



WE WOULD BLOCKBUSTER.



**DON'T JUST
BREAK THE MOLD.
SHATTER IT INTO
A THOUSAND TINY
PIECES AND DANCE
ON IT BAREFOOT.**

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JUSTIN JARRETT

Principal Director

One Big Kid

My fondest memories of my childhood are making short videos with my two best friends, Aaron and Kylar. We would run around our neighborhood for hours planning, shooting, editing (I believe it was iMovie Version One back then) and making short films with my Dad's video camera. We would spend weeks working on a project simply because we loved being creative. My days since then really haven't changed all that much.

I am still astonished every single day I walk through the door at JTWO, that I get to do this for a living. The past ten years have been a roller coaster, but I wouldn't change a single thing. I am exactly where I am supposed to be - I was built for this.

Without the trust from our clients, the support from my friends and the love from my family and crews none of this would have been possible. I'll never be able to thank all of you enough for believing not only in our work but in us. We are one decade deep and we are just getting started.



TRAVIS CAPACETE

Principal Business Director

Thank You

Like Justin, my teenage years consisted of making short videos with close friends. I remember only spending my money on cameras, computers, hard drives and software with one goal in mind - to be an editor. Ultimately, that goal came true when we started JTWO. However, my role has changed quite a bit since then.

The early days of JTWO consisted of waking up, grinding coffee beans, sitting down next to Justin and working on whatever the hell we sold that day/week/month. We would wear many hats back then. Justin on Camera, me on sound. Then we would come back home to our "studio" (aka our house) and we would dive into the edit. We went on for years like that and I loved every second of it.

However, we always wanted something bigger. We wanted to create a place/environment in which everyone loves coming to work every single day, not just employees and clients but friends and family too. It's been a challenge, but I believe we've accomplished this over the past ten years and I can't thank everyone enough who's been a part of helping to make that possible.

FOR AARON

A RETROSPECTIVE

The most difficult project we've ever made, was easily our first. Honestly, it will most likely be the most difficult project we ever make. Back then, in 2009, we weren't worried about payroll or commercials or trivial notions of trophies. Rather, we were simply trying to discover if we could even make the project. Was there enough funding? Would we have enough time before we had to get "real jobs"? Did we even know how to make a movie?

For us, it was the project that started everything. It was our origin story and our ethos all wrapped into 120 minutes of a digital love letter. Without it, there would be no Projects That Matter. There would be no JTWO. There would be no us. That project was, "For Aaron: The Documentary" and it's been ten years since the day it was born.

For those of you that may not remember or maybe you didn't even know us back then. In 2009, our co-founders Justin Jarrett and Travis Capacete were students together in Penn State University's film program. They had just made their first documentary, "Failure by Design" about how they wanted to tear down the entire film program and start over. It was controversial enough for one professor to tell Justin, who was directing the project to "take his check and go to NYU" if he wasn't satisfied with the current structure of the program (Needless to say, that the professor isn't on our Holiday Card list.)

With only a few months left before graduation, tragedy struck when Justin's lifelong best friend, Aaron, was killed in a car crash. Prior to his passing, Aaron and Justin had decided to bicycle across the United States after graduation. One last hurrah before "life kicked them in the teeth" they would say. When Aaron passed away, Justin decided to take the trip in his honor and document the trip. It was in this moment that JTWO was born.





Justin Jarrett

I had just spent my final semester in college trying to raise money for the film while juggling classes in order to graduate. I held fundraisers, sold t-shirts my brother, Jason, printed out of the back of my car, asked for donations and even cashed in every savings bond I had in order to come up with the funding for our upcoming trip. I was mentally and emotionally exhausted and the 3000 mile trip hadn't even begun.

I can still remember the day, however, that our camcorder arrived in the mail. We purchased a brand new Panasonic HVX300 that shot on P2 cards. Despite only having one lens and limited media it was a great little documentary camera for its time. I was so excited to own a "film" camera. This was our first purchase as a newly formed company.



WHAT IS A (JAY)-T-W-O?

Travis and I had always talked about starting our own production company since the first time we met at Penn State University. We both shared a similar vision and really respected each other's work ethic. Above everything, I think we just trusted one another. In order to make a film, we thought we had to start a production company. I had asked that we keep the name that I had been using since fifth grade, "JTWO Films." This was out of

respect for Aaron. The first time I ever actually used the moniker was in one of my first video projects in fifth grade - one in which Aaron did the filming. When the credits rolled (because every two minute video needs credits, right?) "a JTWO film" came across the screen. I don't really remember why, but I thought this was cooler than saying, "a Justin Jarrett film." The name stuck and the rest is history.

Over the course of the next 65 days, a skeleton crew made up of Justin, his lifelong friend Kylar and two college buddies took off on a trip across the country which would ultimately total 17 states, 6000 miles and numerous close calls. When it was all said and done they had over 800 hours of footage and a lifetime of memories.

FILM SCHOOL

For Aaron was only the second documentary film I had ever made and by far the longest project of my life to date. Those 65 days of filming gave me more of an education than a lifetime at film school. I was learning to make a movie as we went. Each day we would face challenges and I would learn something that would completely change how I viewed the project. None more so, than a day in Kentucky on the home stretch of the trip.

I was eager to get home and I was pedaling as fast as I possibly could. Kylar was exhausted and for good reason. We were pushing hard during those weeks to get home because the weather was starting to turn on us. I remember we separated and I had pulled ahead. At one point the follow car called me on the radio and asked me to stop and wait for him to catch up. I was in a great mood because we were making good time that day.

However, Kylar, didn't share my sentiment. He pulled up, slammed on his breaks, screamed at me to slow down and threw his helmet into a corn field before walking off into the field. He was done. Completely finished and ready to go home. To me, this was the film.

I knew we were both still mic'd up. I walked up to Kylar (with our cameraman Jon filming from afar) and we talked. At first, he didn't want to hear a word I had to say. He just wanted to go home and I can't blame him. It had been almost two months of sleeping in cars, tents and sleeping bags. After awhile, the mood softened and we spoke about Aaron and why we were here in the first place. It was the most heartfelt conversation of my life. It summed up what the entire trip and experience was all about. As Kylar's friend, I was thrilled that he was willing to keep going. As a director, I was elated. That conversation was the movie in a nutshell - my emotional pivot into the last act. The most important scene in the entire film. That was... until my cameraman told me he forgot to hit record. I learned a valuable lesson that day - documentary filmmaking is unpredictable. You can't control it, you simply have to capture it because every moment is a story and those stories only last if we hit the record button.



Upon returning home, our fearless leaders had close to a thousand hours of footage between the trip and archive footage from Justin's childhood. They had P2 cards, portable harddrives, DVD's, mini DV, VHS Tapes and VHS-C that they had to digitize. Justin set up a makeshift office in his bedroom and went to work.

SO, THIS IS EDITING

When we got back from the trip, I had \$14 left to my name, literally. My parent's let me move back home while I was editing the movie because Aaron was like a fourth son to them. For 14 hours a day I sat in my bedroom going through footage and trying to figure how to craft a story out of a lifetime of footage. At the 6th month mark, I finally was ready to admit that I was in well over my head. That's when I called Travis and asked if he would help me finish the movie.

Travis Capacete

I remember standing in Justin's bedroom watching the first half *For Aaron* (the second half/end wasn't finished), knowing that moment that we were going to win a ton of awards. I was really excited to take the film and shop it around. I was waiting for a call from Justin to finish the film and was looking forward to jumping in and start editing together, especially since the beginning of *For Aaron* started off a bit rocky. I was supposed to go on the trip and drive the RV. Instead, I stayed back in Philly and took a job. Thank god I did because we probably wouldn't have had a company today, for so many reasons,



many of you probably understand why haha. It also then turned into creating a network which ultimately turned into us getting the film color corrected and finished at one of the top finishing facilities in the world.

One of my favorite moments of the post process was the day I saw how the *For Aaron* footage was backed up and how the projects were organized. That day I realized that file structures, backups and organization are three of the most important things in filmmaking/production. I remember very vividly cutting the Trailer. Justin had had most of the film put together and the story was there but there was still a lot that had to be done including writing the end of the doc. At the time, I was working a full-time job and trying to network/build a base of clients so that way we could actually start a company and was trying to get funding to finish the film. He and I spent about 20 hours a day for a long weekend back-to-back in my parent's house, finishing the trailer. The trailer, specifically, was the hardest thing I have ever edited. Once the trailer was cut, Justin wrote and recorded the end of the doc. Finishing the film became second nature to me. I loved the finishing process, adding in the graphics/animating and getting it ready for a color grade and mix. Finishing the film, in general, was one of the coolest things I had ever done. *For Aaron* was one of the coolest things I have ever been a part of.

When it was all said and done, For Aaron: The Documentary, premiered to an audience of over 1,200 people in Justin's hometown before going on the film festival circuit – claiming numerous awards for Best Documentary, Audience Choice and Best Spirit Awards.



JJ | Being able to share Aaron's story with as many people as we were able to was a dream come true. In addition to the festival circuit, the film was shown at high schools and non-profits around the country. I still have all of the letters I received from complete strangers telling me how much the film meant to them. It was in those letters that our Projects That Matter Initiative was born. From that point on we knew we wanted to create meaningful content that could effect change within the world. It was the best decision we ever made.



