



2015 Production/
Post Outlook 11

SHOOT



Digital Workflow 14



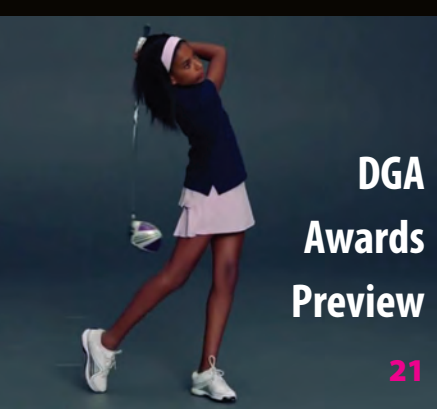
Part 12

Top left, clockwise: Dir. Richard Linklater (inset) & scene from *Boyhood*; dir. Alejandro González Iñárritu (I) & DP Emmanuel Lubezki on *Birdman* set; dir. Wes Anderson (I) & Jude Law on location for *The Grand Budapest Hotel*.

The Road To Oscar

The Art of Collaboration on *Birdman*, *The Grand Budapest Hotel*, *Boyhood*, *Virunga* and *Interstellar*

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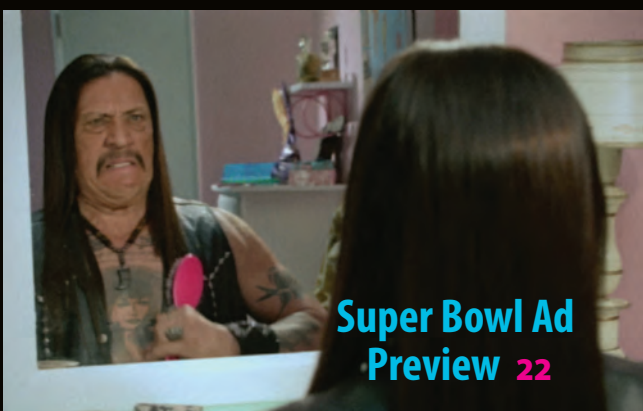
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9

ACADEMY AWARD® NOMINATIONS

INCLUDING

BEST PICTURE BEST ACTOR MICHAEL KEATON

BEST DIRECTOR ALEJANDRO G. IÑÁRRITU BEST CINEMATOGRAPHY EMMANUEL LUBEZKI, ASC/AMC



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Richard Roeper, CHICAGO SUN-TIMES

"The camera doesn't just move with the story and characters, it also ebbs and flows like water, soars and swoops like a bird, its movement as fluid as a natural element, as animated as a living organism.
THE CAMERAWORK IN 'BIRDMAN' IS AN ASTONISHMENT."

Manohla Dargis, The New York Times



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By Robert Goldrich

spot.com.mentary



“Survivor Tree”

BBDO New York was SHOOT’s Agency of the Year for many reasons and on the basis of work that resonated on different levels in 2014. Much of this is chronicled in last month’s feature story titled “Lessons From Boyhood; BBDO NY Comes of Age.”

But with so much work to choose from, there were several notable pieces we didn’t get to in our official coverage.

One in particular struck a responsive chord for many—an animated film produced by Elastic, narrated by Whoppi Goldberg, and which served as an emotionally moving promo for The 9/11 Memorial & Museum.

Titled “Survivor Tree,” the short tells how, in the rubble of the 9/11 disaster, rescue workers recovered a single Callery pear tree which, though blackened and covered with ashes, was eventually revital-

ized and is now a healthy tree that is actually on display on the grounds outside the museum. It is both a symbol of that tragic day as well as, said Goldberg in rhyme, “a living reminder of how we rose from the dark. With the power of hope, there’s just one way to sum it—there’s nothing so bad that we can’t overcome it.”

This film was at the center of a cam-

was a new donation website that invites visitors to “Donate-a-Tweet” by tweeting out messages of remembrance and donating 25 cents per character tweeted. The site integrated users’ Twitter accounts. Folks can discover more inspiring stories and plan a visit to the Memorial & Museum at 911memorial.org.

Among the BBDO team members be-

“Survivor Tree” imparts a message of remembrance, hope and resilience in the face of adversity.

campaign timed to coincide with the 13th anniversary of the 9/11 attacks. The initiative aims to help promote awareness and drive visitors to the 9/11 Memorial & Museum. The campaign was developed pro-bono by BBDO New York along with the generous contributions from a number of other volunteer partners including Elastic, Frisbie Music, Henryboy, and Sonic Union.

The other key element of this year’s planned 9/11 Memorial & Museum effort

hind “Survivor Tree” were global chief creative officer David Lubars, NY CCO Greg Hahn, exec creative director Michael Smith, creative directors Rich Williams and Marcel Yunes, director of integrated production David Rolfe and EP Diane Hill. Animator for Elastic was Andy Hall.

As we start a new year full of resolutions and aspirations, “Survivor Tree” imparts a message of remembrance, hope, and resilience in the face of adversity.

POV

By Rachelle Madden



Postproduction Forecast Sees Push For Fairness

Last year in this space we characterized the state of the postproduction industry as one facing both promise and peril. The “promise” was reflected in the demand for new forms of content on the part of global advertisers and programmers, ensuring a steady stream of often-challenging work for members of our community. The “peril” acknowledged the equally challenging competitive landscape they’re facing: it’s a world of reduced budgets, shortened timelines and expanded deliverables, intertwined with constant pressure to do more with less and meet increasingly stringent conditions to win business.

For example, several increasingly odious business practices came to the fore in 2014 such as the continued adoption of extended payment policies by large advertisers. AICE took a strong stand against this, particularly in the case of Mars, Inc.,

which was reported to be moving to a 120-day term but agreed to reexamine the policy for production and post expenditures after pressure from AICE and AICP.

Another was the growth of agency in-house post work. While in-house is here to stay, we believe agencies have been abusing their relationships with indie post vendors as part of their effort to steer work to in-house facilities. We’ve raised important questions about fairness, transparency and ethics regarding the use of in-house, and will be engaging agencies and clients on these in the coming year.

Overall, though, our outlook for 2015 is upbeat and optimistic. As an association, AICE has been expanding its role as both an advocate for the post community and a resource for all stakeholders in the advertising content and distribution process. Of particular value is the leadership our Technical Committee has taken on the complex issue of data protection and

archiving, which impacts everyone from advertisers to agencies, production companies and post houses. The same committee is also working on helping standardize deliverable formats for digital video.

Our members are taking advantage of changes in media and technology to redefine what a post house does. The services they offer include creative editorial, motion graphics and design, VFX, color grading and finishing, audio mixing and post, sound design and music. We’re frequently contributing to integrated campaigns that include both digital and traditional deliverables, often produced with astonishing speed and creativity.

In short, our view towards 2015 is to stress the value independent post companies and their artists, producers, EPs and owners bring to the process of creating, finishing and sharing great ad content.

Rachelle Madden is executive director of AICE.



Alejandro Gonzalez Inarritu (l) and DP Emmanuel Lubezki



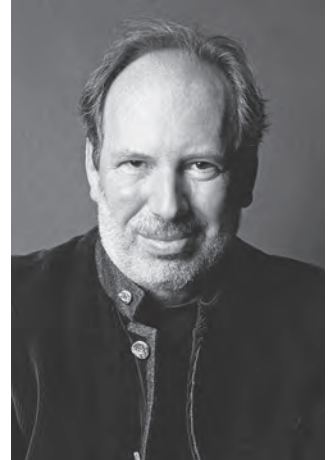
Richard Linklater



Wes Anderson



Orlando von Einsiedel



Hans Zimmer

Nominees discuss their working relationships on *Birdman*, *Boyhood*, *The Grand Budapest Hotel*, *Virunga*, and *Interstellar*

By Robert Goldrich | Road To Oscar Series, Part 12

“This was not a normal film,” assessed Alejandro González Iñárritu, director, producer and co-writer of *Birdman or (The Unexpected Virtue of Ignorance)*. “All the processes—all the departments, from editing to production design—had to approach things in an adventurous way. It was so unconventional that all the rules were different.”

Motion Picture Academy members proclaimed *vive la différence* as reflected in nine Oscar nominations: Best Picture, Director, Cinematography (Emmanuel Lubezki), Original Screenplay (Iñárritu, Nicolas Giacobone, Alexander Dinelaris, Jr., Armando Bo), Leading Actor (Michael Keaton), Supporting Actor (Edward Norton), Supporting Actress (Emma Stone), Sound Editing (Martin Hernandez, Aaron Glascock), and Sound Mixing (Jon Taylor, Frank A. Montano, Thomas Varga). The nine noms tied with *The Grand Budapest Hotel* for most this year.

Birdman stars Michael Keaton as a washed-up actor who’s famous for portraying an iconic superhero (Birdman). He

tries to shake that comic book type casting as he struggles to mount an esoteric Broadway play. In the days leading up to opening night, he battles his ego and other inner demons while attempting to recover his family, his career and himself.

The movie plays out as if it is one continuous scene with one scenario moving right into the next, an approach that’s designed to depict how people see the world in which they live. “We all open our eyes when we wake up in the morning and in everyday life it’s like a constantly running camera,” Iñárritu observed, noting that there are “no edits” and he needed to capture that perspective in order to convey something as personal as one’s ego. In order to give the feeling of an ongoing flow, extensive planning was required.

Consider the editing of the film by Stephen Mirrione, ACE and Douglas Crise. “The biggest challenge,” observed Mirrione, ACE, “is being able to remove your editorial ego so to speak in that normally you sit back and wait for everything to come in and know you will

get your chance then to fix any issues or problems. You have a lot of freedom and tricks up your sleeve to go anywhere and do anything. The director knows this too and leans on you at that point. But with this movie, everything was completely reversed. Editorial decisions are made even as early as rehearsal. Doug and I were involved even before they started shooting, trying to help during table reads and rehearsals. We had to change the rhythm of how we interacted with Alejandro.”

Whereas Mirrione and Crise have a track record with Iñárritu which includes a Best Editing Oscar nomination for *Babel* in 2007, production designer Kevin Thompson collaborated with the director for the first time on *Birdman*. Thompson’s filmography includes *Michael Clayton* for which he earned an Art Directors Guild’s Excellence in Production Design Award nomination in 2008. (Tony Gilroy directed *Michael Clayton*.)

When his long-time production designer Brigitte Broch was unavailable, Iñárritu

Continued on page 6

“BRILLIANT”

- A.O. SCOTT, NEW YORK TIMES



ACADEMY AWARD®
NOMINEE

BEST ORIGINAL SCORE
HANS ZIMMER



ACADEMY AWARD®
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“AN UNDENIABLY BEAUTIFUL FILM. VIEWERS CAN HEAR THEIR HEARTS BEATING TO THE SOUND OF
AWE.”

-RICHARD CORLISS, TIME



A FILM BY CHRISTOPHER NOLAN

INTERSTELLAR

PARAMOUNT PICTURES AND WARNER BROS. PICTURES PRESENT
IN ASSOCIATION WITH LEGENDARY PICTURES A SYNCOPY/LYNDA OBST PRODUCTIONS PRODUCTION A FILM BY CHRISTOPHER NOLAN "INTERSTELLAR" MATTHEW McCONAUGHEY ANNE HATHAWAY JESSICA CHASTAIN BILL IRVIN ELLEN BURSTYN AND MICHAEL CAINE COSTUME DESIGNER MARY ZOPHRES
MUSIC BY HANS ZIMMER EDITOR LEE SMITH, A.C.E. PRODUCTION DESIGNER NATHAN CROWLEY DIRECTOR OF PHOTOGRAPHY HOYTE VAN HOYTEMA, F.S.C., M.S.C. EXECUTIVE PRODUCERS JORDAN GOLDBERG JAKE MYERS KIP THORNE THOMAS TULL PRODUCED BY JONATHAN NOLAN AND CHRISTOPHER NOLAN WRITTEN BY EMMA THOMAS CHRISTOPHER NOLAN LYNDIA OBST
WARNER BROS. PICTURES LEGENDARY SYNCOPY DIRECTED BY CHRISTOPHER NOLAN interstellaronwithgoogle.com #interstellar



Wes Anderson Reflects On The Grand Budapest Hotel

Continued from page 4

turned to Thompson. While confident in Thompson, Iñárritu found himself out of his comfort zone in another respect. “I never built sets. I was terrified of sets,” said Iñárritu. “They always look like sets to me. I hate those walls. So it was important that Kevin create walls, carpeting, wallpaper that had life and was real. The corridors [backstage in the theater] are real. I wanted this infinite narrow labyrinth that served every action. Kevin nailed it.”

Iñárritu described as “another curiosity” his desire to have those corridors start to narrow during the course of the film. “This is an actor threatened by his mediocrity,” explained Iñárritu. “I wanted the corridors to narrow and start almost trapping him towards the end. Kevin designed a mechanism to create this narrowing. The set became alive to reflect what the character was experiencing.”

Iñárritu observed, “Every member of my team thinks towards building what the audience receives emotionally from the story and its characters.”

Prior to *Birdman*, Iñárritu had two Oscar nominations, Best Picture and Best Achievement in Directing for *Babel* in 2007. *Birdman* also landed Iñárritu his third career DGA Award nomination—one for *Babel*, the other coming in the Com-

mercial competition. Iñárritu won the DGA Award in 2013 for Best Commercial Director on the strength of Procter & Gamble’s emotionally moving “Best Job.”

Asked how his commercialmaking (via Anonymous Content) has impacted him as a movie director, Iñárritu said all his experience has proven valuable. “A pilot gets his license to fly after a certain num-

Wes Anderson

ber of hours in flight. All my hours on the set before I ever directed have meant a lot. I spent years on set doing everything and that helped me to understand the complexity of the set, how it works, the tricks, the mechanics, learning about lenses and cameras. You learn only with time and my experience in commercials and films has contributed to what I am able to do in collaboration with others.”

Director/writer/producer Wes Anderson’s *The Grand Budapest Hotel* garnered its nine Oscar nominations for: Best Picture, Director, Original Screenplay (screenplay by Anderson, story by Anderson & Hugo Guinness), Cinematography (Robert Yeoman, ASC), Editing (Barney Pilling), Production Design (production designer Adam Stockhausen, set decorator Anna Pinnock), Costume Design (Milena Canonero), Original Score (composer Alexandre Desplat), and Makeup and Hairstyling (Frances Haggnon, Mark Coulier). Prior to *The Grand Budapest Hotel*, Anderson had three career Oscar nominations—Best Original Screenplay (with Owen Wilson) for *The Royal Tenenbaums* in 2002, and for *Moonrise Kingdom* (with Roman Coppola) in 2013; and Best Animated Feature in 2010 for *Fan-*



The Grand Budapest Hotel

and mostly quirky whimsical comedy.

