads a citizen uprising against the drug cartel that has wreaked havoc on the region for years. The film received an Academy Award nomination earlier this year for Best Documentary Feature. It is nominated for a total of five Emmys.

Bloome also received an Emmy nomination for Outstanding Sound Editing for a Nonfiction Program for the Netflix miniseries *Making a Murderer*. He shares the nomination with sound editor Daniel Ward.

Filed over a 10-year period by directors Moira Demos and Laura Ricciardi, the series tells the story of Steven Avery, a DNA exoneree who, while in the midst of exposing corruption in local law enforcement, finds himself the prime suspect in a grisly new crime. *Making a Murderer* is nominated for a total of six Emmys.

PRITCHETT EARNS CAS CAREER ACHIEVEMENT AWARD

Cinema Audio Society President Mark Ulano, CAS, announced that the organization will honor multiple CAS and Oscar-nominated sound mixer John Pritchett, CAS with the Cinema Audio Society's highest accolade, the CAS Career Achievement Award, to be presented at the 53rd CAS Awards on Saturday, February 18, 2017, in Los Angeles.

Pritchett was discovered by director Robert Altman while working as a recording engineer in Dallas. Pritchett made seven pictures with Altman, including *The Player*, *Short Cuts* and *Kansas City*. Pritchett was the second soundman in Hollywood to go digital, with Altman's *Short Cuts* in 1993.

Known for his successful working relationships with some of Hollywood's most noted directors, Pritchett has made four movies with director Lawrence Kasdan, including *Wyatt Earp*, and *French Kiss*; four with writer-director David Mamet, including *The Spanish Prisoner* and *State and Main*; three with writer/director Paul Thomas Anderson—*Magnolia*, *There Will Be Blood* and *Inherent Vice*; and two films with Oliver Stone, *World Trade Center* and *W*. Pritchett was also the sound mixer on such hits as 2006's *The Break-Up*, 2000's *Miss Congeniality* and 1987's *Dirty Dancing*.

Twice nominated for an Academy Award, in 2006 for *Memoirs of a Geisha* and in 2003 for *Road to Perdition*, Pritchett was also nominated for a CAS Award for both films and won in 2003. He was nominated for a BAFTA Film Award in 2007 for *There Will Be Blood*.

Pritchett's 102nd film *Everybody Wants Some* for director Richard Linklater continues his reputation for expertise in handling complex technical requirements during production. "People hire me because my team and I are able to get the sound needed with the least disruption," said Pritchett.

Pritchett joins an illustrious group of past CAS Career Achievement Award-honorees that over the years includes: Don Rogers, Walter Murch, Les Fresholtz, Tomlinson Holman, Richard Portman, Jim Webb, Charles Wilborn, Gary Rystrom, Willie Burton, Mike Minkler, Ed Greene, Dennis Sands, Randy Thom, Jeffrey S. Wexler, Scott Millan, Chris Newman, Andy Nelson, David Macmillan and Doc Kane.

