

SHOOT®

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

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MAY 26, 2006

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25 Helmers Set For SHOOT's 4th New Directors Showcase

Competition Draws Diverse Mix Of Entrants, Including Four Teams; Former Ad Agency Artisans, Spec Spots Figure Prominently

A SHOOT Staff Report
NEW YORK—SHOOT's fourth annual New Directors Showcase—marked by an evening screening, panel discussion and reception this week (5/25) at the Directors Guild of America (DGA) Theater in New York—offers a total of 25 helmers (including four two-person teams) from diverse backgrounds.

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

- Adam Goldstein, who exited his senior creative director/copywriter's post at BBDO New York to make the jump to full-time directing



ILLUSTRATION BY PHILIP DORAK/CALY IMAGES

earlier this year, joining bicoastal/international RSA Films. He earned inclusion in the SHOOT Showcase based on his Levitra "Brunch" spec spot and the New York Homeless Coalition's "Scaffold."

- John Immesoete, who spent 15 years on the agency side of the business before joining the directorial roster of Backyard Productions, Venice, Calif., in late 2004. His last agency post was as a group creative director at DDB Chicago.

- Shyam Madiraju, who started as an art director in India. His most recent agency role was as creative director/partner at Ogilvy & Mather, Los Angeles, where he ran the

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AICP Show To Reflect Changing Biz

By Millie Takaki
NEW YORK—The 2006 Association of Independent Commercial Producers (AICP) Show and Lecture Series, slated for June 8 at the Museum of Modern Art (MoMA) in New York, will reflect a changing industry landscape. In terms of the AICP Show, what a difference a word makes—or make that the lack of a word.

The annual AICP Show's longstanding description chang-

es from "The Art & Technique of the American Television Commercial" to "The Art & Technique of the American Commercial." The deletion of the word "Television" reflects the fact that for the first time the AICP Show will become thoroughly inclusive of work that appears in nontraditional media such as cell phones, iPods, PDAs and computer screens. Across nearly all AICP Show categories, this fare will be eligible for

recognition alongside TV and cinema commercials.

Thus the AICP Show's Technique (Visual Style; Dialogue or Monologue; Humor; Tabletop; Cinematography; Animation; Editorial; Graphics; Visual Effects; Original Music; Sound Design; Musical Arrangement; Production; Production Design; and Talent Performance), Concept (Agency Art Direction; Copywriting) and Specialty (PSA;

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Illinois Boosts Incentive For Spot Filming

By Robert Goldrich
SPRINGFIELD, Ill.—At press time, Gov. Rod R. Blagojevich (D-IL) was expected to sign into law a measure that will replace and significantly boost the existing financial incentive designed to encourage filming in Illinois. The incentive will no longer be confined to a tax credit on wages. Instead it will expand beyond that to cover virtually all production expenditures made in Illinois.

The new measure calls for a 20 percent tax credit on total Illinois production spending, nearly doubling the current program which provides a 25 percent wage-based

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HD Biz Grabs Its Console At E3 Confab

By Carolyn Giardina
LOS ANGELES—The 12th Annual Electronic Entertainment Expo (E3), the major computer and video game trade show that recently brought more than 60,000 industry professionals to the Los Angeles Convention Center, emerged as an important battleground in the competition for the next generation of DVD technology.

"We are entering an era where

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Courageous Persuaders

This week's feature on the Kangaroo Project puts the spotlight on a two-pronged competition, now in its fifth year, that annually turns out a PSA which not only addresses a socially worthwhile issue but also gains significant exposure through guaranteed airtime. In the process, up-and-coming creative and directorial talent is uncovered.

Cut from the same progressive cloth is the Courageous Persuaders student advertising competition, which is in its sixth year in Michigan. However, this marks the first year that the program has gone national. It encourages high school students to create a 30-second TV spot that warns middle school students about the dangers of drinking alcohol.

Judge Michael A. Martone, whose opposition to underage drinking led to his founding the



Courageous Decision Program, teamed with McCann Erickson Detroit to present students with \$12,000 in scholarship funds at the Courageous Persuaders banquet earlier this month.

The competition drew entries from some 10,000 students from across the country. This year's winning spots can be viewed at www.couragefirst.com, with the grand prize ad appearing on national television.

Creators of the following commercials received scholarships and Courage Award trophies:

- Grand prize, \$3,000—"2 Minutes" by Karon Youngkin, Gil Zabarsky, Bryan Hogan, Misty Mueller and James Salligs of J.J. Pearce High School in Richardson, Tex.

- First place, \$1,500—"Consequences" by Tanner

Arrington and Andrew Smith of Cooper High School in Abilene, Tex.

- Second place, \$1,000—"Bad Influence" by Daniel Phillip Maggio, Ryan Maggio and Fahad Naeem of West Valley High School in Hemet, Calif.

- Third place, \$500—"Spin the Bottle" by Danny Belkin of Thomas S. Wootton High School in Rockville, Md.

Additionally, four special awards were presented:

- The Adcrafter Award (\$2,000 funded by the Adcraft Club of Detroit) went to a spot deemed to convey factual info about the dangers of alcohol use in the most persuasive and creative manner. The PSA was "Vocabulary 101" by James Semivan of Dondero High School in Royal Oak, Mich.

- New York festivals Award (\$2,000) was chosen based on the spot's effectiveness to inform and inspire. The winner was "Drunken

Drummer" by Jessica Wiswary, Nick Kyewski, Shelby Johnson and Kyle Ellis of Eppier Junior High School in Utica, Mich.

- USA Today Award (\$2,000) was chosen by the USA Today Detroit staff from among the most persuasive students as judged by middle school pupils. Belkin's "Spin the Bottle" took this honor.

- And the USA Today Courageous Leader Award was presented to a special teacher, Dick Rockwell of Royal Oak's Dondero High School, for his extraordinary contribution to the Courageous Persuaders program.

Winners were selected through several rounds of judging. During round one, a panel of ad professionals from McCann Erickson and board members of Courage First viewed the entries and identified the leading contenders. Those entries were then reviewed by middle school students who completed questionnaires developed

by McCann to measure which ideas were the most persuasive. Those results determined the winners.

"The results revealed the incredible impact of the commercials," stated Courageous Persuaders co-founder John Barczyk, senior VP/group account director at McCann Detroit. "After a single viewing of the winning commercials, middle school students exhibited nearly 30 percent greater sensitivity. These are numbers any marketer would be proud of."

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EDITORIAL

Publisher & Editorial Director • Roberta Grier
203.227.1699 ext 13 • rgrier@shootonline.com

Editor • Robert Goldrich
818.884.2440 • rgoldrich@shootonline.com

Sr. Editor/Technology & Postproduction • Carolyn Giardina
310.822.0211 • cgiardina@shootonline.com

Contributors • Christine Champagne, Millie Takaki, Bill Dunlap, Fred Cisterna, Kathy Ruhne

ADVERTISING

21 Charles Street #203 • Westport, CT 06880
East/Midwest • Robert Alvarado
203.227.1699 ext. 15 • ralvarado@shootonline.com
West/Intl. • Roberta Grier
203.227.1699 ext. 13 • rgrier@shootonline.com
Classified • Kelly Boyle
203.227.1699 ext. 14 • kboyle@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

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Subscription service questions, call:
1.847.763.9620

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203-532-2582 or lramirez@directmedia.com

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The Medium is the Message

By Millie Takaki

G.E.'s "One Second Theater"

In an initiative that turns traditional commercialmaking on its ear, in this case a giant elephant's ear—actually making TiVo and digital video recorders an ally rather than an advertising adversary—General Electric is introducing "One Second Theater," created by BBDO New York.

BBDO has re-edited several broadcast spots, embedding in each one some additional material, which can be glimpsed for only a second when watched live on TV. But for those using a digital video recorder, the commercials can be paused and the new material can be watched in its full glory.

The first spot to be adapted to this new model is "Singin' In the Rain," which debuted a

year ago. Directed by Joe Pytka of Venice, Calif.-based PYTKA with visual effects by Quiet Man, New York, for BBDO, the popular commercial—part of G.E.'s "ecoinagination" campaign promoting the company's environmental-friendly efforts—featured a dancing elephant hoofing about in a rainforest. The updated version of the spot designed to facilitate the "One Second Theater"—with interactivity magic from Quiet Man—is titled "Dancin' Elephant." DVR users can see additional material which tells us more details about the elephant, named Elli—and other characters in the rainforest—in *True Hollywood Story* style. For example, such celeb trivia appears on screen as Elli having

earlier in her career appearing in a teenage exploitation film, *Don't Touch That Trunk*. The pachyderm also endured a peanut scandal, but has recovered nicely, starring in the upcoming summer release *Love of the Mastodon*.

There's plenty more tongue-in-cheek back story to be had. Flamingoes Stephanie and Esteban are described as "trained method actors" that made their first mark appearing in carnival sideshows as "The Amazing Two-Headed Flamingo." However the act was disemboweled by the investigative cable TV special *Fake Two-Headed Animal Acts Exposed*. Meanwhile, Andy the macaw has shunned the spotlight since attaining fame; he is now a recluse living somewhere in New Hampshire. And Burmese python Jimmy Santora is now a theater critic for his own self-published newsletter, *Thesspian Roundup*.

A My Space profile on Elli can also be accessed, listing her general interests such as "bling" and "mud baths on Maui." The elephant's favorite song is "Tusk" by Fleetwood Mac, while the movies of preference are *Animal House* and *Dumbo*. Her favorite read is "Horton Hears A Who." Elli has also started her own blog, which viewers can join, and has a podcast, which audiences can check out as well.

"G.E.'s One Second Theater is about thinking forward," stated David Lubars, chairman/creative officer, BBDO North America. "There are lots of cre-

ative media opportunities for delivering messages consumers will happily seek out."

