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SHOOT

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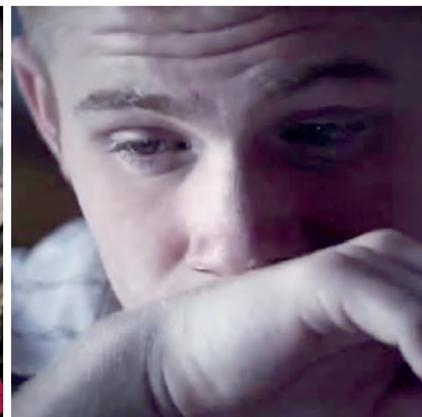
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The daytime Forum will include three provocative & entertaining panels and speakers providing insights into where our industry is headed creatively and from a business standpoint. Gain perspectives on and visions of what's in store so that you and your company can stay ahead of the curve, continuing to be relevant in an evolving marketplace spanning varied content platforms from features to documentaries, TV and web series, shorts, commercials and branded entertainment.

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By Robert Goldrich



Team Oscar

From thousands of entrants who each submitted a :60 video on the subject “the best piece of advice I’ve ever received,” just six young filmmakers (age 18-30) were selected to be on this year’s Team Oscar, delivering statuettes to celebrity presenters on stage at last month’s 87th Academy Awards.

The chosen six not only appeared on the Oscars but

also got to explore the renowned collections at the Academy’s Margaret Herrick Library, tour motion picture studios and have meet and greets with filmmakers at Oscar Week events.

Oscar producers Craig Zadan and Neil Meron noted that the Team Oscar program, which just marked its third year, is a way to give incredibly talented young filmmakers a multi-faceted industry experience that will strengthen their connec-

tion to the future of film.

Two of this year’s chosen six—Justin Floyd of Compton, Calif., and Chris Carmona of Bell, Calif.—share a bond: they are both graduates (class of 2013 and ‘14, respectively) of Inner-City Filmmakers (ICF), which since 1993 has provided free-of-charge training and hands-on experience in different aspects of filmmaking

destruction of the Rodney King riots in L.A. in 1992, Heinrich and Lipner decided to try to do something that would make a positive difference in the lives of youngsters who might not otherwise get the chance to be part of the film community. Hence ICF was born. As chronicled in SHOOT, Heinrich related that the purpose of ICF hit home for him during its

From thousands of entrants, 6 applicants were chosen for Team Oscar--two of whom are Inner-City Filmmakers grads.

to numerous graduates of varied ethnic backgrounds and from financially disadvantaged families. Started by editor Fred Heinrich and his wife, producer Stephania Lipner, the program also helps to secure paid entry-level jobs for many grads.

Improving the lives of and career prospects for deserving high school students, ICF has turned out grads who are now full fledged industry professionals. Upon witnessing the racial unrest, violence and

first year when students from Bell High School in Bell, Calif. brought in their school video yearbook, which included five obituaries.

This year’s announcement of the Team Oscar winners was made on *Jimmy Kimmel Live*, where two ICF alumni work as costumers: Nestor Arce (ICF class of 2004) and Rocio Estrada (ICF class of 1998). Both are members of the Costume Designers Guild.

POV

By Josh Rabinowitz



“Blurred Lines” Yields A Clear Verdict

The “Blurred Lines” judgment re: Marvin Gaye’s “Got to Give it Up” is a wake-up call to ad agencies and marketers.

Protecting musical copyrights has always been a kind of “Karma Policing” for ad agencies, whereby it’s bad karma to appropriate an existing composition and good karma to make sure that creators don’t infringe on other creators’ works.

The “Blurred Lines” jury wrought some good karma when they ordered the song’s writers Pharrell Williams and Robin Thicke to pay the Gaye estate over \$7 million.

Pharrell called the verdict “a horrible precedent for music and creativity going forward.” I say the precedent supports respecting creativity and, in the case of advertising, the unique role of an agency’s music team: procuring great music, original or existing, and guiding all the collaborators through the pitfalls of copyrights,

talent and financial arrangements.

“Blurred Lines” isn’t in my mind a technical infringement of Gaye’s classic tune in terms of the melody, or the harmony, or the bass line, or the instrumentation, but, a rip off of the track’s inherent feel and utterly unique sound. Thus if the jury was being faithful to the actual claim, they probably wouldn’t have found for the Gaye family, but that’s a different discussion.

But “Blurred Lines” seems like a “soundalike,” music that a producer, musician, writer, etc., intentionally or not, jacks/steals/borrows someone’s sound, someone’s original distinctive sonic aura, someone’s creativity.

In popular music, imitation can be seen at times as flattery, an aspect of musical influence, or a respect for a distinctive style.

In the advertising space, you’re procuring music for corporate commerce. Flattery is moot. There are creators, successful and unsuccessful, who are waiting to hear something that sounds like their work, or

somewhat like their work, or that slightly resembles their work. They often see dollar signs, and make a claim. Many of these claims are frivolous, without merit, baseless, even ridiculous. But some aren’t.

Most music experts in my field can listen to an ad and more times than not, tell you exactly what the reference track was.

Music industry analysts predict the verdict is going to open the floodgates for an “onslaught” of lawsuits that will “infect” the music industry, creating a culture of litigation-mania. But that ethos has already been rampant for years in music for advertising.

The judgment is in the end a reinforcement of what we’re all here to serve and protect: creativity. As curators of music for brands, we should never allow soundalikes to happen. We’re a business of creators, not borrowers. Our currency in the branding marketplace is creativity - respect it.

Josh Rabinowitz is executive VP/director of music for Grey New York.

Chat Room: David Gelb

Documentary filmmaker to debut *A Faster Horse* at 2015 Tribeca Film Festival

By Robert Goldrich

Director David Gelb is no stranger to the Tribeca Film Festival. He premiered a short he co-directed, *The King of Central Park*, at Tribeca some nine years ago. And Gelb's lauded documentary *Jiro Dreams of Sushi* made its North American debut at the 2011 Tribeca Fest.

Fast forward to today and Gelb has another documentary, *A Faster Horse*, slated to make its world premiere at Tribeca. *A Faster Horse* comes as the Ford Mustang approaches its 50th anniversary. Ford is

SHOOT: What was (were) the biggest creative challenge(s) that *A Faster Horse* posed to you as a documentarian?

Gelb: The story of the Mustang is huge. Nine million cars produced over 50 years with thousands of fan clubs all over the world. The hardest part was figuring out the entry point to the story. The answer came in the characters that we discovered. Lee Iacocca, who willed the original Mustang into existence, is a true visionary and a fascinating character.



“Getting a movie into Tribeca is always a gratifying and validating experience.”

launching a redesign of the car, placing the jobs and expectations of thousands on the shoulders of chief program engineer Dave Pericak. Gelb has crafted *A Faster Horse* to be more than a car lover's documentary, offering an exploration of American ingenuity, workmanship and resilience.

SHOOT: Provide some backstory on *A Faster Horse*. What attracted you to the project and how did it come about?

Gelb: Glen Zipper and Nigel Sinclair, who are documentary producers that I have an enormous amount of respect for, first approached me about doing a feature film on the Mustang. They told me that they planned to do it with the cooperation of Ford, but that we would have complete creative freedom to do whatever I wanted with it. I've always loved Mustangs ever since my dad took me to Los Angeles one summer and rented a GT convertible. Ever since then I've had an emotional connection to it, and I quickly realized that many people have these kinds of “Mustang stories.” I was so curious about what makes a person have an emotional connection to a product like this. The more I researched, the more curious I became, and the film is the result.

And Dave Pericak, the chief engineer of the 2015 Mustang, has the weight of that legacy on his shoulders. The answer was to tell the story through the characters.

SHOOT: What does the selection of *A Faster Horse* for Tribeca mean to you?

Gelb: Getting a movie into Tribeca is always a gratifying and validating experience. This is a film about characters in the orbit of a legendary product, but is absolutely not a commercial or piece of branded content. This is a feature film, and being accepted into the festival is a nice honor.

SHOOT: Update us on your spotmaking endeavors at Nonfiction Unlimited.

Gelb: One of my favorite things about working on commercials with Nonfiction is the incredible crews that they have on their shoots. I've worked with lots of crew members that have taught me a great deal, and I certainly apply those lessons in all my work. Specifically Don Burgess, the cinematographer that has worked on many films with Robert Zemeckis and other directors I have great esteem for, taught me a great deal when we worked together on Bank of America. I relish those opportunities.

AN INVISIBLE PSA

Alison Maclean directed this two minute-plus PSA which makes women disappear to raise awareness of gender inequality. Titled “We’re Not There Yet,” the spot was conceived by a creative ensemble at Droga5 for No Ceilings: The Full Participation Project, an initiative of the Clinton Foundation.



The PSA features the voices of female celebrities including Cameron Diaz, Amy Poehler, Sienna Miller and Jenny Slate, whose physical presence is glaringly absent as we instead see empty seats, barren rooms and vacant staircases. The self-aware dialogue uses subtle comedy to bring levity to the issue of a still too wide gender gap.

The spot drives traffic to the Not There website, which allows visitors to explore data, take action and spread the word through social media. The campaign kicked off on March 8, International Women's Day.

ARSENAL FX MOVES INTO NEW FACILITY

ArsenalFX, A visual effects, motion graphics and design studio specializing in global commercial media and entertainment services, has expanded its commercial operations by moving its headquarters into a brand new facility in Santa Monica, Calif. Located in the center of the popular Broadway Place campus in the heart of Santa Monica, the 7,000-square foot space features state-of-the-art proprietary software, as well as hardware capable of delivering short-form creative media via integrated global dark-fiber services housed within a secured environment.

“With the rapid changes in our industry, this move and expansion will allow us to continue to provide our clients with an intimate boutique environment, while offering world-class services where they can create and fine-tune their work,” said Mark Leiss, ArsenalFX's managing director. “New technologies combined with the right talent have allowed us to remain focused on our clients and their creative demands.”

The work ArsenalFX has traditionally been known for has now expanded to include packages for network rebranding campaigns, as well as smart phone applications and multi-screen content solutions for the auto industry.

Since its expansion and relocation, ArsenalFX has already produced VFX work for commercial client projects, including such brands as Lexus, Dr. Pepper, Chevrolet, Samsung, Ford, Purina, Toyota and Goodyear.

PEOPLE ON THE MOVE

Writer Deidre Lichty, account manager Sarah Scranton, and production manager Lynn Kendall have joined Indianapolis ad agency Young & Laramore (Y&L) which has also added VP, marketing to the account director title of



Deidre Lichty

Brad Bobenmoyer. In his newly created role, Bobenmoyer becomes leader of the agency's new business development efforts and adds to his duties as account director for clients including Allegion, Schlage and Indiana Farm Bureau Insurance. Lichty and Kendall will report to creative directors Bryan Judkins and Trevor Williams. Lichty was previously a writer at the Cutwater agency; as a writer at Y&L, she'll work on the KraftMaid business. Kendall comes from Miles Printing, where he was an account exec. Scranton was previously account manager at Exact Target (now Salesforce Marketing Cloud). As account manager at Y&L, she will work on the KraftMaid and Upland Brewing Co. accounts....



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Elizabeth Giamatti (l) & Alex Sichel



Ondi Timoner

Dual Identities

A Woman Like Me, Brand: A Second Coming make mark at SXSW Film Festival

By Robert Goldrich

Two distinctly different documentaries share a common bond: dual identities. One involves a filmmaker diagnosed with terminal cancer who decides to make a documentary about her struggle for survival—juxtaposed with a parallel narrative within the same film about her fictional, more easygoing, optimistic counterpart who confronts the same medical diagnosis.

The other documentary centers on a famed comedian and performer who reevaluates his life, resulting in a new chapter of social activism which represents a dramatic departure from his pop celebrity persona.

Both these documentaries—*A Woman Like Me*, and *Brand: A Second Coming*, respectively—made their debut at the South by Southwest (SXSW) Film Festival which wrapped last week in Austin.

A Woman Like Me

Known for such films as *If These Walls Could Talk 2*, *Amnesia* and the Sundance Grand Jury Prize-nominated drama *All Over Me*, director Alex Sichel faced a life crisis by making *A Woman Like Me*—part documentary about her coping with terminal cancer, and part fictional narrative centering on the character of Anna Seashell (played by Lili Taylor) who manages to find the glass more than half full when faced with the same medical diagnosis. This touching, moving film follows Sichel as she uses the two stories to examine what is foremost on her mind: her young daughter, marriage, faith, life and the all-too-imminent prospect of death.

Sichel, who was also the film’s writer, brought in her close friend, producer Elizabeth Giamatti to produce and co-direct *A Woman Like Me*. It was left to Giamatti to complete the film upon Sichel’s passing in June 2014.

“Alex and I had never really worked together before,” related Giamatti. “We had tried to develop a TV show but it never went anywhere. She emailed me at one point about six months after she was diagnosed with cancer. She said, ‘I have this movie playing in my head. It involves a woman a lot like me with a diagnosis like mine but she’s dealing with it better than I am.’”

“Alex asked me to help her develop the project. I said yes but at first we were all over the map—were we doing a fictional movie, some sort of documentary or video diary? But we just kept talking. Time was of the essence. So we just picked up the camera and started before we fully knew what the movie was going to be. As it turned out, the act of filming stuff helped us clarify what the movie was—a movie about the making of a movie with a mix of documentary and fiction as the spine of it.”

While she felt “a sacred trust” to finish the film, Giamatti didn’t feel the responsibility was onerous. “I didn’t feel any burden because Alex and I had worked on it together for a full two-plus years, and very intensely before she died. I felt so imbued by our collective vision for what the movie should be.”

Asked what the selection of the film

Continued on page 28

California Film & TV Tax Credit 2.0

A session introducing California’s newly expanded and extended filming incentive program drew a capacity turnout earlier this month at the Association of Film Commissioners International (AFCI) Locations Show 2015 in Los Angeles. Amy Lemisch, executive director of the California Film Commission (CFC), which administers the tax credit initiative, and program director Amy Stone, also of the CFC, made the presentation.

Among the highlights of what is now known as California’s Film & TV Tax Credit 2.0 are: Program funding has been increased from \$100 million to \$300 million annually; eligibility has been expanded to include big budget features, one-hour TV series (for any distribution outlet) and TV pilots; budget caps have been eliminated for studio and independent films yet while there are no caps, the tax credit program will apply only to each project’s first \$100 million in qualified spending (for studio films) or the first \$10 million (for indie films); the existing tax credit lottery is being eliminated as projects will instead be selected based on a “jobs ratio” formula and other criteria; penalty provisions have been set for projects that overstate job creation; the single allocation period annually will be replaced by multiple allocation periods throughout the year; and a 5% “uplift” has been established for productions shot outside Greater L.A.’s 30-Mile Zone, as well as for VFX and music scoring/recording performed in-state.

A 20% tax credit is in place for qualifying in-state spending on non-independent productions, including features, telefilms and miniseries, new TV series and TV pilots, with 25% allotted for indie projects and relocating TV series (for their first year filming in California). To be eligible, 75% of a project’s principal photography days or total budget must take place or be spent in California.

Producers tapping into the tax credits must also engage in educational opportunities for high school and community college students. This can take the form of providing paid or unpaid internships; conducting workshops, lectures or demos; making financial or equipment contributions to a school or program; and producing extracurricular resources such as how-to videos.

A restoration of funding in Nevada?

Last year a major Nevada filming incentives program had its funding cut dramatically—from \$80 million to \$10 million covering a four-year period which began in January 2014. Catalyst for the cutback was legislation which provided



Eric Preiss

Tesla Motors with more than \$1 billion worth of financial incentives in exchange for the company bringing its battery factory to Nevada. To help offset the cost of the Tesla package, state legislators made other cuts, including \$70 million in film subsidies.