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 BBC Sport's "The Greatest Show on Earth"	Passion Pictures, London Jon Saunders, CD; Ryan Goodwin-Smith, EP; Jen Coatsworth, prod.; Mike Turoff, head of prodn.; Jason Nicholas, head of CG; Neil Riley, VFX sup.; Jean Baptiste Van Damme, character design; Alex Hugot, Abner Marin, Mattias Bjurstrom, Florence Ciucchi, character modeling; Ian Brown, Florence Ciucchi, Florian Magnini, Dani Villalba, David Ramon Rodriguez, Justi Romero, Florent Rousseau, environment modeling; Florian Magnini, Dani Villalba, David Ramon Rodriguez, Katreena Erin, Louise Chassain, Eva Prado, Leigh van der Byl; Giulia Dell'Armi, Matteo Nibbi, Alice Jarre; Wesley Coman, Chris Welsby, Cath Brooks, Faith Dogan, Catherine Elvidge, Johnny Grew, animation; Matt Bell, Colin Perret, Junaid Syed, Wayne Duncan Smith, Gabrielle Veronese, Antonios Deferalos, VFX. (Toolbox: Maya, Modo, ZBrush, Photoshop, Mari, Yeti, Marvelous, Arnold, Nuke, Premiere, Hiero)	RKCR/Y&R, London	Passion Pictures, London againstalldds (Derek Picken, Niklas Rissler), directors
2	 Fireflies West's "A Journey to Hope"	The Mill Los Angeles Luke Colson, exec producer; Alex Bader, producer; Phil Crowe, executive creative director/concept; Robert Sethi, executive creative director; Kyle Moore, director, concept/creative direction & art direction, lead animator, lead designer; Amy Graham, director, concept/creative direction & art direction, lead designer; Tara Demarco, concept; Lisa Tan, lead designer; Viraj Ajmeri, design, animation; Victor Duncan, Helen Hsu, design; Justin Sucara, Justin Demetrician, Clare Carrellas, animation; Gregory Reese, colorist; Thatcher Peterson, exec producer, color; Diane Valera, color producer; Jackson Rogers, production coordinator, color. (Toolbox: Cinema 4D, After Effects, Photoshop)	None	Mill+, Los Angeles Kyle Moore, Amy Graham, directors
3	 Chipotle's "A Love Story"	Passion Pictures, London Katy Wu, art dir; Debbie Crosscup, Ryan Goodwin-Smith, EPs; Sibylle Preuss, prod; Neil Riley, VFX sup.; Christian Mills, CG sup.; Wesley Coman, Chris Welsby, Aldo Gagliardi, Cath Brooks, Catherine Elvidge, Karin Matteson, Scott Bono, animation; Katy Wu, Armandine Pecharman, character & prodn design; Ian Matthews, Katreena Erin, David Domingo Jimenez, Leigh Van Der Byl, Louise Chassain, Sara Diaz, Stuart Hall, Arkin Esfref, Alex Holman, David Watson, Camille Perrin, Patrick Kraft, Roxanne Maratinez, texture & shading; Jamie Franks, Colin Perret, Kwai Keung Ip, Junaid Syed, Antonios Defarinos, Guillaume Zaouche, Gabriele Veronese, Matt Moyes, Robin Nordenstein, Alice Jarre, VFX. Jay Boose, animation sup. (Toolbox: ZBrush, Softimage, Modo 10, Mari 2.6, Maya, Nuke, Houdini, Quoth, Yeti 2.x, Arnold 4.2, Premiere, Photoshop, Illustrator, After Effects)	CAA, Beverly Hills, Calif.	Passion Pictures Saschka Unsel, director
4	 Clif Bar Family Foundation's "Mr. Seed"	Buck, bicoastal Buck, director; Ryan Honey, ECD; Maurie Enochson, EP; Joe Mullen, CD, design; Doug Wilkinson, head of CG; Emily Richard, prod; Kenesha Sneed, character design & design; Scott Huntsman, Susan Yung, design, concept art & matte paintings; Audrey Lee, Rasmus Bak, Xoana Herrera, Vincent Tsui, Jenny Ko, design; Alex Dingfelder, CG lead, modeling, look development lead, lgt direction, compositing lead; Wing Sze Lee, John Niehuss, Mingoo Park, Jens Lindgren, Eyad Hussein, Arvid Volz, Brice Linane, Rie Ito, modeling; Wing Sze Lee, Eric Pagtaconan, Jens Lindgren, John Niehuss, Mingoo Park, look development; Alessandro Ceglia, animation dir, 3D animation; Tyler Lancaster, Dony Permedi, Adam Foeck, 3D animation; Vincent Tsui, Debora Chuchon, Rafael Araujo, Nicole Stafford, 2D screen animation. (Toolbox: Maya, V-Ray, Nuke, Modo, Mari, After Effects, Flash, Houdini)	The Butler Bros, Austin, Texas	Buck, bicoastal Buck, director
5	 Halo Wars 2's official E3 Trailer	Blur Studio, Culver City, Calif. Sebaastien Chort, Peter Wildman, CG sups; Tiffany Weber, prod; Al Shier, EP; Chris Grim, character modeling lead; Gage Hedden, character modeling/modeling/scene assembly lead; Christine Holmes, Samuel Perez, Beat Reichenbach, character modeling/modeling; Joel Durham, Daniel Kho, Tom Wholley, character modeling; Tyler Fox, tech animation TD; Thierry Labelle, animation supervisor, animator; Ryan McGeary, animation lead; Arturo Aguilar, Marc Berouet, Adam Dorne, Adnan Hussain, Mark Mancewicz, cloth/hair; John Cornejo, Bobby Cardenas, Wade Ivy, Bee Jin Tan, Jared Tripp, compositing; Kirby Miller, FX supervisor; Brian Alvarez, Daniel Chamberlin, Yates Holley, James Newton, Victor Wei, FX; Anthony Romero, motion capture sup. (Toolbox: Softimage, 3DS Max, Omatrix, Nuke V-Ray, FumeFX, thinkingPartides, Rayfire, XMesh, Krakatoa, Houdini)	twofifteenmccann, San Francisco	Blur Studio, Culver City, Calif. Dave Wilson, director
6	 Amazon's "High/Low"	Hornet Inc., New York Zack Kortright, EP; Anna Lauren Farrell, prod; Joel Kretschman, line prod; Sang-Jin Bae, supervising TD; Anna Bron, Stevie Lewis, Mike Luzzi, design (characters & props); Patrick O'Keefe, design (backgrounds); Ivan Abel, DP; Anthony Jacques, Richard Coppola, motion control operators; Tim McDonald, art dir; Peter Erickson, Ben Kress, Samantha Smith, Maxwell Sorensen, Melissa Chow, Janet Kim O'Sullivan, Matt Christensen, Arielle Casale, Illya Srmelansky, Hillary Barton, Laura Noveck, Kelsey Knight Mohr, Michael Lawrence, Royal Jarmon, Matt McGlade, Kelsey Brewer, Madow Tsai, fabricators; Tom Gasek, Matt Somma, Matt Christensen, Maxwell Sorensen, Zack Williams, Adam Pierce, animators; Craig Kohlmeyer, CG lead; Ted Wiggin, lead compositor; John Harrison, Xiaoxiao Tang, Craig Nowicki, Peter Fink, compositors. (Toolbox: primarily stop motion with After Effects and Maya)	Leo Burnett, Toronto	Hornet Inc., New York Peter Sluska, director
7	 Vimto Soft Drinks' "#TOADOFF"	Aardman Animations, Bristol, UK Will Studd, director; Stephanie Owen, producer; Hannah Campbell, production coordinator Rob Richards, storyboard artist, pitch; David Dymond, timed board; Jim Grant, set designer; Rich Spence, TD, modeler; David Klein, modeler; Nathan Guttridge, rigger; Matthew Rees, John Ogden, animation; Al Dixon, David Klein, lighting; Bram Twheam, comp supervisor and grade/compositor; Adrian Monroy-Diaz, Jon Biggins, Paule Quinton, compositors; Ben Craske, editor. (Toolbox: V-Ray, Maya, Houdini, ZBrush, Nuke)	Agency: Driven, Wilmslow, UK	Aardman Animations, Bristol, UK Will Studd, director
8	 Novant Health's "Boxing"	MPC New York Justin Brukman, managing director; Camila De Biaggi, exec producer; Matthew Loranger, sr. producer; Alex Lovejoy, VFX supervisor; Marcus Wood, Amanda Amalfi, Rob Walker, Flame; Tobey Lindback, 2D compositor. (Toolbox: Flame, Silhouette)	BBDO Atlanta	Knucklehead, Los Angeles/ London Lieven Van Baelen, director
9	 Ferrara Candy Company/Black Forest Organic Gummy Bears	Shuttlecraft, New York Ronnie Koff, director; Robert Berman, exec producer; Clint Chang, creative director; David Bell, Joe Scarpulla, model builders; Travis Tips, DP; David Chen, Rachel Rardin, Sylvia Apostol, Junyoung Han, compositors 2D; David Lee, Jerry Chow, Thaddeus Andreas, Tyler Heckman, Lee Wolland, animation & rigging; Alek Vacura, Jordan West, modeling & sculpting; Patrick McAvena, Ken Lee, lighting & texturing; Nika Offenbac, producer; Wes Simpkins, storyboards. (Toolbox: Nuke, After Effects, ZBrush, Maya/Arnold, Cinema4D/Arnold, PFTrack).	Tom, Dick & Harry Creative Co., Chicago	Shuttlecraft Ronnie Koff, director
10	 2016 AICP Show Sponsor Reel (client: AICP/RSA)	Method Studios, New York Thomas Slanick, Vraja Parra, Houdini FX artists; Ohad Bracha, rigger; Adrienne Mitchell, producer. (Toolbox: Houdini, Maya's ndoth, Mantra, Cinema 4D) House of Moves, Los Angeles Rupert Burton, Shane Griffin, motion capture supervision	Method Design, New York Jon Noorlander, creative director; Johnny Likens, art director	Method Studios, New York Rupert Burton, director

Passion For BBC's Olympics

Animal Kingdom-themed trailer tops Chart

A SHOOT Staff Report

In this animated piece, against the backdrop of the lush Tijuca Rainforest, we see exotic animals preparing for competition. Jaguars are sprinters, otters are swimmers, alligators are high divers—and their power and grace underscore the athletic prowess of their human athlete counterparts who are readying themselves to compete in the 2016 Summer Olympics in Rio de Janeiro, Brazil. In fact, these animals gradually transition to the human world over the course of the animation, artfully promoting BBC Sport's coverage of the Rio Games.