Prior to a DGA Theater screening of the film earlier this month in Los Angeles, Anderson noted that akin to what he did for his stop-motion animation feature *Fantastic Mr. Fox*, animatics were created to map out the live-action for *The Grand Budapest Hotel*. This “cartoon version,” said Anderson, “helps everybody to know what we’re looking at tomorrow.” He added that while some actors liked the animatics, other performers were less enamored with them.

Asked if the animatics for *The Grand Budapest Hotel* had music, Anderson said they did, but “not great music” as he was just “making do.” Fortunately, he enlisted composer Desplat who this year has two Best Original Score Oscar nominations—for *The Grand Budapest Hotel* and *The Imitation Game*. Over the years, Anderson has worked extensively with two composers—Desplat and Mark Mothersbaugh.

Anderson quipped that Desplat is brought in early but doesn’t do much of anything because he “goes and does [the movie] *Godzilla*.” Yet while the composer is in demand and quite busy, ultimately the music is done at a high level of artistry and creativity.

The director also extolled the virtues of his cast on *The Grand Budapest Hotel*, which included such actors as Ralph Fiennes, Tony Revolori, Adrien Brody, Willem Dafoe, Edward Norton and Saoirse Ronan. “It’s maybe the best cast I’ve ever had in a movie,” assessed Anderson, citing Fiennes in the role of Gustave H.

Anderson recalled first seeing Fiennes in *Schindler’s List* and from that point on had wanted to work with him. Reinforce-

ing the casting of Fiennes as Gustave H. was Anderson seeing his performance in a London production of the play *God of Carnage*. “I don’t know who my second choice would have been [for Gustave H],” said Anderson who added that *The Grand Budapest Hotel* cast consisted of actors who are comfortable with the written word, poetry and extended dialogue. He noted that there are actors who share with feelings and movements but aren’t so expressive when “you give them paragraphs.” By contrast, Anderson said his cast was right at home with the ultra literate demands of *Grand Budapest Hotel*.

To inspire the cast, Anderson during production had evening screenings of assorted films which captured aspects of the feel and spirit he envisioned for *The Grand Budapest Hotel*. Among the films screened were director Ingmar Bergman’s *The Silence*, Frank Borzage’s *The Mortal Storm* and several Ernst Lubitsch classics such as *To Be Or Not To Be* and *The Shop Around The Corner*.

Anderson cited Lubitsch as having been one of the “touchstones” for *The Grand Budapest Hotel*, even influencing the feel of the fictitious Republic of Zubrowka as a sort of Central European country that “might have been created in Burbank.” This “Americanized kind of Europe,” said Anderson, was somewhat akin to “Freedonia,” the fictional country presided over by Rufus T. Firefly (portrayed by Groucho Marx) in the classic Marx Brothers comedy *Duck Soup*.

Richard Linklater

Scoring six Oscar nominations was
Continued on page 8



Birdman

tastic Mr. Fox.

The Grand Budapest Hotel recounts the 1930s’ escapades of Gustave H., a legendary, eccentric concierge at a famous hotel in the fictional Republic of Zubrowka, and Zero Moustafa, the lobby boy who becomes his most trusted friend. The two are compatriots on a wild ride that’s part murder mystery, action adventure thriller

ONE MOVIE REMINDS US
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WE CAN MAKE HISTORY

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—AVA DuVERNAY— —DAVID OYELOWO— —CARMEN EJOGO—

NAACP IMAGE AWARD NOMINATIONS
INCLUDING
8 BEST PICTURE
BEST DIRECTOR • BEST ACTOR • BEST SUPPORTING ACTOR • BEST SUPPORTING ACTRESS
—AVA DuVERNAY— —DAVID OYELOWO— —COMMON, WENDELL PIERCE, — —CARMEN EJOGO, OPRAH WINFREY—
ANDRÉ HOLLAND

—WINNER—
AFRICAN-AMERICAN FILM CRITICS ASSOCIATION
BEST PICTURE
BEST DIRECTOR • BEST ACTOR • BEST MUSIC
—AVA DuVERNAY— —DAVID OYELOWO— —"GLORY"
JOHN LEGEND & COMMON

—NOMINEE—
MAKE-UP ARTISTS AND HAIR STYLISTS GUILD AWARDS
BEST PERIOD AND/OR CHARACTER HAIR STYLING
FEATURE LENGTH MOTION PICTURE
MELISSA FORNEY, PIERCE AUSTIN

—NOMINEE—
MOTION PICTURE SOUND EDITORS GUILD
2015 GOLDEN REEL AWARDS
FEATURE MUSIC
JULIE PEARCE, CLINT BENNETT, JASON MORAN, TEESE GOHL, JOEL IWATAKI

—NOMINEE—
COSTUME DESIGNERS GUILD
EXCELLENCE IN PERIOD FILM
RUTH E. CARTER

WRITTEN BY PAUL WEBB DIRECTED BY AVA DuVERNAY
STARRING DAVID OYELOWO AS DR. MARTIN LUTHER KING, JR.

SELMA

Richard Linklater's *Boyhood*

Continued from page 6

director/writer/producer Richard Linklater's *Boyhood*—for Best Picture, Director, Original Screenplay, Supporting Actor (Ethan Hawke), Supporting Actress (Patricia Arquette) and Editing (Sandra Adair, ACE). Linklater has also earned a DGA Award nomination for *Boyhood*. Prior to *Boyhood*, Linklater had two career Oscar nominations—both for Best Adapted Screenplay (*Before Sunset* in 2005 and *Before Midnight* in 2014).

During a *SHOOT* interview session just prior to an industry Guild screening of *Boyhood* at the Music Hall theater in Beverly Hills earlier this month, Linklater said he was fortunate to have had success in the past with IFC Films. This fostered the company's willingness to commit financially to *Boyhood*, a project which, if all went well, wouldn't yield a return on investment until 12 or 13 years down the road.

That delayed financial gratification was due to the nature of the film 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, his sister and their parents evolve and mature before our eyes.

Linklater said he was grateful for the leap of faith IFC took to help realize this coming-of-age film. At the same time he said, tongue firmly in cheek, that the ap-

peal of his pitch was that unlike many indie films, *Boyhood* would not lose money in one fell swoop—instead the losses would be smaller and incrementally spread out over a dozen years. How could an investor refuse, smiled Linklater.

Lensing off and on over a 12-year span necessitated a pair of DPs to accommodate scheduling and logistics: Lee Daniel and Shane F. Kelly. Between the two of them, they had the availabilities to accommodate *Boyhood* and both were on the same wavelength with Linklater given their prior collaborations, particularly Daniel who shot over the years such Linklater indie films as *Dazed and Confused*, *Slacker*, *Fast Food Nation*, *Before Sunrise* and *Before Sunset*. Kelly had served as a camera operator on *Fast Food Nation* and is serving as DP on Linklater's next feature, *That's What I'm Talking About*.

Linklater said that the impact of *Boyhood* was profound on the cast and crew. He observed that the “martini shot” that closes a day of shooting often carries meaning—even moreso when it's the martini shot on the last day of production. But just imagine how much more impact and sense of accomplishment were realized in the case of *Boyhood* with the ultimate “martini shot” capping a 12-year journey. Linklater recollected that after that last shot, he and Coltrane—whom he watched grow from a boy to a young man—hugged for quite a long time.

Orlando von Einsiedel

Filmmaker Orlando von Einsiedel recalled that he originally set out “to tell a positive story from the Congo, a region

Continued on page 10



Boyhood

DIRECTOR BLOOMQUIST CAPTURES SINKING FEELING

GO director Brigg Bloomquist uncovers the intricate creative process that goes into crafting truly affecting design in the new :80 “Why It’s Made” for Kohler’s Artist Editions, produced direct to client. The spot simultaneously depicts two artists, a product designer for Kohler and a textile designer for fashion.



The Kohler artist progressively informs her sink sketch with subtle inspirations from a myriad of objects with subtle hues, while the fashion designer intently selects fabrics and colors that complement her vision. Their deep-rooted passion for artful design collides when they both derive a common appreciation and satisfaction from washing their hands in the exquisite design of the product designer’s Kohler sink.

BBDO WINS THE BIG WON

BBDO Worldwide topped the 2014 Directory Big Won as the world’s most awarded agency network across all marketing communication disciplines. The annual report was based on more than 5,000 pieces of work from more than 1,600 agencies around the world in 32 award shows. This is the seventh time in the eight-year history of the Directory Big Won that BBDO has been ranked #1.

Sixty-two BBDO agencies contributed to the network’s performance, which beat its nearest competitor, Ogilvy, by more than 500 points. Seven BBDO shops were ranked #1 in their respective countries. Almap BBDO in Brazil was the world’s most awarded agency in Press and BBDO New York the most awarded agency in the world in Direct Marketing.

In the Top Ten most awarded chief creative officers globally, David Lubars, BBDO’s worldwide CCO, was joint #1—the third time that he has been ranked #1. This year he shared the top slot with Marcelo Reis, CCO of Leo Burnett, Sao Paulo. Marcello Serpa of Almap BBDO was ranked #3,

PEOPLE ON THE MOVE...

Bicoastal music shop Elias Arts has revamped its creative team, with Vincenzo LoRusso taking the reins as exec creative director/EVP and the addition of creative directors Mike Goldstein in L.A. and Eric Ronick in NY. LoRusso has experience producing, engineering, and remixing artists such as Debbi Harry, Perry Farrell, Alex Ebert of Edward Sharp & Magnetic Zeros as well as members of Cypress Hill and Guns & Roses. Formerly, as creative director and lead composer, he helped launch Massive Music’s West Coast office. LoRusso most recently led the production team that developed and launched the Elias Music Library. Composer/producer Goldstein brings expertise in music for albums, spots, and digital series to Elias. He collaborated with Russell Simmons’ All Def Digital channel to create the web series *Odd World: MellowHigh* with Odd Future. He also joined the Wu Tang Clan on their 2013 world tour to



Vincenzo LoRusso

direct and co-produce a documentary. Ronick served as songwriter and singer for the pop rock band Black Gold and has toured with Panic! At the Disco, The Pixies, and Ambulance LTD. He also worked with major record label recording artists as a musical director, launching and running an audio engineering shop and serving as a studio manager and recording engineer. The Elias studio’s evolution is a return to roots for founder/composer Jonathan Elias, who early in his career produced such top bands as Duran Duran and Yes. Elias has continued to do noteworthy album projects in addition to award-winning commercials....

Rolling Stone, Peter Travers

“MORTEN TYLDUM DIRECTS WITH MASTERLY ASSURANCE, FUSING SUSPENSE AND CHARACTER TO CREATE A MOVIE THAT VIBRATES WITH ENERGY.”

LEONARD MALTIN

“DIRECTOR MORTEN TYLDUM CONFIDENTLY REALIZES EVERY BIT OF DRAMA, SUSPENSE, HUMOR, AND CHARACTER NUANCE.”



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BEST DIRECTOR - MORTEN TYLDUM

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THE IMITATION GAME

3
BLACK BEAR
PICTURES

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Backstories From Director von Einsiedel, Composer Zimmer

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you only hear negative stories from—stories about war and sexual violence. I felt that other narratives existed and one day I came across a story about rescuing mountain gorillas in [eastern Congo national

uel de Moerode. Von Einsiedel described Gouby as “incredibly brave. I met her about six months into the process and she told me she knew some people who work for the oil company and asked if we might be interested in meeting them some day.



Virunga

park] Virunga. When we got there, things on the ground changed quite rapidly. We learned about this oil company [SOCO] that had come into the region. Park rangers found themselves having to protect the park and its wildlife from the oil company, poachers, rebels and armed militias. It's not like we went into this situation blind. The region had experienced much war. But we did not expect a civil war on this scale to break out [the war declaration in May 2012 and invasion of the M23 rebel group, also known as the Congolese Revolutionary Army] and did not know the actions of the oil company. Still as a documentary filmmaker you have to allow yourself to follow the story, no matter the direction.”

The path he followed resulted in *Virunga*, von Einsiedel's first theatrical feature documentary and now nominated for a Best Feature Documentary Oscar.

“I had been waiting for awhile to find a story that I cared enough about,” said von Einsiedel whose prior filmography included shorts and TV series documentaries. “I fell in love with the park and the people, the work they are doing there.”

Virunga shows rangers and gorillas in peril, and shares the investigative work of journalist Malanie Gouby who with a hidden camera rig provided by von Einsiedel captures SOCO supporters attempting to bribe park workers to undermine the efforts of the park's chief warden Emman-

uel de Moerode. She learned how to work undercover with the camera.”

Virunga introduces us not only to de Merode but others in the small corps of rangers, including a caretaker of orphan gorillas. They, the gorillas and the filmmakers themselves are caught in the crossfire when battles erupt.

The World Wildlife Fund has disputed the authority of SOCO to conduct oil exploration in Virunga, which is a World Heritage site listed by UNESCO as being in jeopardy. The park is the roost for the world's 800 remaining mountain gorillas. The park is also home to volcanoes, a lake, varied wildlife, and the Rwenzoria mountains. Von Einsiedel contends that the oil company is operating illegally in a World Heritage site.

Just days prior to the world premiere of *Virunga* at the Tribeca Film Festival last April, de Merode had been ambushed by gunmen, shot several times in the chest and abdomen. He survived and returned to his role as park director. SOCO condemned the attack on de Merode.

Von Einsiedel is grateful over the awards—including Best of Fest at AFI Docs—and nominations (his first career DGA Award nom) that *Virunga* has received. “It helps to bring great magnification to the story. More people hear about it, hopefully become engaged with it and help to do something to protect this park. We've already seen positive develop-

ments. M23 has been pushed out and gorilla tourism has reopened. Tourism numbers have skyrocketed the last couple of months. Tourists are coming and spending money, which helps the region.”

Von Einsiedel also cited the importance of the documentary having the Netflix platform. “Millions of homes in 50 countries—it's the biggest reach we could have hoped for,” he said. “At the same time we've continued to screen the film to strategic audiences—for the European Union, the UN, the U.K. parliament, in Washington, D.C.”

The director shot much of the film himself because “we didn't have any money to begin with. But when we started to raise some money, the visual ambitions went beyond my own abilities [as a cinematographer]. We brought in Franklin [DP Dow] who did many of the animal shots and the big scenic natural beauty landscapes. My material was vérité, following life on the ground. It was great to work with Franklin again. We had done a lot of short films [*Aisha's Song*, *My Name Is Feker*, *Radio Amina*, *Skateistan: To Live and Skate Kabul*] together.”

