

SHOOT®

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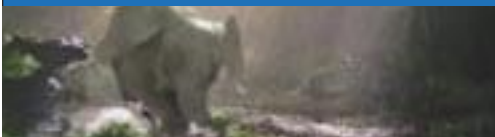
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This Week



ScreenWork

New Directors Showcase

Ad Agency Series

Border Watch

21 Helmers Set For SHOOT's New Directors Showcase

Competition Draws Diverse Mix Of Entrants; Advertising Agency Artisans, Web Spots And Spec Fare Figure Prominently

A SHOOT Staff Report

NEW YORK—SHOOT's third annual New Directors Showcase—which will be marked by an evening screening and panel discussions slated for next week (5/19) at the DGA Theater in New York—offers a total of 21 helmers (including a two-man team) from diverse backgrounds.

Prominent in the mix, though, are ad agency artisans who have acted on their directorial aspirations, including:

•Harry Cocciolo—former executive creative director at See, San Francisco, and prior to that partner/creative director at Leagas Delaney, San Francisco, and a creative at Goodby, Silverstein & Partners, San Francisco—recently embarked on a directing career, signing with bicoastal Tool of North America (SHOOT, 3/25, p. 1). He earned inclusion in the SHOOT Showcase based on his San Francisco Zoo spot, “Tail,” out

of BBDO West/San Francisco, and Blue Cross/Blue Shield of Wyoming's “No Brakes” for Denver agency Cactus.

•Greg Popp just landed his first production house roost, joining the directorial roster of bicoastal Supply & Demand (see story, p. 1), after a lengthy tenure at DDB Chicago, most recently as senior VP/group executive producer. While at DDB, he directed Budweiser and Bud Light spots, several of which made the grade for the SHOOT Showcase.

•David Gray, who now directs via bicoastal/international Hungry Man, has an agency pedigree, which includes his serving as a creative at Goodby, Silverstein & Partners, San Francisco, and BBDO New York. His work for Starter out of agency Southpaw, and *The Guardian* for BMP DDB, London, helped him make his way into the Showcase.

•And Jeremy Arth, who is currently an associate producer

Two Toppers At One Show: W+K, CP+B

By Kristin Wilcha

NEW YORK—Honda's “Grrr,” out of Wieden + Kennedy (W+K), London, scored Best of Show at The One Show, which was held this week (5/11) at New York's Jazz at Lincoln Center. Meanwhile, Burger King's “Subservient Chicken,” out of Crispin Porter + Bogusky (CP+B), Miami, won Best of Show at the One Show Interactive competition.

“Grrr,” an animated spot directed by Smith and Foulkes of Nexus Productions, London, tells the tale of how Kenichi Nagahiro, an engineer at Honda, hated diesel engines, and wound up creating a new engine, the VTEC. The ad features diesel engines flying through a colorful landscape filled with bunnies

Ad Agency Post Shops Come Together

By Robert Goldrich

LAS VEGAS—Representatives from ad agency in-house post shops throughout the country met for the second straight year during the National Association of Broadcasters (NAB) convention last month in Las Vegas, moving closer to the goal of forming a trade association with chapters on both coasts and in the Central U.S.

The new group has already adopted a name—the Association of Agency Creative Editors (AACE)—set a tentative dues structure, and is about to launch a Web site that at press time was still being tweaked (aace-usa.com).

The AACE is being developed to help represent the interests of in-house agency commercial editors, editorial producers and their facilities. The group

is dedicated to raising awareness about—as well as advancing the significance and contributions of—editors and post houses that operate within an ad agency environment. Another key AACE objective is to facilitate communication among members of the in-house post community, so that they can share ideas and address issues and concerns.

The recent daylong NAB meeting

The State Of Déjà vu

In 2002 and '03, huge budget deficits in most municipalities and states had many film commissions throughout the country coping with less funding and in some cases facing the possibility of being shut down. Fast forward to today and while



fiscal shortfalls remain prevalent, film offices seem to have turned the corner with local and state governments realizing the importance of lensing—and film commissions—to

the health of their economies. As reported over the past several months in *SHOOT*, this heightened awareness has translated into proposed financial incentives designed to help keep and attract filming. Several of these initiatives have already been passed or enacted in different cities and states.

Yet while progress has been made, there are still reminders of the same shortsightedness that jeopardized the viability—if not the very existence—of many film commissions just a few years

ago. The latest case in point comes in Wisconsin, where that state's film office is slated to shut down on June 30 (see story, p. 7). The powers that be in the state have decided to cut off film office funding for the upcoming fiscal year (July 1, 2005-June 30, '06).

With a state budget deficit in the billions, the closure of the Wisconsin Film Office will "save" some \$125,000 in funding. By conservative estimates, a well-run film commission helps to generate lensing activity that represents millions of dollars for a state economy.

While this is a negative déjà vu, there's something to be said from history repeating itself—as long as we remember the lessons from the past. For example in '02, the State of Washington grappled with major fiscal woes. Its governor at that time, Gary Locke, proposed a '02-'03 fiscal year budget that called for the

elimination of the Washington State Film Office, among other assorted programs (*SHOOT*, 1/11/02, p. 1). The cutbacks were in response to the prospect of a \$1.2 billion deficit in the overall state budget.

Ultimately, though, the Washington State Film Office was preserved as the Gov. Locke and state legislators agreed that saving a then film commission budget of \$375,000 would in the big picture be penny wise and pound foolish, potentially resulting in tens of millions of dollars in lost revenue (*SHOOT*, 4/26/02, p. 1). Indeed the Washington State Film Office helped to facilitate and bring about film industry spending of some \$55 million in the state during the prior full fiscal year. For every dollar in its budget, the Washington State Film Office generated in excess of \$100 on average over the previous 10 years, as computed by the state's Office of Trade and Economic

Development. To have eliminated the film office would have made no fiscal sense whatsoever, especially during a time when the runaway production issue was at the industry forefront, underscoring the value of local and state film commissions.

While the budget crunch in states and municipalities across the country is real, so too is the need for viable film commission operations as a means to help bring about economic recovery. Indeed film commissions are vital to fiscal health. And that argument extends well beyond state and local borders. Some make the case for creating a federal film commission, the U.S. being one of the few major countries not to have such a national organization designed to promote and encourage filming, as well as to push for measures that will help retain and attract more business.

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Toolbox

By Carolyn Giardina

PostWorks Gets An Itch For Scratch

Last fall, Miami-headquartered startup Assimilate launched Scratch, a software-based system that is being designed to enable data workflows by offering real-time capabilities and supporting everything from standard definition to 4k data, long and short-form film postproduction. Running on high-performance commodity workstations, Scratch is designed with scalable, open-architecture, modular-feature sets to meet a facility's individual needs.

With datacentric workflows still in the early stages of evolution, there are many ways to use a system as part of a post environment. One method is currently in use at PostWorks, New York. Here, Scratch runs on an HP 9300 workstation and currently has 1¼ TB of storage.

"Scratch is a very versatile system; we are not using it for any one particular use," explained PostWorks president Billy Baldwin. "We were looking for an

open multipurpose system. We do a lot of 2k work [mostly documentaries and long-form], and we needed a system that we could use as a precomformer and prepping station for 2k. It's a great conform system, and great analytically to measure color. Beyond that, we use it for a digital restoration system."

At this point, Scratch is often used to preconform and analyze the images in a long-form project in one room, and then the final conform is handled in another room.

Baldwin said this speeds up the pipeline. "We scan and preconform in Scratch, and then we can analyze the image and if there are scratches or dirt, we can use plug-ins to do a fairly good job at dust busting and scratch removal."

From there, the data goes to Quantel's iQ for the conform; iQ also serves real-time 2k to the Pandora Pixi for color grading, and then iQ is used to create the deliverables.

Both systems are an important part of

PostWorks' workflow.

"iQ is great for putting together deliverables, and iQ is still the only system serving real-time 2k data to a Pandora Pixi [the color correction system deployed at PostWorks]," explained Baldwin.

"Scratch is really very beneficial and a great cost of entry," he added, noting that the system came in around \$50,000. "The return on investment was critical. It's not just about dirt or color or conform; you can use Scratch for all or part of these ... Assimilate positioned the product in pricing and functionality to meet on a realistic playing field. They didn't overprice the system to compete with a da Vinci or an Inferno, so you can realistically jump into data."

PostWorks editor/compositor Scott Ettin reported that the system was easy to learn, and he has already used Scratch on several projects including indie documentary *Milarepa*, directed by Neten Chokling and produced by Raymond Steiner for Shining Moon Productions; as

well as for an NBC pilot titled *NY 70*.

For these projects, Scratch was used to preconform and clean the images. "[On *Milarepa*], there were a lot of scratches and hair in the film," said Ettin. "We were able to use a one-pass dust busting. It did a beautiful job cleaning it up, and then we went frame by frame to repair the rest. Then we output with an EDL, and we had a new, clean digital version."

Looking ahead, Ettin commented that Assimilate is "very open to our feedback." And incidentally, Assimilate director of business development Lucas Wilson reported that Assimilate has entered into a development agreement with aforementioned Pandora to improve workflow between their systems.

With Scratch still a very young technology, Baldwin noted, "It shows great promise going forward." He also believes this system will eventually be used for data-based commercial post. "I see great possibilities for Scratch in that regard," Baldwin concluded.

Gregg Popp Focuses On Directing, Departs DDB

By Kristin Wilcha

NEW YORK—Greg Popp has signed with bicoastal Supply & Demand—the production house headed by managing partners/executive producers Tim Case and Kent Eby—for exclusive representation as a director. Popp had been senior VP/group executive producer at DDB Chicago.

While on the agency side, Popp directed several spots, first teaming with former DDB group creative head John Im-mesoete (now a director at Backyard Productions, Venice, Calif.), and later directing solo. Popp and Immesote co-directed Budweiser's "Mr. Silent Gas Passer" and "Mr. Giant Taco Salad Inventor," which along with "Mr. Way Too Much Cologne Wearer," directed by Noam Murro of Biscuit Filmworks, Los Angeles, won a Gold Lion at last year's Cannes International Advertising Festival, among other accolades. After Immesoete left the shop, Popp directed a series of comedic Budweiser spots, including "Good Side" and "Broadcast," featuring sports announcer Joe Buck and "Leon," an athlete who plays two sports, and is always looking out for himself.

"After analyzing the situation, and who I am and how I like to work, I decided that I like the idea of being at a small company, with some strong names," said Popp of his decision to sign with Supply & Demand, adding that he liked the sensibilities of Case and Eby. "I met [Tim Case] a long time ago, and I always found him to be very relatable. He's passionate about his work, and he's creative, and he's a frontlines guy—he deals directly with his clients and he believes in his directors, and he doesn't just supervise somebody else doing that, and I respect that. And ultimately, as I've forged relationships in my career with people who really believe in their directors, and who make the calls, and who got to me as a producer, I really

wanted to be with somebody who would do the same for me as a director."

Case noted, "Greg brings a tremendous amount of experience to this new phase of his career. His abilities as a director are there to see on his reel, and he has a total understanding of every aspect of the filmmaking process." Case also related that Popp's experience with clients aids his directing career. "He's well-suited for the director's role, in terms of his personality, his sense of humor and his passion for advertising," said Case. "He not only understands how agencies work, but also brings his experience managing client relationships, which is a great asset to have."

Popp describes himself as a storyteller, who will not limit himself to just comedy. He hopes to continue working with Anheuser-Busch, noting, "I've already heard from them about some things, so I know I have the support of the client, and I have no doubt, with the volume of work that they do, that I'll have a place in their future as well."

With DDB for 19 years, Popp has produced several high profile spots for Budweiser and Bud Light. Among them was this year's Budweiser Super Bowl spot "Applause," directed by Joe Pytka of Venice, Calif.-based PYTKA. Popp studied at Northwestern University, where he co-directed and co-edited both a short and feature-length film. He then worked as a location scout and manager prior to joining DDB.

Popp noted that the time seemed right to pursue a directing career fulltime. "I'm coming off as successful a year as I've ever had," he related, "and I've had some assignments as a director and some as a producer, and once I had the opportunity after a long tenure at DDB to direct for

Wisconsin Film Office On The Verge Of Closing

Group Hopes To Keep Commission Alive In Private Sector

By Emily Vines

MADISON, Wis.—In a recent move, the Wisconsin Legislature's Joint Finance Committee voted 16-0 to eliminate funding for the state's two-person Film Office, which cost the state approximately \$125,000 last year. Now, as the proposed budget cut makes its way through the legislative process, film industry insiders including Scott Robbe, producer/director/president of MONDO Productions, Madison, are joining forces to recreate the film commission in the private sector, most likely as a 501(c)(3) nonprofit corporation.

"If we don't aggressively work to maintain the entertainment industry in the state, we lose that revenue and tax revenue as well," Robbe said. "So it's basically a coalition that's come together to help to revive the business in Wisconsin and hopefully to make it thrive."

Thus far, the coalition's "loose steering committee" includes George Tzougros, executive director of the Wisconsin Arts Board; Michael Graf, director/owner of Spot Filmworks, Madison; Anne Katz, executive director of Arts Wisconsin; and Scott Thom, operations assistant at the Wisconsin Film Office.

The state's Film Office has been part of the Department of Tourism for the past 15 years. This year, the governor asked the department to submit a budget based on its highest priorities and the Film Office didn't fare well. "The reality is our primary job is to promote travel in the state of Wisconsin," communications director

for the department Jerry Huffman said. "Film finished at the bottom of the list primarily because budget numbers kept going down, competition from other states [increased]. You'd be an idiot to make a movie here if you're going to get ten million bucks in tax breaks to do it in Illinois. Our Jim Holperin, the secretary [of tourism], made the difficult decision to face the reality."

Wisconsin's government works according to a fiscal year starting July 1 and ending June 30, so the office in its current form is likely to close by the end of next month. By July 1, Robbe would like to have the new office up and running, facilitating a smooth transition.

The Department of Tourism is supporting the effort. "The metaphor I would use is we want to hand them the keys and say here you go, it's yours now. We want to make it easy for them," Huffman related.