Titled "The Greatest Show on Earth," this trailer—directed by *againstalldds* (Derek Picken and Niklas Rissler) via Passion Pictures—is the centerpiece of a BBC Sport campaign conceived by a creative team at Rainey Kelly Campbell & Roalfe/Y&R, London.

The animation captures the rainforest and the wildlife to stunning effect, complemented to the rousing soundtrack "Not Gonna Break Me" by British artist Jame N Commons. We see a sloth take on gymnastics, an armadillo clap its hands in chalk in preparation for weightlifting, a hammer-throwing anteater, a jaguar poised to race the 400 meter dash—and they all become human. It's fitting that the strength, power and intensity of these athletes is brought to life by Brazil's animals in the host country's signature rainforest.

Major challenges

"The design of the rain forest was a big creative challenge," said Picken, half of the *againstalldds* duo. "We didn't want to make a photo realistic jungle but rather art direct it to suit our purposes. There is such an amazing array of plants, trees, flowers to choose from but we had to be picky. The passage of time was also a tricky lighting challenge. We wanted to use the lighting and atmosphere to act almost like a character, building the narrative and adding scope to the film."

Picken's *againstalldds* compatriot, Rissler, defined the project's most daunting technical challenges, relating, "Creating a jungle environment was something we hadn't done before. We wanted it to be believable yet stylized. It was tricky find-



Derek Picken (l) and Niklas Rissler of *againstalldds*

ing the balance and good level of detail. The same goes for the animals themselves, balancing realism versus stylization; we wanted them to look alpha so we bulked them up and tweaked their anatomy so that they could believably perform their respective sport. Getting the rigs to work for animal as well as 'human' behavior was tricky. Luckily we had an amazing team working on this."

Charlotte Lock, director of media engagement and marketing & audiences, BBC North, said, "The Olympics is a spectacle of elite athleticism and Rainey's creative analogy with the finest athletes of the Rio Rainforest has given us a stunning and original take on the Games."

Mark Roalfe, CCO of RKCR/Y&R, noted, "We've set the bar pretty high with our work on the Olympics with BBC Sport in previous years, so humanizing animals felt like a fresh and interesting approach to differentiate ourselves from all the activity around Rio 2016."

Passion also produced the BBC's London 2012 Olympic Games campaign for RKCR/Y&R. This time around, the new campaign launched on July 10 right on the back of the Wimbledon Men's finals. The campaign theme and transformation from animals to human athletes continues into the titles for the campaign throughout the full course of the Summer Olympics in Rio.

The debut of "The Greatest Show on Earth" comes on the heels of *againstalldds* and Passion winning the Cannes Cyber Grand Prix for the Spanish Lottery's "Justino" from Leo Burnett, Madrid. A charming animated piece, Justino tells the story of the title character, a night watchman at a mannequin factory. He cleverly communicates with daytime co-workers (with whom he doesn't otherwise interact) through the inspired posing of the company's mannequins.



Jill Gilbert

JILL GILBERT NAMED LUMA'S EP OF ANIMATED CONTENT

Santa Monica and Melbourne-based creative studio Luma has hired industry mainstay Jill Gilbert as executive producer of animated content. Based out of the Santa Monica office, Gilbert will be responsible for the oversight, development and management of Luma Toons original animated content and animation service work, as well as contributing toward acquisition and development of branded content.

Gilbert will work closely with animation director Raphael Pimental and CG supervisor Andrew Zink to expand the roots of Luma Toons, the dedicated animated content arm that Luma launched in 2014 with the critically acclaimed *The New Adventures of Figaro Pho*.

Currently, Luma Toons is building a diverse slate of animated content including films, series, digital content, and VR for multiple distribution platforms.

With over two decades of experience specializing in the production of animated content, Gilbert has been instrumental in the development and production of over 60 live action and animated feature films, working for some of the world's most iconic brands and studios.

Gilbert comes over from *Psyop*, where as EP and managing director she developed an array of animated content for various platforms in addition to launching an IP initiative for the company and overseeing development and production for original projects. Prior to *Psyop*, she was VP of production at the newly formed feature animation arm at Paramount Pictures. She successfully launched into production Paramount Animation's first film, *SpongeBob SquarePants in 3D*, and oversaw all creative and production-related aspects of the movie, and managed recruiting efforts for premiere animation talent both domestically and abroad. The job at Paramount Animation was preceded by tenures as VP of creative affairs at DisneyToon Studios and as VP of business development for animation at Technicolor Digital Productions.

Luma's credits include VFX for *Deadpool*, *Ant-Man*, *Guardians of the Galaxy*, *In-surgent*, *Prometheus*, *Captain America: The Winter Soldier*, *Captain America: Civil War*, *Prisoners*, *True Grit*, and *No Country for Old Men*.

MOTH COLLECTIVE JOINS HORNET

Hornet, which maintains studios in NYC and London, has signed Moth Collective, the London-based animation ensemble consisting of Daniel Chester, David Prosser, and Marie-Margaux Tsakiri-Scanatovits.

Since collectively graduating from the Royal College of Art in 2010, they have quickly become known for their perceptive, emotive storytelling. "It's about balance," said Chester of their approach, which veers towards more filmic sensibilities. "I'm usually trying to go in for something funny, snappy and time-efficient, David tends more to abstract moments that take slightly longer to breath, while Marie-Margaux allows details and emotion to flourish. If you take a little bit of each of those, it allows us to create what feels like a beautiful, short film, rather than a few minutes of animation."

Whether it's examining the looming threat of artificial intelligence, the effects of rainforest deforestation, or the plight of refugees, their colorful, hand-drawn animation style and narrative cadence possesses a maturity that belies their youth.

Moth Collective is represented by Hornet Inc. in the USA, UK, Europe, and Canada. They have worked with clients such as *The New York Times*, the NSPCC, the WWF, *The Guardian*, RayBan and Kiehl's. They have also won a number of awards, including the D&AD Graphite Pencil, the Best Commissioned Piece at both the Annecy Film Festival and the British Animation Awards, the ADC Young Guns 12, and the YCN Professional Award.

Directorial Reflections On The Night Manager, Homeland;

Continued from page 4

lucky to get a script like that [‘The Door’]. David [Benioff] and Dan [D.B. Weiss] were very enthusiastic about me doing that episode because of my experience on *Lost* where we played with the element of time, where time starts to merge. The story of ‘The Door’ was something iconic and it was a privilege to get the opportunity to direct it. I’ve been blessed, going back to coming together with [series creators] J.J. Abrams on *Alias*, David Chase on *The Sopranos*, Abrams, Damon Lindelof and Carlton Cuse on *Lost*. I was there from the beginning on *Lost*. I’ve been very fortunate to catch certain waves that ended up being extraordinary stories that the world seemed to really care about.”