However, a bill has been introduced in Nevada’s legislature which would restore the original filming incentives program funding. The measure is currently under consideration, according to a production incentives update presented by Joe Bessacini, Cast & Crew’s VP of film and TV production incentives, during an AFCI Locations panel discussion. Later, on the AFCI Locations exhibit floor, *SHOOT* received confirmation of the state bill from Eric Preiss, director of the Nevada Film Office.

Preiss noted that the current session of the Nevada legislature, which began in February, runs through May. Once the decision on that bill is made—one way or the other—Preiss said that the Nevada Film Office would formulate and implement its big picture plan accordingly, doing the best it can to attract, retain and serve producers filming in the state.

Under the incentives program, companies that spend a minimum of \$500,000 and shoot at least 60 percent of their project in Nevada are eligible for a transferable tax credit of 15 to 19% of qualified production expenditures. The film incentives package applies to projects ranging from features to TV, commercials, digital content and branded entertainment. The minimum threshold of \$500,000 can be reached cumulatively, meaning that multiple commercials or pieces of branded content, for example, shot in Nevada during the course of the year can collectively qualify for the tax credit.

DIRECTORS



Welcome to the Special Spring 2015 Edition of SHOOT's Directors Series. Our mix of profiles includes: Ava DuVernay, lauded for her feature *Selma* (Paramount Pictures); Lisa Cholodenko, who won the DGA Award last month for the HBO miniseries *Olive Kitteridge*; Lesli Linka Glatter, another DGA winner for an episode of Showtime's *Homeland*; and the directing duo The Mercadantes—Daniel and Katina Mercadante—who were nominated for the DGA Award for Outstanding Directorial Achievement in Commercials.

Cholodenko and Glatter were two of four women to win DGA Awards in major categories this year (the others being Laura Poitras who topped the Documentary competition with *Citizenfour*; and Jill Soloway for Comedy Series on the basis of an episode of the Amazon show *Transparent*). And Katina Mercadante is one of only three women to receive a nomination in the DGA Commercials category since its inception in 1980.

Our lineup of profiles also includes: Nicolai Fuglsig who won this year's DGA Award for his commercialmaking; and noted feature filmmakers who have successfully diversified into the spot/branded content space—Christopher Guest (*Waiting for Guffman*, *Best in Show*, *A Mighty Wind*); Doug Liman (*Go*, *Swingers*, *The Bourne Identity*, *Edge of Tomorrow*); and the team of Robert Pulcini and Shari Springer Berman (*American Splendor*, which earned them a Best Adapted Screenplay Oscar nomination, and *Ten Thousand Saints*, which recently debuted at the Sundance Film Festival).

Meanwhile our lineup of promising, up-and-coming directorial talent includes: an accomplished agency creative director whose directorial touch came to the fore with a moving, thought-provoking PSA; a collective who made a splash with a "Speed Dating" viral for Ford Mustang; two brothers who as a directing duo have seen their spec work embraced by real-world clients; and a filmmaking trio who have earned plaudits for their feature documentary work and are poised to enter the advertising arena via a new company affiliation.

And then in our Cinematographers & Cameras Series, we meet an Oscar-winning (*Life of Pi*) DP who just finished a creative journey to *Tomorrowland* with director Brad Bird; an ASC Award winner last month for an episode of *Boardwalk Empire* (HBO), marking the fourth time in five years that he has garnered the coveted honor in a TV category; and a cinematographer who not only picked up his first career ASC Award for the pilot of the TV series *Manhattan* (WGA America) but also comes off a year which saw him lens *St. Vincent* (The Weinstein Company), which earned Golden Globe nominations for Best Motion Picture Comedy and Best Actor in a Comedy Series.

Both our Up-and-Coming Directors and Cinematographers & Cameras Series feature stories as well as several profiles have been edited for this print issue. All these stories can be seen in their entirety in our 3/30 Special Directors Series SHOOT>e.dition and on SHOOTonline. So read on and enjoy. As always we welcome your feedback.

—Robert Goldrich

Editor

rgoldrich@shootonline.com

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Lisa Cholodenko

Scores first career DGA Award win for *Olive Kitteridge*

By Robert Goldrich

"It was an honor to be nominated for the first time. I didn't expect to win and was shocked when I did. To be recognized by your colleagues, by fellow directors and directors much more experienced and senior than I am, people I've respected forever, is simply incredible," said Lisa Cholodenko of the DGA Award she earned last month on the basis of the HBO miniseries *Olive Kitteridge*.

Based on Elizabeth Strout's Pulitzer Prize-winning novel of the same name with a teleplay by Emmy winner Jane Anderson, *Olive Kitteridge* tells the sweet, funny, emotionally wrenching story of a seemingly tranquil New England town stricken with illicit affairs, crime and

tragedy as related through the eyes of Olive (portrayed by Frances McDormand) whose sharp wit and harsh demeanor mask a genuinely warm yet troubled heart and staunch moral core. Spanning 25 years, the story focuses on Olive's relationships with her husband Henry, their son Christopher and other varied members of the community.

Cholodenko's DGA win carries additional weight in terms of industry relevance. During a year when questions of diversity—or more accurately the lack thereof—came to the fore, underscored most notably by the absence of DGA and Best Director Oscar nominations for Ava DuVernay based on *Selma*, female directors nonetheless made a major mark in other Directors Guild categories.

In addition to Cholodenko, three other women earned high-profile DGA Awards in 2015: Lesli Linka Glatter who won for Dramatic Series on the strength of the "From A to B and Back Again" episode of *Homeland*; Jill Soloway in TV Comedy for the "Best New Girl" episode of *Transparent*; and Laura Poitras in Documentary

for *Citizenfour*.

Cholodenko said of Poitras, "*Citizenfour* was bold and ballsy. I like that. I was never one to fight for this idea of the woman's movie. I never wanted to divide the sexes that way. It's not about divisions. It's about women being able to direct many varied projects. Let's mix up and hear different points of view."

Cholodenko said she was gratified to have been one of the four female directors to win major DGA Awards this year. "Why there's inequality, why there aren't more opportunities for women filmmakers is a complicated question. It's hard to respond because so many factors come into play." But at least the DGA Awards this year showcased that women directors can do the very best winning work worthy of peer recognition.

Cholodenko herself is no stranger to the awards show circuit. She made her first major industry splash with the theatrical motion picture *High Art*, which she wrote and directed. *High Art* received an Independent Spirit Award nomination for Best First Feature in 1999, won the



Photo by Jojo Whilden/HBO

Waldo Salt Screenwriting Award at the 1998 Sundance Film Festival, and was also in the running for Sundance's Grand Jury Prize. Cholodenko later directed and wrote *Laurel Canyon*, for which Frances McDormand earned a Spirit Award nomination for Best Supporting Actress while Alessandro Nivola became a Best Supporting Actor nominee in 2004. And the Cholodenko-directed *The Kids Are All Right* garnered four Oscar nominations in 2011: Best Picture; Best Performance by an Actress in a Leading Role (Annette Bening); Best Performance by an Actor in a Supporting Role (Mark Ruffalo); and Best Original Screenplay (Cholodenko and Stuart Blumberg). Furthermore Cholodenko and Blumberg won the Independent Spirit Award for their *The Kids Are All Right* screenplay.

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Olive Kitteridge

Ava DuVernay

Inspiring the aspiring

By Robert Goldrich

In 2014, three black female directors had theatrical features released. That represents an annual high-water mark, more than ever before. Yet in the big picture, that was a mere three out of 373 films that came out in theaters last year.

One of those three films, *Selma* directed by Ava DuVernay, was nominated for the Best Picture Oscar and won the Academy Award for Original Song (“Glory”).

Many contend that *Selma* should have

earned more nominations, including one that would have made DuVernay the first African-American woman to get an Oscar nod for Best Director.

But perhaps the more salient point is that *Selma* was also generally regarded as the only Oscar contender this year which prominently involved people of color. The lack of contenders is more of an issue than one contender receiving or not receiving its fair share of nominations.

DuVernay herself recognizes this and is proving to be a force to help bring about needed change. DuVernay’s success with such films as *Middle of Nowhere* and *Selma* is credited with inspiring aspiring directors—including women and people of color. Her own story, which has seen her transition from savvy film marketer and publicist to acclaimed director, is one source of inspiration. Another source of

encouragement is the African-American Film Festival Releasing Movement (AFFRM), a collaborative group that she helped to launch in 2011 and which has brought select black-themed art films—such as her *I Will Follow* and Andrew Dosunú’s *Restless City*—to multiplexes in major cities.

Under its ARRAY distribution label, AFFRM looks to provide hands-on nurturing and expertise to at least two films a year, giving African-American filmmakers a conduit for exposure of their work. “Films were being made but not seeing the light of day,” she explained. “This only inhibited filmmakers from wanting to make a film because there was no end game. By providing grass-roots independent release of these films, we hope to encourage more people to make films. We’ve thus far released eight films over the last



DuVernay(r) directs David Oyelowo four years.”

DuVernay noted, “We look to gain publicity along the lines of what a studio independent might get—*USA Today*, CNN, the *Entertainment Tonight*s, *The L.A. Times*, *New York Times*.” She related that AFFRM has deals with Netflix, the AMC theater chain, and “art houses around the country who initially weren’t interested in booking black independent films. We’ve done a lot of cultivation in that area to prove to those art houses that audiences are there for these movies.”

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Selma

Nicolai Fuglsig

DGA winner times two

By Robert Goldrich

Nicolai Fuglsig of MJZ is now two for two in his career—twice nominated for the DGA Commercial Director of the Year and twice winning the coveted honor, this time around for Guinness’ “Sapeurs” from AMV BBDO, London, and FEMA’s “Waiting” out of Deutsch New York. Fuglsig’s first DGA Award came in 2007.

Fuglsig’s win last month continues a run of excellence for MJZ directors who have taken the DGA Award for Commercials five of the past 10 years. During that stretch, Fuglsig becomes the first MJZ director to repeat as a DGA winner.

Receiving the Guild honor this year “came as a big surprise,” said Fuglsig in that he was busy for much of 2014 shoot-

ing his first feature film. “I had little time to do commercials last year.”

Furthermore, Fuglsig didn’t have good memories of the Guinness spot due to extraneous circumstances, including his producer getting robbed at gunpoint during the shoot. “It was a painful experience. I wanted to bury the project but it was David Zander [MJZ president] who sent it in [to the DGA].”

Zander also submitted FEMA’s poignant “Waiting” PSA. “Usually when you do that kind of spot, you go for big impact, exterior shots of a catastrophic storm system. But we didn’t have the money for that. So we concentrated solely on the human story, away from the visual effects-driven, big impact disaster movie stuff. It was instead an observational piece, eavesdropping on other people’s fortunate or unfortunate circumstance in a shelter after a natural disaster. We hear one family desperately looking for a loved one. It hit home the importance of having a plan ahead of time—a meeting place to get together in the event of an earthquake, a hurricane. A great idea combined with

a great cast made the film work so well. Without saying a word, a married couple—with their kids at a shelter—subtly convey the pain they feel when they hear another family talk about a lost child. Also without a word, we see how grateful they are that their family is intact.”

Feature prospects; spot return

“It seemed like as soon as I got out of the [DGA] press room backstage, I got calls. I’ve heard from financiers, movie producers who wanted me to look at their projects. I’ve had some amazing meetings,” said Fuglsig.

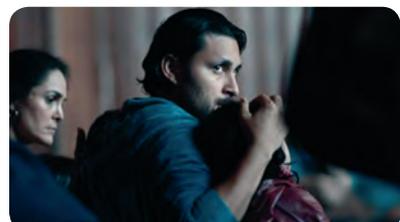
But well prior to those productive meetings, Fuglsig had already taken a leap of faith, deciding to pursue his own long-form aspirations, self-financing *GUNDOG*, the alluded to theatrical motion picture project that took up most of his schedule over the past year. Though he wasn’t at liberty to publicly discuss the sci-fi themed *GUNDOG* in detail at press time, Fuglsig anticipates the film coming out later this year with involvement from an undisclosed studio and through what



he thinks will be regarded as “a controversial method of distribution.”

With that theatrical release on the horizon, Fuglsig has kicked off 2015 with a major return to commercialmaking via MJZ. At press time, he was about to embark on what he described as “a lyrical piece with a social message” for Heineken. And he recently wrapped his first virtual reality job, a 360-degree perspective, nearly four-minute piece for EA Games that deployed a revolutionary camera system and rig.

“I’m blown away with the opportunities created by 360 filming and with the overall potential of virtual reality beyond typical CG. We did live-action VR in a real environment, with visual effects action around the live-action core. I’m excited to be back examining the new amazing opportunities that are emerging in advertising and branding.”



FEMA’s “Waiting”

Christopher Guest

Creative inspiration through improvisation

By Robert Goldrich

Directors active in features, TV, branded content and commercials often observe that experience in one discipline informs their work in another, a cross-over dynamic which makes them better feature-length filmmakers, for example, for having done concise short-form fare.

However, Christopher Guest—who directs commercials and branded entertainment via production house GO—doesn't subscribe to that notion. Guest, whose directing/writing feature filmography includes such gems as *Waiting for Guffman* and *Best in Show*, also sports extensive spot experience. He made his first major ad splash back in 1998 when his offbeat comedic campaign for the FOX Network's coverage of NHL games won a Cannes Gold Lion, a Grand Clio, and an AICP Show honor for Advertising Excel-



PetSmart's "New Parents"

lence. He has directed select ad projects ever since, most recently for Ford Transit out of Team Detroit, an about to debut piece for B of A via Hill Holliday, and a PetSmart campaign from GSD&M.

While he's enjoyed his short-form endeavors, Guest doesn't see them as somehow having honed his feature filmmaking chops. "I work the same way in commercials and branded content that I do in my films," he noted, citing his penchant for taking an idea and leaving room

for improvisation. "In a conventional commercial, the director gets and follows a script. In my way of working, the commercials have a basis for an idea and then we improvise to develop and realize that idea. Just as in my films, I cast the people who can do this kind of work. There's an outline, points that have to be gotten across, but through improvisation comes the dialogue. Not every agency is willing to work in this manner, to take that leap of faith."

GSD&M took that leap on PetSmart. GO managing director Gary Rose noted that GSD&M producer Monique Veillette had worked years back with Guest on ESPN's "The Rick" campaign. "She was with Ground Zero at the time and is experienced in Christopher's work in free-flow improvisation," said Rose.

PetSmart's "Partners in Pethood" cam-



paign spans spots and shorts, including an anthem piece featuring Anna Faris hosting a dog birthday party in which human parents engage in one-upmanship as they extol the virtues of their respective doggies. An Oscar telecast spot features Jennifer Coolidge as a mother-in-law who barges in on a couple of pet parents.

Rose noted that Guest's style, sensibilities and approach have translated successfully to commercials and branded content—and that the latter, offering more time than the standard :30, has enabled the director to mine even more of the potential in improvisation.

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Doug Liman

Spot path leads to a better filmmaker

By Robert Goldrich

"The real appeal of commercials is that they make me a better filmmaker," observed Doug Liman. "I always thought this conceptually. It takes so long to get a movie into production, you want to stay active in the meantime. It stands to reason that commercials are a great way to stay sharp. But it's much more than that. I still consider *Go* to be my best movie. And it's no coincidence that this movie followed the most intensive period of commercial

production in my career. My father was sick so I didn't want to go off and do a movie. I decided to do commercials so I could stay close to home and be around more for him. By doing many commercials back to back, you learn an efficiency of storytelling. You get a shot, you get a performance. You're happy with it. But that scene took 4.7 seconds and you need to get the same thing in 3.5 seconds. After a year thinking and working that way, it changes you as a filmmaker: I consider my audience's time valuable so maybe I can make the same movie in an hour and a half instead of an hour and 45 minutes. Or in an hour and 45 minutes, maybe I can give the audience twice as much."

