

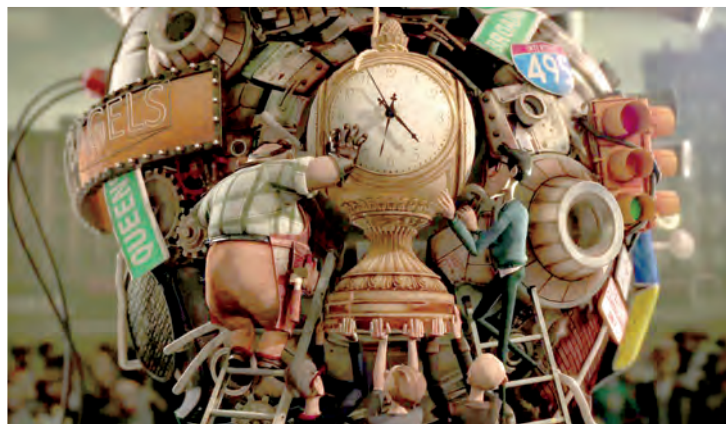
The Road To Oscar
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Year in Perspective
Year's Most Notable Work
Top 10 Charts
Chat Room

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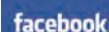


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By Robert Goldrich

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Corroboration on Collaboration

As the year draws to a close, we thought it appropriate to highlight a message of cooperation and collaboration—which both figure prominently among this season's Oscar contenders. Many such examples have emerged in our The Road To Oscar series of feature stories.

Consider *Boyhood*, the remarkable movie Richard Linklater wrote and

directed which presents successive episodes in the life of a boy named Mason, starting at age 6 and tracking his growth and development until he enters college at 18. Ellar Coltrane portrays Mason in this fictional story which carries a heavy dose of chronological reality in that *Boyhood* was shot over a 12-year span, maintaining the same cast throughout and reuniting them every year or so to shoot scenes. Thus we see Mason and his par-

ents evolve and mature before our eyes.

Linklater noted that *Boyhood* brought a new dimension to an already strong creative collaboration he enjoyed with editor Sandra Adair. "It's so rare that you get to edit your movie and still be making your movie. We're writing, directing and shooting this movie while editing it," noted Linklater. "You work with an editor as you

commercial," said Scott. Their working relationship now spans 30 years and 11 feature films.

And *Wild* director Jean-Marc Vallée said of cinematographer Yves Belanger: "I love his courage and humility...The images he gets aren't forced or staged. Again, it's an approach that captures actor performances in the best way possible.

Sandra [editor Adair] meant so much to this film [*Boyhood*]. I've been working with her 22 years. I know and trust her."

never have before. We talk and consider if we need a little more of this or that—and we can deliver this or that because we're still making the movie. Sandra meant so much to this film. I've been working with her for 22 years. I know and trust her."

Similarly for *Exodus: Gods and Kings*, director Ridley Scott touched upon his affinity for production designer Arthur Max. "I first met him [Max] in London and gave him a go on a Pepsi

He's never trying to create images for his demo reel. With his work, he's never saying 'look how clever and creative I am.' His focus is on the storytelling."

Vallée and Belanger go back some 22 years. "I met him on a commercial in Montreal and he later went on to shoot commercials for me for the past 15 years here and there. We talked about doing a feature together but that didn't happen—until *Dallas Buyers Club*."

POV

By Justin Moore-Lewy



The :30 Isn't Dead; It's But One Dish On The Table

When setting out to launch a production company at the end of 2013, my business partner Brendan Kiernan and I were determined to be alternative. The last thing the world needed was another me-too production company.

We opened the doors of HeLo in a two-story house in Venice, a short cruiser bike ride from the beach. The place had lots of character and it instantly became the antithesis of a buttoned up, corporate office. Right away, agency friends had a different kind of experience there, at intimate dinner parties where we cooked for them ourselves. More important than the setting, though, we offered a unique concept. We gave a lot of thought to how we could hone in on a growth area in the business—to do work that would capture the interest of our somewhat jaded ad clients. Our answer was to offer branded experiences,

rather than relying solely on the :30.

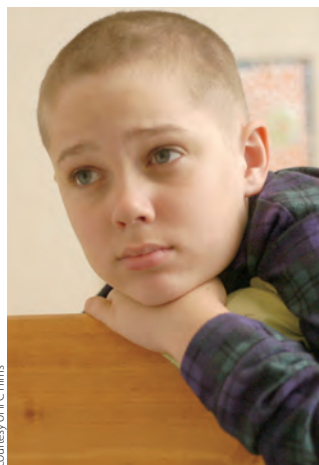
While we may have started out with the idea that the :30 spot is dead and opportunity in experiential is massive, the project that put us immediately on the map was—ironically—a Super Bowl spot. The assignment required our creating a series of live experiences that wound up being filmed and turned into a :30 comedic commercial with numerous celebrity cameos. The spot went on to win a Gold Lion, and our initial premise had come full circle. What we took away from this early success is that the :30 is not dead but in need of rejuvenation, and greatly enhanced authenticity. Capturing a live event in various locations was one great way to shake up the formula and create a memorable view experience, even within a traditional commercial.

We've learned that although experiential projects engage audiences in a powerful new way, they also require dramatically different production models including

much longer lead times and a seemingly endless stream of moving parts. They're amorphous compared to the somewhat regimented standards of the traditional commercial shoot. The concept of bringing HeLo's production designers in to collaborate with agency creatives early on—so that the project hasn't been thoroughly thought through until the designers have input—has worked very well.

So while we set out to break the mold when we launched, we've learned over the last year is that it's not about breaking the mold—it's about not having a mold in the first place. Exciting projects are exciting projects—:30 spot, major experiential event—it doesn't matter. We've learned a healthy mix of spots and experiential is where we want to be, along with talent who can transcend the standard model in order to do something extraordinary.

Justin Moore-Lewy is executive producer/partner at HeLo.



Boyhood



Exodus: Gods and Kings



Gone Girl



The Imitation Game



Wild

Auteur POVs: Linklater, Scott, Fincher, Tyldum, Vallée, Et Al

**Insights into
Boyhood, Exodus:
Gods and Kings,
Gone Girl, The
Imitation Game,
Wild, Into the
Woods, Selma, and
The Grand
Budapest Hotel**

**By Robert Goldrich | Road
To Oscar Series, Part 5**

This installment of our The Road To Oscar Series garners insights from leading directors and cinematographers on their films ranging from a unique coming-of-age story to a Biblical story for the ages, from a twisted suspense thriller to a historical yet highly personal portrait, from a tale of redemption to the heroic fight for civil rights, and from an ambitious adaptation of a musical to a stylish hybrid comedy/drama.

Here are filmmaker perspectives on *Boyhood*, *Exodus: Gods and Kings*, *Gone Girl*, *The Imitation Game*, *Wild*, *Into the Woods*, *Selma* and *The Grand Budapest Hotel*.

Boyhood

"Most of us directors are control freaks. That's why films like this don't get made," said Richard Linklater in reference to *Boyhood*, the remarkable movie he wrote and directed which presents successive episodes in the life of a boy from Austin, Texas, named Mason, starting at age 6 and tracking his growth and development until he enters college at 18. Actor Ellar Col-

trane portrays Mason in this fictional story which carries a heavy dose of chronological reality in that *Boyhood* was shot over a 12-year span, maintaining the same cast throughout and reuniting them every year or so to shoot scenes. Thus we see Mason and his parents evolve and mature before our eyes.

"There were plenty of challenges—one of the biggest being endurance, like running a marathon," observed Linklater. "The requirements of the movie were so unique that whatever liabilities they presented we tried to turn into assets. A lot of patience was required. Directors are accustomed to trying to bend the elements to their will of storytelling. But for this film, you had to relinquish that kind of control and instead accept the utter unpredictability of the future and make that your collaborator. You embrace some unknowns and have a certain confidence that you could collaborate with an uncertain future."

That collaboration went swimmingly for Linklater as reflected on the awards show circuit thus far. Last week, *Boyhood* won

Best Picture, Best Director and Best Supporting Actress (Patricia Arquette) honors from the New York Film Critics Circle Awards, as well as the Audience Award at the Gotham Independent Film Awards.

Additionally, *Boyhood* earned five Film Independent Spirit Award nominations—for Best Feature, Best Director, Sandra Adair as Best Editor, Ethan Hawke as Best Supporting Actor, and Arquette as Best Supporting Actress. Hawke and Arquette—who played Mason's parents—were also nominated for Gotham Independent Film Awards. Plus *Boyhood* earned a Gotham nom for Best Film.

This early awards competition showing has understandably added to Oscar buzz for *Boyhood*. Linklater is no stranger to the Oscar derby, having earned two nominations for Best Writing, Adapted Screenplay—the first in 2005 for *Before Sunset* (shared with Julie Delpy, Ethan Hawke and Kim Krizan), and then in 2014 for *Before Midnight* (shared with Delpy and Hawke).

Among the pivotal decisions for Lin-
Continued on page 6

F O R Y O U R C O N S I D E R A T I O N



BEST PICTURE

Produced by

PETER CHERNIN, p.g.a. / RIDLEY SCOTT, p.g.a. / JENNO TOPPING, p.g.a.
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BEST CINEMATOGRAPHY

DARIUSZ WOLSKI, ASC

EXODUS GODS AND KINGS



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Ridley Scott Talks “Exodus”; David Fincher On “Gone Girl”

Continued from page 4

Linklater in shaping *Boyhood* was the casting of Coltrane. “I was very conscious of it being a huge decision,” Linklater recalled. “Ultimately I just thought that Ellar was a thoughtful, cool kid and I felt he would grow up to be an interesting young man. His parents were also cool and I knew whichever youngster we cast would need family support. Ellar’s parents are artists and I thought they would see this experience as being a positive thing in their kid’s life. Plus Ellar had a great attitude. He looked forward to every year like he was creating an ever evolving art project.”

This project was indeed evolving, bringing a new dimension to an already strong creative collaboration that Linklater has enjoyed with editor Adair. “It’s so rare that you get to edit your movie and still be making your movie. We’re writing, directing and shooting this movie while editing it,” noted Linklater. “It makes for a very cool working arrangement. You work with an editor as you never have before. We talk and consider if we need a little more of this or that—and we can deliver this or that because we’re still making the movie. Sandra meant so much to this film. I’ve been working with her for 22 years. I know and trust her and we have such a shorthand when we work together going all the way back to *Dazed and Confused* [a 1993 release].”

Linklater and Adair’s shared filmography also includes *Before Sunrise* (1995), *SubUrbia* (1996), *The Newton Boys* (1998), *Waking Life* (2001), *Tape* (2001), *Schoolhouse Rock* (2003), *Before Sunset* (2004), *Bad News Bears* (2005), *Fastfood Nation* (2006), *A Scanner Darkly* (2006), *Me and Orson Welles* (2008), *Bernie* (2011) and *Before Midnight* (2013).

Linklater said that Adair played an instrumental role in helping him attain his goal of *Boyhood* “feeling like one story. While the film was about change over 12 years, we wanted a certain continuity to connect the scenes as a story. We set out simply to tell a story. We had a lot of time to think about the film but it all went towards doing justice to the story. And thankfully it seems to be a story that is resonating with people.”

Exodus: Gods and Kings

“I hadn’t made a feature film until I was

40,” recalled director Ridley Scott. “But with my years of doing TV commercials, by the time I had a feature film, I was ready. Production for me has never been that much of a hassle thanks to my experience. It’s experience that helps you spot a problem coming over the hill before it ever gets out of hand. A lot of people get in trouble today because they’re thrown into the deep end and don’t have the experience to get out. When you have the experience, you are prepped and fully ready.”

Scott’s readiness has translated into assorted accolades, including three Best Director Oscar nominations—for *Thelma & Louise* in 1992, *Gladiator* in 2001 and *Black Hawk Down* in 2002. The same three films also earned Scott coveted DGA Award nominations.

Furthermore, Scott’s commercialmaking experience yielded collaborators who have proven to be key contributors to his feature filmography, a prime example being production designer Arthur Max. “I first met him [Max] in London and gave him a go on a Pepsi commercial,” said Scott. “Working with him was great fun. He’s very inventive. And from that moment on, we’ve worked a great deal together.”

It’s a working relationship that now



Exodus: Gods and Kings spans 30 years and 11 feature films; the latest being *The Martian*, which at press time had them both on location in Budapest. The film is based on Andy Weir’s best selling novel about an astronaut (portrayed by Matt Damon)—stranded on Mars—who struggles to survive.

The Martian came on the heels of *Exodus: Gods and Kings*, the Scott epic that went into wide release in the U.S. today (12/12). *Exodus: Gods and Kings* brings

new life to the story of the defiant leader Moses (portrayed by Christian Bale) as he rises up against the Egyptian Pharaoh Ramses (played by Joel Edgerton), setting 400,000 slaves on a monumental journey of escape from Egypt, which is besieged by deadly plagues.

The film also posed major visual effects challenges. Yet while Scott has a collaborative track record with Max spanning several decades, the director had only worked once before with the VFX supervisor he selected for *Exodus*—Peter Chiang, a founder of visual effects house



Double Negative.

“We had done *The Vatican*, a pilot for Sony, and I got a feel for what he and his studio could do, particularly with digital effects. Based on that, we got going on *Exodus*,” said Scott who affirmed, “You have to become aware of the best effects houses. A visual effects company has to earn its colors. You can’t take any chances because there’s so much riding on what they do on a film.”

For *Exodus: Gods and Kings*, Scott noted that he deployed digital visualizations “way before we got to sites. We could determine how much we had to build, how high to build each [palace] column before topping it off and extending its height with green screen. In all we had 1,300 effects shots which is pretty big. With digital visualizations, we were able to work out what we wanted to go for, which greatly benefited our digital artists and Arthur [Max]. To do that early on before the big money is spent saves a lot of time and money in the long run. It’s prudent money to spend early on.”

Gone Girl

After a recent screening of *Gone Girl* on the 20th Century Fox lot in Los Angeles, director David Fincher and several of his collaborators on the film—screenwriter Gillian Flynn, editor Kirk Baxter, ACE, and composers Trent Reznor (of Nine Inch Nails fame) and Atticus Ross—appeared for a Q&A session. While *SHOOT* covered Baxter in the first installment of this Road To Oscar Series (11/13), Fincher offered some reflections on the contributions of Flynn, Reznor and Ross.

The latter two won an Oscar in 2011

Gone Girl

for Best Achievement in Music Written for Motion Pictures, Original Score, on the strength of Fincher’s *The Social Network*, and have since gone on to score two more Fincher films, *The Girl with the Dragon Tattoo* and *Gone Girl*. Fincher observed that it’s important not to think about music “in terms of house paint” or coverage, and “how many coats” will be needed. He affirmed that music is “an extension of the aural landscape of a film.” The “house paint” mindset,” continued Fincher is tantamount to “not availing yourself of what artists do...which is to think of things in a different way.”

Fincher said that Reznor and Ross have consistently thought outside the box, serving to illuminate his films and their stories for audiences. Fincher said he’s been a long-time fan of Nine Inch Nails and had been begging Reznor for years to score a film. “We kept trying and found him at a moment when his resistance was low,” said Fincher. Reznor broke into feature film scoring with *The Social*

Continued on page 8

CHICAGO SUN-TIMES

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Tyldum On "Imitation Game"

Continued from page 6

Network, working in tandem with Ross.

The director praised Reznor and Ross' work on *Gone Girl*. Based on the best-selling novel by Flynn, the mystery thriller *Gone Girl* stars Ben Affleck as a man (Nick Dunne) whose wife (Amy Dunne portrayed by Rosamund Pike) goes missing. Nick soon finds himself as the prime suspect in her disappearance.

Flynn said that a female author adapting her book for a film represents a "rare" opportunity in Hollywood. Having to pare down a 500-page book and translate its story into a film was akin, said Flynn, to a game of Jenga, where you remove components and leave a basic structure in which the parts inform one another. And hopefully the script becomes "something greater than the sum of those parts... What's left has its own narrative power," tapping into the power of visuals orchestrated by Fincher and cinematographer Jeff Cronenweth, ASC.

Fincher said that "if you're halfway there in the first draft," then you're on your way. He assessed that Flynn's first draft was just that, which was quite remarkable. There was also a sardonic humor to the story, leading Fincher to observe, "People laugh when they hear the truth."