Judy Hu, G.E.'s global executive director, advertising and branding, said, "We've uncovered an exciting new way for consumers to interact and engage with our brand. In essence, our commercials will now become carriers of program content. It's quite literally 'imagination at work.'"

"One Second Theater" debuted earlier this month. Additional "episodes" are planned. The programming is also accessible online at www.onesecondtheater.com.

The initiative potentially generates an extra dimension for all G.E. commercials, promoting the viewer expectation that a spot could carry some interesting additional entertainment fare.

The "One Second Theater" title harkens back to the famed *G.E. Theater* during television's golden age. Hosted by Ronald Reagan, *G.E. Theater* had a long run of popularity back during the days when advertisers and agencies had a significant hand in developing programs. Today, that client and/or agency involvement has re-emerged with new media. In this case, however, "One Second Theater" accounts for the shortened attention span of our times.

G.E.'s media agency, OMD, planned and placed all the TV and digital activity to create a fully integrated launch. G.E. also partnered with Blitz to develop the online elements of the campaign.

FLASHBACK

5 YEARS / 10 YEARS

5 Years Ago

□ May 25, 2001/Bicoastal/international Hungry Man is expanding northward, opening an office in Toronto called Frozen Man. The new office will be headed up by partner/executive producer Steve Orent, and executive producer Tom Rossano....Patrick Davenport has joined bicoastal/international Believe Media as executive producer. He had been exec producer of commercials at Digital Domain, Venice, Calif....

10 Years Ago

□ May 24, 1996/Director Osbert Parker has signed with Partizan Midi Minuit, which has offices in London, Paris, and New York, for worldwide representation. The shop's presence in the states is co-venture with bicoastal/international Propaganda Films....Director Steve Ramser has joined production house Morton Jankel Zander, Hollywood, following his departure from bicoastal The A+R Group....The industry mourns the passing of veteran tabletop director Elbert Budin, heard of bicoastal Elbert Budin Inc., who died May 11 at 68; and Norris Nelson, a former executive producer at Leo Burnett Co., Chicago, who died May 8....

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Dir. Harrod Hitches A Ride To Tractor Supply Company

Carmichael Lynch, Minneapolis, Creates Campaign Starring Static Characters

By Christine Champagne

They don't move a muscle. They don't even blink, and their mouths don't open when they speak. Yet the two static farm guy figures featured in a new spot for Tractor Supply Company called "Headed to TSC" sure do make for compelling characters. In fact, one can't help but be drawn to these strangely still types.

For those of you who haven't seen the :30 "Headed to TSC," the spot finds a farmer named Dale stopping his pickup truck on his way to the local Tractor Supply Company store to speak with a friend, Ed, who is standing by the side of the road. When Ed realizes that Dale is going to Tractor Supply Company, he asks his buddy to pick him up a gallon of tire sealant. Dale is fine with that, and he also has no problem fulfilling Ed's subsequent request, which is for a 50-pound bag of dog food. But when Ed asks Dale to pick up a 35-ton log splitter, we can see by the look on Dale's face that that's where he draws the line.

Cut to the pickup truck driving down the road with both Dale and Ed in the cab.

"Why didn't you just ask me for a ride?" Dale says.

"I didn't want to put you out," Ed replies.

"Headed to TSC" is one in a multi-spot campaign for Tractor Supply Company created by Carmichael Lynch, Minneapolis, and executed by director Paul Harrod of Bent Image Lab in Portland, Ore. According to Carmichael Lynch creative director/art director Randy Tatum, he and his partner creative director/copywriter Steve Casey were inspired to create a world of non-moving characters to represent Tractor Supply Company customers after spotting a photo of a nostalgic figure. "That's when the light bulb went off," Tatum said. "We realized if our characters were inanimate, we could use that to great comedic effect."

Tatum and Casey went on to create a world of about a dozen characters, writing up detailed character descriptions for each. Ed, for example, is the kind of friend "that always asks you to pick up something for him or if you're finished with your sandwich," Tatum shared with a laugh.

The ideas for the people who would populate the Tractor Supply Company spots in hand, Carmichael Lynch then sought a director and production company



[CLICK HERE TO VIEW SPOT](#)



to bring them to life, considering talents from both the animation and live action world. Harrod and creative partner Chel White of Bent Image Lab impressed the agency with their enthusiasm for the project, Tatum said, noting that the two guys even flew out to Minneapolis to meet with the agency and show a rough demo they had put together.

"I think it was a trick question, but when we were first talking to [the guys from Carmichael Lynch], they asked us, 'Now are you disappointed that there is no animation happening here?'" Harrod recalled, "and Chel and I were both in absolute agreement when we said, 'Absolutely not.'"

"There seemed to be a wonderful opportunity here to do something that wasn't live action and that wasn't animation and had a potential for a great aesthetic," White added.

Then there were the scripts. "The scripts were understated, which is something we don't tend to get a lot of in animation," Harrod praised. "Really to the point, with a kind of dry, bucolic humor that all of us really appreciate."

Relying on the character descriptions provided by Carmichael Lynch, the artists at Bent Image Lab sketched and then sculpted a series of original characters that were cast into urethane figures and painted with acrylics. Many of the characters were built in dual scale. For example, in addition to crafting a six-inch tall version of Ed, the artists also made a three-inch tall bust of Ed's head, which was used for some

close-up shots.

Harrod and DP Mark Eifert shot the figures featured in the "Headed to TSC" spot on a set of miniatures and models. But they also shot live-action background plates of farmland and sky in rural California—if you look closely at the spot, you'll notice the clouds move and a bird flies by in the far distance.

Why not simply shoot the whole spot on a miniature set with a fake background? "I think more than anything else it was a matter of creating our own world that was not necessarily a live-action world and not necessarily a miniature world but some place that exists between," Harrod said, noting that the spot also might have failed to appeal to the desired adult demographic if it seemed that Ed and Dale existed in a world that was too pretend, too childlike.

Not content to rely on the live-action backgrounds as they were shot, Harrod and his crew tweaked them. "The clouds in almost every shot are not the clouds that were shot with that landscape background. We would shoot clouds as separate elements and composite them in, and we would speed up the clouds to make them move through shots a little bit faster," Harrod said. "I think in some cases it is nearly undetectable, but I think on a subconscious level it is really apparent [that the background] is not still."

White noted: "There is almost a referential comedy about it, where you're pointing out how static these characters are by having the clouds moving more than they are."

While the look of "Headed to TSC" is eye-catching, the spot is ultimately dialogue driven. In keeping with the characters' slow, deliberate way of speaking, editor Kelly McLean of King Cut in Los Angeles gave their lines room to breathe, installing a pregnant pause during which a shot holds on Dale's face after Ed makes a ludicrous request for him to pick up a 35-ton log splitter.

Carmichael Lynch chief creative officer Peter McHugh pointed out that all of the Tractor Supply Company spots have that pregnant pause moment, where the talking comes to a halt. "It's a more accurate reflection of who these people are. They aren't from New York. They're not wall-to-wall talkers," McHugh explained. "They think about something before they respond."

Cast for their Midwestern accents, J. Marvin Campbell and Geoff Pierson provide the voices of Ed and Dale, respectively. Ken Brahmstedt of Minneapolis-based Brahmstedt White Noise (BWN) composed the fast-paced, guitar-oriented track that closes out "Headed to TSC," while BWN's Carl White did the sound design.

Having done a total of seven spots for the launch of the new Tractor Supply Company campaign, Carmichael Lynch is now working on four more with Bent Image Lab.

"We've got a great client," Tatum remarked. "They've really embraced this campaign, and they loved it from the concept stage when we sold them to them just by talking about the ideas."

TopSpot OF THE WEEK

Client

Tractor Supply Company

Production Company

Bent Image Lab, Portland, Ore.

Paul Harrod, director; Ray Di Carlo, executive producer; Chel White, creative partner; Mark Axton, producer; Jesse Geisheker, art director; Mark Eifert, DP/still photographer; Gayle Griffin, coordinator. Shot on stage at Bent Image Lab and on location in Shasta, Ukiah and the Salinas Valley areas of California.

Agency

Carmichael Lynch, Minneapolis.

Peter McHugh, chief creative officer; Jim Nelson, executive creative director; Randy Tatum, creative director/art director; Steve Casey, creative director/copywriter; Jack Steinmann, producer.

Editorial

King Cut, Los Angeles.

Kelly McLean, editor; Jon Weigand, assistant editor.

Post/Visual Effects

Downstream Digital, Portland.

Jim Barrett, colorist.

Bent Image Lab.

Orland Nutt, Jon Weigand and Eric Scheur, composite artists.

Music/Sound Design

Brahmstedt White Noise, Minneapolis.

Ken Brahmstedt, composer/arranger; Carl White, sound designer.

Audio

Brahmstedt White Noise.

Carl White, mixer

Principal Performers

J. Marvin Campbell and Geoff Pierson.

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

Director Scholermann Spends A Night At The Opera

Zurich Transit Authority's Ship Comes In For Publicis, Switzerland

By Robert Goldrich

A ship cruising to a stop at the orchestra pit of a concert hall seems like a scene that could have fit nicely into the classic comedy *A Night At The Opera*. But instead of Marx Brothers-like mayhem, this spot scenario plays out in an understated fashion, which paradoxically adds to the impact and good humor of the message.

In the commercial, which is titled "Opera," a smattering of elegantly dressed patrons awaits the start of the evening program. There are still many empty seats, leading us to wonder for a fleeting moment why there's such a sparse turnout.