Liman noted that a common litmus test, especially among directors, is to watch a film without sound. "You're on an airplane and looking at the screen of the

person next to you—if you can follow the movie without hearing a word, it's well directed. Commercials sort of by definition meet that test. They require that level of direction. You have to work hard on so many levels. For the things you value most as a director, commercials push the hardest for you to achieve them."

The alluded to *Go* followed Liman's acclaimed *Swingers*. *Go* too was a lauded film, earning Liman a Film Independent Spirit Best Director Award nomination in 2000. His filmography as a director has gone on to include such features as *The Bourne Identity*, *Mr. and Mrs. Smith*, *Fair Game* (nominated for the Cannes Film Festival's Palme d'Or in 2010), and last year's release *Edge of Tomorrow* (starring Tom Cruise). At press time, Liman was in Atlanta prepping his next feature, a political satire starring Cruise.



From the aftermath of *Swingers* on, Liman has also been active in commercials, all via Independent Media, a production house founded by EP Susanne Preissler. "Susanne saw *Swingers* and approached me about doing commercials," recalled Liman. "She brought me a job for Airwalk. I tried it and loved the experience. Each job that Susanne has presented to me over the years was accompanied by her explaining why it would be good for me to do this or that particular commercial. It was always phrased that way, to help me grow as a filmmaker. It's not

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Cadillac's "The Daring"

Lesli Linka Glatter

Filmmaker earns her second career DGA Award For Dramatic Series

By Robert Goldrich

The longevity and creative excellence of filmmaker Lesli Linka Glatter's career is reflected in her ongoing track record at the DGA Awards, which began with her nomination in 1991 for Dramatic TV Series on the strength of an episode of the breakthrough show *Twin Peaks*. Then we fast forward to 2010 when Glatter won the DGA Award in the same category for the "Guy Walks Into An Advertising Agency" episode of *Mad Men*. Her third and fourth nominations came in 2012 and '13 for *Homeland* episodes "Q&A" and "The Star," respectively. And last month on the basis of her fifth career DGA nomination—this one for

the "From A to B and Back Again" installment of *Homeland*—Glatter won the coveted Guild honor for the second time.

Of last month's DGA win, Glatter—who is also EP of *Homeland*—observed, "It was particularly wonderful because we are in such an extraordinary golden age of television. Any of the nominated directors for series—*Game of Thrones*, *House of Cards*, *True Detective*—deserved to win. For *Homeland* to get recognition in this DGA category is gratifying because this season was a big reset for the show [after the death of Sgt. Brody, played by Damian Lewis]. The challenges of season 4 were thrilling, exhilarating and terrifying. People responded to the new plot and darker twists, and we had two episodes nominated [the other being '13 Hours in Islamabad' directed by Dan Attias]."

Glatter was part of another splash made at this year's DGA Awards—by women directors who came up winners, including: Laura Poitras for the documentary *Citizenfour*; Jill Soloway for the TV comedy series *Transparent*; and Lisa Cholodenko for the TV miniseries *Olive Kitteridge*.

"The fact that four women directors won in major categories is fantastic and sends a great message," assessed Glatter. "It's even more impressive when you consider that not that many women directors are even getting up to the plate. The statistics in terms of opportunities for women are about the same as when I started some twenty years ago—which is shocking. Women have made inroads into other fields but the entertainment business has been behind the curve. At least those women who have gotten up to bat have hit it out of the ballpark—that's a big statement made by the showing at the DGA Awards."

Still, tempering that achievement is the big picture. "If you asked me when I started years ago if the lack of diversity and the limited number of women directors getting opportunities would still be an issue in 2015, I would have said, 'absolutely not.' Sadly, things haven't changed all that much."

Yet while opportunities for female directors remain relatively scarce as evidenced by assorted studies, Glatter has



worked consistently over the years on lauded, creatively ambitious projects ranging from such cult favorites as *Freaks and Geeks* and *Twin Peaks* to the likes of *NYPD Blue*, *Law and Order: Special Victims Unit*, *Gilmore Girls*, *Grey's Anatomy*, *The West Wing*, *The Closer*, *ER*, *Weeds*, *House: MD*, *The Good Wife*, *True Blood*, *The Walking Dead*, *Justified*, *Masters of Sex*, *The Newsroom*, and *Ray Donovan*.

Asked how she has managed to be involved in such high-caliber fare throughout her career, Glatter cites her earlier work as a modern dancer and modern dance choreographer. "Being in modern dance was a choice where you make zero money. You don't go into dance unless you absolutely love it. You accept what goes with that—otherwise it's like being a poet and somehow thinking you're going

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Homeland's "From A to B and Back Again"

The Mercadantes

Authenticity and a historic DGA nomination

By Robert Goldrich

It's been an eventful 10 or so months for Daniel and Katina Mercadante both personally and professionally. The directorial duo became a married couple last June. Back then they were at Epoch Films where their notable credits included campaigns for Dick's Sporting Goods out of Anomaly New York, and Facebook for Wieden+Kennedy, Portland, Ore.

Fast forward to January and two major developments unfolded for Daniel and Katina, a.k.a. The Mercadantes. Firstly the duo started a new career chapter by joining Park Pictures. And later that same month The Mercadantes on the strength of several Epoch-produced ad projects became first-time DGA Award nominees. They earned the nomination on the basis of Dick's Sporting Goods' "Sports Matter: Baseball" and Facebook's "Big Sister" and "We Are Not Alone."

The nomination also carried some historical weight as prior to 2015, the ranks of annual DGA commercial director nominees—which date back to 1980—had tallied but one female director. This year alone there were two female DGA nominees in commercials—Lauren Greenfield of Chelsea Pictures, and Katina Mercadante as half of The Mercadantes.

Katina Mercadante related, "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 the 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...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 that's as pure as it can be."

That purity and authenticity are direct results of what The Mercadantes strive for and channel their energies towards. Consider the "Baseball" spot 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. And asked them what inspired them. And



we found a high school baseball pitcher whose grandfather had recently died. We told that youngster's story."

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Robert Pulcini & Shari Springer Berman

Following 3rd film at Sundance, a foray into short form via Process' spot/branded content division

By Robert Goldrich

Robert Pulcini and Shari Springer Berman—directors of *American Splendor* for which they earned a Best Adapted Screenplay Oscar nomination in 2004—begin a new short-form chapter in their career with their involvement in a project for Adidas.

The husband-and-wife team—whose many credentials include earning a Prime-time Emmy nomination for their directing of the HBO telefilm *Cinema Verite* in 2011—recently secured representation in the advertising arena

via independent feature production house Process' new commercial-making/original branded content shop.

At press time, Pulcini and Berman had just embarked on the Adidas job, just weeks after they debuted *Ten Thousand Saints* at the Sundance Film Festival. This marked their third film to premiere at Sundance, a track record which included *American Splendor* winning the festival's Grand Jury Prize.

As for the appeal of diversifying into the ad/branded content sector, Pulcini noted, "The wide range of styles and stories associated with branded content is very appealing to filmmakers like us. Nurturing a feature script, packaging, casting and financing is quite a lengthy process, so it's exciting that these new opportunities have opened up for actually getting behind the camera and telling stories. We suppose the challenges lie in matching stories with brands, but luckily we have help in that department."

Berman confirmed that she and Pulcini are "currently conceiving a short film for Adidas, although it's premature to talk [publicly] about the experience. We are thrilled with the way our concept has been embraced by the company. It's a short New York City-set doc that we hope will be both nostalgic and inspirational."

Regarding what their long-form filmmaking experience enables them to

bring to branded fare, Pulcini related, "When we were starting out in the film business—as screenwriters and documentary directors [*The Young and the Dead*, *Off the Menu: The Last Days of Chasen's*—we also made a living by working in "real people" casting for commercials: testi-

monials, unusual stories and people matched with brands, etc. It was always an adventure finding real people to fill out a concept. On one occasion we were asked to find a group of Sherpas in Manhattan, and we actually did!

Now that we have a number of narrative features under our belt, we have a greater understanding of storytelling through image making, in a way that documentary work rarely affords you. We see the diversity of all these skillsets as an asset in the branded content world."

The connection with Process as the directing duo's ad roost evolved naturally. "Tim Perell, a producer we've known and long admired from our film circles, approached us with this new division of his company," recalled Berman. "The wonderful thing about Process is that they really understand the life experience of a filmmaker, which gives them the ability to effectively guide those experiences toward the needs of an ad agency. They help make a director's transition from the film world to the ad world seamless. They see the craft from our perspective, and we have a shorthand as we speak the same language."

Sundance

Pulcini and Berman's *Ten Thousand Saints* screened as part of Sundance's Premieres lineup, a showcase of world premieres of some of the most highly anticipated narrative films of the coming year. 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 gentrification 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.

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."

Pulcini recalled, "Shari read the book and fell in love with it and urged me to do the same. The writing was not only beautiful, but constantly surprising. The characters really spoke to us, as did the world [they're in]. For some time we had discussed setting a movie during that time period in New York. For me personally, it was quite an exciting era. The film is set the year I moved here."

As for the biggest creative challenge that *Ten Thousand Saints* posed to them as filmmakers, Pulcini said, "It's a period film on an indie budget, so we had to really think about how to control everything appearing in the frame without the resources to really do so. And we needed to accomplish this in a way that didn't make the film feel

small and overly contained. New York has changed so, so much. You don't realize it until you go back and look at footage of the East Village in the '80s. Even if you find an amazingly preserved location, everywhere you point the camera, there's these bright blue clusters of Citi bikes!"

Berman strongly concurred, "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 his team were inventive, a little bit insane and a lot brilliant! Also, we shot this movie during the coldest winter in New York history. There were like four polar vortexes and endless snowstorms. The snow looks great on film but it was a huge challenge just to walk to set without falling. I still shiver thinking about it."

Regarding their latest Sundance experience, Pulcini shared, "It was great to return to Sundance. It was our third time there with a feature, so it felt a bit odd to be constantly referred to as 'indie royalty.' But this time around we vowed to have fun and we succeeded. It helped to be traveling with such a lovely cast and crew, led by Ethan Hawke. We were all collectively pleased with how warmly the film was received, and we ended up selling the film for theatrical distribution at a very nice price. It will be opening late this summer."

As for what's next on their filmmaking agenda, Berman said, "We have several projects bubbling, but we're not certain which we'll end up going with—pretty much the daily condition of writers/directors. It's also been nice to consider shorter, branded content material for a change of pace."



Shari Springer Berman



Robert Pulcini



Ten Thousand Saints

Lisa Cholodenko Shares Backstory On Olive Kitteridge

Continued from page 7

Connecting with Kitteridge

McDormand was the initial catalyst in a chain of events which ultimately brought Cholodenko into the fold for *Olive Kitteridge*. The two had worked together on *Laurel Canyon*.

"We've known each other for a long time and after I made *The Kids Are All Right*, she called me as a friend to congratulate me and said that she had just optioned this book called 'Olive Kitteridge.' She had brought it to HBO and wanted to make a series out of it. She asked me to read the book and to consider directing

and writing it. I read it, loved the book but wasn't sure I could translate it properly to TV as a writer. It felt more like a limited series to me."

So Cholodenko went on to other projects while periodically checking in on the status of *Olive Kitteridge*. "I then forgot about it for about a year while I was in the process of developing a feature that looked like it was ready to go. And right during that little window I got a call from my agent saying that *Olive Kitteridge* was happening as a miniseries. Well, that's a dilemma. Dying of curiosity, I read the new script. I was wowed by the

adaptation. I decided to shift gears. I just couldn't say no to this kind of material, I knew I would regret it if I didn't do *Olive Kitteridge*. The story had a great tone. It was deep, funny yet tragic."

Asked if directing *Olive Kitteridge* based on a script she hadn't written represented a major transition for her, Cholodenko acknowledged, "I'm perhaps best known for directing these three features I've written [*High Art*, *Laurel Canyon*, *The Kids Are All Right*] so this [*Olive Kitteridge*] was a bit of a departure. It's kind of risky in a way. It's easier to direct something you've written because

you spent the time and understand the story from the inside out. This [*Olive Kitteridge*] was an experience. I had to learn and assimilate it."

Cholodenko noted that *Olive Kitteridge* was approached more like a feature film than a TV show over some 60 days of shooting. "All along we were proud to be making this beautiful film for television... And winning the DGA Award felt like winning the Oscar."

As for what's next, Cholodenko isn't sure. "I'm flirting with a few projects. I would love to do a proper theatrical feature next but it's too early to tell."

Ava DuVernay Focuses On TV In 2015

Continued from page 8

Among the founding organizations behind AFFRM are Urbanworld (NYC), Imagenation (NYC), Reelblack (Philadelphia), and the Langston Hughes Film Festival (Seattle).

Personal initiative

As for the inspiration her career path has provided to others, including minority filmmakers, DuVernay is an example of a person creating one's own opportunities. She first established herself as a film marketer and publicist for 14-plus years. DuVernay formed DVA Media + Marketing, a firm that provided strategy and execution for more than 120 film and TV campaigns for directors such as Steven Spielberg, Clint Eastwood, Michael Mann and Bill Condon.

She originally harbored no ambition to become a director but over the years that goal evolved. "I worked on many sets and did lots of junkets. I constructed marketing and publicity campaigns and from my proximity to filmmakers it became very clear to me what filmmaking wasn't—it wasn't magic. It was regular people with ideas, with some elbow grease and gusto, making films. I realized it was something possible to accomplish. It demystified the process for me and I felt it wholly possible for me to do what they did. Since I had a small boutique agency, I could self-determine some of my time—right after I finished marketing *Invictus* with Clint Eastwood. I took a couple of weeks over the Christmas holiday to shoot a short

film. Then I shot a documentary over the course of the next year during weekends and evenings. That got some attention and resulted in my getting the chance to create a music documentary."

DuVernay said that the music documentary experience "gave me confidence and a little bit of money to shoot my first narrative film, which I made for 50 grand with my savings."

That narrative film, *I Will Follow*, was directed, written and produced by DuVernay. Starring Salli Richardson-Whitfield, the family drama was hailed by critic Roger Ebert as "one of the best films I've seen about the loss of a loved one."

DuVernay's second narrative feature, *Middle of Nowhere*, won the Best Director Award at the 2012 Sundance Film Festival, the 2013 John Cassavetes Independent Spirit Award and the Tribeca Film Institute 2013 Affinity Award. It was after *Middle of Nowhere* that DuVernay quit publicity (following her work on the campaign for *The Help*).

Her body of directorial work also includes the documentaries *Venus Vs* for ESPN and *My Mic Sounds Nice* for BET, along with *John Legend Interludes Live*, *Essence Music Festival* and *Faith Through The Storm* for TV One. In 2013, DuVernay directed an episode of the hit ABC prime-time series *Scandal* as well as fashion and beauty films for Prada and Fashion Fair with *The Door* and *Say Yes*, respectively.

DuVernay directed and served as an executive producer on *Selma*, which has earned assorted honors and nominations.

Selma for example landed Golden Globe nominations for Best Motion Picture-Drama, Best Director, and Best Performance by An Actor In a Drama (David Oyelowo). "Glory" won the Golden Globe for Best Original Song. *Selma* also garnered five Film Independent Spirit Award nominations: Best Feature, Director, Male Lead (Oyelowo), Supporting Actress (Carmen Ejogo) and Cinematography (Bradford Young). Furthermore there are prospects for *Selma* to add to its audience when it comes to a smaller screen, slated to debut on Blu-ray Combo Pack, DVD and On Demand May 5 from Paramount Home Media Distribution. The film arrives two weeks earlier on Digital HD April 21.

As for life after *Selma*, DuVernay is slated to focus on television in 2015 followed by a planned return to features in 2016. Regarding TV, DuVernay shared, "I'm enamored with the possibilities of the freedom auteurs are getting when they enter this space—we see it with filmmakers such as Steve Soderbergh, Steve McQueen, Jill Soloway. They're going to TV to develop the elongated story over multiple episodes."

