

# SHOOT<sup>®</sup>



*Fall Edition 2005*

DIRECTORS  
ISSUE

MORGERA '05

# The ART of SCIENCE and ILLUSION

VISUAL EFFECTS ✦ DESIGN ✦ SUPERVISION ✦ ANIMATION ✦ COMPOSITING



Mitsubishi  
BBDO  
Director:  
Gerard De Thame  
HSI



Altoids  
Leo Burnett, Chicago  
Director:  
Craig Gillespie  
MJZ



2005 Cannes Lions Gold



Blue Cross  
Carmichael Lynch  
Director:  
Juergen Bollmeyer  
Gearhead



EA Sports MADDEN NFL 2006 Amson Communications Hollywood

## SIGHT EFFECTS INC

901 ABBOT KINNEY BLVD, VENICE CA 90291

ph 310.392.0999 <http://www.sighteffects.com/>

*Terrifying machines fearlessly driven.*

# SHOOT

THE LEADING NEWSWEEKLY FOR COMMERCIAL, INTERACTIVE, &amp; BRANDED CONTENT PRODUCTION

\$5.00

OCTOBER.21.2005

## This Week



- 6 JSM, BBDO Detroit Mash Music For Dodge
- 6 Sigel Moves Into Spot Directing Via Sandwick
- 6 Wild(child) Taps Into Global Editing Talent
- 6 Trailer Park Fests Make Mark In N.Y., L.A.

## ScreenWork

- 12 Top Spot: Chel White Looks To Stop Smoking Via Stop Motion
- 13 Best Work: Tom De Cerchio Turns Primitive For Cincy Bell
- 13 Best Work: Sci-Fi Geek Wakes Up And Smells The Coffee
- 14 iWork: Deploying Graffiti To Spread The Word About HIV/AIDS

## Directors Extravaganza

- 15 A dozen leading directors—including a couple of teams—discuss style, range and recent projects. A look at five rising stars plus DPs talk about their spotmaking experiences on the next generation of digital cameras. And a director talk about his camera innovation.

## Slow Payment Seen As Leading Threat To Spot Production Cos.

Shops In Annual AICP Survey Voice Concern Over Having To Bankroll Jobs For Extended Periods; Sequential Liability Questioned

**By Robert Goldrich**

NEW YORK—Some three-and-a-half years ago, *SHOOT* reported on slow payment as a dynamic that was starting to significantly compromise the health of the commercial production house community. Fast-forward to today and the cash flow problem has become an even more prevalent, serious threat to the survival of many spot production companies—a fact reflected in the results of the third annual Association of Independent Commercial Producers (AICP) membership survey, which was conducted and analyzed by independent firm Goodwin Simon Strategic Research, San Francisco and Los Angeles.

Though the full study has not yet been publicly



AICP president/CEO Matt Miller

released, AICP president/CEO Matt Miller gave attendees at last month's *SHOOT* Commercial Production Forum—held in partnership with Source TV—a preview of key findings. (A detailed rundown of The Forum, held Sept. 29 in New York, starts on page 40).

Nearly 90 production companies—representing about 33 percent of AICP member houses—completed the study, reporting the percentage of jobs for which payment was late. According to the respondents, on average 20 percent of payments were 1 to 15 days late in 2004, 17 percent were 16-30 days late, 12 percent were 31-45 days in arrears and 11 percent were 46-plus days past the production contract deadline. In '04, four percent of pay-

Continued on page 10

## eDIT8 Honors Tippett, Gets Spot Turnout

**By Carolyn Giardina**

FRANKFURT—Visual effects pioneer Phil Tippett—who founded Berkeley, Calif.-based feature and commercial effects house Tippett Studio—received Festival Honors at the eDIT8 Filmmakers Festival, held Oct. 8-11 in Frankfurt, which featured a three-day schedule of events with emphasis on commercial and feature work, as well as emerging techniques such as the digital intermediate (DI) process.

The advertising sessions were well attended—no surprise considering the city of Frankfurt boasts a sizable number of ad

Continued on page 44

## DPs Offer Feedback On Kodak Vision

**By Carolyn Giardina**

LOS ANGELES—Eastman Kodak, headquartered in Rochester, N.Y., expanded its palette with the introduction of Kodak Vision2 50D 5201/7201 color negative film, an ultra-fine grain film rated for an exposure index of 50 in daylight and now available in all formats from 16 to 65mm.

“This new emulsion is designed to give cinematogra-

Continued on page 46

## @radical Tops vdw Ad Competition

**By Carolyn Giardina**

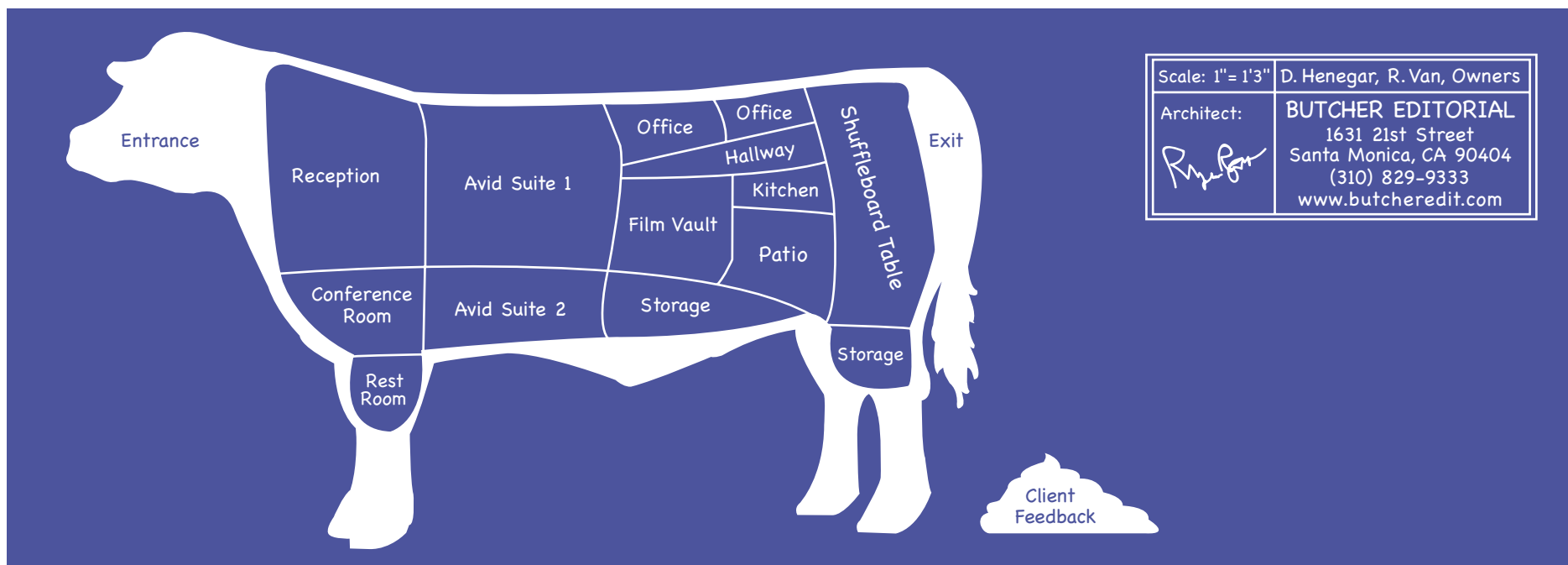
FRANKFURT—The Volkswagen Golf GTI ad “True Men” from bicoastal/international @radical.media and DDB Group Germany, Berlin, collected five of 15 awards handed out last week at the vdw (Association of German Advertising Spot Producers) Awards, which attracted more than 400 to a gala celebration in Frankfurt on the eve of the eDIT Filmmakers Festival (see related story, p. 1).

That included trophies for direction, presented to director Steve Miller; copywriting, to Ulrich Lützenkirchen; cinematography, to director of photography Martin Ruhe; costume design, to Nicole Fischnaller; and music, to UK trio 22-20s.

The spot shows the life span of the car through kids in what appears to be home movies. “This was the 25th anniversary of this model...so kids at the time are now adults,” director Miller

explained. “I wanted to have the aesthetic represent the idea of home movies, but not have that be a theme to the spot—just in keeping with the theme as more personal and more emotional. We just showed boys in a natural medium and since we were kind of talking about a particular time, '73-'76, it made sense to go with a more dated medium. We used 16mm and Super 8, in keeping with that era. We also shot 35mm

Continued on page 44



Scale: 1"= 1'3"	D. Henegar, R. Van, Owners
Architect:	BUTCHER EDITORIAL
	1631 21st Street
	Santa Monica, CA 90404
	(310) 829-9333
	www.butcheredit.com

# Good Directors

This week's *SHOOT* contains our fall Directors Series, with profiles of leading helmers and a rundown of up-and-coming talent. But more importantly, this edition of *SHOOT* also reflects the fact that a number of spotmakers aren't only doing good work—they're trying to do good.

A case in point is in the Production View column below in which director Matt Ogens writes about his recent trip to the Gulf Coast. The column consists of excerpts from his notes.

Having lived in New Orleans for five years, Ogens felt the need to help those impacted by Hurricane Katrina. He volunteered at his local Red Cross chapter, where he met some other



filmmakers. They came together and approached the Red Cross about going to the Gulf Coast and shooting documentary footage of the trip.

The Red Cross gave Ogens and his colleagues the green light.

They visited three states—Texas, Louisiana and Mississippi—over a span of nearly three weeks. They spent time in Dallas and such Louisiana towns as Alexandria, Baton Rouge, Chalmette Covington, Gonzalez, Mandeville, New Orleans and Slidell, and Mississippi's Bay St. Louis, Biloxi, Gulfport, Pass Christian and Waveland. Ogens was still in the Gulf Coast when Hurricane Rita recently hit, causing destruction primarily in West Louisiana and East Texas.

The documentary footage has been turned over to the Red Cross. During the trip, Ogens also took still photographs to help chronicle the stories of victims and relief workers. Ogens recently returned to Los Angeles.

The director's ties to Louisiana include his having attended Tulane University in New Orleans.

In May 2005, Ogens earned inclusion into *SHOOT*'s third annual New Directors Showcase. At that time, he told of how he got into directing, which was in part prompted by personal misfortune when he was held up at gunpoint in New Orleans. He decided the next morning to make a documentary about violent crime and within weeks 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," he recalled.

Meanwhile, in this issue's Directors Series, reporter Christine Champagne profiles helmer John O'Hagan, who earlier this year came aboard bicoastal RSA USA after a lengthy tenure at bicoastal/international Hungry Man.

Champagne interviewed O'Hagan via cell phone. He was in a Taco Bell parking lot in Waveland, Mississippi, a town left in ruins in the wake of Katrina. After seeing the devastation on television, the director was moved to collect donations from friends, load the supplies onto a cargo van and make the drive from New York City to Mississippi, arriving in Waveland

about a week after Katrina hit the area.

"I've never seen anything like it," said O'Hagan. "There are parts of the town where there is nothing but splintered wood where there were houses."

O'Hagan has been spending much of his recent days helping to prepare meals for anywhere from 150 to 200 people. "People really need to help down here—just sitting watching it on TV was frustrating," he related. "And I was lucky enough to be in a position where I actually had some time off, so I just decided why not?"

## Production View

By Matt Ogens

# Gulf Coast Diary

Director Matt Ogens, whose current spotmaking roost is bicoastal Headquarters, recently returned to Los Angeles after nearly three weeks in Texas, Louisiana and Mississippi where he and three other filmmakers documented the devastation and aftermath of Hurricanes Katrina and Rita for the Red Cross.

The following are some excerpts from his notes on the trip:

We had full access to every part of every town. Though there was a supposed media blackout in some areas we got past the checkpoints with our Red Cross credentials. Although we were shooting, our first priority was helping those in need. The human destruction is vast...whole towns are wiped out. It is surreal. There are a lot of resources down here, but hardly seems to make a dent. We have amazing stories of people helping each other in the face of losing everything.

We flew into Dallas...There we met our first evacuees from New Orleans. Thousands were housed in an arena and the parking lot of a convention center in downtown Dallas. Most if not all had lost everything—their homes, jobs and some lost relatives to the floodwaters. We were told countless stories about what life was like for five days in the Superdome in New Orleans—rapes, murders, lawlessness. It's hard to know what is true and what isn't, given so many



Matt Ogens

rumors. Regardless, I know these people went through a lot.

Next we drove down to Alexandria, Louisiana, where we spent the night on army cots along with other Red Cross volunteers and evacuees. I met a

volunteer named Red who walked 18 hours from New Orleans until he finally collapsed. Despite losing everything, he decided to volunteer for the Red Cross and help other evacuees from New Orleans and elsewhere.

The next day we headed down to Baton Rouge, which usually has a population of about 400,000 people. Now it has about 800,000+, so the traffic is at a standstill. The shelter in Baton Rouge is chaos. Over 4,000 evacuees in one location. Many agencies stepping on each other's toes to try to help them. Even the Church of Scientology was there, giving out free massages and trying to convert people, including me. I was not swayed though. We met Mike who headed an organization called HOPE—Hummer Owners Prepared for Emergencies, a group of guys who drive Hummers and trick out their vehicles to do search-and-rescue missions. We ended up sleeping on the floor of a Hummer dealership that night.

Mike volunteered to take us into New Orleans. As we drove past some checkpoints, the highways were empty. Boats, abandoned cars, and trees lay across the highway. We could not cross at some points because the water

was 20 feet deep. Finally we found a back way and made it inside New Orleans. The destruction was unbelievable. Houses crushed, under water. Stray dogs roaming the streets. It was not unlike the opening scene in *28 Days Later*, in which London is empty. Many military vehicles and National Guardsmen hold-

ing automatic weapons and fly-bys by Black Hawk helicopters. We could tell which homes contained bodies by spray-painted markings on the houses.

We drove into the historic French Quarter where there was surprisingly little damage. Debris lay on the streets and win-

Continued on page 9

## FLASHBACK

5 YEARS / 10 YEARS

□ **OCTOBER 20, 2000**/Bicoastal/international @radical.media has acquired New York-based **Outpost Digital**, a digital editing and postproduction company. Outpost will operate as a division of @radical.media....Bicoastal/international **Propaganda Films** has signed London-based directing duo Big TV!—a.k.a. **Andy Delaney and Monty Whitebloom**—for worldwide commercial and music video representation....Editor **Richard Cooperman** has joined the Santa Monica office of **Avenue**, a postproduction facility that also maintains an operation in Chicago....Director **Roger Lunn** has joined New York-based production house **Link Entertainment** for U.S. representation. He is repped in the U.K. by **Frontier Pictures**, London....Computer animation/visual effects/live action shop **Rhythm & Hues** has added to its commercial production operation with the formation of **Toolbox**, which will market the L.A.-based studio's animation and live-action directors at other spot production houses....

□ **OCTOBER 20, 1995**/Director/cameraman **Kevin Kerlake** and director **Steve Lowe** have joined **A Band Apart Commercials**, the house launched in Hollywood in July by executive producers **Lawrence Bender and Michael Bodnarchek**, along with writer/director **Quentin Tarantino**....Full-service special effects house **Post Effects**, Chicago, has added 3-D animator **Jon Tojek** to head its 3-D animation department....Creative/production boutique **The Farm**, New York, has added designer/director **Boris Bencic** to its roster. The company, started by director **John Anderson** and former **Lintas** associate creative director **Sharon Rapport** in 1993, also reps sports/adventure shooter **Evan Stone** and rookie director **Mac Premo**....Jim Schatz has joined post house **Varitel Video**, Los Angeles, as a senior account executive....

# SHOOT

THE LEADING NEWSWEEKLY  
FOR COMMERCIAL, INTERACTIVE, &  
BRANDED CONTENT PRODUCTION

October 21, 2005  
Volume 46 • Number 33

### EDITORIAL

Publisher & Editorial Director • Roberta Grierfer  
203.227.1699 ext 13 • rgrierfer@shootonline.com  
Editor • Robert Goldrich  
818.884.2440 • rgoldrich@shootonline.com  
Senior Editor/Creative & Production • Kristin Wilcha  
203.227.1699 ext 16 • kwilcha@shootonline.com  
Sr. Editor/Technology & Postproduction • Carolyn Giardina  
310.664.0848 • cgiardina@shootonline.com  
Reporter/Associate Online Editor • Emily Vines  
310.452.8917 • evines@shootonline.com  
Contributors  
Christine Champagne, Bill Dunlap, Art Smith, Tom Soter

### ADVERTISING

21 Charles Street #203 • Westport, CT 06880  
East/Midwest • Robert Alvarado  
203.227.1699 ext. 15 • ralvarado@shootonline.com  
West/Intl. • Roberta Grierfer  
203.227.1699 ext. 13 • rgrierfer@shootonline.com

### OFFICES

Main Office • 21 Charles Street #203 • Westport, CT 06880  
203.227.1699 • Fax: 203.227.2787  
West • 6520 Platt Avenue, #575 • West Hills, CA 91307  
818.884.2440 • Fax: 203.227.2787  
Circulation • Gerald Giannone  
203.227.1699 ext 12 • ggiannone@shootonline.com  
Associate Production Manager/Shoot Reprints  
and Article Rights • Michael Morgera  
203.227.1699 ext. 11 • mmorgera@shootonline.com

© 2005 DCA Business Media LLC

All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



For Subscription Service Inquires  
and  
Subscription Orders, Please call:  
**1.847.763.9620**

SHOOT (ISSN# 1055-9825) printed edition is published bi-weekly except in January, July, August, and December when published monthly) for \$125.00 per year by DCA Business Media LLC, at 21 Charles Street, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 2142, Skokie, IL 60076-9505.

USPS (06-234)

For SHOOT custom reprints please contact Michael Morgera 203.227.1699 ext. 11 or email to: mmorgera@shootonline.com  
SHOOT >e.dition published weekly except in January, July, August, and December when twice monthly.

Produced in U.S.A.



OPTIMUS

Chicago Santa Monica

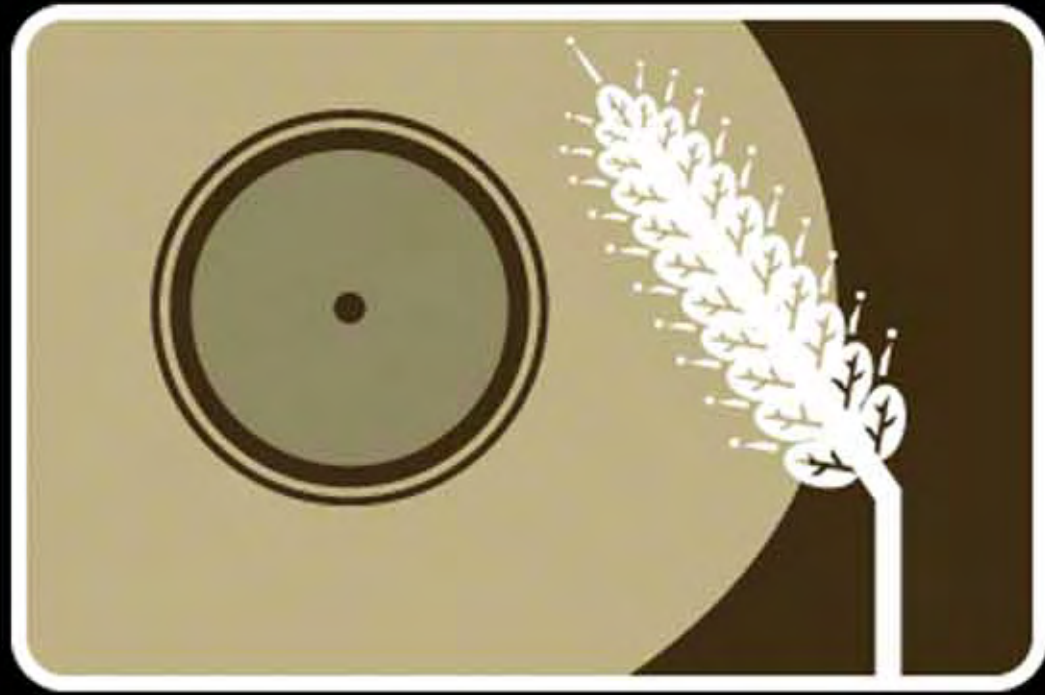
Editing  
Audio  
Color  
Design & Effects  
CGI

161 E. Grand Ave  
Chicago, IL 60611  
(312) 321-0880  
Executive Producer: Gretchen Praeger  
Sales: Renee Case and Co. (312) 397-7700

1237 7th Street  
Santa Monica, CA 90401  
(310) 917-2761  
Executive Producer: Juliet Diamond  
Sales: Boardalicious (310) 376-8656

[www.optimus.com](http://www.optimus.com)





radio *harvest*.com



# Director Matt Ogens Reflects On Gulf Coast Trip

Continued from page 4

dows were boarded up, but other than that, it looked better than the mess left behind after Mardi Gras. Johnny White's, a local dive bar, was open for business.

That night we set up camp at a shelter in Mandeville, Louisiana, 30 minutes north of New Orleans. We used this as a base camp where we took day trips to other cities. We spent the next three days in the 9<sup>th</sup> Ward, Slidell and Chalmette (an oil refinery town in St. Bernard's Parish). This town was already toxic being near the oil refineries. A nearby oil spill didn't help. This is where my immune system couldn't hack it anymore and I developed some type of bronchial virus as did most others. Who knows what we were breathing. Dogs who drank the water in the streets died that day. Others were shot for fear they would spread disease. ... Two days later Chalmette was closed to everyone because of the toxicity in the air. Too bad everyone

breathed it in before they tested the air. The entire town will be bulldozed.

I spent a day with a Red Cross Emergency Response Vehicle (ERV), which goes neighborhood to neighborhood and house to house handing out water and hot food. To many of these people, ERVs were the only way to eat.

On one of our days in St. Bernard's Parish, I drove into the edge of New Orleans where we were flagged down by a local. A 60-something man named Marvin had miraculously survived the storm by spending the night on the second floor of a tire shop. His house was demolished by the water and winds so he commandeered a city bus. He turned the idle bus into his home—inside he had a bed, plenty of water and dry food, and clothing. But he needed medical attention. We drove him to a makeshift medical facility and had a nurse check him out. It turned out to be dehydration.

The following three days were spent in Mississippi. Though the

news mostly talked about New Orleans, it was some of the small towns in Mississippi that were hit the hardest—towns like Bay St. Louis, Waveland, Gulfport, Pass Christian and Biloxi. Waveland and Pass Christian looked like Hiroshima. Houses landed miles away from their foundations. Slabs of concrete were all that was left of homes. Piles of wood that looked like matchsticks. Boats on rooftops or in trees. There were many lives lost here and many still missing when I was there. I met a local sheriff who opened the cell doors in the jail because it was filling up with water. Instead of trying to escape, the inmates worked with the police and guards to make a shelter.

A funny anecdote—we passed a business called Mr. Binky's Adult Store, which had been torn open by the storm. Out front the entire parking lot was strewn with big red phallic devices, which require batteries. It was a welcome comedic intermission.

The next morning I hooked

up with Rhode Island Search and Rescue. Many people were still missing and it was their job to find bodies. Since it had almost been two weeks after the hurricane hit, it was no longer search and rescue but a body recovery mission. We went down to the bayou where a couple of acres of debris from houses had settled. Mostly it was about smells. If they smelled something that they thought was a body, they would bring out the cadaver dogs to investigate. I won't go into the details of this day.

As we continue to aid evacuees and shoot our documentary, news of a hurricane named Rita was about. We drove up to Gonzalez, Louisiana, to meet evacuees at a shelter when the rains and wind hit. Somehow we remembered Marvin living in the city bus in New Orleans and decided to get him out before the water did. We drove an hour toward New Orleans in the middle of the night and the hurricane. We drove through deep waters. Our vehicle was

pushed to other lanes by the strong winds. We stopped at a checkpoint by an armed officer of the law and not allowed to go further. The water was too high to drive through. We turned around and drove the hour back to Gonzalez where the shelter manager gave a speech about what to do if the shelter was flooded, which everyone thought it would be. She told us to find something that floats.

We woke up the next morning and were safe and sound. Some cities in Louisiana and East Texas were hit hard, though... Two nights later we put down our cameras and drove into the French Quarter. It was completely dark. We went over to Johnny White's Bar, which was powered by a generator, and had some drinks, mixing it up with the local standouts who would never leave their beloved New Orleans. This would be our last night in town. The next day we drove up to Baton Rouge airport and caught a flight home.

*Matt Ogens is a director currently with bicoastal Headquarters.*

© 2005 THE NAPOLEON GROUP

*W*E CAN ALWAYS TELL WHEN A CREATIVE IS BLESSED WITH AN IDEA BY THE RADIANT GLOW THAT SURROUNDS THEM.