The tentative name for this new group is Film Wisconsin. And at this early stage in its development, the funding strategy is to attract a core group of corporate sponsors who will receive advertising on the organization's Web site, in production guides and at marketing events. Possible sponsors are Time Warner, The Marcus Corporation and Midwest Express.

The next meeting to discuss the restructuring of the Film Office is set for Monday, May 23 from 6-8 pm at The Eisner Museum of Advertising and Design in Milwaukee, Wis. The town-hall style meeting will be open to everyone.

Filmmaker Mark Lewis Signs With Area 51 For Spots

By Robert Goldrich

SANTA MONICA—Mark Lewis—who wrote and directed *The Natural History of Chicken*, a documentary which debuted on PBS in 2001 and garnered two Emmy Awards as well as a DGA Award nomination—has come aboard Area 51 Films, Santa Monica, for exclusive spot representation.

The Natural History of Chicken—which was screened in competition at the Sundance Film Festival—not only put our feathered friend in a different light but also related stories of quirky human characters who interact with the taken-for-granted creatures. A *New York Times* review described *Chicken* as bringing “a deadpan sensibility and a vibrantly quirky visual style to the nature documentary.”

Area 51 executive producers Preston Lee and Phyllis Koenig believe that Lewis’ talent in comedy and for directing real people will translate well to the advertising discipline. Lee added that the need to extend advertiser sponsored fare beyond the :30 format also creates a demand for storytellers like Lewis.

Lewis has some commercialmaking

experience. He helmed a campaign promoting tourism in Williamsburg, Va., as well as a series of promos for the children’s network Noggin. His documentary filmography also includes *Cane Toads*, *The Wonderful World of Dogs*, *Animalicious* and *Rat*. The latter won an Emmy for outstanding achievement in direction. All the documentaries are about animals while telling human-based stories. For example, his first documentary, *Cane Toads*, was about a misguided attempt by Australian farmers to fight a beetle infestation by introducing a non-native species of toad into the area. The film was exhibited worldwide theatrically.

Through his production company, Radio Pictures, Lewis has created programming for Channel 4 (U.K.), Canal Plus (France), National Geographic, the BBC, ABC, Court TV and The Discovery Channel, among others. His latest project, a limited series titled *The Standard of Perfection*, is slated to debut on PBS later this year. He is also developing a feature film based on actor Barry Humphries’ character Dame Edna Everage.

Cutters Opens Venice Office, Brings New Talent On Board

Secures EP Visram, Editors Robertson, Davis, Mailloux

By Carolyn Giardina

VENICE, Calif.—Cutters, the Chicago-based editorial house that this year celebrates its 25th anniversary, has spent recent months getting its new Venice operation up and running. Heading up the office as executive producer is Nicole Visram, who made a shift after three years as a senior producer at Ogilvy & Mather, Culver City.

The Venice base also includes three new Cutters editors: Dustin Robertson,

formerly of Santa Monica-based Brass Knuckles; Tessa Davis, from Orchestra Blue in Johannesburg; and newcomer John Mailloux, formerly of bicoastal Lost Planet, where he served as an editorial assistant to editors Hank Corwin and Paul Martinez.

Robertson has cut commercials for such clients as Gap (including work this past year with Sarah Jessica Parker and Lenny Kravitz), Pepsi, L’Oreal, PGA and Pantene.

Arnold Worldwide Opens Branded Content Division

Producer Lynn, Cr. Director Einhorn Head Up New Endeavor

SANTA MONICA—Last month, agency Arnold Worldwide opened a new unit it is simply referring to as Arnold Worldwide's entertainment division. Lee Einhorn is the creative director of the office, based in Santa Monica, while Teddy Lynn is the executive producer.

The idea, Einhorn said, is to extend beyond traditional advertising into feature films, television including reality shows and scripted television, documentaries and video games. "We want to make sure that balance is maintained so that the shows that we produce or movies, or whatever it is, are an attraction, not a distraction," he said. "We want people to come and seek them out and not flip past them like we find is going on now with a lot of sort of grossly product-placement type shows,"

Their approach to branded entertainment will be to work organically from the soul of a brand, Einhorn related. "Our goal is to never shoehorn a brand into an existing piece of entertainment so it's not going to be *The Apprentice* model."

On the contrary, their model will be along the lines of the Hallmark Hall of Fame movies where the greeting card company-sponsored television films appealed to the demographic it wanted to target.

"I think what makes us different than what most agencies are doing is this balance between traditional advertising and traditional entertainment and the fact that ... we listen to what each other is doing the whole time so that at no point am I representing something in the world of Hollywood that isn't fair to our brands and vice versa," Lynn said of the two-man team. "The key is to have the perfect balance between projects that are truly entertaining and also serve the brands."

At this point, the two colleagues

are not able to discuss any upcoming projects, although they say several are in the works. They have recently visited with creative directors in the Boston office for a brainstorming session. They have also been to the agency's offices in New York and Washington D.C. and have a trip planned to St. Louis.

BEHIND THE CONCEPT

Einhorn has worked at Arnold before. In Boston, he was an art director and then associate creative director for four years prior to joining Publicis & Hal Riney, San Francisco. Then, for a little more than a year, Einhorn was group creative director at Hal Riney where he and Lynn met while the latter was acting as a consultant to the agency. They shared a similar vision on branded entertainment and since Lynn (*Trial & Error*, *Pleasantville*) has been a producer in Hollywood for some time, their approaches were complementary.

"We came at it from opposite angles. My view was to find new, interesting ways to finance entertainment projects and Lee's was to find new ways for brands to get their word out and we found we met in the middle," Lynn said.

On why they decided to take their idea for this division to Arnold, Einhorn cited the numerous clients the agency manages as well as his perception that the agency has taken aggressive steps to do things differently in the past.

Einhorn and Lynn report to Pete Favat, managing partner/executive creative director, and Ron Lawner, chairman and chief creative officer, in Boston. "I worked on the Truth campaign and on Monster.com with Pete and we had talked about things like this even five years ago," Einhorn shared.

TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK

TOP SPOT
OF THE WEEK

Director Joe Pytka Plays Ringmaster For General Electric

A Dancing Elephant Hoofs It Up In BBDO New York-Created "Singin' In The Rain"

By Christine Champagne

Director/DP Joe Pytka and New York-based visual effects shop Quiet Man enable a baby elephant to joyfully kick up its heels in a new General Electric (GE) spot titled "Singin' in the Rain" (:45), which takes its inspiration from the classic 1952 film of the same name. Created by BBDO New York, the uplifting spot—which functions as a teaser for GE's new corporate image campaign—promotes the fact that GE's employees are using their "ecomagination" to do business in an environmentally friendly way. This, in turn, makes nature happy, according to Tom Darbyshire, BBDO senior vice president/senior creative director/copywriter.

While the merrily dancing elephant is simply enchanting to watch, Darbyshire revealed that the decision to feature a dancing elephant—as opposed to say a dancing monkey or a dancing flamingo—wasn't finalized until just two days before the spot was shot at Universal Studios, Universal City, Calif. last winter.

"We considered pretty much every animal you can find in nature," Darbyshire shared.

"I have to give it to Pytka," Darbyshire's partner Ted Shaine, BBDO senior VP/senior creative director/art director, related. "He said he thought the elephant would be the most charming, and he was absolutely right."

Of course, training an actual elephant to dance was, well, not an option. So BBDO and Pytka, who directs out of PYTKA, Venice, Calif., called on the creative genius of Quiet Man animation director/visual effects supervisor Johnnie Semerad to figure out exactly how to create the illusion. Ultimately, it was decided that two dancers—each wearing a pair of rubber elephant legs and spaced the appropriate distance apart—would perform the actual dance moves, which choreographer Vince Patterson adapted from the late Gene Kelly's legendary performance in *Singin' in the Rain*. The dancers' legs were later married in post with the body of a real African elephant—footage of which was shot on location in South Africa.

"Using an elephant actually made our lives dramatically easier because a baby elephant's scale in terms of the length of its legs is not too far off from



Click Poster To View GE's "Singin'"

that of a human's," Darbyshire explained. "If we had decided to do this with say a long-legged bird or a Meerkat or a gopher or something, we would have had to shoot plates, and then put in an imaginary creature, and it would have been really hard."

Not only that—it likely wouldn't have been as believable, Semerad remarked. "That was a big part of the believability of the spot, that we shot [the dancers] on the set doing all of the stuff," according to Semerad. "They were actually stepping in the water, and the water was splashing all over the place, and as they were jumping on the log, it was moving, and as they danced, they were bending blades of grass."

Quiet Man executive producer Amy Taylor added, "That's what really takes it home."

WILD KINGDOM

In addition to shooting the dancers, Pytka also had to shoot wild animals on set, including a monkey, a snake and a pair of flamingos.

"That's not stock footage," Darbyshire stressed. "All of those animals were brought to the set and shot."

Why not use stock footage? "You just have more control when you shoot something than you do going out and buying something that may not look like it was in context," Shaine reasoned, adding, "Pytka was able to light them—he really prides himself on his lighting—and run a long take and pick the best performance. I use

that word loosely," Shaine said laughing.

Actually, Pytka did get remarkable performances out of his animal actors. While Quiet Man's artisans added rain throughout the spot (the animals, the monkeys in particular, don't like to get wet, so on the set water was sprayed behind and in front of them but not directly on them), they did not alter the animal's expressions.

Perhaps the animals performed so well because they felt at home. Pytka and his crew built an astonishingly realistic rainforest set on which to shoot "Singin' in the Rain." "There is a surprising complexity to building a working rainforest because you have to be able to capture that rain and recycle it so that you don't flood your set. Meanwhile, you're running all this high voltage electricity and lights everywhere with rain coming down," Darbyshire said. "There were a lot of safety issues."

Thankfully, everyone—animals and people—survived the wild and wet shoot. Sherri Margulies and Matt Shapiro of Crew Cuts, New York, then co-edited the spot, and David Horowitz of David Horowitz Music Associates (DHMA), New York, composed a gorgeously rich orchestral version of "Singin' in the Rain" to accompany the visuals.

"We wanted to stay true to the lush sound of the original," Shaine said.

Darbyshire pointed out, "The sound was processed to make the music sound like it was coming off of old film mag rather than being digital recorded sound, which it was."

Looking closely at the key players in the making of the "Singin' in the Rain," one can't help but notice that the team was made up of a number of spot industry veterans. Shaine noted that he has worked with Pytka, Semerad and Horowitz for years. "I go back so many years in the business, I think I gave Pytka one of his first jobs—and he still talks to me," Shaine quipped.

Getting serious about Pytka, Shaine said, "Pytka brings a visual style to these [type of spots] that makes them—I'll use the word painterly. He has a great eye, a great sense of timing, and he works with the best people."

Client

General Electric

Production Company

PYTKA, Venice, Calif.

Joe Pytka, director/DP; Tara Fitzpatrick, executive producer; Linda Masse, producer. Shot at Universal Studios, Universal City, Calif.

Agency

BBDO New York.

David Lubars, chief creative officer; Don Schneider, executive creative director; Ted Shaine, senior creative director/art director; Tom Darbyshire, senior creative director/copywriter; Regina Ebel, executive producer; Rachel Seitel, producer; Rani Vaz, director music/radio production.

Editorial

Crew Cuts, New York.

Sherri Margulies and Matt Shapiro, editors.

Post/Visual Effects

Nice Shoes, New York.

Chris Ryan, colorist.

Quiet Man, New York.

Johnnie Semerad, animation director/visual effects supervisor; Amy Taylor and Steve Holiner, executive producers; Boris Ustaev and Anderson Ko, lead animators; Sandor Toledo, Sam Cuttriss, Chip Lotierzo, Michael Lasker and Steve Parish, animators; Kris Rivel, CGI supervisor/technical director; Dave Bernkopf, assistant set supervisor; Steve Koenig, Kim Harvey, Karen Heston, Charles Quinn, Chris Coleman, Peter Sidoriak and Lauren Hanson, Inferno effects artists.

Audio Post

Buzz, New York.

Michael Marinelli, mixer.

Music

David Horowitz Music Associates (DHMA), New York.

David Horowitz, composer.

Shammasian Bros. Pour Their Hearts—And Ears—Into Their Work

“Learn To Listen” Shows The Dexterity Of A Blind Musician For Bang & Olufsen

By Robert Goldrich

Bang & Olufsen commercials on both sides of the Atlantic are known for their visual depiction of sound, helping to bring the beauty of audio to life. This latest endeavor out of the European market achieves that objective with an especially poignant, elegant simplicity, demonstrating for us the importance of sound to a blind man.

However at the outset of the spot, we don't know that our protagonist, a male guitarist, is blind. We see—and more importantly we hear—him pour water from a bottle into a glass below. The water cascades into the glass, filling it up. As he lifts the bottle upon completion of the pour, a few scant drops descend into the now full glass. One droplet hits the water, causing another droplet to rise from the glass and then fall back and submerge itself in the body of H₂O. Each drop's impact creates an audio stir, magnified by a heightened sense of hearing.

It's at that point that the camera shows us the man's face, revealing that he is blind. The end tag contains the Bang & Olufsen logo, accompanied by the slogan, “Learn to Listen.”

The Shammasian Brothers—Ludwig and Paul—of Godman, London, directed and edited this piece, aptly titled “Learn to Listen,” for the client's in-house agency, the core creative team consisting of art director Tim Snape and copywriter Matt Fee.

Ed Sayers and Dan Sayers executive produced for Godman, with Natalie Taylor serving as line producer.

The directorial team was drawn to the project because of the challenge embodied in the script: A blind man who—by listening—could fill a glass of water without spilling a drop. The Shammasian Brothers' approach was to capture simple, beautifully constructed shots so that every action's sound would stand out. To capture those shots, the directors deployed Arriflex's new digital camera, the Tornado. The pouring water was lensed at the film equivalent of 2000 frames per second.

The helming duo worked with DP Karl Watkins. Initially the Shammasians wanted to shoot on film but the budget, they said, wouldn't have

accommodated the cost of extreme slo-mo. So they went with a 35mm camera for the real-time shots and then the latest Arri high-speed digital camera for the extreme slo-motion water elements. The two were then combined at One Post, London.