At press time DuVernay was directing the pilot and exec producing *For Justice*, a CBS series about a black female FBI agent who investigates civil rights abuses. And this summer DuVernay is scheduled to shoot in New Orleans a series she created for the Oprah Winfrey Network—*Queen Sugar*, which centers on a modern-day L.A. woman who inherits a sugar plantation in the South.

Glatter

Continued from page 8

to make a boatload of money. I would look at material and if I didn't relate to it, I just didn't do it. I'm glad I did that from the beginning of my directing career. Looking back, it had me doing only the most interesting work."

Oscar nominee

After living overseas for a prolonged stretch when in her 20s, Glatter returned to the U.S. where she was turned onto the Directing Workshop for Women at the American Film Institute. There she made her first short film. "I was pretty much told by everybody not to make that film if I wanted a job in Hollywood. Three-quarters of the film was in Japanese, there were subtitles, flashbacks, narration, just one Caucasian character. It was hardly the formula for a commercial success but that's the story I wanted to tell."

Titled *Tales of Meeting and Parting*, the film went on to earn a Best Live-Action Short Oscar nomination in 1985 and opened up "a window of opportunity for me" that translated into TV directing. "I've been lucky that television has given me the chance to deal with a lot of different genres, making it harder for me to be pigeonholed."

Glatter observed that today "more individual creative voices are being heard on different platforms. Beyond cable, you have *Transparent* on Amazon, *House of Cards* on Netflix. That dynamic is an important component of the current golden age of television."



Claudio Miranda, ASC



Jonathan Freeman, ASC



John Lindley, ASC

Visiting *Tomorrowland* and The ASC Awards

DPs Claudio Miranda, Jonathan Freeman, John Lindley discuss their latest work and honors

By Robert Goldrich

One cinematographer earned the Best Cinematography Oscar two years ago for *Life of Pi* and recently took a journey to *Tomorrowland* (Disney).

Another won the ASC Award last month for an episode of *Boardwalk Empire* (HBO), marking the fourth time in five years that he has won the coveted honor in a TV category.

And our third cinematographer just earned his first career ASC Award for the pilot of the TV series *Manhattan* (WGN). He also made a splash this past year on the feature front, lensing the acclaimed *St. Vincent* (The Weinstein Company).

Here are insights and reflections from Claudio Miranda, ASC, Jonathan Freeman, ASC, and John Lindley, ASC.

Claudio Miranda

Oscar-winning cinematographer Claudio Miranda, ASC, continues his run of creatively and visually ambitious films with *Tomorrowland*, just the second live-action feature directed by Brad Bird who's known for his helming touch on such fare as Pixar's *Ratatouille* and *The Incredibles*.

Miranda described *Tomorrowland* as "a large-scale, two dueling worlds kind of project." The Disney film takes place in reality and in the other world of Tomorrowland, with the latter carrying some architectural tie-ins to the Tomorrowland of Disneyland fame.

Tomorrowland stars George Clooney as a jaded former boy genius inventor and Britt Robertson as a bright teenager brimming with optimism. They team on a dangerous mission to unearth the secrets

of an enigmatic place somewhere in time and space known only as Tomorrowland.

Initially at Bird's behest, Miranda did different tests with 65mm film being considered. "Brad wanted a 4K output so ultimately we went with the Sony F65, which was what I used to shoot *Oblivion*. *Tomorrowland* was a puzzle solving process. What should be blue screen? What should be real? Where do you stop the live action and where do the visual effects enter or take over. I've always had a very close collaboration on films with the VFX department, which is why we've been successful. If I'm tooting my own horn as a cinematographer and they're doing the same with VFX, we won't be in sync, which translates into disaster. For *Tomorrowland*, I worked closely with the VFX team at ILM. The detail in *Tomorrowland* is beyond anything I've worked on."

The aforementioned feature run that Miranda has enjoyed in terms of challenging high-profile fare started several years back with David Fincher's *The Curious Case of Benjamin Button*, moved onto Joseph Kosinski's *TRON: Legacy*, Ang Lee's *Life of Pi*, Kosinski's *Oblivion*, and now *Tomorrowland*. Miranda earned his first career ASC Award nomination for *Benjamin Button* in 2009, as well as his initial Best Cinematography Oscar nod. He wound up winning both the Oscar and the BAFTA Award for Best Cinematography in 2013 for *Life of Pi*.

Miranda noted that Bird gravitated toward him for *Tomorrowland* based in part on the DP's efforts on *Oblivion*, *Life of Pi* and *TRON: Legacy*. "*TRON* was very futuristic so there was a little tie-in for the

alternate world kind of movie that Brad was doing. I think he liked my approach of making all the lighting feel very integrated. If I feel too present in putting a stamp on the lighting, it can be distracting to the movie. You have to make sure the lighting sources feel like they're coming from the right natural places. It helps the audience feel connected."

Also helping that connection was Bird's preference for "putting people in real environments," observed Miranda. "When the guy is flying [in *Tomorrowland*], he is doing so on a skydiving simulator, falling off a building rather than completely relying on puppeteering. I feel that just helps the overall look and feel so that viewers can relate to the action. Even the visual effects guys are pushing for us to shoot as much in real environments as possible. I'm used to some directors wanting everything in a synthetic background. For *Tomorrowland* we had massive sets. The final *Tomorrowland* set was as large as a football field. Everyone on the production end contributed so much to the look and feel."

Jonathan Freeman, ASC

Last month Jonathan Freeman, ASC, won his fifth career ASC Award, and third for *Boardwalk Empire*, the latest coming for the series episode titled "Golden Days for Boys and Girls." This marks the fourth time in the last five years that Freeman won the coveted ASC honor for his TV work, starting with the "Home" and "21" episodes of *Boardwalk Empire* in 2011 and 2012, respectively, and the "Valar Dohaeris" installment of *Game of Thrones* in

2014. His first ASC win came in 2005 for the telefilm *Homeland Security*. Freeman thus far has eight career ASC nominations, the remaining three coming for the TV movie *Taken* in 2003, *Strange Justice* in 2000 and the "God Bless America" episode of *Prince Street* in 1998.

That very first nomination embodies Freeman's admiration for the ASC Awards. "I was so impressed by the inclusiveness of the ASC. When I received that first nomination, I was not an ASC member. I was not even on the radar of other ASC members. I doubt they knew who I was. I had done very little American work. Yet I wound up being nominated for a show—a mid-season replacement series on NBC—that probably a lot of people didn't see. I thought it quite remarkable that they would consider me. It hit home for me the fact that they truly focus on the work, the cinematography. They don't know who did the work when they view it. They just base their selections on what they see. That's why the recognition from the ASC always means so much."

Such recognition wouldn't be possible, noted Freeman, without a team effort. "*Boardwalk Empire* is special because of the combined effort by my fantastic crew, my cinematography partners, the directors, the brilliant production and art direction team. They strive for as much period detail as possible. That makes your job as a cinematographer that much easier. You walk onto a beautiful set with fantastic actors, stunning wardrobe. It's hard not to do a half decent job when you have those elements in place. The ASC Award is an honor reflecting that team effort."

Lensers Freeman, Lindley

So too are two primetime Emmy wins for Outstanding Cinematography—for the *Boardwalk Empire* episodes “Home” in 2011 and “21” in 2012.

Freeman added that he feels “very fortunate to have been able to shoot all five seasons of *Boardwalk Empire* on film.” At the same time, he has embraced digital as evidenced by his *Game of Thrones* ASC win last year. He deployed the ARRI AL-EXA on *Game of Thrones*. “Moving from film to digital was something that most of us cinematographers had been holding back the reins on until we felt that the technology of digital could emulate film as closely as possible,” said Freeman. “Many DPs, including myself, believe the first true successful system at the moment has been the ALEXA. It still doesn’t have quite that quality of film that cinematographers love but it is certainly a brilliant tool that has its own advantages. One in particular that’s important is the efficiency of working with a director on the set. We’re both looking at an HD image, a very high quality representation of what the final result will be—this is an undeniably valuable shorthand that in film was always a challenge. With film, you spend considerable time—shooting stills, determining the proper exposure and so on—getting to the point where you can give the director confidence over what the final result will be. With HD the cinematographer and director can have a great immediate collaboration on the cinematography based on the imagery you’re capturing. As a cinematographer you can let things go more and experiment because the director is able to see the image and can give immediate feedback if he or she feels you’re pushing things too much a certain way. You can constantly adjust.”

While his eight ASC nominations are for TV, Freeman has feature credits that include *50 Dead Men Walking*, *Hollywoodland*, and *The Edge of Love*.

John Lindley, ASC

Last month John Lindley, ASC, earned his first career ASC Award, on the strength of the *Manhattan* series pilot. Amidst the construction of the world’s first atomic bomb, *Manhattan* follows the stories of the involved brilliant-but-flawed scientists and their families.

Several months prior to the ASC pro-

ceedings, Lindley saw the release of *St. Vincent*, a lauded feature he shot for director Theodore Melfi and which stars Bill Murray as Vincent, an unlikely role model who helps a boy come of age. “It’s a film that has a heart and a head,” assessed Lindley who got the gig based on his working relationship with Melfi over the years on commercials.

Lindley felt fortunate to lens *St. Vincent* on film. “Ted wanted to shoot film. He storyboarded every frame,” said Lindley. “He’s meticulous and thoroughly thinks about what he’s going to do. His decision to shoot film was brave. There’s a little kid who’s a big part of the movie and digital is great for multiple takes with young actors. Ted was steadfast, though, that film was right for the project. If we had to reload the camera for additional takes, that was fine. He didn’t care about that. He cared about how the film looked and that was the right choice for *St. Vincent*.”

Meanwhile *Manhattan* was the second career ASC nomination for Lindley. The first came three years earlier for the *Pan Am* series pilot (ABC). The *Manhattan* and *Pan Am* pilots have in common director/EP Thomas Schlamme—and that shared bond is no coincidence, said Lindley, when it comes to his receiving ASC recognition. “If you look at anybody’s award nominations, any cinematographer, in features or television, often they come along with directors who have a consistent interest and enthusiasm for how the project looks. You’ll never find a director who is going to say, ‘I don’t care how it looks.’ But some really and truly care above and behind the call. Tommy really cares how it looks and he’s fearless. He’s not afraid of trying stuff, of going with new ideas at the last minute. Under those circumstances, he’s a capable and accomplished director who doesn’t get thrown off his game.”

Relative to *Manhattan*, Lindley said one of the biggest creative challenges for the World War II period piece—during the time of the top secret Manhattan Project—was to avoid “certain period conventions that are widely observed and have become clichés. We wanted to find a way of observing that time period without falling into those clichés. We wanted to make a fresh version of a period that has been recreated many times. We tried to play in new areas with colors and contrast.”

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UltraHD: It's Here!



From top left, clockwise: The EIZO ColorEdge CG318-4K monitor is being used by animation, VFX and post houses; Sony 4K cameras are being used for everything from features, documentaries, streaming video and commercials to live sports and concert productions. The F55 camera is shown being used on the set of "The Blacklist," a football game and live "Tory Burch" fashion event shoot.

From cameras to monitors, UHD/4K makes a big showing, at NAB and beyond

By Debra Kaufman

UltraHD 4K is here. Within a short period of time 4K cameras and UltraHD TV sets have arrived at film/TV industry events, from the Consumer Electronics Show (CES) to the National Association of Broadcasters (NAB).

Video has become a predominate means of entertainment and communication. With democratized media, the ordinary person has the means to shoot video with their smartphone and upload it to the Internet. The proliferation of video has set a higher bar for professionals, making UltraHD 4K a natural progression from High Definition and 2K.

According to Nielsen Research, Americans now own, on average, four digital de-

vices and spend 60 hours a week consuming content on those devices. A majority of U.S. households own HDTVs, Internet-connected computers and smartphones.

Although 4K TVs have only been on the market for a short time, dramatic sales have shown the hunger for higher resolution content. DisplaySearch reports that global shipments of 4K LCD TVs "soared nearly 700 percent to 12,730 sets in 2014." In dollars, that represents 20 percent of total global TV sales of U.S. \$83.5 billion.

In 2014, the drumbeat for 4K cameras and other gear began. At NAB 2015, we'll see more 4K cameras, as well as infrastructure and systems for complete UHD production and post. In this feature, you'll

learn about the latest in 4K camera systems from Sony, a pioneer in High Definition and now leading the way in 4K. You'll also hear about the professional 4K monitor from EIZO, another company that prides itself on keeping up on the forefront of innovation.

The one missing piece has been content, but that's quickly being rectified. Dozens of feature films, newly transferred to 4K, have been the low-hanging fruit of 4K content. But it's original content that's going gangbusters.

Among the distributors of content, streaming video is pushing the market for UHD/4K content forward. Netflix was

Continued on page 18

SONY



F65



F55

Meet the crew



F5



F57

The latest advances in Sony® CineAlta® cameras deliver comfort, codecs and capabilities for every production. Enjoy true shoulder-mount ergonomics and control with the shoulder mount dock* for the F55 and F5. Both cameras can also add Apple® ProRes 422 and Avid DNxHD® recording.* The PXW-F57 excels at hand-held long-form shooting. And the F65 delivers the exquisite resolution of a 20 megapixel image sensor. For every type of production from features and episodic TV to docs and industrials, professionals work with Sony CineAlta cameras.

To learn more visit us at NAB Booth #C11001 or at sony.com/35mm.

* Sold separately. Requires Version 5.0 firmware.

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4K

Sony Makes 4K Breakthroughs With Projectors, Cameras

Continued from page 16

the first to the table, with the announcement at the beginning of 2014 that all their original programming would be streamed in 4K. True to the promise, Season 2 of *House of Cards* debuted in April that year in 4K. Netflix has shot additional 4K content, including the miniseries *Marco Polo*, and distributed 4K content such as the hit series *The Blacklist*.

Amazon is another OTT content provider that's made huge strides in creating 4K content: *Mozart in the Jungle*, *Transparent*, *Alpha House*, *Gortimer Gibbon's Life on Normal Street* and the TV series *Orphan Black*. Other sources for 4K content include DirecTV, Comcast, YouTube, UltraFlix, M-Go, and Samsung. Also in the works is a 4K Blu-Ray standard.

Sports broadcasting is a "killer app" for UHD/4K, and broadcasters are also moving towards 4K. In 2013, Sony and FIFA successfully created a 4K live production workflow at the Confederations Cup in Brazil, followed by the World Cup in 2014. More recently, at the end of 2014, Time Warner Cable successfully produced two "proof of concept" 4K broadcasts: the California Interscholastic Federation (CIF) high school football Division I Championship Game on December 19 and an NBA regular season game between the Lakers and the Golden State Warriors on December 23. This proof of concept involved a large number of companies with 4K solutions, including Sony, Canon, Adtec Digital, Chyron Hego, Evertz and Cisco.

What's clear is that we're just at the beginning of a wave of 4K content as well as ways to distribute and enjoy UltraHD, from game consoles and smartphones to TV sets and movie theatre projection. As more companies release solutions to offer choices for a complete end-to-end 4K workflow, 4K content creation will ramp up. Now is the time to get on board to enjoy the full benefits of understanding how to make an UltraHD/4K production work.

With Japan resolutely heading towards 8K broadcast, we know that the evolution of imagery won't stop at 4K. We're already hearing that drumbeat with 6K cameras, HDR (High Dynamic Range) and wider color gamut. In this feature, SHOOT takes a deep dive – beyond the

hype – to reveal real solutions in 4K and how the experts are putting together the workflows that make 4K productions real.