For Aaron: The Documentary (2009)

Cinematography by Jon McKeown

Camera: Panasonic HVX300



Finley Untamed (2013)
Cinematography by Justin Jarrett
Camera: Canon 7D

EMPLOYEE 001:

MIKA MALONEY'S STORY

Mika Maloney

I was already a few years into my new career focused on philanthropy for families in a cancer experience when I met the principal players forming JTWO. Divine discontent had given me courage to launch off the path of the typical "dot orgs" to join with some friends who also wanted to make life easier for these families. We were fairly new at our endeavor but we knew we had to do the work to create our brand and to be able to communicate our unique offerings in a contemporary way.

So it was really fun to meet Justin Jarrett, coming in hot out of college with a dream to build out a non-profit component to his business and his passion of making films for what he called Projects That Matter. Video and branded web content were becoming must-haves in the non-profit arsenal. I liked his ideas and I loved his passion.

For a couple of years it was easy for me to decide on projects worth the expertise that JTWO brought to the table. I immediately recognized Travis Capacete's talent for editing, creativity and sales as well. Between the two partners, I felt safe and excited to hand over the creative reins for the branding I needed- and it continued successfully, even when I changed companies to further my own development. Referring to the guys and their team to others in the industry was not only done with confidence but it became one of my favorite things to talk about!

In 2012, I recognized that I had probably one summer left to stop everything and just be a mom to my daughter graduating college.

So I did a free fall, knowing that when my daughter left our nest, I'd just KNOW what to do next.

And I did know. The day Justin and Travis came out to meet me for coffee was the beginning of a beautiful co-working relationship, working together to develop more Projects That Matter. They'd have the exact type of projects they wanted and I was able to continue to serve the community. It was all heart.

This relationship continued until my newborn twin grandsons entered the world. It took no courage at all to jump to the side of my work to spend my time taking care of them while my daughter and her husband work full time.

What's funny is that, a year later, JTWO is still never far from my mind. Their work and impact on the world is just that great. I went from being such a rookie in every single technical aspect of the JTWO business to eventually understanding and admiring what a huge multi-layered pool of talent is required to create brands, decode emotions and develop tools that boil down to one golden nugget: the story. And the end product? It's magic. It moves mountains and slays dragons. I'll always be the biggest cheerleader for JTWO. It's in my blood and if you're in the crew-you're family.

PS - I still don't do call times before 9 AM and if there's not a Marriott, I'm likely not going on the trip....



“I’ll always be the biggest cheerleader for JTWO. It’s in my blood and if you’re in the crew—you’re family.”





A Voice is Heard (2013)
Cinematography by Justin Jarrett
Camera: Canon 7D



PROJECTS THAT MATTER

A Decade of Meaningful Projects

Following the release of our award-winning feature film, *For Aaron: The Documentary* in 2009 and the digital campaign that accompanied it, we saw how important digital storytelling was as a tool to engage and inspire change in the world around us.

We saw first hand how rapidly the marketing of a social cause or an impact organization was changing with the advancements in technology and with our access to filmmakers, web designers, photographers, digital artists and branding specialists, we knew we could be a large part of that change. We understood that if we committed our time and talent to the world, we could create a legacy of impact. So we came up with drastically reduced costs for marketing & advertising services, flexible & affordable payment plans and began working side by side with social impact organizations around the world to make a difference and help share their stories.

Now ten years later, we look back on some of our favorite projects.





REDWOOD GIVES BACK

HAITI

New Story / Century 21 Redwood Realty

In 2017 our team travelled to Haiti with California based non-profit New Story and Century 21 Redwood Realty as part of their Redwood Gives Back program. We spent four days talking with the resilient people of Haiti about their experiences following a deadly earthquake and how the Redwood Gives Back program has helped them to return to a sense of normalcy through their community home building project.

CORA INDIA

Our Principal Director had a chance to travel to India with Cora CEO + Founder, Molly Hayward, for 20 days in 2017 in order to capture the company's brand story.





A VOICE IS HEARD KENYA

Our team's first international project took us halfway around the world to Kenya. We spent almost a month working with the Maasai Tribe and non-profit, a Voice is Heard to tell their story.

SIMONE BILES

Ask, Listen Learn asked us to concept, write and produce a series of PSA's featuring Olympic Gold Medalist Simone Biles along with Attorneys General from over 25 states aimed at helping to educate parents on how they can help their kids say "yes" to a healthy lifestyle and "no" to underage drinking.

Ask, Listen, Learn



HEROES

Fred's Footsteps

Our team spent the day with Philadelphia based non-profit organization, Fred's Footsteps and their extraordinary heroes. It was one of our team's favorite days on set to date.



SHAQ + BELLA iDECIDE

Responsibility.org

Our team's first shoot in LA couldn't have been any BIGGER. No really, working with NBA Superstar Shaquille O'Neal for the first time (the start of a very mutually beneficial relationship involving Shaq Soda and Shaq the Cop) and TV/Movie Star Bella Thorne was just the kind of introduction to the City of Angels JTWO revels in.







iDecide with Shaquille O'Neal + Bella Thorne (2013)
Cinematography by Matt Wise
Camera: RED Scarlet



Memory Lane

We have had a lot of talented people come through our doors. We asked some of them to sound off on some of their favorite memories and moments.

CONOR HARE, PRODUCER

My favorite memory about JTWO would have to be the first year we entered the Battle of the Bands. We went into the concert only practicing 2 days before the actual show and we had to change the entire setlist due to a couple bandmates dropping out. Our band practiced for a total of 6 hours and pretty much winged it on stage and ended up winning the Golden Guitar as Champions.

IAN SCHOBEL, EDITOR

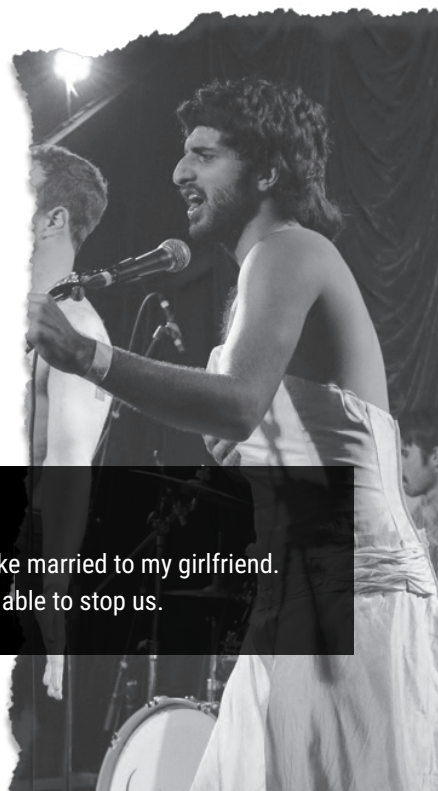
My favorite memories in my two years at JTWO is the night I slept over on the couch in the cave. It was very cold. The second is (I remember it like it was yesterday) when our glorious band, Sonic Deepthroat, delivered a Golden Guitar-worthy performance at the prestigious Foundry at the Fillmore. We snagged second place, but I still felt like a winner!

CHRISTIAN DEBUQUE, GRAPHIC ARTIST

The 2019 Battle of The Bands practice and performance. JTWO's Sonic Deepthroat ripped through a 4-song set list and played a much more memorable cover of Lit's "My Own Worst Enemy" than another agency's weak attempt.

OMAR ALQAHTANI, EDITOR

My favorite memory was wearing a wedding dress onstage at battle of the bands and getting fake married to my girlfriend. This was followed by us disgustingly making out for 3 whole minutes onstage and NO ONE was able to stop us.