Additionally, Dave Child, head of 3-D at One Post, created water droplets, using Maya, which match and seamlessly flank the real droplets in the shots. The Maya droplets were composited into the shots by One Post's Richie White, providing depth

of field. Colorist/telecine artist Simone Grattarola of One Post had to match the Tornado high speed-lensed images with those captured on 35mm film.

Audio mixer/sound designer was Andrew Sherriff of Adelphoi Music, London.

The principal actor was Athelston Williams.

Largely on the strength of this spot, the Shammasian Brothers earned inclusion in the third annual *SHOOT* New Directors Showcase (see p. 1 story).



Click Poster To View "Learn To Listen"

“Lab”

By Robert Goldrich

This spot gives new meaning to the term “test tube baby.” We open in a college science laboratory class where the professor—decked out in lab coat and goggles—relates to his students, “So today we'll be initiating a thermodynamic chemical reaction.”

The professor takes a dropper and places a single drop of a chemical into a test tube, causing some bubbling. “Fire up your burners,” he instructs his pupils.

The camera reveals a student whose lab coat is

being pulled from below. Turns out the one doing the tugging is a pint-sized boy, whose goggles cover most of his face.

“Excuse me,” says the five-year-old boy politely. “I'm not allowed to play with matches.”

The older student looks puzzled yet raises his hand to get some help from the professor. A voiceover intervenes to provide some context for the disparity in age between these two classmates.

“It's hard to imagine but your kids will be in college sooner than you think,” relates the voiceover.



Click Poster To View "Lab"

Prada Teams Up With Dirs. Jordan And Ridley Scott To Bring Poetry To Life

By Emily Vines

From the lines of the ancient poem *The Thunder, Perfect Mind*, director Jordan Scott—of bicoastal RSA USA and London-based RSA Films—found the inspiration for a short film to promote Prada's new women's fragrance. The short, which shares the same title as the original composition, begins with selected phrases, "For I am the first and the last. I am the wife and the virgin. I am the mother and the daughter." These words and those that follow capture the duality of women that Miuccia Prada wanted to convey for her fragrance, simply named Prada.

For the project, the head of the famed fashion house was interested in working with a young female director and Ridley Scott (*Gladiator*, *Black Hawk Down*). According to RSA USA executive producer Frances McGivern, there was no better choice than Ms.

Scott (Ridley Scott's daughter) to co-direct the piece.

Ms. Scott created the concept and wrote the film based on the ancient, Gnostic script that she had wanted to work with for some time. To her it was a perfect match, a way to express "how one woman can be made up of so many conflicting elements."

On how she and her father worked together, Scott said that it was a collaboration. McGivern added that he acted more as a mentor during the entire process and when it came time to shoot, Ms. Scott stepped up as the primary director.

"It was tricky," Ms. Scott laughingly said of co-directing the film. "But my dad and I get on amazingly well and I also have a huge amount of respect for him. Any little piece of advice that he gives me is obviously taken to heart because he is very good at what he does."

A CITY OF COMPLEXITY

After scouting locations from Buenos Aires to London, the RSA team chose to film the pristine images in Berlin. "I was really trying to continue the theme of paradox throughout the whole film," Ms. Scott said. "I just thought that the Berlin architecture was totally paradoxical." She later explained that she "wanted an element of timelessness," and that the city allowed for a combination of the antique and futuristic. Much of the city is hypermodern, she added, especially the subway where she was interested in filming.

The main character in this short is the face of the fragrance, model Daria Werbowy. She makes her way through the city reciting passages from the poem, sometimes aloud and other times in a voiceover. "I am senseless and I am wise," she intones while riding an escalator down to the immaculate subway. Later, in a beautiful feminine

dress, she hurries to a sultry jazz club to dance. "I am control and uncontrollable." At times, there are two versions of the woman in the same place.

"The idea," Ms. Scott said, "is that it's a city predominately made up of this one woman and that they all co-exist together." Among the other women and girls in this film, she said there are older and younger versions of the main character amid the clones that are dotted throughout the settings.

Werbowy had not acted before, but was a natural, Ms. Scott related. After conducting a screen test, she and her father decided the model was right for the alluring role. The other actors were cast in Berlin.

Jazz music moves the action along, slowly at first, then breaking into more energetic rhythms. John Altman of bicoastal/international Amber Music composed the piece.

The film has been cut down to :10,

:20, :30 and :45 versions. The spots are airing in Spain and Italy and will slowly be released outside of the U.S. The full-length version (almost five minutes long) will air in cinemas outside of the States.

On having to cut the film into spots Ms. Scott said, "We just had to pick our favorite sections and be brutal. It was really hard because I love every scenario." Dayn Williams of Cut + Run, Los Angeles, edited the work. Tommy Park and Charlie Keating were assistant editors while Christie Cash executive produced.

Additional credit at RSA goes to president/producer Jules Daly, European producer Max Brun and line producer Maria Gallagher. Philippe Le Sourd was DP.

To view the film visit RSAUSAINC.com (first click on "Directors" then "RSA" then "Jordan Scott" and finally "Spot Index").

21 Helmers Selected

at Young & Rubicam, Chicago. While at the agency, he has forayed into directing. He earned Showcase status on the strength of several projects, including local PSA work for Y&R, most notably “Spare Change” for the American Red Cross’ Chicago chapter.

Indeed, either former or current agency staffers constituted one of the largest segments from which the Showcase drew entrants—several who recently signed with production houses, and others who have yet to make the jump to the production company side of the fence. There was even an agency creative entrant (not picked for the Showcase) who’s helming spots under a nom de plume, while maintaining his day job at an ad shop.

MARANDI, STAAV

By sharp contrast, there were relatively few Showcase entries from women directors. This mirrors the limited number of female director submissions *SHOOT* receives on a weekly basis for its “The Best Work You May Never See” gallery, which draws a healthy flow of projects from aspiring helmers. This shortfall—while not part of a scientific survey—at least suggests that there’s much room for improvement in this area.

Nonetheless, two women helmers were among the Showcase honorees: Sara Marandi of bicoastal/international @radical.media for her work, including a teaser trailer for *The Stepford Wives* which was done while she was at bicoastal Imaginary Forces; and Yael Staav of Reginald Pike, Vancouver, B.C., and Toronto, for several commercials, most notably a campaign done on behalf of the ALS Society of Canada via BBDO Toronto. One of the ALS spots, “Hugging,” recently gained recognition in our “The Best Work

You May Never See” gallery (*SHOOT*, 4/8, p. 11).

Web-based fare was also prominent among entrants, helping to propel three directors into the Showcase: Henry Littlechild of Outsider, London and Santa Monica; Wyatt Neumann of Never Stop, New York; and Brooklyn-based Joe Leih, who is seeking a stateside production affiliation. Leih recently secured representation in Canada via Sparks Productions, Toronto.

Leih’s mock PSA for marcandtom.com has created a stir throughout the ad biz for its originality and tongue-in-cheek comedy appeal. The piece was covered in *SHOOT*’s iWork section earlier this year (1/21, p. 8).

Outsider’s Littlechild scored with several viral ads, including Ford Sportka’s “Bird” for Ogilvy & Mather, London. In the darkly humored, offbeat “Bird,” a pigeon swoops down to roost on a Ford Sportka; the car’s hood suddenly pops up, throwing our feathered friend to a surprisingly untimely end. The Sportka is then billed as the Ford Ka’s “evil twin.”

Neumann’s stock rose with his work for Rainier Beer out of Cole & Weber/Red Cell, Seattle. The Rainier Vision campaign recently won a Gold Cube honor in the inaugural hybrid category at the 84th annual Art Directors Club competition (*SHOOT*, 5/6, p. 1). The hybrid category recognizes content that communicates across a variety of platforms. The Rainier package included elements such as a cable access show, TV spots and Web executions that exhorted consumers to “Remember Rainier Beer.” Two of the Neumann-helmed Rainier ads are part of the *SHOOT* Showcase reel.

Another director with some Web color is Alan Poon of Biscuit Filmworks, Los Angeles. His Converse spec piece “Spin

SHOOT's New Director Showcase

The Bottle” sprung out of that client’s Web-based Gallery contest seeking filmmakers to put their creative prowess to bear on shorts. The Converse Gallery was conceived by Butler, Shine, Stern & Partners, Sausalito, Calif. Also helping to earn Showcase inclusion for Poon was his short film, *Tomorrow Will Be Better*.

Among the Showcase helmers from outside the U.S. are Brett Wild of Picture Tree, Johannesburg; The Shammasian Brothers (Ludwig and Paul) from Godman, London; and the aforementioned U.K.-based Littlechild of Outsider, and Staav from Canada’s Reginald Pike. The Shammasians’ “Learn to Listen” for Bang & Olufsen is featured in this week’s “The Best Work You May Never See” gallery.

“BEST WORK”

Speaking of *SHOOT*’s “Best Work” gallery, projects covered in that section wound up surfacing in the Showcase field of helmers. These spots included: Cociolo’s “Tail” and “No Brakes”; Staav’s “Hugging”; the Los Angeles County Fair’s “Classroom,” directed by Chris Nelson of Little Minx@rsa, Los Angeles, a sister shop to bicoastal RSA USA and RSA Films, London; the American Lung Association’s “Odds” directed by Paul Santana; and Loyola Marymount University’s humorous “Static Cling” helmed by Michael Downing of Santa Monica-based harvest.

Downing has since attained a higher industry profile with this year’s Super Bowl telecast debut of his Bud Light spot “Sky Diver.” That piece rose from spec spot to Super Sunday status, rating number one in *USA Today*’s Ad Meter, which ranks the popularity of each year’s crop of Super Bowl commercials (*SHOOT*, 3/11, p. 7).

Meanwhile the earlier alluded

to “Odds” for the American Lung Association was a spec spot, directed by Santana who is one of several directors in the Showcase seeking a production house roost. Another prominent spec entry was Apple’s “iSpec,” a visual/design tour de force from director Joseph Kosinski, a savvy digital production artisan who just came aboard bicoastal Anonymous Content.

Another Showcase director to recently join a production house was Ben Weinstein, whose Sony PlayStation Major League Baseball game campaign—specifically the commercials “Chavez” and “Mr. Met” for TBWA/Chiat/Day, Los Angeles—earned him inclusion among the *SHOOT* ranks of up-and-coming helmers. Weinstein signed with Santa Monica-based Notorious 24:7, Santa Monica.

Matt Ogens, who is with bicoastal Headquarters, is another Showcase inductee. Ogens’ Wildaid spot “Defense” with pro basketball star Carmelo Anthony has generated quite an industry buzz.

The feature *Napoleon Dynamite* also played a role in this year’s Showcase. Jared Hess, the director of that surprise comedy hit film, helms commercials via bicoastal/international Moxie Pictures. His Showcase entries included Nike.com’s “Winner Take Steve” and McDonald’s “Ecstatic.”

And director Aaron Ruell, known for his portrayal of older brother “Kip” in *Napoleon Dynamite*, recently joined Area 51, Santa Monica, to helm spots and music videos. His first work via Area 51, a campaign for iSoldIt, out of Seattle agency Big Bang, helped him gain Showcase status. Also among Ruell’s directorial credits is the title sequence for *Napoleon Dynamite*.

Mini-profiles of the third annual *SHOOT* Showcase directors begin on next page..

3rd Annual New Directors Showcase



On May 19, *SHOOT* will unveil its third annual New Directors Showcase reel. The 21 helmers—including a two-person team—selected for the Showcase come from diverse backgrounds. Some first established themselves on the agency side of the business while others were DPs, feature filmmakers or film students. One bond the directors share is great style and vision—whether it be reflected in comedy, visuals or storytelling. Helping fashion the Showcase lineup were entries from *SHOOT*'s ongoing “The Best Work You May Never See” gallery, assorted submissions, as well as feedback from agency creatives and producers. In this section, each director in the Showcase talks about how he or she got into the business, as well as his or her aspirations. Included are credits for the work that will be screened as part of the New Directors Showcase reel.

Joe Leih

“marcandtom.com”

DP: Brian O’Carroll

Editorial: Earth 2 Mars, New York

Editor: Justin Quagliata

Affiliation: Sparks Productions, Toronto, for exclusive representation in Canada; currently in the market for US representation.

How did you get into directing? After graduating from Columbia University’s MFA Film program in New York, I worked as an on-set production assistant as well as an office manager at a theater and film production company while I made several spec commercials on the side.

Why do you want to direct commercials? It’s an amazing storytelling format. The brief time limit requires you to be so efficient and effective that you create stories unlike any other medium—it’s been said ad nauseam but it’s true. The brevity also means it’s possible to produce a lot of different projects in a reasonable amount of time. I could never be a novelist—I’d go insane if I had to spend three years working on a single book.

What’s your most recent spot project? The viral PSA “Marc and Tom” for copywriter Marc Guttelman and art director Tom Millar. There are a few possible spot projects in the near future. Keep your fingers crossed.

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of



that in the past? I love commercials as a storytelling format, but I’d also love to branch out to broader canvases—music videos, TV, feature films. Every format has its own challenges and rewards. Because of new technologies like TiVo and television on demand, hopefully the advertising community will come up with even more diverse types of storytelling formats for the future. I’m excited to see what happens, and hopefully be a part of it. I directed a short film, *Dead Battery* that was broadcast on the Sci Fi Channel, Canal + (France), and TV Tokyo.

What do you think is the best part about being a director? Getting all the credit.

What’s the worst part? Getting all the blame.

Who is (are) your mentor(s)? Janet Roach, screenwriter of *Prizzi’s Honor*, and one of my film professors at Columbia. She was the first one to encourage me to hone my craft for comedy.

Not counting your own work, what’s your favorite recent ad, and why? “Hello Tomorrow” for adidas, directed by Spike Jonze of bicoastal/international Morton Jankel Zander for TBWA/180, San Francisco. Since I’m a comedy director, I probably should have named something overtly funny, but I absolutely love this spot. Not only is it beautifully crafted and wonderfully atmospheric, but I think it’s a sign of the mixed media/multi-discipline branded content to come. It’s not only an entertaining story with eye-popping special effects but a great launching pad for an amazing song by Squeak E. Clean and Karen O, and a great way to promote adidas’ products.