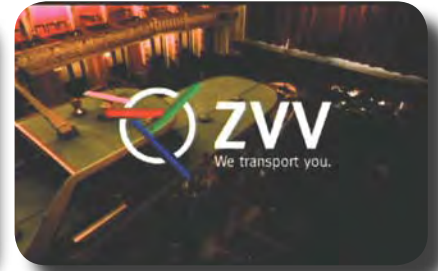
Suddenly the ship enters the picture, sans any body of water. While the sight is stunningly abrupt to us, the people already seated at the venue seem unperturbed.

It turns out the ship has some precious cargo—namely more opera-goers, each decked out in his or her best primetime attire. They stream off the ship to find their seats. Their behavior suggests this is nothing out of the ordinary. As the orchestra warms up, a super appears on screen. It simply reads, "The Right Way Around. ZVV. We Transport You."

ZVV (Zuicher Verkehrs Verband) is the Zurich Transit Authority. And "Opera" is one of three spots in a ZVV campaign directed by Marc Scholermann via Markenfilm



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Schweiz GmbH, Zurich, for agency Publicis, Zurich. (Scholermann, who's based in Germany, is represented stateside by Uber Content, a Hollywood-based house launched in January by executive producers Phyllis Koenig and Preston Lee.)

The other ZVV commercials are "Ice Rink" and "Crossing." The latter starts out with a young girl riding her bicycle through a misty European countryside. It's almost like a Euro version of a Norman Rockwell painting. As she passes through, a foghorn sounds. We then see a touring ship, replete with passengers, smoothly navigating along a country roadside. A super reads, "One ticket for bus, boat, tram and train. ZVV."

And in "Ice Rink," spectators are milling around the outside of a near empty rink when a train pulls across center ice, dropping off a throng of passengers. Indeed this train is a far cry from a Zamboni. As fans detrain, a message appears on screen: "The Right Way Around.

ZVV. We Transport You."

The creative team at Publicis included creative director J.E. Aebi, copywriter Lori Fischer and producer Ines Rimmele.

Scholermann's support team at Markenfilm included executive producer Heinrich Reinacher and producer Harald Beelte. The DP was Holger Diener who shot the campaign on location in Zurich.

Editor was Soren Gorth of MF Video, Hamburg. Online editor was MF Video's Ingo Behrend. Colorist was Paul Breuer of Optix Digital Pictures, Hamburg.

Visual effects compositors were Jorn Radel and Sebastian Hofmann of Animationsfabrik, Hamburg.

Audio post mixers/arrangers/sound designers were Ralf Gotzenberger, Hannes Honemann and Mikis Meyer of MF Video.

The three :30s are without dialogue, all set to original 18th century classical music by Franz Schubert.

"Day 8"

By Robert Goldrich

What did God do on the eighth day? According to this good-natured spec spot, he was at a loss as to exactly how to keep himself occupied after creating the world.

We open on a larger than life God, who dwarfs a human-sized assistant standing in the foreground. God takes a quick inventory of his creation check list. "Light," he asks.

The assistant responds, "Check."

The same exchange takes place when God mentions "Man," "Flora" and "Fauna."

The assistant dutifully notes that each creation has been completed and accounted for.

A slightly perplexed Supreme Being comments, "Wow, I didn't think I'd get done that fast." His quizzical smile conveys that he's not quite sure what to take on next. Indeed is there a next after the ultimate creation? It's certainly a tough act to follow, much less top.

A voiceover intervenes, "Eternity—another reason to visit MattelGameFinder.com. A logo for the Web site appears, accompanied by a supered slogan which



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reads, "Hundreds of Games. Endless Fun."

We return to God who seems desperate to find something—anything—that hasn't been finished on his checklist. "Warhogs?" he asks. The spot ends before we can hear

his assistant's reply.

The core creative team on this spec spot consisted of senior copywriter Craig Lederman and his art director partner Michael Rutherford. They conceived the

job while at Young & Rubicam in Irvine, Calif. However, both have since moved onto new agency roosts—Lederman to Saatchi & Saatchi Los Angeles, Rutherford to Campbell-Ewald, Los Angeles.

Mark Lyon directed and edited "Day 8" via his Mighty Max Films, Encinitas, Calif. Lyon is one of the directors in this year's Group101Spots initiative. Susan Lyon executive produced for Mighty Max. The DP was Tom Seawell.

Visual effects were done by Giles Hancock, a colleague whom Lyon brought into the project. Audio post mixer was Bill Coe of Digitrax, San Diego.

The principal actors were Bryan Kent ("God") and Eric Schniewind (the assistant).

free market films

Charlie Carlson, Liz Hinlein, Martin Hodara, Edouard Nammour, Clay Staub

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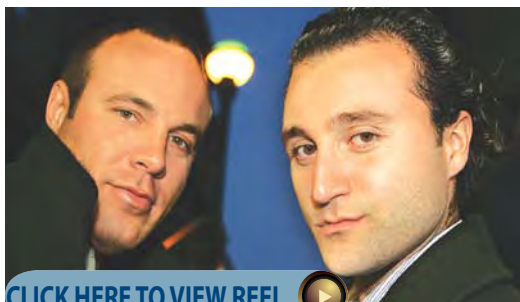
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4th Annual New Directors Showcase

On May 25 at the DGA Theater in New York, SHOOT debuted its fourth annual New Directors Showcase reel, which can be seen at www.shootonline.com/go/newdirectorswebreel. The reel reflects the work of 25 helmers, including four two-person teams. Helping fashion the Showcase lineup were entries from SHOOT's ongoing "The Best Work You May Never See" gallery, assorted submissions, and feedback from agency creatives and producers. Here's a look at this year's field (more detailed profiles, including each director's plans in areas beyond commercials--e.g. shorts, features, TV--appear online and in today's >e.dition):



Zack & J.C.
(Zack Resnicoff & J.C. Khoury)
No affiliation
Mountain Dew's "Foley" (spec)

How did you get into directing? When Zack was 10 years old, he went into the woods with a video camera to recreate the film *First Blood*. Having a tough time casting POWs in the Pocono Mountains, Zack acted out all the roles on his own. Zack revisited the good ol' days when he shot and directed his multi award-winning short film *The Clearing* in the same woods 15 years later. J.C.'s call to action came in a darkened theater during *Raiders of the Lost Ark*. He knew from that moment on that he was either going to be an archaeologist or a filmmaker. Having trouble securing a plane ticket to Cairo, he decided to turn his lens on the streets of New York. The result was *Model Chaser*, a Hamptons Film Festival winner, and official selection of festivals

[CLICK HERE TO VIEW REEL](#)

around the globe. Our worlds collided in the graduate film program at NYU and we've been collaborating ever since.

Why do you want to direct commercials? Some of the best creative work happens in the short-form realm. You can tackle a joke head on and do things that are off-kilter and forward thinking. As a directing team, we also know and appreciate the value of good collaboration, and how it can propel work to the next level. Commercials take advantage of this collaboration more so than any art form and we're very excited to work with insightful agency creatives and clients.

What is your most recent spot project? With just a few spec spots under our belts, we were given our first national campaign by the founder of GenSpec Vitamins. He trusted us to carry out his agency's creative ideas, and to fuel the launch of his new product. We also wrote and directed a branded entertainment short film for Aquafina through Tribal DDB.

What do you think is the best part about being a director? Working with actors.

What's the worst part? We'll never get to live out our childhood dream of becoming actuaries.



Adam Goldstein
RSA

Levitra's "Brunch" (spec)
New York Homeless Coalition's "Scaffold"

How did you get into directing? I was always interested in film and storytelling, sketch writing. It's what drew me to advertising in the first place. Being a copywriter and creative director at places like Ammirati & Puris and BBDO gave me the chance to work with some truly great directors, and I just soaked up as much as I could until the only thing left was to go out and do it myself. After a year of shooting every chance I got, I had a reel of specs and pro bono spots that I showed around to a few production companies to get some feedback. Which was basically, "When can you start?"

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Why do you want to direct commercials? I love commercials. It's a medium I've been totally immersed in, but I get to see it from a fresh perspective now. So whereas as a writer I was always frustrated with the time constraints of commercials, as a director I find it lets you be incredibly improvisational and spontaneous. When you work in a limited time format, be it 30 second TV or two-minute Webisodes, every beat is magnified. Nuances that would disappear in something longer can become the funniest, most memorable moment of a spot. So there's a great opportunity to play with the subtleties of performance, little gestures, non-verbal somethings. And when you get that right, when you're in there, creating these moments

that feel spontaneous and real and totally unexpected but utterly right, that's an incredible creative rush.

What is your most recent spot project? I just finished a spot for a new sleep aid out of Cramer Krasselt in Chicago. It's a great concept, very simple, in some ways not unlike a Saturday Night Live sketch. With the important difference that this is actually funny.

What do you think is the best part about being a director? The constant stimulation. Whether it's looking at boards or talking over a shot with the DP, or the performance with an actor, there's never a point when your synapses aren't firing. As a director you're surrounded by all these very different, and very talented people, and you're feeding off their energy and skill. You're constantly bombarded with ideas and questions. And the difference between bringing an idea to greatness and letting it fall flat can lie in how well you accept that input. You have to be open to everything and engaged with everyone. I thrive on that. But then, I drink a lot of Red Bull.

What's the worst part? Having to turn down work. I've been very fortunate in that I've seen a lot of boards quickly, and I've been able to be very selective. But it's always gratifying when people see something in my work that makes them want to talk to me about their ideas. I know what it takes to sell a spot, and how precious this thing can be, and I want to be respectful of that. So I find myself wanting to do every job. I always feel like I can make it better, that there's something I can do with it. But sometimes, you just can't. And it sucks, because any time someone says "We trust you, we believe in you, help us make this great," you want to reciprocate.