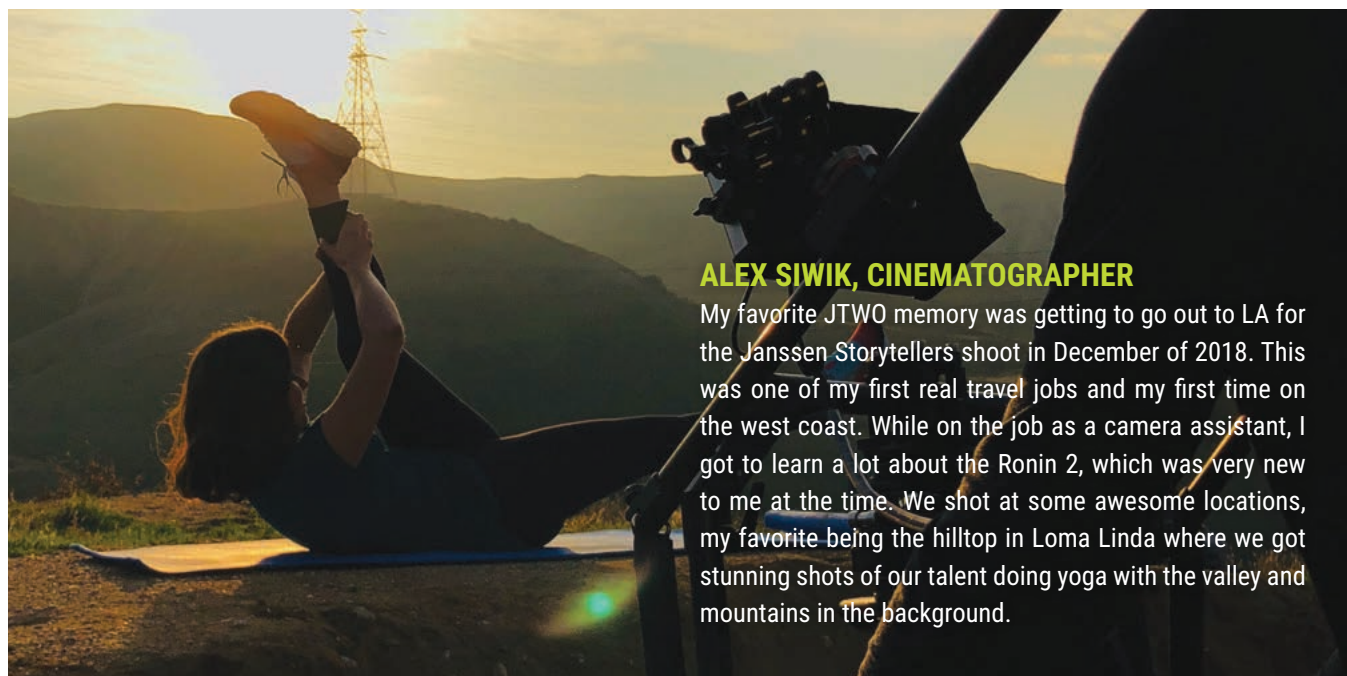


MONICA GREVERA, GRAPHIC DESIGNER

Working with Victus has been filled with interesting experiences. One of my favorite memories was photographing all of the Victus baseball bats for Player's Weekend. Josh and I really enjoyed touring the space, meeting the whole team and seeing the detail in the artwork on each bat up close. Also, I never imagined I would design a tattoo, until I saw the baseball player, Tim Anderson had inked the logo I designed for him prominently on his inner forearm. That was quite a surprise!

STEVEN LAYTON, SOUND ENGINEER

I have a lot of fond memories from my time here at JTWO, but the ones that stand out the most are from some of our most exhausting shoots. Between Kumho Tires, the NBA, the Penn Relays Documentary and all we did with the Victus Show Series, our team has put in so much hard and rewarding work. With these shoots specifically, I gained closer relationships with all of our crew members. One of my favorite memories is sitting down after the relays with everybody back at the office, having a drink and just rehashing the crazy events of the weekend together. Whether it was from the interviews, carnival, or centerfield crew, it was so cool to regroup and hear everybody's individual accounts and stories from the weekend. Even though they were some of the longest, most exhausting days, I will always look back on these shoots and remember the great times I had with our team.



ALEX SIWIK, CINEMATOGRAPHER

My favorite JTWO memory was getting to go out to LA for the Janssen Storytellers shoot in December of 2018. This was one of my first real travel jobs and my first time on the west coast. While on the job as a camera assistant, I got to learn a lot about the Ronin 2, which was very new to me at the time. We shot at some awesome locations, my favorite being the hilltop in Loma Linda where we got stunning shots of our talent doing yoga with the valley and mountains in the background.



MARIA CANTU, DIRECTOR

My favorite JTWO memory was at the 2019 Louix Awards. The JTWO fam all had a great night together, I won my first Louix, and when it was over, we were the only ones on the dance floor breaking it down. Ian did a backbend out of nowhere and I had never laughed harder.

JELANI THOMAS, PRODUCER

My favorite memories are mostly based around the people I've had a chance to meet and work with and the incredible stories I've gotten to hear particularly through The Projects That Matter Initiative. Some of my favorite clients to work with were responsibility.org, Fred's Footsteps, Mission First Housing and Bringing Hope Home.

JIM PETTIT, ACCOUNT MANAGER

Hustling with the OGs - Justin, Travis and Andrew. We went into every situation admittedly not knowing everything but walked away with new knowledge and capabilities that led us to tackling the next opportunity. Whether it be dabbling with the various technologies to stand up iterations of JTWO's website (Flash, JavaScript, Wordpress) or client websites, we all had one thing in common and that was and I believe still stands to this day - if you don't know something, then learn it. More comes to those who don't back down from challenges and instead accepts them as opportunities.



MARIA VATTIMO, CINEMATOGRAPHER

My favorite memory at JTWO will have to be filming the Lost Boyz Documentary in Chicago in the summer of 2018. I remember showing up feeling incredibly nervous with this being my first large documentary project, but once the interviews started rolling and we walked the streets of South Side Chicago with our main subject, LaVonte, I felt a great confidence that we were making something really special.



ANDREW BROFFT, WEB DEVELOPER

Favorite memory: anytime I had the chance to visit the Philly offices from NYC and hang out with the JTWO family. **VIBES all day.**

JAY MILLER, CINEMATOGRAPHER

My favorite memory would have to be that time me and Trav pulled an all nighter. Shot, slept for one hour and then started the next shoot. Learned my physical and mental limits that day.

CHRIS HARLEY, CINEMATOGRAPHER

My favorite memory is also that very same Victus Sports shoot. It was Ian's first day as an intern at JTWO, and for the interior shots, his job was spraying sweat on the players. He will forever be known as Sweat Boy.

RICK ANGELI, PRODUCER

...that time we were shooting with Al Roker and I yelled, "that's a wrap" before Justin could. Lesson learned: only the Directors gets to yell, "that's a wrap."



NOVA/GRIFFEY
Lunch.
Everyday.





Inner Shaq (2014)
Cinematography by Matt Wise
Camera: Canon 5D



WITH OUR POWERS COMBINED

TRAVIS + JUSTIN : THE INTERVIEW

For our two co-founders, Justin Jarrett and Travis Capacete, it's been one wild decade. From the "old days" of running around the country with a DSLR Camera and boom mic to setting up shop on the third floor of a crappy row home in North Philadelphia during the greatest economic downturn since the Great Depression - one thing has always been true. These two knuckleheads are the closest thing to brothers as they come and they keep this place running day in and day out.

They are usually too busy to chat, so we forced them to sit down and rap about the early days of JTWO.

Justin Jarrett: Do you remember the first time we met at PSU?

Travis Capacete: Yes, I don't know if it actually counts as the first time we met but I remember you pitching your documentary on how the film program should be better. And you couldn't have been more right so naturally that was the project I wanted to work on. We still passed even though all the professors canceled on us last minute.

JJ: What do you remember most about film school together?

TC: I think it was the time that we had a plan in place that you were going to direct the senior film and tell what's his name to fly a kite. The only problem was, you were supposed to keep your mouth shut until I got there and we know how that went down... Long story short, you became the 'producer' on the project then we ended up recutting the whole film ourselves. That might be the first ever "Producer's cut" to go down in history.

TC: When I told you that I was not going on the For Aaron trip, what was going through your head?

JJ: You were all but dead to me until I had questions about which hard drives I needed to purchase.

JJ: When we first started and I moved to Philly, the plan was that you would continue working for four months at your full-time job at Alkemy X to support us both while I worked on getting clients. You quit after two days and went full-time at JTWO. What the hell were you thinking?

TC: My initial thought is, it was a severe case of FOMO. Then I think back and I remember that I had fully intended to stay for four months but there was an incident involving folding a coat and I knew we would make it work. If I quit, we had no other choice.

TC: When we were talking about naming JTWO that day in the hub or that other weird building that I don't remember

the name of at PSU - When I said I was in for whatever you wanted to name the company, do you remember the name that I gave you as an example?

JJ: I'll never forget. You wanted to name the company, "Two Black Ice" or something ridiculous like that. For some reason when you say it fast you thought it sounded like [two - black - guys]. You said, "so when people ask who made that film, people would respond - "two black guys". That was the day I knew I would handle all of the creative decisions during our partnership.

TC: Do you think we'll ever open that bottle of wine?

JJ: The *Justin Wine* your Mom gifted me the year we started JTWO?

TC: Yea

JJ: The wine we always said was our Mojo? The secret to our success.

TC: Yea, that's the one.

JJ: I drank that five years ago. I didn't want to tell you. Kidding - we aren't cracking that bottle open until the day we retire.



JJ: ...and the worst?

TC: It'd have to be either investing in that real estate fund and not realizing it was essentially the same thing as a pyramid scheme (some things are too good to be true) or not getting an agreement in writing before you traveled abroad for a project a 5+ years ago. The way things are trending, I'm going to say it was the – not getting an agreement in writing before you left.

TC: I know you've always wanted to work with Nike and Charity Water as clients but clients aside - if you could do one project and budget/logistics wouldn't be an issue, what would it be?

JJ: That's a tough one, but if I had to make a choice I would probably jump back into narrative filmmaking and do an indie film - but not some low budget Little Miss Sunshine – it would be Inception meets John Wick.

TC: What was the scariest/most nervous moment for you in the past 10 years?

JJ: Honestly, I've never really been nervous or scared about Directing a project or anything like that. I think the most scared I've been was when we signed the lease for our first office. We could barely pay rent where we lived at the time, but we knew we needed an office if people were going to take us seriously. I think that's the moment it became real to me and I knew we were all in or it was going to end up in flames.

JJ: What's your favorite project we've ever worked on?