The Imitation Game

"My agent called me about this beautiful script [by Graham Moore] that he said I should read. I was blown away by it," recalled director Morten Tyldum. "I thought I knew history pretty well but I'm ashamed about all the things I didn't know about Alan Turing. I then went on to read everything I could about Turing. The more I read about him, the more I needed to tell this story about a phenomenal, spectacular man. His achievements were so historic; his life so rich, so fascinating, so thrilling and so heartbreaking. I wanted this movie to have the humor, the thrills, the excitement I thought his life had."

Any embarrassment Tyldum felt initially should have diminished by now for he has since directed a film, *The Imitation Game*, which does justice to Turing and has garnered critical acclaim in the process, including winning the Audience Award at the Toronto International Film Festival, proven to be somewhat of

a precursor to Oscar success. The film stars Benedict Cumberbatch as Turing, a computer pioneer who broke the Nazis' elaborate secret communication code, an accomplishment which Winston Churchill heralded as the single greatest contribution to helping to win World War II. Turing's historic story is also a personal tale as he was a closeted gay man at a time when homosexuality was criminalized in the U.K. He was prosecuted for his sexual orientation and committed suicide in 1954.

"I always wanted Benedict to play Alan Turing," noted Tyldum, "For me he was the obvious choice. He went so deeply into Turing, he did so much research into how Alan's mind worked, his speech being affected because his brain worked faster than his mouth. Alan was strong and driven yet so awkward and fragile. He was a young man who lost so much, who had layers and layers of secrets—and Benedict's performance captured all of this."

The story gave all those involved a sense of purpose—and for that matter was a prime catalyst for their involvement to begin with, observed Tyldum. "Everybody I asked said yes. For this small independent movie, we got all these incredible talents who wanted to be a part of it—William Goldenberg, one of the best editors in the world. Alexandre Desplat, an incredible composer who is so busy and so hard to get. I remember him telling me the story was inspiring and 'I want to be a part of it.'"

"I saw *The Impossible*," continued Tyldum, "and was blown away by the work of [cinematographer] Oscar Faura [the subject of Chat Room, page 23]. I approached him and he wanted to come on board once he became familiar with Turing's story. I saw *Tinker Taylor Soldier Spy* and was so impressed by [production designer] Maria Djurkovic's work on that film. She came on board immediately. She is able to do wonders within a budget. Our film covered different stages in Alan's life spanning the 1930s, 1940s and '50s. One of the many things I love about her approach is how smart she is about time periods. So many times you see a move from the 1960s and all you see is stuff from the '60s. Instead Maria noted that if you have a story set in the 1940s, you should see things in a room from the

Continued on page 10

CHRIS SMITH DIRECTS TOGA PARTY FOR H-E-B

Chris Smith of Sugar Film Production directed a four-spot campaign for H-E-B, including "Toga" which features stars from the NBA champion San Antonio Spurs. Conceived by a creative ensemble at The Richards Group, Dallas, "Toga" features Spurs' star Tim Duncan returning from a workout to find teammates Tony Parker, Patty Mills, Kawhi Leonard and Manu Ginobili decked out in homemade togas to fully immerse themselves in their enjoyment of H-E-B's new Greek yogurt.



Smith has directed the H-E-B/Spurs campaigns with The Richards Group for nearly a decade. He has developed a deft touch for capturing comedic performances from star athletes. The latest campaign also includes the :30s "Wise," "Slogans" and "Barbie."

AUDIENCE, JURIED AWARDS AT DENVER FEST

The Starz Denver Film Festival, sponsored by Starz Entertainment and produced by the Denver Film Society, recently wrapped with the unveiling of its jury and audience award winners. The People's Choice Awards included the Roberto Ando-directed *Viva la libertà* as Best Narrative Feature, the Dave Iverson-helmed *Capturing Grace* as top Documentary Feature, Moon Molson's *The Bravest, The Boldest* as Best Short, and Xavier Maingon's "Save Me" for Irma as Best Music Video.

The juried award lineup included:

- The Krzysztof Kieślowski Award for Best Foreign Feature Film went to *The Tribe (Plemya)* directed by Miroslav Slaboshpitsky (Ukraine).
- A Special Jury Award was bestowed upon *August Winds* directed by Gabriel Mascaro (Brazil).
- Another Special Jury Award was garnered by *Stations of the Cross* directed by Dietrich Brüggemann (Germany).
- The Maysles Brothers Award for Best Documentary Film was garnered by *The Look of Silence* directed by Joshua Oppenheimer (USA).
- Honorable Mention for Best Documentary was earned by *Watchers of the Sky* directed by Edet Belzberg (USA).
- The American Independent Award for Best Feature Film went to *The Midnight Swim* directed by Sarah Adina Smith (USA).
- The ASIFA-Colorado Best Animated Short Award was earned by *Salmon Deadly Sins* directed by Steven Vander Meer (USA).
- The Liberty Global International Student Short Award went to *The Bigger Picture* directed by Daisy Jacobs (UK).
- The Spike Lee Student Filmmaker Award winner was *A Grand Canal* directed by Johnny Ma (USA).
- The Feature Screenplay Award was won by Claire Fowler for *Little House*.
- John Burdeaux won Short Screenplay honors for *Pelham Bay Park*.



Greg Talmage

PEOPLE ON THE MOVE...

Greg Talmage has joined animation, VFX and design company Blur Studio as exec producer. Talmage comes to Blur from Iron Claw, an Emmy Award-winning production company that he co-founded in 2008. Talmage began his entertainment career at DreamWorks in marketing in the late '90s and then gravitated towards design and short-form projects, rising through the ranks as a producer at Imaginary Forces, Transistor Studios, Troika and Logan, where he managed projects for brands such as Microsoft, Apple and Electronic Arts....

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MUSIC BY HANS ZIMMER EDITOR LEE SMITH A.C.E. PRODUCTION DESIGNER NATHAN CROWLEY DIRECTOR OF PHOTOGRAPHY HOYTE VAN HOYTEMA F.S.C. EXECUTIVE PRODUCERS JORDAN GOLDBERG JAKE MYERS KIP THORNE THOMAS TULL WRITTEN BY JONATHAN NOLAN AND CHRISTOPHER NOLAN PRODUCED BY EMMA THOMAS CHRISTOPHER NOLAN LYNDA OBST

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Album on
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Vallée Discusses “Wild”; Marshall On “Into the Woods”

Continued from page 8

1920s and 1930s. She is so precise, so dedicated. And her creation of Christopher, Turing’s code-breaking machine [a precursor to the modern computer—Tyldum and Djurkovic traveled to Bletchley Park, the main venue for the UK’s Government Code and Cypher School, to see a reproduction of the original Christopher].”

Tyldum noted that the design of the machine in the film is based on the real Christopher “but Maria took some liberties. She helped to make it a living character in the movie.”

On another front, Tyldum told *SHOOT* that among his concerns was how to handle the film’s “lighter scenes that contained humor. There’s a delicate balance to get the right tone, the right mix of seriousness and humor. I didn’t want to make it too light. At the same time I wanted to reflect the humor of the characters, the complexity of the characters that created the humor. Alan Turing had a genuine wit and humor about him.”

Wild

It’s been said that a telling reflection of a director is the number of high caliber acting performances he or she is able to elicit. The legendary William Wyler, for example, directed more Oscar-winning performances than anyone in the history of cinema.

Just starting a track record of his own in that regard earlier this year was director Jean-Marc Vallée whose *Dallas Buyers Club* yielded Best Leading Actor and Best Supporting Actor Oscar-winning performances from Matthew McConaughey and Jared Leto, respectively.

Now in the conversation for stellar performances this awards season are Reese Witherspoon, who portrays Cheryl Strayed, and Laura Dern, who plays her mother in *Wild*, also directed by Vallée. Based on Strayed’s best-selling memoir (“Wild: From Lost to Found on the Pacific Crest Trail”), the movie tells us of the author’s struggles after her mother’s death and a failed marriage. She decides to hike solo the Pacific Crest Trail, a journey of some 1,100 miles, as a sort of personal catharsis, helping her to come to grips with her problems and perhaps gain a measure of accomplishment and redemption. The movie adaptation was penned by Nick Hornby, nominated for an Oscar for Best Adapted Screenplay in 2010

for *An Education*.

Vallée defined his role as simply “trying not to interfere. I try to keep the scene as long as possible before cutting. These actors are so good it’s hard to say ‘cut.’ How great is that? They are so devoted to their characters that the job for the director is to step back and let them do what they do best.”

Helping to facilitate these performances are varied collaborators, a shining example being cinematographer Yves Belanger. “I love his courage and humility,” said Vallée of Belanger. “He works off of available light with no electric crew. He shoots handheld in a different way and is willing to get out of his comfort zone to capture reality so that the images he gets aren’t forced or staged. Again, it’s an approach that captures actor performances in the best way possible. He’s never trying to create images for his demo reel. With his work, he’s never saying ‘look how clever and creative I am.’ His focus is on the storytelling.”

Vallée described Belanger as “an amazing collaborator.” Though their first feature together was *Dallas Buyers Club*, Vallée and Belanger go back some 22 years. “I met him on a commercial in Montreal and he later went on to shoot commercials for me for the past 15 years here and there. We talked about doing a feature together but that didn’t happen—until *Dallas Buyers Club*.”

Like Belanger, editor Martin Pensa also puts story above himself, observed Vallée who teamed with Pensa on the editing of both *Dallas Buyers Club* and *Wild*. For the former, Vallée (under the assumed name of John Mac McMurphy) and Pensa earned a Best Editing Oscar nomination in 2014. “Martin was my assistant editor on *Café de Flore*,” recalled Vallée. “I then brought him up to cut *Dallas Buyers Club* and *Wild* with me. He has an actors’ point of view and is a great young editor. He’s not trying to steal the show as an editor. He’s not trying to be noticed by the audience. He’s just working to do justice to the story and the actors’ performances.”

Vallée noted that the book and the screenplay provided him with “powerful emotional material. It’s material that allows the director to have fun with the language, to find the right tone, rhythm and visual approach for the film. On the



Jean-Marc Vallée

[Pacific Crest] trail, we had flashbacks but we didn’t want the audience to feel the flashbacks. They had to feel organic. We were subtle and used almost no sound when cutting to a flashback the first time. There’s just the ghost of some music and sound as we start to go into flashback. The sounds of the crickets are still there accompanying the flashback. We played with sound editing to give a quick feeling, a quick disconnect. There would be a disconnected image, a montage of imagery before going into a two-minute flashback with dialogue. What looks like a weird montage and puzzle all makes sense as it’s pieced together.”

Into the Woods

Bringing stage musicals to the big screen is a prominent part of director Rob Marshall’s filmography, from the dramas *Chicago* (winner of six Oscars, including Best Picture, in 2003) and *Nine* (garnering four Oscar nominations in 2010) to the upcoming fantasy *Into the Woods*, slated for release on Xmas day. The latter is the movie adaptation of the Tony Award-winning musical (from Stephen Sondheim and James Lapine), a modern, magical, heartfelt twist on several beloved fairy tales. Lapine also wrote the screenplay for the film which interweaves the stories of Cinderella (Anna Kendrick), Little Red Riding Hood (Lila Crawford), Rapunzel (MacKenzie Mauzy), and Jack and the Beanstalk (Daniel Huttleston)—all tied together by an original tale of a baker and his wife (James Corden, Emily Blunt), their wish to begin a family and their interaction with the witch (Meryl Streep) who has put a curse on them.

“With a beloved stage piece, you have to be careful about decisions you make bringing it to the screen,” said Marshall. “We brought James Lapine on board which was incredibly helpful. He wrote both the screenplay and the stage piece. Stephen Sondheim also brought a lot to what we were trying to do. I wanted to retain as much as I could from the stage musical. I found myself being the keeper of the stage piece because I loved it so much. I was impressed by how flexible James and Stephen were in reimagining everything for the film. They were open to new ideas. It was a wonderful challenge and one that can be met as long as you approach it with integrity and are careful and meticulous. I so believe in the musical genre. It’s an American-born genre.”

Marshall also has a deep, abiding belief in his collaborators, citing editor Wyatt Smith, cinematographer Dion Beebe, ASC, costume designer Colleen Atwood and production designer Dennis Gassner, among others. “Wyatt is the perfect editor for me, especially on a musical,” said Marshall. “His musical skills are off the charts. He edits with that sensibility and achieves a fluidity. You never feel the editing. You feel it like it’s happening organically. He understands pace and performance. This is an ensemble piece and you have to get out of the way of these great performers—which Wyatt does while at the same time understanding how to maintain the fluidity and energy. I’ve worked with Wyatt in the past [*Nine*] but this is his first time as a solo editor for a feature film. [He was the sole editor on the Marshall-directed, Emmy-winning special *Tony Bennett: An American Classic*.] Wyatt understands music so well.”

Atwood has won three Oscars, two for Marshall-directed films: *Chicago*; and moving outside the musical genre, *Memoirs of a Geisha*. Her third Best Achievement in Costume Design Oscar came for the Tim Burton-directed *Alice In Wonderland*. “I’ve done countless projects with Colleen,” related Marshall. “She sees things from a completely different angle. For *Into the Woods*, a modern twist on fairy tales, she provided that modern sensibility with out-of-the-box thinking. She created a fairy tale world with no limitations. She criss-crosses between all these

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Insights From Bradford Young

Continued from page 10

different stories and the costumes are inspired. Johnny Depp's costume as a wolf was inspired by the Tex Avery cartoons of the 1940s and '50s—a wolf in a zoot suit, a wolf seen through a child's eyes in a way she could accept him. Colleen has an amazing eye."



Into the Woods

Marshall first collaborated with DP Beebe on *Chicago*, then *Memoirs of a Geisha* (for which Beebe won the Best Cinematography Oscar in 2006), *Tony Bennett: An American Classic*, *Nine* (resulting in an ASC Award nomination) and *Into the Woods*. Marshall said of Beebe, "He paints with light and motion. He understand so deeply how to bring something like *Into the Woods* to life; he knows it needs some sort of a heightened reality. Dion understands camerawork for musicals. He's very musical himself. I love working with him. He's also perfect for me in terms of personality. He's very quiet and does his work. He doesn't have to be the biggest presence in the room, which is the only way to work, especially in a musical with unique and varied factors of so many personnel. You have to be a team player so that the best idea in the room wins."

In sharp contrast, *Into the Woods* marked the first time Marshall collaborated with production designer Gassner, a Best Art Direction-Set Decoration Oscar winner in 1992 for *Bugsy* (shared with Nancy Haigh). Gassner has three other career Oscar nominations thus far—for *Barton Fink* (shared with Haigh) in 1992, for *Road To Perdition* (also shared with Haigh) in 2003, and for *The Golden Compass* (Best Achievement in Art Direction, shared with Anna Pinnock) in 2008.

"Dennis understands, especially with musicals, all about the collaboration," noted Marshall. "The music informs the production design, the costumes are connected to the cinematography and lighting—and it's all one. He's a caring and thoughtful designer. He's a craftsman who knows how to bring it all to life in an imaginative way."

Selma; A Most Violent Year

Cinematographer Bradford Young made his first major splash at the 2013 Sundance Film Festival when he won The Cinematography Award: U.S. Dramatic for his work on a pair of films: the David Lowery-directed *Ain't Them Bodies Saints* and the Andrew Dosunmu-helmed *Mother of George*. Fast forward to today and Young has another double dip with respect to lauded films: the Ana DuVernay-directed *Selma* which is slated for release in the U.S. on Xmas Day; and director J.C. Chandor's *A Most Violent Year*, which goes wide on December 31.

Selma recently earned five Film Independent Spirit Award nominations: Best Feature; DuVernay as Best Director; Young for Best Cinematography; David Oyelowo as Best Male Lead; and Carmen Ejogo as Best Supporting Female. *A Most Violent Year* scored three nominations: Best Screenplay for director/writer Chandor; Best Supporting Female for Jessica Chastain; and Best Editing for Ron Patane. Furthermore, *A Most Violent Year* was recently named Best Picture by the National Board of Review.

Selma chronicles the tumultuous three-month stretch in 1965 when Dr. Martin Luther King, Jr. led a campaign to secure equal voting rights in the face of violent opposition. The epic march from Selma to Montgomery culminated in President Lyndon B. Johnson signing the Voting Rights Act of 1965.

The movie reunited Young and DuVernay who first collaborated on the director's second film, *Middle of Nowhere*, which won the coveted John Cassavetes Award at the 2013 Independent Spirit Awards. "We first met in the small community of independent filmmakers," recalled Young. "We tried to connect on her first feature but I was already shooting something else."

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TV PRODUCTION ON THE RISE IN L.A.