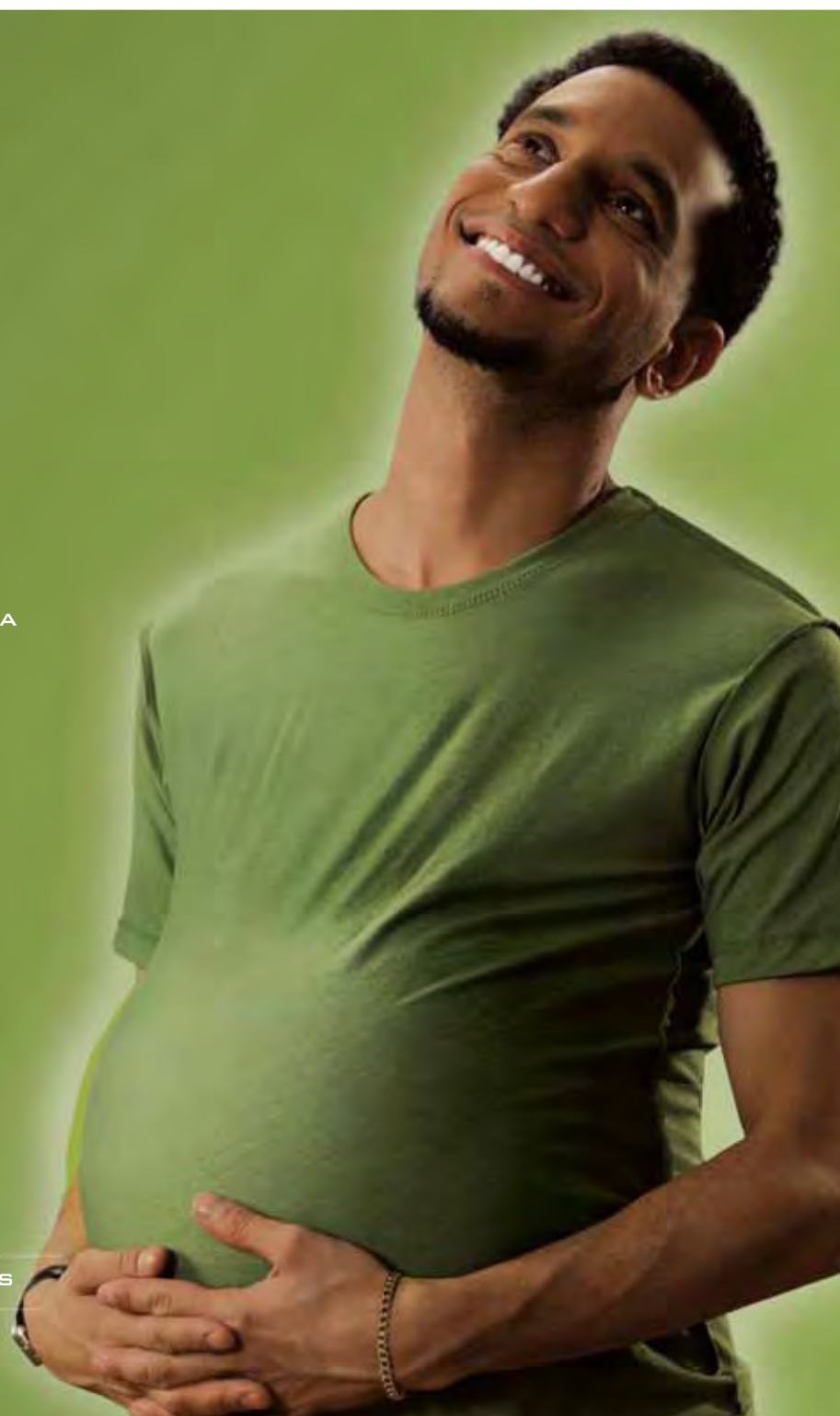
THE NAPOLEON GROUP

*Spots Born Daily*

ANIMATICS DIGIMATICS CGI PRE-VIZ AUDIO ART LIVE TESTS

THENAPOLEONGROUP.COM

212.692.9200







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

# Dir. Chel White, Sedgwick Rd. Get Gross in "Rec Room"

Washington State Department Of Health Takes A Twisted Approach In Spot Targeting Youngsters

By Christine Champagne

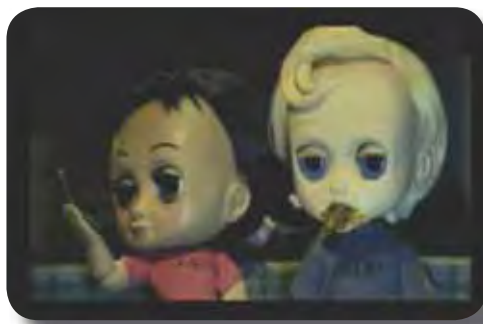
Kissing a smoker is like kissing an ashtray. That's the point made in the :30 "Rec Room," a daringly gross anti-smoking spot for the Washington State Department of Health aimed at 11 to 14-year-olds.

Created by Sedgwick Rd., Seattle, and directed by Chel White of Portland's Bent Image Lab, the stop-motion animation ad finds a boy and a girl watching TV in a darkened recreation room. It's clearly a date. The boy is about to lean in for a kiss when a mangy orange cat pukes up a hairball on the rug. While the boy goes to investigate, the girl sits primping on the couch. When the boy returns and goes in for a kiss again, the girl pulls away in repulsion—his mouth is crammed full of cat puke. As she walks away in disgust, a message appears on the screen of the television they had been watching. It reads: "Kissing a smoker is just as gross" and refers viewers to AshtrayMouth.com.

The spot—or at least the climax of the spot—is disgusting. But "Rec Room" is a haunting piece of film—eerily beautiful at moments—that shares an anti-smoking message jaded kids might actually pay attention to.

Anti-smoking spots generally fixate on the health risks of smoking, and that can be an effective tact when you're trying to reach adults. But the "Hey, you could die of lung cancer" preaching doesn't resonate with all young people. "The whole 11 to 14-year old target audience doesn't really identify with the concept of mortality. Not every 11 to 14-year-old thinks they're going to smoke and die," maintained Sedgwick Rd. copywriter Scott Stripling. "But they might care about the immediate social consequences. Every 14-year-old is interested in the opposite sex."

Sedgwick Rd. knows its audience. The agency has been working with the Washington State Department of Health on its anti-smoking campaign for four years now, generating a body of work that has included more typical anti-smoking messages addressing topics such as



[CLICK HERE TO VIEW SPOT](#)

health concerns and premature aging, and the work has been successful—Washington State currently boasts one of the lowest teen-smoking rates in the country at just under 20 percent, Stripling's colleague, Sedgwick Rd. associate creative director Zach Hitner, reported. The hope is that edgier spots like "Rec Room," with its unique take on why smoking isn't appealing, will reach those youth who remain at-risk.

The creative team at Sedgwick Rd. didn't have to just settle on a concept for its latest campaign (which also includes the :30 "Park"). They had to decide the best way to execute it, and both live action and animation were options. But, according to Hitner, there were two factors that led them to go with animation—stop-motion in particular. "One [factor] was with animation we could push it a lot further. We could be a lot more graphic with it without having to get into issues of realism, and it just made it more palatable to see it in this animated way," Hitner explained. "Secondly, it cuts through. You see the spot come on the air and it looks unlike anything else that's out there, and we get to cut through the clutter."

The biggest challenge for White as a director upfront was

nauling down the look of the boy doll and the girl doll. "We actually went through quite a few incarnations of the dolls. We kept making the eyes bigger and lower on the face and the mouth and nose smaller," White recalled. "It was finding a look of real innocence but then [juxtaposing it] with the fact that they were doing things that weren't all that innocent."

The doe-eyed dolls are remarkably restrained in their emotions. "Going into this, I really knew—and the agency was in total agreement—that we didn't want their emotions to be big. We wanted them to be really restrained and subtle," White shared.

Why? "For me, it was a couple things. I think it communicates a little bit more vulnerability and innocence to have them react more subtly, and I like the mood and the style of it. A lot of animated characters are big, everything's big and bouncy, and expressions are exaggerated, and that has its place," White mused, "but I really felt like these needed to be the opposite of that."

White put just as much thought into the camera work. The camera glides through the recreation room at times as if it is on autopilot, then suddenly moves in a stilted, jerky fashion. "I've called it a surveillance camera gone berserk, but that's not exactly right. I wanted something about the camera to be uneasy. It moved quickly and mechanically, and there was something kind of jarring about that that [enhanced] the mood, the tension, especially

when you get to the point where you reveal something that's rather repugnant," said White.

The music and sound design also contribute to the tension built up in "Rec Room." Composer/arranger Eric Johnson of Clatter & Din, Seattle, created a haunting track for the spot reminiscent of something you'd hear emanating from an old music box.

Reflecting on their first foray into the world of animation, Stripling and Hitner were impressed by White and his crew. "The great thing about working with Chel and all the guys at Bent is they are artists first. They do a lot of commercial work, but they truly are artists," Stripling praised.

Stripling still marvels over the time that he and Hitner spent at the Bent studio. "Bent was like this little Santa's workshop," he said laughing. "You'd see a seamstress sewing a little hooded sweatshirt, and you'd have a guy next to her building the cat."

If you look closely at "Rec Room," by the way, you'll spy some cute touches. The word "Bent" appears on the boy's t-shirt, and the cat pictured on the girl's top was drawn by White's 12-year-old daughter Marika. White actually consulted Marika and his 10-year-old daughter Aniko as well throughout the making of "Rec Room," getting their feedback. "I showed it to both of them at different points, and they thought it was really cool. They really liked the dolls. They thought they were amazing," White said, adding, "I knew we were on the right track [with the spot] when I got such a favor-

## TOP SPOT OF THE WEEK

### Client

Washington State  
Department of Health

### Production Company

Bent Image Lab, Portland.

Chel White, director; Ray Di Carlo, executive producer; Mark Axton, producer; Gayle Griffin, coordinator. Shot at Bent Image Lab.

### Agency

Sedgwick Rd., Seattle.

Jim Walker, executive creative director; Zach Hitner and Forrest Healy, associate creative directors; Scott Stripling, copywriter; Mishy Cass, art director.

### Editorial

Bent Image Lab.

Steve Miller, editor.

Post/Visual Effects

Downstream, Portland.

Jim Barrett, colorist.

Bent Image Lab.

Randy Wakerlin, post production supervisor/composite artist; Steve Balzer and Jon Weigand, composite artists; Curt Enderle, art director; Jeff Riley and Rob Shaw, animators

### Music/Sound Design

Clatter & Din, Seattle.

Eric Johnson, composer/arranger/sound designer.

Downstream.

Lance Limbocker, sound designer.

### Audio

Downstream.

Lance Limbocker, mixer.

able response from them."

Incidentally, "Rec Room" (and "Park," too), which can both be seen at AshtrayMouth.com, will more than likely air in television markets all over the country in the coming weeks and months. According to Hitner, both spots have been entered into an anti-smoking database full of work that various health agencies and organizations can access and use.



THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BES

# Director Tom De Cerchio Dials In For Laughs

## “Museum” Exhibits Prehistoric Modem Man To Bring Us Up To High Speed

By Robert Goldrich

This spot throws us into the midst of what seems to be a slice of mundane life: a guy at home sitting in front of his computer, waiting to get on the Internet. We hear the obligatory static-interference laced, high-pitch shrill of a dial-up modem looking to make a connection, but to no avail. The man, who’s a bit slovenly and is wearing a bathrobe, repeatedly strikes his computer keyboard out of frustration as nothing continues to happen.

Already agitated, he’s about to find another source of annoyance—a couple of youngsters peering in at him through the glass of what we assume is his home office. Both kids are sticking their tongues out, mocking the adult. The man takes notice—and umbrage—as he charges at the children who run off. The man opens the door in pursuit, revealing that the youngsters are part of a group of children on a school field trip. Turns out the man is part of a museum exhibit—which he himself didn’t realize until now.

He looks at the sign in front of his museum roost, which simply reads, “Dial-up Man.” The kids laugh and, accompanied by their teacher, move on to the next exhibit—Neanderthal Man. The teacher says of the latter, “As you can see, he also has very primitive tools.”

As Dial-up Man—who’s portrayed by actor Adam Large—looks in disbelief at his prehistoric neighbor, the Neanderthal gives him a quick nod as if to acknowledge a peer. Realizing how behind the times he is, the now panicked Dial-up Man runs back into his “home office” to seek refuge. Hanging in the museum are banners that read, “The Evolution of Man.” A voiceover then asks rhetorically, “Maybe it’s time you got high-speed Internet.”

The spot then seques to an end tag with a pitch for Cincinnati Bell’s Zoom Town high-



[CLICK HERE TO VIEW SPOT](#)



speed service at \$20 a month.

Titled “Museum,” this :30—which brings humor to a product/services category that is typically a creative wasteland—was directed by Tom De Cerchio via Circle Productions, Toronto, for Gee, Jeffery & Partners (GJP) Advertising, Cincinnati. De Cerchio’s U.S. production company home is Incubator Films, Los Angeles.

Karen Tameanko executive produced for Circle Productions, with Kate Dale serving as producer. The DP was Doug Koch.

The GJP creative ensemble consisted of creative director Rob Simpson, associate creative director Martin Buchanan, art director Eric Jones, copywriter Nathan Dye, and Toronto-based freelance producer Tess Waisglass, who has been working at GJP’s office in Canada.

Editor was Andy Ames of Panic & Bob, Toronto. Sam McLaren exec produced for Panic & Bob. Colorist was Lee Engleman of The Lab, Toronto. Visual effects artist/exec producer was Andrew Hunter of Eyes Post, Toronto. David Fleury of David Fleury Music, Toronto, served as music composer and audio post mixer. Sound designer was Dan Kuntz of David Fleury Music.

## “Movie Line”

By Robert Goldrich

This :30 puts us in a movie theater line populated by sci-fi geeks. The throng is reminiscent of those rabid fans who camp out for days to see the debut screening of one of the *Star Wars* films.

Most of those in line are young guys in their 20s and 30s. Either you are part of their world or you’re on the outside looking in, advising them to “Get a life.”

However, this movie line has taken on a life and energy of its own with people speaking techno babble and dressed in offbeat regalia. We see two guys arguing in sci-fi speak. However one of them suddenly stops as if liberat-

ed upon taking a sip of flavored coffee from a Dunkin’ Donuts cup.

He questions why he’s even there, admitting that “I haven’t had a date in like-ever.” He takes off his alien head mask, breaks ranks and leaves to embark on his life—which may start with him finding a date of the opposite gender.

A voiceover puts the Epiphany we’ve just seen into context. “Need to wake up and smell the coffee,” it relates. “Try the new flavored coffees from Dunkin’ Donuts in irresistible toasted



[CLICK HERE TO VIEW SPOT](#)

almond and vanilla spice.”

Two fellow extra-terrestrials look on in chagrin, with one say-

ing “What a loser,” in reference to the Dunkin’ Donuts coffee convert.

The spot then ends with the Dunkin’ Donuts logo, accompanied by the slogan, “Bring Yourself Back.”

Frank Todaro of bicoastal/international Moxie Pictures directed this two-spot package, which also included “Boy Band,” for agency Hill Holliday, Boston.

Robert Fernandez executive produced for Moxie, with Matt O’Shea serving as producer. The

DP was Mott Hupfel.

The Hill Holliday ensemble consisted of creative director Tim Foley, associate creative director/art director Bob Pirrmann, associate creative director/copywriter Scott Noble, and producer Scott Hainline.

Editor was Andre Betz of Bug Editorial, New York. Colorist was Billy Gabor of Company 3, New York. Audio post mixer was Carl Mandelbaum of audio-Engine, New York. Stock music was used for the spot. The principal actors in “Movie Line” were Nate Corddry, Adam Kulbersh, Henry Vick, Doug Moe and Simmy Kay.

nice shoes  
www.niceshoes.com 212.683.1704

guava  
www.guavanyc.com 212.414.2222

SERVICES Full Service HD  
Visual Effects  
Color Correction  
Specter Virtual Dacine  
VFX Shoot Supervision  
3D Animation  
VFX Design  
New Media Services

contact: Dino Rinaldi dino@niceshoes.com





Full Edition  
**DIRECTORS ISSUE**

**W**elcome to *SHOOT*'s fall directors extravaganza, featuring profiles of helmers who've made an impact on advertising, a look at new talent, and conversations with directors of photography about digital filmmaking and new camera innovations.

Included in the issue are profiles of directors like Bennett Miller of Hungry Man, who returns to spotmaking after directing *Capote*, his acclaimed feature film about author Truman Capote's odyssey to complete the nonfiction novel *In Cold Blood*. Tom Kuntz of MJZ talks about going solo as a director. Annabel Jankel of harvest discusses leaving the production company she co-founded, MJZ, and her attraction to viral ads. Also featured is Mike Monello, of Campfire, New York, who is the new breed of director. Though he's never directed a traditional spot, he has captured consumers' attention with intricate Web-based packages for the likes of Audi, ESPN and Sega.

"Crowning The New Kings" continues the longstanding *SHOOT* commitment to singling out the next generation of directorial talent. Featured in this issue are: Ben Gregor of Godman, Brian Lee Hughes of Reginald Pike and Reginaldo, Randy Krallman of HSI Productions, Peter Lydon of Hungry Man, and Jake Schreier of Plum Productions. Each exhibits great potential to succeed in the commercial world.

This issue also turns its focus onto cinematographers, with Carolyn Giardina, *SHOOT*'s senior editor for technology and postproduction, authoring a piece on digital cinematography in "Evolution." She also talks to director/DP Klaus Obermeyer of Aero Films about his dizzying new Klauscam.

Enjoy the issue, and as always, we welcome your feedback.

**Kristin Wilcha**

Senior Editor/Creative & Production  
 kwilcha@shootonline.com



**Profiles**

<b>Peter Chelsom</b>	By Emily Vines	page 16
<b>Ben and Joe Dempsey</b>	By Fred Cisterna	page 18
<b>Martin Granger</b>	By Fred Cisterna	page 19
<b>Happy</b>	By Christine Champagne	page 20
<b>Annabel Jankel</b>	By Emily Vines	page 22
<b>Tom Kuntz</b>	By Christine Champagne	page 23
<b>Bennett Miller</b>	By Christine Champagne	page 24
<b>Steve Miller</b>	By Emily Vines	page 25
<b>Mike Monello</b>	By Christine Champagne	page 26
<b>John O'Hagan</b>	By Christine Champagne	page 27
<b>Steve Rogers</b>	By Christine Champagne	page 28
<b>Malcolm Venville</b>	By Fred Cisterna	page 29

**Feature**

<b>Crowning The New Kings</b>	By Kristin Wilcha	page 31
<b>Evolution</b>	By Carolyn Giardina	page 35
<b>Air Obermeyer</b>	By Carolyn Giardina	page 36

**Cover Credit**

Original illustrations by *SHOOT*'s Michael Morgera  
 mmorgera@shootonline.com.

# Peter Chelsom

Moving between spots and features.

By Emily Vines

With feature films like *Serendipity* and *Shall We Dance* under his directorial belt, Peter Chelsom has found that Independent Media, Santa Monica, is the perfect place for him to launch his return to the spot world. "I liked the idea," notes Chelsom, of the company headed up by executive producer Susanne Preissler. "The

whole function of the place is that it represents feature directors who make commercials as opposed to commercial directors who would like to do features."

Though he is an accomplished filmmaker, his path to the profession was not direct. From the ages of 18-22, he was a photographer. He also studied acting and worked as a performer for 10 years. He did stunts with the

Royal Shakespeare Company in Stratford-upon-Avon, Warwickshire, England, and the Royal National Theater in London, in addition to appearing in television shows and films in the U.K. Though he enjoyed acting, he eventually realized that he had an entrepreneurial spirit and began writing and directing. In 1987 he decisively moved away from acting when he wrote and directed a short film titled *Treacle*, which was nominated in '88 for a British Academy of Film and Television Arts (BAFTA) Award for Best Short.

After finding success behind the camera, commercial houses came calling. He worked at several production companies, including Outlaw, London. During a six-year period, from about '88 to '94 he was also working on features like *Hear My Song*. He did *Funny Bones* in '95.

## DIVERSITY

The director says he enjoys directing spots because the medium encompasses both creativity and technical skill. "It's like the two sides of me—the person who likes to be technical and the person who likes to be artistic," explains Chelsom, "go hand in hand with commercials and that's what I love about that challenge."

Feature films, which have a long lead-time, don't allow for as much action behind the camera as spots do, relates Chelsom. Spot work allows him to shoot more frequently, and also work with a wider circle of people. He cites Oscar-award winning DP Robert Richardson (*The Aviator*) whom Chelsom worked with on a Match.com campaign through Hanft Raboy & Partners, New York. (Richardson also directs spots via bicoastal Tool of North America.) The three-spot package consisted of "Football" "Drawer" and "Amber." The first features a man cheering in the stands at a large football game. He suddenly takes off



Peter Chelsom



[CLICK HERE TO VIEW SPOT](#)

"Chinatown" for the American Egg Board



[CLICK HERE TO VIEW SPOT](#)

Match.com's "Football"

his shirt and pants and runs on the field during a play. He seems like an enthusiastic fan, but his painted belly eventually reveals the message, "Forgive Me Andrea." Cut to his love interest watching the game at home with two friends. Horrified, she puts down her ice cream and leaves the room, grabbing her coat, presumably on her way to get him. The message from the voiceover explains, "Love might make you crazy, finding it shouldn't." In the humorous "Amber," we see a couple walking down the street when they unexpectedly encounter the gentleman's ex-girlfriend—when he doesn't immediately introduce his companion as his girlfriend, in voiceover, she relays frustration at the snub: "I am not Amber, I am girlfriend Amber!" she thinks. Eventually he identifies her correctly and all is forgiven.

It's easy to see how the director's background in acting enriches his current work. "I love to always think of it as a moment that is part of a much longer film," says Chelsom on what attracts him to a script. "And then I, with the actors and everyone else, invent for ourselves the life before and the life after the moment we shoot." He relates that with "Football," he and the actor developed a detailed back-story for the character. This gave rise to why the man seemed so odd when he sat in the stands prior to running onto

the field. For example, he and the actor discussed how the relationship had gone wrong, the character's thoughts on trying to repair it and how she would have felt about him. "It is so worth doing all that work because it feeds all of it into the moment you shoot," explains Chelsom.

Since joining Independent Media about 10 months ago, Chelsom also directed "Smokies" and "Chinatown" for the American Egg Board through Grey Worldwide, New York. In "Chinatown" a pregnant woman seeks a "miracle food that makes you stronger in mind and body—even nourishing the unborn." After wandering through an exotic urban environment, she finds her way to a diner where she enjoys some eggs. "Smokies" shows a man running through the woods. Dramatic images appear, like a young boy catching a fish with his hands. This journey ends at a cabin where the residents serve him eggs.

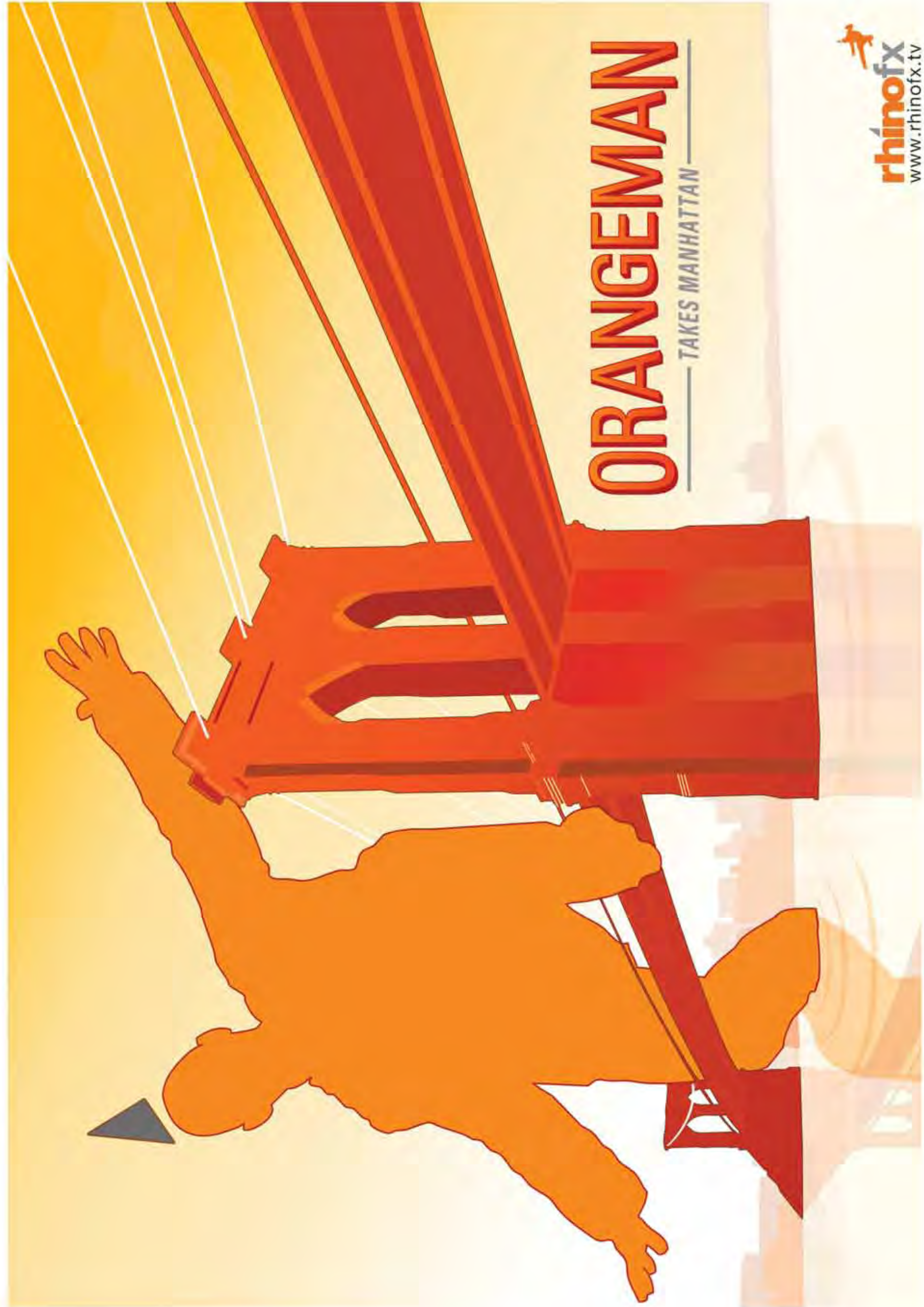
Chelsom is currently working on a Puma spot through GBH Design Limited, London, and a feature titled *The Food of Love*, which is expected to start shooting at the beginning of next year. "I feel so glad to have such a rag bag of different experiences," he says of his career. "I feel like I use all of myself and I'm just so glad to have worked in so many different places at so many different levels."