TC: *The Maury Show*. Just kidding, technically all I did for that was get the contract signed. *Define yourself* was really exciting because it was something that I was extremely passionate about and it launched our company. I really loved the first Louix Open that we did. I had always wanted to do the open for an award show and working with all of the creatives all over the city isn't something you get to do every day.

JJ: You trust me an awful lot with our creative choices around here? Has there ever been a time you thought I was crazy or simply went too far?

TC: I think you're crazy on just about every project for one reason or another, but that is what makes our product the best.

TC: Do you think we'll ever move from Strawberry Street?

JJ: God, I hope so. This alley is the absolute worst. However, I think we've done a great job of maximizing the limited space we have to work with for a city based studio. I'd jump off a bridge before moving to the suburbs though.

JJ: Do you think you intimidate the interns?

TC: Not the good ones.

JJ: Our office dogs, Griffey and Nova, have won Employee of the Month, for a combined, 72 consecutive times. Do you think anyone will ever dethrone them?

TC: As Vince McMahon would say – No chance in hell.

TC: Who do you think in our company is most likely to get a JTWO tattoo?

JJ: Wait, they didn't already get them? I thought it was in their contracts? But, gut reaction says Omar if we pay him enough money. Then again Conor does owe us a life debt.

TC: What's on the docket for the next 10?

JJ: Honestly, I'd love to keep going in the direction we are headed. I have never loved our team more and creatively I think we are just beginning to tap into our potential. I love this family and I am excited to see what they can do when we push them to the limit.

JJ: What's been your proudest moment at JTWO?

TC: Every day we keep our team employed is my proudest moment. The first Addy we ever won was pretty badass too.

TC: Remember the random name that we put in the credits of our first documentary Failure by Design back in college?

JJ: "Kyle XY" – he had no belly button and for some reason we thought it was funny. I can honestly say now, we weren't.

TC: What was the hardest thing that you've ever done in the past 10 years?

JJ: I think learning how to manage and navigate a team. When we first started it was just us and we wouldn't sleep for a week until a project was done. I had to learn that not everyone is like that and employees don't necessarily want to sleep at the office.

JJ: What was the best decision we've ever made as business partners?

TC: Either making all of our decisions together even though it means arguing for hours sometimes or hiring Jelani Thomas. Early on he kept us in check and was much more than just a friend and an employee. There were so many times that we wanted to kill each other and I feel like he acted as our shrink when we needed it. That to me is priceless and one of the best decisions we ever made.





Axe Academy (2016)
Cinematography by Andres Torres
Camera: RED Raven

“TROPHIES ARE SIMPLY PAPERWEIGHTS SOMEONE ELSE GAVE YOU.”

2019 OFFICIAL SELECTION

Big Muddy Film Festival - *Lost Boyz of Chicago*
Illinois International Film Festival - *Lost Boyz of Chicago*
The Beloit International Film Festival - *Lost Boyz of Chicago*
Chicago Independent Film Festival - *Lost Boyz of Chicago*

2019 ADDY AWARDS

Public Service, Non-Broadcast Audio/Visual -
Victus Grind 2 Shine (Silver)
Cinematography, Single - *This Is Lou* (Gold)
Cinematography, Single - *Lost Boyz Chicago* (Silver)
Video Editing - *This Is Lou* (Silver)
Social Media, Campaign - *Victus Grind 2 Shine* (Silver)

2018 ADDY AWARDS

Sales Presentation, Catalog - *Victus Sports* (Gold)
Cinematography - *FAAR - Drive Like You Give a F#*k!* (Silver)
2018 Student Addy Award - Best of Show - *Barre None*
2018 Student Addy Award - Cinematography, Single - *Barre None*
Publication Design/Magazine Design - *Victus Sports* (Silver)

2017 ADDY AWARDS

Video Editing - *Axe Bat/Axe Academy* (Gold)
Cinematography - *Axe Bat/Axe Academy* (Gold)
Regional/National TV Commercial - *Axe Bat/Axe Academy* (Silver)

2014 ADDY AWARDS

Digital Advertisement Campaign - *Finley: Untamed*

2013 ADDY AWARDS

FullCircle Intermedia - Self Promotion / Digital Advertising

2019 ADCP LOUIX AWARDS

Online Advertising (:30 Video) (Gold)
Video Promotional (Gold)
Maria Cantu - Video Documentary (Gold)
Product Design (Gold)

2018 ADCP LOUIX AWARDS

Brochure Design - (Gold)
Fashion Design - (Gold)
Product Design - (Gold)
Social Media - Promotional Campaign (Gold)
Copywriting (Campaign Catch Phrase) (Gold)

2018 MARCOM AWARDS

Victus Lookbook - Print Media (Gold)

2018 ONE CLUB PHILLY BATTLE OF THE BANDS CHAMPIONS



2014 PHILLY HAPPENING

Entrepreneur of the Year

2011 PUERTO RICO FILM FESTIVAL

For Aaron Best Documentary

2011 DOCUFEST

For Aaron Best Documentary



2011 NEW HOPE FILM FESTIVAL

Artistic Spirit Award

2011 NEW HOPE FILM FESTIVAL

For Aaron Audience Choice Documentary

2011 OFFICIAL SELECTION

Special Screening Bicycle Film Festival
Alexandria Film Festival

B.A.G.U.B.A. AWARD

Justin Jarrett

WALDO TROY NITTANY AWARD

First Cat in Space "Space Waldo"

STAR AWARD - THE INDIE GATHERING FILM FESTIVAL

Best Documentary - For Aaron





*Drive Like You Give a F#*k! (2017)*
Cinematography by Drew Saracco
Camera: RED Weapon Helium 8K

INTERN OF THE DECADE

Jake " Mr. Italiano" Price

In 2009 we launched JTWO.U - our internship program which later became The JTWO [INC]ubator Project. During the past ten years, we have had some amazing students come through our doors (along with a bevy of disasters), but one intern stood on the shoulders of giants and claimed the coveted title of "Intern of the Decade." That intern is Jake Price, class of 2017.





WHY DO YOU THINK JTWO NAMED YOU INTERN OF THE DECADE?

Jake Price : Isn't it obvious? I'm the best. Honestly, I'm not sure why – truly. I know Jtwo has had a lot of great talent walk through their doors over the years. I'm floored, and I humbly accept this prestigious honor. Thinking about it, it definitely helps that they've been hearing my voice every time an intern was trained by my JTWO.U videos.

HOW DID YOU EARN THE COVETED TITLE?

JP : Can you believe that 17 people were too emotionally distraught to answer their phones when Justin Jarrett's name flashed on screen? And if that didn't scare 'em off, I know a guy who knows a guy who makes peop– problems disappear.

WHAT WOULD YOU SAY IF WE TOLD YOU THAT YOUR PRIZE FOR BEING NAMED INTERN OF THE DECADE WAS A GIFT CARD TO COSI?

JP : Ah, mi amor – Cosi. They don't call me "Mr. Italiano" for nothing. (I always ordered the Italiano sandwich even though it had been off the menu for over a year. I have written to Cosi HQ multiple times about this egregiously typographical error.)

A gift card would make me cry. And then smile. And then cry. I live in St. Louis now, where there are no Cosi watering holes. (Don't worry, though; I separately wrote to Cosi HQ about this issue.) All they have here is Panera. And they don't even call

it Panera. Google it. So, I'd finish crying, buy a ticket to Philly, head to Cosi, spend every last penny I've got (I have a job that actually pays me money now) and fly back.

WHAT ABOUT US? NO VISIT?

JP : If I have time, I'll try to think about considering the possibility of wanting to inquire deep within myself about the truths pertaining to whether I would want to step foot in JTwo as a quick pit stop or not. So, yep, anyways. Back to what I was saying, Cosi – it'd be a classic cry-and-fly.

OKAY, HYPOTHETICALLY, WHAT WOULD YOU SAY IF WE TOLD YOU THAT THE COSI GIFT CARD EXPIRED AND YOUR REWARD IS BRAGGING RIGHTS INSTEAD?

JP : I quit. Wait, I can't quit. Hire me, I promise I won't quit. Also, Mr. Italiano doesn't exactly do consolation prizes.

OKAY, YOU'RE HIRED.

JP : I quit. Wait, what was my pay?

MOVING ON, TELL US ABOUT YOUR TIME AT JTWO. WHAT WAS IT LIKE? DID YOUR INTERNSHIP HAVE ANY LASTING IMPACT ON YOU?

JP : Excluding the day I was forced to build a desk – punishment for being, like, ten to forty minutes late – I made TONS of great memories in my time as an intern. I discovered parts of myself I didn't know existed. All jokes aside, I wrote and

directed a PSA about relapsing from addiction. It was nominated for an award.

I remember revising and rewriting and showing Justin and Travis what I was working on. I hadn't dug deep within myself to create something of substance before. It was always easy for me to make comedies. But JTwo pushed me beyond my comfort zone. Originally, I was going to tell this dumb story about how someone got interested in the entertainment industry. It was a light piece, it was fluffy, and it was bland. Thanks to the guidance I received, I found the threads in that story that mattered and used them to make a statement. I created something that to this day I'm so proud of.

WHAT ABOUT SOME OF YOUR LESS "SERIOUS" WORK?