Paul Audley

FilmL.A. has released new on-location film production statistics for the third quarter of 2014. FilmL.A.'s latest report revealed a repeat of the growth trend identified a quarter earlier in the TV production category. Regional on-location television production increased 31.1% in the third quarter as compared to the same period the prior year, totaling 5,363 permitted production days (PPD).

Nearly all TV subcategories posted increases in the third quarter. TV dramas saw an increase of 43.2% with 1,408 PPD, TV reality rose 49.2% to 2,019 PPD, Web-based TV went up 12.3% to 401 PPD, and TV pilot production rose 40.8% to 138 PPD. TV sitcoms, which make up a small portion of television filming days, declined 29% for the quarter to 367 PPD.

California's current film incentive contributed to the local TV drama numbers. Last quarter, state-qualified television projects in L.A. included *Rizzoli & Isles*, *Pretty Little Liars*, *Major Crimes*, *Perception* and *Legends*.

Regional on-location theatrical feature production dropped 4% in 2014 compared to the same quarter last year with 1,881 PPD. In the third quarter, state incentivized projects contributed 157 PPD and accounted for 8.3% of feature activity. Recent state-qualified feature projects in L.A. include *Straight Outta Compton*, *Never Leave*, *Scouts vs Zombies*, *Into The Further* and *The Perfect Guy*.

"While we are still trying to reclaim our share of television production, we're encouraged by dramatic television producers' interest in filming in Los Angeles," said FilmL.A. president Paul Audley of the report. "With the new [California filming incentive] tax credit taking effect next July, we see strong potential for growth in local TV work ahead."

ADDITION TO THE LENSING TOOLBOX: DRONES

FilmL.A. is in discussion with permit approvers regarding the implementation of the Federal Aviation Administration's ruling to allow the restricted use of unmanned aircraft systems (UAS)—or "drones"—on film and television shoots involving a select group of six aerial photo and video production companies.

The FAA granted the regulatory exemptions as the first step to allowing the film and television industry the use of unmanned aircraft systems (UAS) in the National Airspace System. The FAA will permit the use of unmanned aircraft under the stipulation that all associated safety issues be carefully considered and hazards are properly mitigated.

The FAA ruling applies specifically to exemption requests made by six companies: Astraeus Aerial, Aerial MOB, LLC, HeliVideo Productions, LLC, Pictorvision Inc, RC Pro Productions Consulting, LLC dba Vortex Aerial, and Snaproll Media, LLC. According to the FAA, another 40 requests for exemptions are pending.

NJ FILM TAX CREDIT BILLS AMENDED

New Jersey Assembly Bill 2474 and Senate Bill 779—which were introduced in February and January, respectively—have been amended. The bills now propose to revise the film tax credit program as follows: Increases the existing credit from 20 to 22% for qualified production expenses purchased from businesses located in or for services performed by residents of an Urban Enterprise Zone; ups the annual cap from \$10 million to \$50 million per fiscal year (July 1-June 30) for the film production tax credit and from \$5 million to \$10 million per FY for the digital media production tax credit; requires applicants to enter into a partnership with a 4-year public institution of higher education to provide industry employment opportunities for students enrolled in media and fine arts programs; modifies the definition of "film" to include a feature, TV series, or a TV show of 22 minutes or more that is intended for a national or regional audience including, but not limited, to a game show, award show, or other gala event filmed and produced at a nonprofit arts and cultural venue receiving state funding; requires principal photography to commence the earlier of 180 days from the date of the original application or 150 days from the date of the application's approval; and extends the program's sunset date through July 1, 2022.

The Tweet Smell Of Success



“The times they are a changin’” (as Bob Dylan sang)—not just in terms of time shifting but a shifting of power when it comes to media. It’s not just the different platforms on which people consume information and entertainment but how they react to that information and entertainment. This dynamic has been demonstrated repeatedly in 2014, a prime example coming last month at the AFI Fest when what was to have been a 30-minute preview of the Ava DuVernay-directed feature *Selma* instead turned out to be a full screening of the movie at the historic Egyptian Theater in Hollywood.

The movie received a standing ovation—but more significantly it sparked several in attendance to tweet their praise. It was as if the ovation within the theater reverberated throughout the industry, in turn bringing an element of anticipation to the public at large. These tweets from a single screening—albeit it at a high-profile AFI event—were enough to immediately propel a film that won’t go wide until Christmas into the Oscar race. Clearly social media is changing the entertainment landscape, the nature of For-Your-Consideration Oscar campaigning, and empowering those on the receiving end with the opportunity for immediate feedback which can trigger a ripple effect that couldn’t have been imagined just a few years ago.

This power is also being felt throughout society, including our corner of the world—in the TV business, the online sector, in ad agency conference rooms, client/corporate boardrooms, movie studios and so on. Agencies have geared up with in-

house social media studios and production capabilities to be responsive on a 24/7 basis to conversation that impacts the brands they handle—and the nature and immediacy of those responses can help to shape and define those brands in the minds of prospective consumers. At the same time, agencies have to partner with outside talent, vendors and resources for varied other forms of communication, including ambitious, sophisticated top-drawer productions.

As John Osborn, president and CEO of BBDO New York, observed in *SHOOT*’s Agency of the Year coverage, “On one hand, we’re more self-sufficient than ever in that we make stories come to life through our digital studio, social studio and our video content studio. At the same time, we need to embrace collaboration, working closely with partners and talented outside vendors. We are in a world that requires us to be more self-sufficient and collaborative than ever.”

The digital dynamic has changed the nature of the content agencies and/or production companies are creating. In our Year In Perspective Survey of ad agency professionals, Kate Hildebrandt, VP/director of video production at CP+B, noted, “The amount of consumer time spent viewing digital content has doubled over the past two years. At least that was the last stat I read, and from the sheer amount of video content that CP+B made this year, with the majority of it for digital use, I’d say that stat is indeed correct. Gone are the days of a “three spot TV campaign” along with “broadcast” producers. We’re video producers, and the industry shift now requires that we produce anything from a GIF to Superbowl spots to branded content films. We find ourselves in a perpetual state of reinvention when it comes to our approach to producing high quality content across all platforms.”

2014 also underscored that television is more relevant than ever despite the growing prominence of digital platforms. That’s in part due to the fact that the definition of TV has broadened to in some respects encompass other means of distribution. Television is broadcast, cable and satellite—but it’s so much more as people are accessing TV content over the air, through cable, via computer and by phone. A Nielsen report released last week concluded that Americans are increasingly watching TV shows and movies on Netflix, Hulu, Amazon streaming and other services. And of course, these new media powers are bankrolling the development of original content, a prime case in point being Netflix with the game changing *House of Cards* and more recently with *Marco Polo* (see *SHOOT*online Chat Room, 12/2

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New Dynamics Take Hold In 2014 For Entertainment, Advertising, Content Creation

A *SHOOT* Staff Report

Advertising Agency Creatives, Production Heads Assess 2014

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with John Fusco, creator/executive producer/co-showrunner of *Marco Polo*).

The Emmys underscore the expanding “TV” universe with nominations aplenty this year for such series as Netflix’s *Orange is the New Black* and *House of Cards*, and awards for best original interactive program (including crowd-sourced and/or user-generated narratives) and social TV experiences. There’s even an Emmy for programs less than 15 minutes in duration, including Web-based fare. Programs delivered over mobile (smartphone, tablet), computer, set-top box and smart Internet-connected TV are all fair game.

At the same time, there are battles within this growing TV landscape. Pay/cable TV providers could lose leverage with viewers as HBO, for example, announced it would offer an online streaming service next year, making its programs readily ac-

cessible to those with an Internet connection rather than a cable or satellite box. CBS followed HBO’s lead, announcing plans to stream programs online for viewers to watch at their convenience. Could ABC, NBC and Fox be far behind?

Vimeo meanwhile is testing the waters, investing in and looking to generate revenue from season five of the original web series *High Maintenance*, which centers on a marijuana dealer and his Brooklyn clientele. Last month Vimeo started charging viewers \$2 an episode or \$8 for the entire six-episode season. Reportedly next in Vimeo’s plans is to step up its involvement in original programs.

Also last month YouTube announced Music Key, a \$9.99-a-month service which diversifies the ad-supported video outlet with a paid subscriber component. These kinds of developments driven by the growing prominence of digital outlets

have opened up new options for content creators who in recent years find themselves with more potential partners and customers. They also find themselves with more competition as content creator start-ups emerge to tap into these opportunities. Ad agencies have gotten into the content creation mix as have commercial production houses that have extended beyond their work-for-hire roots in order to gain equity stakes in programs and films.

John Maxham, chief creative officer of DDB Chicago, shared in his Year In Perspective survey response that “agencies are dabbling more in the entertainment world and entertainment companies are adding creative functions so they can compete with agencies for business.” He added that “the changing landscape has enabled us to unlock some very cool partnerships with content and entertainment companies—Funny or Die for example. These partnerships let us tap into talent pools of comedy writers, celebrity talent and cultural phenoms that would have been previously unavailable to us.”

DDB’s Maxham and CP+B’s Hildebrandt are just two of the *SHOOT* Year In Perspective survey respondents. What

follows are excerpts from not only their observations but also those expressed by a number of their notable colleagues in the advertising agency sector. Their full responses will appear in the 12/12 *SHOOT* e.dition and on *SHOOT*online. In coming issues, *SHOOT* will turn its attention to what’s in store for 2015, delving into trends, developments and concerns in the creative community spanning entertainment as well as commercial production and postproduction.

For our Year In Perspective survey directed to ad agency professionals, the following four questions were posed:

- 1) What industry trends or developments were most significant in 2014?
- 2) What was the most important lesson learned by your company in 2014?
- 3) What work in 2014 are you most proud of (please cite any unique challenges encountered)?
- 4) What do you think the “next big thing” in production/post will be in 2015?

Here’s a sampling of the industry feedback we received:



Paul Hicks, partner/executive creative director, Godfrey Q

1) The pace of our business has been accelerating for years, but I think we have come to a point where pressures on agencies to compress development and production cycles have never been more acute. It’s no surprise that social and real-time media are driving these new mandates, and it’s becoming obvious that a months-long timeline can be seen as archaic or even out-of-touch.

But unlike recent years, this new pressure isn’t coming from the client. What’s emerging is an organic desire from within the agency to stay ahead of the story, to develop it and, ideally, to drive it. And doing so requires building a much faster idea-to-execution engine.

While there will always be the need for epic storytelling and thoughtful, artful production, this new communication ecosystem—subject to the influences of cultural trends, competitive changes and unseen circumstances—requires us to also plan and create assets for future, unknown uses. The keys will be balancing long-term brand stories with the materials needed to support short-term conversations, all while finding another gear.

2) “Surprise yourself every day.” Godfrey Q is in its 11th year, and a lot of us have been in the industry decades before that. But this year, we’ve continually found ourselves doing things we’ve never done before. And loving the results. I’m talking about surprising our people on an individual level. By trusting them more than they trust themselves. By asking them to take their work places they’ve never imagined. Even by getting out of the way and letting the creative teams define what constitutes a team. Our best hires this year came in looking for one thing, and then found they were really good (and really happy) doing something completely different. And if we had an HR department, they’d be surprised to hear that this is our new model moving forward.



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YEAR IN PERSPECTIVE



Kate Hildebrant, VP/director of video production, CP+B

1) The amount of consumer time spent viewing digital content has doubled over the past two years. At least that was the last stat I read, and from the sheer amount of video content that CP+B made this year, with the majority of it for digital use, I'd say that stat is indeed correct. Gone are the days of a "3-spot TV campaign" along with "broadcast" producers. We're video producers, and the industry shift now requires that we produce anything from a GIF to Superbowl spots to branded content films. We find ourselves in a perpetual state of reinvention when it comes to our approach to producing high quality content across all platforms.

2) Treat every pitch like it is going to triple your billings, even if it won't. Winning new business that will foster great creative work brings more new business into the agency and invigorates everyone.

3) I'm really proud of our A.1. "New Friend Request" video, which was produced and executed 100% within the walls of CP+B. Every person who touched the project wore multiple hats, which made for an efficient, creative driven process. After A.1. dropped the word "steak" from its name and bottle, we launched a video depicting the brand's breakup from steak as it would have played out on Facebook, just like any modern relationship. The online video was the lowest production spend element of a campaign with multiple spots, and it achieved the highest views and shares.

I'm also proud of the Kraft Macaroni and Cheese "What I Did For Love" spot. We partnered with Hank Perlman at Hungry Man to show the lengths people will go to get their hands on Mac & Cheese. It is one of my favorites because it's entertaining, funny, and well, really makes me want to eat Mac & Cheese.

4) I think that new internal agency executive production models using more hybrid roles will form. These new models will allow agencies the flexibility to create quick, efficient, cost-effective video content with record turnaround times, in order to fulfill the need for continuous content creation, without a lot of overhead



Kerry Keenan, partner/chief creative officer, Deutsch NY

1) I'm not sure it can be called a trend yet, but I sure hope it becomes one. As a big talk radio fan I couldn't be happier about This American Life's podcast series "Serial." Storytelling at it's best and I love the idea that radio is the new, coolest thing out there. It makes me think that the classic branded content of the soap opera days could be making a big comeback with brands as sponsors and producers of amazing programming.

2 & 3) The work I am most proud of, and the biggest lesson learned, both go to this year's PNC's Christmas Price Index, "The great Carol Comeback". Twelve unique pieces of content living in an interactive website all produced with a very restrictive budget. As always, it would have been impossible to pull off without the talent of

many amazing production and post production partners (Acne, Human, The Mill, Acme Filmworks to name a few.) It also would not have happened without the agency's internal talent to help take on the role of production support from digital and graphic design to editorial to book binding... Truly an example of internal and external production collaboration. Maybe more of a reminder than a lesson that we have many friends out there and a deep bench in here.

4) My teams joke that if they present an idea that has any kind of hologram reference I will love it. (Star Wars. Second grade. Twelve times.) So I hope more holograms are the next big thing. A girl can dream.

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Chris Kelly, VP, executive creative director, Organic

1) We keep hearing about wearables, branded content and social, but we have certainly noticed the increased interest in data specifically as it relates to programmatic media. However, I'm continually surprised by the lack of understanding around data and programmatic and what it can really do. Data can solve many problems and lead to incredible insights, but it's not a panacea. If misused it can cause more harm than good.

2) Same lesson learned as in year's past - be cautious of trends.

3) The work we did for a large auto manufacturer this year was a huge undertaking that had to solve many problems for many users. The amount and complexity of the content was a challenge given the need to deliver a responsive experience. Delivering a beautiful, clean and focused utility for every screen size is something our team is very proud of.



John Maxham, chief creative officer, DDB Chicago

1) The push for agencies to rapidly develop content for clients has hit full throttle. As a result, the lines between entertainment and advertising are blurring more than ever. We see this happening in the news industry as well, with some fairly controversial results.

One of the impacts of this trend is that agencies are dabbling more in the entertainment world and entertainment companies are adding creative functions so they can compete with agencies for business. Production, media, and PR companies have also gotten into the game. They've been hiring creative directors left and right to attempt to build out their creative capabilities.



Tor Myhren, worldwide chief creative officer, and president of Grey New York

1) Our industry's obsession with celebrities is the story of the year in my opinion. Leader brands are using them to prove their dominance, challenger brands are using them as a shortcut to quick buzz, and everyone is using their social media tentacles as a media channel. I have never seen our industry lean more on celebrity as "the idea" than we did in 2014. Of course

this simply mimics what's happening in society.

2) Speed kills. We learn this year after year, and it's only getting more intense. Brands that are nimble enough to react are winning. And not only in the digital space. Even with film and video, you must be able to ideate and execute faster and cheaper than ever in order to keep up with culture. This is a trend that will never reverse, so we better get used to it.



Charley Wickman, executive VP/executive creative director, Leo Burnett, Chicago

1) By now we've all learned the content lesson that we don't just compete with other advertisers anymore. We compete with everything from bloggers to kids with computer cams to apps to tourists with iPhones on Safari.

The natural corollary of this is participation. Social media for example, is just that; media. We can buy views the same way we buy viewership. But what we can't buy, and therefore have to earn, is participation. Post it, postagram it, pin it, play it, whatever...just participate with it in some way, shape or form.

In the end, we're not just competing for your attention. We're competing for your action. That can't be done with ephemeral sales messages...that can only be achieved by striking un-ignorable human truths.

4) Video/film is more important than ever.

And because we need more of it than ever, it needs to be more cost-efficient than ever. But it still needs to be as well crafted as ever. An ever-evolving challenge.