**JEFF ROSENMAN** CASTING

T 323-954-0007

ANTHONY MINGHELLA ERROL MORRIS MICHAEL APTED  
 SCOTT HICKS KATHRYN BIGELOW KEN ARLEDGE RALF SCHMERBERG  
 PETER CHELSOM FRANCOIS GIRARD BRONWEN HUGHES ELIAS MERHIGE  
 ERICH JOINER TRAKTOR CHRIS SMITH TOM FOLEY TOM ROUNTSON

TO VIEW REEL VISIT → [rosenmancasting.com](http://rosenmancasting.com)



# ORANGEMAN

— TAKES MANHATTAN —

# Ben And Joe Dempsey

Twins take on the stateside market.

By Fred Cisterna

Because we're brothers, we're not trying to prove ourselves over each other," says Ben Dempsey, who along with his brother, Joe Dempsey, directs spots out of bicoastal Rock Fight in the U.S. and Knucklehead in the U.K. "We don't have a competitive relationship that you may see in other directing partnerships."

Speaking with the Dempsey twins, who are based in London, it's clear they have a harmonious relationship—each brother politely takes

turns as they discuss their career and recent foray into the U.S. market.

So far, the pair has two U.S. spots, both for Nintendo via Leo Burnett USA, Chicago. One, "Unnatural Phenomenon," was for TV, while the other, "The Sad, Agonizing Tale of Bhuvan Ganguly," was a cinema spot which promotes the Wi Fi capabilities of the Nintendo DS, a handheld game device.

The atmospheric "Bhuvan Ganguly" opens with a South Asian man pushing a cart down a desert road. The ad manages to be both intimate and

grand, an effect achieved by cutting between close-ups of the man and wide shots of the stark environment. Exhausted by his journey, the man sits down and eats a banana. When he's finished eating, he tosses the peel away. Cut to a car spinning out of control on a modern freeway that feels like it's half a world away: it's as if the car somehow slipped on the banana peel. The ad closes with the text, "For every action, there's an equal and opposite reaction," and the voiceover, "Play who you want, when you want, where you want. The Nintendo Wi Fi Connection."

Joe Dempsey says the spot had a tight schedule and a tight budget. "We had to think on our feet and be very resourceful with how we approached things," he relates.

The spot was shot in Barcelona and locations on the outskirts of the city. The ad's physical environment plays a key role, but the Dempseys saw right off that the heart of the project was going to be the hero. "We knew it was going to be a real challenge to find the character," says Ben Dempsey. "It was a good opportunity to savor a character and be alongside him."

In order to find the right actor, the project's casting director visited ethnic neighborhoods in Barcelona to take photos of potential participants. Eventually, the Dempseys found Talad Mahmud, a Pakistani man without an acting background,

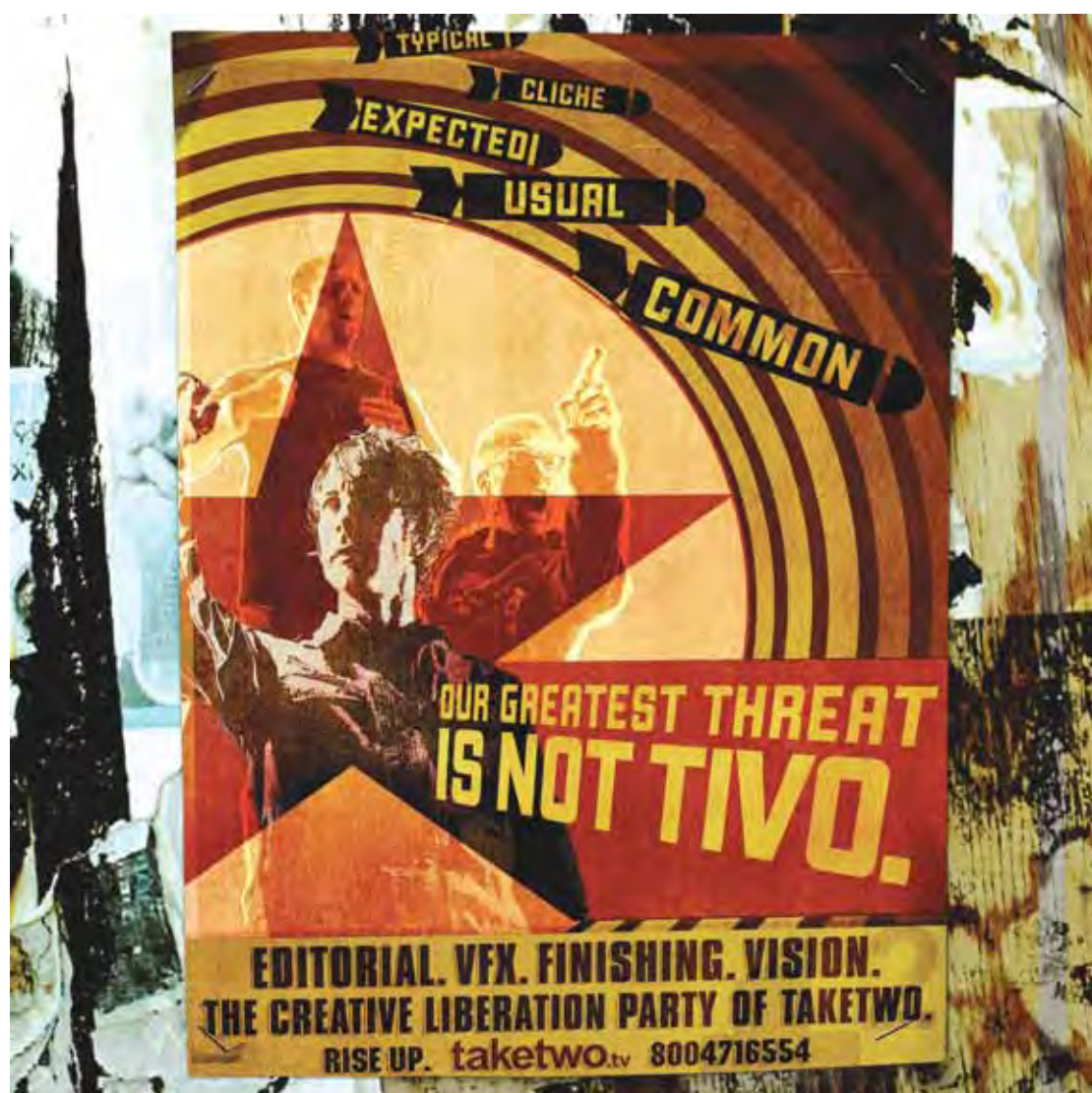


Ben and Joe Dempsey



[CLICK HERE TO VIEW SPOT](#)

Nintendo DS "The Sad, Agonizing Tale of Bhuvan Ganguly"



who was perfect for the part.

For the project, the brothers had to go through a few layers to communicate with Mahmud since he didn't speak Spanish or English. Because of the language gap, the Dempseys spent a lot of time with the actor before and during the shoot so Mahmud would feel comfortable on set. "We felt like we were able to tune into him as a real person and allow him to feel at ease and be himself in the role," says Joe Dempsey, with Ben Dempsey adding, "we wanted him to draw something from his life rather than have him be anyone else."

PlayStation 2's "Prince of Persia," which was produced via Rose Hackney Barber, London, out of TBWA/London, is another good example of the brothers' cinematic work. The ad, created for the U.K. market, opens with an aerial shot showing a crane extended high over a city. Cut to a young guy running the length of the crane before attempting to leap through the air to another crane. He falls short and perilously plummets earthwards. A voiceover says, "We'd all take more risks if we could control time," and right before the guy is about to crash, he ascends back upward in reverse-motion to the crane. The spot wraps up with images culled from "Prince of Persia: Sands of Time."

The Dempseys say directing the VFX-heavy commercial was challenging. "We had done post stuff before, but not where the entire film relies on it," relates Joe Dempsey. The spot required a realistic look even though the only live-action element was the actor's jump. The brothers worked closely with Flame artist Jason Watts of Finish, London, who played a key role in crafting the spot. "He was invaluable in the job in terms of helping us understand what we could achieve," says Ben Dempsey.

Despite the nature of the project, the Dempseys tried to capture as much as they could in-camera. "We basically avoided

blue screen on that job," says Ben Dempsey. "We really wanted to shoot as much of it in natural light as possible, so it's not artificially lit. I think in a way that really helped because it keeps it quite photographic."

## SHARING DUTIES

How do the brothers divide their directing duties? "There's no clear division between what [either one of us does]," says Joe Dempsey. "The process tends to be pretty natural."

Ben Dempsey adds, "We definitely have our different strengths." He points out that even though both work with the actors, his brother has more of a drama background to draw on. "I tend to be more quick on the technical side," says Ben Dempsey.

The Dempseys attended Central St. Martin's College of Art and Design in London, where they studied graphic design, with Ben focused more on animation while Joe specialized in photography. The pair collaborated on a graduation show that used Joe's photo-montages as environments for a photo-real animation piece. They went on to work for MTV and eventually they started doing title sequences for films. On one project, *Last Dance*, directed by Bruce Beresford, the brothers collaborated with their father, a graphic designer, to create the film's titles. "We shot the whole front sequence," says Ben Dempsey. "It was a good opportunity because it was like shooting a whole separate piece."

The brothers then shifted to music videos, where they further honed their skills, both noting that clips were the area in which they were able to develop their approach to directing and were able to create a look for their work.

Do the brothers plan to collaborate indefinitely? "We've worked together for ten years," says Ben Dempsey. "There's no reason at the moment to change our working relationship because it works well."

# Martin Granger

Getting laughs through the absurd.

By Fred Cisterna

Martin Granger is on a roll. Since joining bicoastal/international Moxie Pictures for American representation in 2003, the Canadian native has directed several high profile, humorous spots for the U.S. market.

The director, who maintains representation in Canada through Avion Films, Toronto, and in the U.K. via Bikini Films, London, makes very funny commercials that show quite a range, but he's clearly drawn toward the absurd. Why does his odd brand of humor work so well? "I don't know," he muses, "maybe it's because it's different than everything that's out there. People are so savvy to commercials now that anything's that's slightly different than what they've been set up to expect often pays off."

Granger first caused a stir in the U.S. with a round of spots he directed for Burger King via Crispin, Porter + Bogusky (CP+B), Miami, that were inspired by the popular television comedy series *The Office*. Since then, he's gone on to direct ads for Holiday Inn Express, Citibank, Comcast, and others. Recently, Granger helmed a Skittles Smoothie Mix campaign through TBWA/Chiat/Day, New York, and the ads are good examples of just how weird and funny he can be. One of the spots, "Sheep Boys"—which won a Bronze Lion at this year's Cannes International Advertising Festival—shows two creatures with human faces and sheep's bodies as they chat and eat Skittles off of a tree stump. The pair, apparently oblivious to their own hybrid nature, marvels at the fact that the goodies they're eating contain a mix of two fruit flavors. When one sheepboy remarks that the blend of peach and pear is really unusual, the strange twosome bursts into paroxysms of crazy laughter. Their good times are interrupted when a farmer tells the pair to quit gabbing.

"It was one of those scripts that I immediately knew I had to do," says Granger of "Sheep Boys." And the director instantly felt a rapport with TBWA/Chiat/Day creatives Scott Vitrone and Ian Reichenthal. "From the first phone call, our senses of humor meshed nicely."

The spot, heavy on effects, was challenging for Granger. At the time, he had never worked on that sort of ad, although he has since gone on to direct a number of effects-heavy jobs. "I really wasn't that familiar with green screen work," he says. "It was a

tremendous amount of work to create a spot that looked so simple." (The Mill, New York, created the effects.) Granger details a process that involved shooting plates of an actual farm; filming matching angles of the actors, complete with wigs, wooly bibs, and green screen jumpsuits; lensing a real sheep, and then com-

binning all of the material. "I like to work closely with actors and get a nice performance and suddenly there's people with a green screen wheeling into the shot," he says. "It was a whole different approach."

Granger also recently directed two rounds of American Legacy Foundation anti-tobacco ads out of CP+B and Arnold Worldwide, Boston—three of those were awarded Bronze Lions at Cannes. The spots draw material from actual tobacco company mar-

Continued on page 39



[CLICK HERE TO VIEW SPOT](#)

The American Legacy Foundation's "Gumballs"

LOCATIONS

SCOUT ON-LINE! PRODUCTIONS SERVICES... ANY TIME, ANY LOCATION.

UNIVERSAL STUDIOS • NBC BURBANK • NBC NEW YORK

MEDIA WORKS

MEDIA TECHNOLOGY & OPERATIONS

NBC BURBANK

UNIVERSAL

NBC NEW YORK

800.892.1979 THE FILMMAKERS DESTINATION [WWW.NBCUNI.COM/STUDIO](http://WWW.NBCUNI.COM/STUDIO)

# Happy

A pair who blissfully co-direct humor fare

By Christine Champagne

We're always looking for things that are a little different," Richard Farmer, half of the directing duo Happy responds when asked what attracts him and partner Guy Shelmerdine to a spot job. That's certainly evident by their work. While the naughty Brawny paper towels spot "Happy Birthday" out of Fallon,

New York, finds an oh-so-gorgeous and remarkably evolved Brawny man baking a cake for "dear Mrs. Parker," its follow-up for cinema, the somewhat homoerotic "Birthday Dream," has a jealous husband confronting the giant—but gentle—Brawny man in his dreams. Meanwhile, "Dog Breath," one of Happy's earlier efforts for Wrigley's Xcite chewing gum via AMV BBDO,

London, was ultimately pulled from British TV after viewers complained about how gross it was: the spot illustrates the problem of morning breath by depicting a man throwing up a dog.

These spots—like other Happy concoctions—are outrageously funny, but are equally impressive visually, with effects that are flawless in their execution. According to Shelmerdine, Happy will not take on a job—one requiring effects in particular—unless he and Farmer are sure that they can achieve the desired result. "I think our philosophy—as cheesy as it sounds—has always been to keep our clients and the people we work with happy," explains Shelmerdine. "When we go into a job, it's very hard for us to go into something thinking that at the end of it people aren't going to be satisfied. So we wouldn't go into an effects job without proper planning even it was a great idea and something that would be for a great brand. If it's not doable correctly, it's not worth doing."

At the moment, by the way, Happy is prepping for a commercial shoot that will take place underwater. Both Shelmerdine and Farmer see the assignment as an opportunity for them to learn something new, and they have immersed themselves in the project. "We're learning everything there is to know about diving and shooting underwater, how lenses and light work under water," Shelmerdine says.

"And water filtration and temperature. There are so many things that go into shooting underwater," Farmer adds, noting, "We're using the tank they built for *Titanic*. We're kind of walking in the footsteps of James Cameron, going through all the things he had to go through. It's pretty interesting."

If Shelmerdine and Farmer sound a little geeky, well, they admit that they are. "We were directors' nerds when we were on the agency side," says Farmer, who once worked with Shelmerdine at Ground Zero, Marina del Rey, Calif., where they were producer and art director, respectively. "As



Richard Farmer (L) and Guy Shelmerdine (R), a.k.a. Happy

a producer or a creative, you have your stack of heroes that you pine away for, hoping you get to work with them."

"I was lucky to work with Traktor a lot," chimes in Shelmerdine, referring to the directing collective from bicoastal/international Partizan. "And they've definitely had an influence on us and been an inspiration because they are by far the best directors in the world right now."

Shelmerdine also cites talents like Dante Ariola of bicoastal/international MJZ, and Jake Scott of bicoastal RSA USA as inspirations. Working on the agency side of the commercialmaking business "was a great school, if you will, watching other guys, how they built their careers," Farmer notes. One of the biggest lessons Shelmerdine and Farmer gleaned was the importance of careful spot selection. "The [directors] who choose the right creative last longer," states Farmer. "They just build and build and build whereas there are people who start right off the bat doing money jobs, and soon you don't know who those people are anymore."

In addition to working on spots (recent credits include a Fuse campaign out of Amalgamated, New York, that included the ads "Rabbit," "Fryer" and "Above Ground Pool"), Happy has also just completed their first-ever

short film. Titled *Jane Lloyd*, it premiered at Res Fest 2005 in New York last month, and has been accepted for showing in numerous film festivals. The short tells the story of a woman's life from birth through death by inventively linking events through the use of her name as it appears on everything from her birth certificate to her driver's license. "It came from an idea we had for a music video that never got bought," explains Shelmerdine. "Basically, what we were trying to do was to tell a story with somebody's name."

Without giving too much away, ultimately, the story of Jane Lloyd's life takes a tragic turn. "I don't think when we started the project we intended the story to be that emotional," Shelmerdine shares. "It was certainly a departure from the kind of comedy we do. This was darker and more emotional."

Judging by their body of work, including *Jane Lloyd*, it seems inevitable that Happy, who have been shooting spots for about four years now, will one day branch out into feature filmmaking. But, interestingly, the guys aren't in a rush to make that leap. "We've talked about it, but the thing about commercials is they are so fun to do," Farmer says, "and we're nowhere near where we want to get with them yet, so all our focus is on commercials right now."



CLICK HERE TO VIEW SPOT

Brawny's "Happy Birthday"



CLICK HERE TO VIEW SPOT

"Rabbits" for Fuse



The Best Just Got a Whole Lot Better  
...ask us about our Virtual Production Office

Competitive rates

VPO Internet Platform

Petty Cash Card

Initiative 21 Integrated Payroll and Software for the New Century  
www.entertainmentpartners.com

To learn more please contact:  
Los Angeles - Abraham Gordon (818) 955-6279  
agordon@entertainmentpartners.com  
New York - Myfa Cirinna (646) 473-9000  
mcirinna@entertainmentpartners.com



SORRY ABOUT THAT.

# Annabel Jankel

Harvesting good work

By Emily Vines

Director Annabel Jankel joined harvest, Santa Monica, this summer, after leaving bicoastal/international MJZ—the company she founded almost 15 years ago with her former husband, director Rocky Morton, and executive producer David Zander. For her it was simply the right time, personally and professionally, to make the move. “It’s great,” she says “It’s like a way to unshackle myself of the burdens that inevi-

tably come with being a partner and founder of a company of that scale. For me at this point in time, I really want to focus on my work, my vision and the future, and it doesn’t involve the nuts and bolts of actually running a production company.”

Jankel’s work spans a broad range of genres from touching drama like “Office” for the Bell Walk for Kids, to the sweet and funny “Kiss” for Hallmark. In “Office” a meek businessman exits his office only to face bullies who emerge from the

cubicles that surround him. A man blocks his path and gets in his face while another shoves him against the wall. Onlookers only laugh and the businessman is left to shed tears in solitude. “Most adults couldn’t handle what some kids go through, help protect kids from abuse,” a voiceover says. Then a super announces the Bell Walk for Kids. The ad was done via agency Cossette, Toronto, and newnewfilms, Toronto—the company that represents Jankel in Canada.

With a completely different tone, “Kiss” through Leo Burnett, Toronto, and Feel Films, London—who represents her for spots in the U.K.—follows an awkward-looking boy as he recites a sweet poem to a female classmate. Then, she kisses him on the cheek. “If you could say it like Hallmark, you wouldn’t need Hallmark,” a voiceover relates. Having found such success with his words, the boy smiles, approaches another girl, and begins to use the same lines on her as the spot ends.

Though Jankel can make you laugh with cute kids and cry for the abused, her range extends beyond that and into more shocking fare. Recently she helmed two risqué virals, “Mr. and Mrs. Smith” direct for Greenpeace through Feel Films, and Go Fast’s “Truck” through TDA Advertising and Design, Boulder, Colo.

“Truck” features a man drinking a Go Fast energy drink



Annabel Jankel

while walking past the driveway of a commercial building; he’s suddenly struck by a large truck, and killed. Later, in the morgue, a well-endowed woman in a low-cut scrub shirt bends over his body and pulls the sheet that was covering him away from his face. The man’s genitals spring to life and a super reads, “For more endurance.”

“It didn’t really jump out at me specifically as shocking,” says Jankel of the Go Fast spot. “I kind of loved the blackness of it,” she explains. “Of course, it’s a true black comedy in a way because with black comedy you do have to have a death, and I loved the idea that it took the extremes of the two places a human can go: from being entirely without life to full of life. I thought those were great bookends for the idea.”

The Greenpeace viral is even more scandalous. In it, a puppet portrays British Prime Minister Tony Blair as a street-corner prostitute whom President Bush, played by a live actor, picks up in his car. Once in a seedy motel room, the puppet asks the president if he will have the “usual” and then appears to perform a sexual act. Soon a stream of oil flies from Bush’s pants into Blair’s face. A voiceover sheds light on the content, “When it comes to fossil fuels, don’t let Blair be Bush’s puppet. Tell him to act on climate change now.”

“The minute I saw the script it was right up my alley,” states Jankel. “It might be partly because of my sense of humor, [but] it was partly because of my attitude to what’s going on and what Greenpeace are doing, which I am fully supportive of. I thought it was incredibly bold of them to approach this subject matter in such a radical way. I very much wanted to be a part of that and was instrumental in making it happen.”

Another project she has completed since joining harvest involves two spots for One Day’s Pay, “Same Old” and “What to Say,” through Cossette Post

Communications, New York. The campaign reminds people that September 11th should be respectfully remembered each year.

## BLAZING A TRAIL

Jankel says she finds virals to be a different discipline and interesting, in part, because of their small scale. Since the work generally appears on a computer screen, it needs to be “graphic enough and communicative enough to overcome the latitude that one’s had in the past watching it on TVs.” She also enjoys the wider freedom in content with the medium. “I don’t know how long that’s going to last but we should wallow in it whilst we can,” she comments.

Though the work she chooses is varied, there is one thing that pulls her into a script—the emotional quality of the project. “For me, the core of the material is how it will emotionally affect an audience,” she says. “So whether it’s humor or drama or empathy or satire, I feel as though it really has to truly scratch that itch that you might have in that particular arena. I suppose that’s why the range can be broad, because it’s not so much about the particular category of filmmaking, but more about what it brings to the audience.”

In addition to focusing on the U.S. commercial market, Jankel is developing a new feature project, *Skellig*, which she will direct. She describes it as a family film with unusual subject matter—like death and resurrection. Having directed features in the past—e.g. *Super Mario Bros.* in 1993 and *D.O.A.* in ’88—she is familiar with the process. (Both of her previous films were co-directed with Morton; she will helm *Skellig* solo.)

Though she works in different film formats, from virals to features, and speaks to varied international audiences, she seems pleased to be settling down at her new roost. “What’s really exciting is having a very dynamic dialogue with my fellow filmmakers at harvest,” she relates. “I love that—it’s a very creative environment and I love the feedback and the communication, that’s something which I’m really thriving on.”



[CLICK HERE TO VIEW SPOT](#)

Go Fast's "Truck"



Film|core

NY | SF | LA // FILMCORE.COM

# Tom Kuntz

Flying solo.

By Christine Champagne

Tom Kuntz, once part of the directing team Kuntz & Maguire, has proven that he has what it takes to go solo. Since his partner Mike Maguire got out of directing and returned to the agency side of the business, joining San Francisco's Goodby, Silverstein & Partners as associate creative director last spring,

Kuntz, who continues to be represented by bicoastal/international MJZ, has produced standout spots for clients including Virgin Mobile and Starbucks.

One has to ask: What is it like to direct on his own after divvying up duties with a partner for so long? "It's been really great I have to say, and I don't mean that in a good riddance way [to Mike] at all," shares Kuntz, stressing that the

two are still great friends and ended their fruitful collaboration on good terms. "It's just been really nice and fresh and new. I never realized it before, but being in a partnership you expel a lot of energy just being in the partnership, just in the communication that you have to have. You expel a ton of energy just discussing things whereas now—for better or worse—it's a much easier process for me because I am the only one making decisions."