Von Einsiedel also brought editor Masahiro Hirakubo on board. Hirakubo's credits include such Danny Boyle films as *Shallow Grave*, *Trainspotting*, *A Life Less Ordinary* and *The Beach*. “We knew early on that we wanted this film [*Virunga*] to reach as wide an audience as possible,” related von Einsiedel. “A key part of that was trying to make something that feels cinematic but is also dramatic. So we went with a narrative editor rather than a documentary editor, though he has also edited documentaries [*We Are Together*]. That along with his editing of a lot of big dramas made him a natural choice. We had a rough cut by the time we went to him. He hit the ground running and helped the film a great deal. Our story is a ‘David versus Goliath’ battle.

Hans Zimmer

With this year's nomination for Best Original Score for *Interstellar*, composer Hans Zimmer has now amassed a total

of 10 career Academy Award nominations, having won the Oscar back in 1995 for *The Lion King*. Zimmer's other noms were for *Rain Man*, *The Preacher's Wife*, *As Good as It Gets*, *The Thin Red Line*, *The Prince of Egypt*, *Gladiator*, *Sherlock Holmes* and *Inception*.

Interstellar marks the second Oscar nomination Zimmer has earned for a Christopher Nolan film, the first coming for *Inception* in 2011. *Interstellar* takes place in the near future after a blight on Earth has left many food sources extinct. Matthew McConaughey plays a widowed pilot-turned farmer who has to leave behind his young son and daughter for a space mission through a wormhole to planets that might be fit to sustain human life. While the saga is fraught with astrophysics surrounding a high-stakes journey to another galaxy, *Interstellar* at its core is the story of a father and his children who are separated by circumstance—and a time continuum in which the kids age and the dad doesn't.

Central to the film is the disconnection between McConaughey and his daughter (played by Mackenzie Foy as a young girl, and then Jessica Chastain who has grown into adulthood and become an astrophysicist also working toward the human race's survival).



Interstellar

In creating the musical score for *Interstellar*, Zimmer observed that the movie posed “the same challenge as *Inception* in a certain way. The fact is that science can become daunting and incomprehensible at times and the music can help take you through it in an emotional way. My goal was for the music to make the science poetic in some way so that the audience can feel the emotion of science.”

Zimmer recalled that Nolan introduced
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Diversity, Net Neutrality, Industry Feedback

Production & post pros share their visions, hopes, expectations for 2015

A SHOOT Staff Report

The times they are a-changin’—often at an accelerated rate, but sometimes at a glacial pace. The latter is evident relative to the lack of diversity in the industry at large, an issue which has attained a higher profile as of late, sparked by the omission of *Selma* lead actor David Oyelowo and director Ava DuVernay from the slate of this year’s Oscar nominations. DuVernay also didn’t make the final nominees cut for the DGA Awards.

Whether DuVernay and Oyelowo’s impressive performances were nomination worthy remains the subject of debate, but assorted studies document an underrepresentation of ethnic minorities and women in TV and film behind and in front of the camera. Perhaps this latest Oscar controversy will raise awareness of the problem, and promote greater hiring diversity. Will reform take hold or is this another topic de jour that will fade away? That’s a prime question for 2015.

Streaming content

Meanwhile online platforms figure to continue gaining prominence in the media mix in 2015. Just a couple of weeks ago, Amazon’s Prime Instant Video made history when its show *Transparent* won a Golden Globe for Best Comedy TV series, a first for a web-only production. Amazon Prime Instant Video is in competition with Netflix, Hulu, Yahoo and others in streaming original content as well as movies and TV shows. Netflix is the leading paid streaming service with more than 50 million subscribers worldwide.

Of keen interest to Netflix and the like, as well as consumers,

is net neutrality, a concept advocating that all websites be treated equally even if the amount of traffic they attract strains an online network’s capacity. During February, there may be some clarity brought to net neutrality when an FCC vote is scheduled. President Obama stated that he favors governing Internet service providers like phone companies in order to preserve a “free and open” Internet. Tom Wheeler, president of the FCC, indicated at the CES earlier this month that he favors tougher regulations to ensure that everyone has the same access to free content online.

Survey

SHOOT called upon artists and execs from the production and post community to offer their hopes and expectations for 2015. SHOOT posed the following four questions to them:

1) *Gazing into your crystal ball, what do you envision for the industry—creatively speaking and/or from a business standpoint—in 2015?*

2) *What’s your New Year’s resolution, creatively speaking and/or from a business standpoint, from your own company? And if you like, tell us briefly about an existing current project you are working on in early 2015?*

3) *What’s the most relevant business and/or creative lesson you learned in 2014 and how will you apply it to foster success in 2015?*

4) *What personal New Year’s resolution can you share?*

Here’s an sampling of feedback. Full responses appear at SHOOTonline.com and in the concurrent SHOOT>e.dition.



Harry Calbom, executive producer, Society

1) From a business standpoint, it’s apparent that competition will continue to increase, especially from younger, non-union production companies. But the economy feels like it’s finally in better shape, and the demand for content has never been greater. The overall pie will get bigger, so as long as we continue to provide creative solutions to the clients we serve I think it will be a great year.

Creatively speaking, directors and traditional production companies will begin to take social media more seriously, realizing that in the future they may be evaluated as much by the size of their audience as the quality of their work.

2) To make better and better work. That’s always the goal for us.



Sue Dawson, director of post production, Whitehouse Post

1) It seems that creativity is on the rise, and I hope in light of world events, that creativity continues to evoke a sense of community, highlighting our similarities rather than our differences.

I also hope we continue to see women and girls as the focus of creativity, both as subject (#heforshe #likeagirl), as well as an increase in female leadership driving the business of creativity.

2) We continue to focus on “working smarter.” With decreasing budgets and steady creative needs, we need to help ourselves, our companies and our clients find inventive solutions for creative problems – we aim to deliver the best possible services for our clients, all the while not putting ourselves or the project at risk.

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Feedback From Awesome, Timber, Backyard, Cut+Run

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Ashley Kohler, exec producer, Awesome Incorporated

2) We intend to test our boundaries in 2015 - to explore some new techniques and try things that we haven't had the opportunity to try. We thought one way of achieving this goal would be to place a greater emphasis on creating more personal and phil-

anthropic projects this year, and with that in mind, we were able to find a pro-bono partner in the Atlanta Community Food Bank at the end of 2014. We have started work on a two-minute animated PSA for this amazing organization.



Kevin Lau, creative director, Timber

2) We have been in business for a year now and have laid a great foundation for our company. In the New Year our plan is to continue to focus on building our business and visibility in the industry. Timber will be working on some personal projects that are designed and produced in-house. We really want to flex our design muscle

and experiment with some ideas and techniques that we have had floating around our heads for a while. These kinds of projects are always a great way to blow off some creative steam and allow for ideas to get messy and go in different directions. By the time this publishes, we'll be in our new facility.



Kris Mathur, VP/executive producer, Backyard

1) The industry is finally recovering from the Great Recession of 2009. It has emerged, but has been structur-

ally altered--forever. The small screen is firmly implanted in advertising. We will patiently watch an ad on our phone before surfing our Googled destination. Who would have thought five years ago that Amazon.com would win a Golden Globe and be making shows with Woody Allen? Many new opportunities have been born. The :30 is still intact, but is just one solution for advertisers. New hybrid agencies are forming that transcend traditional advertising and production models. Many agency-client relationships now have significantly shorter horizons; brands have more than just one AOR. This will continue to translate into spot ideas having shorter campaign cycles with varying lengths for the web; there will continue to be more one-offs that aren't necessarily following long-term brand strategy. Creatively this is a healthy metamorphosis; from a business standpoint it has more dynamic challenges.



Deanne Mehling, executive producer, Cut+Run

1) More Rob Lowe, less Matthew McConaughey.

A lot more social media ads, mobile and content marketing will


play big this year - I see a continued landslide in non traditional advertising


Wouldn't it be great if this is a banner year for projects produced with mindful content, like we say with Barton G Graf 9000's climate change campaign? I hope clients find ways to tie-in giving back, and that businesses foster collaborations with a perspective toward nurturing creative talent, artists and innovators. In doing this, business heads and all involved will feel we have a signature creation.

And did I mention more Rob Lowe?


4) I let go of those long ago, but I can quote a very smart 9 year old: "Stop smoking, eat right, exercise and leave the bar after 2 beers 'cause that's when you're drunk." Seems pretty reasonable.

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Napoleon's Miller, Krispy Pictures' Palestrini Reflect On Biz



Douglas Miller, president, Napoleon

- 1) One of the principal ways brands are gaining consumer attention is with the creation of original content distributed over a growing variety of channels. We believe the trend will continue to escalate this year. Marketers are allocating more dollars to the digital space and companies that create content will be charged with the task of helping to meet and shape this demand, not only to be effective creatively but economically as well.
- 2) 2015 is a special year for Napoleon as we celebrate our 30th year in business....For our new year's resolution we are using our extensive experience to focus on what's important, clean out clutter, streamline processes, get more face time, and, most of all, maintain a clear vision.
- 3) Businesses experiences change on a daily basis and we're certainly no exception. Last year we were challenged to push beyond the traditional production requests of our clients, especially when helping them find unique solutions to the challenges they face when producing compelling digital content. It wasn't easy, especially at a time when marketers must evaluate how to effectively allocate their media dollars as brands get more comfortable marketing in the digital space.



Kris Palestrini, owner/director, Krispy Pictures

- 1) I envision an exciting and challenging year ahead. In our clients' businesses, consumers have become increasingly sophisticated, cost conscious, and eager for "the next big thing." We will continue to monitor, adapt to, and implement within the constantly changing landscape of trendsetters and technology. We are mindful of the need to reach and impact an audience in an ever-shortening timeframe while standing away from clutter and of course exceeding our clients' expectations. Having one company manage and expedite the entire production process from inception to completion will continue to be a great asset.
- 2) The New Year has started off strong. My main focus and resolution this year is to continue to diversify our body of work. Our client roster has expanded and occupies several different marketplaces, which is really exciting. . . from luxury, lifestyle and beauty to finance and healthcare. This wide spectrum of work keeps us creatively stimulated and highly motivated. I truly enjoy meeting and collaborating with so many wide-ranging industry luminaries and incredibly talented professionals.

Krispy Pictures is in the midst of several exciting new projects in 2015. We are currently in pre-production on a new campaign for client UBS Financial Services. We first teamed up with UBS Neo last year and were recently named a Certified UBS Brand Partner. Working with one of the world's leading banks on marketing their latest technology-based trading platforms is an incredible experience.

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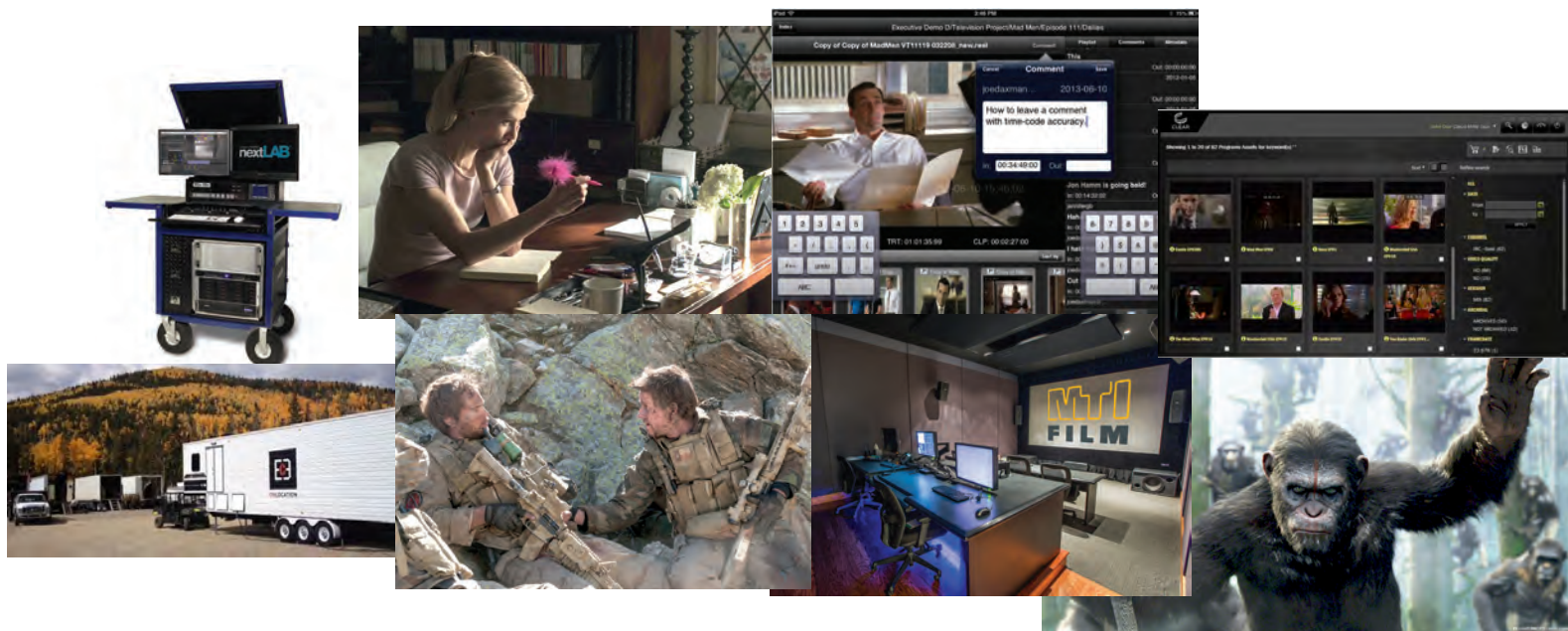
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Surveying New Workflows



From top left, clockwise: FotoKem's NextLAB; Fotokem created customized workflow for "Gone Girl"; PFT's DAX mobile comment function shown on an iPad; PFT's CLEAR Digital Library; 20th Century Fox used MTI CORTEX system to up-convert "Dawn of the Planet of the Apes"; Inside the MTI Film facility; EC3 provided digital dailies for "Lone Survivor" from ski base camp location; EC3 mobile studio.

Expanding The Power & Creativity of Production & Post

By Debra Kaufman

Nearly 100 years of movies being shot and finished in film created a workflow that has been the standard. With the addition of color and sound, the workflow adapted, but that workflow has endured for decades. Even the advent of videotape in the late 1960s (remember Quad?) didn't much change the steps in any given workflow: acquisition, transferred dailies, editorial, graphics, delivery.

Each step was discrete and followed an unerring order. Even as cameras and editing systems evolved, those steps from capture to delivery have essentially remained the same. Video cameras brought immediacy, but still involved a time-consuming online editing process, where even a small change triggered re-recording the entire project. Digital cameras were touted for their ability to change the way we work but one of their

chief advantages – the ability to just let the camera roll – resulted in the unintended consequence of mountains of data that has to be stored, archived, manipulated and managed.