Patrick Marzullo, director of interactive production, Wieden+Kennedy Portland

1) For Interactive, 2014 felt like the year Listen and Respond campaigns peaked. We also saw the rise in experiential installations, notably those controlled with mobile web and virtual reality (e.g. Oculus Rift).

3) I'm really proud of the integrated work we did for Nike during the World Cup. It was a massive global endeavor. For

the main digital component, we had to extend the story of our 5-minute animated film into a conversation and keep it relevant for more than a month. We did it thanks to some custom technology that helped us create more than 3 hours of stunning animated videos, stills and live events that were featured in the right places at the right time throughout the tournament.



Kate Morrison, head of content production, BBH NY

1) People are really starting to lean into the hybridization of film and digital. There's been progress for a long time, but it's really starting to take off. If you look at something like the W+K London Honda R film, The Other Side, you see a perfect example of great filmmaking coupled with a truly interactive experience. We are continuing to do work along those lines with our clients, including PlayStation, and I think it's really

exciting. Think about all of the different ways we can tell our stories and engage consumers if we make them part of the journey as well. As we can lean more into the interactive experiences, making great content can become more about making something people WANT to engage with, not something that people are forcibly disrupted by. But, getting people to opt in requires the creative and execution to be really strong, which is great for us as a creative agency.



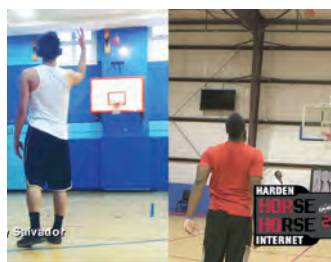
Brian O'Rourke, director of integrated production, TBWA\Chiat\Day, LA

1) It seemed there was a real focus on brand strategy this year. Companies are competing for eyeballs and delivering just a bright shiny object is not quite enough. Understanding a brand's consumer and looking at the big picture is critical. This allowed some smart creative to rise again.

Instead of one singular "integrated marketing" campaign for the year, Brands created a unified message that had significance and could be deployed in multiple media streams through different partners.

In the process, agencies provided a brand overview and utilized a broad spectrum of specialists, creating new opportunities for a number of unique production resources.

Lessons From *Boyhood*



BBDO NY Comes Of Age; Insights Into The Agency's Creative Culture, How It Evolved And The Work It Spawned In 2014

By Robert Goldrich

In this week's installment of our The Road To Oscar series, director/writer Richard Linklater reflects on *Boyhood*, his lauded feature which takes us through 12 years of a boy's life. The fictional story follows Mason (portrayed by Ellar Coltrane) from age six through to his send-off to college at 18. Linklater made *Boyhood* over those dozen years, maintaining the same cast throughout and reuniting them every year or so to shoot scenes. Thus we see Mason and his parents grow and evolve before our eyes.

The spirit of that remarkable film and its depiction of a lad's progression into young adulthood reflect some of the dynamics which led *SHOOT* to select BBDO New York as its Agency of the Year. First, there's a parallel between *Boyhood* and a particularly inspiring piece of agency work, Autism Speaks' "Lifetime of Difference." Directed by Christian Loubek of Anonymous Content, the :60 PSA is actually made up of four, stand-alone short :15 commercials woven together in one seamless story that features the same fam-

ily as they take a journey through their child's upbringing, having coped successfully with the challenges of autism. It begins with a family visit to a pediatrician in which a Johnson & Johnson Band-Aid is applied, and then is followed by short commercials for Campbell Soup Company and AT&T Wireless. As viewers watch the commercials, they will notice changes in the four-to-six-year span between each advertiser's spot. The same parents appear in each commercial as the young

Continued on page 18

From top left, clockwise: Autism Speaks' "Lifetime of Difference"; Guinness' "Empty Chair"; Lowe's "Ring of Fire"; FedEx's "Skyscraper"; Footlocker's "Horse With Harden"; BBDO NY CCO Greg Hahn; Bud Light's "Epic Night/Up For Whatever."

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Speaking Volumes To Help Those With Autism; Mining The

Continued from page 17

boy grows up, interacting with his family in everyday situations involving these clients' products. The last story shows the heroic young man in graduation attire as copy reads, "You just saw how early diagnosis can make a lifetime of difference. Watch again or learn the signs at www.autismspeaks.org/signs."

"It broke the mold of how you would typically convey that message," said Greg Hahn, chief creative officer of BBDO New York. "We had three really big brands come together—which is hard to pull off. The agency, though, had a vision. We knew we wanted this to happen so we made it happen, connecting with the top person at each client to get the go-ahead. We pulled them together and they came together for the greater good. I think it reflects how a big agency like BBDO can be nimble—we did this for a big, ambitious project but you also need that same nimbleness for the many quick turnaround pieces of communication required across all the different platforms."

Like Mason in *Boyhood*, BBDO NY has evolved in recent years. While on the surface it might seem incongruous for a storied, firmly established agency to mature, that's what has happened as BBDO has come of age or more accurately come of digital age. "This is a very different place than when I first got here [in 2005] as executive creative director," said Hahn, who was elevated to chief creative director of BBDO New York in late 2013. "I joined during David Lubar's first year at BBDO. He was chief creative officer [North America] and we were still in transition from

a TV-heavy production shop to a place where skillsets were being developed to take on all kinds of media. We were also very segmented and layered before David got here. He helped bring down the walls separating people. We brought down barriers and got out of the way. In an era where you can't afford to be bloated and overloaded, we adopted the attitude of let's go make stuff, let's find ways to do what we need to do without a massive budget. When I came here originally, every shoot seemed like it was \$2 million. That rarely happens anymore. Once in a while we have spectacular big event type pieces with very healthy budgets. But otherwise we have to crank out daily, working within time and budget constraints. We have a social studio with a team of people responding immediately to what's in the marketplace, bringing brands into relevant conversations, helping to shape and define those brands."

"Naivete and ignorance"

Though a veteran of BBDO, Hahn brought a newness to the shop in 2014, his first full year as BBDO NY's chief creative officer. That newness has in turn helped the agency to grow creatively, part of the maturation that took hold this year. "One of the first things I did when I became CCO was switch around several of the creative teams to spark some fresh thinking. My

philosophy was to bring the gift of naivete and ignorance," Hahn explained. "If you've been working on an account too long, you become your own worst self-censoring enemy. But if you don't have it in your head that the client isn't going to buy this or that, you may move forward on something new and risk taking that they ultimately will buy. It opens up new opportunities."

For example, as executive creative director, Hahn worked with Mike Sweeney and Molly Adler on such accounts as AT&T, HBO and FedEx. Hahn thought the duo of Mike & Molly, serving as creative directors, could bring something different to Lowe's home improvement stores. Their Vines 2.0 initiative providing light, fun yet helpful home improvement tips in six second videos to do-it-yourselfers (#FixInSix Vines) has put a new face on Lowe's, lending a personal accessibility and more approach-

able persona to a brand at one time associated with impersonal cavernous warehouse-like stores. The most recent new wrinkle came with daily holiday Vines for 12 days leading up to Black Friday. Each Vine promoted a product at a Black Friday special price.

For example, a fire safe is featured on one Vine, offering protection to family valuables from fire, flood or other natural disasters. The depiction of the safe, though, is a bit fanciful as we see the product jump like a

circus tiger through a flaming hoop. Several of these Black Friday Vines had approached some 2 million online hits at press time.

Short Vines are exhibiting long-term reach, a simple production that is a sharp contrast executionally to Lowe's mainstream spot work sponsoring Thursday Night Football. This juxtaposition of bigger ticket traditional production with more modest executions and everything in-between is a BBDO norm, said Hahn, noting that the agency has to be adept across a wide range of work, all sharing the bond of creative and strategic relevance. For Guinness, two emotionally moving spots exemplified this in 2014. One on hand, there's "Empty Chair," a piece rich in production value depicting a glass of Guinness placed each day at a table in a pub, next to an empty chair, symbolizing a community waiting for its favorite son serviceman to return home. Exhibiting the fine directorial touch of Noam Murro from Biscuit Filmworks, "Empty Chair" tugs at the heartstrings, culminating in the young man's homecoming.

Also poignantly moving is a largely agency in-house effort for Guinness, "Barnes Sisters," featuring images that tell the story of twin sisters who are athletes and the sacrifice one makes so that the other can go to the Olympics.

"One is a gigantic broadcast spot with emotional appeal. The other [Barnes Sisters] we executed quickly but it too resonated with viewers except in an online window. Both were effective," assessed David Rolfe, director of integrated production at BBDO NY, who takes issue with part of his agency title. "Rather than integrated production, I think we've ma-



David Rolfe

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AGENCY OF THE YEAR

“Imagination” For GE; Swinging On Vines For Lowe’s

tured here to where we are involved in ‘infinite production,’ which I define as anything that can be done in any amount of time. It can take hours, days, weeks or months—but all of high quality. It takes having on one hand great relationships with vendors and partners we’ve used for years and years—as well as collaborators who are brand new to us. On the other hand, we have built our own capabilities to make things ourselves. For Footlocker we did ‘Horse with Harden’ ourselves because of the quick turnaround. It was a nimble production that needed smarts.

The alluded to Harden is NBA superstar James Harden. Playing a game of H-O-R-S-E is a perennial basketball favorite—except this time the playground was on the Internet with Harden taking on all challengers. Fans were invited to put together short videos of themselves shooting crazy and creative shots. These entries were submitted through Twitter and Instagram to @footlocker with #horsewithharden. Then, on October 1, the best shots were re-created by Harden and tweeted back out through Foot Locker’s Twitter feed. Fans of @footlocker could watch the event unfold online over the course of several hours.

In the end, James proved victorious by beating all comers on the Internet two games to one. The technical accomplishment was conceived, produced, digitized and executed by BBDO.

From digital fare for Footlocker and FixInSix Vines for Lowe’s to bite-sized content such as Mountain Dew’s “Mini-series” and Twix Bites #TBT, BBDO—the perennial big time Super Bowl agency—



GE’s “The Boy Who Beeps”

has diversified its lot creatively and executionally. “We didn’t know two years ago that something like Lowe’s Vines could be transcendent, promote a brand and a playfulness that underscores the different ways in which people are watching content and experiencing things differently,” related Rolfe. “That’s why it behooves us to be open, nimble and responsive.

“We hit our stride this year,” continued Rolfe. “We’ve made a push to be more versatile and responsive the past couple of years which is part of the reason I was brought over here. Ideas are the inspiration but production can be the engine. If you have a well-tuned, high-performance engine, it has a reciprocal relationship with the inspirational factor. If you have a resource like this production department that can make anything possible, it fuels your creatives to freely imagine anything. Our production culture is that we are going to solve anything that hits our plates. My job is to help set up the necessary teamwork within and with outside partners. The only way to achieve ‘infinite production’ is through a different type of teamwork. A junior producer may have an expertise that our senior

producers don’t have so they come together. We have tech experts, digital producers who are adept at integrated work, experts in social media, Vines, Instagram. We have brought in some new thinkers. But at the same time many of our mainstay producers have expanded their skillsets and improved dramatically across all platforms—they have evolved personally and professionally.”

Mainstream fare

Still there’s the constant of BBDO’s savvy in high-profile, ambitious production fare, which kicked off 2014 in the form of Bud Light’s “Up For Whatever” campaign—a broad canvas which included a Super Bowl spot, multiple films and a dynamic online initiative following the exploits of Ian Rappaport as he finds himself spending an evening where anything could happen. “It was experiential beyond the scope of anything we’ve seen. The largest production deployment I’ve ever seen,” shared Rolfe whose partners on the work included director Jeff Tremaine and production company HeLo.

Then there’s a series of GE shorts from BBDO NY in 2014, including *The Boy Who Beeps*, *Ideas*, *Enhance Your Lighting*, and

Childlike Imagination. The latter, directed by Dante Ariola of MJZ, earned a primetime Emmy nomination this year, depicting a girl dreaming about the amazing things her mom makes as a GE employee. This piece underscores how GE is stretching the limits of human imagination to create brilliant machines which positively impact society.

John Leverence, sr. VP of awards for the Academy of Television Arts and Sciences, said of Emmy nominee *Childlike Imagination*, “GE could have simply said they make smart turbines, aircraft engines, mobile medical devices, 3D printers, eco-friendly innovations. But they added something magical by depicting that roster of products as seen through a child’s eyes. With dreamlike images and wonderful music, they’ve shifted from the literal into the realm of the fantastic. This isn’t just about stuff made at GE but how this stuff is perceived in a child’s imagination. All of a sudden, you have a total that becomes greater than the sum of its parts. This is a very charming, highly imaginative, beautifully rendered film driven by a tone of wonder, which is so hard to do.

Also making a major impact was *Ideas* directed by Biscuit’s Murro. The short captures the birth of an idea—which is in the form of an odd looking, initially ostracized creature. Rejected everywhere, this idea finally stumbles into GE’s offices where it is nurtured, realizes its full beauty and potential, and gains the proper credit it deserves. The film is intended to resonate with recent college graduates thinking about their careers—an audience GE is hoping to reach with this message. The film was posted across all of

Continued on page 29








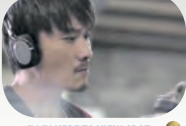


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MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 CLICK HERE TO VIEW SPOT >	Tiffany & Co.'s "Holiday" Beacon Street Studios/Fasho Records, Venice, Calif. Rick Boston, Andrew Feltenstein, John Nau, composers; Adrea Lavezzoli, exec producer; Doug Trantow, engineer/mixer Music: "Out of the Blue" by Della Swiss (lead singer: Chauncey Jacks)	Sound Lounge, New York Tom Jucarone, mixer	Ogilvy & Mather, New York Karl Westman, executive producer of music; Michael Freeman, music producer	Psyop, bicoastal Marie Hyon, director
2	 CLICK HERE TO VIEW SPOT >	Schick Hydro Groomer's "Welcome Back" Ring The Alarm, Los Angeles Daron Hollowell, Brent Nichols, creative directors; Jenny Hollowell, exec producer; Rusty Logsdon, composer. (Lyrics from JWT NY)	Transmission, New York Andy Green, mixer	JWT New York Paul Greco, director of music; Matt Nelson, music producer	Partizan, bicoastal/international Jared Eberhardt, director
3	 CLICK HERE TO VIEW SPOT >	RadioShack's "Toyland" HUM Music, Santa Monica, Calif. Jeff Koz, president; Scott Glenn, creative director; Gabe Sokoloff, associate creative director; Debbi Landon, exec producer; Nicolette Kolb, associate producer; Greg Chun, arranger; Mike Passero, engineer. Weird Al Yankovic, parody of "Toyland" song	740 Sound Design & Mix, Los Angeles Larry Winer, mixer; Rob Marshall, assistant mixer; Erin Reilly, exec producer	GSD&M, Austin, Texas	PRETTYBIRD, Culver City, Calif. Rami Hachache, director
4	 CLICK HERE TO VIEW SPOT >	Honda's "Continuum" Q Department, New York	Factory, London Anthony Moore, mixer	mccgarrybowen, London	Stink, London Pleix, directors
5	 CLICK HERE TO VIEW SPOT >	Otto's "Selfmade" Yessian Music, Hamburg Ralf Denker, Jacob Steele, composers Loft Studios, Berlin Christian Gubalke, sound designer	Loft Studios, Berlin Christian Gubalke, mixer	Heimat Werbeagentur, Berlin	MUZ, bicoastal/international Sternberg Film, Hamburg The Perlorian Brothers, directors
6	 CLICK HERE TO VIEW SPOT >	Nissan Rogue's "Imagination" Elias Arts, bicoastal Jonathan Elias, composer; Vincenzo LoRusso, executive creative director; Michael Goldstein, creative director; Ann Haugen, exec producer; Katie Overcash, producer. Dror Mohar, sound designer	Play, Santa Monica, Calif. John Bolen, mixer	TBWA\Chiat\Day, Los Angeles	Reset, Santa Monica, Calif. Martin Werner, director
7	 CLICK HERE TO VIEW SPOT >	Sonos' "Claymation" Song: Sylvan Esso's "Hey Mami" Stimmung, Santa Monica, Calif. Ceinwyn Clark, exec producer; Kristina Iwankiw, music producer; Rory Doggett, music editor	Lime Studios, Santa Monica, Calif. Loren Silber, mixer	72andSunny, Los Angeles	1st Ave Machine, Brooklyn, NY Tronco, Buenos Aires Tomas Dieguez, director
8	 CLICK HERE TO VIEW SPOT >	Maserati's "Your Roar" Machine Head Music and Sound Design, Los Angeles Stephen Dewey, creative director/sound designer; Kip Smedley, sound designer; Greg Jenkins, music composition; Patty Chow Dewey, exec producer	Lime Studios, Santa Monica, Calif. Loren Silber, mixer	mccgarrybowen, Shanghai	Gwantsi China Anthony Hoffman, director
9	 CLICK HERE TO VIEW SPOT >	Michael Kors' "Watch Hunger Stop" (short film) BANG, New York	BANG, New York Nick Cipriano, Paul Vitrolins, mixers	Michael Kors (in-house)	Nat Geo Creative, Washington, DC Andy Mitchell, director/camerman
10	 CLICK HERE TO VIEW SPOT >	Xbox/Halo: Master Chief Collection's "Rhythm" Queen's "We Will Rock You" Human Worldwide, bicoastal	Lime Studios, Santa Monica, Calif. Rohan Young, mixer; Jeff Malen, assistant	twofifteenmccann, San Francisco	twofifteenmccann Carson Bell, animator Digital Domain, Venice, Calif.