Over the years, Kuntz & Maguire became famous for their wonderfully offbeat brand of humor, evident in spots like Bud Light's "Foot-Long Hot Dog Inventor." Created by DDB Chicago, the gloriously silly spot celebrated the genius that created the 12-inch wiener; then there was Virgin Mobile's "Chrismahanukwanzahah," a music-video style spot out of Fallon, New York, that mashed several holidays into one jubilant good time.

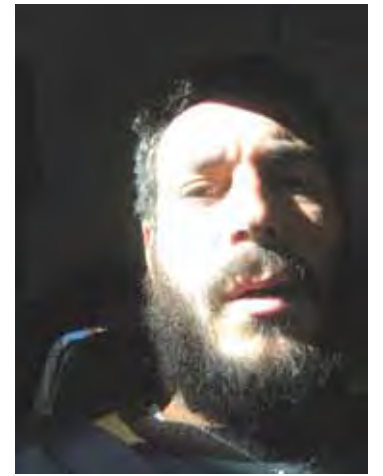
Kuntz continues to tap into his comedic abilities now that he is on his own, directing humorous new spots for Virgin Mobile, including "Reggie's House of Paygoism," which depicts a preacher trying to sell his congregation on the glory of the cell phone company's pay-as-you-go plan; and the Starbucks commer-

cial "Hank," which finds a young guy being cheered on by a chorus of sorts that follows him as he embarks on a job interview.

The Virgin Mobile and Starbucks jobs—which marked Kuntz's first forays into solo spotmaking—were awarded to him by Fallon, New York. "I was hoping I could do something with them out of the gate because they really trust me, and I really trust them. I really wanted to start working with someone like that so I'd have quality control on the first couple of jobs, and they had coincidentally sent us those projects, so it was ideal," Kuntz says, noting, "I knew my first couple of projects [without Maguire] would be important because everybody was going to be looking."

How does Kuntz tackle his work nowadays? Is his process entirely different now that he is on his own? Not really, he says. "What I concentrate most on is the preproduction process weirdly enough. I start to get a sense of what I'm filming when I start to understand the aesthetics of what it is going to look like," Kuntz explains.

For example, Kuntz notes, he labored intensely on the look of "Reggie's House of Paygoism." "Once I knew what Reggie's House



Tom Kuntz

of Paygoism looked like, then I knew how Reggie should behave," Kuntz explains.

The director chose to go with a purposely low-rent stage for Reggie, whose major prop is a giant, glittering gold phone. "I love that big gold phone," Kuntz says.

## STYLE MAVEN

It's no surprise that Kuntz has an interest in props and design in general. He actually studied graphic design in college before joining New York's JWT as an art director. From there he went to Kirshenbaum Bond + Partners, also in New York, where he first

Continued on page 39



[CLICK HERE TO VIEW SPOT](#)

Starbucks's "Hank"

## We'll inflate your crowd and deflate your costs



IN ASSOCIATION WITH  
**GONZO**  
brothers

Call  
**The Crowd Guys**

**1.800.4CROWDS**

WWW.CROWDINABOX.COM  
WWW.GONZOBROTHERS.COM

- INFLATABLE EXTRAS - - NO MASKS OR WARDROBE REQUIRED
- LOWER PRODUCTION SUPPORT COSTS
- YOU CAN SHOOT FROM ANY ANGLE
- EASY TO INSTALL

**U.S. PATENT NUMBERS**  
6688940, 6672933, AND 6942538

# Bennett Miller

From *Capote* back to spots.

By Christine Champagne

Publications ranging from *The New Yorker* to the *New York Post* have given director Bennett Miller's feature film debut *Capote* glowing reviews. The film follows the late writer Truman Capote throughout the six years that he spent researching and writing his career-making nonfiction novel *In Cold Blood*. While *The New Yorker* describes *Capote* as "the most intelligent, detailed and absorbing film ever made about a writer's working method and character," the *New York Post* calls it "a remarkably assured feature film debut." Meanwhile, there is already talk about the film's star, Philip Seymour Hoffman, practically being a shoe-in for an Oscar nomi-

nation for his uncanny portrayal of the author.

Given all of this, is Miller, who directs spots through bicoastal/international Hungry Man, on a high right now? After a moment of reflection, he simply states, "Yes," with a laugh.

Miller has actually had success in the film world before with his 1998 documentary *The Cruise*, although it was on a smaller scale. The film, which won critical acclaim and honors at film festivals including the Berlin Film Festival, tells the story of Tim "Speed" Levitch, a tour guide for Manhattan's Gray Line double-decker bus outfit whose passion for New York City is remarkable—especially given the fact that he is homeless.

It was after seeing that film that

director and Hungry Man co-founder Hank Perlman, phoned Miller. "I don't know exactly how he got my number, but he said, 'My name is Hank Perlman. I'm a partner at this company called Hungry Man. Do you have any interest in doing commercials?'" recalls Miller. "I said, 'Absolutely.'"

And it was then that Miller, a New York University film school dropout, embarked on a dual career path, continuing to pursue his filmmaking ambitions while developing a name for himself in commercial production.

Hungry Man directors are known for their prowess with comedy, and so, not surprisingly, Miller's commercial reel is full of comedic spots for clients including British newspaper *The Observer*, the American cable television network TNN and joint pain relief medication Osteo Bi-Flex.

Miller's spots are filmic, and his brand of humor is sly, sneaking up on you. For example, in "Old Man," a spot for *The Observer* out of London's Mother, we see an elderly man seated in a chair staring out a window as a melancholy piano track plays. He looks so sad. What is this poor old man thinking about? A super suddenly appears onscreen: "One in four men over the age of 65 are unhappy with the size of their penis." A voiceover instructs viewers to check out *Sex Uncovered*, a special magazine insert in an upcoming edition of *The Observer*.

"The New Frank," a spot for Osteo Bi-Flex created by Cramer-Krasselt, Milwaukee, opens



Bennett Miller

on a black-and-white scene of Frankenstein lumbering about that looks like it could have been taken from an old film. As we learn from subsequent interviews with Frankenstein (now known as Frank and shown in color), he suffered from stiff, achy joints until he started taking Osteo Bi-Flex, which has relieved his discomfort, allowing him to pursue the things that he loves, like gardening.

More recently, Miller shot two spots for Verizon Wireless out of McCann Erickson, New York. Both spots—"Working," which was shot just before he began filming *Capote* in November of last year, and "Working Man Part Deux," shot last April while Miller was in the midst of editing *Capote*—center on a goofy, young red-headed guy, the first of his college buddies to get a real job, using his cell phone to communicate with his pals about all sorts of nonsensical matters from the office.

While discussing his spot work, Miller muses, "it's interesting that I ended up doing humor. I am funny, but I don't feel like that's simply my identity. Hungry Man is a comedy shop, and the first boards that I did were comedy, and they got a fair amount of attention, and that's who you are all of a sudden.

"Although I really like doing the comedy, and although I feel like I own that, I would like to expand outside of comedy as well [into visual storytelling]," continues Miller."

You have to imagine that Miller will get that opportunity now from advertising creatives and producers who have seen *Capote*. Miller really hopes so. "I feel like I've got unfinished business," he says. "I've been directing commercials for six years now, and I have goals."

## LABOR OF LOVE

When it comes to attaining his goals, Miller exhibits incredible patience, the willingness to wait for the right thing. Notably, he didn't rush into another film project after he made *The Cruise*. In the wake of the success of that documentary, Miller had opportunities, but he chose to hold out for something that he felt passionate about. Then came the script for *Capote*, written by Dan Futterman, a friend of Millers since childhood best known as an actor for roles on TV shows

like *Judging Amy* and films such as *The Birdcage*. Soon another friend of theirs, Hoffman, was onboard to play Capote, and it became a matter of finding funding. Miller and Hoffman traveled to Los Angeles where they pitched, well, every major film studio before winding up at United Artists. "United Artists was the last stop—literally," Miller recalls. "After that, there was nobody left to pitch."

Miller was convinced that in *Capote* he had something amazing to offer a studio. "I felt less like we were asking for something from them and more like we were offering something," Miller says. "I believed in the potential of this thing and what it was reaching for."

United Artists gave Miller and his colleagues the money they needed. That's when the real work began, and fears surfaced. "We worked on the film for two and a half years before it got to the point where we actually locked picture, and in all honesty, it was a daunting and anguishing process," Miller says.

Hoffman felt the heat, too. The actor, who also served as executive producer on the film, admitted in an interview with *Time* that part of him hoped financing would fall through, relieving him of the enormous challenge of bringing a complex character like Capote to life. Miller confesses to having similar thoughts. "Both Phil and I felt so daunted by it that had it fallen apart at any moment, I think we would have both been relieved," Miller says.

There was certainly no guarantee of success. "This was a low-budget film that could have gone straight-to-video," Miller says. But Miller and company (much of his crew, including DP Adam Kimmel, had worked with the director on spots) managed to make a masterful film.

But how on earth do you follow up a masterpiece? Miller isn't going to go crazy thinking about that right now. Of course, he aspires to make another feature film, and, yes, he does have a number of options. But at this point, he is in no rush to make a decision as to what his next big-screen endeavor will be. "I have to let the dust settle," Miller says. "I'm not going to commit to something for at least a few months, and whatever it is, it will be special."



[CLICK HERE TO VIEW SPOT](#)

Capote



GRACIAS LÁPIZ

Cannes Silver Lion

Ad Age/AHAA - Gold

ssantiagoinc.com

SANTIAGO

(203)655-9500

# Steve Miller

Going solo, and still supplying superb comedy.

By Emily Vines

A bass fish holding a press conference along with a professional fisherman for the 35th Annual Bassmaster Classic on ESPN. A bill for television service that literally bites, removing appendages from its owner. These are just a couple of examples of the humorous work

from director Steve Miller of bicoastal/international @radical. media.

The ESPN package, comprising the spots “Shiny,” “Feather” and “Airplane,” was done via Fort Franklin, Boston. The ads are among Miller’s favorite recent spots. Though it was a challenge to work with live fish and low-tech in-camera executions—one of the

restrictions of working with the scaly character was that it could only be out of the water for about forty seconds.

In “Shiny” and “Feather,” the fish explains to members of the media that in the upcoming competition his strategy to avoid being caught will include avoiding shiny and feathery lures. The fish’s mouth moves normally—slowly expanding and contracting—it wasn’t manipulated to correspond with the voiceover. For Miller, avoiding special effects as well as a cartoon-like voice adds to the humor. Instead, the impossible scenario features a fish speaking like a normal athlete might. “Everything around the absurdity is underplayed,” explains Miller. “You end up with a sensibility that is as sophisticated as it is idiotic. I love playing those tonalities against one another; it’s a very contemporary type of ‘smart funny.’”

In “Airplane” another of the ESPN spots, the fish taunts a fisherman while both are traveling on a commercial airline. A flight attendant brings the professional fisherman, Gerald Swindle, a cup of coffee “from a gentleman in first class.” The fish who is sitting in first class looks behind his seat and across the aisle to the man in

coach who is about to sip the hot beverage. “How’s the coffee? Are you sure it’s coffee?” the fish asks. “No you’re not sure now are you. Welcome to my world.”

The work Miller shot for Dish Network through Publicis & Hal Riney, Seattle, is equally absurd in its depiction of troublesome

television services. In “Arm & Leg,” a middle-aged couple is hosting a backyard barbeque. As the woman chats with her guests, she explains that the bandage around her arm is from her TV—which bites. “The bill, the customer service, it bites hard,”

Continued on page 39



Steve Miller



[CLICK HERE TO VIEW SPOT](#)

Dish Network’s “Dinner”

## Japanese MONSTER

Directors:

Craig Tanimoto  
Craig Champion  
Rooster

American Office  
1617 Abbot Kinney Blvd.  
Venice, CA 90291  
310.883.7800 tel  
310.883.7880 fax

Tokyo Office  
私達は東京に  
オフィスをもつて  
いません

Contact:

Toni Saarinen & Jennifer Spencer  
Saarinen/Spencer  
1680 N. Vine Street, Suite. 1208  
Los Angeles, CA 90028  
323 460 2320 tel  
323 460 2323 fax  
toni@filmfortv.com

Marguerite Juliusson  
1658 N. Orchard Street  
Chicago, IL 60614  
312 649 0401 tel  
312 649 9453 fax  
mj@mjcompanies.com

# Mike Monello

The new breed of director.

By Christine Champagne

Mike Monello doesn't have a reel of 30-second spots. He's a new breed of director, one who creates interactive Internet-based narratives for advertising clients like Audi, Sega and Sharp. Monello does this work through Campfire, a New York-headquartered shop that bicoastal/international Chelsea Pictures is an investor in; Monello is one of the partners in Campfire.

While directors who specialize in traditional commercials can dart from one project to the

next, Monello can find himself immersed in a job for months. Case in point: he spent a large portion of 2005 telling an intriguing tale for Audi of America through "The Art of the H3ist," an integrated campaign designed to promote the Audi A3 across multiple platforms. "The Art of the Heist" began in April 2005 and culminated this past July.

The campaign, which Campfire worked on with McKinney, Durham, N.C., kicked off with the theft (staged, of course) of an Audi A3 from a New York City dealership, which led to an alternate reality game (ARG) that

plunged players into a complex thriller involving art retriever Nisha Roberts; her boyfriend Ian Yarborough, a technical whiz; and a famed video-game designer called Virgil Tatum.

The story unfolded in real-time, with players gleaning information and clues through everything from live events to billboards to multiple Web sites (complete with documents, blueprints and security camera video).

The general framework was laid out at the beginning of the project, but the storyline itself took twists and turns that weren't expected. For example, the villain of the story changed based on how the audience perceived the story, Monello reveals. "When we originally launched, it was set up to be Virgil, and we had concerns before launch—whispered concerns—about whether we were going to be able to keep the mystery going with only three main characters," he explains. "So we started introducing other characters who could be the villain. We needed to make sure that we set it up in such a way that in the end when we revealed who the villain was, it was believable—that the audience could have followed along and pegged him as the villain and not feel like we just pulled it out of nowhere." (The actual villain turned out to be Emile Smithson, Virgil Tatum's head programmer.)

Of course, it's hard enough—if not nearly impossible—to make substantial changes to a spot once a client has signed off on a concept. But clients must be more flexible when it comes to the interactive arena. "We're really upfront about that," states Monello. "Usually, one of the first things we'll even tell them is that interactivity requires an ability to change on the fly, and that is what makes it so unique. If you try to create everything from beginning to end upfront before you launch, then you're really not using the Internet for what it's most suited to do, to be a two-way form of communication."

## THE WITCHING HOUR

If you're wondering where Monello's Internet smarts come



Mike Monello

from, he wasn't a computer major. He was actually trained in traditional filmmaking techniques, earning a B.S. degree in motion picture technology from the University of Central Florida in Orlando. While in school, he served as the night manager for the Macintosh lab, "and that was at a time when the Internet was only at universities, so I got email before anybody I knew had it. The Web wasn't formed yet, but Usenet and Gopher and some of those areas were building up, and that's when I really started to think about [the possibilities]."

When he graduated from college in '93, Monello took a job as director of media and marketing for Enzian Theater/Florida Film Festival. Enzian Theater ran the film festival and was a non-profit. "So I had to learn to do things really guerilla-style," relates Monello. "I put up a Web site for the festival—and this was before businesses were on the Web. When I launched the Web site, launching a Web site for a business was so new we actually had front-page coverage in the business section of the *Orlando Sentinel*."

Monello quickly realized that the Internet was "the great equalizer. I remember thinking, 'Look at the Web site for the Florida Film Festival. It looks just as good as the site for Universal Studios. In fact, ours looks better.'"

It was in the late '90s, however, that Monello truly saw the power of the Internet when he and some film school friends formed Haxan Films and shot a little low-budget indie (Monello was a producer) called *The Blair Witch Project*, which they promoted via a Web site launched a year before the film was even released. The site itself was a phenomenon, stirring frantic interest in the movie, and sparking rumors that it was based on a true story.

According to Monello, Steve Wax, president of Chelsea Pictures, recognized early on that the strategy used to market *The Blair Witch Project* would also benefit advertising clients and approached him and the others in the Haxan Films collective when it screened at the Sundance Film Festival. Haxan Films signed with Chelsea Pictures for representation, and Monello ultimately directed Sega's "Beta 7" Internet campaign out of Wieden + Kennedy, New York, through Chelsea Pictures in 2003 (Campfire had yet to be formed at this point).

"Beta 7," best described as live Internet theater, played out in real time in the four months prior to the launch of Sega's ESPN NFL Football game. The story revolved around a guy named Beta 7, who claimed to be a beta tester for Sega who thought that his work for the company was causing him to have bizarre, uncontrollable symptoms, including urges to tackle people. Beta 7's story was told via multiple Web sites, viral videos and voicemails, among other means.

This campaign, like others Monello has worked on, included spots that were farmed out to other directors. One has to ask: Does Monello, who has yet to direct an actual commercial, have any interest in doing so? "I'm interested in directing thirty-second spots that are linked to the interactive campaigns we are doing," Monello says, noting that, at this point, agencies tend to view commercials as a separate element that should be handled by a different director. Monello begs to differ: "In a scenario like this, I feel like if a spot is more integrated and feels more a piece of the story [we're telling online], then it becomes more effective."



A glimpse of the "H3ist"



CLICK HERE TO VIEW SPOT

ESPN/Sega's "Beta 7"

inspiration: frame by frame



Search our database @ [www.footagefinders.com](http://www.footagefinders.com)

we've got it, or we'll get it

201.384.7715

STOCK FOOTAGE · RESEARCH · CLEARANCES



footagefinders

GLOBALIMAGEWORKS

VIDEO · FILM · HI DEF

# John O'Hagan

Taking a brief timeout for a good cause.

By Christine Champagne

John O'Hagan is speaking to *SHOOT* via cell phone from a Taco Bell parking lot in Waveland, Mississippi, a town left in ruins in the wake of Hurricane Katrina. After seeing the devastation on television, O'Hagan was moved to collect donations from friends, load them into a cargo van and make the drive from New York City to Mississippi, arriving in Waveland about a week after Hurricane Katrina hit the area. "I've never seen anything like it," says O'Hagan. "There are parts of the town where there is nothing but splintered wood where there were houses."

O'Hagan, who has been spending most days helping to prepare meals for anywhere from 150 to 200 people, isn't in the habit of responding to natural disasters. It's just that this one hit him particularly hard. "People really need help down here—just sitting watching it on TV was frustrating," he relates, "and I was lucky to be in a position where I actually had some time off, so I just decided why not?"

At the time we spoke, he was

planning to stay a couple more weeks. "Then RSA's probably going to want me to get back to work," laughs O'Hagan. The director signed with bicoastal RSA USA earlier this year after a six-year run with bicoastal/international Hungry Man, and has since completed a number of spots under the RSA USA banner for clients including Kellogg's, Staples, FOX Sports, and Milwaukee's Best Light.

"Dog," one of the spots he shot for Milwaukee's Best Light agency Mother, New York, was chosen as a *SHOOT* Top Spot of the Week. Like all of the spots in the campaign, "Dog" finds an average guy crushed by a giant beer can for unmanly behavior—in this particular instance it was making a big fuss over a cute little dog. (Other spots in the package include "Check In," "Insect," "Match" and "Pizza.") For FOX Sports, out of TBWA/Chiat/Day, San Francisco, O'Hagan directed a trio of ads—"Colt," "Globe of Death" and "Taking Care of Business"—which feature the FOX NFL team performing heroics beyond their coverage of the Sunday games. "Colt" features the foursome helping a horse

deliver a colt, while "Taking Care of Business" features the guys saving a kid's birthday party from a crocodile.

## FEATURE BOUND?

Like the work that O'Hagan did at Hungry Man, his latest fare out of RSA USA shows a knack for visual humor. So why did O'Hagan decide to depart Hungry Man for his new production home? O'Hagan's decision was fueled in large part by his desire to make movies. That's what he had long imagined he would be doing, and that was the path he was carving for himself while studying film at New York University. In addition to working for director Spike Lee on *Crooklyn* and spot and music video projects while a student, O'Hagan directed a documentary on the residents of Levittown, New York, called *Wonderland*, which screened at the Sundance Film Festival.

But a chance meeting with director Bryan Buckley not long after graduation caused this aspiring moviemaker to change gears. Buckley was then in the process of co-founding Hungry Man. "We got along, and he asked if I'd want to try doing a commercial," O'Hagan shares. "I tried one, and I kept doing them."

While at Hungry Man, O'Hagan compiled a reel of spots for clients ranging from Toyota to Timberland, Dial-A-Mattress to Dentyne. Among his standout spots are Range Rover's "Hitchhikers" out of Young & Rubicam, Irvine, Calif. The commercial centers on two hitchhikers—they are college kids who eschew monetary success—one of them plans to major in ceramics and make pottery for a living. But when they are picked up by a couple in a Range Rover and get a taste of the luxury the vehicle affords, these kids suddenly start thinking about more lucrative careers.

Toyota's "King of Trucks,"



John O'Hagan

out of Saatchi & Saatchi LA, Torrance, Calif., recreates televised coverage of a monster truck rally. Suddenly, a Toyota Tacoma enters the scene. Clearly, the clueless driver took a wrong turn. The truck will surely be crushed by one of the monster trucks, right? Nope. The monster truck slams into the side of the indestructible Tacoma and flips over as the crowd cheers for the underdog.

If there was one job that put O'Hagan on the map, it was the Electronic Data System's (EDS) "Cat Herders" spot out of Fallon, Minneapolis. The spot, which premiered during the Super Bowl in 2000 and went on to be seen internationally, introduced viewers to cowboys who herded not cattle but cats. The spot was undoubtedly funny in its absurdity, but it also demonstrated O'Hagan's ability to create more cinematic fare: Interspersed throughout the spot are sweeping scenes of the cowboys herding thousands of cats across rugged plains.

One day, O'Hagan hopes to make an epic film. "My favorite kinds of films are epics, but it's a hard leap to go from a thirty-second spot to someone wanting to fund your epic," he says with a laugh.

In the meantime, O'Hagan

hopes to direct some longer-form branded entertainment projects. "It's a chance to actually expand and not be standing there with a stopwatch timing how long it takes someone to sigh or say a line," he reasons. "I'm really looking forward to doing some work that goes beyond the thirty- or sixty-second spot."

That said, O'Hagan notes that he enjoys—and has learned a great deal from—directing commercials. When it comes to choosing spots to direct, "I like to keep the work varied and maybe even a little unpredictable," he says. "I think sometimes sales people are surprised by the things I'll go after because I want to try to do different things. I try to keep learning basically."

For the moment, though, O'Hagan's mind isn't on spot-making. Sitting in a parking lot surrounded by National Guard troops and relief supplies, he wants to keep helping the residents of Waveland in whatever way he can. Seeing the devastation all around him while speaking with a reporter about his directing career certainly puts things in perspective. "Sometimes you find yourself taking things like work a little too seriously," O'Hagan muses. "This is a reality check."



[CLICK HERE TO VIEW SPOT](#)

FOX Sport's "Colt"



frank snider



pete fritz



yuko koseki

# Steve Rogers

Sussing out great ideas.

By Christine Champagne

Steve Rogers spent much of the 1990s operating a broadcast design and motion graphics company in his native Sydney, dividing his time between running the business and designing television program titles and television IDs. But while the business flourished, Rogers eventually realized that broadcast design wasn't his true calling. "I'm not really cut out for the whole dark room, computer kind of thing," he explains.

Rogers found his true calling when the U.K.'s Sky Television asked him to direct

Revolver Films, through which he could pursue his passion for filmmaking, getting him out of dark rooms, away from computer screens, and out into the world.

Seven years later, Rogers is an in-demand director, represented in the U.S. by Biscuit Filmworks, Los Angeles, and in the U.K. by Rose Hackney Barber, London, with a reel that takes one on a filmic thrill ride through a world that melds reality with fantasy.

There's Toyota's "Knives," created by Saatchi & Saatchi, Sydney. The spot is an adrenaline-fest that features a guy dodging knives—and appar-

Publicis Mojo, Melbourne, a spot in which pedestrians turn into merciless athletes while engaging in a no-holds-barred rugby game on the streets of a city. Some of Rogers' U.S. work includes "Jumper," for Chef Boyardee out of Leo Burnett USA, Chicago. The spot features a little boy who can jump extraordinarily high—his skill was developed by jumping up to reach cans of Chef, which are high up on a pantry shelf.

In stark contrast to his fast-paced fare, Rogers' work also includes a slow-paced Toyota spot called "Donkey" created by Sydney's Saatchi. The clever spot follows a hobo as he journeys through the countryside, finding better and better means of transportation along the way: Initially, he stumbles upon a new pair of shoes, then a donkey, followed by a cart, a tractor, a vintage sports car and ultimately a Toyota Prius gas/electric hybrid.

As he often does with his spot work, Rogers got involved early on in the creative process for "Donkey." "The relationship between myself and the agency worked really well in terms of a free exchange of ideas that ultimately led to the final shooting script," Rogers relates, stressing his preference to be included in projects from the get-go. "I have always tried to get involved early on and hang around to a project's completion—occasionally when not wanted. But I've always felt that a consistent point of view is both helpful and my job as a director."