Brent Jones
Aero Film
NHL's "Sorry" (spec)
Callaway's "Best Ever" (spec)

How did you get into directing? My first paying gig was shooting practices and games for the Kansas City Chiefs. I moved to L.A., started working on crews making music videos and commercials. I wanted to work with the best directors so I jumped over to features for about five years and worked behind the scenes with Spielberg, Cameron Crowe and Sam Raimi. This was a great education, but I needed to start directing. I jumped back to commercials to free

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up some time to build a reel. I found out about Group101Spots, where directors have to make six spec spots in six months, and signed up. I assembled a crew, racked up the credit cards, and yelled action. Cut to six months later...I show up at Aero Film in Santa Monica to hustle my reel and they signed me up as their comedy director.

cess—I enjoy working with creative people on short form projects where attention to detail is extreme. Each segment is a work of art, a mini-feature, with a good twist. It's an incredible adventure where most of the people involved are great artists. I find it a pleasure to collaborate with extraordinary talent. Telling a short story or a good joke on film is a rush from start to finish. You gather a highly skilled team of technicians and create short bursts of magic.

What is your most recent spot project? I did an NHL spot with The Ballpark in Santa Monica.

What do you think is the best part about being a director? I cannot pinpoint one aspect. It starts with the concept, then casting, and on to the production itself. If you are given a good story to work with, your job as a director is to bring it to life. Great casting gives a story life and a fine-tuned production team captures it on film. Now you have the pieces. Assembling is the grand finale. If I had to choose between pre-production, production or post, I would have to pick the grand finale—post. But hey, working with the artists along the way is what gets you there. I consider everyone in the film business to be an artist in some way. So overall the best part about being a director is meeting and working with creative people.

What's the worst part? Starting off with a bad concept.

Why do you want to direct commercials? Who wouldn't want to do this? I love the pro-



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John Immesoete

Backyard
Metro PCS' "Anytime"
Metro PCS' "In Network"

How did you get into directing? I was an agency GCD and the parallel lines of responsibility and desire finally crossed. It was something I always wanted to do and prepared myself to do. So when the opportunity presented itself, I jumped.

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Why do you want to direct commercials? Because *The Da Vinci Code* wasn't offered to me. Seriously, commercials are a great place to apply the skill of storytelling. No less a director than Martin Scorsese has expressed a respect for commercial filmmakers and the way stories must be told under a strict and tight format. Plus I know the adworld very well and it's still a lot of fun.

What is your most recent spot project? A series of virals for a web page called "Bosses From Hell." They're short two-minute films about the world's worst bosses, the kind of people we've all worked for at one time or another. I shot three and there are more to come. Apparently there are a lot of lousy people to work for out there.

What's the best part of being a director? Finally being able to wear a director's viewfinder around my neck everywhere I go and not look like an idiot, that's been nice. Telling people I saw Tom Cruise on the lot when we were both "working," that's been nice. Getting the same bulk mailings from the DGA that Spielberg, Coppola and Woody Allen get - that's been nice. Basically, the perks of joining an elite fraternity of three million and counting. Actually, working with a lot of new and talented people on new projects every time is the best part. The job never seems stale. It's just like creating beer commercials. Just when you think you've seen it all, there's another way to violate a guy's crotch or ass or manhood and still be funny.

What's the worst part? In no particular order:

1. Increased reliance on American Airlines. Proposed new tag line, "We love to cancel flights, overbook, and loosely 'maintain' a fleet of aging MD-80s...and it shows."
2. I miss my old group. Getting entertained on a daily basis by some of the funniest, coolest people I know is a tough drug to give up. Mark Gross' "Man watching fast-forward porn" and "This potato is my weiner" are bits not to be missed.
3. Between gigs, being referred to by my Mom as, "one of those new modern 'house husbands.'"
4. Still bitter disappointment of not being offered *The Da Vinci Code*. I had a great call and wrote a hell of a treatment.
5. Just because I get the same bulk mail as Spielberg, Coppola and Woody Allen does not mean they will return my personal phone calls.



Shyam Madiraju

V3 at Anonymous Content
L.A. Film Festival's "Checkout"
L.A. Film Festival's "Nocturnal"

How did you get into directing? My whole career has been a series of fortunate accidents. I always wanted to be an architect, but when I missed the deadline for the college admission, they recommended I go to the neighboring art school instead. While studying graphic design there I took photography classes and became profoundly influenced by the medium. Photography

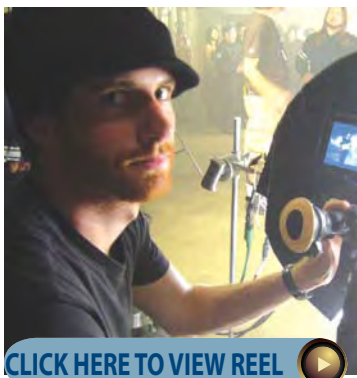
soon led me to film and I started dabbling in documentaries while at school. But fate had other plans, I graduated and soon found myself traveling all over the globe working as an art director for some of the most reputed ad agencies in the world. In 2001, 14 years, several advertising jobs and two kids later I finally decided it was time to get back to what I had fallen in love with while at the Art School.

Why do you want to direct commercials? One of the best things about being an art director and a creative director was getting the chance to watch some of the most prolific commercial directors at work. Their sense of achievement was inspiring and infectious. So the challenge of becoming as good a director or perhaps even better, is not merely an ambition but maybe even an obsession. Besides, the skill, discipline and vision required to tell a good story within 30 seconds is about as good a learning experience as there can be for any new director.

What are your most recent spot projects? Most recently I finished a viral film project for Arnold Boston. An online campaign, that launched the 120 features of the new VW Passat. Due to its popularity, one of the films was turned into a national TV spot. Presently, I'm working on a package of commercials for the Fox Sports Channel set to release in July. A spot for Big Dog motorcycles for Team One is also on the calendar.

What do you think is the best part about being a director? The trust and expectation everyone places in your vision and talent.

What's the worst part? The trust and expectation everyone places in your vision and talent. The fear of failure is terrifying.



Brian Lazzaro

HSI
Lexus' "Romeo" (spec)

How did you get into directing? I went to NYU for Film and Television and got into location scouting while attending school there. After graduating, I worked a couple commercial jobs with Samuel Bayer (Nirvana, Greenday). Eventually, Sam asked me to move to L.A. to be his assistant. Sam saw my reel from film school and encouraged me to shoot some music videos and build my reel while working with him.

Sam DP's his own stuff, so working for him was a dual education for me. His sets, from numerous commercials to Greenday's concert film *Bullet in A Bible* were the ideal place to build on my knowledge about camera operating, lenses, lighting, everything. The great thing about Sam is he does it all and he's aggressive—always pushing the envelope further for a better composition or performance. I've learned it's those details that make the work stand out.

Why do you want to direct commercials? I like the short form, telling stories quickly, making people laugh. I didn't have cable TV, or non-commercial HBO stuff growing up, but there were certain commercials on network television that still stand out in my mind as much as some of my favorite films.

What is your most recent spot project? I just did Pink's "Who Knew" video, working as part of the directing team "Dragon." We put on a huge carnival and I learned how hard it is to hold onto a camera in a spinning gravitron. I also just finished a video for Coheed and Cambria's "Ten Speed."

What do you think is the best part about being a director? I just love shooting. My father taught me photography at an early age, so just being behind a camera and creating beautiful images is a lot of fun. Also, for me, a lot of inspiration comes through collaborating with crew, band, labels, and everything else... We're all on the same team and I think admiring talented people and their ideas is crucial. It's great when the energy and enthusiasm on set can translate on screen.

What's the worst part? Realizing an idea that you've got just isn't possible to pull off in the physical world... and the fact that you always want more time, but limitations can be good too.



Andreas Hasle
Roses Are Blue
MSF's "Human Ball" (produced by Caviar, Belgium)

How did you get into directing? I knew from an early age it was something I wanted to do. Small projects as a teenager, and then on to film school in the U.K. I started in advertising as a producer though and moved from that to directing.

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Why do you want to direct commercials? Having been on the production side, there is a "must-try-myself" thing about it, but generally I

think commercials are a brilliant learning ground because they are so focused. Another advantage is that someone with short attention span like me can handle them really well.

What is your most recent spot project? I am working on a very quirky campaign for the football World Cup.

What do you think is the best part about being a director? For me, clearly the fact that the pressure is on me. If the end result is great, I can take a lot of credit. And if it fails, I don't have to blame anyone else. Of course a very large part of the job is to work well with your team, creatives, client, producers etc., and to get the best out of them as well as yourself. I don't think I would work very well as a "dictator-director," although I would quite like to...

What's the worst part? Probably the waiting for projects to be confirmed?

Jeana Theron
Velocity Films
Project Literacy's "Mandla"



How did you get into directing? I've been working towards this since I finished school, but have had a number of breaks that have got me here today. The first break was getting a job in research at Velocity where I knew that I would be exposed to great directors and if I worked hard enough, I could join them—others have done this before me. I then got some more breaks when I had the opportunity to shoot some freebies and smaller budget commercials; this in turn gave me the experience and opportunity to finally shoot Business Connexion's "Binary Code" with the Jupiter Drawing Room. The response was great and because the industry is thriving at the moment, Velocity thought it would be a great time to launch a new young director, which is my biggest break so far, so now I'm all grown up.

Why do you want to direct commercials? Commercials are a fabulous way to explore the craft of filmmaking, the great thing about them is that they have a quick turnaround and allow you to explore many different styles, techniques and ideas. I would ultimately love to direct features, but in South Africa, where I am from, the feature industry is almost non-existent (hopefully the success of Totsi will help). What I love about commercials and film is that it is a craft that encompasses most of the arts - drama, visual arts, writing and music.