Sony: A pioneer in 4K

Just as Sony was a pioneer in High Definition, so the company has been a leader in 4K. "Sony introduced its first commercial 4K projectors in movie theaters in 2005," says Rob Willox, Senior Marketing Manager, Content Creation at Sony's Professional Solutions Americas group. "Now there are more than 18,000 Sony 4K projectors installed at movie theaters and in other non-cinema applications – from small independent theaters to large circuits like AMC and Regal." Willox reveals that Sony 4K projection technology is also used in command and control, simulation and visualization, training, government use, theme parks, museums, auditoriums and lecture halls and more.

Sony was also first to market with a 4K Ultra HD video download service – Video Unlimited 4K – and other consumer 4K technology highlights include 4K Ultra High Definition TVs (84-, 65-, and 55-inch sets), an Ultra HD Media Player (FMP-X1), a 4K home projector, and a full line of 4K-capable home entertainment products.

Following the launch of its 4K digital cinema projectors, Sony introduced a series of professional 4K digital motion picture cameras, starting with the 8K sensor F65, and then the F55 and F5 cameras, all of which have been widely adopted for feature films, sports, TV shows, commercials, documentaries and more.

"Sony's 4K professional line-up has dramatically expanded to now include compact camcorders such as the PXW-FS7, NEX-FS700 and PXW-Z100 models, 4K-ready production switchers, 4K/HD servers and the new PMW-PZ1 4K/HD player and 4K OLED master monitors," says Willox.



Rob Willox

SONY
<http://www.sony.com/professional>

Sony has mastered one of the biggest challenges in producing 4K content: end-to-end workflow. "Sony is the only company that can deliver a total 4K ecosystem for documentaries, sports, music videos commercials and production at all budget levels," he says.

"With each of its 4K cameras, Sony's approach has been to develop the right technologies that meet today's produc-



TV shoot with the Sony F55

tion requirements, and to provide the tools that enable a professional's creativity," he adds. "Ongoing upgrades and product development have enabled the addition of new codecs and recording options, all offering compatibility with most workflow platforms. Today's camera technologies are continually delivering better image quality and higher performance to give professionals more flexibility."

The cameras' ability to produce 16-bit RAW delivers the highest dynamic range and color fidelity, with other creative advantages including more post-production flexibility in cropping, re-framing, and image stabilization. New technologies are making the 4K post process easier, more efficient and less expensive. For example, using the XAVC codec, 4K at 24P is only 240 Mbps, just 20 Mbps more than leading third party codecs in HD. "In fact, the 4K workflow isn't any harder or less expensive than it is in HD – a change from just a year or two ago," says Willox.

4K makes HD look better; there is more post production flexibility, and assets are "future proofed." According to Willox, an increasing number of production professionals are realizing there is a value to shooting 4K now for HD and keeping that evergreen "4K Negative" on the shelf for later use.

Recent camera upgrades have included an optional hardware and firmware upgrade that transforms the F5 camera to an F55, and a 4K upgrade option designed to enable a host of improvements including: XAVC 4K/QFHD recording and playback; 4K SDI and 4K HDMI Output; and simultaneous recording (XAVC 4K/QFHD) with MPEG 50Mbps 422; a shoulder mount dock so users can quickly convert an F5 or F55 into a run-and-gun ENG/documentary camcorder; and Apple ProRes and Avid DNxHD onboard recording.

At NAB 2015, Sony will announce new upgrades and features for many of its cameras, from large sensor models like F65 and F55 to its shoulder-mount and compact camcorders, as well as highlight new software updates for other products. "Sony has a commitment to keep investing in these 4K cameras and assuring customers that their investments in Sony technology will keep them abreast of changes in technology," says Willox.

With this appetite for higher resolution, Sony's 4K cameras and other products are being adopted by the film and TV industries. Some of the recent and upcoming motion pictures shot on Sony 4K cameras includes *Annie*, *The Wedding Ringer*, *Dolphin Tale 2*, *Let's*

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Introducing....

World-Class Color Accuracy in 4K



ColorEdge® CG318-4K

ColorEdge®

Professional Color Accurate LCD Monitors for Media and Entertainment Creation

For all color critical workflows, a monitor that accurately displays color to industry color standards is a necessary tool. The new 31.1" ColorEdge CG318-4K is the first color accurate DCI 4K (true 4096 x 2160) monitor perfect for 2D and 3D CGI, VFX, compositing, and color grading. A built-in calibration sensor, housed right in the monitor's bezel, provides network, remote auto-calibration capabilities. With factory preset color spaces like BT.2020, DCI-P3 and BT.709, this is the easiest tool for attaining your required color standard.

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Monitoring 4K Progress: EIZO To Unveil ColorEdge At NAB

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Be Cops, No Good Deed, Ted 2, A Million Ways to Die in the West, Tomorrowland and Monkey Kingdom. On the small screen, TV's top drama, *The Blacklist*, is shot with Sony 4K cameras, as is the top comedy, *The Big Bang Theory*, leading a long list of sitcoms and dramas.

Sony F65s and F55 have been widely used in live sports, mostly for cut-ins, zooms and high frame-rate capture and to produce crisper and more accurate replays for HD broadcasts.

Documentaries and commercials are increasingly being shot with Sony 4K camera. Wilcox reports that 4K acquisition for commercials has actually been occurring for the past several years. Sony's PlayStation group uses F65 and F55 cameras for many of its spots, notably last year's "Call of Duty" commercial and recent spots for the new Playstation 4 game "Destiny."

There are also several growing areas for 4K production, most notably in over-the-top programming, where streaming and on-demand services like Netflix (*Bloodline*, *Marco Polo*), Hulu (*Deadbeat*) and Amazon (*Alpha House*) are all using F65s and 55s to create their original programming.

Another growth area is live concert production, where F55s have shot concerts by a range of artists including Katy Perry and Foo Fighters, with production crews taking advantage of the camera's ability to capture a concert with a "filmic" look with a shallow depth of field.

In conclusion, Sony has been proving itself in 4K since 2005. That's given the company years to develop technology, fix problems and come up with new ideas. The result is a range of 4K cameras for every budget and products that create a robust 4K workflow. That's no small accomplishment for those seeking an end-to-end solution, and Sony offers just that for content creators who want to dive into this new world of 4K and Ultra High Definition.

EIZO: monitoring in 4K

In the world of UltraHD/4K, monitoring poses special challenges; professional solutions are few and far between. Now, at NAB 2015, EIZO Inc. will



Hiroshi Nagai



Joey Sanchez



unveil its ColorEdge CG318-4K professional monitor. The ColorEdge CG318-4K – with a screen size of 31.1-inches – displays the DCI 4K standard of 4096 x 2160. "The monitor offers all the color spaces required for work in the industry today, including 98 percent of the entire DCI-P3 standard used in digital cinema; in compliance with DCI-P3," says product manager Hiroshi Nagai. "The monitor offers a 1500:1 contrast ratio for the true blacks that can be difficult to see on a typical LCD monitor." The monitor also displays 100 percent of Rec. 709, EBU and SMPTE-C standards and 99 percent of Adobe RGB.

With 10-bit simultaneous color display from a 16-bit look-up table, the ColorEdge CG318-4K can show more than one billion colors simultaneously – 64 times as many colors as those produced by an 8-bit display. A 3D LUT that is included adjust color individually based on an RGB cubic table. As an LED-backlit monitor, it offers longer lifetime, better energy efficiency and better uniformity.

The monitor is based on hardware calibration. "That means it's not calibrating down to the computer level," says EIZO brand development manager Joey Sanchez. "When you're calibrating, you're calibrating the monitor itself, not at the graphics card level." Sanchez also reveals that every display

is individually calibrated at the factory. "When it comes out of the box, it's calibrated and has preset modes that we've made sure are completely accurate to the color standards," he says.

Another feature unique to the EIZO ColorEdge CG318-4K is the ability to automate all the calibration, even remotely or scheduling it for when the user isn't in front of the display.

EIZO comes by its expertise in color accuracy through years of experience in the digital print and photography businesses, where color accuracy was critically important. "As we started to see the real necessity in video production, we began to work in that market, making a lot of our presets specific to cinema space," says Sanchez.

"Our whole philosophy with color engineering is having a stable, uniform and accurate monitor," says Nagai. "The only way we're able to do that is with our own built-in circuitry that has been researched and developed from the ground up and manufactured by us. Our R&D facility improve on the chip circuitry: it's what controls all the advanced features of the display."

EIZO Inc. has a long line of "firsts" to its credit: In 2004, the company introduced the ColorEdge CG220, the world's first LCD monitor capable of reproducing the Adobe RGB space; in 2002, EIZO made it safe for the pre-

press and photography industries to make the switch to LCD technology when it first debuted the ColorEdge series, the first-ever targeted at graphics professionals. And, in 2001, EIZO released the FlexScan L675, the world's first thin-bezel desktop monitor, with a bezel width that, at that time, was a revolutionary 18.5mm.

Some of the most color-sensitive creatives in the film/TV industry have already adopted the ColorEdge CG318 4K monitor, including Industrial Light + Magic, Dreamworks Animation, Laika, Warner Bros. and many other animation, VFX and post production houses in Los Angeles and New York.

In fact, Autodesk Flame and Smoke creatives may already be familiar with the EIZO logo; all Autodesk high-end systems come with an EIZO display. "We have the most stringent standards in the market when we create our displays," says Sanchez. "If you're working in a color-critical environment, the EIZO ColorEdge CG318 4K monitor will make life more efficient and easier."

The Transition...

Creating UltraHD content is the next adventure in storytelling and technology. Although 4K production, post and distribution is still in its early days, it's never too early to get informed. At NAB 2015, we'll see 4K gear in abundance, from cameras to servers. The show will be a great opportunity to look through the viewfinders and learn how current productions have established successful 4K workflows.

Similar to the transition from Standard Def to HDTV, everyone from directors to cinematographers will all make the leap to 4K. With vendors such as Sony and EIZO, creatives can feel secure that their manufacturing partners are hard at work to ensure it's an easy transition.

This is the third in a series of special Sponsored Features on Entertainment & Advertising Technology.

For links to the October 2014 and January 2015 Digital Workflow Solutions Sponsored features, and information on upcoming Sponsored features and other marketing opportunities, please contact marketing@shootonline.com

Spring Forward



SHOOT's spring season ensemble of up-and-coming filmmaking talent includes an ad agency creative director who made a major splash with a poignant and topical PSA he both wrote and directed.

Also in the up-and-coming directors mix are: twin brothers whose spec work has been adopted by clients and become part of their branding/marketing efforts; a feature documentary directing trio who rebranded itself for the ad sector, connecting with an indie feature production house which recently formed a shop dedicated to the creation and production of original branded content and spots; and a five-person collective who after establishing itself in Detroit is now poised to extend its reach nationally with its first formal production company affiliation.

Here's our spring collection of some promising directors to watch.

Peter Moore Smith

A familiar name and well respected in ad industry circles, Peter Moore Smith, executive creative director at Saatchi & Saatchi New York, is by contrast not all that widely known as a director. But the indus-

try veteran—who made a major creative splash during his early days at BBDO New York (with celebrated campaigns for Pepsi, Visa, GE and FedEx)—is now looking to take on select directorial assignments for Saatchi clients, an aspiration that has been buoyed by his recent emotionally poignant and thought provoking PSA titled “The Talk” which he wrote and directed for the Brotherhood/Sister Sol, a NY-based youth development organization.

The spot depicts several discussions between African-American parents and their sons about how to avoid potentially dangerous encounters with the police. This is a common dialogue dubbed “the talk” in black households. In sharp contrast, the piece next shows a white father telling his teenage son to seek out an officer if there's trouble. Then the question is ultimately asked, “Do we want one America—or two?”

Smith related that he was “passionate about the project and jumped at the chance to direct it. After learning about this painful discussion taking place in African-American homes, I felt it was important that, first of all, everyone knows that

it's happening, and secondly, that we start to examine the reasons why. It's our hope—and it's my personal belief—that positive, constructive conversation about ‘the talk’ can bring about positive change.”

While police shootings resulting in the deaths of unarmed black men in New York, Bridgeton, NJ, and Ferguson, Missouri, have made those communities controversial flashpoints, generating divisive arguments and in some cases rioting, Smith felt that “The Talk” and the problems it represents can help those on different sides of the issue find some common ground. “The feedback I've personally received has been gratifying. I've had African-American families tell me that the PSA captured their experience of trying to prepare their children. And white people have told me that the spot opened their eyes that these kind of conversations were happening in black family households. I think there's agreement that we want one America when it comes to this issue and how people are treated.”

“The Talk” represented Smith's coming out party as a director. He had di-

This season's collection of emerging directors makes its initial mark in the industry

A SHOOT Staff Report

From far right, clockwise: Peter Moore Smith; The Work collective; Ford Mustang's “Speed Dating” viral; The Freise Brothers; Saatchi's “The Talk” PSA; and the Clubhouse trio

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Saatchi ECD's PSA; Freise Brothers Take Spec PATH

Continued from page 21

rected some under the radar work over the years, including what he described as “little bits and pieces when we couldn’t afford a director” and “some personal art films that no one should ever see. But I’ve been groomed to become more active as a director. I have spent so much time as an agency creative working with so many good directors that you can’t help but learn. It’s pretty easy to steal from the best,” he quipped.

Noting that Saatchi will always collaborate with world class directors at production companies, Smith said, though, that there have been and continue to be occasions where in-house directorial opportunities arise on budget-challenged projects. He hopes to direct some of those jobs. “I particularly like actor and dialogue-driven work. If I have ability as a director, it would be drawing out authentic performances from people. I prefer work that’s about people at their most human.”

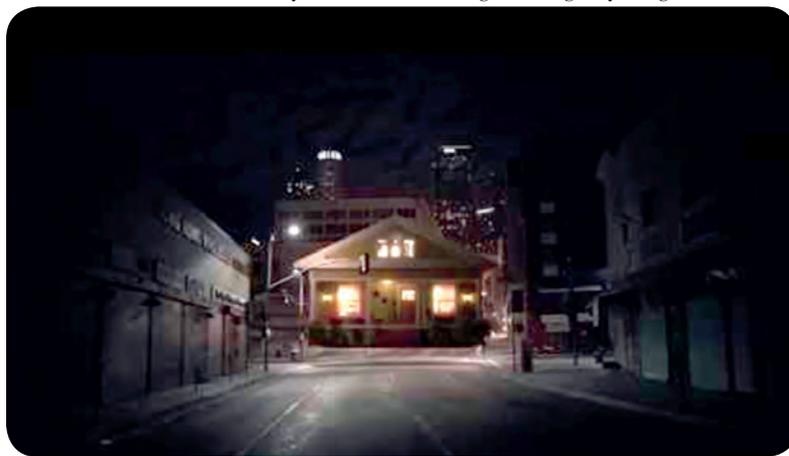
Smith said he’s “realized the part of the job I love most is being on set. It’s the fun part of advertising. I thought I’d like to try directing. I’m a full-time Saatchi employee. When the job is right and the creative team is for it, I’d like to be considered for directing to help a Saatchi client. I’m keen to explore directing when the circumstances are right.

As a creative, Smith’s penchant for dialogue and visual narrative, from the emotional to the comedic, has garnered a number of ad industry awards, including Cannes Lions, One Show Pencils, Effies and Clios. He is also a novelist and a screenwriter. Smith has published two books (“Raveling” and “Los Angeles,” both from Little Brown) and has written an independent movie (*Forgetting the Girl* directed by Nate Taylor), which was awarded the audience prize at the 2012 Soho Film Festival. Smith’s short stories have been widely published and his writing has been recognized with assorted literary awards and honors, including the Pushcart Prize, an Edgar Award nomination, and inclusion in the annual Best American Mystery Stories anthology.

The Freise Brothers

At press time, The Freise Brothers (Adam and Nathan)—who direct via Biscuit Filmworks—were about to embark

on a 90-second narrative promo for the Newport Beach Film Festival. The project is the helming duo’s first full fledged ad assignment yet they’ve already made an impact in the marketplace through spec work that has been embraced by clients. Among those spec pieces catching SHOOT’s eye was “Making It Home,” a Biscuit-produced :45 for Southern California-based homeless assistance agency PATH. The spot was adopted by PATH which is now running the message online to raise awareness for its permanent housing developments and other services within the homeless community.