JP : After 'Relapse', I began working on 'Studio Life' - an ambitious, goofy "little" project filmed over the course of roughly four months. I could pick out any day of shooting and talk about how hard we made each other laugh, but honestly, for "just some video I was being graded on for an internship program", it never felt like work – everything I got to do while interning at Jtwo was a labor of love.

STOP, YOU'RE GONNA MAKE US CRY. DON'T READ INTO THIS TOO MUCH, BUT YOU'RE MUCH BETTER AT THE JOKES, STICK TO THAT.

JP : Okay–

AGAIN, WE AREN'T TELLING YOU YOU'RE FUNNY, YOU'RE JUST A LOT WORSE AT THE OTHER STUFF.

JP : I'll try to work on that? Seems kind of ironic I'm winning your award and you're insulting me.

JUST KEEPING YOU HUMBLE. NOW, RUMOR HAS IT THAT YOU WERE BULLIED BY THE OFFICE DOGS, NOVA AND GRIFFEY WHILE YOU WERE THERE. TRUE OR FALSE?

JP : I cannot comment due to a non-disclosure agreement but please know I am still receiving counseling. I have said too much. Nova, call me.

WHAT ADVICE WOULD YOU GIVE TO FUTURE INTERNS?

JP : First off, memorize every word your spirit guide tells you. He knows more than you do. Do you have an Intern of the Decade award?

Second, don't show up thinking you know jack squat. I did. And then found out I didn't. Be okay with being humble. Then go and make some great videos.

Third, and most important, don't use your phone while on fire duty. Travis HATES that.

ANYTHING ELSE YOU WANT YOUR FANS TO KNOW? ANY FAVORITE MEMORIES YOU'D LIKE TO REMINISCE?

JP : As a matter of fact, yeah, I do.

I was nearly fired because a rat was eating chocolate in the printer. Yes. This is a true story.

Back when I was an intern, there was a room that had a couple edit bays, a couch (chewed up beyond repair thanks to Nova and Griffey), a printer and a bowl filled with an assortment of those strange flavored Hershey Kisses you have to dig around in the bag to find the good stuff. I'm talking some seriously disgusting flavors like strawberry and candy cane.

So, for a week or so (about midway through my internship), I was just churning out revisions to scripts left and right, showing them to Justin for approval. On one of those fateful days, like any other

preceding it, I tried to print. It wouldn't work. I complained to Justin, Travis and Jelani. I must have asked them to come check out the printer at least five times that afternoon. I was about to take matters into my own hands; these scripts weren't going to print themselves.

Finally, the guys came in the room as I opened the printer and found a Hershey Kiss lodged in between two spools. It seemed like there were indents, either because it was half eaten or had been shredded up by the printer. I didn't linger on this for too long. I went to take a dump. Justin and Travis kept joking that I did it. I didn't. I shrugged it off and went home at the end of the day. They just needed to fix their damn printer for me.

A couple days later, I showed up to work like normal and was subsequently ushered into a side room (let's call it the non-sound-proofed, glass-walled interrogation chamber). It was just me and Justin. And everybody watching us through the glass. Justin was surprisingly stern. He asked if I sabotaged the printer. Seriously, he was not f***ing around. I was confused. They were still going on about this? I told Justin no. He pressed for an honest answer. He told me that Travis was ready to fire me. Again, I responded 'no'. Justin said okay and we left the room. I thought that was the end of my interrogation.

Nope. Justin took me to the printer. We opened it up and saw the chocolate still lodged inside. First off, who leaves chocolate in a printer for days on end? Were they scared to touch it? Afraid I was the one who might have taken a bite out of it? Whatever. I digress.

Looking at it again, the chocolate really looked like it had been gnawed at. Travis was about to lose his s**t. Having realized I went from intern to prime suspect, I told them again – this time nervously – that it wasn't me. I didn't do myself any favors by (accidentally) sounding guilty.

Then, because I put literally the bare minimum effort into investigating further, I found little chocolate dots – you know, the kind that weren't chocolate but were actually rat droppings – inside the printer and all along the wall behind it.

We started taking the printer apart to see if there were more and found a truly dumbfounding scattering of those little paper slips that come tucked into every Kiss. It was like someone had set off a Hershey Kiss paper slip confetti cannon in that printer.

All in all, I was almost fired because Ratatouille was eating and s**tting his dessert in the printer. Lesson learned: don't leave chocolates out next to a printer, JUSTIN.

ACTUALLY IT WAS TRAVIS.

JP : Who f**king cares? That's it, interview over. I'm moving to Indianapolis. Have a great life. Thanks for the award or whatever. Go f**k yourselves.





INTERN MEMORIES

In the midst of my end-of-semester haze, I accidentally showed up a week early to my internship interview. Instead of kicking me out, or holding my aggressive earliness against me, they all made time to talk to me; like, have a real conversation, where we discussed our goals as filmmakers, how we all got started and what I wanted most to learn from them. That's so emblematic of who the guys at JTWD are — they always make time for their people, and I'm so thankful they made time for me.

Happy 10th, JTWO!

Caitlin Riggsbee
Former Intern



When Trav almost fired Jake the intern for jamming the printer with Hershey Kisses. Trav interrogated him in the conference room for a good few hours. We found out later that week it was just a rogue mouse. Still cracks me up. For the record Jake, I did believe you were telling the truth.

Scott Cumpstone,
Former Intern



On the first day we were given skull covered binders and strict orders not to touch the server... or else. I never found out what the "or else" was, but we quickly realized how special of a place this is and how dedicated they are to helping you grow in whatever direction your interested....you just gotta get over the skulls.

Erin Lynch,
Former Intern



My best JTWD memory, hands down, is going to the Kid Rock concert my first (second? third?) week of my summer internship. Travis had some extra tickets and we went. To this day, I still bring up some of the events we witnessed. Drunk pregnant women rolling around in the mud was hilarious and sad... but, mostly sad.

Logan McGee, Graphic Artist
Former Intern







Victus Grind/2/Shine (2018)
Cinematography by Chris Harley
Camera: RED Weapon Helium 8K





Flyers Hype Video (2018)
Cinematography by Maria Vattimo
Camera: RED Weapon Helium 8K





This is Lou (2018)
Cinematography by Maria Vattimo
Camera: RED Weapon Helium 8K





One Decade Deep

TEN YEARS IN AND NO SIGNS OF SLOWING UP



One Decade Deep

Up until last year we still considered ourselves the new kids on the block—the arrogant young kids who thought they could take on the heavy hitters who have been staples in the Philadelphia film scene. And in many ways, we still are, but a many number of things have changed over the years. We've grown, not only as a company (we have gone from two to twelve staff members and opened a Chicago studio) but as artists. We openly admit that nine years into this that we are still figuring this thing out. We are a film company run by filmmakers. That is rare these days. We were never meant to be businessmen, we were meant to be creators, storytellers in love with the romantic notion that the story comes first, no matter what. We understand that we're different than a lot of other production companies. We always have been and honestly, we like it that way.

**"We are a film company
run by filmmakers."**

For the first five years we were in business we avoided going toe to toe with the "big guys" because we felt we weren't ready. We were two 25 year old kids playing dress up and going into countless capabilities presentations. You know the ones I mean. Where everyone shows up for the free lunch and doesn't give a shit what you have to say. Meanwhile, our website has all of this exact same information and more if you bothered to look just once. I can still remember when a creative director looked at my my co-founder, Travis Capacete and me and winked when we were describing the capabilities of each one of our team members and said, "I used to have a production company too" when we told him we had more than just two full-time staff members back at the studio. He was insinuating that we were two producers that outsourced everything while selling smoke and mirrors. Did he want us to bring a soccer mom van full of employees from our office and parade them into the meeting just to prove there were more than two of us? I walked out of that meeting infuriated. I wasn't sure if anyone would ever grasp the concept of a small,

JTWO FILMS

2009

JTWO is born



2011

For Aaron: The Documentary is released

Setting up shop

2010



but adaptable in-house production team capable of doing everything under one roof, because they were so used to the old way of doing things where you need a team of 30 to do what to us was a job for three.

It hasn't always been easy. We've come a long way since we would role up with a Canon 7D, one lens and Zoom Mic. We've had growing pains, lost jobs and failed. But that's what being an entrepreneur is all about. Eventually, you just figure it out, because that's the only option. Well, that or go work at BlockBuster. Eventually, you simply stop caring and start creating. We let our work speak for itself and we forged friendships

with people in such an authentic and honest way that we completely avoided the muddy politically charged waters that has become the Philadelphia film scene. We were outsiders and if you wanted to work with us, great, we welcomed you with open arms. If not, then it wasn't meant to be, but that wasn't going to stop us from moving forward.

We worked hard not only to build a team, but a family and I would stack them up against any team on the east coast and I say that, not because I handpicked the team, but because these are people who bought into what we were trying to build since day one. Our philosophy has always been, if you don't know it, learn it. And I don't just mean

2012
The Projects That Matter Initiative is launched



Finley Untamed airs on ESPN,
First national TV spot
2014



First project with Shaq
filmed in LA
2013





2015

Studio moves to Strawberry St.