Bender added that *Game of Thrones* departs from the television norm in yet another key regard. “Most shows start big and end big during a given season, with the middle episodes helping to pull the threads leading to the finale. But given the episodes I directed, *Game of Thrones* went for bigger stuff, aspired to do more, was not afraid to go for the most pivotal moments and story turns during the middle of the season.”

Game of Thrones topped the field of Emmy nominations this year with 23, including for Outstanding Drama Series.

Besides the Emmy nominations for his directing, Bender has over the years also scored as an EP Outstanding Drama Series nods for *Lost* in 2005, 2008, 2009 and 2010—winning the Emmy in ‘05.

Susanne Bier

Based on John le Carré’s novel of the



Susanne Bier

same title, the AMC-BBC miniseries *The Night Manager* is a crime drama which introduces us to British soldier Jonathan Pine (portrayed by Tom Hiddleston). Now a hotel night manager, Pine is recruited to spy on businessman/entrepreneur Richard Onslow Roper (Hugh Laurie) who’s suspected of espionage and secret arms trading. Pine becomes a felon himself to get close to Roper.

Susanne Bier recently earned her first career Emmy nomination on the strength of *The Night Manager* which was recognized in the Outstanding Directing for a Limited Series, Movie or Dramatic Special category. *The Night Manager* tallied a dozen Emmy nominations, including for Best Limited Series.

Bier said she was conscious of many tasks when directing *The Night Manager*, perhaps most notably doing justice to the story and building a character dynamic for Pine centered on the question of “moral integrity.” She wanted the audience to wonder if Pine will be seduced by the world and charm of Roper. “Richard



Lesli Linka Glatter

had to be irresistible, the characters in his world had to be exciting and engaging,” said Bier. “And in the face of all this, will Pine stay true to his mission and his moral compass?”

Bier quipped that she was in a key sense on board with the project before she even got to read the initial version of the very first episode. “I’ve always been envious of anyone directing something based on a John le Carré novel,” said Bier. “I jumped at the chance and was drawn in once I read that first script.”

The Emmy nomination adds to a feature filmography for Bier which includes Academy Award recognition. Bier, who’s Danish, has to her credit *In a Better World* which won for Denmark the Best Foreign Language Film Oscar in 2011. In 2007, Bier directed *Things We Lost in the Fire*, starring Halle Berry and Benicio del Toro, the filmmaker’s first English-language feature. Prior to this as a writer/director she helmed *After the Wedding* (2006) which was nominated for the Best Foreign Language Film Academy Award, and *Brothers* which won the Audience Award at the Sundance Film Festival.

Bier also directed the 2013 winner of the European Film Award for Best Comedy, *Love Is all You Need*, starring Pierce Brosnan and Trine Dyrholm. In 2014, Bier directed *A Second Chance*, which debuted at the Toronto International Film Festival.

While more TV and features are likely on the horizon, Bier has also positioned herself to return to commercialmaking which she was involved in early on during her career. Bier recently joined production house Smuggler for select spots and branded content projects. She was drawn to Smuggler by the affinity she feels for

EPs Brian Carmody and Patrick Milling Smith. Bier further noted that she began to think again about the challenge of telling a story within the confines of a shorter format. “To connect with someone in 30 seconds or a minute is something I’ve always liked and now want to experience again. The creative community changes over time but I’d like to collaborate with them on not only commercials but many of the branded content opportunities that are emerging.”

Lesli Linka Glatter

The kickoff installment of this season’s The Road To Emmy series of feature stories included Lesli Linka Glatter. One didn’t have to be clairvoyant to project her into the Emmy conversation. Fast forward to today and she has earned two more Emmy nominations for Showtime’s *Homeland*: Outstanding Drama Series as an exec producer on the series; and Outstanding Directing for a Drama Series on the basis of “The Tradition of Hospitality” episode. This marks her third directorial Emmy nod for *Homeland*, the first coming in 2013 and then in 2015. Glatter’s first directorial Emmy nomination came in 2010 for *Mad Men*.

For “The Tradition of Hospitality” episode of *Homeland*, Glatter said among the biggest creative challenges was one tinged with irony. She remembered being thrilled when finding out that season five of *Homeland* would be set in Berlin, “the epicenter of what’s happening in Europe, an exciting focal point where the old and the new are right next to each other. I couldn’t have been more thrilled to go to Berlin. Then I read the script for episode 2, ‘The Tradition of Hospitality,’ to find one of the settings being a refugee camp at the border of Syria and Lebanon. At first I thought they, including [series creator] Alex Gansa, were playing a joke on me. The fact was that we had to recreate a refugee camp in the Middle East.

Still this “joke” which turned out to be reality underscores a dynamic of *Homeland* which Glatter—who’s starting her fourth year as an EP on the series—embraces. “Every year we reinvent the wheel. *Homeland* is not the same show from one season to the next. We go into a different country and into different worlds. And in each new country, we



Hugh Laurie (l) and Tom Hiddleston in *The Night Manager*

Photo by Des Willer/courtesy of AMC

Visual Effects Perspective On The Man In The High Castle



Claire Danes in *Homeland*

bring our core crew while assembling local crew members which entails a 'getting to know you' phase followed by attaining a great working camaraderie."

For this past season, Berlin "was a huge character in *Homeland*," observed Glatter. "Plus the content touched upon so much, from privacy to ISIS to Russia, making our story prescient and timely. What I love about the show is we try to show both sides of an issue. People on either side believe they are right on an issue like, for example, privacy versus security. By showing both sides, it hopefully leaves us and the audience in a position to decide for ourselves. I think the show is successful because it respects the intelligence of its viewers. I've been on other shows where they insist on explaining absolutely everything. We don't do this on *Homeland* because we realize we have a smart audience out there."

For Glatter the quality of the people on the series is key. "We've assembled a great ensemble. Alex Gansa has created a wonderful working environment. And Claire Danes is an extraordinary number one on the call sheet. She's a fearless actress and a wonderful human being."

Homeland collected four Emmy nominations this year, the other two being for Lead Actress in a Drama Series (Danes) and Outstanding Cinematography for a Single-Camera Series (David Klein, ASC).

Jeff Baksinski

Amazon's *The Man In The High Castle* is up for four Emmys, including for Outstanding Special Visual Effects on the strength of the show's pilot. The nominated VFX artisans include series VFX supervisor Curt

Miller and a Zoic Studios' team headed by VFX supervisor Jeff Baksinski.

The VFX ensemble worked closely with David Semel, who directed the pilot, to immerse viewers in a distorted 1960's America, imagined as if the Nazis and Japanese had won World War II. Effects artisans incorporated period-authentic architectural styles and technology, handling extensive environmental work, replacing anachronistic cars, buildings and signs, and amplifying key action sequences.