Nonlinear editing systems were another innovation that promised big changes. The general wisdom was that the systems would allow changes to be made so quickly that each production would save time in the post process. Well, we know how that worked out: postproduction times have shrunk and the “extra” time gained by digital efficiencies just allowed endless edits to be explored.

Perhaps the last thing to evolve has been the actual workflow connecting all these changing technologies. As the sheer amount of data created has exploded, and as cameras become file-based rather than simply digital, productions, post houses

and manufacturers have had to create ways to not only securely handle footage, but give it metadata attributes, organize it, archive it, keep track of versions and a dozen other tasks.

Meanwhile, more creatives – from directors to post house executives – are beginning to exploit the capabilities of digital in new ways. Whereas, not so long ago, many in the industry had to be cajoled to jump on board the digital bandwagon, now the industry itself has become a hive of collaboration, partnership and innovation to create ways to work smarter and faster.

The workflow, in other words, is shifting, often in profound ways that are truly bringing the advantages of digital tools and technologies to TV, film, commercials and many other areas of media and entertainment.

Here are four examples of very different media and entertainment companies that

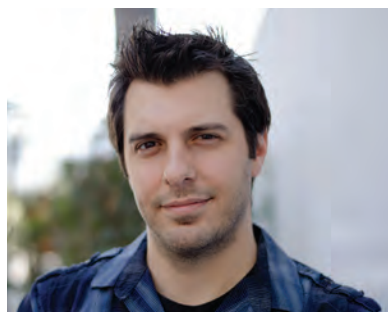
have found ways to build workflows that enable flexibility, speed and creativity.

FotoKem: Enabling customized workflows

FotoKem, an independent post house in Burbank, has been in the thick of every trend in the industry since it opened its doors in 1963. Chief Strategy Officer Mike Brodersen has tracked the trends for years, and notes that he saw the first indication of real workflow changes in 2008. "All these unique files began coming in as original negative, from cameras such as the Canon 5D Mark II, the Phantom and RED cameras," he says. "The traditional workflow of film/tape was lost. Sometimes we wouldn't even get camera reports. Everything was being reinvented. You had 10 different workflows for 10 different file types. We got a clear message that we had to normalize it into a single system for everyone involved: filmmakers, other par-

ticipants in the workflow, and FotoKem."

Having a demanding client base in feature films and TV, FotoKem couldn't afford to wait for a third party vendor to come up with a solution. Instead, the company formed its own in-house software team in late 2008, to create solutions to new workflow challenges. One of their many innovations is nextLAB, a full service mobile production system that won a 2010 HPA Award for innovation and creativity. "With nextLAB, we enable complete media management, anywhere production is located," he says. "The files are safely archived and ordered properly so the structure of the data is clean and clear. When it comes to conform down the line, you know where everything is. Production, editorial and visual effects have easy and secure access to the data. "But we didn't lose the discipline that has always been important to a stable workflow," he says. "In between the set and everything that comes after, we provide all



Mike Brodersen

FOTOKEM

<http://fotokem.com>

the same processes we did with film and tape: color processing, dailies, logging, sound synch, editing."

Built to be entirely mobile, nextLAB is a complete solution for movies, TV, concert films or any kind of creative content that needs media management. "It works similarly in-house as when we set it up

at a remote production location," says Brodersen. "We set up mobile post wherever it's needed, however, the unique attributes of each project dictate how we design the solution. The goal is to "offer a personal approach that allows filmmakers to work the way they want to, without technology getting in the way," he says. "Building on our decades of experience and relationships, we understand the intricacies that filmmakers face in today's production landscape. What we've been able to do is control even the subtlest detail of the workflow." The ability to work closely with the creative and technical teams on projects is a critical component of FotoKem's approach. "It's a partnership to understand the tiny details that a production needs that ultimately saves them time and unnecessary work."

FotoKem's in-house software team enables the facility to create customized

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Creating and Honing Solutions To Workflow Challenges

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workflows. “We call our workflow metadata-based, not file-based,” says Brodersen. “There are so many options and each production has different needs and requests.” There are an increasing number of cameras as well as the wide variety of file formats and recording devices. And those cameras are acquiring unprecedented amounts of data – up to 20 terabytes a day for a concert show, for instance.

A recent example of how FotoKem is able to customize a workflow is *Gone Girl*. The David Fincher production used the new RED DRAGON camera, shooting in 6K. “We worked really closely with RED every day in production to make sure the tools, including RED Rocket X, a new GPU to transcode the 6K files, was rock solid,” he says. The production also used Adobe Creative Cloud, not just to edit with Premiere Pro but for the entire suite of tools. “We came to the project early and

worked with Adobe engineers to maximize all the benefits their tools offered for metadata, media and color management with the dailies and the downstream workflow,” he says. “We have worked on a few projects with Fincher’s team and knew our job was to enable them to work the way they wanted to work.”

FotoKem was able to automatically create the same metadata thumbnails into Fincher’s own custom database system. “We put this piece on the front end and customized it especially for their needs,” he says. “They could work the way they wanted to, and it saved hours and made it more efficient. We couldn’t have done it unless we were totally in control of the system.”

For director Steven Soderbergh’s Cinemax series *The Knick*, FotoKem enabled the show to use RED DRAGON and ROCKET-X in 4K. “We’ve worked extensively with Soderbergh on a number of shows over the years and have

developed a few tools for his projects, including sub frame syncing,” says Brodersen. “For *The Knick*, we created a process that supported 4K the way the production wanted to employ it.”

For Laika’s *The Boxtrolls*, FotoKem was able to create a color pipeline that improved that production’s workflow. “We really wanted to develop a DI workflow for them that was an extension of the meticulous work they did in shooting and editing,” he says. Using FotoKem’s globalDATA to transfer high-res files, FotoKem and Laika came up with a process of creating linear EXR files, with custom conversion tools in Mistika. With color decisions moving through the workflow, the DI became “a process of fine-tuning and not re-creating.” “A lot of color science and customization went into that,” says Brodersen. “It’s a real partnership with the production team to design a workflow that makes sense for everyone.”



Patrick Macdonald-King



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EC3 provides dailies, on-location and in facility services through combined creativity, experience and technological infrastructure of EFILM and Company 3.

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Innovation, Partnerships Blossom In The Digital Era

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dia Enterprise Resource Management (ERP) Suite, the company has a well-honed business that serves the media and entertainment industry across the content value chain. "It offers one software that not only helps create all the deliverables but manages marketing/publicity, distribution, engineering operations among other tasks," says Patrick Macdonald-King, PFT President responsible for North America. "It allows you to do everything you need through a browser, in a cloud environment."

Last year, PFT also acquired DAX, an EMMY award-winning cloud-based production/post workflow application that enables digital dailies and digital asset management among other tasks. "We wanted to take the company to the next level," says Macdonald-King, founder/CEO of DAX. "The businesses were aligned: it allowed us to go further downstream and put PFT in production. Joining with PFT enabled us to manage end-to-end workflows across different verticals."

"At PFT, we connect producers, studios, broadcasters," says Macdonald-King. "We provide them one software to collaborate, collect, approve and distribute metadata back and forth. That's where the DAX solution comes in." PFT's "core competency" is television; AMC, A&E, CBS, Fox, WB, Lionsgate, Showtime all rely on DAX for their workflow. A healthy handful of networks and specific TV shows also use DAX for script and document management, or what Macdonald-King calls "a complete virtual office." Among those are *Homeland*, *The Affair*, *NCIS*, *CSI: Crime Scene Investigation* and *Big Bang Theory*.

Macdonald-King has watched how remote-access workflows have evolved, from the rare show shoot in Toronto that didn't want to wait for DVD dailies to a standard across the industry. The turning point? "The thing that changed everything was the iPad," he says. "It became an indispensable tool for viewing dailies and cuts. A lot of producers and directors want that intimate experience where they can take their content around."

Digital dailies – on the iPad or any other platform – speeds up delivery, enabling decisions to be made more quickly. "Content becomes so accessible and mobile," says Macdonald-King. "With our software,

they shoot it and get it that evening. In today's world, content needs to be turned around quickly." After DAX enables the digital dailies process in production, CLEAR steps in and accomplishes every step required to get deliverables into the right hands as soon as possible."

In an era in which digital breaches have become legion, security has always been taken very seriously at PFT. "We have very buttoned down security policies," says Macdonald-King. "For example, we have the ability for people to do offline edits on an iPad, but it's encrypted – with the same encryption technology as iTunes – and the content is removed from the device in seven days."

PFT is always looking to meet client needs, and the most recent product, DAX Box, is evidence of that. It allows the viewer to use the application on a TV with remote control; it offers up to 15 megabits per second and 1080P resolution.

At NAB 2015, the next generation of DAX will be shown integrated with CLEAR. "Our customers can enjoy a wealth of additional features, including transcoding, forensic watermarking and DRM," says Macdonald-King. "With it, our offering expands to a more enterprise level and will be able to manage larger assets."

The future will be even more automated, says Macdonald-King. "It's already starting," he says. "Especially for productions in 4K. With a file-based workflow, you can easily go completely digital end-to-end. No driving across town for meetings, no drives or tapes; even distributing paperwork becomes virtualized."

In the meantime, the biggest challenges to overcome are multiple applications, especially in huge enterprises such as studios and networks, and limits in bandwidth, which limits collaboration and encourages silos and higher costs. "Workflow will catch on in the next couple of years," promises Macdonald-King. "Studios, broadcasters, advertising agencies are either already involved in a digital workflow or looking to get there."

"With all that, we'll really connect production and the studio and broadcaster pipeline together, with almost instantaneous time for delivery," he concludes. "The value of this end-to-end pipeline can't be overstated. If you want to go global and always have the latest and greatest solu-

tions, you have to have cloud. And that's what we are."

EC3: Digital Dailies for a Digital Future

Partnerships are key in this digital era, and EC3 is the fruit of one between Deluxe sister companies EFILM and Company 3, two of Hollywood's top DI facilities. EC3 combines the creative and technical expertise of EFILM and Company 3, and brings those skills on location in the form of a mobile studio that provides color correction, on location dailies (deliverables include iPad dailies and editorial media on the same day), data management and security, 3D stereoscopic capabilities including convergence, instant quality control of footage, and 24/7 engineering and tech support.

"Both EFILM and Company 3 had been doing on-location dailies independently for several years," says EC3 production manager Marc Ross. He notes that the first on-location digital dailies took place with some of the first RED camera productions, for an all-digital workflow; EFILM provided digital dailies for an ARRI Alexa workflow back in 2011 for *The Avengers*.

The synergies of putting these two powerhouse DI companies together has been a winning combination. "Both companies have strong experiences with approaches to color," he says. "Both also keep the director and cinematographer's interests paramount in bringing their color choices through the workflow." Color correction on location can be as simple as a one-light to a full-blown DI with windows and keys. "A lot of clients have that expectation for their dailies," says Ross. "The great advantage is that the cinematographer gets to dive into the images to whatever degree he wants during dailies, so he's very familiar with it by the DI. Then, it's a creative choice. The DI can just be a refinement, or the cinematographer and director can go another direction."

Stereoscopic 3D dailies are another specialty of the blended EC3. Company 3 did stereo dailies, using Assimilate Scratch, for *Pirates of the Caribbean: On Stranger Tides*, a 2011 release. "Those were also done on location in Hawaii," notes Ross, who notes that Stereo 3D dailies are again very popular. Now, however, EC3 offers Stereo 3D dailies with



Marc Ross



<http://ec3onlocation.com>

higher resolution and higher frame rates. "You're dealing with more data and more involved transcoding down the line for editorial and studio deliveries," he says. "We're a central repository, to manage not just color but the assets."

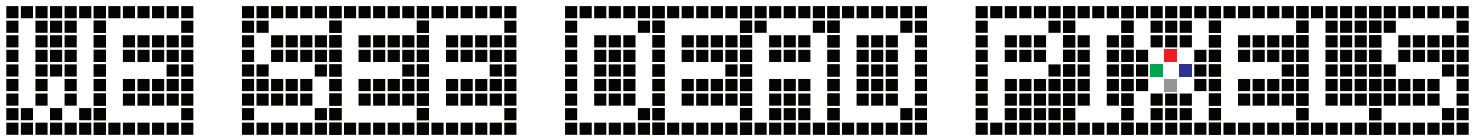
EFILM was involved with the development of the previs tool Colorstream, which was first used on *Apocalypse*, allowing cinematographer Dean Semler to review the output of the camera on set. Colorstream is now a shared EC3 resource and available to all its clients. EC3 also carries eVue™, a calibrated dailies viewing player that can be plugged into a 50-inch plasma display, a digital projector or even an iPad.

EC3 offers a wide spectrum of choices for on-location dailies, scaled up or down, depending on the needs of the production. "People really like on-location dailies," says Ross. "They like the advantages, and they're getting used to doing them. They know the questions to ask, and how to plan a space for the gear."

Location services for feature films not only includes iPad dailies and editorial media on the same day – and the rest of EC3's on location offerings – but also 2K, HD and 3D projection. When *Lone Survivor* was on location in the remote wilds of New Mexico in 2012, EC3 partnered with Star Waggons, which moved the trailer out to a ski base camp. "That's the most out-of-the-way location where we've set up digital dailies," he says. "It was full-on digital dailies, which allowed the DP and director the ability to see

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CORTEX



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www.mtiffilm.com/cortex

Prices subject to change. Hardware not included. CORTEX applications run on Windows 7.

Innovative Software Development Comes To The Forefront

Continued from page 18

footage projected while they're on location in the middle of nowhere."

EC3 provided dailies in a Star Wagon for *X-Men: Days of Future Past*, shot in Montreal. Colorist Adrian DeLude was able to work with S3D ARRIRAW footage as seamlessly as if he were in a brick-and-mortar facility. "The DITs and data managers would hand off mags to the trailer," says Ross. "The operators would ingest them, we'd build projects and get it set up for the colorist to view stereo dailies and make adjustments. The cinematographer came in at the end of the day, and sometimes at lunch, to review footage. And, at the end of the day, in time-honored tradition, everyone would gather and watch footage in a projected environment, with the desired LUT applied. They were able to get a sense of how things looked, for VFX as well as hair, make-up and wardrobe."

EC3 also offers its 'Street Side,' a tricked-out Mercedes Sprinter that is particularly suitable for commercials – or any project that needs a mobile solution that can unplug and roll-out quickly. EC3 Street Side can handle any camera type and provide dailies from basic LUTs to Best Light color. With editorial on-set, Street Side can also provide dailies directly to the desktop throughout the day.

New to EC3 is The Portal, which facilitates VFX pulls. "We've heard a lot of interest from VFX producers to be able to handle their own VFX pulls," says Ross. "The Portal is a window into our system that allows for VFX editors to submit requests. The digital data can then be accessed by them, 24/7."