What is your most recent spot project? I am working on a commercial for a health insurance company, it had to be made out of stock footage. I decided to make a collage of stock footage, layering various different shots into one another. It's really different experience for me, it's very post intensive and is actually more difficult than going out and shooting, because when have control on a shoot you can allow for various editing options - now due to the nature of this project, money and time, I have to make editing decisions that are determined by the stock shots - before we even put anything together. It's challenging but lots of fun.

What do you think is the best part about being a director? So many people do things they hate. I love directing because I live it. Directing for me incorporates all the things that I am interested in. It's about looking around you, getting inspired, creating and making things - and I get paid to do this. Most people can only live like this in their spare time. It get to do it all the time.

What's the worst part? I'm the world's most impatient person and I like being in control. I want everything, and to do everything, now, and I want to be sure that it's working. Filmmaking is not an immediate process. It's fulfilling but it's a long journey from start to finish. You don't see the results immediately and you need to trust in other people and their capabilities. The worst part for me is the time between end of shoot to the moment of my first edit approval because I can't wait to see what we've got and it's beyond my control and I have to just wait. In that time, I suddenly have nothing to think about and I get post shoot blues. I panic, I wonder if it's going to work and how it looks. It's hell.

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Jeff Tremaine
Saville Productions
Bubblicious' "Flying Bubble"

How did you get into directing? I was working for Big Brother skateboarding magazine and Johnny Knoxville and myself started directing videos for the magazine. We then thought a TV series featuring silly stunts would be a great idea and together with Spike Jonze decided to approach MTV with the concept. They loved it (*Jackass*) and off we went.

Why do you want to direct commercials? There's a lot of scope for creative freedom and they are fun to make. What could be a better way to spend time?

What is your most recent spot project? Bubblicious for the Japanese market. They love the crazy stunts over there. It was a blast to shoot.

What do you think is the best part about being a director? The creative process.

What's the worst part? There's no worst part. I love collaborating and working things out.

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Peter Martin
 (Peter Livolsi & Martin Dix)
 No company affiliation
 Herringbone's "Tea Party"
 Web.com's "iPsycho"



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How did you get into directing? Peter recently graduated from the American Film Institute (AFI) and Martin came from an advertising background. We met because we happened to be sitting next to each other at a party.

Our inability to mingle and general social awkwardness forced us to talk to each other and we found we were both passionate about the same kinds of movies and directors. Soon after that Peter Martin was born.

Why do you want to direct commercials? Shooting makes us happy.

What is your most recent spot project? Our most recent TV job were a pair of spots for Web.

com. "eBeg" featured a homeless man who put his panhandling business online and "iPsycho" was about a psycho ex-girlfriend who used Web.com to share her revenge tactics. "iPsycho" was just accepted into this year's One Show. We also just completed a series of virals for The World's Shortest Short Film Festival, a showcase for two AFI thesis films.

What do you think is the best part about being a director? Being on set and working on the day is a lot of fun, but we get a bigger kick out of prepping jobs down to the smallest detail because in the end that's what makes the project really work. On set, we enjoy our collaboration with actors and helping them fine tune a performance, but we also enjoy working in the cutting room to help shape that performance into something new and unexpected.

What's the worst part? Last minute changes like losing a location or bad weather can throw a wrench in things, but we've found that those near-disasters force you to roll with it and find a creative solution that is often better than your original intent.



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Jody Lauren Miller
 No company affiliation
 Aquafina 2006 Resolutions' Siphoning
 (Web film); David's Sunflower Seeds'
 "Sports Montage" (spec)

How did you get into directing? I began my production career at NFL Films. I started out edge numbering film as an intern and slowly advanced to popping film cores as a production assistant. I was so good at my first two jobs that I quickly moved up to crashing Avids as an associate producer. I finally achieved my ultimate goal of having an office with a door. Between writing scripts, editing segments, and directing shoots it wasn't too hard to figure out that directing was the coolest part of the whole process.

Why do you want to direct commercials? I have such a passion for directing spots. I love the

:30 story and the challenge of making "it work".

What is your most recent spot project? I just finished going through the Group101Spots program. Group101 has been the most amazing whirlwind of insanity that I am not even sure which spot was my last. I shot seven spec spots in six months with my own money so I am a little dizzy. But after a good nap I can say with much certainty it was Dunkin Donuts' "Status" for Dan Cassidy.

What do you think is the best part about being a director? There are a lot of "best parts". For example: getting the right performances from your actors, taking an idea scribbled on a napkin and turning it into something great, being around all kinds of talented and ambitious people. There really isn't much I don't like about directing.

What's the worst part? The pressure ... no wait ... I love the pressure. The hours ... nahhhh ... I can do an 18-hour day no problem. So I'm not really sure what the worst part is for me. I have had my share of bad production experiences, but the absolute worst ones were when I was a PA ... so as a director I'm not going to complain about much.



The Odiorne Brothers
 (Jeff & Peter)
 Phasmastropo Studios
 INHD's "Pickle"
 Sundance Channel's "Hunter"



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How did you get into directing? Peter Odiorne: Painting and Editing. These two crafts, which I have a thorough understanding of, are essentially about creating, looking, evaluating and deciding. For me, combining the two crafts was a natural progression toward directing.

Jeff Odiorne: For years my brother had been trying to convince me to quit advertising and direct. I had no interest. He had been directing spots for my agency, Odiorne Wilde Narraway and Partners, particularly on EA Sports. As the story goes, at 10:00 PM west coast time, the night before an NHL shoot, he got a call that his wife had gone into labor with twins back on the East Coast. We got him on the last flight out of SF back to NY. This left us with three NHL MVPs showing up the next morning for a 6 AM call and no director. So I stepped in. At lunch I called him and said, "Hey, man, this directing thing is \$%^&#@ awesome, and, oh yeah, did you have the babies?" He had. So my nieces and my directing career share the same birthday.

Why do you want to direct commercials? Pickle Races. Burping Nuns. Talking Groundhogs. Cheerleader carnage. Eric Gagne. Ray Lewis. Tory Holt. Gonads in a wall safe. Human Newspapers. Human Pill bottles. Juggling moms. Frisbee dogs. Need we say more?

What is your most recent spot project? We'll answer that question with a question. For the bank account, the reel, or both? Actually, scratch that, we've been so busy we don't remember the last job. Actually, scratch that, a seven-spot campaign for the "In Demand" Network via our good friends at The Brooklyn Brothers and three Internet films for Yakima via

our fellow Philly boys at Stick-N-Move (Yo!).

What do you think is the best part about being a director? The buzz of the set on shoot day. Lights, camera, action. The trucks. The cables. The commotion. Between the two of us, we've done everything from dodge bullets in Las Vegas, to climbing the Grand Teton, to a whole lot of other stupid %^&#, and there is no greater rush than being a director on shoot day.

What's the worst part? Making decisions and having to stick with them. That, or the people who say "it's not brain surgery." Cuz it is.



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Michel Comte
 Form
 Jaguar's "Gorgeous"

Michel Comte was not available for comment at press time. He is an accomplished still photographer spanning fashion, advertising, celebrity portrayals and photojournalism. In fall 2005, he diversified into commercial directing with work for Jaguar which he did in concert with a print package. He has since added to his filmography a second installment of Jaguar spots, as well as projects for Maurice Lacroix Watches, Swiss TV and the Red Cross. Comte also conceived and directed a short film, Shared Waters, and is currently in pre-pro on his debut feature.

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The fourth annual New Directors Showcase reel, can be seen at www.shootonline.com/go/newdirectorswebreel.



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Marc Colucci
 Picture Park
 World Curling Championship's "Curlers"
 Handel and Haydn's "Messiah is Coming"

How did you get into directing? I had been a P.A. and then an A.D. in Boston for a few years and then Mark Hankey (Executive Producer at Picture Park) called and asked me to direct a really low budget job. I think the whole thing cost \$200. We made a sandwich board, bought a shirt for talent and paid a parking ticket. We shot on a bunch of black and white short ends that we dug out of the film closet. It's a rough gritty spot, but still one of my favorites.

Why do you want to direct commercials? I like the challenge of telling a story in just 30 seconds that stops people from changing the channel.

onds that stops people from changing the channel.

What is your most recent spot project? I just did two 15 second spots for The World Curling Championships. We shot on a Monday for a Thursday delivery date. It was tight, but curling is already such a non sequitur of a sport that the spots couldn't help but be funny.

What do you think is the best part about being a director? I would have to say working with actors. Sometimes there's a moment when you're trying to put a scene into context and you find a common ground with them and everything just kinda clicks. I worked on this job once where the sound guy kept forgetting to turn down the mic while I was talking to the actor. The agency told me later that I had been giving direction in sync with what they were discussing, without us ever having to talk about it. It's really nice when everyone is totally on the same page.

What's the worst part? Not being able to smoke on set.



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Corbett Scott
 A Band Apart
 OLN's "Zimbabwe" (spec)
 Altoids' "Jockey" (spec)

How did you get into directing? Why do you want to direct commercials?

I came into it through the agency side, but I've wanted to direct for a long time. I love the :30 format, but I also think it's an exciting time to be a commercial director because of the opportunities branded entertainment and the Web offer and the possibilities they

open up from a storytelling and filmmaking standpoint.

What is your most recent spot project? I recently directed a spot for Tim Burton's Nightmare Before Christmas video game from Disney's BVG and I'm currently developing a Web-based branded entertainment short with Wit out of Atlanta.

What do you think is the best part about being a director? Trying to figure out the best way to tell a story and being on a set working with so many talented people who are all focusing their energy in the same direction.

What's the worst part? Waiting for that next job.