## CAREFUL SELECTION

Of course, any great spot starts with an idea, and Rogers clearly has a knack for sussing out the concepts that have potential. Does he have certain criteria when it comes to choosing jobs? "There aren't any specific criteria that I look for in a script other than [it being] something that interests me at the time," Rogers says, noting, "Perhaps it is the opportunity to work with people that I admire, the ability to push things around a little and perhaps learn something from the experience."

Rogers points to the Toyota "Knives" spot as an example of a project that he chose in part because it offered him the opportunity to learn something new. "The 'Knives' spot for Toyota came at a time when I had been frustrated by the limitations of postproduction in regards to motion-control and the overriding technical requirements removing much of the spontaneity of the creative process. I was determined to achieve a believable



Steve Rogers

result without all the technical pain. It was fun for me and perhaps not so fun for the post production company [Sydney's Animal Logic]," he cracks.

The director is a bit of a stickler for trying to capture as much action as he can in-camera as opposed to relying on extensive effects. For example, the guy climbing all over the speeding truck in the aforementioned Dunlop spot "Climb" really was climbing all over the speeding truck as it barreled down a section of freeway that was never completed outside of Rome. "There was some rigging and harnessing required, but the actor, who was wonderful, was very cooperative in putting himself in precarious situations and

maintaining his sense of humor," Rogers recalls.

Whether the actors in his spots are dodging knives or hanging off the backs of speeding trucks, Rogers makes every effort to ensure that they—as well as the crew—are enjoying themselves. "I do try very hard to keep the environment on-set relaxed and a pleasurable place to be. It is very easy for the shooting environment to lose its sense of fun and collaborative appeal," Rogers says, pointing out that he generally surrounds himself with crew members—DPs, production designers and the like—that he has an established rapport with. "I've always found that people do their best work when they are enjoying themselves."

**"I was determined to achieve a believable result without all the technical pain."**

a documentary on a new band being put together by former Sex Pistols manager Malcolm McLaren and Islands Records founder Chris Blackwell. Rogers loved the experience of directing so much that he walked away from the broadcast design company he had founded, and in 1998 began a new venture, Sydney's

ently getting off on it—as they fall from the sky. There's also Dunlop's nerve-racking "Climb" out of 180 Amsterdam, which finds a man daring to climb out of the cab of a truck as it speeds down a highway—all so he can get to the back of the rig to show off some tires. Then there is Nike's energetic "Keep the Ball Alive" out of



[CLICK HERE TO VIEW SPOT](#)

Toyota's "Knives"



[CLICK HERE TO VIEW SPOT](#)

Chef Boyardee's "Jumper"



Contact us for a free San Antonio Film Guide.

Drew Mayer-Oakes  
Film Marketing Manager  
210.207.6730  
Drew@FilmSanAntonio.com  
FilmSanAntonio.com



# Malcolm Venville

Going the distance

By Fred Cisterna

Traditionally, directors who work on both sides of the Atlantic tend to say the same things about directing spots in the U.K.: creative there really pushes the envelope; directors are heavily involved in the cutting process; directors have more freedom than in the U.S. But Malcolm Venville—who is represented by bicoastal Anonymous Content in the U.S., and maintains his own London production company, Therapy Films—thinks that things have changed. “I’m finding that the U.K. market has gone a little awry,” says Venville. The well-known spotmaker, who is now based in Los Angeles and is directing mostly U.S. markets ads, says U.K. creative has declined of late. “[The U.K. market has] become like what America used to be like in the ’90s, which was very client-led and very constricting.”

He’s noticed an upswing in the creative from U.S. ad shops. “The agencies that appeal to me are doing really exciting

work,” he says, citing Wieden + Kennedy (W+K), Portland, Ore., and Crispin, Porter + Bogusky (CP+B), Miami. “In London, it’s gone very stale.”

Some of Venville’s recent U.S. work includes Nike’s “FC USA,” out of W+K. The spot opens with a series of aerial images of soccer fields accompanied by a radio broadcaster’s rant against the sport. The nasty remarks include lines such as “Real men don’t play soccer” and “Soccer just isn’t important to anyone in this country.” Then we see American kids playing soccer wherever they can—under a freeway overpass, on a patch of dirt, on an outdoor basketball court—that sharply contradict the guy’s mean-spirited words. Later, we see an obviously talented teenager—soccer prodigy Freddy Adu—playing alone at night on a real soccer field, followed by shots of the U.S. national team, and a match taking place in a stadium filled with a roaring crowd.

Venville points out that about 18 million American kids play soccer. “They wanted to get that sense

of scale and dimension into the spot—the diversity and the range of soccer in America,” he explains. “I think the idea was: where people are gathered, soccer is played. They were going to contrast it with a commentator, Jim Rome, who particularly hates soccer.”

Rome actually agreed to be in the spot but changed his mind, and an actor was eventually used in his place. Venville feels that the ad actually benefited from the change. “The spot improved a little because it became less about Rome’s animosity and more about representing soccer,” he says.

One challenge Venville faced was “finding kids who could play but who weren’t going to college and were eligible,” he says, referring to collegiate rules that prohibit amateur athletes from appearing in ads. Venville says that another challenge was finding locations in L.A. “that were diverse—that looked like New England or Kansas.” Except for the stadium footage, which was shot in Chicago at a match between the U.S. and U.K. national teams, the spot was filmed entirely in the Los Angeles area.

“FC USA” came on the heels of another Nike project, six ads promoting the shoe and apparel maker’s nikelD.com, a site where shoppers can customize products with colors of their own choosing. In contrast to the broad sweep of “FC USA,” these spots are intimate and spare. “Orange and Green” is a case in point. The :15 opens with a head-and-shoulders shot of a shirtless boy in profile who turns toward the camera, and then closes his eyes. Cut to a close-up of the boy’s heavily freckled face as he opens his eyes to reveal striking green orbs. Text appears that reads: “Orange + Green. nikelD.com.”

“Nike ID is a dream brief for a commercial director because [the ads] are very abstract and open,” says Venville. “[They’re] simply about identity, which by its very nature is diverse. The agency was very free with me, which is rare these days [and] we had no money—no money usually means



Malcolm Venville

freedom to create.” (Other ads in the package include “ID Imagination” and “ID Treasure.”)

Venville used the Viper, a high definition camera, for the ads. He says the discreet nature of the digital device affected the performances. “That meant I could shoot as much as I wanted and get all kinds of performances,”

**“The agencies that appeal to me are doing really exciting work...In London it's gone very stale.”**

he relates, “without dealing with re-loading film and [without] the noise and presence of the movie camera. I got some different performances because of the silence of the Vipercam. [The actors] were very open to me—

just allowing things to happen in front of the camera in a very spontaneous way.”

## STILL SHOT

Before becoming a spot director in the early ’90s, Venville was a still photographer. He has continued to work in the medium, and in 2003, a monograph of his still work, called *Layers*, was published by Thames & Hudson. Lately, Venville has been spending time in Mexico City shooting photographs for an upcoming book on luchas libres, or masked Mexican wrestlers. In addition, he’s working on a feature, *Texas Lullaby*, which he describes as a black comedic adaptation of *Hamlet* that’s set in Texas. And he also recently completed a Toyota Prius spot out of Saatchi & Saatchi LA, Torrance, Calif., and a package of Amstel Beer ads via Publicis, New York.

When it comes to spotmaking, it’s clear that Venville wants to keep stretching out, when he says, “I’m finding myself wanting to do comedy. I want to get away from vignette-based spots and move on to comedy because it’s a challenge.”



[CLICK HERE TO VIEW SPOT](#)

Nike's "ID Imagination"



Footage that allows incredible flexibility.

Over 300,000 hours of stunning sequences, clips, short programs and exclusive access to the remarkable CBS News Archive.  
[bbcmotiongallery.com](http://bbcmotiongallery.com)

**BBC** Motion Gallery

a different take



The 2006 International ANDY Awards  
Prepare to be judged by The Almighty  
Sacrifice due November 7, 2005

# Crowning The New Kings

Five emerging directors take center stage.

By Kristin Wilcha

**W**ho will be the A-list directors of the future? *SHOOT* has singled out five helmers, who through the work they've already done, have shown the potential to become go-to guys for commercial production. They have diverse backgrounds: three have some type of ad agency experience, ranging from planner to art director to copywriter. One is a veteran of high quality television series work, while another is a recent film school graduate. What the quintet has in common are talent, drive and serious potential.

## BEN GREGOR

"I've got a dirty secret. I used to be a planner," jokes director Ben Gregor of Godman, London. "It is quite a change," he says of his of 360-degree career turn. Gregor, who began directing spots two years ago, was previously a planner at Fallon, London. "I think working there was great," he says. "I got to see some great work being made, and I think the main thing I learned was that I actually wanted to create stuff."

And create stuff he has—Gregor is very far removed these days from his account side past, and is instead focusing on humorous, dialogue-based spots for the likes of *The Observer*, a British newspaper, the Milk Development Council and Alpen cereal. Some of his most recent fare includes a viral package for Vonage, the broadband phone service, via Meme Digital, London, that centers on a televangelist who praises Vonage rather than the Bible. The funny films, such as "Healer," "Exorcism," "Sleep,"

and "Promotional Film," center on the Rev. Emmanuel P. Vonage, who in various scenarios heals the sick, and drives out the demon of an unstylish phone. In "Healer," a leg-less man comes onto a stage in a wheelchair, and the Rev. Vonage "prays" over the man, calling on the "power of Vonage" to heal the man, and he asks the afflicted parishioner to "touch the Vonage," a box with the necessary equipment to set up the service. Miraculously, the man's legs begin to grow. The spot ends with the Rev. Vonage and the now-healed man dancing up a storm.

"It was great scripts with a simple idea," says Gregor of what attracted him to the work, his first-ever viral-only campaign. "When I read the part about growing legs, I just thought it was hilarious." The package was produced on a tight budget, with only one shoot day. Gregor and his team employed some decidedly low-tech methods to bring the ideas to life. To make it appear as though the limbs were regenerating, the director wound up using a skateboard. "I put my skateboard on a plank of wood, and a pile of boxes," explains Gregor, "and we rolled him [so that his legs gradually appeared] then we composited three takes together." (Jason Watts of Finish, London, was the Flame artist on "Healer.")

Gregor, who has a degree in Japanese from Cambridge University, left Fallon to pursue directing full time, working on short films and documentaries. Some of his shorts include *Nice*, about a young banker whose friends get

him plastic surgery—he's not amused; *Ant Muzak*, about rocker Adam Ant and his cohorts going grocery shopping in the middle of the night; and *Blake's Junction 7*, about an '80s cult sci-fi brigade that stops at a truck stop for an eventful meal. (The latter film was featured at the '05 Slamdance Film Festival in Park City Utah.) Gregor also



E014873 Photodisc Collection/Getty Images

Continued on next page

## Fab Five: Up-And-Coming Directors



Ben Gregor, center



Vonage's "Header", directed by Gregor

Continued from previous page

worked on nature documentaries, where he says, "I learned on the job really well." He eventually did some on-air promos, which led him to signing with Godman. His first spot project, for *The Observer*, was done via Mother, London. "They really liked my stuff," he says of the agency, "and took a risk with me on a number of different things." He has since worked with the agency on several other projects, including the UKTV Gold "Golden Rules of Comedy" campaign.

"I tend to do comedy," says Gregor, when asked about his style, noting that his shorts and feature film work are centered on humor. "I like actors a lot, and I always find that I'm really happy in that informal, sort of knockabout relationship with actors, where you're the ones who have the fun."

When doing a spot, Gregor works closely with the actors, always rehearsing and "workshopping" with his cast prior to a shoot. "What I tend to do is about a week before the shoot I'll totally rehearse the scripts with the actors, and the agency will come, and we'll improvise the scripts together," explains Gregor. "Very often, tweaks come out that we then use on the shoot."

Thoroughly working out a script prior to rolling camera helps, notes Gregor, because it allows for improvisation. "Workshops are really useful because you can deconstruct the ad, and build it up again," he relates. "I love doing that, and I always rehearse—I don't shoot unless I can rehearse."

The director's dedication to

rehearsing is on display in the UKTV Gold campaign, which included the spots "Health Inspector" and "Adoption." The actors essentially moved in with Gregor, and improvised the 11-spot package, which were shot in two days. "Workshopping lets you move fast," he says. "You know the parameters, and you know what's funny as well—which is a really elusive thing. It's very easy to defunny something. It's a very precious, intangible thing, humor, and I believe it tends to come out of the performance."

At the moment Gregor is shooting some Nicorette spots for AMV BDDO, London, and is developing a feature called *The Principle of Calmness*, and hopes to work stateside. "I really would like to work in the U.S.," says Gregor, who is repped in the states by Sandi Mollod of Sandi Mollod & Associates, New York. "It's about finding the right project."

### BRIAN LEE HUGHES

"Comedy has to have a little element of fear," says director Brian Lee Hughes of Reginald Pike, Toronto. "I like to set up something very familiar and innocent, and do this thing called corruption of innocence," whereby a seemingly normal situation is skewed, often to comedic effect. Case in point: "Sales Clerk," which Hughes directed for the Clean City Task Force of the Toronto Board of Trade. The client-direct spot features a pregnant woman browsing in a baby store. A clerk comes over, remarks on the cuteness of the out-

fits, and then blows his nose—without benefit of tissue, getting snot all over the floor. He walks away without explanation, leaving the expectant mom in horror. A super appears—"What makes littering any more acceptable?" followed by the campaign's tag: "Can the litter." In "Bloody Zit" for Mac Frosters, out of Bos, Toronto, a teen couple faces each other; the girl lovingly strokes the boy's acne-peppered cheek, drawing blood. Instead of concern, she leans over and licks his face. Cut to a shot of the new Mac Froster Bloody Zit drink. His latest efforts, "Jackhammer" and "Lumberjack" for Burger King, out of Communications Bleu Blanc Rouge, Montreal, tout the immense size of the new Angus 'Shroom and Swiss burger. It's so big it needs to be eaten sitting down—a voiceover explains you need to sit down to enjoy the burger, and you just might never get up. In "Jackhammer," a seated construction worker attempts to use his jackhammer from the chair, which, because of the vibrations, scoots off the cliff of the construction site with the worker still in it—he lands below, unharmed.

Hughes signed with Reginald Pike in February after a successful run as an agency creative. The director, who attended the University of Texas at Austin, was originally a pre-med student: "I didn't like the cutting up body parts." He went on to study fine arts, before shifting over to communications. He went to New York in 1992, getting a job as an art director at Kirshenbaum Bond + Partners. He later worked at the then Fallon Berlin, and Mother, London, and freelanced with several shops.

Along the way, he married a Danish woman, and the pair, moved to Denmark. While there, he worked for Zentropa Films, the production company of celebrated director Lars Von Trier (*Dogville*, *Manderlay*), doing design work, and gleaning as much information about filmmaking as he could. A producer named Jes Thomsen, who is now a director/producer at Molotov, Copenhagen, which reps Hughes in Denmark, particularly influenced him. "I learned a lot from him," notes Hughes, "[about] trying to get a performance from a production, and the importance of finding the root of a story as opposed to finding the root of the production."

Hughes later worked on the redesign of Copenhagen production shop BFS, and through Erik-Algreen Petersen, a producer there, starting directing spots. "He saw how I could transition from being purely creative to also directing stuff," relates Hughes. "I did three hundred spots as a creative—I worked with Spike Jonze and Spike Lee and the Cohen Brothers, and when you keep your eyes open when things are happening, you can learn a shit load. ... If you sit on

Lance Acord's or Jeff Cronenweth's shoulders, you learn about lighting."

After he and his wife divorced, Hughes returned to the states, moving to Northern California, where he served as a creative at TBWA/Chiat/Day, San Francisco, working on FOX Sports and adidas, as well as Sony PlayStation 2's award-winning spots "Gravity" and "Tractor Beam," directed by Dayton/Faris of bicoastal Bob Industries. While in San Francisco, Hughes started working on "Rock Star Scars," a series of interviews with indie bands, the unifying theme being that all the band members shared the story of how they got a particular scar. Mike Moore, an editor at TBWA/Chiat/Day, cut together the project, which Hughes branded for MTV2—the network didn't pick up the spots, but did buy the concept.

Along the way, Hughes decided to pursue commercial directing full-time, and was attracted to Reginald Pike because of the experience his friend Tim Godsall, a director with Biscuit Filmworks, Los Angeles, and untitled, Toronto, had with James Davis, partner/executive producer at untitled and Reginald Pike. "I thought 'He's the one guy I'd trust to launch me,'" says Hughes of Davis. "I'm thankful that he liked my stuff. He started giving me a lot of opportunities—that was

in February and I've been shooting non-stop."

Hughes, who co-directed a skateboard movie called *Lavender Or Danish Skater Perfect Fantasy Death* with Ada Bligaard Soby, now has his sights set on the U.S. "I definitely have aspirations to work on spots in the states," he admits. He is repped stateside by Reginaldo, a recently launched division of Reginald Pike that also represents Reginald Pike director Lena Beug (the rest of the Reginald Pike directors are handled by Biscuit in the U.S.)

### RANDY KRALLMAN

"It was the most mind-blowing thing to be walking around, and see Schneider at craft services," relates Randy Krallman, who directs via bicoastal HSI Productions. He's referring to the shoot for a campaign promoting HBO's *Entourage*, which featured original excerpts from the show, followed by screen tests by a motley crew of celebrities from '70s and '80 sitcoms and movies, repeating the exact same scene. The roster of D-list celebrities included Pat Harrington—Schneider from *One Day At A Time*—Erik Estrada, Jimmie Walker, Gary Coleman, Pat Morita, Zelda Rubinstein and Estelle Harris. The campaign, out of BBDO New York, comprised four spots: "Studio," "Liquor Store,"



Brian Lee Hughes



[CLICK HERE TO VIEW SPOT](#)

"Sales Clerk" for the Clean City Task Force of the Toronto Trade Board, directed by Hughes.

“Coffee Shop,” and “Swimming Pool,” which all aired over the summer on HBO. “It had an element of *The Surreal Life*,” says Krallman. “The people were really sweet,” he notes, except, perhaps Coleman. Krallman jokes that based on the diminutive actor’s attitude, he scrapped his plans to do a Nick Broomfield-style documentary a la *Tupac & Biggie* about Coleman’s rumored feud with Emmanuel Lewis.

Krallman’s sense of humor is evident in his work, which is quickly raising him up the ladder of the commercial world. Since signing with HSI a year ago, Krallman was included in the Saatchi & Saatchi New Directors Showcase presented at this year’s Cannes International Advertising Festival, and has directed spots for Boost Mobile, Burger King, ESPN, and others.

After a brief stint at Lowe, New York, as an art director, Krallman began directing work for MTV via its On-Air Promotions department, long a fruitful training ground for future spot directors. While there, he and Aaron Stoller, now a director with Backyard Productions, Chicago, co-directed a series of promos that presented the network as the greatest at anything it did, no matter how mundane, in a style



Randy Krallman

that evokes *The Royal Tenenbaums*. For instance, in “Salesman,” MTV is compared to the best industrial supplies sales rep in the tri-state area, in voiceover by Alec Baldwin. Similar scenarios are presented in “Nail Salon” and “Foosball Player.” Krallman also freelanced for a time as a creative at Berlin Cameron/Red Cell, New York, where he primarily worked on Coke. While there, he had a chance to direct an ad for the soft drink’s music site, “Flossin,” which was a send-up of the MTV show *Cribs*, featuring a kid in suburban New Jersey who has illusions of hip-hop grandeur. It was at that point Krallman began thinking about directing full time. “I just was playing it low key,” says

Krallman of his initial forays into finding representation. “Kerstin Emhoff [executive producer at HSI], was kind of like we love this, and we’d love to talk to you. ... Once I talked to them, I felt weird shopping anything around, and I thought, ‘I like these guys.’”

Some of Krallman’s latest work includes Boost Mobile’s “Fat Joe,” out of Berlin Cameron/Red Cell, which he collaborated on with fellow HSI director Chris Robinson. In the ad, hip-hop artist Fat Joe is seen as kid, getting a “chirp” on his Boost Mobile phone from a friend who wants the future music great to join him at a concert; he goes, and, as the voiceover explains, is so enthralled with what he sees, he decides right then and there to pursue a music career. What would have happened had he not had Boost Mobile? Turns out he wouldn’t have seen the show, but would have realized he had the ability to talk to animals, leading to a very successful career as a pet psychiatrist—cut to shots of Fat Joe counseling a bird, a rabbit, and a dog. Krallman is in the midst of another similarly themed spot for the cell phone company featuring Travis Barker of Blink 182.

In addition to his commercials, Krallman, who hopes to one day direct a feature, is working on a



[CLICK HERE TO VIEW SPOT](#)

HBO’s “Coffee Shop,” directed by Krallman

pitch for a TV series about prefabricated architecture, and is also exploring the new frontiers of advertising. He’s contemplating opening a content creation company in association with HSI president Stavros Merjos, that he notes would go “beyond guerilla marketing and virals,” to creating true branded content. “You’ll never get anything done by just making an ad and trying to make it content,” he relates. “It’ll never compete with TV until it’s actually good content, first and foremost.”

As for the Internet and other media channels, Krallman isn’t concerned about advertising going

away anytime soon. “All the channels and how it gets out there, it just never worried me,” he says. “Because it’s all going to demand better and more entertaining content. It just has to be really compelling.”

**PETER LYDON**

“When you’ve directed a whole lot of different kinds of things like I have, bringing that into commercials isn’t a difficult fit,” says director Peter Lydon, who recently signed with bicoastal/international Hungry Man. “What’s nice about the commercial world, from my

Continued on next page

What's the challenge?



www.miafilms.com

## Five Emerging Directors Gain Momentum

Continued from previous page

point of view, is when you do a telly thing, you sign on for six months, and all your creative energies go into that. And the nice thing about commercials is you're more creative more of the time because the turnaround is quicker; you get to move through different genres and styles—you get to play, and I like that."

Until recently, the British director was known primarily for his TV series work in the U.K. on shows such as *Shameless* and *Teachers* for the BBC, and the miniseries *Island At War*, which aired on *Masterpiece Theater* in the U.S. last year. His latest television endeavor, *Vincent*, stars Ray Winstone (*Sexy Beast*; *Cold Mountain*) as private detective Vincent Gallagher, who deals with domestic issues both professionally and personally; it premiered earlier this month on ITV.

Since signing with Hungry Man



Peter Lydon

a few months back, Lydon has turned out ads for the likes of U.K. telecommunications company Orange, insurance company AXA, The Discovery Channel, and the Manhattan Short Film Festival. For the latter, Lydon directed "Searching for Starbucks," a black-and-white spot that's a sendup of overly dramatic short films in foreign languages. In it, a woman sulks around her apartment, smoking and throwing things around, as though looking for something; she puts on shoes and coat, steps outside and sees the object of her search: A Starbucks. The project was done via Publicis, New York. Lydon got involved in the spot via his connection with festival founder/director Nicholas Mason, who encouraged the director—winner of a screenwriting honor at the '04 Festival for his short film *Silent Treatment*—to approach the agency about the project. Lydon was pleased with the experience, and liked working with Publicis.

Lydon has also directed several documentary projects, including films about the architect Frank Lloyd Wright and actor Peter Sellers. It was because of his documentary work that Lydon was initially introduced to the advertising world. "Some years ago, I met and got to know Trevor Beattie,"

relates Lydon, referring to the former chairman/creative director of TBWA/London, who is now a principal in London shop Beattie McGuinness Bungay. "He knew some of my work as a documentary maker." Beattie gave Lydon a script for a French Connection ad that was part of the "FCUK" campaign out of TBWA—Lydon took a crack at a treatment and was awarded the job. The resulting spot, "Frumpy Caroline," was produced via London's Tomboy Films. "I was at the same time getting some quite good television work," relates Lydon, "so I didn't stick with [commercial directing], because basically, it was quite risky. I would have had to stop doing television work, and hope that one commercial could have generated others. And I didn't feel I was established enough in terms of drama to want to do that."

This year, feeling the time was right to pursue commercialmaking in earnest, he met with Matt Buels, the executive producer of Hungry Man's London office, and thought the company would be a good fit. "Things were working out in terms of television work," relates Lydon, "and I liked their work. I also liked the fact that [Buels] and Hungry Man have a different attitude towards my experience—they didn't look at it and think, 'he hasn't done any commercials.' They looked at it and thought 'he really knows what to do, he knows how to direct, he knows how to tell a story.'" Lydon also likes that the company had launched directors from other disciplines before, pointing to the success of Allen Coulter, who prior to signing with Hungry Man was primarily known for TV work like *The Sopranos* and *Six Feet Under*.

"I love it," says Lydon of commercials. "I've only been with them a couple of months, but I've shot a lot of stuff." In addition to "Searching for Starbucks," Lydon has also directed a series of AXA idents via JWT, London, that precede drama programs on ITV. "Whodunnit," "Morgue," and "Love On The Lawn" take a particular genre and inject AXA products into it. For instance, in "Whodunnit," a detective in an Agatha Christie-style mystery turns to a suspect, but instead of accusing him of murder, he notes that man has AXA health insurance. The supered tag "ITV3 British Drama in Association with AXA" follows. He's also directed "Ewan McGregor" for Orange and Mother, London, and a viral for Friends of the Earth, out of CHI, London.

