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Deja vu: The Joneses Taps Into Moland Connection

Bicoastal production house secures its second director in recent weeks from a noted shop with bases in Copenhagen and Oslo. This time the helmer is Sten Hellevig, who comes aboard The Joneses for exclusive stateside spot representation.

See page 6

HKM Ready To Rumble With Streetgang Films

Spot production company HKM extends its reach into music videos via a partnership with Streetgang Films. HKM looks to develop select Streetgang helming talent on the commercialmaking side. Conversely Streetlight taps into HKM's roster, signing directorial duo Shafei/Levitz.

See page 8

Daryn Okada Visits SHOOT's Chat Room

The president of the American Society of Cinematographers and a noted DP in his own right discusses the challenges that lie ahead, his take on new technologies, his experience comparing various digital cinematography cameras via "The Other Project," and the priorities on his ASC agenda.

See page 18

Directors Series

Profiles of leading directors and a rundown of some up-and-coming helmers to watch. Plus cinematographers offer insights into artistic trends and technological developments.

See page 21

Broadband Video Advertising Adopts New Creative Executions

By Ken Liebeskind

NEW YORK—As broadband video advertising accelerates, the notion of using strictly standard television commercials online is becoming passé, as many advertisers are developing innovative executions that take full advantage of the Web to create original executions that transcend TV.

The goal is to create interactive advertising that involves the viewer, who isn't sitting passively in front of a TV screen, but actively engaged, in control of the computer.

"We're not just taking the same spot that runs on TV, we're taking something that lifts and adds the ability of the consumer to interact," said Shelby Saville, senior VP/IP director for Starcom's StarLink Worldwide, Chicago.

On one level it starts with repurposing standard TV spots—"TV commercials with flash overlays that you can click on to go in different directions," Saville said. "You might be able to see and hear different endings or different information about the product."



The centerpiece of the SplendaJourney campaign is long-form videos starring consumers.

Beyond Repurposing

But repurposing TV ads is only the beginning. Now, advertisers are avoiding TV altogether and executing Web-only promotions or creating separate broadband campaigns that run alongside their TV ads to

accentuate the marketing efforts.

Foster's Beer, the Australian brew that was renowned for its U.S. TV campaign, abandoned it in August with an Internet-only marketing effort that started with ads on male-

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Key Choice Of Consultant Looms For JPC, Actors' Unions

By Robert Goldrich

LOS ANGELES—With the advertising industry, the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA) formally approving a two-year extension of the commercials contract covering actors, the key point of business now is the two sides agreeing on who to hire as a consultant to

helm a pivotal joint study exploring alternative compensation models for performers spanning traditional spots as well as nontraditional ad fare spanning a growing array of new media.

"We now look forward to engaging a qualified independent consultant to conduct an in-depth study over the next two years to rethink the economic model under which actors are fairly

paid and advertisers achieve an appropriate return on their investment," stated Bob Liodice, president/CEO of the Association of National Advertisers (ANA). The Joint Policy Committee (JPC) of the ANA and American Association of Advertising Agencies (AAAA) represents the ad industry at the bargaining table.

The results of the pending study

will form the basis for renegotiating the next commercials contract in 2008. No definitive timetable has been set for the hiring of the consultant, but suffice it to say that it is a matter that carries some sense of urgency. Word is that the person could be named within the next few weeks.

Shortly after his union's member-

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ASSOCIATION OF INDEPENDENT CREATIVE EDITORS

By Robert Goldrich



Smith-ereens

Media fragmentation is a pervasive topic in our industry. It crops up in several of this week's Directors Series profiles, for instance, with such projects as viral spots, Web shorts, Internet events and targeted cable series bringing helpers into creative prominence. Fragmentation is also what prompted a two-year extension of the commercials contract for actors as the ad business and the actors' unions plan to take that time via an independent study to figure out equitable compensation models in a brave new media world.