Asked what was the biggest creative challenge posed to his VFX team by *The Man In The High Castle*, Baksinski responded, "Location, location, location. The pilot was shot in and around Seattle so we had a rough time making it look like 1962 New York and San Francisco. We also had the additional challenge of figuring out how the architecture would change since those cities had been occupied by Germany and Japan since the end of their World War Two. So, 17ish years had passed

in our show under Occupation. That's enough time to still have many of your pre-existing buildings, while also changing up any of the newer ones being built. New York took on a slightly oppressive, dark, rainy, smoky look, while San Fran took on a lighter feel heavily populated by Japanese signs. The show production designer Drew Boughton [also Emmy nominated this year] and his team were amazing. These guys cranked out designs and signage for us to really establish the look. Since they were also building for the locations, it was great to share files back and forth and really integrate the looks. I'm very thankful for those guys.

"While I love our work on New York and San Fran, I think some of our amazing work is actually in Hirohito Airport. We shot that in an empty industrial parking lot with just C-Stands as guides. The only thing we kept in those shots are the people and the parked car. All of the airport, grounds, water, and especially the plane... all were added in later. I love that plane."

For Baksinski the greatest technical challenge was the weather on location. "I'm not a big fan of green screens to begin with, and our locations would have needed a ton of them. It was often raining and windy enough that green screens would have been a nightmare. Plus, I met our DP Jim Hawkinson. He was discussing light, and what paintings he liked, and how he saw the shots. Right away I knew I was scrapping all the green screen because Jim knew how he wanted to light. David knew the looks he wanted to go for. Drew had great designs. These guys all knew where they wanted to go, and my



Jeff Baksinski

job was to make sure I could get our piece of the puzzle there. There was no way we (VFX) were going to compromise a look just for some green screen that would have been in every puddle, and just killed the mood and feel. So, the entire show was roto. All of it. Take a look at some of the shots sometime and imagine what it was like. Jim helped me out greatly once he realized that I wasn't pushing the usual 'green screen everything' approach. He made sure I had rim lights, back lighting, and all kinds of tricks so that even in the dark I could get clean roto on everyone.

"Internally, scale and look were big issues," continued Baksinski. "Those don't sound like technical problems at first, but our scene files were huge by the end and we were managing a lot of things at once. For example, our New York walking shot is something like 600 frames where we are keeping some live actors and some live cars and set pieces...then everything else is CG. Those shots have a few thousand CG people in them to fill the stores, stand in line at the movie theatre, or lolly-gag in the background. We have a mix of CG cars matching into practical cars, CG smoke, and every building and sign you see has been re-built off of maps, architecture books, and cobbling together something that will work. Those shots are something like four blocks of CG buildings in each direction and then additional matte paintings for the far background. San Francisco's main shot was 10 or so blocks of buildings going off into the distance along with hundreds of people and the trolley, cars, etc. It all added up pretty fast on a six-week post schedule."

Also intricate and involved was how Zoic got the chance to work on *The Man*

Continued on page 29



The Man In The High Castle

Assimilate SCRATCH v8.5 Update Supports RED's New 8K Weapon Helium Sensor and 8K VistaVision ASSIMILATE's SCRATCH 8.5, build 909, now includes support for RED's new 8K Weapon Helium Sensor and the 8K Weapon VistaVision-sized Sensor.

STORY's Blair Hayes Directs McDonald's Ad Debuting Improved McNugget McDonald's introduces a "better" Chicken McNugget in a magical new television spot directed by STORY's Blair Hayes for Leo Burnett. Debuting during Summer Olympics coverage, the 60 second spot presents an intergenerational love story told in split screen.

GPL Technologies To Host Webinars on GPU Rendering, Shared Storage and Workplace Self-Esteem NVIDIA's latest innovations for GPU rendering, new shared storage solutions from Harmonic, and improving self-esteem in the workplace will be the subjects of three free webinars hosted by GPL Technologies.

AKA NYC and CHARLIE AND THE CHOCOLATE FACTORY Wonka-fy New York City A mouth-watering new advertising campaign from AKA NYC promotes next year's premiere of CHARLIE AND THE CHOCOLATE FACTORY The New Musical as bringing a special excitement to New York City.

VidaPrimo Adds Dailymotion Via Syndication Deal VidaPrimo, one of the world's most viewed multi-platform music networks, will begin distributing its music videos and related content onto leading online video platform Dailymotion.

Superlounge's Jordan Brady Talks About Sex in Campaign for GiveThemTen.org via Northlich/Cincinnati These days, many people know that spaying/neutering is the most humane and effective way to reduce pet overpopulation. But not everyone knows that fixing your cat will also help eliminate problem behaviors, like spraying, yowling, and other forms of acting out.

Durable Goods Founder Michael Merryman Joins Creative Film Management's No Smoke as Executive Producer Production company No Smoke has brought on Michael Merryman as executive producer.

Scatterlight Studios Partners With The Players' Tribune To Produce "Scouting Myself" Video Series Production studio Scatterlight Studios recently completed work on "Scouting Myself," an original new digital series on The Players' Tribune that offers elite high school athletes an opportunity of a lifetime — to learn straight from the pros themselves as they aspire to make it to the next level.

Rampant Design and Film Riot Partner To Deliver Tailored Style Effects on The Triune Films Store

Rampant Design announced it has partnered with the creators of the popular YouTube DIY filmmaking channel, Film Riot, and the founder of Triune Films to develop a series of Style Effects especially tailored for the Film Riot/Triune Films audience. Created by indie filmmaker, writer, director Ryan Connolly, Film Riot is in its 10th year on YouTube and has close to 1 million subscribers.

Andrew Doga Elevated To Staff Editor at Union Andrew Doga has been elevated to the position of Staff Editor at bicoastal Union.

SourceAudio Now Offering Platform Subscribers New DIY E-Commerce Solution for Online Music Licensing, Digital Downloads and Subscription Download Plans SourceAudio announced an innovative new "Do It Yourself" e-commerce solution, SourceAudio E-Commerce. The new SourceAudio e-commerce solution gives music publishers the ability to easily create a digital storefront for synchronized music licensing and digital downloads.

Digital Colorist Dave Franks Discusses Virtual Reality Post-Production For Jaunt's "Pure McCartney VR" Digital colorist Dave Franks enjoys helping to deliver bleeding-edge projects, like director Tony Kaye's VR experience: "Pure McCartney VR" — a five-part series of 3D virtual reality (VR) experiences, produced by Jaunt Studios.

BUNKER's Harry Israelson Helms Vimeo's First Concert Film Joining Vimeo's growing slate of original content is the video-sharing website's first concert film, *Toroy Moi: Live From Trona*.