PATH’s “Making It Home”

“Making It Home” features narration describing the emotional importance of a permanent home, and striking visual juxtapositions between gritty urban streets—which serve as “homes” for the homeless—and warm, inviting houses. The Freise Brothers directed and shot the spot, in addition to handling all visual effects. They shot desolate downtown L.A. streets in the middle of the night, created each house using 3D modeling software, and composited the homes and streets together during postproduction.

“We thought if we were going to do a spec piece, we didn’t want it to be a free commercial for people who didn’t need it,” explained Nathan Freise. “There are so many worthy causes and groups that don’t have the money to do a commercial easily on their own. So we came up with this [‘Making It Home’] and sent it out to a handful of homeless agencies. PATH responded and was the best fit. Their mission fit our slogan. The power was more in the visual but adding to it was live narration from someone who understood

homelessness so the final project would feel real and not scripted.”

PATH is a family of social service agencies working together to end homelessness for individuals, families and communities. PATH does this by building housing and providing supportive services in 22 locations from San Diego to San Luis Obispo, Calif. Since 2013, PATH has helped more than 3,800 people make it home.

The home building-themed PSA is most apropos for the Freise Brothers in that the twins originally aspired to be architects. “As kids we were interested in drawing, drafting, anything creative,” said

Nathan Freise. “Both Adam and I wanted to be animators when we were young. Our parents put us on a more practical route to make a living. Architecture seemed like a good idea.”

Born and raised in Union, Missouri, Nathan and Adam Freise received degrees in architecture and naturally gravitated toward 3D design, working out of Chicago where they turned out animation and 3D renderings for architects. Yearning for a more creative path, Nathan and Adam pursued short films and side projects in their spare time, leveraging their design prowess for successful experimentation with animation and visual effects. Both brothers went back to school in New York City—Nathan attending the School of Visual Arts to study animation while Adam went to the school of architecture at Columbia. However, Adam spent so much time collaborating with Nathan on his thesis film that he became what amounted to being an honorary member of the School of Visual Arts.

The art thesis film they teamed on, a

visionary sci-fi piece titled *The Machine Stops*, was well received on the festival circuit, gaining exposure at the Los Angeles International Short Film Festival and the Sitges International Film Festival.

Needing to make a living, the brothers started turning out animation for architects during the day while reserving down time the rest of the week to work on side projects, building a film portfolio. Looking for more inspiration creatively and wanting to block out more time for their film pursuits, Nathan and Adam moved to New Mexico. “We spent three months in New Mexico, brainstorming for the first month and then diving into production over the next two months on a two-minute experimental animation identity piece to show what we’re about creatively and what we could do from a technical standpoint,” recalled Nathan Freise.

Titled *Four Ton Dream*, that piece gave the Freise Brothers the impetus to move to Los Angeles. “Going back to New York to live in a shoebox apartment wasn’t that inviting. We heard great things about L.A. and went there with our short film, hoping that it would open some doors,” related Adam Freise. “We connected with Resource LA [an independent representation firm] and got some valuable guidance and advice.”

The Freise Brothers sent out their reel to a handful of production companies. “We had what was supposed to be a meet and greet with Biscuit Filmworks,” recollected Nathan Freise. “Halfway through the meeting, the tone kind of changed. They seemed pretty interested in us and the meeting went much longer than we thought. They asked us to come back and meet Noam [Biscuit partner and noted director Murro]. A week later we got together with Noam and really hit it off. He had a background similar to us in animation and design and ultimately he said that he liked our stuff and wanted us to join the company. Their approach was to help us build a reel. They asked us to write as many specs as we could.”

That weekend, which happened to be Memorial Day weekend, Adam and Nathan Freise wrote 12 specs and came back to Biscuit with full concept art, animatic tests and storyboards. “They seemed overwhelmed by our enthusiasm and the

Continued on page 27



Elias LA

Elias Aligns With Felt Music Library

Santa Monica, Calif.-based Elias Music Library has entered into a strategic alliance with London's Felt Music Library. The alliance will allow Elias Music Library clients to license Felt Music tracks in the U.S. and Felt Music Library clients to license Elias tracks in the U.K. This alliance will provide Elias' clients with an expanded breadth of music that offers a wider variety of genres and international styles than already exists in their library of over 5,000 titles. Both companies are market leaders in the commercial licensing realm and have proven track records for delivering superior compositions for projects of any kind.

Elias Arts EP Mitch Rabin noted that the alliance with Felt will "provide our clients with a range of music that is entirely different from what we already have in our library."

Yessian Builds Momentum

Yessian has built out its studios in NYC and Hamburg, adding to their resources, while launching its first full-fledged West Coast studio. The NY operation is in the Flat-iron District featuring three studios and two live rooms.



Yessian's Venice studio

Meanwhile Yessian's Hamburg crew found its way into a historic building from the 1800s which housed a Steinway piano factory for many years. A Yessian ensemble of six producers and composers lead the company's European business from this three sound studio facility in Hamburg.

And earlier this month, Yessian took up residence at its new studio on Electric Avenue in Venice, Calif. Yessian previously had office space in L.A. but up until now nothing more expansive than that. The new Southern California studio space is under the aegis of EP David Gold who came over several months ago from Elias Arts where he was head of production/creative director for some 19 years. At Yessian he has already taken on work for Lexus and Intel, among others.

Volition Goes Primetime

This season Volition Sound Branding, the NY shop headed by owner/composer Wendell Hanes, made its mark on NBC's primetime schedule, becoming part of a recent episode of Donald Trump's *Celebrity Apprentice*. The series producers and Sound Lounge selected Volition which provided an ensemble of composers/musicians to each of the celeb teams.



Joan Rivers and Wendell Hanes

"Our task," explained Hanes, "was to help the celebrities produce a catchy jingle for Budweiser's new Lime O Rita flavor. We spent hours in the studio with the celebrities listening to them kick ideas back and forth while we played whatever melodies they came up with, giving them the ability to try out any and all melodic and rhythmic ideas with us."

Some of the celebrities on the show were Geraldo Rivera, Liza Gibbons Johnny Damon, Vivica Fox, Joan Rivers as judge, and Brandi Glanville (*Real Housewives of Beverly Hills*)

Hanes has scored more than 900 commercials, themes and promos during his career, and Volition has won multiple Clios, Cannes Lions, ANDYs, Addys and LIAs, among other honors.

Marinelli Returns To Spots

Composer Anthony Marinelli of L.A. house Music Forever is back to spot work after writing the soon to be Broadway musical *Bollydoll*. Marinelli has spent most of the last two-and-a-half years writing *Bollydoll*, a musical, animated film and dance spectacle.



Anthony Marinelli

Created by Amrita Sen and Marinelli, *Bollydoll* incorporates immersive visual worlds, dancing and singing to infectious vocal hooks that channel funky East Indian, African and R&B influences. The show features 40 songs, 13 dancers, and projected animation.

Marinelli's spot pedigree spans such brands as Apple, Jaguar, Mercedes-Benz, and the iconic "This Is Your Brains On Drugs" campaign for the Partnership for a Drug-Free America. Marinelli has also composed music for more than 70 feature films, in addition to musical collaborations with Herb Alpert, Lionel Richie, Chuck D and Michael Jackson.

An Upbeat Track To A Tragedy

Poignant PSA lands #1 slot on Top Ten Chart

A SHOOT Staff Report

A downer of a spot with an uplifting, almost liltily sing-songy soundtrack earned the number one slot in *SHOOT*'s quarterly Top Ten Tracks Chart. Airing during the Super Bowl telecast in the St. Louis market, the National Council on Alcoholism & Drug Abuse (NCADA) :60 "That's How" depicts heroin's tragic impact on a teenage boy, dramatically contrasted by a soundtrack from Mix Kitchen's Craig J. Snider who wrote the lyrics in tandem with Jessen Wabeke, a copywriter at St. Louis ad agency Schupp Consulting.

Howard Weissman, exec director of NCADA in St. Louis, said the PSA and its catchy music and lyrics were designed to generate awareness of the heroin/opiates epidemic in the St. Louis area.

"Music played a critical role in making this spot stand out creatively," said

Mark Schupp, creative director and the project's producer at Schupp Consulting. "We've worked with Mix Kitchen talent in the past, they're known for being one of the best in the nation, but lucky for us they're located in neighboring Chicago."

Mix Kitchen partner/producer Sam Fishkin said, "With just ukulele and voice, the song's lightness contrasts the frightening visuals. It creates a striking juxtaposition that is indeed startling." Perfectly timed music and lyrics follow the boy's mother at home as she finds her son moments after his overdose.

"In using the tools of drama to convey this crucial truth in a 60-second spot, we created a parallel disconnection between the visual story we see on screen and the musical story we hear. It is disturbing. It is jarring. It is painful to watch. And we must pay attention to it," said Weissman.

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MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 National Council on Alcoholism & Drug Abuse's "That's How"	Mix Kitchen, Chicago Craig J. Snider, lyrics and music supervision; Sam Fishkin, executive producer; Lauren Duski, vocals. Schupp Consulting, St. Louis Jessen Wabeke, copywriter, lyrics (in tandem with Mix Kitchen's Snider)	Mix Kitchen, Chicago Sam Fishkin, audio post mixer	Schupp Consulting, St. Louis	Schupp Consulting, St. Louis Scott Ferguson, director
2	 Nissan's "With Dad"	Song: "Car's in the Cradle" by Harry Chapin stimmung, Santa Monica, Calif. Gus Koven, sound designer & music editor; Nicholas Tuttle, sound design assistant; Ceinwyn Clark, executive producer.	Play, Santa Monica, Calif. John Bolen, mixer	TBWA\Chiat\Day, Los Angeles	Park Pictures, bicoastal Lance Acord, director
3	 Sherwin Williams' "Adventure"	Beacon Street Studios, Venice, Calif. Beacon Street Studios, composers; Adrea Lavezzoli, executive producer.	Beacon Street Studios, Venice, Calif. Mike Franklin, sound mixer; Aaron Comacchio, assistant mixer; Kate Vadnais, mix producer.	McKinney, Durham, NC	Buck, bicoastal Buck, director (animation)
4	 Loctite's "Positive Feelings"	tonefarmer, New York Jimmy Hamed, composer/sound designer	Lime Studios, Santa Monica, Calif. Loren Silber, mixer	Fallon, Minneapolis	PRETTYBIRD, Culver City, Calif. Tim & Eric, directors
5	 Toyota's "How Great I Am"	Elias Arts, bicoastal Vincenzo LoRusso, executive creative director; Michael Goldstein, creative director; Ann Haugen, executive producer; Katie Overcash, producer. Rock Paper Scissors, Los Angeles Stewart Reeves, sound designer Noises Digital, San Francisco & Los Angeles Kim Christensen, sound designer	Lime Studios, Santa Monica, Calif. Loren Silber, mixer	Saatchi & Saatchi LA	RSA Films, bicoastal/international Jake Scott, director
6	 Powerade's "Rose From Concrete"	Squeak E. Clean Productions, Los Angeles Carol Dunn, executive producer; Chris Shaw, sr. producer; Justin Hori, creative director/composer. Lime Studios, Santa Monica, Calif. Loren Silber, sound designer.	Lime Studios, Santa Monica, Calif. Loren Silber, mixer; Jessica Locke, producer.	Wieden+Kennedy, Portland, Ore.	Smuggler, bicoastal/international Jaron Albertin, director
7	 U.S. Navy's "Pin Map"	Yessian Music, Detroit and Venice, Calif. Bill Wandel, composer; Gerald Smerek, producer; Dean Hovey, sound designer.	Yessian Music, Detroit Scotty Gatteno, mixer	Lowe Campbell Ewald, Detroit	Parachute VFX, Santa Monica, Calif. Klaus Obermeyer, director
8	 American Express' "Anthem"	Bang Music, New York Timo Elliston, composer Aretha Franklin sings "You Make Me Feel Like a Natural Woman" Lost Planet, New York Charlie Johnston, sound designer	Sonic Union, New York Steve Rosen, mixer	Ogilvy & Mather, New York Michael Freeman, sr. music producer	Smuggler, bicoastal/international Henry-Alex Rubin, director
9	 Benioff Children's Hospitals' "Hope"	Trivers/Myers Music, Manhattan Beach, Calif. Trivers/Myers Music, composer	One Union Recording Studio, San Francisco Eben Carr, mixer	The Hive, San Francisco	Supply & Demand, bicoastal Sean Thonson, director.
10	 Mophie's "All Powerless"	Human (music), New York Barking Owl (sound design), West Los Angeles, Calif. Kelly Bayett, creative director; Barking Owl, sound design.	Lime Studios, Santa Monica, Calif. Rohan Young, mixer.	Deutsch LA	Biscuit Filmworks, bicoastal Christopher Riggert, director.