At the moment, Lydon is working on a script for a feature film, *Faking It*, about a cellist who raises money for music school by training to win a DJing contest. The film, which Lydon will direct, is set to shoot next year. He's mulling over spot projects, and hopes to do more work in the U.S. "This

is a general comment about my experience in commercials," says Lydon. "The collaboration with the creatives is really good. Not to say that that didn't happen in television, but I think it's a very open collaboration in advertising."

### JAKE SCHREIER

It's been a heady year for Jake Schreier. Since signing with Plum Productions, Santa Monica, last September, the New York University film school graduate has directed spots for Comcast, Heinz, Pontiac, and Budweiser, and seen a short film he directed, *Christopher Ford Sees A Movie*, screen during Res Fest 2005. Not bad for someone who just celebrated his 24<sup>th</sup> birthday while on a McDonald's commercial in Paris.

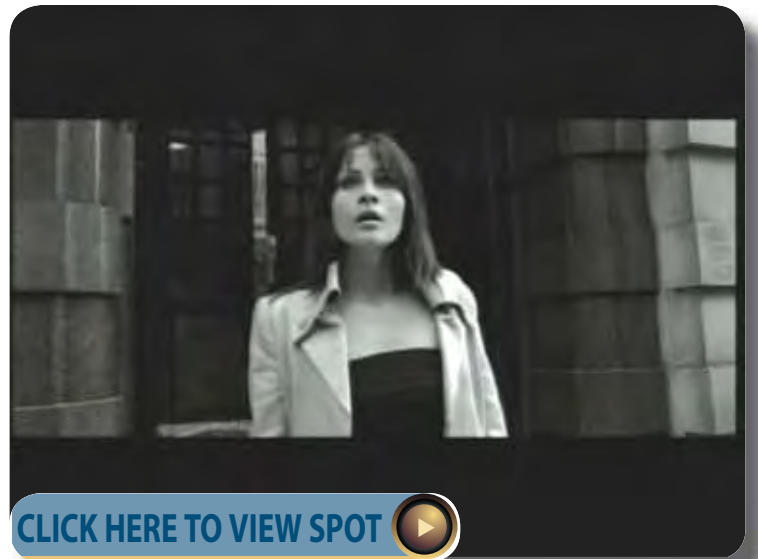
"I like it," says Schreier of directing spots. "It's a good learning experience—not just from the standpoint of trying out visual stuff, and different directing styles, but also learning how to work."



Jake Schreier

When the Berkeley, Calif., native started at NYU, he had no plans to helm spots. He relates that "someone mentioned something" about advertising, so he and a film school friend, Jon Watts (who now directs music videos via bicoastal Smuggler), decided to each make some spec spots. Schreier's "Requiem" for Heineken shows off his abilities with sly humor and striking visuals. The ad features a group of college guys glumly cleaning up after what was clearly a debauched party—beer cans and bottles litter every surface, a bra is hanging from a chandelier, and a guy is passed out in the bathtub. At the end of the cleanup, several bottles and cans of Heineken are assembled on a table, some half full. The guys are in tears as they empty the ruined beer.

Schreier continues to work with several of his NYU classmates, including Watts, via Waverly Films, a New York-based film collective. In fact, several members of the group, including Watts, Ford, Ben Dickinson, who is with A Band Apart, Los Angeles, for music videos, direct as a collective in Europe. They are signed to Blink, London, for the U.K., and Le Pac, Paris, through which they did the aforementioned McDonald's ad. While they like working together



CLICK HERE TO VIEW SPOT

"Searching for Starbucks" for the Manhattan Short Film Festival

as a group for European projects, Schreier reports all will continue on the individual route in the U.S.

After finishing school, Schreier headed to Los Angeles, and through "a flukey family connection"—his mother knew someone who knew Plum president Chuck Sloan—he got an internship/production assistant gig at the company. While there, he shot another spec ad, FedEx's "Nervous."

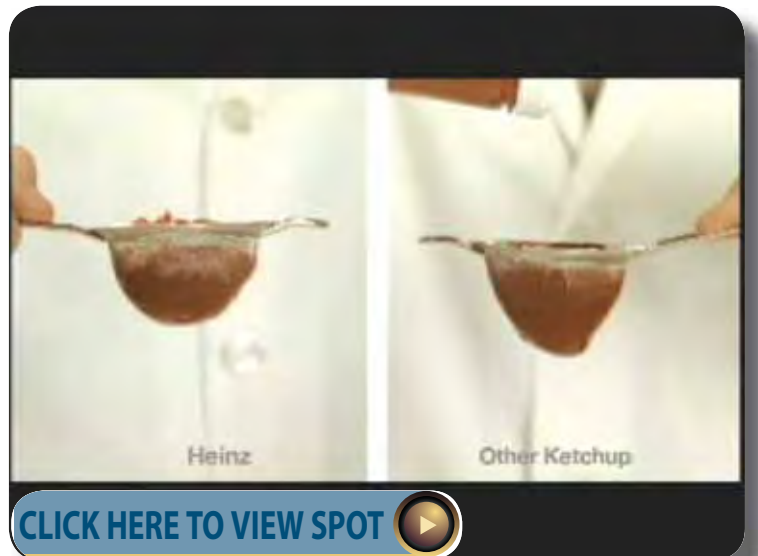
After officially joining the shop, he directed a Pontiac spot via Leo Burnett Detroit, Troy, Mich., as well as a McDonald's ad out of DDB Chicago. Following those spots was "Testing" for Heinz out of Cramer Krasselt, Chicago, which promotes Heinz Ketchup and Ore-French fries. It features a testing institute where the two products are measured against competitors. The setting evokes science films from the '50, and shows Heinz ketchup and another being strained—the Heinz product is so thick, it stays in place, while the other drips onto the counter. In another test, a crispy Ore-Ida fry is dunked in the Heinz ketchup, and doesn't bend. The final trial is called "the four-year-old test"—two plates of fries and ketchup are placed before a little boy; he promptly throws the plate containing the non-Heinz products at the wall. Schreier says the inspiration for the spot's look came from the BBC series *Look Around You*. "It was a blast," he says of the job. "It was cool because the board

itself was pretty thin to start, and that was part of the first call—the agency wanted something interesting, and they were totally willing to try a bunch of stuff."

The director recently completed a spec project for Budweiser conceived by a team at Goodby, Silverstein & Partners (GS&P), San Francisco, that included agency chairman Jeff Goodby and copywriter Steve Dildarian. In the spot, called "Safety Suit," a guy wears a modern-day knight's suit of armor that enables him to steal his roommates' beer without fear of physical retribution. Schreier reports that the client liked the spot, and it's now in testing.

While shooting Budweiser, the director received another job from GS&P, Comcast's "Dance," which features an older couple slow-dancing to a record called Dial Up; when one dubbed DSL is put on the turntable, their moves quicken; finally, a record called Comcast High Speed Internet is played, and the pair really start to groove.

When asked about his style, Schreier admits it's a mix of comedy and visual, but is certainly open to other genres. "I think the main thing for me is I look at directing and I feel like I could do [many different styles]," he explains. "Obviously, experience helps, but what's great about commercials is that there's enough resources, and you have all these great crews, that if something can be figured out, I'd like to think I could do it."



CLICK HERE TO VIEW SPOT

"Testing" for Heinz, directed by Schreier

# Evolution

## Cinematographers apply digital camera technology

By Carolyn Giardina

**L**eading cinematographers are beginning to evaluate—and in some cases use—new digital cinematography cameras for commercialmaking. This is an area to constantly watch, as digital technologies are evolving at a fast pace—and so too are developments in film stocks (see Kodak story, p. 1).

To understand the impact of these developments on production and post, individuals and organizations are spearheading test efforts. Perhaps the most high profile upcoming effort, the American Society of Cinematographers (ASC) Technology Committee—which is chaired by feature and commercial director of photography Curtis Clark, ASC—is readying to embark on a series of evaluations of digital cinematography cameras, in conjunction with the Academy of Motion Picture Arts and Sciences (AMPAS) Scientific and Technical Council.

At this point, with some digital cameras just beginning their rollout, opinions may vary with regard to individual technologies and their advantages and disadvantages, but in general Clark and others who have started to use these systems report that at this stage of the game, many [digital] cameras don't have

the latitude film has, but they do offer advantages in commercialmaking when "used properly." *SHOOT* talked with some of the early users.

### IMPRESSIONS

"The [Panavision] Genesis is a fantastic tool for commercials," says Jeff Cronenweth, ASC. "It allows you to cut to the intermediate process; you don't have to digitize the image, so you can apply those finishing resources to something else in the spots. Often budgets mandate a certain protocol. If you can achieve the directed result and cut the cost, you've won a great battle. [The Genesis] is a very good tool if used properly."

Cronenweth has already shot a number of commercials using the Genesis camera, including a Chevy Impala spot, "Arrival," directed by Nico Beyer of Venice-based Chased by Cowboys, via Campbell-Ewald Advertising, Warren, Mich., and two spots for Texas Instruments—"Bonfire" and "Be There"—out of JWT, Atlanta, which Cronenweth co-directed with his brother Tim out of his L.A.-based production company Untitled.

Continued on next page



E014873 Photodisc Collection/Getty Images

# Leading DPs Share Their Spotmaking Experiences With Digital Cameras

Continued from previous page

“Bonfire” features night exteriors lensed on location in Southern California. On

shooting with the Genesis, the cinematographer says, “Your ratios are slightly different, but I don’t think creatively you are

limited. You have to be a little more conscious of latitude. The Genesis ... mimics film’s latitude, but doesn’t quite have the range. But you adapt your style.”

“Lenses are a fantastic advantage of the Genesis,” Cronenweth continues. “Panavision Primo lenses—I very much love the look of the glass. The idea that you can use the same [35mm] lenses on a digital camera brings that much more confidence with the new technology.”

Lens choices are also a key factor for cinematographers such as Mark Doering Powell, who is pleased to have the options of his favorite lenses. The director of photography recently used the Thomson Grass Valley Viper to lens a four-spot campaign produced by philfilms, Venice, for Fisher Price via Foote, Cone & Belding, New York. The shoot took place at Lion’s Gate Stages in Vancouver, B.C.

He says he applied lenses including the Canon 21x and 11x HD Zooms “because they are beautiful cine-style zooms,



Curtis Clark, ASC with the Arri D-20

the 270 degree barrel rotation focus scale is accurate and doesn’t seem to drift away like some other zooms; Zeiss DigiPrimes, which are “simply the best glass around, tough to flare, great for the Focus Puller; and the CineMagic Revolution Lens.

The aforementioned Clark recently used the Arri D-20 to shoot a not yet airing LG commercial, which includes day interiors and night exteriors, lensed on location in Los

Angeles.

“The D-20 has a lot of attributes that allow it to fit neatly and effortlessly into the shooting of commercials,” Clark relates. “The D-20 can produce a very filmic look—it looks like a film camera, and can use any 35mm lens because its imager is essentially the size of a Super 35mm lens.

“And you are able to set looks and see what those looks are with immediacy you don’t have in film,” he adds.

**THE RIGHT EYE**

---

REPRESENTING:  
CINEMATOGRAPHERS  
PRODUCTION DESIGNERS  
STYLISTS  
COSTUME DESIGNERS  
EDITORS

---

TO LEARN MORE AND VIEW REELS

WWW.THERIGHTEYE.COM

TEL: (212) 924-8505  
FAX: (212) 924-8544

---



AGENTS

THOMAS TURLEY  
COLLEEN DAVIE JANES

41 UNION SQUARE WEST  
SUITE 1004, NEW YORK, 10003

## Smarty Pants. Everybody In Our Company Wears Them.

Great rates and excellent service.  
A smart combination.

Who wears the pants  
in the payroll service family?  
We do.

**Olympic Partners**

(310) 280-0755  
(847) 480-7366

info@olympicpartnersla.com



Clark has also already lensed commercials with Thomson's Grass Valley Viper, and at press time was prepping for his first commercial with the Genesis. He also tested the Dalsa Origin.

When digital cameras are used, Clark explains, the up front decisions include whether the images will be lensed to a tape format such as HDCAM or to one of today's available on-set data recorders.

"The post requirements are probably one of the first things you should look at," Clark recommends to commercial-makers. "If data workflows start to influence thinking in the commercial world, then it would be interesting to see if originating in the data mode would be perceived to having an advantage over HDCAM SR. "Now, most post houses understand HDCAM.; they understand tape and know how to deal with tape. Data is something most commercial post houses currently don't really deal in. It's a matter of



Bill Bennett, ASC

whether these things start to converge—where SR will fit into capture and finishing."

Post is also weighing more heavily with film-based commercials. Reports Bill Bennett, ASC, "Lately, a trend for some of the spots I have been shooting is to scan an entire Super 35 negative at 2k, into the Cineon file format, which is a much larger color space and bit depth when compared to the video color space you get when you telecine to even a HD tape recorder, to give themselves even more flexibility and capability in post."

Bennett has also put some of the developing digital camera technologies through the paces. For instance, earlier this year he led a series of camera assessments with Russell Carpenter, ASC, that took place at a CineGear master class. Footage was shot on the Arri D-20 and Dalsa Origin by Bennett, lit by Carpenter, and was then projected at Hollywood post house Laser Pacific, enabling cinematographers to compare these pictures and film.

#### AGENCY INTEREST

"I've been getting a lot of

call from heads of production asking about HD," reports Dana Christiansaan, director/cinematographer at Santa Monica-based Plum Productions. "Then they end up back on film. The idea is they are trying to save money, but the agencies are very concerned about image quality. So I wanted to make a little spot to show them [what digital cinematography could result in]."

The shoot took place a few weeks ago in the desert of El Mirage, Calif. The D-20 was

used, attached to a gyro-stabilized head on an Ultimate Arm that was mounted to a car. The camera car tracked stunt vehicles as they careened across a dry lakebed, putting the D-20 through rigorous speed, wind and dust conditions.

"I wanted to test its functionality in my kind of circumstances, and see how it interfaces with equipment that I use," Christiansaan tells *SHOOT*. "It worked out very well ... It was the kind of condition with uncontrollable light, in the des-

ert, with hot sun, dark shadows and a silver car."

At press time, Christiansaan had not yet completed his test, as the images had not yet gone through color correction and postproduction. When finished, the demo will be used for agency evaluation.

Bennett, who also tested the D-20, adds, "I believe the D-20 would be appropriate for some types of commercial work, though it still doesn't have anywhere near the dynamic range that film cameras have." In

general, he adds, "Even though these large chip cameras are designed to eventually provide for some level of high frame rate shooting, there are presently limitations preventing full use of that feature. Apparently the constraint is not in the camera, but rather in the recorder technology."

Bennett relates that at this point in time, he has not been getting requests from agencies for digital camera shoots. And

Continued on page 39

## exquisitely maintained custom camera packages



PANASONIC VARICAM AJ-HDC27F

Arriflex/Aaton/Panasonic  
 Photo-Sonics 4ER+  
 35mm/16mm/DV/HD  
 accessories/support  
**lenses**/speciality items  
 filters/expendables.  
 call for details.



**schumacher**  
 CAMERA

312.243.3400 Chicago  
 www.schumachercamera.com

# Air Obermeyer

“Klauscam” bring unique look to spot work.

By Carolyn Giardina

If by chance you look into the sky and see a helicopter with a camera suspended far below at the end of a cable, you won't have to strain your eyes to find out who the filmmaker is on the shoot. The

likelihood is that it's director/cinematographer Klaus Obermeyer of Santa Monica-based Aero Film going after a complicated aerial shot with his “Klauscam.”

Klauscam is essentially a gyro-stabilized camera system suspended from a heli-

copter that affords 360-degree pan, tilt and roll, and uses any lenses on a variety of today's available cameras. As the camera is detached from the helicopter, it is therefore free to go where it would not otherwise be safe, practical or possible. Obermeyer says the cable lengths can vary; he has thus far used one as long as 300 ft. The cinematographer operates the camera via a remote control system from the safety of the helicopter, and the camera is free to per-



[CLICK HERE TO VIEW SPOT](#)

Suzuki's “Basejumper”

form difficult and dangerous shots.

The development also allows Aero Film—which specializes in aerial, underwater, and other extreme shooting and is based at the Santa Monica Airport—to bring a new look to its shooting. The Klauscam is available for any Aero Film shoot and any of the production company's directors.

Obermeyer relates that the camera was conceived and built by Scott Howell, who is owner of bicoastal CineMoves, a company committed to enhancing storytelling through camera movement. Howell is Obermeyer's key grip on commercial shoots. Obermeyer relates that it was developed “out of necessity,” when the two were in Greenland shooting ice formations and needed to find a safe way to get the camera close to its subject. Since that first job, Howell has been refining and improving development with input from Obermeyer.

“The camera comes from the desire to revolutionize,” the director/cinematographer relates. “This truly gives the cinematographer and director another tool to use to bring about a vision that has not been possible before in this way.”

He is already looking for new applications. Most recently, Klauscam was used on “Basejump,” a Suzuki commercial via Colby & Partners, Santa Monica, directed and lensed by Obermeyer. In the spot, a man leaves his home for work in a most unusual way. He walks outside, says goodbye to his wife—and immediately jumps off a cliff to his Suzuki, which is waiting at the bottom. The Klauscam was used to photograph the stuntman's jump, as well as some of the shots of the man driving the vehicle through rough terrain at the end of the currently airing :30.

Aero Film executive producer Lance O'Connor complements Obermeyer in being proactive about developments that will improve the work and offer unique looks. He adds that this is a goal at Aero. “If you have a problem, we'll solve it; we'll rig it; we'll build it,” O'Connor concludes.

**TDN** THE DIRECTORS NETWORK

WWW.THEDIRECTORSNETWORK.COM

FREELANCE DIRECTORS AND DIRECTORS OF PHOTOGRAPHY

LOS ANGELES

STEVE LEWIS

TFI: 818-906-0006

STEVE@THEDIRECTORSNETWORK.COM

NEW YORK

DAN DEITCHMAN

TFI: 212-372-0800

DAN@THEDIRECTORSNETWORK.COM

TOKYO

NICK DEMURA

TFI: 03-5288-5575

NICKDEMURA@THEDIRECTORSNETWORK.COM

## Cinematographers Assess Digital Cameras

Continued from page 37

he adds that while the digital cameras are advancing, there is still a comfort level with film at the agencies. "In the words of one of the agency heads of production: For the amount of money that gets spent to get a director, shooting crew, their equipment and the cars on location, the 'savings' of the cost of the film stock and processing is insignificant, and that savings is in return for what? Less latitude and less flexibility while shooting and less flexibility when color correcting and image manipulating in post?"

"Don't get me wrong, I believe that all the manufacturers have made tremendous



Jeff Croenweth, ASC

advances in electronic imaging cameras in the past five years," Bennett continues. "The cameras have become quite a bit

better, smaller, and more user friendly. They will find a place for some commercial productions. But, the film cameras ... are still way out in front in terms of flexibility in shooting and in postproduction.

"With the tremendous latitude and resolution available to me in the film negative, I can shoot much faster, and in more demanding lighting situations, with full confidence that I will have, at the end of the day, images that can be telecined to high definition, or scanned at even greater bit depth and resolution for effects work, and yield a result that will make my clients happy," Bennett relates. "And that's what counts."

## Tom Kuntz

Continued from page 23

also in New York, where he first met Maguire. Ultimately, both Kuntz and Maguire left Kirshenbaum to work for MTV's On-Air Promotions department, and before long, they were directing commercials.

Being a former agency creative, Kuntz is certainly comfortable—and happy to—plus a script with ideas of his own, but he admits that he also finds a certain satisfaction in shooting spots that stick to the script presented by the agency. Case in point: The final job Kuntz and Maguire directed together—a package of ads for Vegas.com out of Kirshenbaum Bond + Partners West, San Francisco—were quite literally to the script provided by the agency, Kuntz notes. (The campaign includes "Cement

Mixer," which has a construction worker diving into a cement mixer and winding up in the center of a Chippendales-style stage show in Las Vegas). "It's almost easier to take it somewhere else, but I get a kick out of the professional element of shooting exactly what they wanted," he says. "To me, it's proof I know how to direct."

These days, Kuntz doesn't have to prove a thing to anyone—well, maybe a thing or two to himself. While he has established himself as a top helmer (with or without a partner), Kuntz is still striving for bigger and better things. "I want to get a job from those people who don't send me work. Yeah, I want that big Nike board," Kuntz muses, adding with a laugh, "I want that big project, that job that they'll only use Spike Jonze [also on the MJZ roster] for."

## Martin Granger

Continued from page 19

keting plans, but the scenarios all take place in the context of an imaginary sitcom called *Fair Enough*. The ads, which include "Gumballs" and "Fatboys," portray high-level meetings where executives hatch tobacco-marketing schemes, and come complete with laugh tracks, sitcom timing, and the sort of acting you'd see on a real show. The text that runs at the end of each spot belies the humor: "It might be funnier if it wasn't true."

The work is an effective blend of humor and expose. "What the actors are saying is not funny, but the writers decided to put it in a sitcom scenario," explains Granger. "We shot it exactly like a sitcom. We cast the way you would cast a real sitcom."

"The thing about those spots which is most amazing to me is that they're completely based on real transcripts," continues Granger. "We're not putting words into the mouths of these executives, it's what they actually said."

### FUNNY BUSINESS

It's no surprise to learn that Granger got his start in comedy. In the late '80s, he acted with the well-known theater group Second City in Toronto, where he was an understudy in a cast that included comics such as Mike Myers, Ryan Stiles, and Colin Mochrie. "Watching those guys work [made me think,] 'Maybe I should find something else to do,'" he jokes.

So Granger moved to Vancouver, B.C., to study filmmaking at the

Vancouver Film School, and then headed back to Toronto, where he landed a job as a production assistant on the comedy series, *Kids in the Hall*. Granger got to know some of the show's actors, who later performed in a couple of comedic shorts that he directed. The films got attention, and Granger was offered spot work by Avion Films, a company the director has been with for a decade. He joined Bikini Films in '02, and he joined Moxie a year later. Granger's recent Moxie work includes a Comcast campaign he helmed through Goodby, Silverstein & Partners, San Francisco, and Holiday Inn Express ads via Fallon, Minneapolis

When asked to discuss his influences, Granger muses on some of the sources of Canadian humor. "When I was growing up in Canada, there was a lot more British influence back in the '70s and '80s when the CBC aired endless British sitcoms,"



"Sheepboys" for Skittles Smoothie Mix

he says. In addition to soaking up a British sensibility through shows like *Faulty Towers* and Monty Python, Granger soaked up American humor, too, by way of *Saturday Night Live*, *Mad Magazine* and *National Lampoon*. "We had this sort of weird hybrid sense of humor," he relates. "There are a dispro-

portionate number of Canadians in American comedy," referring to Mike Myers, Jim Carrey, and many other comic performers who work in the U.S. "If you equate North America to high school, America is the big football jock and Canadians are the comedy nerds who get by on making the girls laugh."

## Steve Miller

Continued from page 25

she says. Then her husband, with only one leg, hops over to join them; he is also missing an arm. "TV?" his guest inquires. "The bill was so high the sucker got my arm and my leg. Your TV doesn't bite?" he asks. To which his friend responds, "No, we got a terrific deal from Dish Network, they treat us great."

In another Dish spot, "Dinner," a group of people seated around the dining room table notice a breeze, it's the TV—it sucks. As things fly past the diners, friends explain the finer points of Dish Network to the homeowners.

### COMEDIC COURSE

Miller gravitates to the comedic in part because of the great stories that can be told about human

behavior. "I'm not big on things that don't represent some sort of truth," he says of what he looks for in a project. "I think that what I do better than anything else is just peel away anything false in a situation to try to make [it] so it becomes a recognizable moment. ... I think that is what tends to make you laugh—when you recognize something about yourself or your dad or your superintendent, when you see something that feels familiar to you and represents some sort of truth."

"TrueMen" for the Volkswagen GTI out of DDB Berlin, captures common experiences with subtle humor and great visuals. The spot looks like it was created from old home movies, and features little boys roughhousing, checking out girls, and looking

at car magazines—typical guy stuff, but quite funny since all the boys seem to be under the age of eight. The spot is reaching out to "boys who were always men." It closes with a red GTI spinning around to face the camera.

Miller was formerly part of the directing team LeMoine. Miller, with director Rick LeMoine, who recently joined Biscuit Filmworks, Los Angeles. Miller says the split, which took place about two years ago, was a natural progression and it hasn't impacted his style. In fact, he said he doesn't feel like he has a particular style, relating that he "just focuses on recognizable moments that we all have and playing up the humorous aspect of that."

Miller started out on the advertising side of the business as an art director for agencies like Cliff Freeman and Partners, New York,



ESPN's "Shiny"

TBWA/Chiat/Day, New York, and Saatchi & Saatchi, London. After about ten years in the business, he and copywriter LeMoine began to freelance as a creative team. On a project for ESPN and NASCAR they were granted the opportunity to direct, which they did through @radical.media. They signed with

the shop soon after. "It was just always more fun to be on a set or on location and in production," he notes. "Production was where—and I don't want to say something cliché—but that's where all the fun was, that's where stuff came together and that's where I felt like I wanted to be."