Team travels to Haiti for doc
2017

Janssen Storytellers Series launches

2016



that, we live by that. It's why we have Producers who became sound engineers and editors who are DP's. We want every employee to know every piece and part of every project. Because then, it's theirs. They have as much ownership as the Director. It's not a production assembly line or a factory cranking out projects to appease account reps. Each project is an Oz-like look behind the curtain into our company ethos.

"We worked hard not only to build a team, but a family"

Chicago office opens
2018



Opens Louix Awards
Designs clothing line
Conquers world
2019



We are about to enter our eleventh year and we are finally being recognized for our work. Last year at the Louix Awards, we decided to make a statement. We opened the show with something so far out of left field that we made you look us in the eye and take notice and if you didn't we were going to punch you in the face over and over until you realized it was us throwing the punches. We took home awards for everything from our film work and our graphic design and branding projects to fashion design. Yes, we designed an entire line of clothing. Why? Because we can. Because sometimes you wake up and decide to do something new. Something scary. Something so far out of your comfort zone that it forces you to succeed or crumble in the process. We can do that, because we are artists that don't need an open PO to create.

I guess that's why we're still here, one decade deep. We've watched as some of the production companies we've admired and fought against have crumbled and our former mentors and

advisors are now coming to us seeking jobs. It's a bit strange to be honest, but here we are. We learned a lot and we are still learning. We're open and honest about that with our clients and that's gone a long way. The scary part is, we still feel like we are in chapter one of our story. The scarier part is, we as authors of that story don't really care who reads it. That's not what drives us. We care about the work and our work keeps getting better. We get to collaborate with some of the most talented, intelligent human beings on the planet day in and day out and they honor us by entrusting us to carry their metaphorical torch in the form of their story. We don't take that lightly and we never will. I hope that carries us to the next ten years.

If we've crossed paths in the past decade, I want to thank you. I want to thank you from the bottom of my heart for teaching me something. Each one of you has in some way, shape or form influenced our thoughts or actions at JTWO and I can't tell you how much we have appreciated your input.

We are still here because of you





Two Lous. One Club (2019)
Cinematography by Chris Harley
Camera: RED Weapon Helium 8K

EVERYONE'S A CRITIC

We don't like to admit it, but we all have our favorites.

For Aaron: The Documentary

This project will always hold a special place in my heart. It was the one project that defined who I would become as both a filmmaker and a man. It was deeply personal and taught me more about life than I had learned in the 23 years combined leading up to it. No matter where we go in the next decade or what projects I have the opportunity to direct, "For Aaron" will always be my favorite.

Justin Jarrett, Director

Jtwofilms.com 1.0

My favorite project of all time would have to be the first iteration of the JTWO website. We transformed an alley from Ninja Turtles into a functional website. I had to learn Flash in one weekend in order to create all of the functionality Justin wanted incorporated. It was pretty cool until Apple killed Flash and everyone stopped using desktop computers.

Andrew Broft, Web Designer

Two Lou's. One Club.

I think I'll always love this project for a number of reasons. First, it was the direct sequel to, "This is Lou" which we had created the year before to open the Louix Awards. We wanted to create our own take on a Guy Richie film and we just had a blast on set experimenting with transitions, camera angles and makeup. For "Two Lou's" we wanted to up the ante and really go all out. I grew up on 80's action movies like Bloodsport and if you watch it today it is one of the most over the top ridiculous pieces of popcorn cinema out there. You can't watch it and not laugh! So we wanted to take that and put our spin on it. When my sound guy Steven got his teeth knocked out in the opening credits, I knew we had succeeded.

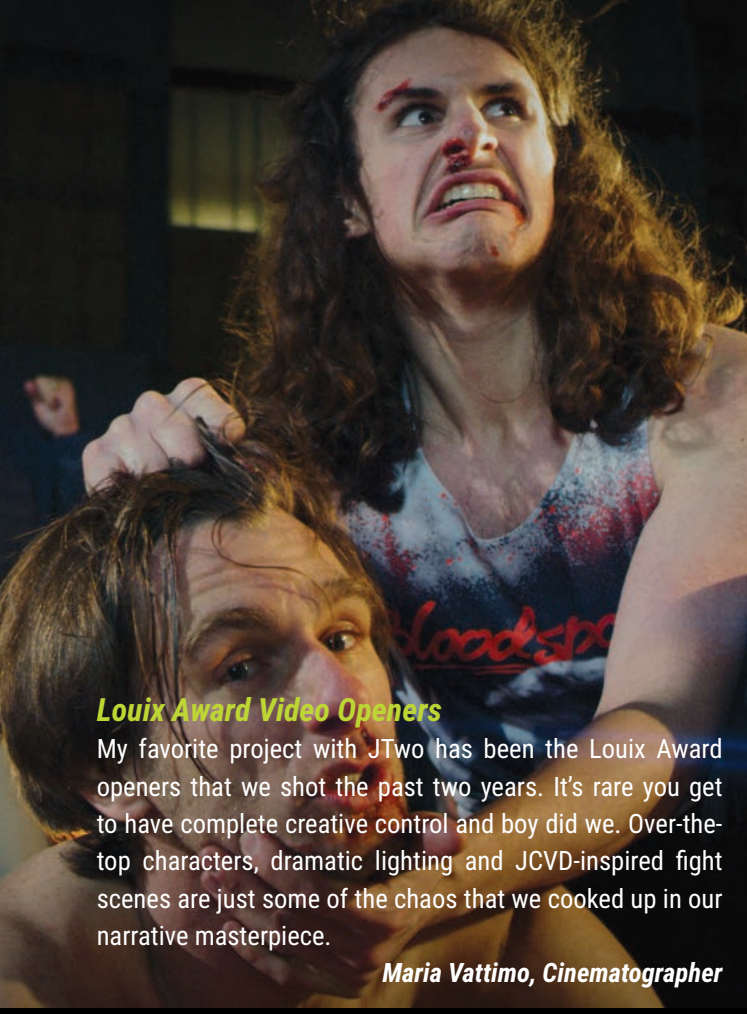
Justin Jarrett



Barre None

Of all the videos I've had the pleasure of working on at JTWO, my favorite will always be the one that started it all, my intern project: "Barre None." I love this piece not only because it's about my best friend, but because it was the first time I worked with everyone in the office. I'll always be grateful for the guidance they gave me. From working through challenges during the process to then watching the final cut win multiple awards, I had really proved to myself that I can do this. Now if I hit points of frustration in my work, I'll give my video a watch to remind myself that it can be done, it will be done and it'll be pretty damn good.

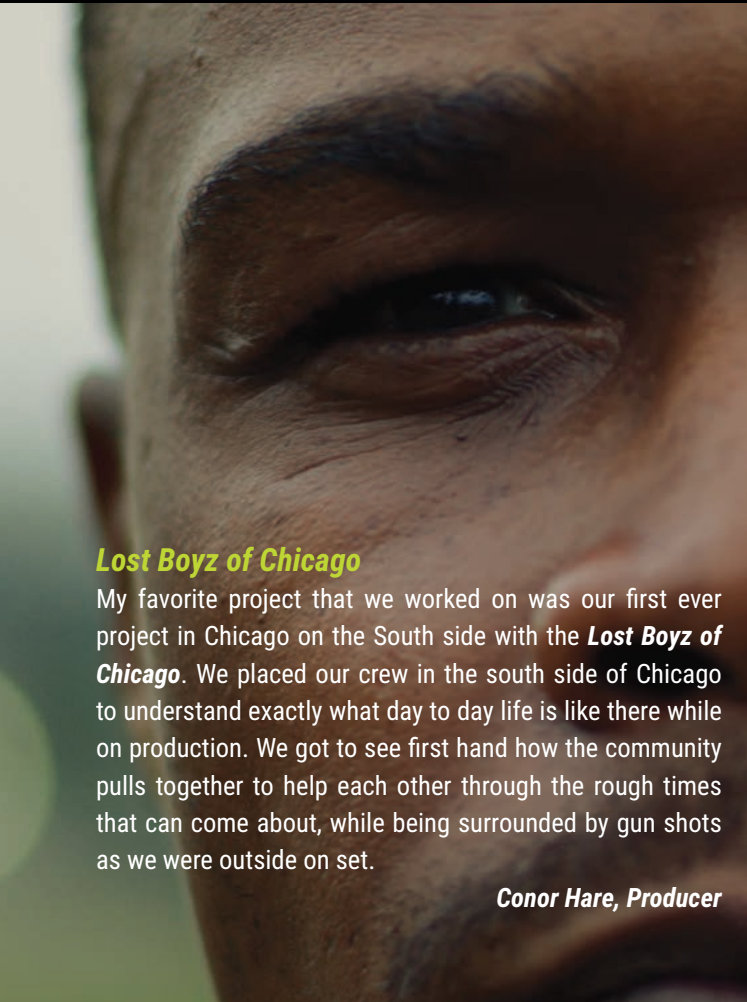
Maria Cantu, Director



Louix Award Video Openers

My favorite project with JTwo has been the Louix Award openers that we shot the past two years. It's rare you get to have complete creative control and boy did we. Over-the-top characters, dramatic lighting and JCVD-inspired fight scenes are just some of the chaos that we cooked up in our narrative masterpiece.