Erich & Kallman Launch Humorous, New Campaign for Chick-fil-A; Arcade's Dave Anderson Edits Chick-fil-A's new ad campaign features six different historical icons, such as Amelia Earhart and Beethoven, who became successful against all odds even though their ideas and inventions were considered "crazy" during their time.

Award Winning Director Varda Bar-Kar's Musical Documentary 'BIG VOICE' Picked Up For North American Distribution Award winning independent film director Varda Bar-Kar's music documentary BIG VOICE has been picked up for North American distribution by Gravitas Ventures.

WCPMedia Services Provides Media Management Solutions For "Sports Memories: Rio 2016" WCPMedia Services' revolutionary cloud-based digital asset management platform is currently being used to manage content for Sports Memories: Rio 2016, a traveling sports media exposition depicting—after 10 years of intensive restoration—a cinematic history of world Olympic and Brazilian

Simian Releases New Microsite Creator with Enhanced Solutions for Presenting Video Simian has completely revamped their existing Microsite Creator to provide both business and creative teams all-new features

Clippn Revitalizes Enterprise-Level Media Archives with New Cloud-Based Service Clippn, a global leader in video curation and stock footage monetization, announced the availability of their enterprise-level archive revitalization services.

Xytech Expands Transmission Services with Launch of New Division Xytech, creator of the industry-defining facility management platform MediaPulse, has announced the launch of a Broadcast Services Division to address the rapidly changing needs of global video transmission services.

FuseFX Expands New York Facility Buoyed by rising television productions, FuseFX has expanded its presence in New York. The facility has moved its operations in the city to larger quarters able to accommodate a dynamic team of more than 50 artists.

barrettSF Animates the Art of the Deal for goSeek Ad Campaign barrettSF (bSF) recently debuted a pair of animated spots on behalf of hotel search site goSeek.com, to comically demonstrate the difference between "Bad Cheap" and "Good Cheap." In the world of cheap, there is both good and bad. Finding exactly what one wants, at the lowest possible price, is good cheap. Everything else is bad cheap.

Erich & Kallman Launch Humorous, New Campaign For Chick-fil-A Chick-fil-A's new ad campaign features six different historical icons, such as Amelia Earhart and Beethoven, who became successful against all odds even though their ideas and inventions were considered "crazy" during their time.

Social Golf Platform 18Birdies and Evolution Bureau Debut New Ad Campaign 'Let's Make Things Interesting' 18Birdies, the state-of-the-art integrated mobile and social golf platform built to enhance the golf experience, announced that it is launching a new digital brand campaign that aims to get a new generation of golfers excited about playing golf.

Fried Okra and Fusion Digital Fuse Partnership Drawing on their longstanding collaborative relationship, Fried Okra and Fusion Digital are combining representation focusing on the East Coast and South under Executive Producer Matt Hill.

Introducing Red Giant PluralEyes 4.1, a Free Update to the World's Best Audio/Video Syncing Tool Red Giant announced an update to its popular audio/video syncing plugin PluralEyes, the fastest, most accurate audio/video sync tool on the market and a key component of the popular Red Giant Shooter Suite.

Cutters Promotes Nick Chiou To Editor Cutters announced the promotion of Nick Chiou to editor. The announcement was made by managing director/partner Craig Duncan.

Get the Big-Screen Look on a Tight Budget "All American Bikini Car Wash" (2015-2016) brings to mind muscle cars of the super-rich and sexy bombshells straight off the Vegas Strip. Working within a very tight budget but still wanting the quality of the big-screen look, they used a combination of the Red Epic and Scarlet cameras for the shoot and ASSIMILATE's SCRATCH toolset and workflow for the DI/post-production.

Post Production Exec David Feldman Joins Post FactoryNY Post FactoryNY, a SIM Group company, has appointed David Feldman as Senior Vice President for Features and Television as part of the facility's ongoing effort to broaden and enhance its service offering.

ZIG Launches Revolutionary Way To Deliver Personalized Pop Culture Content Directly To Users ZIG, a new technology that collects and delivers entertainment content directly to mobile devices, launches promising users real-time customized pop culture news literally at your fingertips.



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DP Hawkinson's POV On The Man In The High Castle

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In *The High Castle*. "Our sales team," said Baksinski, "had mentioned it was out there and that we really wanted to try and get David Semel's attention but we weren't sure how to stand out over all the various bids, other houses, etc. So, another VFX supervisor named Todd Shifflet and I both knew the book [also titled "The Man In The High Castle"] very well and were toying around with making stills of New York. As we were working, we kept lamenting 'man, if only we had time to make an ad or commercial as if you were living in 1962 German-occupied New York.' Our producer at the time, Sean Tompkins, overheard us and started with, 'What would you guys want to do?' And that was it; we were off and running. Todd actually strung together a number of old black-and-white airline travel spots with people visiting New York while I shot an old 1962 TV (off of craigslist!) in our conference room. The overall piece ended up being tight on this commercial as it plays with a very happy voiceover of people flying in comfort and seeing all these landmarks, but we altered all the footage to now have German flags, armbands, etc. In fact, we even took out the original planes and put in a concept V-9 rocket plane. At first glance, you think it's just an old commercial but if you watch closely, it's all been altered. Then as the spot is coming to the end, the camera pulls back to reveal that you've been watching an old TV and keeps pulling back until we see a wide penthouse overlooking downtown New York (now matte painted back to 1962 and Nazi-fied) with a German soldier overlooking it all. We tried to really mimic the various book covers over the years with this composition but still make it something new as well.

"What really sold us to them," noted Baksinski, "was the effort that went into making something like this, some of the creativity, and also all the little detail work. We had things in there like 'Copyright by Blaue Light Ausbringung' and various German signage. Things we knew we would need to sell bigger shots if we were to do the show."

Baksinski also reflected on what the Emmy nomination means to him personally and professionally. "Personally, I'm flattered to be nominated because it means some folks out there must have

really liked our work. That's pretty satisfying since this show was very special to me and the Zoic crew. We really wanted to work on the show, and once my crew started seeing plates, they were all in. So many people added so many touches and details all because they loved the project. This was an RSA [Ridley Scott's Scott Free] production, with Semel directing, and a Philip K. Dick story. I'd also met Isa Dick Hackett a couple of times on set. We're the same age, so while she's of course a client, I also saw this woman whose father [novelist Philip K. Dick] passed away when she was just a kid and who was working to continue her dad's legacy. My father passed away when I was in my 20s so I know the feeling of wanting to do right by that person's memory. With this kind of pedigree going in and all of these things on the line and with the importance of the story, we knew we had to make it something unique for all these people and for ourselves.