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Ruairi Robinson
 Furlined
 BC Dairy Foundation's "Raptor"
 Thornton's International's "Save My Bacon"

How did you get into directing? I did graphic design in college, but to be honest was never pushed about being a graphic designer, I was more interested in making films, and my degree show was a 3d animated short film - the only way I could make a film was to do it myself since I didn't know any

actors. That was enough to get me a job doing 3D on TV ads, and I made another 3D short film myself, just so I could continue telling stories—My second short film, called Fifty Percent Grey, was nominated for an Oscar in 2002, which sort of got the ball rolling for me to direct stuff.

Why do you want to direct commercials? It's a great opportunity to tell short stories and communicate information visually in an extremely streamlined, succinct manner. You have so little time to tell the story, so you have to cut the crap out.

the moment - my last ad was for Thorntons Chocolates, which was a character animation job I did with The Mill in London.

What do you think is the best part about being a director? Being paid to do something you actually enjoy doing, and seeing an audience react positively to something you've done!

What's the worst part? Worst part? Well as bad as it gets is still pretty good! I guess when people change their minds for the worse. That always stings. Or when people have agendas other than making stuff that's good. Or when dealing with people that don't know the difference between good and bad. (That's making the base assumption, of course, that my subjective personal opinion is objectively correct, all the time, on everything.) Other than that, it's all good.



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Lena Beug
 Reginald Pike
 Reginaldo
 AIDS Vancouver's "Admiral Winky"
 Hockey Canada's "Dirty Shirt"

I pitched all my projects as shoots instead of animation.

Why do you want to direct commercials? I get to recreate the world the way I see it. I get to decide who the people are, what they are wearing, where they live and what their houses look like; it's really fun.

What is your most recent spot project? I just finished a campaign for BBC TV licensing in London.

What do you think is the best part about being a director? Getting to make very short films as a job.

How did you get into directing? I worked at MTV in New York in the on-air design department. I realized fairly quickly that I was much more interested in shooting live action than in graphic design. After that

What's the worst part? Getting very involved in the treatment and the story until the whole thing works perfectly in your head, and then not getting the job...



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Jon Watts
Smuggler
 Fatboy Slim's "Wonderful Night" music video

How did you get into directing? Making Hi8 movies with my friends in high school. I was planning on going to school for chemical engineering in Colorado but applied to NYU and USC film school as a long shot. I got a full ride scholarship to both schools and ended up going to New York. I still can't believe it.

Why do you want to direct commercials? I took a negotiating class a few years back... working in commercials has given me a shot at using those skills in a way I never imagined....and there's the cash, the red carpet at pre pros, fast food, fast women.

What is your most recent spot project?

Just delivered a music video for Fat Boy Slim and posting one for The Spinto Band. It's a completely arduous technique that involves videotaping actors, printing them onto paper, cutting them out then animating them using digital still cameras. It's a cool effect, but man... it takes forever.

What do you think is the best part about being a director? Having an epiphany about the perfect way to shoot a scene.

What's the worst part? Having that epiphany at 4 am the night before the shoot.

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Adam Smith
RSA
 Coca Cola's "Ringtone"
 Children Society's "Walking"

How did you get into directing? Whilst doing a photography course I made a short film shot on super 8 (nemesi) which got me onto a film and video degree course at London College of Printing. During this time some friends and I were doing visuals for various clubs & bands under the name of Vegetable Vision ("a state of mind not a plate of food"). After two years of the course I ran away on tour with a band and Vegetable Vision became a full time occupation. Five years of providing visuals for artists including Chemical Brothers, U2 and Beth Orton and various events followed but I grew frustrated with just matching images to music and wanted to properly direct so made a documentary about a group of men who re enact the Vietnam war in Kent (they are all English) which Channel 4 screened.

Why do you want to direct commercials? I like the idea of being presented with a brilliant script or idea and being allowed to develop and interpret it rather than having to come up with the original idea (which is generally what happens with promos). I am interested in doing comedic and narrative commercials and relish the challenge of trying to make a story or a gag work over a very short space of time. Also a lot of my work is quite collaborative with the artists that I have worked with so it appeals to me to work with exciting creatives that have great ideas.

What is your most recent spot project? I made a commercial for the Children's Society and a music video for The Streets "never went to church"

What do you think is the best part about being a director? On set or in the edit looking at an amazing performance which is also a great shot.

What's the worst part? On set or in the edit looking at a terrible performance which is also an appalling shot (this obviously hardly ever happens...)

[CLICK HERE TO VIEW REEL](#)



Terri Timely
 (Ian Kibbey & Corey Creasey)
Crossroads
Lift Off (short)
A Persistent Vision (short)

How did you get into directing? Corey and I both went to Berkeley together where we made many short films. There was a film contest every year that we each won separately. We met the year we both lost. After school, we began working together. We were trying to make a short film and we kind of fell into making music videos.

our own concepts so it was a nice change to get to collaborate with other people at that initial stage of a project. Commercials also present more constraints so we are forced to be more creative in working within that framework.

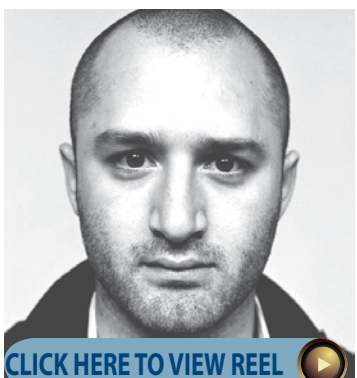
What is your most recent spot project? We are actually in Vietnam right now finishing up some spots we just did for Nestle and a Vietnamese cell-phone company.

What do you think is the best part about being a director? It's nice to get to collaborate and work closely with a lot of creative people. We also always seem to find ourselves in a variety of situations that we wouldn't otherwise be in-like a Vietnamese hair salon.

What's the worst part? There are many "worst parts." You never really feel like you get to leave work and go home. There is always something more to do. The on-the-job ailments are not much fun either. Currently, I have a heat rash and Corey sprained his finger while being hit by a scooter. But all the heat rashes and sprained fingers aren't enough to hold us back.

Why do you want to direct commercials? We have been doing a lot of short films and music videos for the past couple years and we wanted to start working in a different medium. We got the opportunity to do some creative work for Apple and Toy NY and really liked the whole process. Before that we had always written all

[CLICK HERE TO VIEW REEL](#)



Andrew Zuckerman
@radical.media
 ACLU's "Naked"

How did you get into directing? Photography led me to it. I started making pictures as a teenager in DC shooting bands, which gave me access to situations that 14 year olds don't always have. I came to NY for the summers and lived with my sister while working at the Int. Center of Photography cleaning the darkrooms in exchange for printing time- all the while shooting music people in NYC. At 18 I enrolled at SVA and made short films, sculptures, and pictures. I took a break from film after art school and opened a studio focusing completely on photography. I did lots of magazine work and ads before meeting PUMA- whom I now think of as my Fairy Godcompany. After a solid year of making print ads, which they allowed me to concept and art direct, I made some spec spots to show them that what we were doing could work well on tv. They liked them and commissioned three. Now two years later we have made 27 spots together.

Why do you want to direct commercials? The challenge of telling a story in such a short period of time sharpens one's visual and narrative convictions. The commercial world is filled with immense talent and resources that are all looking to create something entirely new. Rigor is an ethic that making commercials requires and I like that.

What is your most recent spot project? I shot the Coconut and Manatee spots for Virgin Mobile with Mother, and am currently in production on a holiday campaign for PUMA with Michelle Yeoh.

What do you think is the best part about being a director? I like having the excuse to indulge myself with things that I would not otherwise need to think about - like how to make a coconut look mean. I also love checking out - when a project begins-nothing else exists until it is finished- it gives me the right to be completely myopic.

What's the worst part? The process of bidding and treatment writing brings you so close the shoot itself - it's a bummer when you don't have the opportunity to shoot it. And the worst part when you are shooting, is the clock- overtime is such a bad word on a set.

[CLICK HERE TO VIEW REEL](#)



Photos courtesy of New York City's Mayor's Office of Film, Theatre, and Broadcasting

“Carrying Your Own Water”

AICP Takes Lead Role In Helping To Bring About N.Y. Spot Incentives

By Robert Goldrich

The passage of a tax credits measure designed to help keep and attract more commercial production in New York State represents a major victory for the spot-making community. As chronicled by *SHOOT* in recent weeks, the incentives package entails \$7 million in funding from New York State. It is slated to take effect in January 2007.

Ironically this advancement for the entire ad industry sprung out of what at the time seemed a significant setback—namely when the Empire State Film Production Credit measure passed in 2004, covering theatrical features and TV programs but excluding commercials. The lesson learned from that failure to get spots into the incentives mix proved valuable.

Those tax credits for theatrical films and TV shows came out of what Matt Miller, president/CEO of the Association of Independent Commercial Producers (AICP), describes as “a PAC [political action committee] of many people all jockeying for different things. At the end of the day, their [film and TV people’s] objectives were not in line with ours. The clear lesson we learned when we got cut out of the incentives was the only way to deal with it is to do it yourself...There are times when coalition building is important. But there are also times—in this case—where you need to go it alone and carry your own water.”

So the AICP did just that. At its December '04 meeting, the AICP board approved the hiring of a savvy lobbying firm—Wilson, Elser, Moscowitz, Edleman & Dicker—which helped open some doors in Albany, enabling AICP officials such as Miller and executive VP Steve Caplan to present the industry’s case to legislators regarding the importance of commercial-making to the New York economy.

Bipartisan support was drummed up in both the New York Assembly and Senate, to the point where there was a real chance to have a spots-only bill pushed through

in '05. While that didn't come to pass, the foundation had been laid for another bid, which has now born fruit.