EC3 is also getting ready for a future of 4K+, High Dynamic Range, variable frame rates and whatever else might evolve in technology. "We already have a robust system that can handle even stereo 3D footage on location," says Ross. "As the requirements of processing images increases – high resolutions, higher frame rates, whatever – we've already done ample amounts of testing. We're confident we'll be ready to scale up, and offer the same solutions we offer today."

MTI Film: Building a Swiss Army knife for production/post

MTI Film has over a decade of experience in digital dailies. "As a software de-



Larry Chernoff



veloper, we've been heavily involved in the dailies process for the last 12 years," says company CEO Larry Chernoff. "We feel that CORTEX Dailies is quite mature, and is utilized by our clients every day, day-in and day-out." Over those years, he adds, they've encountered additional issues needing to be addressed—so that's what they're doing. "We're making Cor-tex the Swiss army knife of utility post production," Chernoff adds.

One issue is dead pixels. "Virtually every camera has an issue with dead pixels, which appear as bright red, green or blue dots," says Chernoff. "QC people can often see them on the screen but have no way to fix it. They're very difficult to detect because dead pixels can be fairly subtle in one portion of the shot and more obvious in others."

MTI Film's software development team created an algorithm that not only sees all the dead pixels but also gives the user an opportunity to make adjustments on set or in post. This software module measures two parameters: minimum confidence (does the pixel persist throughout the clip or is it intermittently hidden?) and minimum severity (is the dead pixel dim, blending in with the background, or is it very visible?). The operator can control both parameters within the tools to refine the results.

The module can be used in several different ways: on set, the DIT can quickly assess the integrity of the camreas, a studio or network QC operator can utilize the module to detect objectionable dead pixels, and send back a CORTEX Manifest with the corresponding meta-

data. The post house then imports that report and automatically fixes the pixels in question. Or, the post house can do its own QC, setting its own threshold of acceptability and level of correction and making those corrections. "We've utilized our knowledge derived from our DRST[™] Nova film restoration product for the correction technology," he says. "But the detection is new – and unique to us."

Dead pixel detection also could play an important role in production, says Chernoff, who notes the DIT would welcome a way to alert filmmakers about a problematic camera before committing to production. All of the new CORTEX editions will offer detection, but not all of them will enable correction; a QC person would have the ability to detect dead pixels and correct them as long as they have the CORTEX Enterprise Edition.

MTI Film's software development team is also addressing the need for basic editing tools in CORTEX. "As part of the dailies process, you create and transcode files and, later in post, you assemble from OCN camera masters and then manufacture new files – and often those files in some ways have to be altered for specific delivery requirements," says Chernoff. "Blacks might have to be inserted or removed, slates might have to be inserted or removed, and you also have different deliveries from that same file."

Instead of working in an expensive editing environment, the new edit module for CORTEX allows the user to do simple edits on any of the files in an offline environment. "You don't have to go into an edit bay, but can do it in the machine room, with lower labor costs. Or, in the cutting room, the assistant and apprentice editors are able to modify files without disturbing the editor working on an Avid. That way CORTEX serves multiple purposes beyond dailies," he says.

MTI Film has also implemented Version 1 of ACES, and Netflix's version of IMF, which is essentially to package the picture and audio in a way that is compatible with their IMF requirements. "Netflix has a fairly simple implementation," says Chernoff. "But the supplementary IMF, such as localization of media for various countries is a bit more complex and it's our intention to implement that into CORTEX as well."

CORTEX is also being used as a tool for up-conversion, particularly from HD to UHD. According to Chernoff, over the past year, CORTEX has been used at 20th Century Fox to up-convert *Life of Pi*, *Dawn of the Planet of the Apes*, *Night at the Museum*, and *Wolverine*. Starz and WB also intend to use CORTEX for up-conversions, and Universal Digital Services has purchased eight CORTEX systems to be used "in all phases of post production" including dailies and up-conversion.

MTI Film has numerous other projects in development. Although not all are ready to be described, Chernoff mentions MTI Film's partnership with Dolby to assist in creating metadata for Dolby Vision, for use in HDR playback on HDR-compatible TV displays.

"We're in development with Dolby to encode this metadata into a deliverable file that can be utilized downstream at the network," says Chernoff. "Our job is to take metadata from the color corrector and encode it into a deliverable that ultimately finds its way to the broadcasters."

All this software development, says Chernoff, is "to satisfy this utilitarian requirement that post production has." "As a post production facility we encounter these every day," he says. "Being a software development company and a post service company allows us to understand the real needs inside of a post environment."

In the end...Workflow is the last and most important shift in the industry. As the creation of media and entertainment has shifted from film to video to digital to file-based, the tools have changed but less so the workflow. That important piece is changing as fast as software developers can write the code, manufacturers can implement solutions and post houses can put the pieces of the puzzle together.

These are still early days for the workflows of the future, but the pioneers described here have already started building solid and innovative workflows to a new age of creativity.

Read SHOOT's 10/17/14 Sponsored Digital Workflow Feature at <https://shootonline.com/pdfs/workflow-in-the-digital-age>

The next Sponsored Feature, *4K And Beyond*, will be published 3/20/15. Contact marketing@shootonline.com for sponsor info.



Lauren Greenfield



Daniel and Katina Mercadante



Gail Mancuso



Lesli Linka Glatter

Making History Through Diversity At The DGA Awards

Greenfield, Mercadante are 1st female nominees in the Commercials competition since 1999

By Robert Goldrich

While the lack of diversity in Oscar nominations has become a hot button topic—particularly the omission of *Selma* lead actor David Oyelowo and director Ava DuVernay (the latter also didn't make the final cut for the Directors Guild of America Awards)—there has quietly been a measure of progress realized in the DGA Commercials competition with the selection of two female filmmaker nominees: Lauren Greenfield of Chelsea Pictures, and Katina Mercadante as half of The Mercadantes (the other half being her husband, Daniel Mercadante). The Mercadantes recently signed with Park Pictures for spots and branded content.

Prior to this year, the ranks of annual DGA commercial director nominees—which date back to 1980—had tallied but one female director: Amy Hill who as half of the duo Riess/Hill (with Chris Riess) earned a Guild nomination in 1999 (when they were with Tony K; the Riess/Hill team is now at Paydirt Pictures).

Greenfield thus becomes the very first individual female director to garner a DGA Commercial Director of the Year nomination. She is no stranger to the nominees' circle, having earned that distinction in the Feature Documentary category in 2013 for *The Queen of Versailles*.

Greenfield's historic DGA spot nomination comes appropriately enough for the centerpiece viral video in the #LikeAGirl social media experiment created by agency Leo Burnett for Procter & Gamble's feminine hygiene brand Always. Greenfield recalled that she was imme-

diately drawn to the project by Leo Burnett's initial presentation to her. "It's the first time I've seen a photograph of me on a storyboards cover page," said Greenfield. Next to the picture was a question asking if Greenfield "directs like a girl?"

Greenfield felt both the importance and inherent challenge of tackling the negative "Like a girl" stereotype ("you throw like a girl," "you run like a girl"), which permeates our culture. The social experiment sought out how people of all ages interpret the phrase, "Like a girl." The video captured negative and positive feedback, and has thus far generated 75 million-plus views globally and 4.5 billion impressions.

Always invited girls and women everywhere to join the movement and share what they proudly do "#LikeAGirl." They were encouraged to Tweet, take a picture, shoot a video or send a message to show young girls that doing things "#LikeAGirl" should never be used as an insult—that it instead means being strong, talented and downright amazing.

Turning a stigma into an empowering movement underscores the positive power of advertising, affirmed Greenfield. "I'm a small part of the DGA nomination. This was an idea whose time has come. People were ready for it and responded. It also changed my thinking. The main thrust of my work has been documentaries and photography—what I've come to regard as being part of the 'make-a-difference' business. When I've worked in advertising, that's not always the case. You don't think as much in terms of making a positive difference in society through

advertising...But '#Like A Girl' has made more of a positive difference than anything else I've done. I've heard countless stories of how parents, coaches, teachers, mentors have turned around the 'like a girl' phrase to now instead be a source of inspiration, helping to build confidence in girls and young women."

The changing nature of media and advertising has also been instrumental, continued Greenfield. "We live in a great time when you can launch an over three-minute piece on YouTube and get 75 million views. You have international reach. You don't have to be confined to 30 or 60 seconds. You can connect directly with the audience and if they relate to a certain kind of emotional content and an authenticity of storytelling, they pass your story onto others. In the case of '#LikeAGirl,' for me it's not just about being a female director. There's also the power of a female audience, the power of diverse voices. Ultimately capitalism can get rid of discrimination. The world is so competitive, we care too much about success and money to discriminate if it's going to get in the way. Millions saw this video—it was great for the brand, great for sales and in the process made a positive difference in the world."

Greenfield's first DGA commercial nomination is noteworthy in another respect. She became the second director to earn Guild nominations in both the Commercial and Documentary categories—the first director to do so being Errol Morris who was a spot nominee in 2004 when he was with @radical.media (Morris is now

with Moxie Pictures), and twice nominated for documentaries on the strength of *Mr. Death: The Rise and Fall of Fred Leuchter, Jr.*, in 2000, and *The Fog of War: Eleven Lessons from the Life of Robert S. McNamara* in 2004.

The Mercadantes

The Mercadantes earned their first career DGA nomination on the basis of: Dick's Sporting Goods' "Sports Matter: Baseball" from Anomaly NY, and Facebook's "We Are Not Alone" and "Big Sister" from Wieden+Kennedy. This work was done when the directors were at Epoch Films, and prior to Katina's marriage to Daniel Mercadante. Her maiden name, Hubbard, was on the DGA entry form.

"We are committed to making work that is genuine and coming from a place of truth and authenticity. To have the DGA recognize that work, these real people stories and the underbelly emotions they are going through is pretty surreal and quite an affirmation," related Katina Mercadante.

That authenticity is exemplified in all three entries, perhaps most notably the piece for Dick's Sporting Goods. "The folks at Anomaly came to us with wonderful scripted stories about high school athletes," recalled Daniel Mercadante. "We then tried to find real stories similar to the spirit of what was written on the page. We did the legwork, going to high schools in the greater Austin [Texas] area, going into locker rooms, asking teen athletes about their stories. We talked to kids who had struggled, asked them what in-

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Women Directors At DGA

Continued from page 21

spired them. And we found a high school baseball pitcher whose grandfather had recently died. We told his story.”

Becoming one of just three women in the history of the DGA Awards to earn a spotmaking nomination, Katina Mercadante said she cares a great deal about women filmmakers being afforded opportunities. “I read an article in *DGA Quarterly* about female directors who are top notch yet still aren’t considered for big studio pictures. It’s important that women have a voice, that feminine takes on stories are told and shared—whether it’s through features, commercials, poetry, whatever the medium. The fact is that our three entries have a feminine influence to them. Daniel is an incredible filmmaker in his own right, a great director with his own aesthetic. But our partnership has a special element to it, bringing out the emotion of our stories a bit more.”

Daniel Mercadante observed, “I realize it’s a generalization but when you weave a feminine perspective into storytelling, it takes on a certain honesty and integrity. Women in the industry now hold men accountable to tell honest stories. Just look at Lauren Greenfield’s work which is so potent. The negative meaning to the expression ‘like a girl’ is not acceptable. I think that between Katina and I, as we go back and forth on the work, we together arrive at a more genuine, honest place.”

The Mercadantes, whose work spans real people and actors, now begin a new career chapter with their move to Park Pictures. The Mercadantes and Greenfield are joined in this year’s field of DGA Commercial nominees by: Nicolai Fuglsig of MJZ; Emmett and Brendan Malloy, a.k.a. The Malloys of HSI; and Noam Murro of Biscuit Filmworks. Murro is a two-time DGA Award winner (in 2004 and ‘11) and has been nominated eight times in his career. Fuglsig has earned his second career DGA nomination. He won in 2007. And The Malloys are first-time nominees.

TV tally

On the TV nominations front, making their mark were both DGA Award veterans and newcomers. Among the latter was Jodie Foster who earned her first two career Guild nominations: one for Outstanding Directorial Achievement for Dramatic

Series for 2014 on the basis of the “Chapter 22” episode of *House of Cards* (Netflix); and the other for Comedy Series on the strength of the “Thirsty Bird” episode of *Orange is the New Black* (Netflix). In the same Comedy category, Jill Soloway earned her first career nomination for the “Best New Girl” installment of the Amazon Prime series *Transparent*.

Another first-time DGA nominee was Lisa Cholodenko for *Olive Kitteridge* (HBO), which scored in the Movies for TV and Mini-Series category. And in Reality Programs, one of the three directors on the “One True Hero” episode of *The Quest* (ABC) was a first-time female nominee, Elisa Doganieri. She co-directed with Bertram van Munster and Jack Cannon.

As for the alluded to veteran Guild nominees, Lesli Linka Glatter earned her fifth nomination, the latest being for the *Homeland* episode titled “From A to B and Back Again” (Showtime) in the Drama Series competition. (She won the DGA Award in this category for a *Mad Men* episode in 2009.) Securing her second career nomination was Gail Mancuso for the “Vegas” episode of *Modern Family* (ABC). Mancuso’s first nomination came last year for the *Modern Family* episode “My Hero.” And Amy Schatz garnered her ninth career nomination for *Saving My Tomorrow* (HBO) in the Children’s Programs category. Schatz had previously won five times in this category.

Oscar-DGA

For *Citizenfour*, director Laura Poitras earned her first career DGA nomination for Achievement in Documentary. *Citizenfour* also earned an Oscar nomination for Best Feature Documentary.

In both the DGA Feature and the Oscar Best Director categories, there were no women—although many thought DuVerney was deserving based on *Selma*. Four of the five DGA nominees corresponded with their Best Director Oscar counterparts: Wes Anderson for *The Grand Budapest Hotel*, Alejandro Gonzales Inarritu for *Birdman*, Richard Linklater for *Boyhood* and Morten Tyldum for *The Imitation Game*. The remaining DGA nominee was Clint Eastwood for *American Sniper* while Oscar voters nominated Bennett Miller for *Foxcatcher*. DGA winners will be announced on Feb. 7.

Deflation/Inflation Of Big Game Ad Expectations

A SHOOT Staff Report

As deflated footballs spark a cheating controversy surrounding the New England Patriots as they prepare to battle the Seattle Seahawks in Super Bowl XLIX, the prospects of deflating and inflating expectations for commercials on the Big Game have become a subject of debate. Before that, though, it’s clear that the price of a :30 ad timeslot during the Super Bowl on Feb. 1 is inflating at a healthy rate—from an average of \$3.8 million on CBS in 2013 to a then record high of \$4 million on Fox in 2014, and now a whopping \$4.5 million on NBC.