"Professionally, it's great to be recognized for the hard work. I'm also exceptionally happy for my crew: Sean [VFX producer Tompkins], Christina [CG lead Murguial], Dan [CG supervisor Krusel], Nate [compositing supervisor Overstrom], and Jim [matte painting supervisor Hawkins] who worked late nights living on the box to make this happen. As we all know, this is just a small part of all the people who work on something this size, but it's nice to see the artists get some recognition before I ask them to slog away on the next one."

James Hawkinson

Titled "The New World," the pilot for *The Man In The High Castle* opened up an awards world for cinematographer James Hawkinson, landing him his first career nominations from the ASC Awards and more recently the Emmy competition. The latter came in the Outstanding Cinematography for a Single-Camera Series category.

Hawkinson got the opportunity to lens *The Man In The High Castle* thanks to his collaborative relationship with director Semel. "David was a guest director on season two of *Hannibal*. When he took on *The Man In The High Castle* pilot, he sought out several artists he had worked with from different shows—including

myself from *Hannibal* and production designer Drew Boughton from *Hemlock Grove*. David put together a team largely based on his recent working relationships."

For Hawkinson perhaps the biggest creative challenge of *The Man In The High Castle* from his standpoint was "creating an authentic 1962 even though it's a fake 1962, a 1962 that never existed.

We were asked to create a retro futuristic world. It's retro, it's vintage and yet it's futuristic. This gives the show a unique look, making it quite different from the other nominated series."

At press time, Hawkinson was already halfway through season two of *The Man In The High Castle*. Though he origi-

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Flash Back

August 11, 2011 Director/writer/producer Nora Ephron, U.S. Senate Judiciary Committee Chairman Patrick Leahy (D-VT), IATSE International President Matthew Loeb and HBO Documentary Films President Sheila Nevins will be honored at the 2011 DGA Honors, to be held at the DGA Theater in NYC on October 13. DGA Honors will also feature a special posthumous tribute to pioneering female filmmaker Alice Guy Blaché....Ridley and Tony Scott's family of companies has had a banner Emmy season as reflected in nominations for Best Drama Series (CBS' *The Good Wife* produced by Scott Free Productions, CBS Productions), Outstanding Miniseries or Movie (Starz's *The Pillars Of The Earth*—Tandem Communications and Muse Entertainment in association with Scott Free Films), Outstanding TV Commercial (Subaru's "Baby Driver" produced by RSA Films and directed by Jake Scott), and Outstanding Nonfiction Special (History channel's *Gettysburg* produced by Scott Free Productions in association with Herzog & Company, and directed by Adrian Moat)....Rhythm + Hues Commercial Studios has signed director Steve Chase whose credentials include a commercials nomination for the DGA Award, AICP Show-honored AT&T work which is in the permanent collection of New York's Museum of Modern Art (MoMA) film archives, and Cannes Lions....

August 17, 2006

Loyalkaspar, the design/production collective founded by directors Beat Baudenbacher and David Herbruck, has signed an exclusive representation deal with @radical.media for commercials. Plans call for @radical to rep Loyalkaspar not only for domestic and international spot work, but to also seek out opportunities for the collective to collaborate with other @radical talent. Loyalkaspar recently teamed with agency The Brooklyn Brothers on a campaign for travel Web site kayak.com, and is currently directing and designing a series of Web ads for Adobe....Director David Preizler, formerly of Epoch Films, has joined Serial Dreamer, the shop founded by director Erick Ifergan....Therese Hunsberger, EP of Optimus, Santa Monica, has been elected to the presidency of the Association of Independent Creative Editors' (AICE) L.A. chapter. She succeeds Yvette Cobarrubias of Cosmo Street, Santa Monica. Cobarrubias becomes the chapter's national AICE delegate, a role which Hunsberger had filled for the past five years....

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VFX For Starz's Black Sails

Continued from page 29

nally wanted to shoot the series on film, Hawkinson wound up deploying the RED Dragon on season one and then shifted to ARRI's Alexa for season two. He has extensive experience working with different generations of the RED as well as different Arriflex models right through to the present Alexas. Hawkinson said he's had a good experience on both RED and Alexa during the course of lensing *The Man In The High Castle*. He went with Alexa for season two because he felt it had "a little more friendlier chip, was a little more sensitive, responding a bit better in low light situations. I'm a very low key kind of guy and like low light situations."

Erik Henry

For the third consecutive year, sr. VFX supervisor Erik Henry is an Emmy nominee for the Starz series *Black Sails*. He and his compatriots won the Outstanding Visual Effects in a Supporting Role Emmy Award for *Black Sails* in 2014. Last year *Black Sails* was shifted to the Outstanding Special Visual Effects category for its nomination, and that's where the current nod again resides.

"I'm a big baseball fan and the toughest thing to do is repeat a championship season," related Henry. "We can look back and say that this is quite an accomplishment, scoring a Visual Effects nomination three years in a row. And this is for work that has to be as realistic as possible. This is not fantasy. We're creating work that includes pirate ships and water sequences. People have seen ships. They've seen a sail or think they have. Our work is up against the human eye and perceptions. We're not creating dragons and fantasy spectacle—which is often what we're up against in the category."

Grounded in reality, *Black Sails* was originally written as a prequel to Robert Louis Stevenson's novel "Treasure Island." The latest Emmy nomination is for episode "XX," which is highlighted by a storm sequence in which a ship is tossed about, tilting to one side to an extent that would be virtually impossible for live-action ships to duplicate. Construction of about a quarter of a ship's deck was paired with hydraulics that could attain the desired tilt. Also deployed were water cannons and huge water tanks. Henry re-



Erik Henry

called that special effects supervisor Paul Stephenson told him that he could dump some 4,000 gallons of water at one time to help re-create a heavy storm. Digital water was added to create a water flow the size of an enormous wall."

Adding to the visual challenge was the ship's captain struggling to cut the ropes on the upper mast sail. His journey across the deck and up the mast—with others falling to their deaths from the height—required painstaking effects work, with valuable contributions from Digital Domain, noted Henry. "With our work, viewers aren't supposed to know there are any visual effects. It should instead play as incredible live-action stunt work, which we were able to pull off as evidenced by being selected as one of five Emmy nominees in the category. It's very select company."

Henry's fellow current nominees on *Black Sails* include VFX producer Terron Pratt, VFX production coordinator Ashley J. Ward, on-set VFX supervisor Jeremy Hattingh, effects supervisor Stephenson, lead VFX artist Aladino Debert, lead CG artist Greg Teegarden, and lead CG artists Olaf Wendt and Yafei Wu. Debert and Teegarden are with Digital Domain. Wendt is with Crazy Horse Effects and Wu is affiliated with Sweden's ILP.