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VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	Comcast/XFINITY's "Emily's Oz"	a52, bicoastal Stefan Gaillot, lead Flame artist/2D VFX artist; Kirk Shintani, CG supervisor; Matt Sousa, Andy Bate, Enid Dalkoff, Steve Wolf, Tiffany Germann, 2D VFX artists; Jose Limon, Joe Paniagua, Jon Balcome, Christian Sanchez, Adam Carter, Paulo Mauro, Vivian Su, 3D artists; Scott Boyajan, producer; Patrick Nugent, exec producer. (Toolbox: Flame) Legacy Effects, San Fernando, Calif. (puppets/puppeteering/creature creation)	Goodby Silverstein & Partners, New York	Biscuit Filmworks, Los Angeles Andreas Nilsson, director
2	Verizon FIOS' "Ants"	Psyop, bicoastal Kylie Matulick, Todd Mueller, directors; Gally Morton, exec producer; Hillary Thomas, Minh Ly, producer; Nathan Lueptow, assistant producer; Cecilia Fletcher, Amelia Giller, Therese Larsson, Edmund Liang, Sylvain Marc, Chris Martin, Ke Swaab, Georgia Tinbani, designers; Chris Fudge, lead TD; Lane Jolly, VFX supervisor; Ryan Raith, 2D supervisor; Aaron Arendt, Chris Smith, previz artists; Rie Ito, Rafael Zabala, modelers; Jason Kim, modeler, lighter; Joel Anderson, Carlo Chersier, Nelio Naut, riggers; Kyle Cassidy, Jason Kim, Aldrich Torres, lighters; Jonathan Iwata, lighter, 3D generalist; Anastasios Gionis, 3D generalist; John Fielding, Jean-Dominique Fievet, Brooke Shay, Chris Smith, 3D animators; Josh Wiesefeld, storyboard artist; Julie Jang, Danny Song, composers; Sam Shifflett, Kim Stevenson, Flame artists; Volkert Besseling, Brett Nicoletti, editors. (Toolbox: Maya, Nuke, Syntheyes, After Effects, Photoshop, Optical Flares for After Effects)	McCann New York	Smuggler and Psyop, bicoastal Todd Mueller, Kylie Matulick, directors.
3	ASICS' "It's a Big World, Go Run It"	MPC London Hannah Ruddleston, Gwenn Hardouin, VFX producers; Franck Lambert, VFX supervisor; Tom Garrick, 3D supervisor; Tom Van Dop, Giles Hicks, Emeric Laroche, Ingo Putze, Gian-Luigi Granieri, Kasper Larsson, Luca Maccarelli, VFX team; James Tillet, colorist. (Toolbox: Maya, Miami, Hiero, Nuke, Photoshop)	180 Amsterdam	Somesuch & Co., London Chris Sargent, director
4	Dulux's "Human Dome Painter"	Glassworks, London Jordi Bares, creative director; Matt Lowery, Roman Vrbovsy, Omar Sarmiento Del Barrio, Vladimir Venkov, Matt Fletcher, 3D artists; Duncan Malcolm, VFX supervisor; Warren Gebhardt, Ally Burnett, Flame artists; Aleks Ugara, Smoke artist, Stefan Susemih, Nuke; Paul Schleicher, executive producer. (Toolbox: Flame, Nuke, Smoke, Houdini, XSI, Zbrush, Flare, Photoshop)	BBH London	Somesuch & Co., London Daniel Wolfe, director
5	Game of War's "Who I Am"	Method Studios, Los Angeles Stephanie Gilgar, exec producer; Michelle Machado, producer; Ben Walsh, VFX supervisor; Brian Burke, CG supervisor; Keith Roberts, animation supervisor; Chris Perkowski-Colvard, animation lead; Ian Holland, lead Flame; Brian Delmonico, Richard Lambert, Alex Frisch, composers; Jared Krichevsky, concept; Jak Zaloga, Sergey Kosarev, Tomas Zavedas, FX; JT Lawrence, Michael Baltazar, light; Chris Sanchez, concept, matte painter; Lesak Bunupuradah, modeling supervisor; Kris Kelly, Cory Cosper, Howie Muzika, Alex Whang, Adam Muratoff, Sung Chul Kim, modeling; Simon Yuen, Miqquan Charles Zhou, rig; Stephanie Sweeney, roto/paint supervisor; Crystle Schreengost, Nick Orstad, Anthony Baptiste, Marvin Jones, Pam Gonzalez, Chris Cortese, roto/paint; Brian Ripley, George Kruter, texture; Fabio Zapata, tracking supervisor; Brittany Montero, tracking coordinator; Charles Searight, David Sudd, Lauren Rogers, Rebecca McKee, tracking. (Toolbox: Flame, Nuke, Maya, V-Ray, Houdini)	Untitled Worldwide, New York	Park Pictures, bicoastal Nathan Price, director
6	Lexus' "Illusion"	ArsenalFX, Santa Monica, Calif. Matt Motal, finishing/lead Flame; Kaan Atilla, finishing/ECD; Ashley Hydrick, finishing/exec producer. (Toolbox: Flame) Remote control stunts DRIFT44	Team One, Los Angeles	Bandito Brothers, Los Angeles/ Damon Productions, Carson, Calif. Tim Damon, director/DP
7	Mars/M&M's "Big Movie"	HouseSpecial, Portland, Ore. Kirk Kelley, animation director; Julianna Cox, Greg Kyle, Chris Ohlgren, Kevin Phelps, animators; Rex Carter, compositing lead; Michael Corrigan, Cam Williams, editors; Patrick Van Pelt, lead TD; Zilpha Yost, sr. producer. (Toolbox: Maya, Flame, Flint, FumeFX, Nuke, Photoshop)	BBDO New York	Traktor, Venice, Calif. Sam Larsson, director
8	National Society for the Prevention of Cruelty to Children's "I Saw Your Willy"	Hornet, New York Dan & Jason (Dan Abdo, Jason Patterson), directors; Ian Stebbins, exec producer; Cathy Kwan, producer; Kristin Labriola, development producer; Anito Chao, editor; Carlos Ancalmo, storyboard artist; Adrian Johnson, lead character designer; Anna Bron, designer; Mike Luzzi, animation director; Angela DeVito, Jacob Kafka, Keemly Carlo, Krystal Downs, Mike Luzzi, Mark Pecoraro, Natalie Labarre, Nivedita Sekar, Sean Lattrell, animators; Ted Wiggin, lead compositor; Richard Kim, Stephanie Andreou, composers. (Toolbox: Toon Boom Harmony, Photoshop, After Effects)	Leo Burnett London	Hornet, New York Dan & Jason, directors.
9	Comcast/XFINITY's "Jury"	The Mill LA Enca Kaul, exec producer; Diana DeVries, VFX producer; Tara DeMarco, Bill Higgins, 2D lead artists; Scott Johnson, Adam Lambert, Amir Qureshi, Ashley Forbito, Edward Black, Remedy Huynh, 2D artists; Corey Cosper, Jason Jansky, 3D artists; Lynn Yang, Jiyoung Lee, matte painting; Greg Park, motion graphics; Jeff Langlois, Brett Lopinsky, Laurence Konishi, art dept.; Kris Drenzek, prodn. coordinator. (Toolbox: Flame, Flare, Nuke, Maya) Timber, Los Angeles (end tag graphics) Chris Webb, exec producer; Emily Avoujageli, producer.	Goodby Silverstein & Partners, San Francisco	Biscuit Filmworks, Los Angeles Aaron Stoller, director
10	Fiat Chrysler/Jeep's "Polar Vortex"	Zoic Studios, L.A. and Vancouver, B.C. Chris Jones, executive creative director; Ian Untereiner, Matt Thunell, exec producers; Georgina Poushkin, sr. producer; Steve Melchiorre, sr. producer and production Vancouver BC; Ryan Burcham, producer; Anna Chang, post supervisor; Ryan McDougal, VFX supervisor/VFX on-set supervisor; Dmitri Gueer, sr. editor; Dave Stern, lead Flame; Bill Spradlin, 3D supervisor; Wes Kandel, art director; Echo Liu, production BC; Mike Rhone, Darryl Pfeil, Wayne Hollingsworth, dynamics dept; Nick Hiatt, matte painting; Kyung Park, look development/lighting; Dan Kruse, Christina Murguia, Jake Long, lighting; Julie Jang, Fumi Mashimo, Michael Miller, Daniel Rashcko, Feli Digiorgio, compositing; David Windhorst, Steve Kazun, camera dept. (Toolbox: Flame, Maya, Nuke, Houdini)	Doner Partners, Detroit	Bandito Brothers, Los Angeles Loni Peristere, director

a52, Legacy Effects Depict A Blind Girl's Vision On Oscar Night

Comcast/XFINITY's "Emily's Oz" from Goodby tops SHOOT's quarterly VFX/Animation Chart

A SHOOT Staff Report

During last month's Oscar telecast, Goodby Silverstein & Partners NY rolled out a Comcast/XFINITY spot, "Emily's Oz," which illustrates what a blind girl sees in her mind when she "watches" her favorite movie. The :60—directed by Andreas Nilsson via Biscuit Filmworks, with visual effects from a52 and puppets/puppeteering from Legacy Effects—brings to life *The Wizard of Oz* according to Emily, a seven-year-old girl who was born blind. We see her vision of what such iconic characters as the Tin Man looks like, the Cowardly Lion, the Scarecrow and Dorothy herself.

The spot promotes Comcast/XFINITY's accessibility services for its viewers, including a talking guide created so that the visually impaired can independently search for and find movies.

Creative challenges

"Emily's Oz" topped SHOOT's quarterly Top Ten VFX/Animation Chart.

As for the creative challenges the spot posed to the a52 team, Patrick Nugent, the studio's executive producer, shared, "VFX supervisor Stefan Gaillot and I worked very closely and collaboratively on set with director Andreas Nilsson, DP Matthew Libatique, the Legacy puppeteers team and the team from Goodby Silverstein & Partners to promote as much creativity as possible while also considering the visual effects work that would follow. There was a particularly wonderful collaborative spirit on this set while we all worked to bring Emily's world to life in the magical and genuine way that we see on the screen. Much of the heavy lifting was done in camera with the gorgeous sets and captivating puppet designs you see, which were also very true to Emily's imagination. This is not to say that there were not very big VFX challenges as well. The nature of the sets combined with the large team of puppeteers operating (and by neces-

sity surrounding) each puppet in nearly every scene added up to a huge amount of VFX work on a very tight schedule.

"Just removing the puppeteers from each scene required hundreds of artist days of rotoscoping, paint and cleanup work so that the viewer doesn't see the men and women "behind the curtain" or in this case, in the black puppeteer suits. The roto and cleanup team, supervised by Stefan, were both big and brilliant and their work made it possible to see these puppets move "on their own", which is quite a magical effect."

Another VFX focus, said Nugent, both on set and during post, "was to find ways to enhance the depth in every scene. Emily's Oz is a magical place but it is also always true to Emily's wonderfully detailed descriptions, so we worked hard to help find the balance of a place that felt both magical AND real, true to Emily's vision.

"We certainly faced challenges in the schedule (in order to make the Oscar tele-

cast), as well as the VFX scope and budget, but it was clear from the beginning that the greatest and also most inspirational challenge, was the effort to stay true to the magical vision of Emily's mind," continued Nugent. "I think getting to know Emily, even just for a short time on set, really lifted everyone's efforts. I'd say Emily is a very magical person herself."

Legacy Effects constructed puppets of the Cowardly Lion, the Scarecrow and the Tin Man which reflected Emily's vision. The tin man, for example, has big floppy feet, and has a wig atop his head. The Cowardly Lion walks on his hands and has a startled look on his face. Legacy in essence enables the world to see what Emily envisions when she hears the 1939 classic *The Wizard of Oz*. The Emerald City rains and snows green emeralds.

Biscuit's Nilsson noted that was not the director of the spot but rather helped the real director, Emily, to bring her vision to life for all to see.

Up-and-Coming Directors: Clubhouse Moniker Created

Continued from page 22

amount of work we generated," said Adam Freise.

The "Making It Home" PSA wasn't the only spec to take on a real-world life of its own. The Freise Brothers' "Breaking Barriers" concept in which a runner is shown breaking the sound barrier got attached midway through the development process to the Swiss brand On Shoes. "We wrote it as a spec, put together a treatment and concept art as Biscuit contacted shoe companies," said Nathan Freise. "On Shoes, with clouds at the bottom of its shoes, liked what we had and the brand bought into what we were doing."

Both Nathan and Adam Freise are gratified that Biscuit has bought into their careers, citing the company's commitment, support and expertise. The Freise Brothers also maintain their working relationship with Resource LA, which handles Biscuit on the West Coast.

Clubhouse

Ross Finkel, Trevor Martin and Jona-

than Paley came together to form the directorial team Guagua Productions, first establishing themselves in features with *Ballplayer: Pelotero*, a hard-hitting documentary about Major League Baseball's relentless and often ruthless pursuit of young baseball players in the Dominican Republic. The film follows two teenagers as they go through the recruitment process and try to realize their big league dreams, facing fierce competition and corruption. The film was well received on the festival circuit, garnered a nationwide theatrical release, has been shown on Fusion and HBO Latino, and is currently available on Netflix.

Guagua is in post on the sequel, *The Miguel Sano Story*, chronicling the career of Sano, a top baseball prospect from the Dominican Republic who is now looking to make it to the big leagues with the Minnesota Twins. The Sano documentary is slated to debut in theaters later this year.

Guagua has a track record of insightful sports documentaries. In 2013, their *Schooled: The Price of College Sports*

premiered on the Epix television channel. The film explored the National Collegiate Athletic Association's treatment of student athletes through the lens of human rights and economics. *Schooled: The Price of College Sports* fueled several national news stories and was featured on the front webpages of ESPN, CBS Sports and *Sports Illustrated*.

The Guagua Productions moniker stemmed from Finkel, Martin and Paley's tenure living in the Dominican Republic, spending much time on what the locals refer to as private buses or guaguas in Spanish. While Finkel, Martin and Paley retain the Guagua nameplate for their feature endeavors, the directorial trio has separately branded itself as Clubhouse for commercials and branded content, joining Process last October for representation in that arena. An independent feature production company with credits that include *Last Chance Harvey*, *World's Greatest Dad* and *A.C.O.D.*, Process last year launched a shop dedicated to the creation and production of original branded

content and commercials.

Paley said, "We felt we needed to brand ourselves for commercials and branded content, going with an English language name with an easier pronunciation—carrying some appeal to the advertising world while retaining our sports theme."

Prior to joining Process, Clubhouse demonstrated its ability in shorter form fare through a collaborative relationship with Goodwill Industries International that began in 2010. The directing trio turned out a couple of Goodwill shorts, including one documenting how Devin Williams rebuilt his life after incarceration, connecting with Goodwill to gain employment at the Western Virginia Water Authority, enabling him to support his family. The inspiring second chance story about a young man taking accountability for his adversity and then proactively looking to advance himself with the help of Goodwill showcases Clubhouse's documentary sensibilities.

Recently under the Process banner,

Continued on page 29

Optimus Teams with Burrell For Comcast Black History Month

ONE and Optimus recently teamed with Burrell Communications to produce, edit and finish "Today is Black History" videos and radio spots for Comcast's celebration of Black History Month... **Prime Focus Technologies Boosts Offerings, Hires Robert Morlano** Prime Focus Technologies (PFT), the technology arm of Prime Focus is expanding its post-production footprint and capabilities with the addition of Robert Morlano as Senior Vice... **Lucky Post Helps "Reclaim The Kitchen" For Wolf & The Richards Group** Numerous studies show the social and physical benefits of people cooking and eating meals together. Wolf Appliances and The Richards Group launched "Reclaim the Kitchen," to cook up inspiration and unite families over breaking bread (or rather – simple, delicious dishes).

Sam2 Makes An Impact With "The Journey" - Over 100 Stations Air Doc This year local TV stations across America commemorated Black History Month in an engaging new way: over 100 stations aired "The Journey – 450 Years of the African-American Experience," a fascinating documentary special that attracted...

Ryan Connolly, Unleashes 'Film Riot's Epic Summer' Film Project

Film Riot and Triune Films founder/creator, Ryan Connolly, announced the launch of "Film Riot's Epic Summer," a three month film project created to showcase the work of three up-and-coming indie film directors.

Hollywood Center Studios Hosts MTV's "Ridiculousness"

Hollywood Center Studios hosts MTV's hit comedy series *Ridiculousness*, which recently completed shooting its fifth and sixth seasons. The show, in which host Rob Drydek presents the most hysterical and absurd videos found on the internet, is shot multi-camera-style on Stage Nine at Hollywood Center Studios before a live audience.

Elias Music Library Forms Strategic Alliance with Felt Music Library

Elias Music Library has announced a strategic alliance with London, UK-based Felt Music Library. The alliance will allow Elias Music Library clients to license Felt Music tracks in the U.S. and Felt Music Library clients to license Elias tracks...

Alex Gibney Reunites with Union on "Steve Jobs: Man in the Machine"

The fruitful collaboration between bicoastal Union Editorial and Alex Gibney's Jigsaw Productions is ongoing, as evidenced by the SXSW worldwide premiere...

Colorist Robert Curreri Joins Company 3 Detroit

Company 3 is proud to welcome renowned colorist Robert Curreri, a prominent short-form colorist, to the Detroit area facility located at 209 West 6th Street in Royal Oak, Michigan.

Lucky Post's Sai Selvarajan Shapes "Hands" & "Dance" For Gold Bond

Hands and feet are the industrious and artful starring characters in the new campaign for Gold Bond edited by Lucky Post's Sai Selvarajan for agency 31,000 FT. Shot with loving attention to detail by Theresa Wingert, the spots feature interwoven vignettes...

Creative Media Agency RED IRON Opens in NYC

Industry veterans, Mike Garatty, Michael Coelho, Vince Verderame and Kari Shackelton recently launched a new creative media agency, RED IRON. Joining together from various full service entertainment studios and networks including Broadway Video and NBCUniversal...

HOBO Crafts Sonic Tension For Discovery ID's Hit Crime Show

Now in its third season on the hit cable channel Discovery ID, "My Dirty Little Secret," follows a simple yet effective formula – combine dramatic reenactments, interviews with real participants, archival footage and voice-over – to tell the real life stories of people with secret lives they're willing to kill to keep that way.

Mac Tech LED Lighting Releases Artist Series & Dual Array CoLH Teeh

Mac Tech LED Lighting announces the addition of the Artist Series and the advanced Dual Array CoLH technology to its impressive range of LED production lighting products.