Lyle Greenfield

The Sound Of Healing

By Lyle Greenfield

In recent Earwitness columns I've discussed trends and notable moments in the music of popular culture, from Nikki Minaj's booty to Meghan Trainor's "junk" to Brenda Lee's "Rockin' Around The Christmas Tree." Hey, I'm just glad to help.

But we are fully immersed in "the holiday season" now, and it's time to go deeper. Thanksgiving—beautiful. Black Friday—huh? But hark, we just celebrated #GivingTuesday on December 2nd—a global day of giving back "started in 2012 by the 92nd Street Y and the United Nations

Foundation as a response to commercialization in the post-Thanksgiving season" (thank you, Wiki). So let's make this about how music gives back. How music can soothe your soul, lift your spirits, stimulate your tear ducts. And how musicians might even drop their egos with a phone call for help and give everything they've got to lend a hand and a dollar.

The soundtrack of this column will be "Lean On Me," recorded by Bill Withers in '72—a soulful ballad that's become a universal vow of unconditional friendship and help in time of need: "Lean on me when you're not strong/And I'll be your friend, I'll help you carry on/For it won't be long/'Til I'm gonna need somebody to lean on."

That December day of "giving back" was highlighted in part by the World Aids Day concert in Times Square, featuring performances by U2, Carrie Underwood and Kanye West. The AIDS battle has been one of Bono's passions, but since he's recovering from a serious bicycle accident in Central Park, Chris Martin and Bruce Springsteen agreed to take turns fronting the band on several of their biggest hits. My friend Jeff was there and said it was amazing.

I'm jealous, but not hatin'—hatin's bad! In his passionate activism Bono has raised tens of millions of dollars for AIDS relief in Africa through live performances, Product Red partnerships and diplomacy.

Nearly 30 years earlier Bob Geldof and Midge Ure created Live Aid, a monumental two-concert event to raise money for famine relief in Africa that took place simultaneously at Wembley Stadium in London and JFK Stadium in Philadelphia.

While the tales of bruised rock star egos are legendary, the fact is that Live Aid ultimately raised nearly \$300 million. With 175,000 attending the concerts and an estimated 1.5 billion people watching the broadcast worldwide, it's hard to argue with the results. But lest we think that music's finest hours are on the grandest stages, I assure you, they are not. For every mega, star-studded benefit there are scores of smaller comforts and joy that musicians give freely to those in need. For example, something else happened on #GivingTuesday the world is just beginning to hear about: Bedstock launched its website <http://bedstockfest.com> with 22 videos from 22 artists "playing from our beds for kids stuck in theirs."

Bedstock is the new initiative from MyMusicRx, a program of the Children's Cancer Association (CCA) in Portland, Ore., that offers "music medicine" in the form of live performances, instruction and therapy to children confined to their beds with cancer or other serious illness. "We spend fully one third of our lives in bed. If you happen to be a child with cancer, you spend a lot more," explains Regina Ellis, founder and CEO of CCA. Bedstock was developed and produced for MyMusicRx as a pro-bono campaign by the NY creative team at Anomaly, who partnered with Converse, Atlantic Records, ACE Hotels and others to make it happen. Headliners have included Passion Pit, Chromeo, Elliot Moss and Madison Beer...and the videos have already been tweeted out by Macklemore and Justin Bieber.

JWT music director Paul Greco recently produced an "album project" for NAMI called #IWILLLISTEN to raise awareness about mental illness and the stigma associated with it. "Just listening to a friend or relative and not judging them has amazing healing power in itself, so they don't feel alone and isolated," states Greco.

Liz Myers of Trivers Myers Music in LA shared with me another heart (and drum) pounding example of the healing power of music as experienced by a group of Rwandan women who, in reaction to horrifying genocide in their homeland formed a troupe of all women drummers (in a country that historically forbids women to play drums) called Ingoma Nshya, meaning A New Drum. One of the members was quoted in the Huffington Post, "If there's a place you can find peace, that place is Ingoma Nshya. That's where I was reborn." And back to the mega: Since 1987 music producer/mogul Jimmy Iovine has released 10 albums under the theme A Very Special Christmas that have collectively raised over \$100 million for the Special Olympics, giving us at the same time dozens of memorable recordings, from Stevie Nicks' soulful "Silent Night" to the Eurythmics shimmering "Winter Wonderland."

Every year, every season, there will be more reasons to open the guitar cases, step to the mic, bring good tidings to those in need—"You just call on me, brother, when you need a hand/We all need somebody to lean on/I just might have a problem that you'll understand/We all need somebody to lean on."

Do you have a music-related charity? Share it with me in a "comment" and SHOOT will post it in an upcoming Music Notes column on SHOOTonline.

Lyle Greenfield is the founder of Bang Music and past president of the Association of Music Producers (AMP)

"Holiday" Shines For Tiffany

Beacon Street Scores Top Quarterly Track

A SHOOT Staff Report

There's something magical about a mesh between picture and sound that makes for a Gestalt—the whole being greater than the sum of its parts. That's the case with Ogilvy & Mather New York's first ever advertisement campaign video for Tiffany & Co. Underscoring the power of visuals and a musical score that complement one another is the fact that "Holiday" earned the #4 slot in this week's quarterly

and emotional, depicting New York as a winter wonderland with scenes such as a man proposing to a woman at the world famous ice skating rink at Rockefeller Center, where the world's most famous Christmas

tree this side of The White House resides. Needless to say, the engagement ring is from Tiffany, a NYC storefront which too is iconic and depicted briefly in "Holiday."

Instead of sheets of snow, the city is filled

with white blankets of Tiffany jewels and diamonds. The long-form video takes us on a journey down Broadway, through the park throughout numerous holiday-

Continued on page 22



Tiffany & Co.'s "Holiday"

SHOOT Visual Effects & Animation Top Ten Chart, as well as the #1 ranking in our quarterly Top Ten Tracks Chart.

An animated piece from the Psyop studio, Tiffany & Co.'s "Holiday" is elegant

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O&M's Winter Wonderland

Continued from page 21

themed buildings, each with its own love story to tell.

Driving the diamond-graced video, replete with a gem of a snowfall, is a stirring rendition of "Out of the Blue" by the band Della Swiss with Chauncey Jacks as lead singer. The track gives an ethereal quality to the animation with music/sound shop Beacon Street Studios and its label Fasho Records furnishing the score. The music provides a warmth to the winter chill depicted, with key contributions from Beacon Street composers Rick Boston, Andrew Feltenstein and John Nau, engineer Doug Trantow and executive producer Adrea Lavezzoli.

Felteinstein related, "We were brought in late in the game and the agency was already having a hard time finding the perfect song." He noted that when the Beacon Street ensemble got involved,

the picture was already done and "coincidentally we were just finishing the EP [an extended play] for Della Swiss, a new artist signed to Fasho Records under the Beacon Street umbrella. I took the session of our song and carved it to picture with Rick [Boston]. Doug [Trantow] mixed the whole album."

The Ogilvy NY contingent—including executive producer of music Karl Westman and music producer Michael Freeman—loved the result, continued Feltenstein who noted there's even the possibility down the road of Swiss performing live in Tiffany & Co.'s flagship store in NYC.

Marie Hyon of Psyop directed. In addition to Westman and Freeman, Ogilvy & Mather NY's creative ensemble included chief creative officer Chris Garbutt, group creative director Debra Fried, creative director Jeff Leaf and executive producer Maureen Phillips.

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Music Notes

OPENING BELL FOR RING THE ALARM



L-r: Daron Hollowell, Jenny Hollowell, Brent Nichols

Daron and Jenny Hollowell have teamed with Brent Nichols to form music house and record label Ring The Alarm with studios in Los Angeles and Brooklyn. Even prior to its official launch, Ring The Alarm has worked on projects for Lincoln, Visa, and Nikon, as well as two TV shows posting in January and a film currently in production.

Daron Hollowell, managing director of Ring The Alarm, co-founded music production company Black Iris Music in 2004, and established its subsidiary record label White Iris Records in 2009. Leading Ring The Alarm's production process is exec producer Jenny Hollowell. A veteran freelance agency producer and music house EP, Jenny worked for such agencies as W+K NY, The Martin Agency, Anomaly, and 72andSunny before she became EP of Black Iris Music in 2012. At Black Iris, she produced such highlights as "Beautiful Dreamer" for Grey NY's Emmy award-winning Canon "Inspired" spot and two seasons of original music for the IFC show *Maron*.

Exec creative director Brent Nichols, formerly of Elias, has turned out work that has garnered Cannes Lions, Clios, One Show Awards, AICP Show honors and D&AD Pencils. Previously, Nichols spent nearly a decade as creative director and composer at Squeak E Clean.

"The way that music is integrated into the world has changed," said Daron Hollowell who regards Ring The Alarm as representing "an opportunity to take chances and forge strategic partnerships with artists and collaborators. This holds true in making albums, but it also works across the board with delivering exactly the right sound for clients."

The Ring The Alarm record label launched its first release November 3 on Stereogum with the debut single "Go In The Light" from Orange Cassettes.

COMMA EXPANDS PARTICLE TO L.A., HIRES ALONSO

Eddie Alonso has been tapped to head up the West Coast expansion of Particle, Comma's seven-year-old independent post audio and sound design studio in Chicago. Alonso's position in L.A. encompasses engineering, mixing, sound design, and composition.

Prior to joining Comma, Alonso spent 11 years at Crispin Porter + Bogusky, most recently as sr. composer/sound designer, a position that saw him also mixing much content for TV, internet, and radio. While at CP+B, Alonso worked on campaigns for numerous brands, including Microsoft, MetLife, IKEA, Gap, Burger King, Vitaminwater, Jose Cuervo, Old Navy, Coke Zero, VW, Best Buy, and Kraft. In addition to his Particle duties, Alonso will write original music for Comma. In Particle's L.A. studio, Alonso will work with Comma integrated producer Mina Louy and composer Josh Good.

"Eddie fits seamlessly within Particle—and Comma," said Comma creative director/co-founder Larry Pecorella. "He's versatile when it comes to working on solutions for post audio as well as making music. Sure, he will help us get Particle LA off the ground, but we'll use his musician skills on the Comma side, too. Plus, Eddie's first language is Spanish, so our Hispanic audio house Onda also benefits."

HEARD CITY HIRES RAYMOND, PROMOTES SIEGEL



Heath Raymond

Boutique audio post company Heard City, headquartered in NYC, has hired Heath Raymond as general manager and sr. producer of its Brooklyn facility. Raymond has more than seven years of post experience spanning visual effects, graphic design, stop motion and audio. With a degree in audio engineering, Raymond began his career in 2005 as an assistant at Electric Lady Studios in NY before moving to Sound Lounge. Most recently, he was a telecine/VFX producer at The Mill. Additionally, Heard City has promoted Jeremy Siegel to mixer/sound designer. Siegel started as a production intern for production company Click 3X before joining the Heard City team in 2012 as assistant audio engineer. At Heard City he's worked on spots for brands including Toyota, AT&T, Progresso, Trip Advisor, Bud Light, Tomcat, Nationwide and Tide.

Oscar Faura

Cinematographer reflects on The Imitation Game, director Morten Tyldum

By Robert Goldrich

Director Morten Tyldum told *SHOOT* that director J.A. Bayona's *The Impossible* (2012) was what drew him to cinematographer Oscar Faura. *The Impossible* focused on a family that survived, was separated and then somehow miraculously reunited after a tsunami ravaged the western coast of Thailand on the day after Xmas in 2004. The story puts a remarkable human face on a natural disaster—the earthquake and resulting tidal waves—which took nearly 300,000 lives in Southeast Asia. First and foremost, the film captured the “quiet dignity” of people—the family members and so many others—who managed to still show kindness and decency in the midst of enduring a physically and emotionally taxing ordeal.

Faura's insightful cinematography captivated Tyldum who entrusted the DP with the recently released *The Imitation Game*, which stars Benedict Cumberbatch as Alan Turing, a computer pioneer who broke the Nazis' elaborate secret communication code, an accomplishment which helped to win World War II. Turing's historic story is also a personal tale as he was a closeted gay man at a time when

homosexuality was criminalized in the U.K. He was prosecuted for his sexual orientation and committed suicide in 1954.

The Imitation Game won the Audience Award at the Toronto Film Festival, an honor which has often proved to be a precursor to Oscar success. The film is the latest feather in Faura's cap. He made his first mark via his work with Bayona. “I specialized in cinematography at Barcelona Film School,” recalled Faura. “We started working together after graduating. We shot many music videos and commercials together before he offered me to shoot *The Orphanage*, our first feature film.”

The Orphanage premiered at the Cannes Film Fest in 2007 to a standing ovation and represented Spain at the Academy Awards. In 2007, Faura earned the Barcelona Film Award for Best Cinematography on the strength of *The Orphanage*. He was also nominated for Best Cinematography in 2008 at the Cinema Writers Circle Awards in Spain. Four years later, Faura garnered the same nom for *The Impossible*.

Faura's collaborative relationship with Bayona continues. After *The Imitation Game*, Faura has embarked on the Bayona-directed drama/fantasy *A Monster Calls*.



Photo by Jack English/courtesy of The Weinstein Company

SHOOT: What was (were) the biggest creative challenge(s) that *The Imitation Game* presented to you as a cinematographer? How did you go about dealing with those challenges?

Faura: When I met Morten Tyldum he had a certain look in mind for the movie. He wanted the film to look not stylized and appealing at the same time. The story was divided in three different historical moments of Alan Turing's life. We decided to make them look slightly different. We wanted the 1950s' police investigation plot to look grey, rainy and sad. We also decided to avoid the cliché color palette of some World War II movies for the 1940s' scenes using rich colors in costumes and in some elements of the sets. For the 1930s, young Alan Turing's story, we tried to achieve an overall brighter and cleaner ambient, appealing to the

innocence of the school days.

From a lighting point of view I had a challenge too. My biggest concern was related with an actual historical event. During World War II in England at night there was a blackout regulation. That meant that outdoor light was not permitted to avoid the Germans reaching their targets. Windows were covered and streetlights were off and car headlights were hidden by snoots. For me, that was a big restriction in terms of finding any justified light source to shoot night scenes outdoors.

SHOOT: What drew you to *The Imitation Game*?

Faura: When I was offered to shoot *The Imitation Game*, I had no doubt that it was a great opportunity. I enjoyed a lot reading the script, I found amazing the idea of telling a story about the figure of

Alan Turing and I also loved the idea of shooting a period movie for the first time.

SHOOT: How did you get the opportunity to shoot *The Imitation Game*? Provide some backstory. This was your first collaboration with director Morten Tyldum. How did the two of you connect to begin with?

Faura: It was our first collaboration. I had the chance of reading the script (my agent sent it to me). After reading it I had a conversation with Morten. He told me that he liked the cinematography of *The Impossible*, a movie that I shot based in actual events (the 2004 tsunami in Southeast Asia).

SHOOT: What camera(s) did you decide to deploy on *The Imitation Game* and why?

Faura: We decided to shoot on film basically because we thought that the texture of the negative would establish a better visual code for a period movie. We had two ARRI cameras, one ARRICAM ST and one ARRICAM LT. We used them together for the dialogue and action scenes to get different sizes.

SHOOT: What was (were) the most important lesson(s) learned from your experience on *The Imitation Game*? How will those lessons or experiences inform your future work?