This is the 14th installment of a 15-part series that explores the field of Emmy contenders, and then nominees spanning such disciplines as directing, cinematography, producing, editing, music, animation and visual effects. The series will then be followed up by coverage of the Creative Arts Emmys ceremony on September 10 and 11, and the primetime Emmy Awards live telecast on September 18.

street talk

MEC Wavemaker, the content division of MEC, has boosted its U.K. management lineup with the appointment of Danny Weitzkorn to the new role of content partnerships director. Weitzkorn joins Wavemaker from Ball Street, the U.K. multi-platform football network, where he was client services and marketing director. Weitzkorn will now lead integrated content partnerships for clients including Compare The Market, Danone and Visa Europe. He will focus on delivering insight driven content solutions at the points on the purchase journey where they can most effectively impact a brand's performance. Weitzkorn will report to Damien Gillman, MEC Wavemaker's head of content partnerships....NYC-based creative production collective Sibling Rivalry has added Shelby

Ross as exec producer. Ross brings more than 20 years of commercial and film production experience to Sibling Rivalry after honing his skills at shops including Epoch Films and Smuggler. He then went on to create and executive produce global campaigns for clients such as Gatorade, HP, Northrop Grumman, Google, Samsung, Verizon, and Save the Children....Toronto-based music and sound design company BoomBox has signed music director, producer and composer mr/tommy zee to its roster for Canadian representation. Based in Amsterdam, but now available to the Canadian market through BoomBox, mr/tommy zee is the founder of music collective HLGRM and previously worked as a creative director for MassiveMusic. His credits include work for global brands such as Nike, Audi, Google, BMW, Heineken, as well as the recent national Team Canada spot, "Ice In Our Veins." The deal gives BoomBox's clients exclusive access to mr/tommy zee's roster of world class singers, songwriters and composers that he has built up over a decade. This marks the first time the former Torontonian is available for commercial work on his home turf in six years....

report

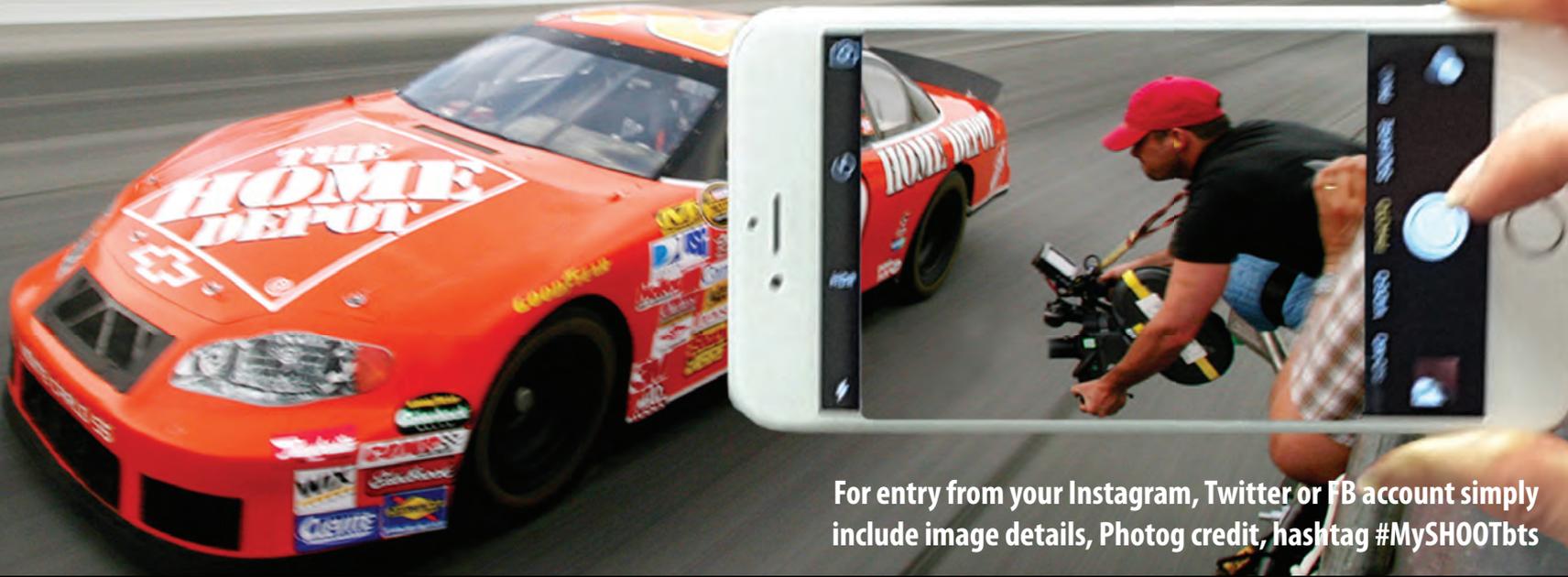
Dattner Dispoto and Associates (DDA) has added DPs Eric Robbins, Ryan McMaster, CSC, and Corey Robson to its roster for representation. Robbins is handled for commercials, features and TV while McMaster and Robson are repped for features and TV. DDA's Lisa Holguin signed Robbins while DDA's Dan Burnside signed McMaster and Robson. In terms of feature film bookings, DDA has secured the John Curran-directed *Chappaquiddick* for

DP Maryse Alberti, director Grega Gerwig's *Lady Bird* for DP Sam Levy, director Janicza Bravo's *Lemon* for DP Jason McCormick, the Ryan Koo-directed *Amateur* for production designer Todd Jeffery, and director David Ayer's *Bright* for costume designer Mary Claire Hannan. On the TV front, DDA has scored Netflix's *Mindhunter* for DP Eric Messerschmidt, Netflix's *Altered Carbon* for DP Neville Kid, Fox's *Sleepy Hollow* for DP Niels Alpert, Fox's *Star* for DP Rodney Taylor, ASC, CBS' *Training Day* for DP Robert Gantz, ASC, CW's *The Originals* for costume designer Nancea Ceo, and Netflix's *Glow* for production designer Todd Fjelsted....Cinematographer Corey Walter has completed principal photography on *House of Tomorrow* directed by Peter Livolsi, and starring Ellen Burstyn and Nick Offerman. Walter is available for commercials, music videos, and feature films exclusively through ICM Partners.... Austin Katz has been named chief development officer to lead strategic growth and development at branding and marketing innovations agency Troika. He is tasked with further developing and expanding Troika's services to help clients better understand the shared cultural and human values that drive engagement today. He joins Troika from The Company (The Ebersol Lanigan Company) as COO, where he successfully implemented a growth and operations strategy that resulted in sizable increases in revenue and profitability....

In this BTS shot, S.C. McCullough directing NASCAR legend Tony Stewart for The Home Depot with The Richards Group at Atlanta Motor Speedway. Tony drives and talks to his competitors while selling various products that will repair the track after they damage the track. Photo: Paul Papanek

View Scott's Profile: My.SHOOTonline.com/profile/scott-c-mccullough

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