Yet while there's constant corridor talk about new media and the splintering of audiences, rarely do I hear discussion in our corner of the biz about the ironically rampant antithesis of fragmentation: media ownership consolidation. It's certainly being

discussed in the entertainment sector. Earlier this month Hollywood producers and union representatives testified at a regional FCC hearing in Los Angeles, objecting to the relaxation of media ownership rules over the years, which they contend has resulted in the consolidation of power into far

too few hands.

The impact compromises varied areas, perhaps most sadly journalism as evidenced on assorted fronts, a prime example being Tribune's ownership of *The Los Angeles Times*, which has translated into significant staff cutbacks, prompting community leaders to protest, with some urging that Tribune divest itself of the newspaper.

However, most of what I hear and read from ad industry pundits regarding media ownership consolidation

is centered on strategies, with savvy business moves by agency holding companies (acquiring additional shops, including media firms) and by the likes of Rupert Murdoch being lauded. In Murdoch's case, there's News Corp.'s high-profile acquisition of MySpace, adding to an empire that

bling about the Sherman Antitrust Act, recalling when it actually meant something.

Nonetheless the potential for the abuse of power remains a relevant issue, particularly for those further down on the food chain.

In our industry consider the slow

Nonetheless the potential for the abuse of power remains a relevant issue, particularly for those further down on the food chain.

consists of assorted newspapers, the Fox stations spanning broadcast and cable and satellite holdings.

The most eloquent retort to such all encompassing ownership came from director Frank Capra in *Mr. Smith Goes To Washington*, which shows how a media mogul with power can influence opinion and the flow of information to the detriment of the public at large.

But perhaps I am the dinosaur, citing a 1939 movie. Next I'll be bab-

payment problem that has compromised the financial health of production companies and other support services in recent years.

And the situation is worsening, the irony being that huge multinational corporations are asking small entrepreneurial shops to bankroll production for extended periods.

While fragmentation is a hot industry topic, so too should be what happens under the guise of consolidation.

POV

Terry Gilliam



Last month, filmmaker Terry Gilliam appeared at the eDIT9 Filmmakers Festival in Frankfurt to receive its prestigious Festival Honors, which he was awarded alongside fellow recipient, visual effects pioneer Ray Harryhausen. Gilliam started his career as an animator and strip cartoonist; one of his early photographic strips for Harvey Kurtzman's *Help!* featured future Monty Python cast-member John Cleese. Gilliam continued his animation work and soon joined Monty Python's Flying Circus upon its formation. He was the principal artist-animator of the cartoons that frequently linked the show's sketches together, and defined the group's visual language in other media.

Gilliam went on to become a motion picture writer and director. He has directed such films as *Brazil*, *The Adventures of Baron Munchausen*, *The Fisher King*, *Twelve Monkeys* and *The Brothers Grimm*. He also found his way into the advertising business.

During the eDIT Festival, Gilliam took the time to talk with festival attendees and the press, preceding a

special screening of his latest film, *Tideland*, which opened in limited release in the United States this month. Gilliam penned the screenplay for *Tideland*, which is based on a book of the same name by Mitch Cullin. The film follows a young girl named Jeliza-Rose whose mother dies from a heroin overdose and whose father then takes her to live on a farmhouse in a remote area. As time goes by, she adapts by talking only with her bodiless doll heads and odd neighbors.

Gilliam said of the movie, "It's a grim picture of America...A film seen through the eyes of a child." He sees children as very strong and adaptable, but also worries for them. "I never felt fear for myself," the helmer admitted. "But I'm frightened for my children."

Tideland aims to make people pause and think. "[Today] Movies are made to keep everything nice, but I like disturbing people. I like making them question, making them discuss... People are nervous about expressing things. I don't think that is a healthy situation."

He also emphasized that he hates censorship, and offered criticism of the United States today. "People are giving up a lot of their civil liberties in

this period of fear," he said.

Joking that he and the United States just went through a divorce, he reported, "I gave up my U.S. citizenship; I'm a Brit now." He chuckled, adding, "any Americans who want to get out, I can tell you how to do it."

When asked about advertising, he was brief, noting that he directs commercials, "when I'm depressed between features. I did the 2000 Nike

World Cup campaign...There are amazing things being done in commercials. It doesn't excite me."