SHOOT Commercial Production Forum  
Tackles TV Advertising & Beyond...

# Speakers Share Insights, Address Issues At Confab

A SHOOT Staff Report

**N**EW YORK—The third SHOOT Commercial Production Forum, presented in partnership with Source TV, drew a diverse mix of industry attendees, providing them with informative panel discussions on both current issues and future prospects for the ad biz, exhibits showcasing an array of technology and services, advice on fostering creativity from keynote speaker Linda Kaplan Thaler, CEO/chief creative officer of The Kaplan Thaler Group (KTG), New York, a give-and-take session on agency in-house editing, and a preview of some key findings from the Association of Independent Commercial Producers (AICP) Production Trends Survey.

The latter centered on how the slow payment problem has adversely impacted commercial production houses. Based on feedback from nearly 90 AICP member production companies, poor cash flow due to slow payment is perceived as the leading threat to the viability of the commercialmaking community. (See this week's lead story for a full report on slow pay, the sequential liability dynamic, its implications and the AICP guidelines implemented earlier this year to help address the issue.)

Though it's hard to do full justice to the amount of networking and the wealth of information and ideas that surfaced during the daylong Forum at the Metropolitan Pavilion in New York, the following coverage of the event's keynote address and panel discussions gives at least a taste of what transpired. Also check out the photo gallery covering the Forum proceedings.

## LINDA KAPLAN THALER

After a brief welcome by Forum Hosts, SHOOT Publisher Roberta Grier and Source TV President, Pamela Maythenyi, and an additional welcome by representatives from Forum Gold Sponsors Kodak and Getty Images (see sidebar), Thaler kicked off the proceedings with a keynote address that offered good humor—and good advice—

in promoting free-wheeling yet relevant creativity. The creative chief of KTG—which has made such brand shaping icons as the AFLAC Duck part of pop culture—is also the co-author of *Bang! Getting Your Message Heard In A Noisy World*, lauded in the business press for its insights into selling products and services. Thaler took a page from that book for Forum attendees, offering several axioms to live and/or work by.

One of her main rules is to “Lose the rules.” She related, “If you try to repeat history, you will.” Instead she advocated risk taking as a prime means to attain originality and success in the advertising/marketing arena. “Lose the fear,” she advised, citing such historic originals as Rosa Parks and Charles Lindbergh who dared to defy convention and in the process made an indelible mark on society.

She also stressed the importance of a positive esprit de corps, which can be nurtured in part by “creating a fertile universe.” She urged agency leaders that if their shops accomplish anything, don't be quick to take individual credit for it. Spread the credit around to your deserving staffers. “Let others feel they own it,” she said, noting that the positive ripple effect will pay off exponentially in future creative projects.

In that same vein, she encouraged creatives to “stop thinking” and “to go off agenda” at times, noting that insights can be gained when people's minds wander and imagine rather than dwell on the task or problem at hand, which can often lead to writer's block or a creative stalemate.

Thaler is also a proponent of creating chaos to spur on lateral as opposed to linear thinking. Furthermore, she likes to impose “phony deadlines” because having little or no time to respond can prompt inspired improvisation.

That helped KTG come up with the AFLAC Duck when a staffer remarked that the company name sounded like something a duck would quack. That bit of improv, off-the-cuff thinking took AFLAC from a brand with three percent recognition in the

marketplace to a talked about name in the consumer populace at large—with goodwill springing from the good-natured humor of the Duck character.

Thaler related that advertising is everywhere, noting that people are selling space on their foreheads—while others have ad content positioned over urinals in public restrooms. She quipped that the latter is a dream come true for such clients as Budweiser and “Target.”

As an extension of this broadening landscape, so too are there opportunities cropping up beyond a client's core business. She cited Starbucks which has become a viable outlet for custom-made music. Some three million Ray Charles CDs were sold in Starbucks shops. Thaler noted that a Starbucks exec said tongue in cheek that they were in the record biz, not really the coffee business.

As for the state of the ad agency industry, Thaler summed up that it's a variation on Donald Trump's famed “You're fired” line. For ad shops, she smiled, the catchphrase is “You're acquired.”

—Robert Goldrich

## SESSION I

### Clients, Commercials & Chief Creative Concerns

Mark Huffman, associate director/advertising production at Procter & Gamble, is co-chair of the Association of National Advertisers (ANA) Production Management Committee. During the kickoff panel discussion, he announced that he has taken on a new role at P&G—the Dean of How.

In this additional capacity, Huffman will oversee a small innovation team that will explore how P&G should best play in new media. “Metrics aren't there when you venture outside of TV, print and radio,” he observed. [When it comes to new media forms], instead you have to spend a little, test a little and learn a little—and hopefully build upon your small successes.”

Indeed the uncertainty about return on investment can be a difficult hurdle to clear at times. During the same Forum session, Susan Credle, executive VP, creative director, member of the board, BBDO New York, noted that the agency recently had two or three new media projects that were “almost a go but didn't happen.” At the same time, said Credle, “Creative is ready to take



Keynote speaker Linda Kaplan Thaler, CEO/chief creative officer, The Kaplan Thaler Group

Forum photos by photographer Thos Robinson, Getty Images

off in new ways.” She noted that BBDO is launching a mini comic book on the Web that kids can interact with. “The opportunities to create are tremendous,” she assessed.

“You won't know until you've done it,” related fellow panelist John Garland, executive VP, creative director of broadcast and development, J. Walter Thompson (JWT), New York. “It all comes down to risk...It's a little bit like rebuilding a plane while it's flying.”

So risk is what has to be weighed as client production managers try to navigate a successful course to deal with the fragmentation of mass media. Huffman noted that the TiVo or DVR effect underscores that fragmentation. He related that over 80 percent of TiVo users are not viewing TV live—and that 70 percent-plus skip commercial pods altogether.

Garland recommends looking at the situation as a stock portfolio when it comes to reapportioning budgets. “You keep 80 percent in a safe area, for example. And a smaller yet growing percentage in high risk for developmental and experimental media and content...There's still a lot of trial and error.”

Panelist Greg Stuart, CEO/president of the Interactive Advertising Bureau (IAB), advised, “Take a look at your media plan. Pull out one from three to five years ago. If the two look pretty close, you need to

examine what you're doing.”

In that vein, panelist Lee Ann Daly, executive VP, marketing, at ESPN, affirmed that clients and agencies need to come clean as to whether “we've used any [new media] and have a sense of it. We need to get in boxer shorts and be blogged, get a feel of how short form is served online. We have to look at what's out there in our everyday lives.”

Both Daly and Huffman contended that television advertising still has considerable value. Daly observed, “:30s aren't a panacea but they still can be powerful. We need to smartly use them and new tools that are emerging.” But the pricing has to better reflect reality, added Huffman. While major TV network audiences have steadily eroded over the past decade despite there being 30 million more people, the rate for media buys has gone up significantly. Whereas the increase in TV time rates was 7.64 percent in 1994 over the prior year, the hike was nearly 20 percent in '04, cited Huffman.

The entertainment factor is still key, said Daly. ESPN reinvented the role of promo time. She related that the objective of ESPN's promo fare is simply “to make people like us and want to spend more time with us.” That approach has been so successful that research has shown that a number of viewers tune in to watch the sports network's promos, which have become a popular entertainment form unto



Cinematography & HD Post: High Definition or Huge Dilemma Panel



Clients, Commercials & Chief Creative Concerns Panel moderated by P & G's Mark Huffman

# Open Forum: Insights Shared, Issues Discussed In Depth



In-house Agency Editorial Point/Counterpoint Session

themselves.

For Garland, the integral factor is not injecting brands into entertainment but rather entertainment into brands. He stressed that opportunities abound in a marketplace which is still being shaped. "What was just a TV production department [at JWT]," said Garland, "is now driving the entertainment offering. Production is about finding solutions." JWT is currently in co-production on a sitcom that figures to get play both on TV and cell phone screens.

Similarly production houses have to think differently. Panelist Charlie Curran, New York-based executive producer of Crossroads Films, bicoastal and Chicago, related that with an eye on emerging forms, Crossroads has sought out talent beyond the traditional TV commercial director. He noted that Crossroads actively looks to bring aboard helmers who are writers or have agency creative backgrounds or design experience. These diverse skill sets are important, he explained, because they can contribute to the development of longer form fare and new media vehicles.

These new forms in turn pose the question of ownership. Credle related that BBDO had talked about some TV series work but that stopped because the first need was to figure out ownership and rights of such content. Curran chimed in that from a production company standpoint, this is an opportunity to diversify beyond being a paid service provider to actually have an ownership stake of some sort in product. "Ownership is a hot issue [in production house circles]," he affirmed.

Panelist Jonathan Cude, group creative director, McKinney+Silver, Durham, N.C., had a lead role in Audi's "Art of the H3ist" integrated campaign which successfully launched the A3 automobile in North America. The campaign encompassed traditional TV, live events, gaming, Web communications, viral chats and still growing word of mouth. For Cude, the essential factor is to create "a piece of entertainment

to engage consumers," particularly in a marketplace in which everyone is "competing for mind space."

At the same time, the :30 is not irrelevant within this space, said Cude. "It [the :30] is not dead. It just can't suck."

Huffman concurred that talk of the :30's death is premature—that it remains valuable, but as part of an expanding environment in which new media forms are emerging.

The bottom line, said Credle, is the fact that there's still a need for advertising. "The dynamics of informing, entertaining, branding and making people care about brands are not going away."

—Robert Goldrich

## SESSION II AICP Survey

Though the gist of AICP CEO/president Matt Miller's presentation on the 3<sup>rd</sup> annual AICP Survey was the slow payment issue as reported on this week's front page, he shared some other findings from the study, which was independently conducted and analyzed by Goodwin Simon Strategic Research, San Francisco and Los Angeles.

While overseas shooting by U.S. commercial production houses went down in '04 as compared to '03, per the AICP Survey of member production companies, Latin America saw a significant spike in activity. According to American spot shop respondents, Latin America accounted for 26 percent of their overseas shoot days in '04—more than twice the 11 percent reported for calendar year '03.

The only other foreign region to show an increase was Central/East Europe which went up from eight percent in '03 to nine percent in '04. South Africa

stayed the same, registering 6 percent both years. Vancouver, B.C., went down from 28 to 24 percent, as did Toronto from 19 to 17 percent, Australia from 9 to 5 percent, the U.K. from 7 to 4 percent, and other foreign markets from 10 to 6 percent. A weaker dollar, translating into a less favorable exchange rate, figured as a key factor behind the decrease of commercial lensing in many foreign countries.

Domestically, there were some increases to report. The percentage of spot shoot days in Los Angeles rose from 46 percent in '03 to 53 percent in '04, while Florida went up from 3 to 5 percent. However, New York showed a decrease from 21 to 18 percent and Chicago from 4 to 2 percent.

Maintaining the status quo were other markets throughout the U.S. which collectively accounted for 24 percent of shoot days in '04 as compared to 25 percent in '03. Miller tabbed this



Mia Films' Massimo Martinotti moderated Global panel

finding as significant in terms of production centers outside the so-called major markets. He noted that these "other production centers" hosted nearly one out of every four spot shoot days done by U.S. commercial production companies

—Robert Goldrich

## SESSION III: Cinematography & Post: High Definition Or Huge Dilemma?

In a session moderated by Carolyn Giardina, *SHOOT*'s senior editor for technology and postproduction, Chris Ryan, colorist at Nice Shoes, New York, Stefan Sonnenfeld, president/managing director of Company 3, Santa Monica and New York, and directors of photography Jon Fauer, ASC and Barry



Industry Perspectives on Global Production Panel

Markowitz, ASC discussed when to shoot on film, and when to shoot with HD, as well as what's necessary for HD editing, color correction and finishing.

Giardina began the panel with a primer on high definition, and reported that the major broadcast networks are now showing most, and in some cases all, of their primetime episodic series programming in hi def. Standard definition spots shown during an HD broadcast are upconverted, and to fit the different aspect ratio, the images are sometimes "stretched" to fit or aired with black panels on either side of the commercial. Meanwhile, a few stations in select markets have started to black out non-HD spots from HD broadcasts. Moving to production, she related that film is a high resolution medium, meaning one can continue to shoot film and then simply post in high definition to produce an HD spot. She additionally touched on the concept of the digital intermediate (DI) process, which essentially means the process by which camera footage is digitized, and all post and color correction is handled in a nonlinear environment in the digital realm, resulting in the creation of a digital master that is then used to create all deliverables, including film.

The main thrust of the discussion was that as a shooting medium, film is still very much a viable option, but that when it comes to the post process, finishing in HD, and/or using a DI-style processes, allows for greater flexibility when it comes to delivering the final product.

Fauer, who in addition to working as a DP also directs, related that as high definition TV sets and other consumer products drop in price, "[we're] headed to being able to deliver programming anywhere on anything, and moving there pretty quickly." He predicted that the day would come when people would go to movie theaters less, because cinematic quality could be delivered

to the home via digital technologies. "High definition is going to be huge," he asserted, "[but] you can still shoot on film." He noted that film is a "great, archivable, future proof medium," which can be delivered in many ways.

Markowitz noted that as a DP, he's a "fan of film," though one can still get a lot out of shooting in HD. He also said that he often works closely with the colorist on a project, and that the "digital intermediate is a dream come true," and that if it's financially feasible for a job, it should be pursued. "It's like Miracle-Gro," he joked. "You get the tomato you always wanted."

"The focus on HD as a replacement [for film] is the wrong way to look at it," stated Sonnenfeld. He related that like film, HD has its own look, citing as an example the feature film *Collateral*, which was lensed with a combination of film and digital cameras to generate the desired looks.

Sonnenfeld also commented that finishing in HD, particularly with the DI-style process, makes sense in some cases because all deliverables—whether for TV, cinema, DVD, etc.—come from one source. (Company 3 offers a variety of color grading options, including a DI environment.)

Ryan described the DI-style workflow at Nice Shoes, where film is scanned in to the Grass Valley Specter, then an EDL could sent over, so a spot can be colored in shot order. Ryan relates that this therefore brings nonlinear capabilities to the work environment and allows "clients to see a spot contextually."

"The boundary between post and production is practically gone," said Fauer, who added that one has to be "well versed in all these technologies." He recommends trying as often as possible to finish in HD. He noted that while expensive, the process has its advantages, primarily in having "a product you can deliver in many forms." Ryan

Continued on next page



The Media is The Message Panel

# SHOOT Forum Examines Current Issues, Future Prospects

Continued on previous page

said that when exploring the HD post option, he advises that at a minimum, “the transfer be done in HD.” Sonnenfeld noted that framing is “a paramount issue” in the HD format, and it’s important that it’s correct.

—Kristin Wilcha

## SESSION IV Editing Session

SHOOT editor Robert Goldrich moderated this constructive dialogue about in-house agency editorial arms and their impact on the market. Sharing their perspectives were Michael Elliot, founder/editor of independently owned Mad River Post with offices in New York, Santa Monica, San Francisco, Dallas and Detroit; and Michael Aaron, national director of the fledgling Association of Agency Creative Editors (AACE). Aaron is supervising editorial producer of The Assembly Line, Fallon’s in-house editorial arm which has operations in Minneapolis and New York.

Elliot described the independent scene as a highly competitive environment where companies vie every day for jobs from agencies and production companies. He related that they constantly strive for excellence, and “in that creative pursuit bring an extra special attribute to a project.”

“We’ve had to reinvent ourselves and adapt,” he said. “That’s a good thing; that keeps us honest as a group.” He added that the net result for ad agencies is that there is constantly developing talent, and they “have the ability to use lots of different solutions and talent, depending

on the project.

“We have many different approaches, and we compete ferociously for the work that’s out there... it keeps the creative process extremely fluid and keeps the technological change pouring into the agencies,” Elliot continued. “They have a partner [in independent editing companies].”

Aaron similarly offered “that competition for technology and new talent are the same circumstances for anyone who operates in an agency.” He suggested that there is “a peaceful co-existence” between the two types of editorial companies. “There are so many additional requirements for editors [concepts, pitches], and their in-house facilities are a place to create without [cost pressures],” he said, adding that in-house arms allow agencies “a little more self sufficiency with budgets.”

Aaron also presented an overview of the new AACE, which was formed to foster communication between and among in-house postproduction units. He explained that the group plans to hold various regional meetings during the course of the year, with an annual national meeting held during the National Association of Broadcasters (NAB) convention.

Elliot cautioned agencies to be careful about how choices are made, particularly those that are financially driven. “The postproduction component is probably the smallest [financial] element in the process... Ask yourselves ‘Am I here because I have to be or am I here because money drove me here?’ ... if the answer is money, then you know you did a disservice to the

work.”

“It comes down to the quality of work,” Elliot concluded. “Whatever services that will survive.”

—Carolyn Giardina

## SESSION V Heads Of Production: The Next Generation

In this session—moderated by SHOOT’s senior editor, creative and production, Kristin Wilcha—agency heads of broadcast production discussed how they are evolving their departments in order to support a growing number of campaign elements from traditional TV spots to video games, Web sites, DVDs, branded content and other new media forms. But although some of the final product might not look exactly like a traditional 30-second commercial, the skill set required to produce this work is pretty much unchanged.

“We’re still looking for great creative thinking,” related Rich Rosenthal, head of production at Young & Rubicam, New York. “No matter where it ends up, it’s still about producing creative content.” At the same time, he acknowledged that part of talent recruitment involves looking for creative thinkers with new skill sets such as Web design.

As an example, Regina Brizzolara, senior VP/director of broadcast, McKinney+Silver, related that she recently hired someone from HBO—untraditional in that the new hire lacked an agency background, but still “knows the creative process and has a great attitude.” Brizzolara also brought her hands-on experience to the discussion, in that she recently oversaw McKinney’s innovative Audi A3 “Art of the H3ist” integrated campaign, an alternative reality game coupled with live events and TV.

“We need to diversify,” warned Tony Wallace, senior partner/director of broadcast production, JWT, Chicago, who presented an overview of the agency’s branded entertainment division, JWTwo that offers content creation services including music. “We are trying to get more into development of television [content].”

Aaron Royer, senior VP/associate director of broadcast production at Grey Worldwide, New York, is working to get “360 degree integrated content from discussion to making it happen.” Grey is directing its producers to come back from every shoot with another form of content—Web, etc., he reported.

Rosenthal and others agreed that their agencies are challenged to “come up with more than a :30 or :60”—whether that



Gold Sponsors Kodak and Getty Images welcome attendees Sarabeth Litt (L), Kodak and Ross Dabrow (R), Getty Images

be Web, music, or other forms of content.

But for now, heads of broadcast are preparing for what’s next while keeping their feet firmly planted in today’s commercial needs. Wallace reported that many clients remain conservative and are still doing “90 percent spots, although we are positioned to start working in these other directions for the future.”

Budgets—or the lack thereof—were also discussed. With unanimous agreement from the rest of the panel, Rosenthal stated that there is still “much less time and much less money... the problem is it always gets done.”

—Carolyn Giardina

## SESSION VI Industry Perspectives On Global Production

U.S. producers are continuing to look overseas, but at the same time, other countries are coming to the States. That is the dynamic introduced by moderator Massimo Martinotti, president of Mia Films, a group of production companies with offices in Miami, Mexico, Buenos Aires and Costa Rica, as well as associated production houses in Spain and Italy.

Putting an updated perspective on this topic, David Perry, executive VP/head of production at Saatchi & Saatchi, New York, noted that the dollar is no longer the driving factor in shooting outside the U.S. “We are leaving the country for a more highly evolved reason,” he said, noting that the choices are based on the qualities of the given country or the talent. Perry added that in reviewing the Cannes winners list from this past awards season, he concluded, “you can go almost anywhere in the world and get top talent.”

But not everyone agreed. Juan Alfonso, senior VP of marketing at ESPN International, said “my primary concern is costs. We always look in the U.S. first, then the budget limitations come into play.”

Philip Key, managing director/executive producer of Moonlighting Film Production Services in South Africa, acknowledged that costs have helped to make South Africa an attractive destination, but it is not the only factor. “Costs are always an issue, in terms of competition with other countries...but creative, support and other factors come into play.”

“I think relationships play a big part, even if one [country] is cheaper, an agency is not going to take a risk,” he added.

Martinotti asked panelist Deborah Sullivan, executive producer at bicoastal/international @radical.media, if production companies such as @radical with offices around the world have an advantage. She agreed that this is a good place to be, but commented “a smart production company is going to do their homework.” She also observed that she is “seeing more companies reaching out to other production companies to form relationships.”

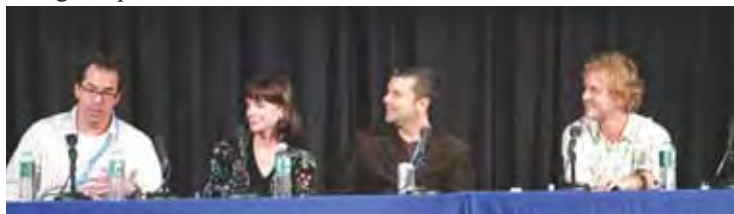
But Perry commented that sometimes U.S.-based production companies that have relationship agreements in place with foreign companies will tend to “lean toward that rather than looking to new ones. [In seeking production partners outside the U.S.], we still do a lot of that leg work.”

Meanwhile, changes are afoot in terms of what is being produced. Avinash Shankar, executive producer at India’s Stratum

Continued on page 45



Attendees enjoyed the keynote address and seven different sessions, with lunch and closing reception in the exhibit marketplace



Ad Agency Heads of Production: The Next Generation Panel

Brought to You By....

# Sponsors, Exhibitors Make Mark At Forum

The 3<sup>rd</sup> SHOOT Commercial Production Forum, presented in partnership with Source TV, was made possible in part by a series of industry sponsors. Additionally, exhibitors were a major part of the proceedings, showcasing products and services to Forum attendees.

Gold sponsors were Kodak and Getty Images. For Kodak, sponsorship was a natural as reflected in opening remarks by New York-based regional account manager Sarabeth Litt, who related, "Kodak has a long history with the advertising and production communities. That's why we continue to develop the most advanced products and services to enable you to express your creative vision and 'get noticed.'" Litt noted that more than 70 percent of Kodak's R&D budget is dedicated to advancing film technology. "Our Vision 2 250D film introduced earlier this year along with Kodak Look Manager System will soon be followed by our latest addition to the Vision2 family next month, so stay tuned." Kodak's lounge area at The Forum offered attendees the opportunity to learn more about the "Get Noticed" campaign; their fun and informative approach to learning about production and workflow. For more information, log onto [www.getnoticed.com](http://www.getnoticed.com).

In his remarks to Forum attendees, Ross Dabrow, director of North American Film Sales of Getty Images, noted that Getty was proud to be a sponsor of the event. "We look to participate in and support forums where industry leaders come together to debate and discuss creativity and the industry's changing landscape. Our goal is to support the commercial production industry as it evolves and provides creative solutions whenever possible."

In that vein, Dabrow shared news of "The Next Big Idea," a Getty initiative for a short film, peer-juried competition which allows entrants complete creative freedom in accessing all the collections available on [gettyimages.com](http://gettyimages.com). The annual competition began in '04. Ten winners will make the final cut and have their films premiered around the world—and one will win \$10,000 to support more creative endeavors. Attendees were able to get information on entering "The Next Big Idea" at the Getty lounge area. For more info, log onto [www.gettyimages.com/film](http://www.gettyimages.com/film).

FilmCore was a Forum sponsor. A leading editorial house

with operations in Santa Monica and San Francisco, FilmCore is about to formally launch its New York facility.

The Forum also benefited from several industry association supporters: the Association of Independent Commercial Producers (AICP), the Association of Independent Creative Editors (AICE), the Association of Music Producers (AMP) and the Association of Film Commissioners International (AFCI).

## EXHIBIT FLOOR

Exhibitors also made news at the Forum. For example, Comp 24, the compositing and color correction house with full service production facilities in New York and Los Angeles, announced at the Forum the addition to New York-based It's In The Works to its family of companies. Carl Perman, president of It's In

The Works, assumes the role of senior VP at Comp 24. It's In The Works has been creating top quality color corrected packages since 1946. In addition to Carl, Ken Wasserman, President, chatted with attendees throughout the day.

Film commissions had a presence on the exhibit floor as well. Mark Dixon, locations manager for the Connecticut Film Division, reached out to New York producers, noting that Connecticut is a resource for numerous locations, including New England-style sites. Fairfield's proximity to New York makes it the most lensed region of Connecticut. The Connecticut Film Division coordinates the permitting process at the local and state levels and serves as a liaison to both industry and government. Also manning the booth was project manager, Ellen Woolf.

A contingent of film commis-

sioners from Northern California came to the Forum to gain exposure for their locations (coastlines, redwood groves, ranches, farms, cityscapes, former military bases open for filming) and to explain the free assistance and cost savings they offer to commercial producers, ad agencies, filmmakers and location scouts. The areas represented lie north, south and east of San Francisco. The film commission group included Barbara Hillman from Berkeley, Brena Bailey from San Mateo County, Jim Reikowsky from Vallejo/Solano County, Karen Nordstrand from Monterey County and Barbara Bryant from Humboldt County.