Greg Popp

Budweiser “Catch Phrase” and “Dueling Mics”

Agency: DDB Chicago

Production: Chelsea Pictures, bicoastal/international

DP: Pierre Rouger

Editorial: School, Toronto

Editor: David Hicks

Affiliation: Supply & Demand, bicoastal

How did you get into directing? I went to college as a pre-med, but took a class in introductory filmmaking. Basic coverage was demonstrated in a lesson—wide shot, medium shot, close ups, in sequential takes—and I was like, “Wow, that’s how it’s done!” From then on, that was all she wrote.

Why do you want to direct commercials? I was a filmmaker in college, worked briefly in features, and have been a student of advertising for 19 years. Directing is the inevitable and inescapable destination for me.

What’s your most recent spot project? A package of Bud spots with the droll and understated FOX sportscaster Joe Buck.



Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? I’ve worked on shorts that have appeared on everything from HBO to Budweiser’s Web-based “True Films.” For now, I’m primarily interested in further building my skills via commercial work.

What do you think is the best part about being a director? The best part is being accountable for the craft, art, and execution of a client’s script.

What’s the worst part? The worst part is being accountable for the craft, art, and execution of a client’s script.

Who is (are) your mentor(s)? As I concluded my producing career, I realized that I’d shot more with David Kellogg [of bicoastal Anonymous Content] than any other director. He taught me the importance of working the script long after the job awards, the importance of a good relationship with your agency colleagues, and reminded everyone that making humorous ads should actually be fun and not too serious a business!

Not counting your own work, what’s your favorite recent ad? Why? Counting my own work, my favorite ad is Goodby, Silverstein & Partners and Noam Murro’s eBay swan song “Toy Boat”. The ad is an artful example of perfect storytelling that connects emotionally. That’s the kind of work I hope to do.

David Gray

Starter “A.M. Coffee”

Agency: SouthPaw

Production: Hungry Man, bicoastal/international

DP: Joost Van Starrenburg

Editorial: Cut + Run, bicoastal/international

Editors: Mike Douglas and Conor Flynn

The Guardian “Distractions”

Agency: BMP DDB, London

Production: Hungry Man

DP: Giles Nuttgens

Editorial Johnny Bongo, London

Editor: Alistair Jordan

Affiliation: Hungry Man, bicoastal/international.



How did you get into directing? I was a creative and a creative director on the agency side of the business and used my years of production from the agency side as a source of education for a future directing career. For me it was a natural progression in the business.

Why do you want to direct commercials? I really love the production end of this business but hate to narrowly define what I do as directing commercials. I think it's much broader than that. Directing television commercials is definitely a large part of the job description but it's getting really exciting as companies look to new ways of marketing themselves—whether it's creating viral pieces, short films, longer format or anything else that involves taking a concept and putting it on film or digital. I really get excited with the idea of seeing, creating and being a part of initial ideas and then bringing them to life.

What's your most recent spot project? I've actually been quite busy. I've been shooting new work for a number of agencies. I just finished shooting an Orange Mobile campaign in the U.K. for Mother in London. Just before that I shot new campaigns for E-Loan out of Merkley + Partners, New York, and a new campaign—or sort of mini sitcom, for Nike who just re-launched Starter.

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? I think everybody in this business has some sort of dream or vision of doing that. Whether they're a writer, art director, producer or director, motion pictures are an extension of what we all do but on a much larger scale. Basically it's another way of taking an idea, a piece of someone's imagination, and bringing it to life. But basically at

this point I'm concentrating on learning as much as I can about directing smaller scale projects. I'm learning a lot and still have a lot to learn.

What do you think is the best part about being a director? There are a number of great things about being a director. It's a bit repetitive but I have to say the best thing is the rush of taking an idea and then bringing it to life on a set with actors playing the roles, a ton of crew members helping you bring that vision to life and basically the whole thing being in your hands at that point.

What's the worst part? The worst part is that it is all in your hands. No, but I think the worst part is that here in the states when you're done shooting, the job is out of your hands and you're not expected to be part of the post process. That's one thing I like about shooting in London. It's your job to not only shoot it, but to also cut it. It kind of makes sense to me.

Who is (are) your mentor(s)? I would have to say that my mentors are Jeff Goodby and Rich Silverstein [of Goodby, Silverstein & Partners, San Francisco]. I worked with and for those guys for six years and learned so much from them not only on a creative level but also on a human level. Their relentless passion for creating great advertising and finding creative solutions for companies has been well documented and awarded, but there was so much more that I learned from them. One of the greatest things was to be collaborative and open and smart enough to realize that you never know where a great idea is going to come from. Just because you're the creative or creative director doesn't mean that it has to be yours. A great idea may come from a producer, a media planner, the receptionist or dare I say it, an account person. It's your job as a creative director to then siphon all that information and use your instincts to make the best piece of communication. I really see the production process in the same way. I like sitting down with creatives on a job and being collaborative and seeing how we can make that initial idea even better. Even while we're shooting, we're always throwing out new ideas, sometimes an idea may come from an unexpected source like a grip or another crewmember. It's not about egos at that point, it's about making the project we're working on the best it can be. And I attribute that to them and their philosophy on the business.

Not counting your own work, what's your favorite recent ad? Why? I really like the Breakfast spots for Burger King [out of Crispin Porter + Bogusky, Miami]. I laugh my ass off every time I see them. I love that they brought “The King” back from my childhood and use him in such an unusual and disturbingly humorous way. I love how he just kind of pops up at people's homes, never speaks and how it's all slightly over-cranked as he interacts with people. He makes me laugh and yet scares me at the same time in the same way the Ompa Loompas did in the original *Willy Wonka and The Chocolate Factory*. It's retail fast food that's been done incredibly well. It really goes to show that you can do great work for any client in any category.

Chris Nelson

Los Angeles County Fair “Classroom” and “Cashmere Cow”

Agency: Ideology, Los Angeles

Production: Little Minx@RSA

DP: Michael Bernard

Editorial: Cut + Run, bicoastal/international

Editor: Frank Effron

Affiliation: Little Minx @ RSA



How did you get into directing? I basically exhausted all sides of the creative process. I was an actor as a kid; and left home when I was fifteen to live and work in Los Angeles. I guest starred on television shows; did a movie of the week; and had a regular role on a daytime soap opera. But I found the business of acting humiliating. The auditioning process as an actor makes director's conference calls feel like paid vacations. I left acting and went to Brown University, where I majored in film and creative writing. When I graduated, I had it in my mind that I wanted to be a screenwriter. Well, my adventures in screenwriting read like a cliché Hollywood fable; involving a script in “turnaround” for over three years; and a high powered literary agent with an addiction to crack. The good news is that I found the commercial business during all of this. I started writing treatments for directors and wound up producing. Although I always approached producing with a creative mind, it wasn't enough for me. Directing is perfect because I feel like I can draw on the various talents I have used in my past: developing character like an actor; uncovering story and irony like a writer; and executing ideas efficiently and creatively like a producer.

Why do you want to direct commercials? I really enjoy the commercial business, and feel like I understand it quite well. I also think that a commercial director's job is really challenging. The majority of the world is against us, really. Most people dislike or resent ads. So it excites me to create advertising that actually wins people over; entertains them or makes them laugh. If I can make an ad that is funnier, more memorable, or more entertaining than the TV program that people are watching, then I have achieved something quite extraordinary, I think. And that concept excites me.

What's your most recent spot project? I just did a couple of projects back to back. I shot a job out of the U.K. market for Budweiser out of Young & Rubicam, London. And I just completed a three spot package for Reebok out of McGarry Bowen, New York. The Reebok campaign follows a super fan type character named Larry who ingratiates himself into the lives of his professional athlete neighbors. Both projects were

great experiences all around.

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? I definitely want to direct a feature. I like to think that I have at least one great story to tell in a two-hour window. I've never been too inspired by TV, but shows like the BBC's *The Office* and HBO's *Curb Your Enthusiasm* are changing that. And *South Park*. I would love to work on an animated project; you get to direct performance and setting on entirely different levels than live action.

What do you think is the best part about being a director? The best part for me is that it justifies my incessant people watching. I figure that I'm being paid to observe people's behavior. I definitely love the casting process and working with actors. That's when I start to feel the spot working.

What's the worst part? I think the worst part is seeing work that you wish you'd had the opportunity to do. I think most directors regularly have that experience. Of course, the established directors think they should have the opportunity to do absolutely everything.

less established just want to be able to compete. It's just different stages of the same disease—the “I want that, too” disease. But I think it's actually healthy (in moderation). It keeps us on our feet and at our best. And, for me, it reminds me that I'm actually passionate about what I'm doing.

Who is (are) your mentor(s)? I must say that I've been fortunate to work with some truly talented people; from Herb Ritts to Joe Pytka to Rupert Sanders; and, in very different ways, I've learned a tremendous amount from each of them. I think Alexander Payne is absolutely fantastic. His films truly inspire me. I also love Pedro Almodovar and (early) Mike Nichols. As far as commercial directors go, Daniel Kleinman is brilliant in my eyes. And I look up to Baker Smith, Noam Murro, and Craig Gillespie as well. I think they are incredibly versatile directors; yet still maintain distinctive points of views. Their work is memorable, often award winning, stylish, yet never pretentious. In my opinion, true talent makes memorable work appear natural and effortless.

Not counting your own work, what's your favorite recent ad? Why? Honestly? There's been some good work recently; but my favorite goes back a couple of years. Spike Jonze's “Lamp” for Ikea is still the one to beat. He created an unforgettable story and characters out of a couple of desk lamps.



Aaron Ruell

Isoldit “Horsies”
 Agency: Big Bang, Seattle
 Production: Area 51 Films, Santa Monica
 DP: Doug Chamberlain
 Editor: Yuka Ruell
Napoleon Dynamite main title sequence
 Affiliation: Area 51 Films

How did you get into directing? It started with photography in high school, which progressed into filmmaking in my late teens.

Why do you want to direct commercials? I like the challenge of creating commercials that I would like to watch. And I’m told the money isn’t too shabby.

What’s your most recent spot project? iSold It.

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? I just had two of my short films, *Mary* and *Everything’s Gone Green* premiere at Sundance. *Mary* went on to screen theatrically across the country at Landmark theatres. Both continue to do the festival rounds. I’m currently in pre-production on my first feature film, *Warm Blue Day*, which I wrote and will direct in the fall.

What do you think is the best part about being a director? The best part is being able to see what starts as an idea materialize into something that others can experience.

What’s the worst part? I don’t know that there is a bad side to being a director, but I suppose it would be that you end up taking all the credit for something when it turns out great...and when it turns out not so great.

Not counting your own work, what’s your favorite recent ad? Why? I really like The Pepsi Mini spots from Mark Gilbert [of Reginald Pike, Toronto, and Biscuit Filmworks, Los Angeles]. I love the simplicity behind them.

Wyatt Neumann

Rainier Beer/Rainier Vision “R Is For Heist” and “Fallen Soldier”
 Agency: Cole & Weber/Red Cell, Seattle
 Production: Ellipsis Pictures and Cole & Weber/Red Cell, Seattle
 DP: Wyatt Neumann
 Editorial: Ellipsis Pictures
 Editor: Wyatt Neumann and Matthew Ralston
 Affiliation: Neverstop, New York



How did you get into directing? I started shooting stills when I was a kid living in Montana, mostly landscapes. I started shooting film in college when they ran out of photo classes to take.

Why do you want to direct commercials? I like narrative storytelling and the challenges that every project is undoubtedly laden with. I like the controlled spontaneity of it. Also, having some experience in the agency world, I enjoy the challenges that consumer-based, client-driven work presents.

What’s your most recent spot project? Yahoo! Mobile

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? I plan on getting back to that.

What do you think is the best part about being a director? Bossing people around. No, I like taking a brief and building a story around it, making the characters or situations come to life. That’s when the work becomes personal. I also like working with actors.

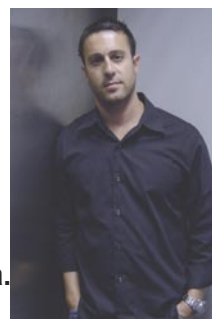
What’s the worst part? There is no bad part of shooting film.

Who is (are) your mentor(s)? Caleb Deschanel, Terrence Malick, Matthew Barney, Bruce Mau, Jean-Dominique Bauby and Paris Hilton to name a few.

Not counting your own work, what’s your favorite recent ad? Why? I love the Nike “Keep the Ball Alive” spot from Australia for the energy, intensity and impressive choreography—same with “Tag.” I love Peter Thwaites’ Nascar “I am the 12 car” for its cinematography and for its departure from the accepted norms of commercial ads. I shoot a lot of comedy, so I love funny spots, and there are a lot of those around. ... Bud Light’s “Skydiving” was cool, too.

Matt Ogens

Wildaid “Defense”
 Agency: JWT, New York
 Production: Headquarters, bicoastal
 DP: Stephen St. John
 Editorial: Fluid, New York
 Editor: Scott Philbrook
 Ping “Ticket”
 Agency: The Martin Agency, Richmond, Va.
 Production: Headquarters
 DP: Charlie Gruet
 Editorial: Cosmo Street Editorial, bicoastal
 Editor: Aaron Langley
 Affiliation: Headquarters Films, bicoastal (U.S.); Partners Film Company (Canada)



How did you get into directing? While living in New Orleans I decided I wanted to express myself creatively. I didn’t know directing was an option. I thought it was something you were born into and had to be living in Los Angeles to do. Then I noticed so many low budget independent films being made: *Clerks*, *Reservoir Dogs*, *Sex Lies and Videotape*, et cetera. And I decided I could do this as well. I started searching for ideas. One night I was held up at gunpoint, a 9 mm to the back of my head, and a cracked-out fella asking me for my money. I decided the next morning to make a documentary about violent crime and within weeks I was shooting in the housing projects of New Orleans and at Louisiana State Penitentiary. This was my first directing gig—I had no idea what I was doing. Trial by fire.