Miller points out that AICP actions which predate the disappointment of the Empire State Film Production Credit helped to make the spots-only incentives a reality. He cites the AICP decision to form political action committees years ago as key. Other subsequent proactive measures included the AICP membership survey which documented the economic impact of commercialmaking—“without that, we couldn't make a strong case to legislators,” says Miller—and the AICP's role in contributing creative and professional services to the NYC2012 campaign, bolstering the bid for New York to be the host city of the '12 Summer Olympics. (London ultimately garnered the Games.) The NYC2012 campaign, relates Miller, showed public officials that the ad industry is indeed an asset to the community at large.

Financially it's an asset that needs to be recouped, underscoring the need for the new incentives package. Miller recently cited a leading industry payroll company's finding that New York's share of overall nationwide payroll in commercials has plummeted from 45 percent in '90 to around 18 percent in '04. In today's dollars, this equates to a decrease of \$406 million in below-the-line payroll expenditures for the State of New York from its level in '90. That translates into a loss of nearly \$1.4 billion in direct economic impact from spot production in the New York region.

STATE PACKAGE

The recently passed New York State incentives initiative consists of three prime components:

- A growth credit provision designed to encourage companies to increase the amount of business they bring to the state by providing a refundable tax credit of 20 percent of qualifying production costs solely on newly generated business. The amount will be based on the difference between the total quali-

fied production costs of the current year and the total amount of production costs of the preceding year. The growth credit is funded by \$3 million of the aforementioned \$7 million total. The intricacies of the growth credit—such as coming up with the best way to verify total qualified production costs of the prior year as compared to the next—will be addressed in regulations that will be formulated in the coming months. These regulations governing how the incentives are to be applied will be drafted by the New York State Department of Budget, and the Governor's Office for Motion Picture and Television Development.

- A downstate jobs credit which addresses the misconception about the commercials industry that there is a fixed amount of work that will occur in a certain location regardless of economic circumstances. This is clearly not the case in that every spot lensing job is considered up for grabs prior to being filmed. The rationale for this downstate jobs credit is that it's important not to take this business for granted and to make efforts to retain the existing share of work that is currently being produced in New York. For this provision, \$3 million in annual funding is being apportioned for eligible commercial production companies that conduct filming activities within the Metropolitan Commuter Transportation District. The jobs credit is five percent of the total production costs that exceed \$500,000 and would be distributed on a first come, first served basis.
- And an upstate jobs credit which recognizes that spot production regularly occurs outside major metropolitan areas that are considered traditional production centers. This incentive component provides \$1 million annually to all eligible commercial production houses that participate in filming activity outside the Metropolitan Commuter Transportation District. This jobs credit would be five percent of the total production costs that exceed \$200,000 and would be distributed on a first come,

first served basis.

NYC

Meanwhile there's the possibility that New York City will launch a companion spot incentive program with some \$3.5 million in funding—but that would require approval from the Mayor's Office and the City Council.

When asked about prospects for the counterpart city initiative, commissioner Katherine Oliver of the New York City Mayor's Office of Film, Theatre and Broadcasting, says, “We are committed to seeking legislation that supports the commercial industry in a way that makes sense for the City, and look forward to reviewing the proposed program.”

The city has a companion measure to the aforementioned Empire State Film Production Credit firmly in place, with both programs helping to boost feature and TV production in both the state and municipality. Thanks in large part to the incentive package, Oliver relates that last year New York City posted 31,570 location shooting days, “our highest number on record.”

DOMINO EFFECT

The increased business in New York has had a domino effect on assorted sectors—a prime case in point being the “special effect” the incentives have had on rhinofx, New York. In '03, rhinofx brought senior executive producer Camille Geier on board to help diversify the shop into feature visual effects. She had an extensive movie pedigree that was attained during her former tenure at Industrial Light+Magic (now in San Francisco). Among Geier's credits is producing the visual effects for *Gangs of New York*.

The plan was to extend rhinofx's base beyond its ongoing core business of high-end commercials, explains the house's partner/managing director Rick Wagonheim. Last summer, the initiative gained momentum with scripts coming in for films with such stars attached as Nicole Kidman, Uma Thurman and Richard Gere. Though rhinofx didn't get those

Continued on page 21

James Cameron Examines The Future Of Cinema, Promotes 3D Digital

By Carolyn Giardina

The overwhelming turnout for the National Association of Broadcasters' (NAB) Digital Cinema Summit—produced by the Society of Motion Picture and Television Engineers (SMPTE) and the University of Southern California's Entertainment Technology Center in conjunction with the NAB and held during the recent NAB Convention in Las Vegas—underscored a growing belief that the promise of digital cinema projection and distribution is on the verge of being realized.

Academy Award-winning director James Cameron (*Titanic*) is a believer, and during a passionate keynote address that highlighted the Summit, he challenged the audience to use this technology to energize the movie industry and “fight” to bring audiences back into the theaters. Proclaiming his passion for the theatrical experience—while referencing mobile content, another key topic at the NAB—he states, “I don't want to make movies for your cell phone.”

Instead, the helmer declares that a renaissance is occurring in 3D—not the 3D of years past that were fraught with problems, but a quality experience enabled by new digital cinema projection technology that he called “a Godsend.”

A digital cinema transition has indeed started, carrying implications for in-theater advertising. As NAB began, there were an estimated 336 digital cinema theater installations in the U.S., and it is widely believed that that number will exceed 1,000 before the end of the year. As well, last summer Digital Cinema Initiatives (DCI)—a consortium of the seven major Hollywood studios including Disney, Fox, MGM, Paramount, Sony, Universal, and Warner Bros.—released its recommended Digital Cinema guidelines for the digital projec-

tion of motion pictures. And with these recommendations, SMPTE has drafted a set of digital cinema technical standards expected to be completed before the end of the year.

The support of the theatrical exhibition community is also an important piece of the puzzle, and that backing was publicly proclaimed in a second Digital Cinema Summit keynote address delivered by National Association of Theater Owners (NATO) president John Fithian.

With all of these forces coming together, Cameron suggests, “there could be tens of thousands of digital cinema projectors, which could run 3D much less expensively than today's IMAX theaters.”

“3D might be the most important part of the Digital Cinema strategy,” he told the NAB audience. “3D is a specific and marketable reason to put in digital cinema screens.”

“It's something that will intrigue the public's imagination,” he says. “When the theaters and content are in place, it's going to drive the economics.”

To emphasize both consumer interest and the potential financial upside, Cameron pointed out that roughly six months ago, Disney's animated *Chicken Little* was the first feature to be presented in 3D on these new digital cinema screens. In the U.S. that involved 85 screens, which made up only two percent of the total number of theaters offering the movie—and those screens still hatched 10 percent of the film's North American gross. “The 3D theaters sold out first and more often,” he reveals.

To underline this financial point, Cameron similarly reported that the IMAX version of Sony Pictures' Robert Zemeckis-directed animated feature *The Polar Express* also represented two percent of the screens—and it still generated a whopping 25 percent of the gross revenues.

While these examples demon-



Academy Award-winning director James Cameron

strate promise, Cameron points out that a true 3D movement “needs to be driven by content, not format.”

He sees significant movement to that end as well. He began by identifying new titles that are planned as 3D releases. These upcoming 3D releases include Disney's animated *Meet the Robinsons*, director Robert Zemeckis' *Beowulf*, and New Line Cinema/Walden Media's live action stereoscopic remake of *Journey to the Center of the Earth*.

Cameron also confirmed that his next features—sci-fi films titled *Battle Angel* and *Project 880*—would be produced as 3D movies. The helmer emphasizes that the production technology is ready. “There is nothing that you can do in 2D that you can't do in 3D,” he asserts.

That statement comes from a substantial range of 3D knowledge and experience. Cameron first delved into the 3D world when he created his 12-minute *T2 3D* ride film for Universal Studios, which opened in '96. In '03, he released his first 3D IMAX feature documentary, Walden Media's *Ghosts of the Abyss*, which traced a journey beneath the North Atlantic to the Titanic wreckage; and in '05, he debuted his second IMAX documentary, Buena Vista's *Aliens of the Deep*, which featured underwater exploration.

For *Ghosts of the Abyss*, Cameron and DP Vince Pace worked closely with Sony to develop 3D stereoscopic camera system using Sony's F 900 HDCAM Cine Alta cameras at a

time when the Sony camera was still fairly new. Cameron and Pace continue to work together and further develop the stereoscopic camera systems, which currently relies on the Sony F950, a newer model of the F900 that records 4:4:4 RGB to the HDCAM SR format. Pace, who runs his Santa Monica-based Pace Technologies, reports that development is continuing, and he would be examining new digital camera technologies for this purpose.

During the Digital Cinema Summit, DPs from the American Society of Cinematographers (ASC) presented their experiences with some of these developing camera systems. For instance, Daryn Okada, ASC, presented clips from a series of camera tests that he lensed for Disney last fall. Here, he tested Arri's D-20, Sony's aforementioned F950 Cine Alta camera, Thomson's Grass Valley Viper and the Dalsa Origin.

The test material was lensed on location, both interiors and exteriors. There was no “winner,” he points out, explaining that the tests were designed to see what cinematography options are available to filmmakers.

REMASTERING

In addition to new titles, Cameron points out in his keynote that there are also newly developed methods of remastering exists films for 3D projection.

“I support dimentalization because it ensures a steady flow of content,” the helmer says.

“I'm looking at doing *Titanic* and *T2*, and maybe some others.” He also reports that Peter Jackson is looking at doing *King Kong* and *The Lord of the Rings*, and George Lucas is looking to do *Star Wars*. (The first *Star Wars*, incidentally, is scheduled for a 3D release next spring, marking the 30th anniversary of the original film release.)

While some point to past 3D fads and suggest that this one may not last, Cameron disagrees. “The new wave of 3D movies will be the best commercial films of the year—movies that you would have seen anyway,” he predicts.