"As the commercial and advertising industries evolve, we offer the stability of easy-to-secure locations, many of which are fee-free California state beaches and parks," said Karen Nordstrand, director of

film production at the Monterey County Film Commission. "The great thing about contacting our Northern California Film Commissions in the future is that we are friendly competitors who are familiar with each other's locations and freely refer business to each other. We can help save time and money for production companies coming to our area."

Barbara Bryant, film commissioner at the Humboldt County Film Commission, related that "commercials are a significant contributor to the economic environment here."

The Utah Film Commission was represented by its director Aaron Syrett and Brook Robinson. Utah has long been a host to commercials, gaining a reputation as a backdrop for many automotive ads. The state's production and post infrastructure has been built up steadily over the years.

Production services also were prominent on the Forum exhibit floor, represented by such notables as Philip Key, managing director of Moonlighting Film Production Services in South Africa. Key served as a panelist for the Forum discussion exploring "Industry Perspectives On Global Production." Under his purview, Moonlighting has extended its reach beyond South Africa—with Moonlighting + Rojas Films in Chile, and with Eclipse Films in Romania. Francisco Rojas and Nicci Rojas were present at the booth with Philip.

The Forum exhibitors additionally offered attendees a look-see at new technology, a prime example being LocationView, which in essence is a video assist that knows no geographic bounds. The system provides key executives and artisans—such as clients and agency creatives/account people—with accessibility to work as it is being shot on location or stage anywhere. Via an accompanying chat function and/or teleconference, people who can't be at a shoot in person can still see what's happening and provide feedback. The technology is from a company aptly named LocationView, a subsidiary of the 10-year-old, Hollywood-based Videorama! Industries, which is widely recognized as a stalwart in video assist playback on set or location. On hand to showcase the technology at their Forum booth were LocationView's co-founder and general manager R. Scott Lawrence, head of business and development John Locher, and sales representative Joshua Greenberg.

Among the other Forum exhibitors were Framepool represented by Peter Carstens, Shoot Latin America represented by its director, Karen Watts, and Global Production Network represented by president/CEO Harry Tracosas.



Kodak Lounge area



Getty Images Lounge Area



Northern CA Film Commissions



LocationView



Ct Film Division



Comp 24



Moonlighting



Utah Film Commission



# Networking, Wealth Of Info Mark SHOOT's 3<sup>rd</sup> Production Forum

Continued from page 42

Films, noted that production in India is very "hands on, a lot of our crews have gone on to features."

Perry related that media around the world is evolving at different rates, citing the growing interest in mobile content in Europe. He said Saatchi spending remains the same, but a portion of that amount has shifted from traditional TV spots to new forms of advertising. "We want suppliers to lead us," he said. Alfonso agreed, issuing a similar call to action.

—Carolyn Giardina

## SESSION VII

### The Media Is The Message: When Creative & Media Team Up For Tv Advertising, Branded Entertainment, And New Ad Forms

In a session moderated by SHOOT's Goldrich, industry experts from a variety of fields discussed how great results can occur when media and creative come together to find innovative solutions. Panelists were: Laura Caraccioli-Davis, senior VP/director of Starcom Entertainment, Chicago; Teddy Lynn, executive producer of Arnold's branded entertainment division, Boston and Los Angeles; Jeffrey Greenbaum, a partner at the law firm Frankfurt, Kurnit, Klein & Selz (FKKS), New York, as well as the author of SHOOT's "LegalEase" column; Jeffrey Marino, director of production at Visible World, New York; Jim Joseph, president of Arc, New York; and Ashley Swartz, president of Eiko Media, Detroit.

Lynn noted that his unit, which is part of the broader Arnold Worldwide agency, operates within the creative department, and since launching six months ago has been working to develop projects for clients, who, Lynn admits, "are nervous" about entering the branded space.

He added that the Arnold arm is grappling with what sources of talent to tap into—including established Hollywood artisans, and the mainstream commercial-making community. Lynn related that sometimes major networks require that a proven Hollywood writer, for example, be attached to a property being pitched. It can be a harder sell to bring an agency writer—whom the network has never heard of—to the table.

Caraccioli-Davis seeks to link marketers and the entertainment industry to produce exclusive opportunities to integrate brands into pop culture vehicles. She illustrated some examples, including linking AllState Insurance and the popular WB series *The Gilmore Girls*, which tied "first experiences" on the show—like a first car or first apartment—back

to the insurance company via a Web site. "Clients want to get as close as possible to the creative process," said Caraccioli-Davis, who noted that integrating marketers and programming is a balancing act, and one needs to "aggressively collaborate."

Joseph of Arc, an agency that is part of the Publicis Group, and seeks to get brand messages across multiple platforms (e.g. cell phones and podcasts), noted that when coming up with alternative media solutions, it's important to start with the "underlying marketing essence" of a product, and turn that into a campaign. It's also important, he said, that the right kind of message is selected. "Things start out media neutral," he related, meaning that where the content will be featured is predicated on the campaign idea, not a pre-conceived notion. In addition to working with various Publicis shops, Arc also works with agencies outside the network. Swartz of Eiko noted that gamers are "exceptional" in that they are not multi-tasking with other media while playing—their focus is on the game, not a TV set, the

Internet and a PDA. She related that there were three areas of gaming an advertiser could get into: "advergaming," whereby a game, usually online, revolves around a brand; the static integration brand match, where an advertiser links a brand within a game that in turn enhances the game—i.e. Lara Croft and Jeep; and dynamic insertion of ads, which will allow, for example, an advertiser to do object replacement within a networked game.

Marino of Visible World, a company that specializes in developing the tools and processes for planning, executing and delivering highly targeted and versioned ad campaigns to consumers (e.g. a florist could target a neighborhood by zip code), conceded that the ongoing debate about the death of the :30 hasn't abated. He noted however, that even with a migration of viewers, dollars are being spent in broadcast, and the key is to offer "a greater experience to the viewer." Visible World build boxes to "deploy highly targeted, addressable" advertising. He said production in this space needs be "crafted so it can take advantage of

the technology." Through the technology, it will be possible to insert dynamic updates to ads on air, and have geographic addressability.

Greenbaum, of FKKS, noted that projects calling for the integration of advertising and entertainment raise key legal issues. The first being that ideas are valuable—it's important to get compensated for the idea, not just the time. He related that compensation could come in the form of licensing, or another innovative compensation model, pointing out the fact that the sock puppet for pets.com led to merchandising. Another point Greenberg raised was the concept of control when a brand is incorporated into an entertainment property. For example, how do you manage the risk? To do that, one should look back at contracts and make sure all interests are protected. Another point was the idea of different rules in entertainment and in advertising. "There are new challenges in complying with traditional rules in untraditional formats," he noted. Another legal issue was the idea that "getting under the radar" might not be acceptable—a spon-

sor involvement may need to be fully disclosed.

An additional area to sort out in the legal arena is celebrity involvement, noted Greenbaum. Some of the questions to ask are: Will a celebrity be willing to participate in branded entertainment, and what do you (and they) do about exclusivity? He related that in some cases "celebrities don't understand what they're getting into" when they initially agree to a branded entertainment project. This led to another point to consider: films and TV shows are forever—you need unlimited rights. He cited as an example the Taster's Choice model—the guy featured on jars of the coffee—whom a jury awarded \$15.6 million in compensatory damages for the long-running packaging.

ROI, noted the panel, would determine the success of branded content, and Caraccioli-Davis said that "branded entertainment is the first step" in the relationship between brands and popular culture, "and it will manifest" into other areas

—Kristin Wilcha

## Classifieds

### HELP WANTED

#### Sr Producer/Project Manager

Philadelphia based post facility seeks experienced individual to manage high profile commercial, VFX and audio projects. Knowledge and experience with production, editorial, graphics, transfer, and sound design required. DI experience a big plus. Position works closely with clients and the creative staff. Should have 5 to 10 years experience as a producer for a full service post facility. Send resume and cover letter to:

Sr Producer/Project Manager  
**Shooters Post & Transfer**  
601 Walnut Street, Suite 1050s  
Philadelphia, PA 19106  
HR@shootersinc.com  
215-861-0098 Fax

**Seeking Final Cut Pro Editors** with a minimum of 5 years long format experience and proficient use of Adobe After Effects and PhotoShop. Freelance position with opportunity for Staff. Immediate open. NY Metro Area. Send all reels or web links to:

Human Resources  
**ADM Productions Inc.**  
40 Seaview Blvd  
Port Washington NY 11050  
HR@admpro.com

#### WANTED: DP AGENT

Small Successful Agency reps DP's for TV & Features. EST 1997. Looking for Experienced Agent to helm Commerical DP Division. Great Atmosphere. Great Opportunity for Potential Partnership.

Think outside the "BOX"  
**Fax resume to: 213-484-4200**



**Ear to Ear Music and Sound Design** is currently looking for an In-House Director of Sales and Marketing. Must have exceptional business building skills with a proven track record. Candidate should be creatively savvy and highly motivated, solid client relationships are a must. Long-term growth potential is enormous.

Competitive compensation and benefits package offered.

Email Resumes to:  
**info@eartoeear.com**

#### Senior Graphic Designer

Philadelphia based post facility is looking to add a Senior Designer/Art Director to our expanding graphics department. Applicants should have 10 years of experience, great design skills, a passion for the work, and the ability to communicate. Experience with high profile commercial and VFX required. This is a hands on position; you must have experience with AfterEffects, 3D animation (Lightwave a plus) and/or flame. We are a growing modern facility with great people and good vibes. This is a staff position. Send your reel (D-Beta, Beta or DVD) to:

Graphic Designer  
**Shooters Post & Transfer**, Attn: HR  
Independence Square West  
Suite 1050 South  
Philadelphia, PA 19106

### REAL ESTATE

#### For Lease / Chicago

Production Building / Stage  
Ideal For Film or Stills.  
10 minutes from  
Michigan Avenue.  
5,600 Sq. Feet  
Call Steve 312-222-1123

#### Office space / Avid Room in the Flatiron District

available in a beautiful 10,000 square foot post facility with plenty of natural light. Available immediately for short term/long term lease. Please call **646-502-1250** and ask for Rachel.

To place a classified ad simply email copy to:  
**classified@shootonline.com**  
or  
Call:  
**203-227-1699 ext. 12 ...**  
*"It Works"*

### DUPLICATION SERVICES

**FULL COLOR PACKAGES**  
SHORT OR LARGE RUNS  
U S A  
**DISCS**  
212.398.6400 • FAST TURNAROUND • www.usadiscs.com

### PRODUCTION SERVICES

**INTERNATIONAL DIGITAL CENTRE INC.**  
**INTERNATIONAL DUPLICATION CENTRE INC.**  
VIDEO / AUDIO DUPLICATION  
STANDARDS CONVERSION  
DVD / CD COMPRESSION  
AUTHORING / REPLICATION  
24 hours a day  
7 days a week  
TEL 212 581 3940  
www.IDCDIGITAL.COM

## Kodak Unveils New Vision Film Stock

Continued from page 1

phers more creative latitude while filming high-contrast exterior scenes in bright daylight as well as shots in mixed color temperatures," explained Robert Mayson, general manager and VP of image capture for Kodak's Entertainment Imaging Division. "Advances in film science and emulsion technology ensure that nuances recorded on the negative are retained through both digital and optical postproduction all the way through to cinema and television screens." The introduction of the stock—held earlier this week at the Kodak screening room at Eastman Kodak's Hollywood office—included the screening of a short demo film of exteriors shot on the new film by the company's Chris Hart and designed to demonstrate these characteristics.

Afterwards, cinematographers in attendance shared their thoughts with *SHOOT*. "My

first impression is very positive," said Stephen Lighthill, ASC. "I was mainly looking to see improved contrast, and this looks like enormous improvement. [The handling of grain] also showed great improvement. I look forward to testing it."

"It did have improvements," related Bill Bennett, ASC, citing specifically an enhancement in tracking, which he explained is the film's ability to maintain color consistency when under and over exposed. "That saves a lot of time in telecine."

The new emulsion is the sixth member of the Kodak Vision2 family of color negative films, which was introduced in November 2002. The new films offer a wide range of imaging characteristics designed to enable cinematographers to create compelling pictures in virtually any lighting environment.

## Sound Lounge Weaves Voice Casting Web

Continued from page 11

selected casting choices in order of the producer's choosing. The producer can then share access to the casting site with colleagues and clients. Commentary can also be added.

Once a voice is selected, Sound Lounge can book the talent and set up the recording session. It also provides assistance in negotiating celebrity voice talent. Sessions can be listened to in real time through direct ISDN connection to a local studio or phone patch. Additionally, subscribers are able to store a full history of their auditions online. Voices involved in previous casting sessions are available for review instantaneously. Sanchez contended that his firm's service "represents a new model for voice casting."

## Cinematographer Sigel Signs With Sandwich To Helm Spots

Continued from page 6

Sandwich Films, giving Sigel a hands-on feel for working with the company, which prompted his decision to join.

Executive producer Bill Sandwich said that Sigel has stepped up his commitment to directing commercials, meaning that he comes aboard the shop at an opportune time. Sigel said he hopes to work in a variety of spot genres, noting that while he's known for visual storytelling and strong images, a number of his film endeavors have entailed strong character work.

Sigel joins a Sandwich Films' directorial roster that includes

Jeff Gorman, Steve Kessler, feature filmmaker John Curran (*We Don't Live Here Anymore*), Dave Merhar and Rawson Thurber. The latter two joined Sandwich earlier this year. Merhar is a former DDB Chicago creative director and partner/co-founder of the creative boutique Fusion Idea Lab, Chicago. He came over from bicoastal HSI. Thurber, who wrote and directed the comedy *Dodgeball*, is the writer and director of the *Terry Tate: Office Linebacker* series of shorts that morphed into a successful ad campaign for Reebok from Arnell Group, New York.

Sandwich Films' sales force



Newton Thomas Sigel

consists of independent reps Mary Ford of Mary Ford & Co. on the East Coast, Nikki Weiss of Nikki Weiss & Co. in the Midwest, and Stacey Altman of Stacey & Co. on the West Coast.

## Moreno-Luna Snags Top Spot At L.A. Trailer Park Fest

Continued from page 6

*Return of the Kings* as the Trailer Park movie. The film won the best editing Oscar at the 2004 Academy Awards. For the AICE/L.A. competition, the trailers for the film had to be a cross genre portrayal, meaning that sci-fi adventure was off limits and that all other genres were fair game. This made for a broad creative canvas for aspiring editors.

Moreno-Luna opted for an over-the-top, tongue-in-cheek, comedic trailer promoting a Mexican Cinema presentation: *Legend of the Chupacabra*, a tale of mystery, suspense, death, romance and tequila.

Taking second place in the competition was Logan Hefflinger of The Whitehouse, Santa Monica, followed by

Marelna Martinez of Brass Knuckles, Asako Ushio of Jigsaw, Santa Monica, and Kristen McCassey of FilmCore, Santa Monica.

The work was judged by a panel of leading editors: Igor Kovalik of Inside/Out, Santa Monica; Paul Martinez of Lost Planet, Santa Monica; Bee Ottinger of Rock Paper Scissors,

Los Angeles; Tiffany Burchard of FilmCore; and the mono-monikered Katz of Cosmo Street, Santa Monica.

The awards gala was organized by Joe Disanto, executive producer of Brass Knuckles, Steve McCoy, president of FilmCore, and Tim Jacobs, a producer at FilmCore. Jacobs also served as the evening's emcee.

## Jonathan Silver

Continued from page 10

Vida Loca." Silver's editing portfolio also includes such MTV Video Music Award-winning clips as Dr. Dre's "Keep Their Heads Ringing," TLC's "Waterfalls," and Mary J. Blige's "No More Drama."

In the ad arena, Silver has edited commercials for such clients as adidas, Skechers and L'oreal. The latter featured Beyonce Knowles and was directed by Matthew Rolston, with whom Silver has collaborated on several music videos. Silver also served as an additional editor on the Oscar-nominated short film *Most*.

The directing team of **Josh & Xander (Josh Melnick and Xander Charity)**, formerly of bicoastal/international **Partizan**, has joined **Tight**, the Santa Monica-headquartered shop headed by executive producer **Jonathon Ker**.....Director **Breck Eisner**, who recently wrapped the feature *Sahara*, has come aboard bicoastal/international **Chelsea Pictures** for spots. Meanwhile director **Ben Younger** is again available for commercials via **Chelsea**; his feature film *Prime* starring **Meryl Streep** and **Uma Thurman** premiered earlier this week....**Joe Leih**, who gained inclusion into *SHOOT's* *New Directors Showcase* earlier this year, has signed with **Creative Film Management (CFM)**, New York, for exclusive U.S. spot representation. He continues to be handled by **Sparks Productions**, Toronto, for work out of Canadian agencies.....**Zarina Mak** has been named executive producer of New York editorial house **P.S. 260**. She recently wrapped a year as head of production at **Fallon**, New York, working on such accounts as **Starbucks** and **Virgin Mobile**. Prior to that, she was producing at **BBH**, New York. At **P.S. 260**, Mak succeeds **Michelle Thibeault** who is moving to Sarasota, Fla., to be president of **Two Dogs Trucking**, which she and her husband Eddie own....**Sam Aslanian**, VP/executive producer for Los Angeles-based music video/commercial production house **DNA**, is leaving the company after a successful 15-year run to take on personal pursuits. **Missy Galanida**, formerly exec producer and directors rep for music videos at **DNA**, has become head of music videos/exec producer for the company, which continues to be headed by founder/CEO **David Naylor**. Additionally, producer **Caleb Dewart** has been named **DNA's** music video executive producer....**Pacifica Ventures**, owner of the historic **Culver Studios** in Culver City, Calif., has come aboard a team looking to build a major movie/TV production studio in Albuquerque. **Pacifica Ventures** will help **Union Development Corp** and **Digital Media Group**—the original developers of the New Mexico facility—in designing the estimated \$60 million-plus project and will provide operational management once the stage complex opens as planned in early 2007....

## rep report

Hollywood-based animation/live-action/design house **ka-chew!** has secured **Ann Asproditis** of **Asproditis Reps**, New Orleans, to handle the South, and in-house rep **Ryan Ingram** to cover the West Coast.... Visual effects house **Radium**, with bases of operation in Santa Monica and San Francisco, has hired **Rich Durkin** of independent rep firm **Ice Tea Productions** to handle the East Coast....Independent rep **Michael Bennett** has added three Santa Monica-based shops to his roster: **Cake Editorial**; audio post facility **Lime Studios**; and **Boomerang Music**. He will primarily handle the West Coast—and some other individual markets—for the companies.... Music/sound design house **Yessian**, bicoastal and Detroit, has signed **Connie Mellors** and **Ellen Dempsey** of **Connie Mellors & Co.** for West Coast representation.... **Global Production Network (GPN)**, Los Angeles, has added to its roster of production service companies overseas, signing Hungary's **C47 Films** to an exclusive North American representation deal. Based in Budapest, C47 is headed by managing director/executive producer **Alex Nemetz**, who was a creative director at **BBDO** and **TBWA**, both in Budapest, before moving over to the production side of the business.... Cinematographer **Barry Markowitz** has joined **ICM**, Beverly Hills, for representation in all areas....Cinematographers **Nicola Pecorini** and **Nick Taylor** have signed with **The Skouras Agency**, Santa Monica, for exclusive representation....DP **Gordon Brown** has signed with **Orlando Management**, Sherman Oaks, Calif., for exclusive representation....DP **Andy Lilien** is now available exclusively through **The Lyons Sheldon Prosnit Agency**, Los Angeles....DP **Eric Edwards** is now available through **Innovative Artists**, Santa Monica, for all work after wrapping principal photography on *The Breakup* with director **Peyton Reed**.... Wardrobe stylist **Genevieve Tyrrell** has completed the feature film *Accepted* and is set to take on spots via **The Montana Artists Agency**, Los Angeles....

## bulletinboard

□Oct. 4-27/Japan: One Show Traveling Presentation and Exhibition of the 2005 One Show, One Show Design and One Show Interactive Winners at the Advertising Museum Tokyo. www.oneclub.org....

□Oct. 28/New York: Early entry deadline for the Webby Awards. www.webbyawards.com

□Oct. 29/Honolulu, Hawaii: The Association of Independent Commercial Producers (AICP) Show at the 25<sup>th</sup> Annual Hawaii International Film Festival. Honolulu Acamy of Arts. www.aicp.com or shooters@hawaii.rr.com....

□Nov. 2/Richmond, Va.: The Association of Independent Commercial Producers (AICP) Show at the Byrd Theatre. www.aicp.com or contact Terry Stroud at terry.stroud@lobe.com

# Where Word of Mouth Begins

## Want to get noticed by Ad Agency Heads of Production, Producers, Chief Creative Officers, Creative Directors, Art Directors & Copywriters?

Advertise in SHOOT to break through the clutter, get a leg up on the competition and start some word of mouth buzz! SHOOT has been reporting on industry news and discovering great talent and great work for 45 years. Name any big commercial director or leading production company and it's almost a certainty that the first place the industry learned about them was in SHOOT. The same goes for Editorial, Effects, Animation and Music & Sound artisans & companies. And, the same goes for new technology and new equipment.

SHOOT is the trusted authoritative source for agency producers and creatives who need to know what's going on and what companies and artisans they should know about. Your ad is a direct link to tell them why they should know more about you. Agency readers, not only notice ads in SHOOT more than they do in any other publication but that they take action as a result of seeing advertising in SHOOT more so than in any other publication. (*Actions include: saved ad, visited website, contacted advertiser, recommended purchase of advertised product/service, purchased an advertised product/service*).

In addition to the news, regular columns and ScreenWork creative section, here's a look at upcoming special features...

### NOVEMBER 4 (Ad Closing 10/25)

#### Music & Sound Design

Agency music producers sound off on the trends and directions of music in advertising. Chart a course to success this fall with our **Top 10 Music Tracks Chart** (with back stories on the top three tracks). We'll also find out how a piece of music in a spot grew into full-length song with airplay on satellite radio. And, we'll take a look inside Wave, London. There will be bonus distribution of this issue at the influential Music for Film & TV Conference, presented by charts maestro *Billboard Magazine* in Beverly Hills. (*SHOOT* is organizing and moderating the *Music For Commercials* session!)

#### Cinema Advertising

Traditional commercials are making their way to movie theaters with increased frequency. Now what are the new and emerging opportunities for advertising or branded content? One may be the 3-D space, where new technology is developing rapidly and Hollywood is taking notice. Disney releases the 3-D computer animated film *Chicken Little* on Nov. 4. And filmmakers such as James Cameron and George Lucas have said they will next produce 3-D feature releases. McDonalds took advantage of last summer's *Spy Kids 3D* for marketing. A look at what readers show know.

#### Preview

SMPTE Conference and Exhibition, Nov. 9-12, New York

#### Preview

NAB Post + Production Show, Nov. 15-17, New York

### NOVEMBER 18 (Ad Closing 11/8)

**Production & Production Service Companies:** Directors and production company executives get together in an exclusive SHOOT roundtable, where they will discuss the widening and changing media landscape, how to best position a company and a director to take on both traditional spot work, as well as other forms of advertising.

**Also,** SHOOT takes a look at leading production services shops. **The State of HD:** myths and realities. What you need to know, no matter what side of the production equation you're on.

### DECEMBER 2 (Ad Closing 11/18)

**Agency of the Year:** Who will it be? Creatives, producers, clients, production shops, post houses, music companies, and many others eagerly await the decision, which will be based on new-business wins and creative prowess-both in traditional and emerging media.

### DECEMBER 16 (Ad Closing 12/2)

**Year End Issue:** 2005 Highlights/Most Influential People and Companies Find what campaigns, spots, interactive work, and integrated approaches made the biggest impact this year. Plus, the people and companies who created buzz, led the way and in some cases changed dynamics.

**Hot Location Spots:** SHOOT takes a tour of U.S. & International shooting destinations and examines why you may want to consider them.

**Only four issues left this year. Call today to reserve space.**

West / International Display Advertising:  
Roberta Grier, 203/227-1699, ext. 13,  
[rgrier@shootonline.com](mailto:rgrier@shootonline.com)

East / Midwest Display Advertising:  
Robert Alvarado, 203/227-1699, ext 15,  
[ralvarado@shootonline.com](mailto:ralvarado@shootonline.com)

**SHOOT**  
The First Word in Word of Mouth<sup>SM</sup>

CO-WORKERS THOUGHT SHANE WAS HIGH  
WHEN HE ENVISIONED A SPOT OF  
CELEBRITY-HEADED SINGING DAISIES  
BEING SHOT, EDITED AND ANIMATED  
AT ONE SHOP.



BUT THEN THEY SAW IT, TOO.

LIVE ACTION + EDITORIAL + ANIMATION + FX + LOTS OF OTHER +S

RHYTHM + HUES COMMERCIAL STUDIOS  
5404 Jandy Place, Los Angeles, CA 90066 310.448.7900 [rhythm.com](http://rhythm.com)