Faura: During the preparation of the film, we designed most of the scenes. But there was plenty of dialogue scenes with a lot of actors involved in *The Imitation Game*. That meant that during the preparation we were missing a lot of valuable information in terms of “mise en scene.” It's not possible to work in advance on the shot list of a scene if you don't know what the actors are going to do or where they are going to be. At the beginning of every shooting day we used to do a technical rehearsal and block the scene. Then it was the moment to decide how to solve the scene in terms of camera positions and how to light the scene. That situation made me achieve ease and fluidity to cope with such scenes.

SHOOT: What's next for you?

Faura: Nowadays I'm shooting *A Monster Calls* alongside director J.A. Bayona in Manchester, U.K. We will be shooting until February 2015.



courtesy of The Weinstein Company

“I found amazing the idea of telling a story about the figure of Alan Turing and I also loved the idea of shooting a period movie for the first time.”

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	Ad Council/ American Heart Association's "Ceiling Crasher"	MPC New York John Skeffington, sr. producer; Alex Lovejoy, VFX supervisor/creative director; Marcus Wood, VFX supervisor/2D lead; Adrian Seery, colorist. (Toolbox: Flame, Nuke, Houdini, Maya)	Deutsch New York	Anonymous Content, bicoastal Christian Bevilacqua, director
2	Sainsbury's "Christmas is for Sharing"	The Mill London Gemma Humphries, exec producer; Hitesh Patel, shoot supervisor; Barnsley, 2D lead artist; Joseph Tang, Gary Driver, Dan Adams, 2D artists; James Mulholland, 3D artist; Aurelien Ronceray, German Casado, matte painting; Clare Melia, assistant producer; Mick Vincent, DCP (Toolbox: Flame, Baselight, Photoshop)	AMV BBDO, London	Rattling Stick, London Ringan Ledwidge, director
3	Freesat's "Sheldon"	Framestore, London James Alexander, producer; Christopher Gray, line producer; Russell Dodgson, VFX supervisor; Grant Walker, CG supervisor; Juan Sebastian Nino, animation lead; Rafael Camacho, FX supervisor; Amar Chundavadra, rigging; Rob Jewell, Taylor Kennard, Hiero; Edwin Metternich, colorist. (Toolbox: Zbrush, Mari, Maya, Houdini, Nuke, Arnold)	TellyJuice, London	TellyJuice, London David Skinner, director
4	Tiffany & Co.'s "Holiday"	Psyop, bicoastal Marie Hyon, director; Eunice Kim, art director; Ave Camillo, Nick Read, producers; Eunice Kim, Pete Sickbert-Bennett, designer; Will Robertson, lead TV; Pat Porter, 3D animator/previz artist; Anthony Travieso, previz artist; Briana Francheschini, Kwan Au, modelers/lighters; Alvin Bae, lighter; Efrain Cintron, Tyler Dibiasio, Tucker Klein, Sean Lattrell, Dennis Moran, Luca Vitale, 2D animators; Michael Deweese, storyboard artist; Preston Brown, Chris Gereg, Kevin Kim, Mans Swanberg, compositors; Victor Barczyk, Sarra Idris, editors. (Toolbox: Photoshop, Maya, XSI, Flash, AE, Nuke)	Ogilvy New York	Psyop, bicoastal Marie Hyon, director.
5	Machine Zone/Game of War: Fire Age's "Decisions"	Method Studios, Los Angeles Benjamin Walsh, sr. VFX supervisor; Lisa Goldberg, VFX producer; Brian Burke, CG supervisor; Ian Holland, Brandon Nelson, compositing supervisors; Keith Roberts, animation supervisor; Stephanie Gilgar, exec producer. (Toolbox: Maya, Massive, Mari, Vray, Zbrush, Houdini, Mantra, Photoshop, Nuke, Flame)	Untitled Worldwide, New York	Anonymous Content, bicoastal Gary Shore, director
6	Harrods' "The Land of Make Believe"	A+C Studios, Whitstable, UK Dan Richards, director; Liu Batchelor, producer; James Harvey, stop motion; Stuart Clark, head of production; Dayle Sanders, storyboard and animatic; Jim Parkyn, Tiffany Monk, Anne-Sofie Raundahl, Rebecca Smith, Roos Mattaar, model makers. (Toolbox: Dragonframe, Adobe Creative Suite)	TBWA/London	A+C Studios, Whitstable, UK Dan Richards, director
7	Sonos' "Pop Art"	1stAveMachine, Brooklyn, NY/Tronco, Buenos Aires Nico Casavecchia, creative director; Tomi Dieguez, director; Chini, lead designer; Assembly, 3D art; Martin Garro, 2D animation. Plenty, Buenos Aires Ines Palmas, head of production; Pablo Alfieri and Mariano Fariás, 3D art and animation directors (Toolbox: Avid, Adobe Suite—mostly After Effects, Cinema 4D, Blender)	72andSunny, Los Angeles	1stAveMachine, Brooklyn, NY/ Tronco, Buenos Aires Tomi Dieguez, director
8	Hammerson Shopping Centers' "Colliderscope"	Aardman Animations, Bristol, UK Daniel Cohen, director; Melissa Rogers, producer; Chris Lovegrove, Moco Op; Nathan Sale, Andy Woodland, lighting (Spark); Adam Vernon, pre-light Spark ScaryCat Studio, Bristol, UK Cat Jackson, art director; Gary Jackson, model supervisor/operator; Jak Goodyear, technical mechanic/model operator; Ade Simms, prop builder/model operator. Absolute Post, London Michael Brown, post artist (Toolbox: Smoke)	isobel, London	Aardman Animations, Bristol, UK Daniel Cohen, director
9	Cartoon Network/Over the Garden Wall's "Magic Storybook Opening"	BENT Image Lab, Portland, Ore. Solomon Burbridge, director; Ray DiCarlo, Tsui Ling Toomer, exec producers; Robert D'Esposito, producer; Greg Arden, art director; Jesse McManus, designer; Javan Ivey, stop motion animator; Orland Nutt, Dan Kim, compositors; Joshua Cox, Stef Kofman, technical directors; Andrew Dieffenbach, CG animator; Galen Beals, lighting technical director; Rian Peterson, CG modeler; Brent Helse, editor. (Toolbox: 3D Studio Max, V-Ray, After Effects, Dragon Frame)	Cartoon Network (in-house agency)	BENT Image Lab, Portland, Ore. Solomon Burbridge, director.
10	Lexus' "ES Magic Box"	Mirada, Los Angeles Grady Hall, director; Zach Turner, VFX supervisor; Jonathan Wu, creative director; Michael Shelton, CG supervisor; Dina De Vries, sr. producer. (Toolbox: Syntheyes, Maya, Zbrush, Arnold, Photoshop, Mari, Nuke, Flame)	Team One, Los Angeles	Motion Theory, Los Angeles Grady Hall, director Capitol One, Vancouver, B.C.

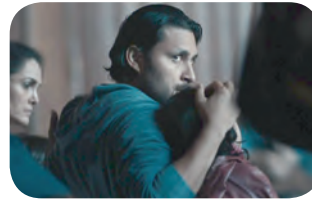
For the full backstory on this quarterly Visual Effects & Animation Chart's #1 entry—Ad Council/American Heart Association's "Ceiling Crasher"—see feature coverage on SHOOTonline and in this Friday's SHOOT>e.dition.

BEST WORK OF THE YEAR

Top Spots of the Year



The Year's "Best Work You May Never See"



Top row (l-r): GE's "Childlike Imagination"; Old Spice's "Momsong"; P&G/Always' "#LikeAGirl"; Autism Speaks' "Lifetime of Difference"; Chipotle's *Farmed And Dangerous*. Bottom row (l-r): New Zealand Transport Agency's "Small Mistakes"; States United to Prevent Gun Violence's "The Monster Is Real"; NY Organ Donors Network's "Long Live New York"; Ad Council/FEMA's "Waiting"; st. john's "Reactvertising"

SHOOT's Picks For The Best Creative Content of 2014

Top work ranges from spots to Web initiatives, PSAs, shorts, even an online comedy series

A SHOOT Staff Report

As 2014 draws to a close, it's time for reflection on assorted industry fronts, including assessing what work was among the year's most worthwhile creatively.

Determining any year's "best" is a highly subjective proposition so *SHOOT* staffers looked to at least narrow the field by first culling through two bodies of work, our weekly Top Spots as well as our "The Best Work You May Never See" gallery entries throughout 2014. We also added to the field other ScreenWork section fare from throughout the year as well as notable work we had covered in various stories during the course of 2014.

We did the same for our reviews of our quarterly Top Ten Tracks and VFX/Animation Charts. We ultimately chose a Top Five from each.

So here are *SHOOT*'s selections for the Best Work of 2014 divided into Top Spots, The Best Work You May Never See, and our Top Music/Sound Tracks and Top VFX/Animation entries.

Top Spots of the Year

Our #1 Top Spot was from our Agency of the Year, BBDO New York: GE's "Childlike Imagination" directed by Dante Ariola of MJZ. The ad depicts a girl dreaming about the amazing things her

mom makes as a GE employee. The piece underscores how GE is stretching the limits of human imagination to create brilliant machines which positively impact society. "Childlike Imagination" earned a primetime Emmy nomination in 2014.

Number two in our ranking is Old Spice's "Momsong" directed by Steve Ayson of MJZ for Wieden+Kennedy, Portland, Ore. This gloriously twisted spot shows how hard it can be on some mothers to watch their sons go from boys to men. In the commercial, young men—irresistible to women thanks to Old Spice Re-Fresh Body Spray—enjoy time with the opposite sex, unaware they are being stalked by devoted moms who just can't bear the thought of losing them.

The third slot in *SHOOT*'s countdown is filled by the #LikeAGirl initiative directed by Lauren Greenfield of Chelsea Pictures for P&G feminine hygiene brand Always and Leo Burnett, Chicago. Documentary filmmaker Greenfield felt both the importance and inherent challenge of a project looking to tackle the negative "Like a girl" stereotype ("you throw like a girl," "run like a girl"), which permeates our culture. Greenfield and Leo Burnett creatives collaborated and developed a social experiment to see how people of all ages interpret the phrase "Like a girl."

The centerpiece viral video captures negative and positive feedback, thus far generating 70 million-plus views and resonating with its target audience and beyond.

Coming in fourth is another BBDO NY entry in which the agency brought together three of its clients to help bring to fruition a :60 designed to help raise awareness of autism and encourage parents to look for early signs. Titled "Lifetime of Difference," the "ad"—directed by Christian Loubek of Anonymous Content—affirms that "early diagnosis can make a lifetime of difference." But what makes this effort wholly unique is that the :60 message is actually made up of four, stand-alone short :15 commercials woven together in one seamless story that features the same family as they take a journey through their child's upbringing, having coped successfully with the challenges of autism. It begins with a family visit to a pediatrician in which a Band-Aid is applied, and then is followed by short commercials for clients like Campbell Soup and AT&T Wireless. As viewers watch the commercials, they will notice changes in the four-to-six-year span between each advertiser's spot. The same parents appear in each commercial as the young boy grows up, interacting with his family in everyday situations involv-

ing these clients' products. The last story shows the young man in graduation gear as copy reads, "You just saw how early diagnosis can make a lifetime of difference."

And taking fifth place in our assessment of the year's best work is Chipotle's *Farmed And Dangerous*, an original comedy series which debuted on Hulu and Hulu Plus. Season one consists of four half-hour episodes produced by film/TV studio Piro. Tim Piper of Piro directed *Farmed and Dangerous*. Sans any overt Chipotle branding, the show reflects the company mantra of serving food made with natural ingredients from eco-friendly sustainable sources. *Farmed And Dangerous* satirizes the lengths to which corporate agribusiness and its image-makers go to create a positive image of industrial agriculture. The first season focuses on the introduction of PetroPellet, a petroleum-based animal feed created by fictional industrial giant Animoil. PetroPellet promises to reduce industrial agriculture's dependence on oil by eliminating the need to grow, irrigate, fertilize and transport the vast amount of feed needed to raise livestock on factory farms. Before its new feed formula can forever reshape industrial agriculture, Animoil's plans go awry when a revealing security video

Continued on page 26

BEST WORK OF THE YEAR

A Countdown Of 2014's Top Creative/Strategic Fare

Continued from page 25

goes viral sending Animoil and their spin master, Buck Marshall (Ray Wise of *Twin Peaks*, *Mad Men*, 24) of the Industrial Food Image Bureau, into damage control mode. The series was cut from the same socially responsible and creatively engaging cloth as the lauded animated short films from Chipotle: 2013's *Scarecrow* and 2011's *Back to the Start*, both of which helped spark conversations about agriculture and industrial food production.

"Best Work" gallery

There's a definite public service bent to our best of "The Best Work You May Never See" in 2014. Four of the top five are of the PSA variety, starting with our number one pick, New Zealand Transport Agency's "Small Mistakes" out of Clemenger BBDO, Wellington, NZ. Derin Seale of Finch directed this spot which stops a devastating car accident just prior

to impact, allowing both drivers to get out of the car and discuss what happened only to come to the sad realization that it's too late to avert disaster. They get back into their respective vehicles for the inevitable conclusion.

Taking the second slot is States United to Prevent Gun Violence's "The Monster Is Real" directed by Yves Geleyn via Hornet for Grey NY. This animated :90 PSA features a little boy who fears a "monster in the closet" and is reassured by his parents that there is nothing to be afraid of. One day, though, the lad looks to confront his fear and ventures into the closet where a box with a hat on top of it appears in the dark to be a forboding face. He climbs up, reaches into the box and pulls out a loaded, unlocked handgun. He begins playing with it and ultimately the weapon discharges, gravely wounding him.

Third place goes to New York Organ Donors Network's short animation film

"Long Live New York" from Y&R NY. Laurent Witz, the Oscar-winning director and writer of the 2013 animated short film *Mr. Hublot*, helmed "Long Live New York" which opens at an empty Grand Central Station in a seemingly post-apocalyptic world. The world-famous station's iconic clock is on the verge of losing power, and NYC at large is crumbling to pieces. New Yorkers are seen carrying various parts of the city—street signs, manhole covers, park benches, even the Grand Central clock—to an unknown location. A sculptor then unveils the new, beating heart he has built for NYC using the donated parts that have been brought to him.

Coming in fourth in our "Best Work" gallery countdown is Ad Council/FEMA's "Waiting." Nicolai Fuglsig of MJZ directed this moving PSA for Deutsch NY which takes us to a shelter where people gather in the aftermath of a disaster. As we move through the shelter, we eavesdrop on


conversations, including one in which parents have been separated from their child. Another fully intact family listens, grateful to be together even if it's in an emergency shelter. A voiceover reminds us to devise a plan so we can find family members after an emergency.

Finishing fifth is Canadian agency John St.'s self-promotional video, "Reactvertising," directed by Matthew Bissonnette and produced by Holiday Films/Nimble Content. With a sense of self-deprecating humor, John St. created this piece which touts its advertising/marketing acumen in the fast paced social media world. In one sequence, we're told that social media is so instantaneous that there's no time to think, making John St. the ideal agency because it acts without thinking.