Looking ahead, he says, “I think every major studio will be asking how many titles [can be made in a year]... and there will be a proliferation of filmmakers who want to create titles.” He also foresees that it will become standard for CG features to be created for 3D. And, he suggests that animated classics will be remastered for 3D.

Before closing, He added that digital cinema projection could offer other benefits to Hollywood and to moviegoers. For instance, Cameron notes that, “Digital Cinema projectors can receive live feeds and digital cameras can shoot live—so this can allow people to participate in world events in 3D.”

And, the director suggests that a rise in 3D could help reduce widespread piracy that is one of Hollywood's chief concerns. “You can't pirate films in 3D,” the helmer asserts. “It's an experience you can only have in the theaters.”

4k Quality is in the "Details"

Team One's Lexus Commercial Finished For IMAX Distribution.

By Carolyn Giardina

The cinema advertising business has been steadily growing in recent years. But increasingly, the quality of theatrical advertising has been coming into question.

"Most ads shown in theaters come from standard definition originals, or at best high definition, and don't stand up to large screen projection," relates Rand Gladden, VP at Burbank-based post house Fotokem.

But recently, Team One Advertising in El Segundo, Calif. shifted into high resolution gear, finishing Lexus' "Details" :30 in 4k for presentation on select IMAX screens. The work is part of a deal arranged by Team One through which Lexus is providing free prints of the Sky High Entertainment's 40-minute film *Adrenaline Rush: The Science of Risk* to select IMAX theaters in exchange for running the "Details" commercial at the head.

Adrenaline Rush: the Science of Risk features extreme sky-diving in locations including Florida's Keys and California's Mojave Desert, as well as base-jumping and parachuting. The film also examines psychological and physiological aspects of participating in such activities.

Team One decided to link this with a spot highlighting the performance of a Lexus. "We are looking at all short-form opportunities whether it is for cinema or for the web," explains Team One producer Jack Epsteen. "The business is changing, and we are looking for ways to get our message out."

The "Details" :30, directed by Francois Vogel of Santa Monica-based Tool of North America, was lensed in 35mm on location in Prague and originally finished in standard definition for television broadcast. The :30 was edited by Hal Honingsberg of Santa Monica-based Chrome, was color corrected at Company 3 by Stefan Sonnenfeld, and featured visual effects and finishing by Paris-based BUF Compagnie. When the decision was made to release the spot on IMAX screens, the agency went back and had "Details" remastered in 4k so that it would stand up in a large screen environment.

For those unfamiliar with the 4k data resolution, it represents 4096 horizontal pixels x 3112 vertical pixels per frame. Today's 1080HD has a resolution of 1920x1080. And 2k resolution—which has become today's de facto standard for digital cinema mastering—is 2048x1556. 4k is four times 2k

resolution, as it doubles both the horizontal and vertical picture information. And some filmmakers are beginning to look to 4k for digital cinema mastering.

The Lexus "Details" :30 was re-mastered at Fotokem, which is equipped to offer the digital intermediate services and whose primary business is long-form work. Lexus was already working with Fotokem, which also created the *Adrenaline Rush* prints.

To create the 4k version of the spot, FotoKem first scanned the 35mm film elements of the Lexus commercial using its Imagica XE Advanced film scanner.

Next, dirt removal and dust busting were accomplished using MTI's Correct, and the images were transferred into Quantel's Pablo, an iQ-based finishing and primary color correction system that can accommodate 4k resolution.

Editor/colorist Walter Volpatto assembled the spot and did the color correction in 4k in the Pablo system, while also using Filmlight's Truelight color management system.

This work was accomplished in a Fotokem suite that is equipped with digital projection capabilities and a 20-foot screen, which was installed to



afford clients the opportunity to see what the work would look like on a big screen in a theatrical setting.

Epsteen reports that the remastering process went smoothly. He adds that Chrome's Honingsberg played a very helpful role, as the editor went through the rough cut and graphics and marked elements that needed to be repositioned, moved or altered. For instance, the roads were cleaned when they made the original TV spots, and this task needed to be repeated in the 4k process.

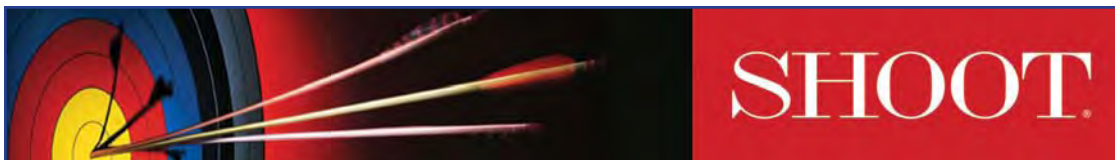
Titling was done in a Discreet Flame followed by a film out at 4k to a 65mm/15 perf negative. 70 mm/15 perf exhibition prints were then created for distribution.

Bill Schultz, senior VP/general manager of digital film services at Fotokem, explains that nearly all of the trailers that are

finished at Fotokem now require a digital cinema master, but this is the first commercial that the company completed in this manner and in 4k.

"The [theatrical] version of the spot had to maintain the high quality and fine detail of both the Lexus and the original TV version of the ad," says Andrew Oran, VP of sales and operations, large format, for FotoKem. "Only a complete 4k pipeline from the 35mm original negative could achieve a level of quality that would translate well onto an 80 or 90-foot-wide IMAX R screen."

Also working on "Details" from Team One were group creative director/art director James Dalthorp, group creative director/copywriter Jon Pearce, and executive creative director Chris Graves.



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In addition to the latest news, regular columns, and ScreenWork creative section, here's what's coming up in June...

June 9 Issue

Space Deadline: May 26 Ad Deadline: June 2

- Ad Agency Creative:** Hot new campaigns and the innovative creatives behind them.
- International Directors:** A trip around the world looking for directors making their mark.
- Broadcast Promos & Trailers:** A look at who is doing the hottest work in this field.
- Event coverage:** Cannes Intl. Advertising Festival Preview
- Border Watch:** United Kingdom - SHOOT scopes out the production scene.

Bonus Distribution:

Cannes Lions Intl. Advertising Festival: Cannes, France, June 18-24
Promax: New York, June 20-22

June 23 Issue

Space Deadline: June 12 Ad Deadline: June 16

- Agency Producers:** Heads of Production discuss recent groundbreaking work as well as some of their toughest challenges
- Editing & Postproduction:** Edit shops discuss finding new talent, plus post houses assess trends and issues at the halfway mark of the year.
- Cinematographers & Cameras:** DPs assess the latest cameras.
- Hispanic Advertising:** A look at some of the best recent work.

Bonus Distribution:

Cine Gear Expo: Los Angeles, June 23-24

East / Midwest

ralvarado@shootonline.com
 Robert Alvarado
 203/227-1699, ext 15

West / International

rgriever@shootonline.com
 Roberta Griever
 203/227-1699, ext 13

Classified / Recruitment

kboyle@shootonline.com
 Kelly Boyle
 203/227-1699, ext 14

street talk

Director **Lenard Dorfman** has joined bicoastal/international **Moxie Pictures** for commercial and music video representation in the U.S. He comes over from bicoastal/international **@radical.media**. In terms of European representation, Dorfman will be at the as yet unnamed London shop recently formed by directors **Daniel Kleinman and Ringan Ledwidge**....Director **Nic Mathieu** has come aboard **A Band Apart**, Los Angeles....**Curious Pictures**, New York, has signed Toronto-based **Electric Company** for U.S. representation. Known for its work in motion graphics and animation, **Electric Company** has a directorial roster that includes **iamstatic (Roin Gervais, Randy Knott, David Greene)**, **Play Airways (Josh Rankin, Alex Kurina, Kent Hugo)**, **Kangaroo Alliance (animators Lauren Gregg, Craig Sheldon)** and **Crankbunny (Norma Toraya)**....Los Angeles-based **Roses Are Blue** has signed director **Keith Schofield**, who's best known for his music video work (**DJ Format's "3 Feet Deep," Wintergreen's "When I Wake Up," Death Cab for Cutie's "Jealousy Rides With Me"**)....New York design/animation studio **FlickerLab** has added director of animation **Eric Merola**. Prior to **FlickerLab**, **Merola** maintained **Merola Productions**, New York....**Oink Ink Radio**, New York, which maintains sister studio **38 Greene** in Manhattan, has extended its reach to the West Coast, launching **Oink Ink Radio** in Venice, Calif. Former **BBDO** New York radio producer **Karen Jean** has been named exec producer of the Venice operation....

rep report

A Band Apart, Los Angeles, has secured New York-based independent firm **R2**—reps **Richard Fink and Robin Fried**—to handle the East Coast...**SHOOT** was provided with inaccurate info about the representation for **DP Max Malkin**, leading to an erroneous item in the 5/12 edition. **Malkin** is represented exclusively by **The Skouras Agency**, Santa Monica, for commercials and features.... Los Angeles-headquartered **Global Production Network (GPN)**, which represents a roster of leading production service companies internationally, has linked with online network/digital tools services firm **adbeast** for an online studio that enables **GPN** to better collaborate not only with its ensemble of production service shops but also with clients....

bulletinboard

- June 8/New York: The Association of Independent Commercial Producers (AICP) Show at the Museum of Modern Art (MoMA). www.aicp.com....
- June 14-18/Maui Film Festival at Wailea www.mauifilmfestival.com....
- June 18-24/Cannes, France: The 53rd annual Cannes Lions International Advertising Festival. www.canneslions.com....
- June 20-22/New York: Promax BDA Conference www.promaxbda.tv
- June 23-24/Los Angeles: Cine Gear Expo www.cinegear-expo.com
- July 30-August 3/Boston: Siggraph www.siggraph.org
- September 8-13/Amsterdam: IBC www.ibc.org
- Sept 7-9/Kinsale, Co.Cork, Ireland: Shark Awards. www.sharkawards.com

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