Why do you want to direct commercials? I love the idea of telling a story in 30 and 60 seconds. It’s the perfect amount of time to set a scenario up and have a payoff. Also, making spots are short-term jobs so I can develop my feature and television work, meet and collaborate with new people more often, and most importantly, hone my skills.

What’s your most recent spot project? Two more spots for the Ping Golf campaign with The Martin Agency I’ve been working on all year, and a PSA with JWT for Wild Aid, an endangered species organization, starring NBA star Carmello Anthony of the Denver Nuggets.

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? I just completed three shows shot on HD for the ESPN Original Entertainment show *ESPN Timeless*. I came to commercials from longer form work, directing television documentaries for ESPN, MTV, and VH1; segments for *The Victoria’s Secret Fashion Show*, which aired on CBS. I am writing and developing several feature films and scripted television series. I will continue to move back and forth between commercials and these other mediums. Through my manager, I have several projects being developed. Right now, I’m directing a new documentary and writing a television pilot and a feature film.

What do you think is the best part about being a director? The best part of directing is telling people what to do. I love having production assistants fetching me cappuccinos and giving me foot massages as I yell “action” and “cut” through my custom bullhorn. Honestly, when I see it coming together in an edit and watch the finished product for the first time—this is the most rewarding part of the process for me. I say to myself, “It worked!”

What’s the worst part? The worst part is that all of this—commercials, film, television have become more business than art. It can be hard to execute the wishes of the agency, the client, network executive, let alone my vision without watering down the finished product, especially if their ideas are not about making the spot better, but just second guessing the audience or the client. This happens in television and film as well. Playing it safe does not result in great work. It’s just the nature of the beast. It’s great when the collaboration works and everyone is making the same commercial, film, or television show.

Who is (are) your mentor(s)? I find role models whenever I see a great TV show, a moving film, and an effective spot, even a photograph or a painting. The creators of every great piece of entertainment and art are my mentors. I study their work and try to learn something from them, whether it be a camera technique, style, casting.

Not counting your own work, what’s your favorite recent ad? Why? There are a lot of recent ads I like. The Geico spots [from The Martin Agency]—“I just saved a bunch of money on car insurance...” I love those ads. They’re hilarious. I tend to be moved by either comedy with quirky characters or situations (i.e. Geico) or darker more serious work like the Adidas “Impossible is Nothing” campaign and Nike “Masks.”



Ben Weinstein

Sony PlayStation MLB “Mr. Met” and “Chavez”

Agency: TBWA/Chiat/Day, Los Angeles

Production: Notorious 24:7, bicoastal

DP: Ben Weinstein (“Mr. Met”); Paul Laufer (“Chavez”)

Editorial: Venice Beach Editorial, Los Angeles

Editor: Greg Young

Affiliation: Notorious 24:7, bicoastal

How did you get into directing? I was always an artsy kind of kid, into drawing painting, making videos with friends. I was obsessed with those sentences that are made with pictures; they’re called pictograms (sometimes called a rebus). In college I became quite serious about shooting film, mostly Bolex stuff on 16mm black and white. After school I worked as a DP for about eight years, then as an editor for another three. Working as a DP and an editor has basically freed my mind from the technical constraints of filmmaking. Now I can concentrate on getting my personality up on the screen. This is the goal. Getting my sensibilities out of my head and into the work.

Why do you want to direct commercials?

Mostly to make people laugh, to put up my work on a large stage, and of course to make a buck. Commercials offer a huge opportunity to stretch out creatively. I cherish every step of the process to grow as a filmmaker.

What’s your most recent spot project?

Most recently, a three-spot Sony PlayStation campaign for MLB ’06. The spots were packed with visual effects and comedy, which made it the greatest challenge and most fun of anything I had yet worked on

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? For now I’ll be concentrating on spots and music videos. This year I was lucky enough to write and direct two Moby videos, both of which

had about 90 percent narrative. I was thinking, “Well, we can get a ton of story in 18.5 seconds of a spot, why not pack the same amount of story over three minutes?” In the Moby video “Beautiful,” we were able to weave a tale of lust and regret, a 1970’s key party gone wrong—a jealous husband’s slow descent into rage and the double murder suicide that followed. All with big furry animals, of course. It was like *The Ice Storm* meets *Boogie Nights* meets...Teletubbies. Dan Connelly, my producer, was instrumental in making that job go off without a hitch. He also wrote some of the funniest stuff in the video. On the next video for Moby, “Spiders,” I wrote such a long story that Moby asked, “Can you fit that all in one video?” I’m like “YES! WE CAN!” He’s like “ok...I trust your vision, go for it...” I directed a short called *The Ball Chair*, with writer/actor Jason Nash. It made a big splash at HBO’s US Comedy Arts Festival, and then got picked up by Comedy Central. I’m very proud of the comedy, the timing, and the cut. I’ve shot some features as a DP, most notably the summer camp comedy *Wet Hot American Summer*.

What do you think is the best part about being a director? The short answer: The best part is seeing the dailies, and realizing that it’s even better, funnier, more touching than how I saw it in my head. I also love the process that leads up to the shoot.

What’s the worst part? Sleep deprivation.

Who is (are) your mentor(s)? My father is very funny, a real perfectionist with a great eye, so its safe to say he is my most influential mentor. For a long time I was in acting class with Adam Marcus, who is a brilliant director. He’s an inspiration to be around. I think all directors should be in class, at least for part of their career.

Not counting your own work, what’s your favorite recent ad? Why? There’s this spot for DC shoes where these skaters are shooting the most incredible baskets in an indoor skate park. They’ve set up a basketball net in the skate park and they’re using their skateboards, the park, and the surroundings to shoot the funniest most impossible baskets. In one this skater uses his board like a baseball bat—he smacks the basketball with his board 100 feet and in. We’ve seen it before like in some Rold Gold commercial but here it’s on a new level of funny. It’s shot on DV, hand held. The genius of it is the nonchalance with which the skaters pull off these feats. It rocks.



Harry Cociolo

San Francisco Zoological Society “Tail”

Agency: BBDO West, San Francisco
Production: Tool of North America, bicoastal

DP: Mark Plummer

Editorial: Nomad Editing Company, Santa Monica

Editor: Ben Longland

Blue Cross/Blue Shield of Wyoming
“No Brakes”

Agency: Cactus, Denver

Production: Tool of North America

DP: James Whitaker

Editorial: The Whitehouse, London, New York, Chicago and Santa Monica

Editor: Kevin Zimmerman

Affiliation: Tool of North America, bicoastal

How did you get into directing? I studied advertising, design, and film at the Art Center College of Design, Pasadena, Calif. And I worked for years on the agency side as a writer and creative director at agencies like Goodby, Silverstein & Partners and Leagas-Delaney. Over the years, I directed small projects as the necessity arose, and I enjoyed that process. I wanted to do more of it. So I decided last year to focus on this side of our business.

Why do you want to direct commercials?

As it happened, I spent most of my agency life creating television work. Even when you are working with brands like got milk?, adidas, AT&T, and Budweiser, it is very difficult to communicate with real truth and humanity. To do it in thirty seconds is extremely difficult. But it is powerful when you make it happen. I enjoy that challenge.

What’s your most recent spot project?

I just finished a campaign for Butler, Shine, Stern & Partners, Sausalito, Calif. It’s for Lucas Arts’ new *Star Wars* video game. We spent much of the time shooting Jedi light-

sabers, among other things. It was a lot of fun to work within that mythology. ILM handled all the post effects work and we mixed at Skywalker Sound in Marin County.

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? I am focused on commercial direction. I enjoy the process. But what gets me excited is a great idea, something interesting, with real relevance to people. It can be funny or moving or something else all together. And that isn’t limited to any one format or medium.

What do you think is the best part about being a director? I like that the job puts you in the middle of all areas of the production. If you want it, there is a place for you in every decision

and discussion. If you’re the kind of person who enjoys the process, that’s a wonderful place to find yourself. The tough part is that the process is not always within one person’s ability to control. It takes on a life of its own. And somewhere, hidden among them, there are opportunities to make the thing great.

You have to keep your eyes open and tease them out. That can be stressful. But that’s what separates the good from the bad.

Who is (are) your mentor(s)? Working with Jeff Goodby and Rich Silverstein, among other things, showed me how high you can set your standards and still be successful.

Sara Marandi

The Stepford Wives Teaser

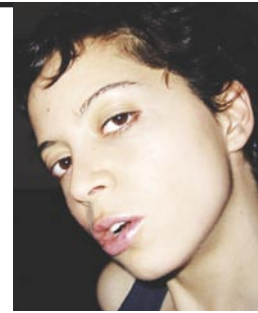
Agency & Production: Imaginary Forces, bicoastal

DP: Harris Savides

Editorial: Giaronomo, New York

Editor: Adam Agard

Affiliation: @radical.media, bicoastal/international



How did you get into directing? Working in motion graphics, I was afforded the chance to direct some of the live-action in my design projects. This helped me segue into pure live-action.

Why do you want to direct commercials? Design is a pure form of visual communication but it also puts you in a box. I wanted to expand the way a story is delivered—adding depth and emotion. It’s liberating that commercials free you to develop a concept and tell a story. And yet there’s still a discipline to doing it in a concentrated timeframe.

What’s your most recent spot project? Volkswagen for Germany.

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? I’d like to have a lot of creative junctures in my life. I think in order to stay interesting as an artist in the future I’d like to develop a short film.

What do you think is the best part about being a director? Being in charge.

What’s the worst part? Being in charge.

Who is (are) your mentor(s)? In the world of design, I worked on teasers and trailers with Peter Frankfurt who introduced me to the storytelling, pacing and meshing design with live-action.

Not counting your own work, what’s your favorite recent ad? Why? David Fincher’s “Speed Chain” for Nike. One thing I really appreciate is the combined masculinity and femininity to the spot. Taking a simple concept so far and treating it with such elegance. As a kid, my parents wouldn’t let me buy a lot of popular music so I watched MTV. I would find myself captivated by David’s videos, even before I could articulate what it was that drew me in.

Paul Santana

American Lung Association “Odds” (spec spot)

Production: Subliminal Pictures, Burbank, Calif.

DP: Greg Daniels

Editor: Tod Modisett

Affiliation: Currently seeking representation.

How did you get into directing? Made a lot of contacts, taught myself visual effects, pulled a lot of favors, spent every dime I had, shot some spots, and called myself a director.

Why do you want to direct commercials? I would say for the chicks, but I think my wife might read this.

What’s your most recent spot project? American Lung Association PSA “Odds.”



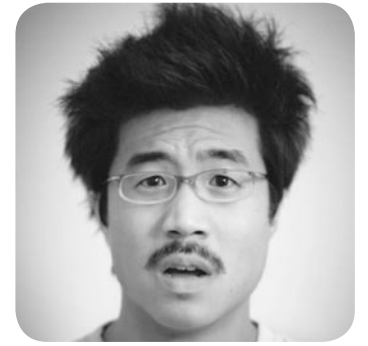
Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? I’m going to make a movie; right now I’m in pre-pre-pro.

What do you think is the best part about being a director? The day rate, and the food.

What’s the worst part? Writing treatments, and getting someone to %\$#@ing sign you!

Who is (are) your mentor(s)? Mom and Dad

Not counting your own work, what’s your favorite recent ad? Why? Adidas “Unstoppable” by Brian Beletic [of bicoastal Smuggler]. Wish I had come up with it. Not so recent—Nike’s “Before” [directed] by Lance Acord [of Park Pictures, New York]. Simple, yet so effective. Even less recent—Ford “Fight Club,” directed by Robert Logevall [of Anonymous]. Beautiful.



Alan Poon

Tomorrow Will Be Better

DP: Alan Poon

Editor: Alex Pope

Converse “Spin The Bottle”

(spec spot; later part of

Conversegallery.com)

Production: Scorched Films

DP: Alan Poon

Affiliation: Biscuit Filmworks,

Los Angeles

How did you get into directing? My mom said I needed to find a job.

Why do you want to direct commercials? Making a commercial is a fast yet highly crafted process. If all the right elements come together, a successful piece that touches a mass audience can be very gratifying.

What’s your most recent spot project? I recently had the opportunity to direct a spot for the Tribeca Film Festival with Ogilvy & Mather, New York.

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? I have made some experimental shorts in the past and I hope to work on a couple more in the next year. I think the balance is important.

What do you think is the best part about being a director? The best part is that everyone has to listen to you.

What’s the worst part? The worst part is that everyone is listening to you.

Who is (are) your mentor(s)? Michel Gondry and Jonathan Glazer have made some very inspiring work. Noam Murro and Biscuit Filmworks have been wonderful support. **Not counting your own work, what’s your favorite recent ad? Why?** Hewlett Packard “N is for Nanotechnology”. The piece approaches a complicated subject with great enthusiasm and clarity. I think all the stuff from the HP “Everything Is Possible” campaign is terrific.

Joseph Kosinski

Anonymous Content
Apple “iSpec”
(spec spot)

DP/editor: Joseph Kosinski
Affiliation: Anonymous
Content

How did you get into directing? It wasn’t something that I consciously worked towards until fairly recently. I had thought at different points in my life I was going to be an aerospace engineer, a jazz musician, and an architect. I was introduced to the tools of digital filmmaking while in school, and I guess you could say I took to it pretty quickly. I made a couple of short films, showed them at various festivals, and eventually was approached by Nike to direct a short film for their “Speed” campaign.

Why do you want to direct commercials? In a way, it combines all the careers I considered into one.

What’s your most recent spot project? Nike “Tronathlon.”

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? Definitely. I’m in the early stages of developing a feature with Anonymous—it’s important to keep as many balls in the air as you can.

What do you think is the best part about being a director? Working with a team who is as excited about the job as you are.

What’s the worst part? Falling in love with an idea or a concept that doesn’t get made.

Who is (are) your mentor(s)? I am lucky to be with a production company full of talented and experienced people, I learn something new everyday.

Not counting your own work, what’s your favorite recent ad? Why? Canon “Rodeo”—good idea, brilliant execution.