How to make the most of such a substantive media investment, however, is highly subjective. Do you go with teaser ads prior to the telecast to whet viewer appetites? Do you inflate or deflate audience anticipation by going this route? How about showing your full blown Super Bowl commercial in advance of the Big Game? Or is there something to be said for being “old school” and keeping your creative treasure under wraps until the players hit the gridiron?

“After nearly a two-decade absence from the Super Bowl as an advertiser, we want to maintain the excitement and anticipation of game day. With so many commercials airing before the Big Game, I fundamentally believe it takes away much of the magic of showing the commercial on the biggest stage of the year,” said Fred Diaz, senior VP, Nissan Sales & Marketing and Operations U.S., Nissan North America, Inc.

“Prior to the Super Bowl, we do however want to build suspense around our story, while provoking a social conversation around the overarching theme [of family and parenting],” continued Diaz. “Our highly creative YouTube content creators help us do just that as we get ready to share our spot with America on Super Bowl Sunday.”

Via TBWA\Chiat\Day LA, Nissan released a series of seven YouTube films made in partnership with popular YouTube content creators. The thinking is that the online content will pique interest in Nissan’s Super Bowl :60 without tipping off the content of that broadcast spot.

In sharp contrast, a perennial Super Bowl advertiser, Anheuser-Busch, has already done a pre-game release of Bud Light’s “Coin,” a 90-second spot which shows an “up for whatever” guy dropped into a life-sized game of Pac-Man. Conceived by a team at EnergyBBDO, Chicago, the spot is slated to run during the fourth quarter of the Super Bowl telecast. Other A-B commercials were also scheduled to gain online exposure prior to the Big Game, including a tug-at-the-heartstrings Budweiser piece from Anomaly NY centered on the friendship between a puppy and one of the famed Clydesdales.

Straddling the bridge between a teaser and an outright pre-game release of its



Snickers “Very Brady” teaser

commercial is Mars Chocolate North America which provided a taste of its Super Bowl commercial for Snickers slated to air the first quarter of the Big Game. Directed by Jim Jenkins of O Positive for BBDO New York, the teaser—a recreation of *The Brady Bunch* scene in which Marcia Brady is brushing her hair—stars action movie mainstay Danny Trejo as a gruff, hostile version of Marcia who doesn’t at all resemble the girl next door when she’s hungry.

The new marketing wrinkle has Snickers empowering fans to help reveal the full commercial prior to Super Bowl Sunday. Fans can ask to have the spot released early through a number of social media activities, including watching the teaser on Snickers YouTube, Facebook or Twitter pages, as well as liking, commenting, sharing or re-Tweeting the video from those platforms. Fans can also utilize the branded hashtag, #eatasnickers. If consumers generate 2.5 million social media engagements before kick-off on Feb. 1, Snickers had pledged at press time to show the entire 30-second spot early.

Meanwhile PepsiCo is again sponsoring the halftime show which will feature Katy Perry. Agency Mekanism is handling the :30 lead-in to the halftime show.

The cola wars will remain alive as Coca-Cola is slated to run a :60. It’s believed that Wieden+Kennedy will be involved as it was in last year’s pair of :60s.

See SHOOTonline and The SHOOT>e.dition for an extended version of this column for more on the Big Game ad lineup.



Dan Lemmon



Dawn of the Planet of the Apes



Dawn protagonist Caesar



Dawn poster art

Visual Effects Society Award Nominations Going Apes

Weta's Dan Lemmon reflects on Dawn of the Planet of the Apes, recipient of five VES noms

A SHOOT Staff Report

Weta Digital's track record of successful showings at the VES Awards continued with the recent announcement of this year's nominees. Based in Wellington, New Zealand, Weta was the lead visual effects house on *Dawn of the Planet of the Apes*, which topped the VES' VFX-driven, live-action feature film field with five nominations. (Also receiving five noms apiece were the animated film contenders *Big Hero 6* and *The Boxtrolls*.)

Meanwhile, tallying four noms in the effects-driven, live-action feature arena was *The Hobbit: The Battle of the Five Armies*, in which Weta also figured prominently. The four *Hobbit* nominations are for Outstanding Visual Effects in a Visual Effects-Driven Photoreal/Live Action Feature; Outstanding Models in any Motion Media Project; Outstanding Effects Simulations in a Photoreal/Live Action Feature Motion Picture; and Outstanding Compositing in a Photoreal/Live Action Feature Motion Picture.

Dawn of the Planet of the Apes' five VES nominations are for: Outstanding Visual Effects in a Visual Effects-Driven Photoreal/Live Action Feature Motion Picture; two in the category Outstanding Performance of an Animated Character in a Photoreal/Live Action Feature Motion Pictures (one for the Caesar character, the other for Koba); Outstanding Virtual Cinematography in a Photoreal/Live Action Motion Media Project; and Outstanding Compositing in a Photoreal/Live Action Feature Motion Picture.

Additionally, *Dawn of the Planet of the*

Apes earned a Best Visual Effects Oscar nomination this month, following in the footsteps of *Rise of the Planet of the Apes*, which scored its Visual Effects Academy Award nom in 2012.

Among the Weta artisans on both Oscar-nominated *Apes* films was visual effects supervisor Dan Lemmon.

Lemmon over the years has played a role in several of the VES nominations and awards earned by Weta, including *Rise of the Planet of the Apes* in 2012 (winner of Outstanding Visual Effects in a Visual Effects-Driven Feature); *Avatar* in 2010 (nominated for Outstanding Created Environment in a Feature); Travelers "Snowball" ad in 2007 (winner of Outstanding Visual Effects in a Commercial); and *King Kong* in 2006 (winner for Outstanding Created Environment in a Live-Action Motion Picture).

Similarly Weta has over the years won five Academy Awards for Best Visual Effects: *The Lord of the Rings: The Fellowship of the Ring* (2001), *The Lord of the Rings: The Two Towers* (2002), *The Lord of the Rings: The Return of the King* (2003), *King Kong* (2005), and *Avatar* (2009).

Lemmon served in varied capacities on these films, including as 3D sequence lead technical director on *The Lord of the Rings: The Two Towers*, 3D sequence supervisor on *The Lord of the Rings: The Return of the King*, digital effects supervisor on *King Kong*, and VFX supervisor on *Avatar*.

Creative challenges

SHOOT connected with Lemmon to gain insights into Weta's Oscar- and VES

Award-nominated work on *Dawn of the Planet of the Apes*.

As the film's overall visual effects supervisor, he related, "There were two big challenges for us on *Dawn*. We had done a bit of on-set performance capture on *Rise*, but they were fairly friendly locations. About two-thirds of the first movie was shot on stages, and the other third was shot on easily accessible locations in good weather. *Dawn* took us deep into the woods, up the sides of mountains, slogging through knee deep mud and driving rain. That was a challenge for our performance capture equipment, and we had to re-engineer much of it to stand up to the rigors and logistical challenges of these more-remote, less-hospitable locations.

"The second big challenge," continued Lemmon, "was that there were many more characters in this film that would need to emote at a much more sophisticated level than in *Rise*, and there was a lot more ape talking than before. We had to subtly redesign many of the major apes' faces and extend their facial animation rigs so that they could perform at the level *Dawn* required. That also meant casting a new crop of talented actors to play principal apes that weren't in the first movie. We had to study their faces and their performances, and working out the best ways to make the expressions on the apes' faces match the actors' faces while still looking completely like real apes.

Regarding how valuable their experience on *Rise* was to Lemmon and his team on *Dawn*, he shared, "Our technology was pretty 'bleeding-edge' on *Rise*.

We were inventing new equipment as we went along, making adjustments as things came up in the field. We learned a lot in the process, and so we had a bunch of ideas on how to make everything work better on *Dawn*. That's one of the great things about these kinds of films: you never stop learning, and you're constantly looking for ways to make things better."

The learning curve also figured in the transition from director Rupert Wyatt on *Rise* to director Matt Reeves on *Dawn of the Planet of the Apes*. "I think there were fewer teething pains on *Dawn*," observed Lemmon. "The on-set performance capture technology was quite a bit more mature, and we'd learned a lot in postproduction as well. Figuring out how to translate human facial expressions on to ape faces took a lot of artist-hours and iterations. We learned a ton from the process on *Rise* in terms of what worked well and what didn't, so when it came time to do *Dawn* even though there were many more characters and a lot more talking, we'd already figured out a lot of the creative problems. So in that sense, I think Matt was benefiting from some of the groundwork we'd laid out with Rupert in the first film. But the scope of Matt's movie was a good deal larger, with more challenging locations and a sprawling story with many important ape characters that needed to do some pretty sophisticated acting."

Getting the gig

As for how Weta got the opportunity to work on the *Apes* movies, Lemmon

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A New Dawn In Apes Films For Weta Digital Studio

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recalled, “We were just coming off *Avatar* when Fox approached Weta about an idea they had to reboot the *Planet of the Apes* franchise with an origin story. We were all big fans of the original films—many of us grew up watching them and we had a lot of respect for the pioneering effects and makeup work that had gone into making those movies.

“This origin story, though, would require a different approach,” he pointed out. We were setting out to tell the story of how present-day apes grew to become superintelligent and the dominant species on planet Earth. Those apes would need to look indistinguishable from the apes audiences would be familiar with from the zoo or nature documentaries. We couldn’t use actors in furry suits and rubber masks—their proportions would just be too different from real animals, and they wouldn’t be able to move or

climb like real chimps. So we proposed using performance capture, using actors to drive the digital characters. The digital characters’ facial expressions and body movements would match what the actors would be doing on set, but of course their appearance would be very different.

“The big challenge, though, was that up to this point we’d primarily been doing performance capture on dedicated stages,” continued Lemmon. “For the *Apes* movies, we needed to do performance capture on working film sets. That’s where we started having to invent new equipment and processes.”

Weta did 98 percent of the visual effects work on *Dawn of the Planet of the Apes*. There was some removal cleanup work—about 40 shots—that was done by Exceptional Minds in L.A., and Stereo D converted a handful of shots that, for a variety of reasons, weren’t shot in native stereo.

Lemmon described the collaboration

with director Reeves as being gratifying. “Matt is a brilliant director and an absolute pleasure to work with,” assessed Lemmon. “He is a passionate movie lover and throughout the production he was constantly referencing films from every era of cinema. In one conversation we’d jump from *The Godfather* to Akira Kurosawa to *The Empire Strikes Back* to Wong Kar-wai. He is decisive and consistent and unequivocal in his love for some things and his hate for others.”

Lemmon noted that Reeves “really pushed realism, which might seem out of place in a movie about talking apes, but it was actually really important and I think one of the keys to the success of the film. He mentioned to me that when he’s making movies, he’s constantly asking himself, ‘Do I believe this?’

“Whether it’s the lighting, the acting, the sound or the visual effects, he is trying to create a world that is credible and

effortless to believe. When every component of the film has been considered and crafted to tell the audience ‘this is real,’ that is a huge help to us in the visual effects department. When we get asked to break physics or to do something that couldn’t possibly be photographed, it’s a lot harder to get the audience to stay engaged and believe that what’s up on the screen is the truth.

The VES Awards will be held on February 4 in Beverly Hills, Calif. The Visual Effects Society is a professional honorary society dedicated to advancing the arts, sciences and applications of VFX. The organization represents the global community of VFX practitioners, including supervisors, artists, producers, technology developers, educators and studio executives. VES’ almost 3,000 members in 30+ countries contribute to all areas of entertainment—film, TV, commercials, animation, music videos, games and new media.

Visual Effects Society 13th Annual VES Awards Wednesday, February 4th, 2015 Beverly Hilton Hotel

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Celebrating excellence in
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in film, television, gaming,
commercials and new media



Brett Morgen



Bryan Buckley



Daniel Junge



Marc Silver



Morgan Neville

Directorial Dialogue At Sundance

Past Oscar winners, nominees, Sundance returnees bring new wares to 2015 Festival

By Robert Goldrich

For the first time in 15 years, director Bryan Buckley of production house Hungry Man is on the Super Bowl ad sidelines. “I’m sitting on the bench going through withdrawal. I’m like a crack addict wanting that *USA Today* poll,” quipped Buckley, a perennial contributor to the Big Game spot lineup and a three-time DGA Commercials Award nominee, winning the honor back in 2000.

However, Buckley’s tongue-in-cheek withdrawal symptoms are self-inflicted as he opted to forego Super Sunday in order to focus on his entry into feature-length filmmaking with *The Bronze*, which made its world premiere on opening night (1/22) of the Sundance Film Festival, which runs through Feb. 1.

Buckley described *The Bronze* as a hybrid comedy/drama that is in Sundance’s U.S. Dramatic Competition. The film centers on Hope Ann Greggory who in 2004 became an American hero after winning the Bronze Olympic Medal for the women’s gymnastic team. Fast forward to today and she’s still living in her small hometown, washed-up and embittered. Stuck in the past, she must reassess her life when a promising young gymnast threatens her local celebrity status.

This is the second time Buckley has

had work screened at Sundance, the first being in 2003 when his short film *Krug*—part of the Sony “Dreams” series out of Y&R New York—debuted at the festival. The “Dreams” initiative back then was designed to promote high-def shooting. Select directors were invited to show what was possible with free creative rein and free use of a Sony digital high-def camera.

“To be able to now return to Sundance years later with a full-length opening night feature is just amazing,” said Buckley who was immediately drawn to *The Bronze* upon reading the script. “I don’t run in the opposite direction when a movie comes in with sports,” said Buckley, alluding to his affinity for athletes and his big directorial career break on classic ESPN SportsCenter ad fare. “Two pages into the script, it took a turn that astonished me and I didn’t stop reading. Melissa and Winston Rauch wrote such a strong female character. I love character-based work and there was a challenge built in to make her likeable. It’s a dramedy that had me laughing out loud. Ultimately it’s a story about redemption.”

On the surface, shared Buckley, the concept of a husband-and-wife writing team “seemed like a dangerous situation to get into. But two seconds with Winston

and Melissa eased my concerns. I realized they are wonderful and special. We moved forward on what was a great collaborative process.” That process included Melissa Rauch in the lead role of Greggory.

While 12 years separate Buckley’s two turns at Sundance, he is no stranger to the festival circuit. His short film *Asad* made its world premiere and won Best Narrative Short distinction at the 2012 Tribeca Film Festival, and went on to garner similar honors at assorted fests. In 2013, *Asad* earned an Oscar nomination for Best Live Action Short Film.

**Robert Pulcini,
Shari Springer Berman**

“Going back to Sundance is like going home for us,” affirmed Shari Springer Berman who along with husband Robert Pulcini wrote and directed *Ten Thousand Saints*, which debuted last week in the Premieres section, home to highly anticipated narrative films.