Northern Lights' Glenn Conte Cuts Colin Quinn's "Cop Show"

NY-based Northern Lights editor Glenn Conte dives into the raw world of police dramas in the new satirical web series, "Cop Show," created by SNL alum and comedian Colin Quinn.

Deluxe Promotes Morgan Strauss & Stephanie Rezentos

Deluxe CEO Stefan Sonnenfeld announced the promotion of Morgan Strauss to managing director of Encore, and Stephanie Rezentos as managing director of Level 3 Post.

For the full stories [and many more] and contacts and SPW videos with credits, visit *SHOOT® Publicity Wire* (www.SHOOTonline.com/spw/home). *SPW* is the best place to post your news or video release to amp up the "buzz" among the entertainment & advertising industries motion picture segments' movers and shakers from Hollywood to Bollywood and from Madison Avenue to Cannes and beyond. To get more info visit www.shootonline.com/go/publicitywire.

Timoner Returns To SXSW

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for screening at SXSW would have meant to Sichel, Giamatti affirmed, "She would have been thrilled. In a funny way, my missing Alex is starting to kick in now. She's been so present for me as a collaborator in the process of making the movie. And now the thought that the movie is going out into the world in such a fantastic way at South By Southwest without her being there is much more difficult and daunting for me."

Sichel would also have been gratified to learn that for *A Woman Like Me* the SXSW documentary jury awarded a special recognition for directing honor upon her and Giamatti.

A Woman Like Me marked the first turn for seasoned producer (*All Is Bright, Cold Souls, Pretty Bird*) Giamatti in the director's chair. It also was Giamatti's first documentary. "I found that I loved the documentary process so much. I hope I get to make another one someday." Giamatti also embraced directing, particularly for a film with such "a profound subject matter. It's not for me to say the movie is profound. I'll leave that to the audience. But at the very least, we explored some really deep thoughts—and I think showed what made Alex such a beautiful person. This movie had a real sense of purpose."

A Woman Like Me was one of 10 documentaries selected from 1,018 submissions for the SXSW Documentary Competition. Sichel died just a month or so shy of her 51st birthday.

Re-Branding

Brand: A Second Coming follows comedian/author Russell Brand's evolution from addict and Hollywood celeb to unexpected social activist, political disrupter, and advocate for the disenfranchised. Directed by Ondi Timoner, the documentary was part of SXSW's Headliners program.

Timoner is no stranger to SXSW, She financed her early work through music videos and electronic press kits, first coming to SXSW some 20 years ago. She went there on varied assignments, including shooting bands for Capitol Records, spending much of her time on the music fest end of SXSW. In 2004 she brought her music documentary *DIG!* to the SXSW Film Festival after it won the Grand Jury Prize at Sundance. Five years later, Timoner came to SXSW

with another Sundance Grand Jury Prize winner, *We Live in Public*, the documentary on dot-com pioneer Josh Harris. In 2011, the short film *Library of Dust*—directed by Timoner and Robert James—made its way to SXSW. *Library of Dust* takes us to Oregon State Hospital where hundreds of corroded copper urns containing cremated patients were discovered. These remains were of people shelved away in life and forgotten in death. In 2012, Timoner served on the SXSW short film jury. Two years later she premiered at SXSW the short *Obey the Artist* which shed light on breakthrough artist Shepard Fairey. *Obey the Artist* was nominated for the SXSW Grand Jury Award for Best Documentary Short.

As for her latest film at SXSW, Timoner said she was approached by Brand to direct the documentary. "He had been trying to make this film for some time, showing the emptiness he felt as a Hollywood star and then his transformation to a more substantive life as an agent for positive social change. I didn't know much about him. I thought he was Katy Perry's ex-boyfriend, I had never seen his work as a comedian. I received a rough cut of his film and from that I didn't think I was the right person for the project. Then I took a meeting with Russell and was blown away. His intelligence is mind boggling, his charisma is off the charts. None of that person was in the rough cut he sent me—it didn't get the essence and magic of him. I saw his stand-up show, his sense of humor, his awakened social conscience and ultimately came away with the belief that I had to tell his story. He has grown by leaps and bounds and is sickened by certain aspects of our society. I agreed to do this film if he would give me creative control. He agreed. The movie, which includes footage from his original film, changes from what you think it's going to be to an intense dramatic unfolding story."

Interest in the documentary was piqued when Brand, scheduled to appear at the film's premiere and deliver a keynote talk, cancelled his appearance.. In his blog he praised Timoner but said having to watch his life story was uncomfortable for him. (His reservations are explained in greater detail in this week's *SHOOT*>e.dition and on *SHOOTonline*.)

The documentary was well received by the SXSW audience as well as critics.

The Work Extends National Reach By Going Native

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Clubhouse directed *No Brown M&M's*, a web series of 30-second videos that features the things celebrities place on their contract riders, an often-humorous list of items stars demand to have in their dressing rooms before they agree to perform. The four initial episodes highlight the requests of Britney Spears, Frank Sinatra, Lou Reed, and Van Halen. The latter's infamous "no brown M&M's" request inspired the project. The simple stylized shots contrasted on a clean white background amplify the bizarre demands. The list of succinctly narrated items includes Spears' framed photo of Princess Diana, Sinatra's old Hollywood fare of booze and cigarettes, and Reed's surprising selection of fresh fruit and veggies.

This project was a welcomed departure for the trio, as they were able to create lighthearted pieces of short content that juxtapose the serious long-form documentaries they're known for.

Furthermore, Clubhouse is on track to direct three short documentaries for ESPN via Process.

Martin explained the appeal of commercials, branded content and shorts. "With feature documentaries, there's a lengthy window of time that goes into producing, shooting, editing and ultimately releasing your film. We're excited about doing work with a shorter turnaround time, that keeps us busy, giving us the opportunity to work on a lot of different types of projects and presenting a change of pace. We want to challenge ourselves with new material." As for the division of labor among the Clubhouse members, Finkel described the team as "three heads on the same body on the direction side. We're very collaborative, talking out ideas and approaches." Still, there are some specialities with Finkel generally handling shooting, editing and various technical aspects.

While focused on commercials and branded fare, Clubhouse is also working on a script for its first narrative feature film which it hopes to bring to fruition in the next couple of years.

The Work

For The Work, it's all about the work. The five-person collective—consisting of Jesse Ford, Shane Ford, Christopher

Gruse, Edward Knight and Jerome Wald—recently secured its first production company roost, signing with Native Pictures for representation globally. Prior to Native, The Work already had a reputation in their native Detroit, doing plenty of work in the Motor City market, a high-profile example being this year's Ford Mustang "Speed Dating" viral, a hidden camera prank in which different guys think a gal they just met is taking them for a spin in her Mustang. Turns out she's a professional precision driver and each gent individually gets a wild high speed ride he hadn't bargained for. Conceived by agency Team Detroit, "Speed Dating" generated more than 10 million hits in its first week alone.

Among other project highlights from The Work are commercials and digital campaigns for Chevrolet Silverado, Lincoln Motor Company, Herman Miller and Corvette Stingray. For the latter out of Goodby Silverstein & Partners, The Work turned out a series of insightful films documenting the engineering, design and testing that went into the creation of the 2014 Stingray. The Work quintet encompasses skillsets which span such disciplines as directing, cinematography, producing, editing and design.

Before they became The Work, the collective's members were just friends who were involved in Detroit's music scene. They first teamed on a show for one member's band at a 90-person music venue in a Detroit suburb. There they created and produced experiences and content around the music deploying video, photography and projections. "We then started to do more—a video for a coffee shop, a piece for a clothing store called Revive," recalled Gruse. "Three months later Jeep contacted us about shooting a piece commemorating their 70th anniversary. We started in January 2011 and have been pretty much nonstop ever since."

The Work's music roots translated into their directing promo videos for such artists as Matt & Kim, Big Sean and The National. The Work also later teamed with Mikel Elcessor to direct for Detroit public radio station WDET the indie film *The Pleasure of Sound* which captures two days with Jad Abumrad and Matthew Dear as they make music and explore the creativity that fuels their work.

One of The Work's first agency proj-

ects was a multimedia campaign for Ford Fiesta that included the design of a giant mural. Meshing video, design, painting and music, The Work developed an aesthetic that piqued the interest of the Detroit agency community. The aforementioned Corvette job was The Work's first bigger budgeted automotive endeavor. The collective went on to such projects

as Chevrolet's "What Do You Play For?" and Team Chevy Racing's "Lessons," both out of Commonwealth/McCann, Detroit, a William Clay Ford tribute film for Lowe Campbell Ewald, Detroit, and Lincoln for Hudson Rouge, Detroit. The Work has filmed across North America, throughout Europe, as well as the Middle East and Asia-Pacific.

Flash Back

March 28-30, 2010 Director Joe Murray has come aboard the roster of Rhythm + Hues Commercial Studios. He was most recently handled by Boxer Films for commercials. In that he is adept at live action and effects—and in meshing the two disciplines without losing the human element in his storytelling—Murray dovetails nicely with R+H, a digital studio encompassing live-action and animation directors, visual effects, design and post services....The Tribeca Film Festival (TFF) has tabbed *Freakonomics*—from the innovative documentary filmmakers behind *Super Size Me*, *Enron: The Smartest Guys in the Room*, *Jesus Camp*, *Why We Fight* and *The King of Kong*—to serve as its closing gala premiere on April 30. The fest will also host a gala premiere of *Letters to Juliet* on April 25 and a special presentation of *My Own Love Song*. *Freakonomics* is an adaptation of the smash bestselling book, "Freakonomics: A Rogue Economist Exposes the Hidden Side of Everything" by Steven Levitt and Stephen J. Dubner....Directorial duo Radical Friend—consisting of filmmakers/artists Kirby McClure and Julia Grigorian—has come aboard the roster of Paranoid US for spots and music videos. Radical Friend continues to be repped in Canada by Spy Films....The winners of the 2009 Peabody Awards include the ABC sitcom *Modern Family*, Fox network's *Glee*, CBS' *The Late Late Show with Craig Ferguson* and HBO's *The No. 1 Ladies' Detective Agency*....

March 25, 2005 The fourth annual Sony "Dreams" project—showing what directors can do when turning loose their creative vision in shorts shot with Sony 24p HD cameras—featured the work of director Samuel Bayer of RSA, James Gartner of GARTNER, Jeffery Plasker of Supply & Demand, Jesse Dylan of Form, Alison Maclean of Park Pictures, Doug Nichol of Partizan, Hank Perlman of Hungry Man, Baker Smith of harvest, Charles Stone III of Brown Bag Films, and Stylewar (a.k.a. Filip Engstrom) of Smuggler....Bicoastal Moxie Pictures has extended its reach across the Atlantic, opening a London shop under the aegis of managing director Dawn Laren who comes over from Studio, London, where she served in the same capacity....Former ad agency creative Harry Coccio has embarked on a directorial career, joining production house Tool of North America for exclusive representation....Montreal-headquartered Discreet, a subsidiary of San Rafael, Calif.-based Autodesk, has been renamed Autodesk Media and Entertainment....Adam Chasnow is joining Publicis & Hal Riney, San Francisco, as sr. VP/group creative director. He comes over from Goody Silverstein & Partners, San Francisco....

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Liman's Spot-On Approach

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the norm in this business to be pushed to become a better filmmaker. Susanne does that and I trust her."

Nike, Cadillac, Visa

Among Liman's early spots was one released the same year as *Go*—an iconic Nike Golf ad starring Tiger Woods who is simply seen bouncing a golf ball off his club repeatedly and then finally swinging away at the ball in mid-air and driving it effortlessly into orbit toward the green.

Liman has kept his hand consistently in select ad projects throughout his career, most recently with a Cadillac campaign out of Publicis NY and UK. Debuting on last month's Oscar telecast was an anthem spot titled "The Daring," featuring the accomplishments of such notables as filmmaker Richard Linklater and computer pioneer Steve Wozniak. An earlier teaser spot, "The Arena," was filmed from

inside a car as it drives around downtown NYC, contrasting the color, vibrancy, style and feel of the neighborhoods against an emotional rendition of Theodore Roosevelt's "Man In The Arena Speech."

Cadillac gave Liman the opportunity to collaborate with two-time Oscar-winning DP (*Schindler's List*, *Saving Private Ryan*) Janusz Kaminski. "I try to come out of everything I do knowing more than I knew going in," affirmed Liman. "I remember when Stacey Snider who ran Universal at the time told me when making *The Bourne Identity* that 'this is not your fifty-million-dollar film school.' At that time, I had done two independent features. 'You think I know how to make Bourne Identity?' I will know, though, by the time I'm done and I've learned along the way. I consider every commercial I do to be going back to film school. And with Cadillac, I just went to school with Janusz Kaminski. How lucky can you be?"

street talk

Coral Garvey has come aboard Havas Worldwide's NY office as head of art. She will report to Jason Musante, managing director and group executive creative director of Havas Worldwide NY. Previously, Garvey served as design director at Silver&Partners and throughout her career has worked with marquee brands such as Kate Spade, Nike, Motorola, Ben and Jerry's, Samsung, Coca-Cola, Sephora, Levi's, adidas and Google. Garvey was also one of Anomaly NY's first creative hires. Her career highlights include serving as lead designer on the Converse brand re-launch and Cannes Grand Prix-winning "Be Stupid" campaign for Diesel....Entertainment branding and marketing innovations agency Troika, headed by founder/CEO Dan Pappalardo, has added live action director and

creative director Richard D'Alessio. A commercial helmer with prominent Super Bowl ads to his credit, including "Cedric Date" for Bud Light, D'Alessio is also a creator of branded content series. He currently writes and directs TV promo, web and direct to brand campaigns worldwide for such clients as Volkswagen, Budweiser, Nintendo, Pepsi, Snickers, and General Motors, and TV networks such as Scripps, Showtime and Lifetime....World Famous, a creative collective of directors, designers, editors, writers and artists, has hired David Kleinman as EP and Kelly Green as head of production. Kleinman will be based in World Famous' new L.A. studio, overseeing business development nationally, including commercials and long-form creative content, working with longtime EP Megan Ball in the Seattle market. Meanwhile Green will oversee creative operations out of World Famous' Seattle headquarters. Kleinman was most recently managing director of entertainment marketing at mOcean. Green was EP at The New Blank, a motion design firm. She earlier served as a producer at Hal Riney & Partners, and a sr. producer at Publicis in the West....

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report

Creative editorial company Beast has secured Victoria Venantini as its East Coast sales rep. Based in New York, Venantini is an independent consultant with a proven track record in advertising and production sales, having worked with leading clients such as Moxie Pictures, Digital Domain and RSA Films. Venantini comes from a family of creatives and has a background in commercial production, cutting her teeth as an assistant to director Bob Giraldi before transitioning into sales for Coppo Films, RSA, and others. She has worked in various sales, management, and business development roles both in-house and independently with top talent in advertising creative services...The Directors Network (TDN) has signed L.A. comedy commercial director Jonathan David who recently completed another national campaign for Dunkin' Donuts. His talent for directing performance-based comedy can be seen in hundreds of commercials for agencies both in North America and abroad. Another new director to TDN is David Jellison who is known for his ironic comedy dialogue work. He recently helmed a Florida Lottery ad; other clients include the NFL, General Mills, Honda and Target. Additionally, TDN has signed Barry Markowitz, ASC, for spot representation. Markowitz is known for such features as *Crazy Heart* and *Sling Blade* and spots for clients including the World Cup, Goodyear, Dodge and Adidas....The Skouras Agency is now representing cinematographer Nadim Carlsen for commercials and features exclusively in the U.S....Timecode Systems Ltd., which specializes in wireless technologies for sharing timecode and metadata, has appointed Grady Sellards as North American sales director. Sellards will work alongside Adam Parr, Timecode Systems' global sales director, and the company's U.S. master distributor, Denecke Inc., to establish Timecode Systems products in the U.S. market....

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