Yael Staav

ALS Society of Canada “Running” and
“Hugging”

Agency: BBDO Toronto
Production: Reginald Pike, Toronto
DP: Tico Poulakakis
Editorial: Relish, Toronto
Editor: Alison Gordon
Affiliation: Reginald Pike, Toronto



How did you get into directing? A lot of luck and good timing, really. Worked with experimental film and photography processes in school until I started to crave working with people. That desire led to documentary photography, which led to music videos, which then led to commercials.

Why do you want to direct commercials? Love the idea of telling a story in thirty seconds. It’s an interesting medium that requires you to consider every single element in the frame in order to communicate as much as you can in as quick a read as you can. I also love

the collaborative nature of the medium.

What’s your most recent spot project? I just got back from Vancouver where I shot two spots—one for Astro Yogurt and another for Kellogg’s.

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? Made a few shorts in school and one since I started in commercials. I am definitely intrigued by the world of features and plan on following my curiosity soon, but right now I’m happy with the opportunities that commercials are providing me with. I still get a chance to express myself in longer format with music videos.

What do you think is the best part about being a director? Working all night on a treatment and getting the job.

What’s the worst part? Working all night on a treatment and not getting the job

Not counting your own work, what’s your favorite recent ad? Why? Love the new Fanta ad The Perlorian Brothers [of Reginald Pike] just shot. It’s utterly surprising!

Jared Hess

Nike.com “Winner Take Steve”
Agency: Wexley School for Girls, Seattle

Production: Moxie Pictures, bicoastal
DP: Munn Powell
Editorial: Flying Spot, Seattle
Editor: Troy Murison
McDonald’s “Ecstatic”
Agency: Leo Burnett USA, Chicago
Production: Moxie Pictures
DP: Munn Powell
Editorial: Spot Welders, Venice, Calif.
Editor: Michael Heldman
Affiliation: Moxie Pictures, bicoastal



How did you get into directing? I co-wrote and directed *Napoleon Dynamite*. Before that

I studied film at Brigham Young University.

Why do you want to direct commercials? I’ve always been interested in directing commercials.

What’s your most recent spot project? Quaker.

Do you have plans to work in other areas—e.g. short films or features or TV? Have you ever done any of that in the past? I am currently writing my next comedy feature with my wife Jerusha Hess, and Mike White.

What do you think is the best part about being a director? Creating.

What’s the worst part? Being away from my 1981 Honda CT-70 Trail Mini-Bike.

Not counting your own work, what’s your favorite recent ad? Why? The Snapple spots by Chris Smith [of Moxie]. They’re hilarious.

Brett Wild

Cell C “Casableepa” and “Aliens”
 Agency: Net#Work BBDO South Africa, Johannesburg
 Production: Picture Tree, Johannesburg
 Editorial: Sabrina O Sullivan Post Production, Johannesburg
 Editor: Sabrina O Sullivan



Cell C “Casableepa” and “Aliens”
 Agency: Net#Work BBDO South Africa, Hyde Park
 Production: Picture Tree, Johannesburg
 Editorial: Sabrina O Sullivan Post Production, Johannesburg
 Editor: Sabrina O Sullivan
 Affiliation: Picture Tree, Johannesburg

How did you get into directing? It started off with a love for film. I spent 14 years in advertising agencies making sure I had the opportunity to work on a lot of TV. I then ended up in an agency in Singapore where there was no TV to be had. I was called by a fantastic producer in South Africa who said, “Hey you dig film, stop being a wally and come direct. We’ll have fun and we’ll be damn good at it.” I left a few days later and we are having fun and we are damn good at it.

Why do you want to direct commercials? Because I love great ideas and the creative process that drives advertisements.

What’s your most recent spot project? We’re about to shoot a nice fat Ford ad and we’re busy finishing a beautiful black and white TVC for a financial institution. That was cool; we got to blow up aeroplanes and stuff.

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? I want to win a couple of BAFTAs, Cannes and Academy awards for South Africa in the full-length feature category. It would be great to show the world just how much talent this country has. But I’m gonna have to be grown up for that and I’m not simply biding my time.

What do you think is the best part about being a director? I always had a thing about the people that come together to make an ad and there are a lot of them. And it’s great to have a seat right in the middle of that.

The worst part? That’s easy. Research.

Who is (are) your mentor(s)? My true mentor comes in the form my four-year-old daughter. She’s really good at showing me how easy it is to be happy in life. And farting is very funny actually.

Not counting your own work, what’s your favorite recent ad? Why? I’m desperate to have a clever or popular answer here, but I’m going to have to say Honda Cog. It shows enormous restraint from a director’s point of view. It also shows that you don’t have to have an entire city of people climbing onto each other to impress. It’s a beautifully balanced ad.

The Shammaasian Brothers

Bang & Olufsen “Learn To Listen”

Agency: In-house
 Production: Godman, London
 DP: Karl Watkins

Editors: The Shammaasian Brothers (The team of Ludwig and Paul Shammaasian.)

Affiliation: Godman, London



How did you get into directing? Both graduated from film at University. Started making our own shorts/documentaries and writing scripts.

Why do you want to direct commercials? [Commercials are] a great discipline to tell stories in a short space of time.

What’s your most recent spot project? Bang & Olufsen, “Learn To Listen.”

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? Yes, we are at the last stages of script development on our first feature film.

Have you ever done any of that in the past? No. This will be our first commercial feature film.

What do you think is the best part about being a director? Best part is the ability to earn a living doing a truly creative and unpredictable job. You are always learning and growing and realizing new dreams.

What’s the worst part? Worst part is the intense time some projects take to finally get off the ground.

Who is (are) your mentor(s)? Everything around us is an influence. From the man on the bus to a conversation we may have overheard. We tend to try and find ideas and inspiration from anything and everything and sometimes from the most unlikely of places. The trick is to always be open to your surroundings and see things from a slightly different angle.

Having such a love for cinema, a lot of our influences are drawn from movies and artists we respect. But it’s so varied, such as David Lynch, Frank Capra, Sidney Lumet, Roy Disney and Frank Miller, to name but a few.

Also music is a huge influence. Especially when writing. The right track can really place us in the right mood.

Not counting your own work, what’s your favorite recent ad? Why? Recently, we like the new adidas spot “Hello Tomorrow” from 180/TBWA San Francisco. Taps into the imagination and really takes you on a beautiful journey.

Henry Littlechild

Ford “Bird”

Agency: Ogilvy & Mather, London
 Production: The Viral Factory, London
 DP: Dewould Amkura
 Editorial: Baraka Post Production, London
 Discovery Channel “Parrot”

Agency: in-house
 Production: The Viral Factory, London
 DP: David Matches
 Editorial: Baraka Post Production, London
 Editor: Tom Hemmings

Affiliation: Outsider, London and Santa Monica; The Viral Factory, London:

How did you get into directing? Art College, Leagas Delaney, London, TV Department where I started to shoot things in house. The Viral Factory



Why do you want to direct commercials? I like ads. Even when I was at college, I made ten-second films rather than ten minute ones.

What’s your most recent spot project? Ford Viral and Madasafish.com viral with Harry Enfield.

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? Everyone else seems to say they would, but for now I’m just enjoying directing ads and virals.

What do you think is the best part about being a director? Best bit: Car taking you to work on the morning of a shoot.

What’s the worst part? Worst Bit: Not getting the job.

Who is (are) your mentor(s)? Ed Robinson at The Viral Factory. Robert Campbell at Outsider.

Not counting your own work, what’s your favorite recent ad? Why? Honda. I dream about making ads like this. I’m just waiting for the balloons.

Jeremy Arth

American Red Cross of Chicago
 "Spare Change"
 Agency: Young & Rubicam, Chicago
 DP: Marc Menet
 Editorial: Optimus, Chicago
 Editor: Dana Phillips
 Affiliation: associate producer, Young & Rubicam, Chicago



How did you get into directing? Not to sound tragically cliché, I used to make movies in my basement when I was a kid. However, I had no idea one could actually make a living by doing that. After a stint as a pre-med major, I switched schools and started maxing out my credit cards on different projects. My reel and my debt have been growing side by side ever since.

Why do you want to direct commercials? It would be a thrill to always be working on something new. That's one of the great things about advertising. Each project is an intense, focused burst of creativity on a tight turn-around, but you are in constant collaboration with other creative people and I really dig that vibe.

What's your most recent spot project? I recently finished a PSA for the American Red Cross of Chicago. It was a great concept but we literally had no money. So it became an enormous opportunity for me, both as a producer and a director, and yielded a really smart, solid and exciting spot.

Do you have plans to work in other areas—e.g. shorts films or features or TV? Have you ever done any of that in the past? Unabashedly, yes, I want to direct anything I can get my hands on. Each medium brings its own challenges and I really want to experience everything—everything except porn. And even then, I'd do a call.

What do you think is the best part about being a director? I think the best part of directing would be getting paid to do what I'm doing with my free time already.

What's the worst part? Is there a worst part?

Who is (are) your mentor(s)? I look up to anyone taller than me.

Not counting your own work, what's your favorite recent ad? Why? I really like the work for Honda, whether it is Malcolm Venville's "Impact" or "Waste" or Nick Gordon's "Yume No Chikara." They have strong but simple concepts that are executed brilliantly, with enough breathing room to let the visuals develop the story.

Michael Downing

Loyola Marymount University "Static Cling"
 Agency: Ignited Minds, Marina del Rey, Calif.
 Production: harvest
 DP: John Zilles
 Editorial: Chrome, Santa Monica
 Editor: Adam Parker



Bud Light "Sky Diver"
 Agency: DDB Chicago
 Production: harvest, Santa Monica
 DP: John Schwartzman
 Editorial: The Whitehouse, London, New York, Chicago, and Santa Monica
 Editor: Grant Gustafson
 Affiliation: harvest, Santa Monica

How did you get into directing? As a child I use to make up elaborate games with my friends and assign each one of them a role. I would determine the direction of the game and how each character developed. I guess I was a bossy

little kid. That led right to AFI.

Why do you want to direct commercials? I love smart ideas and being challenged to tell these stories in a skillful way. It's a great medium and I love the opportunity to strive towards communicating in smart ways.

What's your most recent spot project? SBC out of GSDM, Austin, Texas; Ace Hardware, out of Goodby, Silverstein & Partners; Compass Bank out of Crispin Porter + Bogusky.

Do you have plans to work in other areas—e.g. shorts films or features or TV? I have a feature in development now. *Fine*, my AFI thesis short, won a student Academy Award.

What do you think is the best part about being a director? Creating those "magic moments" on set and seeing it all come together.

What's the worst part? Not creating "magic moments" and having your spot get away from you in the edit.

Who is (are) your mentor(s)? Joe Pytka

Trying To Reach The World Of Commercial Production Decision-Makers Can Be Heavy Lifting...

Whether you're looking to promote established directors, editors, colorists or composers, introduce new talent, services or products, increase awareness of recent work, thank clients, congratulate award winners, or make a branding statement, each issue of SHOOT is another opportunity to get your message across to 15,000 Advertising Agency and Production Industry decision-makers including more than 8,500 agency creatives and producers --- every level of creative and production title involved in broadcast creative and production, including, President, Exec.VP, Sr.VP, VP, & Associate and Assist level. An ad in SHOOT reaches all your pre-screened potential clients providing them with reasons to connect with you. Advertise now to boost business this summer & fall.

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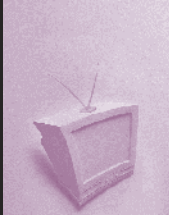
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The May & June issues are all about great work, new talent, crossing borders, & expanding horizons --- finely-tuned issues, plus bonus distribution at major industry events, makes SHOOT a very effective way to spread the word about your company, around the world.



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Finding New Talent

Creative directors discuss emerging artisans.

By Kristin Wilcha

This week, *SHOOT* is highlighting its 3rd Annual New Directors Showcase. So, for the series on agency creatives, we asked a group of creative directors about finding new talent—whether directors, music companies, or editors. The questions were: How do you search out new talent—directors, composers, editors, etc.? Are you interested in working with new talent? Who was the last artisan you worked with who was new to the advertising arena? What project did you work with that new talent on? Below are their responses.

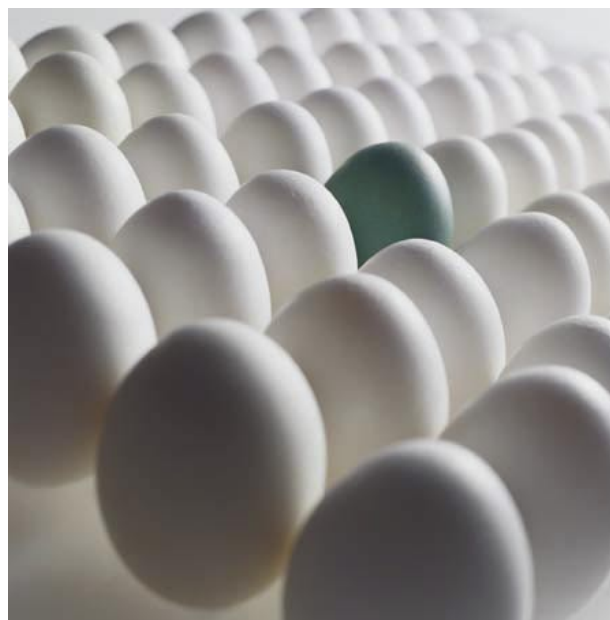
Tony Granger
Chief creative officer
Saatchi & Saatchi, New York

Searching out new directors: Bob Isherwood [worldwide chief creative officer] & Saatchi invented the idea of a “new directors showcase.” Many new directors and their production companies submit their work to be considered for inclusion in the Saatchi & Saatchi New Directors Showcase at Cannes. We get a first look at everybody and often production

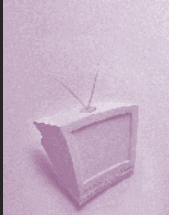
companies [find out] our opinion of a director before they decide to sign him. Over the years we have uncovered talent like Tarsem, Spike Jonze, Daniel Kleinman, Traktor and Jake Scott. But we don’t just wait for directors to come to us. We also do our own digging. We look at viral ads on the net. We look at film school students and spec work. We check MTV and VH1. We check the award shows. And we look at [the trades] to see if we’ve missed anybody.