Based on the novel of the same title, *Ten Thousand Saints* follows three lost kids and their equally lost parents as they come of age in New York’s East Village in the era of the CBGB (country, bluegrass, blues) music club, yuppies and the tinderbox of gentri-

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Insights From Dirs. Robert Pulcini, Shari Springer Berman,

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fication that exploded into the Tompkins Square Park Riot of 1988. The movie's cast includes Ethan Hawke, Asa Butterfield, Emily Mortimer, Julianne Nicholson, Hailee Steinfeld and Emile Hirsch.

"This is our third time at Sundance with a feature, yet it still feels like our first in many ways," observed Pulcini. "We

makers, Berman said, "I grew up in New York and making this film really made me realize just how glossy and basically unrecognizable the East Village has become. It was nearly impossible to make the 'new' New York look gritty and dilapidated on any budget, but on an indie budget it was a massive undertaking. Luckily our production designer, Stephen Beatrice, and

they were absolutely fascinating. It was a window into a world that doesn't exist anymore—hyper articulate people on national television debating issues of the day. I love politics although I had never really made a film about politics. I'm more a cultural filmmaker. This documentary at the end of the day is about the culture of politics and its relationship with media."

At the same time, Buckley and Vidal brought out the worst in each other, observed Neville. "Each was the other's Achilles heel and at times it reduced them to ad hominem attacks. They were both very civil otherwise in debates with others—but there was nothing civil about their exchanges with each other. Debates on news broadcasts started with these guys. Their debates led other networks to change how they were doing commentary and debate. Now we live in a world where people talk past each other and don't agree on facts. We see the seeds of all that in this story. Broadcasters took from it—without the intellectualism. I cannot believe how relevant the Buckley-Vidal debates are to today."

There are 77 minute of archival material in the 87-minute *Best of Enemies*. "You can see and feel the mood of those times through the footage," said Neville who has a personal tie to the story in that his first job out of college was working as a fact checker for Vidal. Neville noted that Vidal was even interviewed for the documentary. "That was the first interview we shot but we ended up not using it for a number of reasons. Still, it was a fascinating experience to talk to him about it. And as we went on to other interviews—with Christopher Hitchens, James Wolcott, Frank Rich—the story kept getting better and better...It was connecting a lot of the dots for the first time."

Neville is gratified that *Best of Enemies* was selected for Sundance's U.S. Documentary Competition. "Sundance is the best showcase there is for documentary film," assessed Neville. "In competition at this festival is the best platform imaginable for you to get your film out there—

especially a film like ours, a labor of love for over five years...Now to have it debut at Sundance, we know that people are going to discover it."

Meanwhile Neville is discovering branded content with Saville Productions representing him in the ad arena. He recently directed a series of commercials for an undisclosed client, and a 20-minute documentary for audio headphone and speakers company Bose.

Daniel Junge

Another Academy Award recipient is debuting a documentary at Sundance this year. Daniel Junge—who along with Sharmeen Obaid-Chinoy directed *Saving Face*, the 2012 Short Subject Documentary Oscar winner—just screened his first film at Sundance: *Being Evel*, a feature-length portrait of the iconic daredevil Robert "Evel" Knievel.

"Evel was a childhood hero of mine as he was for many in my generation," said Junge. "But as I grew up and learned more, I had some ambivalence about him. I knew his story was complicated. We're not the first to make an Evel Knievel film but I like to think that ours is the



Ten Thousand Saints

did *American Splendor* with HBO, so we had this huge support team with us, and that was quite a magical experience that we shared with many who worked very hard on that film. This time around we're a small little group. It's hard to ever top the experience of winning the Grand Jury Prize [for *American Splendor* in 2003], but Sundance is always an unpredictable adventure. It's never the same festival, and that's why it remains vibrant and exciting, and yes, overwhelming too.

On the strength of *American Splendor*, Pulcini and Berman went on to earn a Best Adapted Screenplay Oscar nomination in 2004.

Both Pulcini and Berman were drawn to the book *Ten Thousand Saints*. Berman related, "I read the book and became obsessed. It was so cinematic that I could actually envision the movie as I was reading. The writing was beautiful and the characters were all so complex and flawed. I am also a child of New York in the 1980s and so it is an era that I really wanted to revisit. I even wandered into the actual Tompkins Square Park riots in the summer of 1988. Thematically, I was extremely moved by how it illustrates the cosmic nature of family."

As for the biggest creative challenge that *Ten Thousand Saints* posed to them as film-

makers, Berman said, "I grew up in New York and making this film really made me realize just how glossy and basically unrecognizable the East Village has become. It was nearly impossible to make the 'new' New York look gritty and dilapidated on any budget, but on an indie budget it was a massive undertaking. Luckily our production designer, Stephen Beatrice, and

they were absolutely fascinating. It was a window into a world that doesn't exist anymore—hyper articulate people on national television debating issues of the day. I love politics although I had never really made a film about politics. I'm more a cultural filmmaker. This documentary at the end of the day is about the culture of politics and its relationship with media."

Morgan Neville

The last time Morgan Neville had a documentary at Sundance, it was nominated for a festival Grand Jury Prize and went on to win the Best Feature Documentary Oscar. That film was the backup singers anthem *20 Feet From Stardom*, with Neville serving as writer/director/producer. Now just two years later, Neville returns to Sundance with *Best of Enemies*, which he directed with Robert Gordon. *Best of Enemies* is a behind-the-scenes account of the volatile 1968 televised debates between the conservative William F. Buckley and the liberal Gore Vidal.

Neville—whose first Sundance film was *Troubadours* in 2011—described *Best of Enemies* as "an odd labor-of-love project. My co-director and old friend Robert Gordon called me five years ago and said he had bootlegged tapes of debates between Buckley and Vidal. I watched them and



Best of Enemies

first that looks deeply at him as a cultural icon while also exploring the life he led. The Sundance selection validates this as a serious film."

Junge observed that bringing *Being Evel* to fruition was helped considerably by his having won an Oscar. "It gave me the credibility and then the opportunity to do a dream project of mine."

With a track record of social justice documentaries—such as *They Killed Sister Dorothy*, and later *Saving Face* which

Morgan Neville, Daniel Junge

examines acid attacks on women in Pakistan, and movingly captures the courage of the victims—Junge has recently extended his creative reach into what he describes as “more populist films” with *Beyond the Brick: A LEGO Brickumentary* (co-directed with Kief Davidson) and now *Being Evel*. The *LEGO Brickumentary* premiered at the 2014 Tribeca Film Festival, was produced by HeLo, which is also Junge’s commercialmaking/branded content home, and is being released by RADiUS-TWC this spring. *Being Evel* was produced by HeLo in partnership with Dickhouse Entertainment (the company headed by Johnny Knoxville of *Jackass* movie fame). A deal is already in place with A&E for broadcast/cable distribution of *Being Evel*, with theatrical release prospects being explored at Sundance.

Junge observed that the biggest creative challenge posed by *Being Evel* is what to do “when people we hold up as heroes don’t turn out to be perfect human beings. We dealt with that as filmmakers. As a society and as devotees, what do we do when we learn that they’re fallible? That created a push and pull on our team. Knoxville is a huge Evel fan. He knows his life inside and out. He knows the dark chapters. How we walked that line of showing honestly who this guy was with all his foibles while not denigrating his legacy—that was the line we had to walk. That’s the crux of our film. Earlier films were mostly pure adoration and we didn’t want to go down that path.”

Sixty interviews were conducted for *Being Evel*—all shot green screen by four cameras. “Every single interview shot is a five and six-layer composite,” related Junge. “It’s a technical achievement. You’ll see how dense and layered the documentary is—it’s a barrage on the senses which is akin to Evel’s life.”

Junge credits his ad/branded content experience with helping to advance his longer form endeavors. Recent projects he’s directed via HeLo include a soon-

to-be-released branded short for Liberty Mutual out of agency Hill Holliday, and a project for the Bezos Family Foundation. “It’s informed my filmmaking,” said Junge of his ad work. “In commercials, everything has to look great, you have to be more concise with your message. As a result, you see more polish, more sophisticated visuals, my taking bigger risks as a filmmaker in the *LEGO Brickumentary*



Being Evel

and *Being Evel*. I’ve been able to push myself in the last couple of years—bigger crews, better cameras, complexity in the postproduction process. I’ve been able to do this having been exposed to the commercial world. I’m not sure I would have been able to do this prior to HeLo.”

Brett Morgen

An Oscar nominee for Best Feature Documentary in 1999 on the basis of *On The Ropes* which he directed with Nanette Burstein, filmmaker Brett Morgen now marks his fourth film at Sundance. The first was *On The Ropes*, followed by 2002 closing night film *The Kid Stays in the Picture* (with Morgen and Burstein again as co-directors), and 2007 opening night film *Chicago 10*.

Now Morgen returns to Sundance in the Documentary Premieres program with *Kurt Cobain: Montage of Heck*, which provides insights into the life and creative spirit of Kurt Cobain, the late, lauded lead singer, guitarist and songwriter of Nirvana who remains an icon 20 years after his death. The film premiered at Sundance on January 24.

This is the first documentary to be made with the cooperation of Kurt Co-

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CINEMATIC TOURISM BOOST



Wild

The economic benefits of filming extend well beyond actual production. Consider the boost to tourism that film, television or Web content can bring to a region.

The 50th anniversary of the civil rights marches in Selma—and the Ana DuVernay-directed film, titled *Selma*, which tells that story—figure to bring thousands of visitors to the historic Alabama city during the course of 2015. *Selma* earned a pair of coveted Academy Award nominations, including for Best Picture.

Similarly *The Imitation Game*—nominated for eight Oscars, including Best Picture—is expected to generate visitors to U.K.’s Bletchley Park, the home of Britain’s World War II code-breakers headed by Alan Turing (portrayed by Oscar-nominated Benedict Cumberbatch in the Morten Tyldum-directed film).

And *Wild*—directed by Jean-Marc Vallée—has fueled anticipation for an increased number of hikers on the Pacific Crest Trail which extends from outside San Diego at the Mexican Border and stretches more than 2,600 miles through California, Oregon and Washington at the Canadian border.

Based on the book of the same title by Cheryl Strayed, the movie is a story of redemption. Recovering from drug abuse, her mom’s death and divorce, Strayed hiked 1,100 miles of the trail.

Reese Witherspoon received a Best Actress Oscar nomination for her portrayal of Strayed while Laura Dern garnered a Best Supporting Actress nom as Strayed’s mother.

MICHIGAN INCENTIVES

Last month, Michigan Governor Rick Snyder signed Senate Bill 1103 into law. Highlights of the revised filming incentives program include: Reducing the rebate on direct production expenditures from 27 percent to 25 percent; eliminating the \$2 million salary cap on payments made to each resident and nonresident; eliminating the tiered labor incentive rates based on residency, above-the-line (ATL) and below-the-line (BTL) status and in its place creates a 25 percent rebate for “qualified personnel expenditures,” which includes all resident and nonresident labor (both ATL and BTL); and extending the incentive initiative’s sunset date to December 30, 2021.

The enacted program creates the following resident hiring ratio requirements for a production:

Through September 30, 2017, there must be no less than 1 Michigan resident hired for every nonresident hired; Beginning October 1, 2017 through September 30, 2020, there must be no less than 1.5 Michigan residents hired for every nonresident hired;

Beginning October 1, 2020 through September 30, 2022, there must be no less than 2 Michigan residents hired for every nonresident hired;

Beginning October 1, 2022, there must be no less than 3 Michigan residents hired for every nonresident hired;

Producers may apply for a waiver of the Michigan resident hiring requirement based on unavailability of qualified Michigan residents;

And a new provision stipulates that 10 percent of program funding be awarded to those movies, documentaries and television series with budgets less than \$15 million.

NY PROPOSALS

In the State of New York, a pair of bills are in play that, if passed, would make key changes in existing production incentive packages.

For one, Assembly Bill 671 proposes to amend the film production incentive to include a documentary film as a qualifying project.

And secondly, Senate Bill 1297 proposes to adjust the state annual cap of \$420 million for inflation for each year after 2015, but in no event shall the annual cap be less than \$420 million.

Reflections From Nice Shoes, Beast, GO, The Mill, Synthetic

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Dominic Pandolfino, CEO/partner, Nice Shoes

1) The one thing that we can count on is that clients will continue to look to us to help them work with difficult budgets. With the cost of equipment continuing to become more affordable and more powerful while crossing platforms, workflows will change, introducing creative solutions that will provide our clients with more affordable choices.

With the Age of Democratization, clients need to be cognizant that not all shops are “creatively equal.” It’s important to remember that economy doesn’t always come, only, by way of a lower bottom line. I believe that the quality of the product is still the most important factor that drives a client to a particular shop but intangibles like over delivering, standing behind one’s product, passion for each project, and excellence in service have great value as well.

I think that the biggest challenge for our industry is to provide the same excellence in areas that have not traditionally been our original areas of expertise.



Valerie Petrusson, president, Beast

1) From a business standpoint in 2015, my Magic 8 Ball says clients will continue to have increasing creative expectations despite shrinking budgets. The proposition of paying for excellent creative needs to be maintained in our industry now more than ever; selling creative value is an art.

2) Returning to Beast after three years at Deluxe corporate, one of my goals for 2015 is to further infuse the culture at Beast with passion and the spirit of creative collaboration, both internally and externally.

3) One of the most compelling business lessons that I have learned recently, which has a slant towards creativity, is that content comes in all sizes. Editors are working on everything from vines to feature length films, and advertising is no longer confined to the standard :30 or :60 spots. In reality, we are becoming length agnostic. By nature, editors create and finesse content to fit the narrative, regardless of intended release platform.

4) My personal New Year’s resolution is to eat cleaner (says the junk food junkie).



Gary Rose, managing director, GO

1) Efficiency; Spot work and longer form content are becoming synonymous with one another. Web content will continue to grow both creatively and budget-wise as it reaches a more focused demographic and the metrics become more trusted and tangible results can be quantified. Storytelling and creative, entertaining work will be the only kind of work tolerated on the social media platforms. Contaminating social media with “addy” work will create resentment instead of brand loyalty.

2) To continue to do the best work we can regardless of length or media buy. Working on a great project at the moment with Christopher Guest whose improvisational style of filmmaking generates enormous amounts of material. The long form pieces that will be cut will not only be good for the brand, but truly entertaining to watch.

3) Web projects can be financially rewarding and successful for brands as advertisers realize pushing the envelope will get their work seen. Playing it too safe, using TV standards to evaluate the work, or nervously diluting the work is a waste of resources. In the end the work will end up not being “shared.”