VFX/Animation

The aforementioned "Long Live New York" tops our 2014 lineup of VFX/Ani-

2014 Top Five: VFX/Animation

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 New York Organ Donors Network's "Long Live New York"	Zeit Productions, Luxembourg Laurent Witz, director/executive producer/DP/rendering/compositing; Jerome Gillet, character design & modeling, texturing; Ghayth Chegaar, character design & modeling, layout, rendering/compositing, editor; Joane Degive, production assistant; Pascal Thiebaut, level design, matte painting, storyboard; Sam Oeun Yin, level design & matte painting; Thibault Barbaroux, Quentin Nigues, David Taco, Gil Pinheiro, Michael Moreira, modeling; Felix Ferrand, Emile Muszczak, modeling & texturing; Mickael Coedel, animation supervisor; Adrien Xhibitte, Thierry Dezarmenien, Kevin Buchillot, Jordane Koessler, animation; Pierre-Alexandre Gomez, Mael Renaud, Cyril Bossman, rendering/compositing. (Toolbox: Maya, 3DSMAX, Photoshop, After Effects, Nuke, Adobe Premiere, Toon Boom)	Y&R New York	Zeit Productions, Luxembourg Laurent Witz, director
2	 Ad Council/American Heart Association's "Ceiling Crasher"	MPC New York John Skeffington, sr. producer; Alex Lovejoy, VFX supervisor/creative director; Marcus Wood, VFX supervisor/2D lead; Adrian Seery, colorist. (Toolbox: Flame, Nuke, Houdini, Maya)	Deutsch New York	Anonymous Content, bicoastal Christian Bevilacqua, director
3	 Invista/Lycra's "Lycra Moves You"	Glassworks, London Duncan Horn, lead Flame artist; Nina Mosand, Sal Wilson, Flame artists; Florian Juri, Alastair Hearsurn, lead 3D artists; Alessandro Vastalegna, Julian Johnson, Matt Fletcher, Simon Payne, Darren Cullis, Luke Kelly, Kofi Ansah, Frederoc Bonpapa, Roman Vrbovsky, 3D artists. (Toolbox: Softimage, PFTrack, Nuke, Flame)	SapientNitro, London	Independent Films, London Philippe André, director
4	 Sainsbury's "Christmas is for Sharing"	The Mill London Gemma Humphries, exec producer; Hitesh Patel, shoot supervisor; Barnsley, 2D lead artist; Joseph Tang, Gary Driver, Dan Adams, 2D artists; James Mulholland, 3D artist; Aurelien Ronceray, German Casado, matte painting; Clare Melia, assistant producer; Mick Vincent, DCP. (Toolbox: Flame, Baselight, Photoshop)	AMV BBDO, London	Rattling Stick, London Ringan Ledwidge, director
5	 GE's "Ideas" (short)	Method Studios, Los Angeles Gabby Gormier, EP; Pip Malone, producer; Rob Hodgson, VFX supervisor; Keith Roberts, animation & co-VFX supervisor; Nicole Saccardi, coordinator; Brian Burke, CG supervisor; Matt Williamson, Aaron Schultz, animators; Mark Renton, conform artist; Sandro Blattner, compositor; Lyndsey Horton, Ryan Rogers, riggers; Schoichi Matsubara, lighter; Brian Ripley, texture artist; Chad Roen, modeler; Johnny Andow-Barker, tracking coordinator; Lauren Van Houten, tracking lead; Rebecca McKee, tracking artist; Pam Gonzales, paint artist; Crystie Schrecengost, Marvin Jones, roto & paint artists; Stephanie Sweeney, roto & paint supervisor. (Toolbox: Maya, V-Ray, Nuke, Flame) Legacy Effects, San Fernando, Calif. Alan Scott, chief of design (puppetry)	BBDO New York	Biscuit Filmworks, Los Angeles Noam Murro, director

BEST WORK OF THE YEAR

mation Chart entries.

That's followed by Ad Council/American Heart Association's "Ceiling Crash-er" directed by Christian Bevilacqua of Anonymous Content for Deutsch NY. VFX house is MPC NY. This PSA shows how women have progressed over the years, breaking through one figurative glass ceiling after another—from a nurse who literally breaks through a ceiling to arrive in another era as a factory worker akin to Rosie the Riveter who in turn breaks through the ceiling to emerge as political/social activist at a press conference, and then a woman of today in a corporate executive suite. The corporate exec then explains that today women can do anything men can do. She then collapses to the floor as we are informed that this equality also refers to a so-called man's affliction—heart disease.

Next up in our ranking is Invista/Lycra's "Lycra Moves" directed by Philippe Andre of Independent Films, London, for agency SapientNitro, London. UK effects house Glassworks contributed to this stirring piece of choreography, giving grace,

style, and free-flowing movement to Lycra as conveyed through the movement of performers whose motion is dance-like.

Fourth place goes to grocery chain Sainsbury's "Christmas is for Sharing" directed by Ringan Ledwidge of Rattling Stick for AMV BBDO, London. This ad is a creative interpretation of Xmas Day 1914 when British and German World War I soldiers laid down their arms and came together on neutral territory to share greetings, treats, and a game of football. The Mill's 2D and matte painting team transported the cast back to snowy 1914 Germany by creating a series of matte paintings for the football match setting, before seamlessly comping the live action plates on top, to realistically re-create a chilling mid-winter view of No-Mans land.

Rounding out the VFX/Animation Top Five is GE's "Ideas" directed by Noam Murro of Biscuit Filmworks for BBDO NY. This short depicts the birth of an idea—which is in the form of an odd looking, initially ostracized creature. Rejected everywhere, this idea finally stumbles into GE's offices where it is nurtured,

realizes its full beauty and potential, and gains the proper credit it deserves.

Music/Sound

Number one on our hit parade—musically speaking—is Old Spice's "Momsong." The mothers sing a song of lament, with lyrics penned by W+K art director Ruth Bellotti and copywriters David Povill and Justine Armour as well as composer/arranger Brad Neely of Walker, Portland.

Scoring second place was music/sound house Q Department, NY, for Against Malaria Foundation's "Nightmare: Malaria" directed by Marie Hyon and Marco Spier of Psyop for the NY agency Establishment for the Greater Good. In the PSA, a girl's idyllic dream depicting a wonderland filled with friendly creatures takes a turn when one of those creatures, a mosquito, brings malaria into the picture. This animated adventure then takes us to the child's bloodstream ravaged by disease. Yet all this is preventable with a \$3 solution—netting around her bed.


Taking third was Gillette's "Piano Demo," a short featuring the composing

chops of Ryan Lott, a.k.a. Son Lux. In the video Lott performs an original piece of music (which he composed) on a keyboard linked to a piano rigged with Gillette new FlexBall razors. The piano keys are played via a pulley system attached to FlexBall razors. The 3D pivoting head of the razors allows for a unique range of movement as the razors' handles strike the piano keys. At the conclusion of the performance—which took place at the Hammerstein Ballroom in NYC—a pair of supers appear which read: "Movement Like No Other"; "Shaving Rebuilt."

Finishing fourth is Beacon Street Studios and its Fasho Records for Tiffany & Co.'s "Holiday" out of Ogilvy NY. The song "Out of the Blue" by Della Swiss (lead singer: Chauncey Jacks) is the perfect accompaniment to an animated wonderland showing Tiffany's holiday spirit.

And fifth place went to Schick Hydro Groomer's "Welcome Back," a playfully risqué look at manscaping driven by a score from music/sound house Ring The Alarm, featuring a humorous song with double entendre lyrics from JWT NY.

2014 Top Five Music Tracks

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Old Spice's "Momsong"	Walker, Portland, Ore. Brad Neely, composer/arranger; Sara Matarazzo, producer; Abbey Hickman, assistant producer. Warehouse Studio and GGRP Productions, Vancouver. Vince Renaud, music record engineer; Graeme Gibson, composition engineer; Zack Blackstone, music engineer assistant; Derick Cobden, record coordinator.	Barking Owl, Los Angeles. Brock Babcock, post engineer; Whitney Fromholtz, producer.	Wieden+Kennedy, Portland, Ore.	MUZ, bicoastal/International Steve Ayson, director
2	 Against Malaria Foundation's "Nightmare: Malaria"	Q Department, New York (Music & sound design)	Q Department, New York Color; New York Josh Abbey, voiceover mixer.	Establishment for the Greater Good (EGG), New York	Psyop, New York. Marie Hyon, Marco Spier, directors
3	 Gillette's "Piano Demo" (short)	Ryan Lott a.k.a. Son Lux, composer	Heard City, New York Philip Loeb, mixer	Grey New York Zachary Pollakoff, music producer; Josh Rabinowitz, director of music	1stAveMachine, New York Asif Mian, director
4	 Tiffany & Co.'s "Holiday"	Beacon Street Studios/Fasho Records, Venice, Calif. Rick Boston, Andrew Feltenstein, John Nau, composers; Adrea Lavezzoli, exec producer; Doug Trantow, engineer/mixer Music: "Out of the Blue" by Della Swiss (lead singer: Chauncey Jacks)	Sound Lounge, New York Tom Jucarone, mixer	Ogilvy & Mather, New York Karl Westman, executive producer of music; Michael Freeman, music producer.	Psyop, bicoastal Marie Hyon, director.
5	 Schick Hydro Groomer's "Welcome Back"	Ring The Alarm, Los Angeles Daron Hollowell, Brent Nichols, creative directors; Jenny Hollowell, exec producer; Rusty Logsdon, composer. (Lyrics from JWT NY)	Transmission, New York Andy Green, mixer	JWT New York Paul Greco, director of music; Matt Nelson, music producer	Partizan, bicoastal/International Jared Eberhardt, director

Deluxe Combines All Post Under Creative Services Division

Deluxe announced the formation of the new, unified, Creative Services division that will centralize operations of color, editorial, VFX, and all other post-production services across multiple platforms. This will allow all of Deluxe's companies – Company 3, Beast, Deluxe New York, Encore, EFilm, Level 3 Post, Method Studios, Rushes – to work together more efficiently and maximize synergy.

Crystals Sprout From Beneath and Within in Ethereal Versace Piece

H&L director Eddie Alcazar evokes sensuality and femininity in a striking piece that's his own visual meditation on Versace's Bright Crystal Fragrance "Bright Crystal" artfully presents a crystal-growing bare-skinned female in a barren desert.

Aries, a New Brand of Camera Drones, Launches The Blackbird X10

Adorama announced the availability of the new Aries Blackbird X10, a pro, remotely controlled aerial quadcopter that captures First Person Video (FPV) from up to 1,500 feet. With its unique on-board camera, the Blackbird X10 is capable of shooting up to 1080P/30fps.

Storefront Music Completes Year Long AMEX Campaign

Storefront Music spent a busy sophomore year composing a procession of memorable music for American Express, out of agencies Ogilvy & Mather (spot campaigns) and Digital Bi (for online media). The music and sound design company was founded by renowned trumpet player John "Scraper" Sneider and Mommyheads frontman Adam Elk.

The Famous Group Signs Director Giovanni Messner

Director Giovanni Messner, whose work includes P&G's high-profile "Raising an Olympian" series and spots for a range of top consumer brands, has signed with integrated production company The Famous Group to direct commercials and branded content.

New Red Giant Shooter Suite 12.6.1 Release

Red Giant released the latest update to Shooter Suite, a collection of purpose-built applications that give dPs, videographers, shooters and filmmakers the automation and workflow capabilities they need to offload, analyze, touch up and synchronize digital media destined for post.

Management Team Purchases Digital Vision

Digital Vision has been acquired by its management team consisting of Kelvin Bolah, Greg Holland and Claes Westerlund.

ArsenalFX Names Sean Starkweather as CD

ArsenalFX has named Sean Starkweather as Creative Director.

Panavision Acquires Light Iron

Panavision has reached an agreement to acquire post production technology innovator Light Iron.

ProMAX Ships Portable Workflow Servers

ProMAX Systems is now shipping their latest breakthrough workflow server system; the Platform Portable. Initially announced at IBC in Amsterdam, Platform Portable distinctively allows creative groups to connect their existing attached storage devices and transform them into a simple, yet sophisticated, shared editing environment.

Riptide Presents Sixties Rock 'n' Roll & Doo Wop for Film, TV & Spots

Riptide Music Group announced special agreement its new association and representation of the Lansdowne Music-Winston Music Publishers-Bloor and Hoffman House Music Publishers catalogs of classic 60's vintage music for film, TV and commercials.

SIM Group Acquires Toronto's Pixel Underground

Continuing its rapid expansion, the SIM Group has acquired Toronto post-production facility Pixel Underground and its associated companies FINI Films and stationEX. The move gives SIM Group the ability to deliver complete post production and media distribution services in the Toronto market.

ZERO VFX Launches Compression Preview Plug-in for AE Artists

ZERO VFX announced it has launched its first new software plug-in for the post production marketplace as a result of its newly formed software division, Code Zero Software. The new plug-in, Compression Preview, enables After Effects artists to preview sequences prior to rendering, check for unwanted artifacts, banding and color shifts and make tweaks and changes to the compression parameters to ensure the best

Wondros Adds The Directing Team 'MEN' To Roster

Twin brothers Matthew and Nathan Fackrell, known for their rich visual narratives imbued with a fond nostalgia for childhood imagination, are joining the Wondros collective of noted directors as the duo MEN.

Hula Post Production Supports "Nightcrawler"

Hula Post Production provided equipment, facilities and support to the editorial team from *Nightcrawler*, the new thriller from director Dan Gilroy and Open Road Films

Not Impossible's 'Project Daniel' Celebrated in Nominet Trust 100

Nominet Trust announced that Not Impossible's award-winning Project Daniel: 3D Printing Prosthetic Arms for Children of War-torn Sudan has been named among the 2014 Nominet Trust 100 (NT100) - a global list of 100 inspiring ventures from around the world.

Cutters Promotes Aaron Kiser To Editor

Cutters is very proud to announce the promotion of Aaron Kiser to editor.

SpectraCal Launches CalMAN 5 3D LUT Calibration for SCRATCH- SpectraCal, Inc. announced a tight collaboration with ASSIMILATE to provide integrated 3D LUT calibration support for ASSIMILATE's SCRATCH® and SCRATCH Lab® digital workflow tools. This method ensures the color calibrations are reference level for any content viewed through the SCRATCH application and greatly reduces the cost of maintaining a calibrated system.

Anton/Bauer, Litepanels and OConnor Drive "Sons of Anarchy"

As the acclaimed FX series *Sons of Anarchy* nears its finale, director of photography Paul Maibaum, ASC continues to rely on solutions from Anton/Bauer, Litepanels, and OConnor during the production's stage and location shoots in Southern California.

Colleen Signs Cinematographer John Pingry

colleen, a modern management company founded by agent, coach and business development consultant Colleen Dolan Vinetz, has signed cinematographer John "Ping" Pingry to the agency's roster for exclusive commercial representation.

Sugar's Smith Goes Greek with the Spurs in New Campaign for H-E-B

Sugar Film Production director Chris Smith continues to raise the bar in comedic athlete performances in the latest campaign for H-E-B out of The Richards Group. Starring players from the San Antonio Spurs, the four-spot campaign shows that the latest championship ring does not weigh down the stars of the Texas team.

New Website Re-Intros San Diego-Based Brand Design Agency BASIC,

While it's been over two years since brand design agency BASIC refreshed its website, the newest version has launched online at <http://basicagency.com>.

FuseFX Expands to New York and Vancouver

FuseFX has opened full-scale production facilities in New York and Vancouver.

FotoKem Played Central Role in Post Production of "Interstellar" Celebrated director Christopher Nolan returned to FotoKem to craft unique 35mm and 65mm film finishing pipelines for his epic sci-fi adventure *Interstellar*.

Technicolor – PostWorks New York Provides Services To "Cairo Drive"

Technicolor PostWorks New York congratulates *Cairo Drive*, director Sherief Elkatash's heartwarming documentary set in Egypt's capital, on winning the Viewfinders Competition Grand Jury Prize at this year's DOC NYC film festival. Technicolor-PostWorks, provided color grading and editorial finishing services for *Cairo Drive*.

Creative Agency Sid Lee Expands West to LA

Just two years after the opening of its New York office, international creative agency Sid Lee has announced the launch of its second US operation, to be located in the Los Angeles headquarters of the Movember Foundation,

Filmworkers Supplies Creative Spark For Elegant "Misfit" Campaign

In a true, tour de force effort, Filmworkers, in association with 2DS Productions, has produced an elegant and inspired advertising...

Dir. Alex Gibney Captures Ford's "Mustang Moments" With Team Detroit

Chelsea Pictures Director Alex Gibney, in collaboration with Ford Motor Company and Team Detroit, has helmed twelve online films and a broadcast spot celebrating 50 Years and the global launch of the all-new 2015 Ford Mustang.

Arc 9 Re-imagines Presentations: Simple, Branded and Mobile Friendly

Arc 9 has added innovative custom media presentation tools. The completely customized and brand-able workspace allows you to drag and drop your work into one succinct presentation, with simple set up and advanced tracking analytics.

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Fashioning A Culture Conducive To Creativity, Risk Taking

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GE's social channels from Facebook and Twitter to LinkedIn, Tumblr and others.

The Boy Who Beeps, directed by Lance Acord of Park Pictures, follows the story of a curious boy who makes an electronic beep sound, in lieu of traditional language. As the child grows up, he discovers that he can talk with machines, which makes them work better. As the copy states, "When you speak the language of industry, the conversation can change the world." This short affirms that "GE speaks the language of industry," and the focus is on GE software—software that connects machines at an industrial scale with the potential to change the way industry works, change people's lives, and even change the world.

And *Enhance Your Lighting*, produced by PRETTYBIRD and directed by Tim Heidecker and Eric Wareheim, a.k.a. Tim & Eric of *Adult Swim* fame, stars Jeff Goldblum. This tongue-in-cheek infomercial style piece introduces the cutting-edge GE link



David Lubars

connected LED bulb which can last some 22 years. Goldblum plays an over-the-top celebrity type who owes all of his success to great lighting—the GE Link bulb that enables anyone to remotely control their lighting from anywhere, anytime using just a smartphone and the Wink hub and app. The infomercial touts the many benefits of the GE Link bulb, including its affordability, easy installation and seamless controls from the Wink app, and of course—the beautiful lighting it surrounds you with. In the words of Goldblum's character, "Now you can kiss your horribly-lit, non-successful life, goodbye!"