Searching out new editors: it is no longer necessary to be physically present at an edit. So we can work with an editor in Los Angeles or London as easily as one in New York. When we shoot abroad with a foreign director, we usually leave the film with the director and his editor, and collaborate via the Internet. We look at award show reels. We check out music videos and short films. And sometimes when we feel that our editor’s assistant should get a chance, we’ll give a job to him or her.

Searching out new music sources: There is no longer any excuse for mediocre music. The entire relationship with record labels has been turned upside



FD004943 Photodisc collection / Getty Images



Ad Agencies Reflect On The Quest For New Talent

down. And of course, musicians want to be associated with breakthrough creative because it gives them exposure.

Most recent use of new talent: The Executioners were signed by Sony six months ago. They are the first DJs to be signed to a major record label. We used a track from their debut album for an Old Spice TV spot.

Jason Gaboriau

**Partner/creative director
Amalgamated, New York**

Directors—I will usually be exposed to new directors by their reps. What I look for in a new director is the basics: I just want to make sure that they can tell a story simply and effectively. I try to imagine what the script was and how they executed it. If the spot is over-directed or if I think they didn't capture the idea, I would probably be scared to use them. I am probably harsher on new directors than I am on seasoned veterans. I guess I feel like their spec work should be flawless because they don't have to deal with all the crazy agency and client dramadies. There are no excuses. I can easily forgive production values but bad casting, shots, etc., are hard ones to overlook.

Composers—again, their reps will send reels and tapes. I usually go with the editor's recommend for composers. They have so many styles and things that they can do that I like to go with the editors experience with the composer as my guide.

Editors, etc.—producers and directors

are where I usually hear about new editors.

A lot of times a director likes working with an editor and we will try and bid them together. Or one of my producers will recommend a great editor that they worked with or heard about and we will go with them. I don't see a lot of editors' reels before a job. Not like I do with directors.

Yes, of course [we're interested in working with new talent]. I think that it is important for the advertising eco-system that we find projects and take risks on some of these newer directors. Especially for a small shop like mine that doesn't have the big budget clients and wants to do something different, new talent, new ideas, new un-jaded energy are always welcome.

Jake Scott, Jacobs/Briere, Noam Murro. Jake Scott [of bicoastal RSA USA] was incredible on the New Belgium project. We were trying to capture a lifestyle and a certain culture. Yes, we had scripts but we made it clear that those could change and that what was important was capturing the ethos. He was the only director that sent books and movies and stories about the people/lifestyle we wanted to capture. We rarely talked about the scripts; we mostly talked about how we can be authentic. He immersed himself in that culture for over a month. Talked to people. Lived among them. He captured every detail perfectly. NO ONE could have done a better job on that project than he did. He was amazing.

The same with Jacobs/Briere [Kim and Alaine, respectively, of bicoastal HKM Productions]. We do all of our Fuse

Agency Creatives Discuss Uncovering New Talent

work with them. They have performed so many miracles for us. Their tireless effort to find the cast and crew for little and no money is unbelievable. I could give them every job for the rest of my career and it still wouldn't be enough to repay them for everything they have done for us. They are a part of our agency and are just as responsible for building it as Doug [Cameron], Charles [Rosen] and myself. And they are fucking talented too. Kim is amazing with talent (I think she takes acting classes on the side so she can better understand how to get better performances out of the actors) and Alaine is a great director. The camera is never where it shouldn't be. Everything is methodically thought out. There is never a wasted shot. They are only going to get better.

I also had the privilege of working with Noam Murro [of Biscuit Filmworks, Los Angeles] at the beginning of his career over 10 years ago. He was a creative director at [now defunct] Goldsmith|Jeffrey, and he wanted to be a director. I was a junior art director. Noam as a director was seamless. His energy and talent was and is unmatched. I remember we had used him for two jobs at the agency and we decided to not use him for the third

for whatever stupid over thought reason. Noam was so pissed at us. That director still has that work on his reel and Noam is now legendary. Noam's work is never cookie cutter and that is because he is such an artisan. There is nothing he cannot do.

Bryan Black,
Senior VP/group creative director
Deutsch, New York

[I search out new talent through] TV, movies, videos, art, music, museums, commercials, read voraciously, ask friends, dream, steal. And of course, talk to the producers at the agency with the mandate to show us something we haven't seen before.

We recently did a couple of spots for Pier 1 that used a lot of animation. Our producers did a major search for animators all over the world with the mandate to show us "something we haven't seen before." Which they did. They found Jonas Odell, an amazing animator from [Filmtecknarna in] Stockholm. He had done a couple of European spots, a couple of music videos and some Scandinavian animated TV shows. For Pier 1, he gave us fine art that just happens to sell wicker, rugs and end-tables. He also handled a live action part of

the shoot and it came out flawlessly. Going to Sweden to work with a guy who wasn't yet "a name" was a gamble that really paid off for us. And we got to go to Sweden.

Michael Hart
Partner/creative director
Mono, Minneapolis

As a startup, we have a special place in our heart for new and up-and-coming talent. After all, in a sense, that's what we are. We'll do the typical thing to try and keep an eye out for talent—look at new reels—but we like to pay special attention to PSAs and spec spots, as those are often done by the young, hungry directors and editors.

One project we got to work with new talent, was the first film in the Blu Dot film series, "Seven Twenty." For this series, we were looking more for an independent filmmaker, than a commercial director. Christopher Arcella was someone who had done a number of shorts before and had an approach and tone we were looking for. And as we develop more films in the series, we're seeking out more independent filmmakers and are searching the Web and other venues for short films.

Rudy Banny
Chief creative officer

Neiman Group, Harrisburg, Pa.

Making commercials is a collaborative business, and expanding the gene pool is absolutely necessary—as long as it's someone else's spot.

I've got people I like, and that's who I work with. Mark Martini with Falling Olive Productions [which has offices in Atlanta, Pittsburgh, and Los Angeles], Jay Green with Big Science [Pittsburgh], Oren Sarch over at Convergence [New York]. And Vicki Goggin does my casting. These are my people—they get me. I've worked with lots of others over the years, and mixed it up all across the board. But that always leaves me feeling like I just had a one-nighter with an overpriced whore.

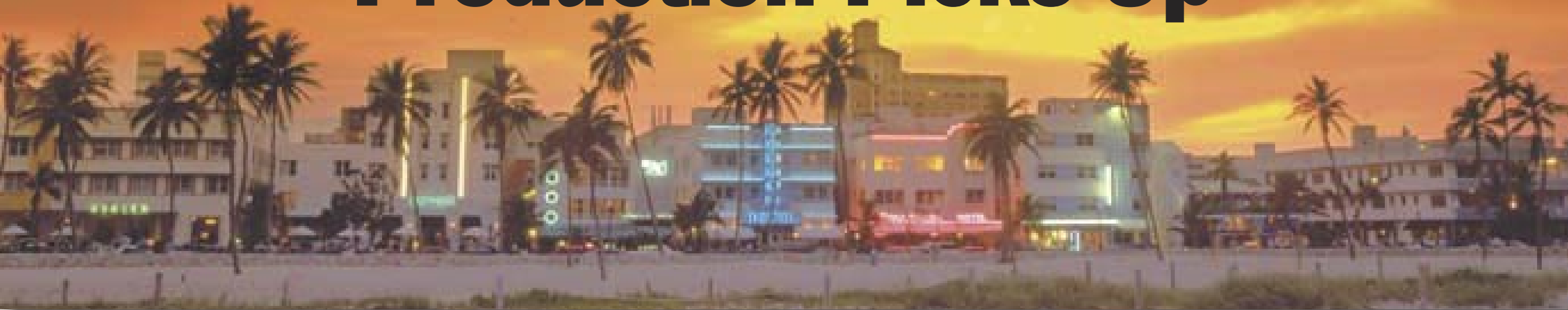
I'm more of a relationship kind of guy. I prefer to forego the fake wining and dining, with reps blowing sunshine up your ass. Reps are fun and all, but they're full of shit, and reels are deceiving. Word of mouth is the only way to find

people. After that, it's about getting into lockstep with your people, working through jobs side by side, knowing what makes each other tick. Or at least them knowing what makes ME tick. Then we can make magic.

If my people have a lead on some new talent that they believe is a good match for me, I will entertain it. But whoever vouches for them has to be willing to hard-core vouch for them. The last new talent I worked with was Carolina Zorrilla de San Martin. She was a photographer (fine art) that Martini was grooming for directing. She directed a couple of spots for me, for the Pennsylvania anti-tobacco effort, and she kicked ass (for an artsy chick who didn't know anything about shooting commercials.) Martini and the production company took a bath on that one, but the spots looked great.

Bottom line—I believe in finding people who kick ass. And then sticking with them.

Sunshine State Production Picks Up



By Kristin Wilcha

Production in Florida continues to heat up, with several major features, commercials and television projects traveling to the state for location work. Suzy Allen, managing director of the Metro Orlando Film & Entertainment Commission, describes commercials as “the bread and butter” of filming-generated business in her area. She reported brisk spot lensing over the past 13 months, to the point where volume has exceeded that enjoyed during the ad heyday levels of activity prior to 2001. She acknowledged that the 9/11 tragedy had brought commercialmaking to an immediate standstill in Orlando, with recovery coming slowly from ’02-’03.

But from April ’04-April ’05, Allen said that her office issued more than 300 location filming permits for commercials on public property in Orlando. That figure, she estimated, is eight to 10 percent higher than the annual pre-’01 norm. Furthermore, this improved showing doesn’t take into account extensive spot lensing on private property, including soundstages.

“Commercials have spiked here over the past year,” she relates, noting that the weakened U.S. dollar has translated into a

larger influx of international work, particularly from Canada and the U.K.

While local/regional commercials and Latin ad fare remain prevalent, Allen notes that major mainstream U.S. work is on the upswing, citing such top-drawer advertisers as Volkswagen, Mercedes-Benz and American Express that have come to Orlando for spot filming.

Jeff Peel, director of the Miami Dade Mayor’s Office of Film & Entertainment, also reports a significant uptick in spot production in Miami. “Business is good,” he states. “We’re at the end of our traditional season at the moment, so things are winding down on the commercial front, but we’ve had a pretty amazing run. Last year, and first quarter this year were pretty amazing on the commercial production front.”

In ’04, spot production accounted for \$45 million, which Peel notes is about 30 percent higher than ’03, which saw about \$35 million in commercial production. “A lot of [productions coming to Miami] are from overseas,” explains Peel. “The exchange rate is obviously pumping a lot more money into the production

economy, and the U.S. economy has been doing pretty well. Both of those things have combined to help increase commercial production, still photography, television and film.”

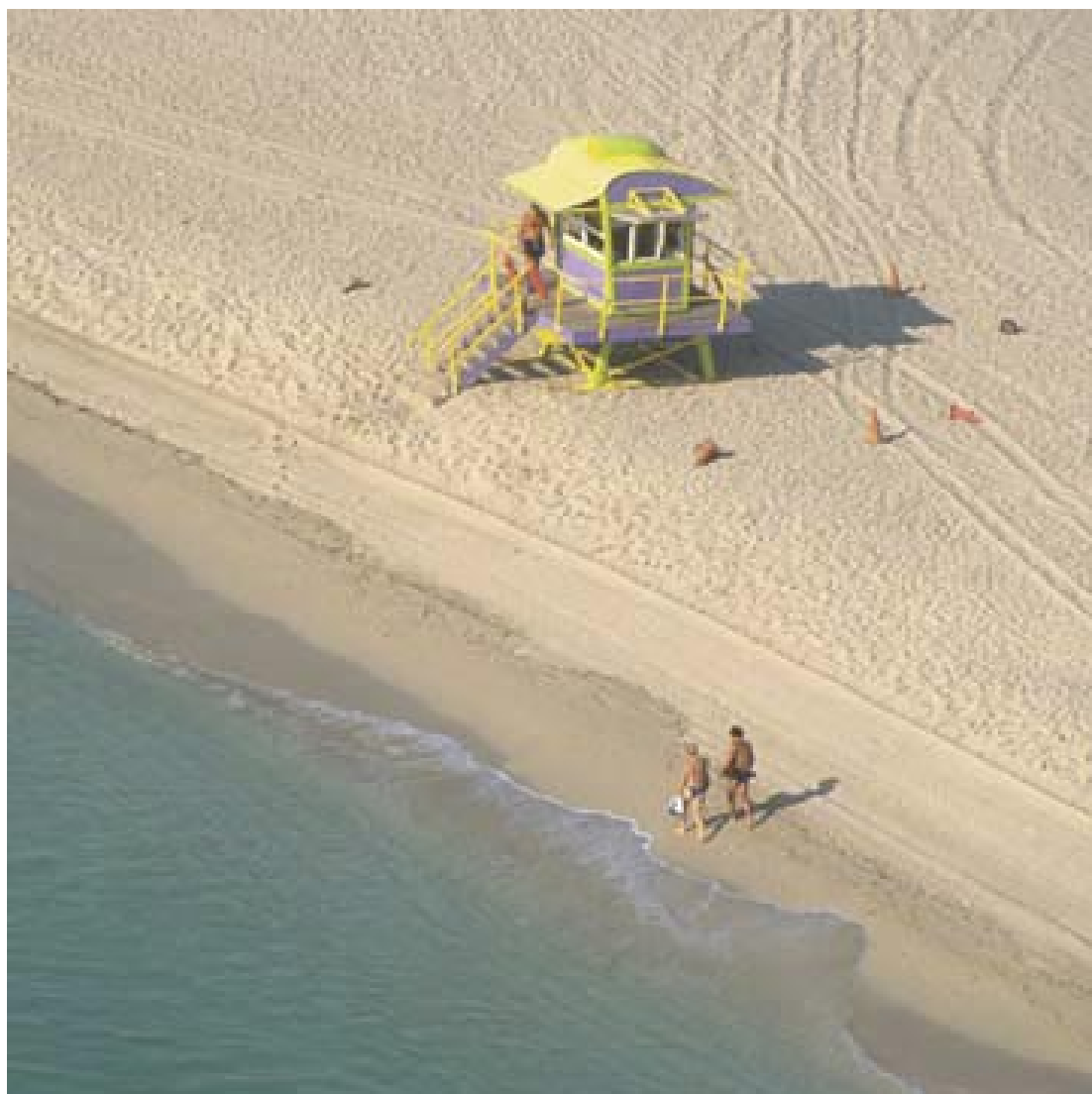
In addition to the economy, Peel reasons that Miami has once again become a sought-after locale for advertisers. “These things go in cycles to some degree as well,” he says. “Miami was really hot in the mid-’90s—it was the place to go, a top-of-mind location for people to shoot in.” He noted that things cooled off in 2000 and 2001, in part because the U.S. dollar was much stronger against the Euro, which kept some European productions away from the area. “Now, things have changed a little bit, we’re a little less expensive for Europeans to shoot here, the town has changed a bit—there’s a huge amount of building going on,” says Peel. “And people go, ‘Oh Miami, that’s a cool place. Let’s go check out Miami again.’ All those things combined along with a fairly good economy to account for a really good year.”