4) Lose weight, work out more, stop smacking my gum, smoke less, drink more, get fewer speeding tickets, eat more vegetables, recycle more, take more photographs

underwater. Think that’s all I can share.



Robin Shenfield, group CEO, The Mill

1) There has been much comment in the press in recent weeks about the ‘resilience’ of broadcast advertising with most commentators noting, with surprise, the unique and continuing role of television in enabling advertisers to reach a mass audience. The surprise is misplaced, I think, as it overlooks the key driver of this: advertising is successful in reaching an audience, whether mass or personal, when it deserves to. ‘Earned’ is a word media companies use to signify work that doesn’t use paid media but I like a broader definition. Consumer attention is earned when the ideas are strong and the creative execution exceptional. Inside that crystal ball is a blizzard of excitingly disruptive channels available to brands and their agencies but those likely to enjoy the greatest success in the year ahead are the ones that continue to champion the value of bold ideas that have breadth, that travel well across different channels, that amuse and, sometimes, inspire. ‘Creative excellence’ is still the magic ingredient required to succeed.

3) Environment and culture aren’t new considerations for us but I’ve been thrilled this year by the success we’ve had in re-building some of our studio sites and, in the case of our London studio, moving it to an entirely new building. We did all this to make our production pipeline more efficient and seamless, to allow us to move teams and resources around more easily and deliver a broader range of work—for broadcast, digital, experiential. In amongst all that I underestimated the very positive impact of these changes on working environment through making it easier for everyone to connect in a more effective way. That’s been a huge bonus and we’re bearing it in mind as we take over some additional space in LA and develop our new building in Chicago.



Allison Smith, executive producer, Synthetic Pictures

1) Creatively we envision more Mash-Ups—projects that combine components of traditional commercial production with documentary techniques, hidden cameras, takeovers, experiential marketing, public relations, etc... with the content being delivered through broadcast, online, mobile, & social platforms along with the experiential & PR impact while being produced.

Good thing, too, ‘cause that’s the kind of outside the box, creative, logistical filmmaking we’re well-known for. Take an entire town to Vegas for Vegas Tourism—yeah we did that. Turn a Chicago street corner into a fashion runway for Special K—no problem. Take over a weekly 10-mile bike ride connecting two Midwest states and throw a Jennie-O Turkey sponsored celebration at the finish line—let’s party.

As a company we continue to have cool opportunities after really busy 3rd & 4th quarters. That said, it seems like the business is more schizophrenic than ever before. One project will have the necessary budget resources, and the next one will have very little resources with practically the same deliverables. It’s even been happening within the same brand...one project will have plenty and another will have NONE. There’s no rhyme or reason to client budgets anymore. I expect more of that.

Backstories From Directors Brett Morgen And Marc Silver

Continued from page 27

bain's family. Morgen was first approached years ago by Kurt Cobain's widow, Courtney Love. Frances Bean Cobain, the daughter of Kurt Cobain and Love, served as the film's EP. Morgen did the first ever on-camera interviews with Kurt's parents, sister, and others who were extremely close to the legendary artist. "We used the interviews sparingly but they were essential in providing context for a lot of work you see in the film," said Morgen. "We had access to Kurt's work spanning the arts and other never before seen material. It became clear that Kurt had an innate need and desire to create and he used any means available—a microphone, a paint brush, a piece of clay, photography, super 8 film. I had never before encountered someone who had documented his or her life in such a visceral manner. He created a kinetic and visceral diary of his life that translates to cinema. This isn't the story of Nirvana. It's not the story of Kurt the musician even though that's a part of it. This is a psychological portrait of his journey through life—and what that journey looked and sounded like."

Morgen described *Montage of Heck* as being "almost like a box of Kurt Cobain goodies. Nobody knows what's in the box until they see the documentary. There's never before heard music, audio, film footage and home movies. A portion of the documentary is from a never before heard audio autobiography that Kurt recorded. We bring some of these components to life through a number of different animations. We have 12 minutes of cel animation and 37 minutes of motion graphics. It's a visceral film meant to capture Kurt's spirit."

In the U.S., HBO is scheduled to debut *Kurt Cobain: Montage of Heck* in May. And Universal Pictures is releasing the documentary worldwide this spring.

Via Anonymous Content, Morgen continues to be active in spotmaking and branded content. He has directed more than 150 commercials over the years for such brands as GE, Google and Nike.

Marc Silver

After notable short films and art installations that addressed human rights issues, director/writer/DP Marc Silver debuted his breakout feature documen-

tary *Who Is Dayani Cristal?* at the 2013 Sundance Fest. For that film, Silver won Sundance's Cinematography Award in World Cinema Documentary. The film—which was also nominated for a Sundance Grand Jury Prize—centered on an anonymous migrant worker whose body is found decomposing in the Arizona desert, a stretch of grueling geography where such discoveries are sadly commonplace as people look to enter the U.S. from Mexico to realize better lives for themselves and their families. This particular corpse carried an extra layer of mystery as the documentarian looked to ascertain the person's identity.

Now, two year later, Silver returns to Sundance with *3 1/2 Minutes*. The documentary explores an incident on Nov. 23, 2012 in which unarmed 17-year-old Jordan Russell Davis was shot and killed at a Jacksonville, Florida gas station by Michael David Dunn. Davis and three of his friends had pulled into the gas station; one of the youngsters went into the store for a soda and a pack of gum. Meanwhile the kids had the music blaring in their automobile when a second car pulls up carrying a man and a woman; the latter enters the store while Dunn, the adult driver of the second car, asks that the music be turned down. An argument ensues and 10 bullets later, Davis was seriously wounded. He died later that night.

Silver gained access to the February 2014 trial; two cameras were in there already. "I became the third camera and was able to mix the three-camera feed." A mistrial was declared on the first degree murder charge. The jury could not reach a verdict as to whether the shooting was justified under stand your ground laws. An Oct/Nov. retrial resulted in a first degree murder guilty verdict.

"In between these two trials, Ferguson happened," pointed out Silver. "I wonder if the second jury was affected by that, if that may have changed people's minds."

Silver ended up with 200 hours of material from three trial cameras. "We tried to put the audience in the mindset of the jury so there wasn't a presumption of guilt or innocence at the outset," related Silver. "With the trial unfolding, we wanted our audience to also see who these characters were who surrounded the shooting—Dunn, his fiance, the four boys. One

strand of the documentary is the trial itself. The parallel strand includes intimate moment's with Jordan's parents, Dunn's phone calls in prison to his fiance—all recorded and in public domain in the State of Florida. We learn more about these people, which helps with our approach of trying to keep it all feel like a movie."

The inclusion of the film in the Sundance lineup "enables us to get the

perfect high-profile exposure," said Silver. "It's hugely important to Jordan's family who will be there."

Silver not only directed but also served as writer and cinematographer on *3 1/2 Minutes*. He also continues to be handled for spots and branded content by production house Pictures in a Row, aka Picrow. Among his work there is a short film on the Latino community for Telemundo.

Flash Back

January 29, 2010 A month into Hollywood's awards season and the competition is still wide open. *The Hurt Locker* appears to be a front-runner, but *Avatar*, *Precious*, *Inglourious Basterds* and *Up in the Air* have won their share of awards, too. The directors of these films—Kathryn Bigelow, James Cameron, Lee Daniels, Quentin Tarantino and Jason Reitman—compete Saturday for the top prize from the Directors Guild of America, an award that almost always predicts the Oscar winner for best director....Editor Karen Schmeer, who worked on many of Errol Morris' documentaries, including *The Fog of War*, was struck and killed by a getaway car speeding from a Manhattan drugstore robbery....Creative editorial boutique jump has hired Tommy Murov to serve as executive producer at its New York office. He comes over from Spot Welders where he had been since 1999, promoted from producer to exec producer of that shop's N.Y. operation in 2006....

January 28, 2005 Damian Stevens has returned to the agency side of the business, joining Saatchi & Saatchi Los Angeles as director of broadcast production. The move reunites him with Saatchi LA executive creative director Harvey Marco; the two had worked together at Fallon where Stevens was a West Coast-based producer for the agency while Marco served as a creative director in Minneapolis. Stevens most recently served as an executive producer at JGF, Hollywood, which is now bicoastal Sandwick Films.... Directors Shona Auerbach, who has made a major splash with her feature film debut, *Dear Frankie*, and Jim Weedon, an accomplished spot editor who's successfully diversified into helming, have joined GARTNER for their first formal representation in the American ad market. Both Auerbach and Weedon are with The Bare Film Company, London, a shop formed last summer by partners/managing directors Helen Hadfield and Claire Sims. GARTNER gains a European production foothold via Bare, in addition to repping two of its directors stateside....Editor Jason Painter—who made his first major industry mark on the 2003 Super Bowl with Reebok's "Terry Tate: Office Linebacker" spot directed by Rawson Thurber—has joined Mad River Post. Plans call for Painter—who comes over from Jigsaw—to be available via all the Mad River studios, splitting his time primarily between NY and Santa Monica....

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Interstellar's Original Score

Continued from page 10

him to Interstellar through “a one-page letter of ideas without telling me what the movie was about. It had me thinking about my relationship to my children, made me dig a little deeper so that I could make music that would do justice to this vast movie while maintaining the specificity of intimacy.”

Zimmer has enjoyed a long and fruitful collaborative relationship with writer/director Nolan, with a shared filmography that also consists of *The Dark Knight Rises*, *The Dark Knight* and their first movie together, *Batman Begins*.

“Christopher found me for *Batman Begins*,” related Zimmer. “From the very first time we met, I knew that we could work in a highly collaborative way. He doesn’t work with a temp score and as our relationship has evolved by the time we got to *Interstellar*, so much of the score was written concurrently with him finishing the script and before shooting started. There’s a constant dialogue between director and composer beginning with the script—and this can only work best with a writer/director. [*Interstellar* was written by Christopher Nolan and his brother, Jonathan Nolan.] We’re constantly influencing each other. What’s really brilliant about Christopher is that he poses questions for me to reflect on. Our collaboration becomes a conversation. I’m starting to talk about a story without fully knowing the story and he has me fill in the blanks. We fill in the blanks together. He helps me and I help him.”

Nolan also challenged Zimmer to “re-

invent our language” on *Interstellar*. “He wanted us to go somewhere else from where we had been on the *Batman* movies and *Inception*,” said Zimmer. “We had to take something different out of the coloring box—no more action drums or kinetic strings. I remember him suggesting pipe organ music and my immediate reaction was that it would sound too ‘churchy.’ I thought it would sound like a Gothic horror movie. But just that thought has a stimulating effect. In using organ music, I thought I must protect my director and not deliver anything that remotely resembled a Gothic horror movie score, which sparks a whole new approach. And all the while he kept me focused on the personal subtext of the story. No matter how much the movie dealt in vast space and technology, it was still at its core about a father-child relationship. That grounded everything that I did.”

As for what his latest Oscar nomination means to him, Zimmer noted, “This score is so personal. I’m very much writing about my relationship with my children. Christopher had me truly writing from my heart. And it’s nice that people at the Academy recognized that. This is a science-fiction movie based mostly in reality and humanity.”

This is the 12th in a multi-part series with future installments of The Road To Oscar slated to run in the weekly SHOOT>e.dition, The SHOOT Dailies and on SHOOTonline.com. The series will appear weekly through the Academy Awards. The Oscars will be held on Sunday, February 22.

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street talk

NY and Brooklyn-based production company Hornet has opened a shop in London. Hornet’s partnerships and long running history in the U.K. made London a fitting choice, as the studio has produced numerous award-winning campaigns and noteworthy adverts there over the past 10 years. Hornet’s new venture will lend greater support to its international roster while also laying the foundation to seek out and develop new talent in the U.K. Veteran producer Lisa Hill (most recently of Passion Pictures) will take the reins of Hornet London as EP. Hornet London will represent directors Yves Geleyn, Dan & Jason, Peter Sluszk, Julia Pott, Gabe Askew, Eran Hilleli and Parallel. London-based director David Luepschen will join the roster in February....L.A. production company DUCK Studios has signed Milan-based creative studio Dadomani for representation. Dadomani’s team consists of four members whose talents combine into one singular creative vision: Donato Di Carlo (postproduction), Leonardo Ponzano (set design), Francesco De Meo (set design) and Faio Cirilli (animation). They develop and manage projects from the initial idea up to the delivery of the finished product. For stop motion, Dadomani animates a range of mediums including paper cut-outs, clay, and found objects. They enjoy the juxtaposition of colored sets with minimalist characters. Dadomani has completed work for clients including Coach, Lavazza, McDonald’s, Barilla and Vodaphone....Rob Meltzer, director of Dove Men+Care’s 2015 Super Bowl spot “Calls for Dad” (a version repurposed from his original Father’s Day ad), has launched L.A.-based production company RINGER along with EP Sven Shelgren. Already under the RINGER banner, Meltzer has directed projects for Coca-Cola, AT&T, the NBA, Bravo and Nickelodeon. In addition to his spot work, Meltzer is a prolific director of TV promos, turning out campaigns for NBC, ABC, CBS, TBS, Discovery, Food Network and Bravo....

report

Creative studio World Famous has secured Claire & Company for West Coast representation in commercials, broadcast, immersive and branded content....DP Gyula Pados has recently completed principal photography on *The Maze Runner 2: The Scorch Trials* directed by Wes Ball and starring Dylan O’Brien. Pados is now available for commercials, television, and feature films through The Skouras Agency, Santa Monica....DP Phil Méheux, BSC has signed with Dattner Dispoto and Associates (DDA) for representation. Méheux will be feted with the honorary International Award at the 29th Annual ASC Awards for Outstanding Achievement in Cinematography on Feb. 15 at the Hyatt Regency Century Plaza. His career spans four decades and includes *The Long Good Friday*, *The Fourth Protocol*, *GoldenEye* and *Casino Royale* (2006). He was president of the BSC from 2002-2006. DDA has also booked DP Sam Levy on director Rebecca Miller’s feature *Maggie’s Plan*. DDA recent television bookings include DP Frank Perl on season 6 of *Rizzoli & Isles* (Network: TNT, Production Company: Warner Horizon Television); DP Ross Riege on the pilot for *Quality Time* (Network: TBS, Production Company: Entertainment One Television, Contend); DP Stephen St. John on splinter unit/inserts for the series *Sleepy Hollow* (Network: Fox, Production Company: K/O Paper Products); and costume designer Jill Lucas on season two of *Murder In The First* (Network: TNT, Production Company: TNT Originals)....Direct marketing firm Platinum Advertising has hired Bill Rowland as chief sales officer. He serves as a sr. corporate member at his new roost. Rowland co-founded a direct marketing company in 1999 that brought in more than \$120 million in revenue. He also enjoyed success with direct sales in the healthcare industry as well as doing significant work for several Fortune 500 companies....



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