Maria Vattimo, Cinematographer



Lost Boyz of Chicago

My favorite project that we worked on was our first ever project in Chicago on the South side with the **Lost Boyz of Chicago**. We placed our crew in the south side of Chicago to understand exactly what day to day life is like there while on production. We got to see first hand how the community pulls together to help each other through the rough times that can come about, while being surrounded by gun shots as we were outside on set.

Conor Hare, Producer

The BluePrint

My favorite project is the book trailer for *The BluePrint*. It is the first true test of all the After Effects work that I've been learning. I got to work closely with Maria Cantu which is a fun and different dynamic than being directed by Justin; I love working for Justin but he's more of a mentor figure while Maria is more of a peer figure. This is just a fancy way of saying that I feel more confident being rude to Maria. Working long nights is tiring, but when you get to make the single greatest book trailer of all time, it feels like it's worth it. However, please consider the fact that I am the type of person that would brag about beating a 6 year old at monopoly. My favorite memory was when Travis and I tried to get the Popeye's chicken sandwich on 4 different occasions. The 4th one was the only one where the sandwich was actually available. It was a good day.

Omar, Editor

Family Lives On

Kyle's Story: Getting a chance to sit in a room and hear Kyle Pszenny's story with Fred's Footsteps was really an incredible experience for me. After hearing all he went through and to still have a positive attitude about his life and to really use his tragedy as a springboard to help others was really impactful to me in my personal life and I have to say he was an inspiration that still sticks with me today.

Jelani Thomas, Sound Engineer

Visit Philly

Working on a series of Visit Philly Commercial spots was fun for our team for many reasons, but to be given the opportunity to really put a stamp on the city we call home was special. Our content was everywhere from TV to billboards.

Travis Capacete, Producer

Finley Untamed

Right out of school in 2013, I interned with JTwo. This was the first time I was able to work on something that wasn't graded. I was tasked with a few projects, but one had stuck with me and that was the Jermichael Finley documentary project, *Finley Untamed*. It was my first project outside of school that I felt connected to. The story was inspiring and being part of such a dedicated team made it that much better.

Logan McGee, Graphic Artist



Victus Vandal

The Victus Vandal bat was easily my favorite project to work on. The incorporation of hand-drawn elements and usage of gold foil made for great printed pieces. Being able to be the face of the Vandal and the artist on set is something I'll brag about for the foreseeable future.

Christian Debuque, Graphic Artist



Victus Product Catalogue

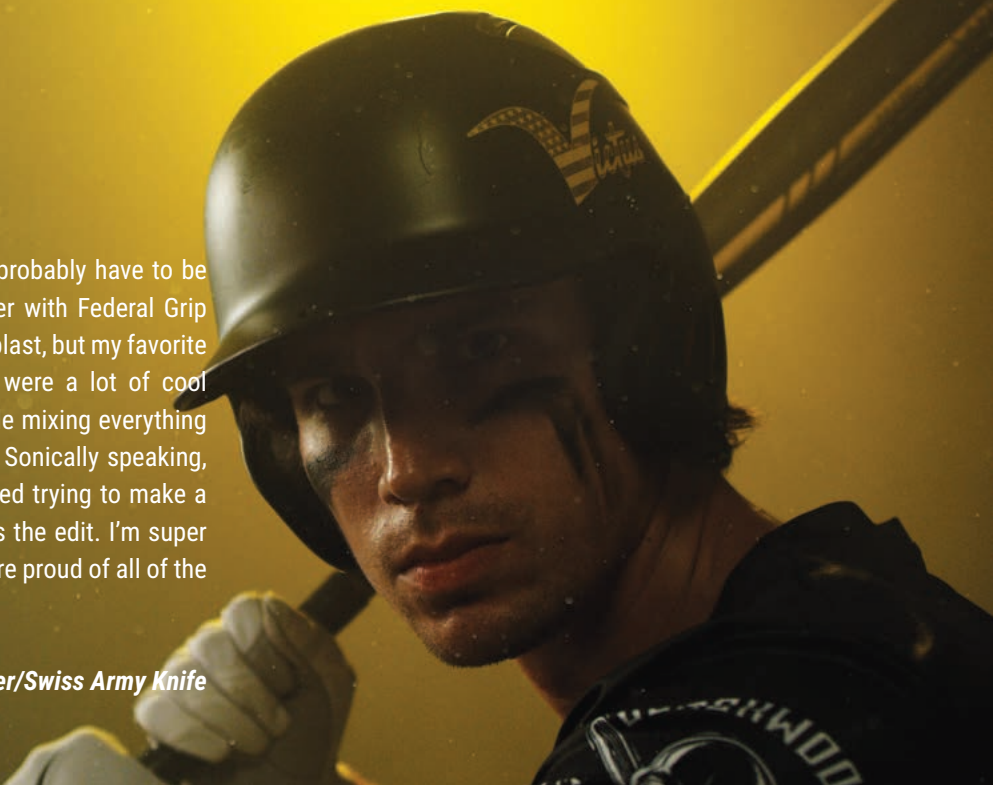
Victus has given us so much creative freedom and variety in design projects, so creating the layout for the entire product catalogue was one of my favorite projects overall. It was exciting to not only create the catalogue, but to incorporate and showcase years of our design work throughout.

Monica Grevera, Graphic Artist.

Victus Vandal Commercial

My favorite project I've worked on would probably have to be the Victus Vandal series. Working together with Federal Grip Co. to create the sets in their studio was a blast, but my favorite part was mixing all of the spots. There were a lot of cool drones, music and sound effects that made mixing everything a fun challenge, especially the main spot. Sonically speaking, it was all over the place and I really enjoyed trying to make a punchy mix that was just as aggressive as the edit. I'm super proud of the final product, and I'm even more proud of all of the hard work our team put in.

Steven Layton, Sound Engineer/Swiss Army Knife





Philadelphia Flyers: Playoff Hype Video

Our crew loves Philly sports so when the Flyers asked us to get the city hyped with a new spot for their playoff push we couldn't say no. We had fans getting haircuts, tattoos and going crazy all across the city.

Janssen Storytellers

San Diego: My favorite JTWO project was the Janssen storytellers shoot in Los Angeles. I got to drive a solid 2002 minivan with super cushy seats (a lot of butts sat where I was) and the shoot itself was dope. It was my first time in LA, it was the longest flight I've ever experienced and the first time using my new drone. Solid shoot with all around.

Jay Miller, Cinematographer

Responsibility.org

My favorite JTWO project I got to be a part of was the mini doc we filmed in Texas for Responsibility.org in November of 2018. On this shoot, we followed a man named Issouf throughout his daily routines as a recovered alcoholic and got his story first-hand on how he recovered through the DUI Court program. His story of hitting rock bottom and getting back on his feet was very powerful and getting to film him graduate from the program and give his speech was heartwarming. The b-roll shots we got all had a grittiness to them that I really loved.

Alex Siwik, Cinematographer

Avian

This opportunity was identified in 2013 through one of JB's colleagues in Leonardtown but it wasn't a referral gig. We had to respond to a proposal as well as additional questions. What set us apart was our responses which embodied JTWO's deep rooted creativity and approach to designing a solution that told AVIAN's story. The outcome was a modernized website (simple, single scroll, responsive) with embedded content that created a marketing stunt from within and outside of the their organization (their customers were mainly Department of Defense) that ultimately demonstrated their capabilities of being progressive and forward-thinking to solving client challenges. It also led to follow-up media work!

Jim Pettit, Account Manager

Legion Transformation Center

As I looked over the extensive collection of JTWO projects I've had a hand in editing into existence, it was tough to find a favorite. Was it the project buoyed by intense, emotional interviews? The one with the most beautiful sunset drone shots? Which challenged me the most? Or felt right when I made the last cut? Comprehensively, it has to be "Legion Transformation Center: Why Franchise With Us." It's got real people (unlike those horrific chevy commercials) some quick sexy cuts, good music tracks and a story that cut through my skepticism and actually managed to resonate with me. Though I don't have any ambitions to own a franchise of anything, I think this project will tip the scale for someone who actually does.

Ian Schobel, Editor





**THE FUTURE
IS NOW**

TURE

As we look back at the first few chapters of our story, we can't

● help but look forward to the next.

PHASE II: CHI-CITY

by Connor Hare, Producer

Chicago, December 28th 2017...

There was a breath of fresh air that morning as I took in the 32 degree weather outside of O' Hare Airport. I had left behind an entirely different life in Southern California to start a new chapter, a new experience, and at the time, an unknowingly new career that was ahead of me.

I struggled for the first month or so seeking out my next career move while second guessing to hang up my past career as a Hospitality Director. It wasn't until I decided to take a long weekend home to my roots in Philadelphia that the germ of the Chicago office idea started to develop. I would frequent JTWO when I came back to Philadelphia for years as Travis and Justin have been long time friends and I always made sure to come antagonize the office with each visit. This time around, I was dreading my second hotel move in Chicago and was just about at wits end to cut the cord. Travis, Justin and I stepped out for





lunch one afternoon and they were asking me about the move and the new gig out in Chicago. I had to be honest and tell them it wasn't what I had expected and I wanted out. Suddenly one of us jokingly said, "well let's just open a Chicago office." At that moment, on the corner of Chestnut and 4th, we all stopped in our tracks and looked at each other with wide eyes and large smiles..