Massimo Martinotti, president of the Association of Independent Commercial Producers (AICP) Miami chapter,

Florida Filming On The Rise

and president/director at Miami-headquartered Mia Films/The Mia Network, also relates that travel and security concerns in the wake of the 9/11 attacks have receded somewhat. “The concern Europeans had a couple of years ago because of the terrorist threats and all the problems related with traveling [have] faded,” he explains, adding that the Euro’s strength against the dollar has helped bring Europeans back to the area as well. “People are coming again, even if it is a little inconvenient to fly around—people now assume you have to go through long lines, and security checkpoints.” He also notes, “there are more projects around, and on the other side, budgets are again growing bigger, so I think that the situation is pretty good this year,” for production in the area.

Graham Winick, film and event production manager for the City of Miami



Sunny Forecast For Spot Filming Seen

Beach's Office of Film and Event Production management, reports that the area, which is home to the ever popular South Beach, is seeing a number of productions, both from the commercial and feature world. Bicoastal shops such as HSI Productions and RSA USA have shot there. This summer, the feature film version of *Miami Vice* will be shooting there. The film is being directed by Michael Mann (an executive producer on the original series), and stars Jamie Foxx and Colin Farrell. Winick also relates that during pilot season, several series shot in the area, and he is hopeful that at least one or two will be picked up by the networks.

COOPERATIVE TRIO

Winick notes that he works closely with his counterparts Peel and Robert Parente, director of the City of Miami Mayor's Office of Film, Arts & Entertainment. "On a community basis, there are three film commissions that represent the Miami area—there's my office, which represents Miami Beach, Robert Perenti represents the city of Miami, and Jeff Peel, the county. "Since I've been in this office, we've all pulled together," relates Winick. "... We work hand in hand as a unit, along with our Convention and Visitors bureau to promote the whole area for producers. Our goal is to get them here, and once they're here, we'll work with them for all aspects of locations, logistical needs, whatever it is."

The film offices in the Miami area, along with Martinotti and the AICP, as well as the Greater Miami Convention & Visitor's Bureau, have been doing much to promote the area to commercials and other types of production. The Miami AICP chapter, along with Peel and Winick's offices recently hosted a "Miami Mojito" party in New York at the offices of Red Car, and there are plans to host similar events in London and Chicago, reports Martinotti.

Production Climate Warms Up In Florida

At that event, a copy of *Miami in the Spotlight* was distributed. Assembled by the three Miami film offices, and the Convention & Visitors Bureau, the book highlights locations and information about shooting in Miami. “One of things we try to sell is that Miami is not just palm trees and beaches and art deco,” explains Peel. “It’s a much wider diversity. The book is really about illustrating the diversity of the environment here. ... Packaged at the back of the book is a DVD shot in high definition video that has a hundred or more other locations that have been indexed and are searchable.”

Those locations include areas that producers might not necessarily associate with Miami. “We suffer from typecasting in a way,” explains Peel. “I’ve talked to creative people in the past, and they say ‘Florida, I guess we can shoot orange juice commercials there.’ But there’s other stuff that can be done as well. It’s a real attempt to get over that mindset that we’re good for certain things, and for everything else we’re really not perfect. With the exception of a mountain and a waterfall, pretty much everything is available, and it’s available with decent weather all year round and good crews, and all the other stuff that we always talk about. We really can provide good production solutions to people, particularly now in a cost-effective way.”

In the fall of ‘03, the Miami production community created a series of Internet shorts intended to draw production to the city. The project, called “Outside the Box,” was a joint production of the Miami-Dade County Mayor’s Office of Film & Entertainment, the AICP Florida chapter, the Greater Miami Convention & Visitors Bureau, Film Florida and Mia. The shorts, directed by Martinotti, take a humorous look at producing spots. Both Martinotti and Peel report that the site, www.floridashorts.com, will be re-engineered. “We got a huge bang out of putting [the films out there],” relates Peel, while Martinotti notes that the site received hits from 69 countries. Peel expects that by the fall of this year, a new concept, which he’s keeping under wraps for now, will launch.

INCENTIVES

Last year, Florida passed a production incentive, which set up a \$2.4 million fund to reimburse up to 15 percent of qualifying expenditures on a production. The incentive applies to productions that spend a minimum of \$850,000 on Florida-based employees, production outfits and production-service companies.

The reimbursement has a variety of caps: \$2 million for features; \$450,000 for TV movies and pilots; \$150,000 for individual episodes; \$25,000 for commercials and music videos; and \$15,000 for industrial and educational films. Companies that relocated to the state could also receive five percent of their gross annual revenue, up to \$200,000. During this year’s legislative session, which ended on May 6, the reimbursement fund increased from \$2.4 million to \$10 million, and goes into effect in July, when the next fiscal year begins. Yet while commercials are still covered under the incentive fund, it’s unlikely that many will be able to take advantage of it—since the incentive covers a single production, not cumulative productions. Most commercials won’t hit the \$850,000 threshold necessary to qualify. However, Florida continues its nearly three-year old sales tax exemption program, for which commercials can qualify.

Additional reporting by Robert Goldrich.

Dir. Bill Ebel Off To Bright Start With "Lab"

“Bright Start will help you get ready.”

Bright Start is a State of Illinois college savings program. Contributions to Bright Start are tax deductible and the program entails no sales charges, continues the voiceover. We then see a Bunsen burner being lit. The voiceover concludes, “Help your kids get ready with Bright Start.”

“Lab” is one of two Bright Start spots directed by Bill Ebel, a new helmer at Ebel Productions, Chicago. The son of noted director Bob Ebel, the younger Ebel also edited the pair of :30s for agency Chicago Creative Partnership.

The other Bright Start commercial, “Lecture,” is similarly themed. The spot shows a college lecture hall filled with students. The professor asks a difficult question, and a little girl raises her hand. The lass doesn’t have an answer to the teacher’s query, but rather an announcement of her own: She informs the professor that she has to go potty.

Chicago Creative Partnership’s ensemble included senior VP/creative director Don Nelson, senior VP/director of broadcast production Steve Ross, senior art director Chris Tomczak and senior copywriter Don Dunbar.

For Ebel Productions, Jason Schettler served as executive producer and first assistant director. Kathleen Hurley produced. Gail Wettengel was production manager. The DP was David Kessler.

Jeff Charatz and Michael Mazur of The Filmworkers Club, Chicago, served as online editor and colorist, respectively. Audio post engineer was Stan Oda of Chicago Recording Company. Principal actors in “Lab” were Bruce Jarchow, Brennan Buhl and Matthew Gerdisch.

FLASHBACK

5 YEARS / 10 YEARS



❑ **MAY 12, 2000**/Rick Wagonheim and Michael Miller, former mainstays at commercial production, feature visual effects, broadcast design, CGI and digital post shop R/Greenberg Associates, have been hired to head up New York-based Rhinoceros Visual Effects & Design as executive producers/partners.... Director Graham Morris has signed for exclusive commercial representation with Los Angeles-based animation shop Duck Soup Studios....Director Tony Diamond has come aboard No Prisoners, Los Angeles, a commercial house headed by president/executive producer Bruce Martin....Directors/designers Dan Yaccarino, Stacey Steers and Cathy Joritz, director Bill Kopp, and designers Aaron Augenblick and David Zweig have joined Denver-based animation/effects house, Celluloid Studios....

❑ **MAY 12, 1995**/Director Willi Patterson, formerly of Willi Patterson Films (WPF), Los Angeles, has joined bicoastal GLG for exclusive presentation in commercials....Bicoastal production company BFCS has signed London-based directors Simon Delaney and Stuart and Andrew Douglas for exclusive representation in the U.S. spot market....Avalon Images, Coral Gables, Fla., has signed director/cameraman Leo Kocking for exclusive U.S. representation....Principals/editors Steve Bodner and Ciro DeNettis have dissolved their 20-year-old company, The Editors Film & Video Services, to become staff editors at other New York houses. Bodner is now at Palestrini Postproduction; DeNettis went to Jeff Dell & Partners....Pacific Ocean Post (POP), Santa Monica, has added 3-D artist/ animator Jennifer McKnew to the staff of its film division, POP Film....

Classifieds

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REAL ESTATE

PRODUCTION SERVICES

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□ **Fox Television Studios** has entered into a first-look deal with **Crispin Porter+Bogusky (CP+B)**, Miami. Per the agreement, Fox gets a first look at concepts and content developed by CP+B that could spawn potential TV series. In addition to series, the relationship could result in branded entertainment, as well as program content across different platforms such as the Web and cell phones....**Swedish director Henrik Hallgren** has come aboard **Compulsive Pictures**, New York, for spot representation in the U.S....**London-based M-A-D-E** has inked a representation deal with **Manifesto Films**, which maintains shops in Zurich, Switzerland, and Vancouver B.C. Per the arrangement, director **Reto Salimbeni**, Manifesto's founder, will be handled in the U.K. by M-A-D-E. In turn, Manifesto will platform M-A-D-E's directors in Switzerland and Canada, including the New York-based helming team **Suk & Koch**.... New York-based animation studio **Noodlesoup Productions** has signed 3-D director/ animator **Doug Johnson** and 2-D director/animator **Chris Siemasko**.....**The Cannes International Advertising Festival** will honor **Sony PlayStation** as its Advertiser of the Year. The award will be presented on June 25....**The Art Directors Club (ADC)** is honoring Apple and TBWA/Chiat/Day, Los Angeles, with the Vision Award, to be presented on June 2 at the ADC gala....**Apple, Avid** and **Omneon** scored top honors at the **National Association of Broadcasters (NAB)** third annual Awards for Innovation in Media (AIM) Editor's Choice honors. Editors from leading industry publications, including SHOOT's sr. editor/technology & postproduction Carolyn Giardina, participated in the judging. In the content creation category, Apple's Final Cut Pro 5 came up a winner. In the content management category, Omneon's Spectrum Media Server won. And receiving the 2005 AIM Editor's Choice Award within the content delivery category was Avid's Dnxchange.....

rep report

□ Staffer **Virginia LuPone** has been named East Coast rep for bicoastal **Headquarters**. She will report to company president Tom Mooney, who is adopting more of a hands-on approach to Headquarters' sales efforts....**Mary Knox** has temporarily replaced **Rachel Klein**—who's on maternity leave—as head of sales for **Curious Pictures**, New York, as well as several companies affiliated with Curious—**Grand Large**, Paris; Mexico City's **Calabazitaz**; and New York-based **INTERspectacular**. Knox comes over from Commercial Artists Management, an independent rep firm in New York, where she was a partner....**Michael Dimitri Betanoff** (a.k.a. Michael DB) of indie rep firm **La Cosa Nostra**, Los Angeles and Miami, has been tabbed to handle the West Coast and the Hispanic Latin market (in the U.S. and abroad) for both **Curious Pictures** and **Grand Large**....**JSM Music**, New York, has secured a new network of independent sales reps: **Rich Schafler** and **Mendy Frohlich** of **Schafler Artists Management** will handle the East Coast; **Kristina Kovacevic** of **KK Reps** covers the Midwest; **Brent Novick** of **Brent Novick Reps** represents JSM on the West Coast; and **Ann Asprodites** of **Asprodites Reps** has taken on the Southeast territory....**Los Angeles-based Whole Brain Films** has secured independent rep **Catherine de Angelis** of Hot Betty, Chicago, to handle the Midwest....**TakeTwo**, a Kansas City-based production/post house, has signed **Mark Seigfreid** as director of corporate sales....After wrapping HBO comedy series **Curb Your Enthusiasm**, director **David Steinberg** is again available for commercials via **Dark Light Pictures**, West Hollywood, Calif....**DP Jesse Green** has joined **The Skouras Agency**, Santa Monica, for exclusive representation....

bulletinboard

- May 11-22/Cannes, France: **The 58th Cannes Film Festival**. www.festival-cannes.org....
- May 19/New York: **SHOOT's 3rd Annual New Directors Showcase Event**, at the Directors Guild of America Theater....
- May 19-June 12/Seattle: **Seattle International Film Festival**. www.seattlefilm.com....
- May 21-24/Miami: **The 46th Annual Clio Festival**, The Ritz Carlton South Beach. www.clioawards.com....
- May 23-25/London: **The Design and Art Direction (D&AD) Congress**, including the **2005 D&AD Awards** ceremony. www.dandad.org....
- May 24/New York: **Association of Independent Creative Editors (AICE) Awards Show**. Pier 60. www.aice.org....
- June 3-12/Brooklyn, N.Y.: **8th Annual Brooklyn International Film Festival** at the Brooklyn Museum. www.brooklynfilmfestival.org....
- June 10-18/Las Vegas: **CineVegas Film Festival 2005**. www.cinevegas.com....
- June 10-18/Atlanta: **29th Annual Atlanta Film Festival**. www.atlantafilmfestival.com....
- June 10-24/Sydney, Australia: **51st Sydney Film Festival**. www.sydneyfilmfestival.org....
- June 14/New York: **14th Annual AICP Show** at the Museum of Modern Art. www.aicp.com....