Kirsten Flanik, managing director of BBDO NY, said that key to the agency's success has been "clients who embrace creativity," a commitment which makes it "easier for us to take risks and seek out partnerships." In the case of GE, she noted that *Ideas* was piggybacked onto another job and that *Enhance Your Lighting* represented "a different approach from other GE advertising this year." She added, "We must be unexpected and create the flexibility

needed to mean different things to different audiences. It's how GE can create meaningful TV work about the value of nurturing ideas, or the power of technology to unite us—while telling a whimsical story about the life of a GE engineer as seen through her daughter or while selling the lightbulbs on YouTube with the help of Jeff Goldblum and a funny wig."

Another longstanding BBDO NY client, FedEx, also made its mark in 2014, continuing in the comedic vein with "Skyscraper" directed by Jim Jenkins of O Positive. In the spot, a would-be top banana executive talks about his corporate vision. Seated at his desk, he has behind him through the window a view of a sweep-

ing cityscape replete with skyscrapers. However, this backdrop undergoes an unexpected transformation thanks to the man's wife, offering a humorous take on this captain of industry's stature. Still, he's smart enough to take advantage of FedEx's simple flat rate shipping option for Ex-

press packages.

Creative culture

Hahn noted that Lubars frees him to focus on the creative work. The two previously worked together at Fallon Minneapolis, meaning that they've collaborated for some 16 years and counting.

"He totally gets me," said Hahn of Lubars who is now worldwide chief creative officer of BBDO and chairman of BBDO North America. "We don't have to constantly double check with each other. He has skills I don't have. His focus is big picture, management, clients and creative tone. I don't have to do the traveling, flying all over, doing all the meetings. Typically you get elevated in this business to the point where you're not doing the creative work anymore. I don't want that to happen to me. David allows me to stay involved meaningfully in the creative. I like to be more hands on, really get deeply into the work. My challenge is to make the work as good as it can be, to push people at the right time. David and I work

together to strip away the layers you have to go through to get an idea out the door. We try to operate the agency like a global boutique—a shop with size and scope yet being able to work fast and responsively like a smaller boutique."

To further spark creativity, Hahn said that "every once in a while we initiate an open brief. We will have a brief that goes out to the entire agency so we can get creative input from all over."

Lubars noted that he wanted Hahn to become CCO of BBDO NY some time ago. But Hahn was reluctant for fear that such a promotion would further remove him from the work. "I had to convince him that he wouldn't be promoted out of making things," recalled Lubars. "I'm fortunate to be able to work with him. We have complementary skills and similar tastes. When I first met him at Fallon, it was clear to me that he is a brilliant creative person. And we share the same philosophy, although it sounds cliché and 'jargony'—simply put, the bigger we get [with new account wins over the past year such as CVS/Caremark, SAP and American Family Insurance], the smaller we act. The boutique approach is what lends itself to being quick and responsive, which is absolutely essential in today's marketplace."

Sweeney affirmed that "it all starts at the top. We feel the strength of David and Greg behind us, giving us freedom and the opportunity to take risks, to try new things creatively. We feel their support."

Adler concurred, saying, "They help us figure things out if we need help. They really care and have worked to make it a total team effort. Another key to the success here is that we work very well with the account side. It's not us versus them. It's more an orientation of how can we come together to do the best possible work."

John Osborn, president/CEO of BBDO NY, said that 2014 has been a year when "the gears we put into place started to mesh and work together as one. We saw the benefits of diversifying our talent pool—making a conscious effort to bring in more people from more places, people with different backgrounds. People who are strategists, data-minded individuals, people who come to the table with connections in the social world, experiential producers who work alongside digital, content and other producers we have. That level of diversity is needed to make the whole effectively work together....This in turn lends itself to a diversity of work, ranging from six-second Vines to crafted

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bulletin
board

January 2-12/Palm Springs, CA: **Palm Springs Intl Film Fest**
<http://www.psfilmfest.org>

January 6-9/Las Vegas, NV: **International CES**
<http://www.cesweb.org>

January 11/Los Angeles, CA: **Golden Globe Awards**
<http://www.goldenglobes.org>

January 15/Los Angeles, CA: **Critics Choice Movie Awards**
<http://www.criticschoice.com/movie-awards>

January 20-22/Miami Beach, FL: **NATPE**
<http://www.natpe.com>

January 22-February 1/Park City, UT: **Sundance Film Festival**
<https://www.sundance.org/festival/attend>

January 23-29/Park City, UT: **Slamdance Film Festival**
<http://showcase.slamdance.com/Film-Festival>

January 30 /Hollywood, CA: **ACE Eddie Awards**
<http://ace-filmeditors.org/ace-eddie-awards>

January 31/Hollywood, CA: **ADG "Excellence in Production Design" Awards.** <http://www.adg.org>

February 1/Phoenix, AZ: **Super Bowl XLIX.** <http://azsuperbowl.com>

AGENCY OF THE YEAR

Collaborative/Self-Sufficient

Continued from page 29

long-format content on varied channels and platforms. Plus we still have clients who like and need TV—this is an ‘and’ game, not an ‘or’ game. All these different platforms and forms of content are viable and can integrate with one another.”

Osborn observed that in recent years, BBDO NY has become “a lot flatter as an organization, much less hierarchical. We are all more interdependent. We’ve learned to run lean and efficiently, to be nimble and scrappy as an agency. We still have assignments requiring strategic rigor, that take time to analyze dynamics that eventually lead to the creative briefs. On the flip side, we have assignments that need to be

in Cannes’ inaugural Regional Network of the Year competition, BBDO won in North America. “We can share and move talent around the network fast,” said Osborn. “Our GE work is on a global platform. Our network is interconnected on that, sharing stories, mining ideas. Snickers is another good example because the client has a global strategy rooted in ‘you’re not you when you’re hungry.’ It’s a global insight. Several of the brands globally are led out of New York. We have a very fluid system where strategically we’re aligned and executionally completely connected in making sure that the way we tell the brand story is consistent yet locally relevant around the world.”

As for what he’s learned from 2014 relative to BBDO NY, Osborn shared, “It’s our tagline for Lowe’s: ‘Never stop improving.’ That’s a rally cry and theme that define our spirit. No matter how the agency has hit its stride and adapted in recent years, there’s a constant that remains. The maniacal focus on the work hasn’t changed. It’s a relentless culture. To borrow a phrase from David Lubars, we’re ‘constantly stirring the batter’ to be relevant and fresh to the audience.”

Osborn added that BBDO NY has evolved to embrace “two contrasting thoughts” which upon closer scrutiny are complementary. “On one hand, we’re more self-sufficient than ever in that we make stories come to life through our digital studio, social studio and our video content studio. At the same time, we need to embrace collaboration, working closely with partners and talented outside vendors. We are in a world that requires us to be more self-sufficient and collaborative than ever.”



John Osborn

turned around in a matter of hours. We turn around work on a dime. We have learned to work both ways.”

Being part of a global network which is creatively progressive also has its benefits. At the Cannes Lions International Festival of Creativity this year, BBDO finished second in the Network of the Year derby. And

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January 23rd Issue

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street talk

Director Damien Drake has joined creative digital studio Click 3X. The director, cinematographer and producer has traveled the world shooting documentaries, commercials, TV shows, music videos and branded content. In 2012 and into 2013, Drake directed more than 30 videos in over half a dozen countries for Procter & Gamble’s “Everyday Effect” campaign, which included what became high-profile commercials featuring elderly couple Morty and Lee Kaufman. Drake began his career as a producer at VH1 Classic, where he conducted hundreds of interviews with legends such as Elton John, REM and The Clash. In 2004, he founded East Pleasant Pictures and produced entertainment content for Sprint’s new digital account with music superstars Akon, Rihanna and Amy

Winehouse. In 2009, producer Fisher Stevens recruited Drake to shoot over 100 days in Africa for a project documenting Dr Amy Lehman and the Lake Tanganyika Floating Health Clinic. Drake went on to shoot Stevens’ subsequent docs, *Mission Blue* and *My Decisions....* Venice, Calif.-based Slim Pictures has signed the directing team of Peter Goeltenboth & Florian Giefer, a.k.a. Pet & Flo. Known for its blend of unique in-camera effects and stop motion visuals, the Berlin-based duo handles all directorial duties equally, from the casting to art direction to operating the stop motion rigs. Beyond stop motion, Pet & Flo’s expertise includes working with front-screen projections, miniature puppets, hand-cut animations, time-lapse techniques, Rube Goldberg machines, and so on. Their credits include such brands as Olympus, BMW, and Coca Cola.... Still photographer/director Anthony Dias has signed with Square Planet Media for both commercial and digital advertising assignments. It marks the first time that Dias has been represented as a director in addition to his work as a still photographer. He joins directors Toshi Oku, Francis Dreis, John M and Chris Weinstein at Square Planet...

report

Production designer Todd Fjelsted, whose credits include the HBO series *Looking* and the Gregg Araki-directed feature *White Bird In A Blizzard*, has signed with Dattner Disputo and Associates for representation. Also at Dattner Disputo, DP Maryse Alberti has been booked for the Ryan Coogler-directed *Creed*, DP Bojan Bazelli, ASC, for *Pete’s Dragon* directed by David Lowery, and DP Florian Sadler for the Santiago Rizzo-directed *Quest*. New

bookings for Dattner Disputo costume designers include Paco Delgado securing director Tom Hooper’s *The Danish Girl*, Meghan Kasperlik tabbed for the Lee Kirk-helmed *Geezer*, and Kameron Lennox landing director Matt Ross’ *Frank and Lola....* Carlos Arambula has joined R&R Partners in the new position of VP of Hispanic marketing. Based in the firm’s L.A. office, he will provide leadership and insight to the firm’s nine offices, especially R&R’s new office in Mexico City. Prior to joining R&R, he served as partner/VP marketing & business development, MarcasUSA LLC, a Pan-American OTC pharmaceutical import/distribution company based in El Segundo, Calif., which he also co-founded. Also during this period, he ran his own consulting firm, Arambula-Phillips Communications, serving as managing partner/lead marketing strategist, introducing and establishing foreign brands. Arambula brings deep experience in marketing to Latin American and the domestic Hispanic consumer markets, working on brands such as Toyota, Mars, Unilever, Hormel, ConAgra, and Nestle. Past affiliations include Saatchi, Grey, WPP, and Publicis.... Greg Holland has become worldwide VP of sales for Digital Vision, a supplier of color grading, restoration and film scanning solutions for the broadcast, film, commercial and archive industries. Holland is part of a company management team which acquired Digital Vision from Image Systems....

DPs On Selma, A Most Violent Year, Grand Budapest Hotel

Continued from page 12

Thankfully, we were later able to get together and it's been wonderful working with Ava."

As for the creative challenges *Selma* posed to him as a cinematographer, Young noted, "The Bloody Sunday March was massive. The film sort of hinges on that march, and the brutal actions of state troopers on the marchers. We had to recreate that historic moment. We had to give it scale with relatively limited resources. What Ava decided was to go with a big major feature film intro—lots of smoke, several cameras, handheld work—but for the state trooper attack we shifted to a very simple approach like that of a photojournalist. It's a mix of approaches that worked, that the audience could buy into. Balancing all that was a technical challenge but Ava was up to all the challenges presented. We had to be accurate with vignettes—the girl in the blue dress running from men with police batons. Within our resources, we had to deconstruct and reconstruct historical accounts."

Young deployed ARRI Alexa XT cameras—two cameras most days, some days three. There was much handheld work to give *Selma* what Young described at times as "a quiet, observational feel.... Certain moments called for us to put the cameras on our shoulders."

The Alexa XT was also Young's camera of choice for Chandor's *A Most Violent Year*. This marked the first collaboration between Chandor and Young. Young recalled that Chandor was initially drawn to him by *Ain't Them Bodies Saints*. "We met, ignited the conversation and it piqued his interest and mine," said Young. "J.C. knew David Lowery from being on the festival circuit together. Again, it all comes down to talk within a small community of filmmakers."

A drama set during the winter of 1981—statistically one of the most violent crime years in New York City's history—*A Most Violent Year* stars Oscar Isaac as Abel Morales, a fuel supplier who's trying to grow his business while staying true to his moral compass, a proposition which seems impossible in the face of rampant violence and corruption. Both the business and Morales' family—including his wife portrayed by

Chastain—are in jeopardy.

Young observed that while corruption and violence are depicted in the movie, you don't directly see the decay of the city. "We didn't demonize the image but rather kept it somewhat elegant—particularly Oscar's character who in conversation with other characters was able to transcend the instability and perils of the time."

The Grand Budapest Hotel

Nominated for a Best Picture Gotham Award was director Wes Anderson's *The Grand Budapest Hotel* shot by his long-time collaborator, Robert Yeoman, ASC. Yeoman recalled that something quite special was initiated years back by a letter he received from Anderson who was set to embark on his feature directorial debut, *Bottle Rocket*. Anderson, 24 years old at the time, wrote Yeoman, asking if he'd consider shooting *Bottle Rocket*. Anderson sought out Yeoman based on the DP's lensing of director Gus Van Sant's *Drugstore Cowboy*.

Anderson and Yeoman then met, hit it off and entered into a working relationship which started with *Bottle Rocket* and has extended through all of Anderson's live-action features, including *Rushmore*, *The Royal Tenenbaums* (earning a Best Original Screenplay Oscar nomination for Anderson and Owen Wilson in 2002), *The Darjeeling Limited*, *The Life Aquatic with Steve Zissou*, *Moonrise Kingdom* (which garnered a Best Original Screenplay Oscar nomination in 2013 for Anderson and Roman Coppola), and most recently *The Grand*



The Grand Budapest Hotel



Selma

Budapest Hotel. *Moonrise Kingdom*, incidentally, earned Yeoman his second Independent Spirit Award nomination for Best Cinematography, the first coming for *Drugstore Cowboy*.

"Working with Wes is awesome," assessed Yeoman. "He's a director with a strong vision who knows exactly what he wants going in. That said, he's very collaborative. We spend a lot of time in prep visiting locations and figuring out how we are going to do things. When it comes time to shoot, we have an exact idea as to what we're going to be doing. This allows us to move more quickly when we are shooting."

For his two most recent films—*The Grand Budapest Hotel* and *Moonrise Kingdom*—Anderson prepared by creating what Yeoman described as "crudely drawn animated cartoons which contain all the characters with Wes doing their voices. It goes through the entire film and serves as sort of an animated storyboard for what he envisions the film to be. These animated storyboards are accessible to everybody—the actors, anyone on the crew. We spend a lot of time with them. Occasionally when you get in the physical space for a shoot, things might not work as you thought. Several times during the course of making *Grand Budapest Hotel*, we weren't sure about a scene or two. We'd pull out the iPad and look back on those animated storyboards."

Prior to *Moonrise Kingdom*, Anderson drew storyboards by hand. "He used to do that for every film," said Yeoman. "They were really pretty humorous in a

way—very expressive of the characters. They were crude drawings but provided a good sense of where the camera was going to be and what the actors would be doing."

Anderson thus far has a total of three Oscar nominations. Besides the aforementioned two for his writing, the other came in 2010 for Best Animated Feature on the strength of *Fantastic Mr. Fox*.

Yeoman's filmography extends beyond his many collaborations with director Anderson, including such features as *Permanent Midnight* (director David Veloz), *Dogma* (directed by Kevin Smith), *Get Him To The Greek* (director Nicholas Stoller), *Love & Mercy* (director Bill Pohlad) and comedies for director Paul Feig such as *Bridesmaids* (nominated for two Oscars—Best Original Screenplay and Best Supporting Actress for Melissa McCarthy), *The Heat* (starring Sandra Bullock and McCarthy) and *Spy* (also starring McCarthy and currently in postproduction).

This is the fifth in a multi-part series with future installments of *The Road To Oscar* slated to run in the weekly *SHOOT* edition, *The SHOOT* Dailies, *SHOOT*'s January print issue (and PDF version) and on *SHOOTonline.com*.

The series will appear weekly through the Academy Awards. The 87th Academy Awards nominations will be announced on Thursday, January 15, 2015. The Oscars will be held on Sunday, February 22, 2015 at the Dolby Theatre in Hollywood and will be televised live by the ABC Television Network.



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