As the Chicago office began to develop over the first couple months and we started to stomp our footprint in the Windy City, I met a very animated man by the name of LaVonte Stewart. He told me about his non-profit organization Lost Boyz Inc and how the Southside is misunderstood. During this encounter I could see that he was very invested in the kids that resided on the Southside of Chicago as he was once one of them. This began my interest in spreading the word of our Projects That Matter Initiative to help tell the story of the Southside Community. Over

the past year and a half in Chicago we have made a point to work hand in hand with many non-profit organizations who tend to kids who are growing up on the Southside.

Since opening our office in 2018, we have done multiple projects that ultimately help bring awareness and support to over 20 communities in the South of Chicago. We have partnered with Laureus Sport for Good, State Farm, Local Initiative Support Corporation and We Raise Foundation to assist the kids residing in these communities with their voice that needs to be heard on a larger stage so the rest of the world can hear first hand from them and not just from the National News stations.





Lost Boyz of Chicago (2019)
Cinematography by Maria Vattimo
Camera: RED Weapon Helium 8K



THE FUTURE IS FE- MALE

UP NEXT: MARIA CANTU

Our newest Director, Maria Cantu, might just be our best yet (sorry, Justin)! A product of our [INC]ubator Project, Maria has burst onto the scene in the past twelve months directing and editing projects for brands and clients and the results have been nothing short of spectacular.

We sat down for a quick Q&A to see what makes her tick.

You recently won a Best in Show ADDY Award for your work on your short film, *Barre None*, what did that mean to you?

Maria Cantu: I had never been more proud than when *Barre None* won this award. I was so happy to be able to bring home the gold to my team, who I was so grateful to for helping me make this as beautiful as it is. The entire process of creating this video is something that I'll cherish forever.

How did you end up at JTWO?

MC: I needed to do a fake internship application for an assignment at Temple, so I looked up "Philadelphia film companies" on Google. Thirteen companies into my search, I clicked on "JTWO Films". After a minute on the website I was thinking how cool it would be to work with them, and once I saw the pictures of puppies, I was sold. So, I decided to actually send in my application. It was the first and only internship I ever applied for... I never left.



What's it been like jumping into the JTWO family and learning how to work with the team so quickly?

MC: I think it was the best way for me to learn was to just get right into it. At first I was definitely out of my comfort zone in terms of the work process and knowledge of the film industry (my training is in news production), but I felt completely at home when it came to the atmosphere and the people here, which gave me the confidence to be creative in new ways.

What types of projects are your favorite to work on? Or gives you the most fulfillment?

MC: Without hesitation, my favorite projects are the heartfelt stories with a positive message in the end. There's so much work that goes into creating a video, so it always makes me feel good when I know my time is going to something that will put some love back into the world.

You have to fly out to a remote country to do a project. Who's your crew?

MC: I'm taking the whole family. Everyone here is great at different things and all of our heads together would make a project the best it could be.

Thoughts on dogs?

MC: Nose juice. Frito feet. Sandpaper paws. Droopy Jowls. Sploot. ... Look it up.

How do you see yourself as a female director/editor in a male-dominated field?

MC: Honestly, it's not something I notice on a daily basis, but this is only my first year in the business. As I look toward achieving success in the industry, a male-dominated field doesn't intimidate me in the slightest. My work speaks for itself. Also, the guys here have supported me, believed in me and empowered me from the very start, which has made me feel like I can do anything. Remember this ladies, "The man is the head, but the woman is the neck. And she can turn the head any way she wants." - My Big Fat Greek Wedding

You were born in the [INC]ubator Project and now spearhead entire projects. What do you make of your trajectory? And where do you go from here?

MC: The only place to go is forward.





PrimoHoagies (2019)
Cinematography by Thomas Fanelle
Camera: RED Weapon Helium 8K

DES

IGN!

Our best kept secret is our design department.
TIME TO OPEN PANDORA'S BOX.

*or die**

* Metaphorically speaking.
** No, really.

For the past four years, we have been quietly working on the next chapter of our story by working diligently to build out our design department. Why design? Because, for us, it's the next evolution of storytelling.

Whether it's brand development, package design or even product design - our crew of creatives, led by our Creative Director, Justin Jarrett and Lead Designer, Monica Grevera, approaches each new challenge with the same attitude.



Justin Jarrett | For us, design is a natural fit. We are storytellers by trade and it was an honest and genuine move for us to transition into that world. We just kept having clients ask us if we could design or create this or that and it just became something where we said, you know what? Yes, we can do that. From there we were off to the races.

Within a year, we brought on Monica and a team of graphic artists who began working on projects for clients such as Victus Sports. Victus, based in King of Prussia, PA is the maker of the number one used baseball bat in Major League Baseball. Our video production team began working with them a few years ago. Now, in addition to video marketing, we handle all of their marketing needs - including product and apparel design, print, web and package design.

Monica Grevera | I started working with JTWO looking for an opportunity and challenge in design. I was eager to take on any design project, and they certainly provided an interesting assortment. I don't always know what project I'm about to jump into, but I

rely on the core design principles for everything no matter the format or request. This mindset allows us to fearlessly take on any project big or small, and do it well.

Working with Justin has molded me as a designer. His vision for projects are challenging and cutting edge. We trust each other's separate experiences in design and art direction so we make a really great team. My favorite projects have had creative direction from Justin, and I think his secret lies in pushing a design until he likes it, then asking "how can we make it even better?" It's the JTWO way to push the limits and aim to surpass expectations. We are creating work that we are truly proud of.

Designing for Victus has been a lot of fun because their brand is geared toward changing the game and breaking the mold is what we do at JTWO. We start all Victus projects asking "What are the possibilities?" rather than seeking the parameters. It's a glass half full approach, and I find it to be the most refreshing way to design.





Kumho Tires "See Anything" f/t DeAngelo Russell (2019)
Cinematography by Sam Cutler-Kreutz
Camera: ARRI Alexa Mini

CHOPPING

IT UP

AN EDITOR'S TAKE





Ian Schobel

In this lovely era of overt personality commodification in both mainstream and subversive cultural circles, we've insisted on merging the artist and their art, demanding voyeuristic insight into their lives. So, where does the editor fall in this landscape? The one who is often considered best when their presence is unnoticed, disconnected from your viewing experience, an afterthought that returns in the credits. When you finish watching your program and you're simmering in the aftermath of a truly powerful experience we often take for granted or which gets muddled in the thousand other hours of on demand entertainment, that stupor is the result of one or many people watching this footage for weeks, even months. Yes, I am a thick cog in the machine. A puppeteer of nuance. I contort our productions to make you feel how I choose. They call me a lot of things, most of which I disagree with. They also call me editor.

I was born in the 90s. Aspiring editors born prior know that there was an implicit understanding you submit to when deciding upon this profession: tucked in a damp, dark corner, light will not reach your place of work; you must become familiar with darkness and isolation, your screen's synthetic light the only illuminator. Your place on the totem is integral, but not meant for glory. "We'll fix it in post," they say. Perhaps a bowl of food will be intermittently lowered to your desk via rope. This is mostly false in my experience. The head honchos at JTWO are the collaborative sort and pretty good at treating their employees like humans with rights, not a perverse assembly line—there's a wall of windows, running water, unlimited bathroom breaks, a fridge, coffee and dogs that sometimes let you smush their fluffy heads.

Of course, it doesn't take a career in production to appreciate an edit. The fourth wall can break anytime, for anyone. In the case of the editor, though, after 10 hours cutting, slipping and trimming, they tend to encounter two paths: lose all joy in watching screens, and seek shelter from all types of pulsating electromagnetic waves, or become hungry for more—just a good piece of production, maybe an analytical experience, noticing the cuts, learning movements that shape motifs, ideas that will resurface when you return to your footage.

In commercial film production, the editor is adaptable, and hops from a quick and dirty chop job to a mini doc worthy of festival submission, sometimes in the same day. Editors must operate on instinct within constraints (usually client-defined). Sure, you place a clip next to a clip, next to a clip, and you are editor. But wait—did you check that your codecs and frame rates match your sequence settings? Are you exporting for broadcast? Or simply web? Beyond the creative aspects, the tiny technical details are easy to overlook, but supremely important.

I became an editor to learn while I create—about the stories I am entrusted with as much as individual craft. It is true that we do not see anything as it is except through the questions we put to it, and under the hood of a commercial film production machine, I don't ask the same questions with each project. Before diving into the footage for a new spot, there's a quiet moment where I recognize here is another opportunity to make something new, beautiful, or experimental, to break new personal ground, to rip through the expectations of whoever will watch it. And I'll let the art speak for itself.





The LifeAid Project (Coming in 2020)
Cinematography by Chris Harley
Camera: RED Weapon Helium 8K





Still Running: 125 Years of Penn Relays (Coming in 2020)

Cinematography by Maria Vattimo

Camera: RED Weapon Helium 8K

JTWO | PHILADELPHIA

11 SOUTH STRAWBERRY ST.
PHILADELPHIA, PA 19106

P: 267.239.0099

JTWO | CHICAGO

605 NORTH MICHIGAN AVE. | 4TH FLOOR
CHICAGO, ILLINOIS 60611

P: 224.706.0244