But he would be open to trying his hand at a video game. "If someone asked me to get involved, it might be interesting."

Currently Gilliam is developing a film titled *Good Omens*, based on the novel of the same name by Terry Pratchett and Neil Gaiman.

Flash Back

October 19, 2001 Digital visual effects/animation/design studio Western Images, San Francisco, is slated to close its doors....Post house Optimus, Chicago, has finalized a deal to buy Chicago-based creative editorial shop Edit Sweet....Director David Emery has signed with bicoastal Treat....Mark A. Cohn, chairman of publicly traded Minneapolis-headquartered INTELEFILM has assumed the additional roles of president/CEO for that company, as well as its majority-owned WebAD-TV....Evil Cat Land, a directing team featuring noted underground filmmaker Walter Santucci, has come aboard Duck Soup Studios, Los Angeles....

October 18, 1996 Jeff Armstrong has been named executive producer at bicoastal Satellite Films....Directors Trey Parker and Robin Katz have joined Celluloid Studios, a live-action/animation shop in Denver....Cyberia, a Santa Monica music house, has launched a sound design division headed by sound designer Claude Letessier....Director Tim Turner has signed with ChicagoStory for commercial representation....

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PEOPLE & PROJECTS

The Joneses Taps Into Moland, Signs Sten

By Robert Goldrich

SANTA MONICA—For the second time in recent weeks, bicoastal The Joneses has dialed into its Oslo/Copenhagen connection, landing young Norwegian comedy director Sten Hellevig—known widely as Sten—for exclusive representation in the United States. Sten is repped in Norway by The Moland Film Company, which has offices in Oslo and Copenhagen. He came to The Joneses' attention via

signing with The Joneses marks the first time he's been represented in the American advertising market.

Sten's credits include off-the-wall fare for Djuce from Oslo agency Kitchen, including a spot featuring four-time Olympic gold medalist ski jumper Matti Nykanen. In the commercial, a group of young women arrive at the home of Nykanen, who's garnered a reputation for his binge drinking, and ask him to "party" with

Other Sten-directed commercials include work for Soft Shake, Wing Chun School and Coop. The latter came out of DDB, Oslo. He has also helmed several music videos, including Thom Hell and the Love Connection's "Why Do I Feel," which was shot with a camera built into a cell

phone. Sten also directed Don Juan Dracula's clip "Together" featuring that group's lead singer dancing in a department store window while interacting with the reflections in the glass. "Together" was lensed almost entirely in a single take.

Sten signed his first directing con-

tract with The Moland Film Company in 2004 shortly after graduating from Westerdals School of Communication in Oslo. He had garnered several awards for his work as a student, perhaps most notably the top student prize at the Norwegian design festival Gullblyanten.



Sten becomes the second Moland Film director to recently make The Joneses his stateside roost.

helmer Hans Petter Moland, principal in The Moland Film Company, who is repped stateside by The Joneses.

Director Moland earlier turned The Joneses and its executive producer Mel Gragido onto director Jonas Arnby, also of the Moland studio, resulting in that helmer inking a deal with the U.S. shop. Like Arnby, Sten's

them. In another Djuce piece, Scandinavian porn star Tanya Hansen exchanges some hot dialogue with a man.

"Djuice is a client that is willing to take risks," related Sten, noting that both commercials caught on especially well with young people, generating a public buzz in the process.

By Millie Takaki

MINNEAPOLIS—Hans Hansen has joined and Eric Sorensen has returned to Fallon Minneapolis. Both will carry the title of creative director and continue to work as a team.

Hansen and Sorensen come over from Carmichael Lynch, Minneapolis where as a duo they turned out notable work for such clients as Porsche and Harley-Davidson. Over the years their creative endeavors have gained recognition at such competitions as the Cannes International Advertising Festival (for the Harley-Davidson "Faces" campaign), the Clios and The One Show.

Sorensen's first tour of duty at Fal-

lon saw him serve as a copywriter from 1995 to '99, contributing to accounts that included Miller Lite, Mercury Marine, Magnavox, Jim Beam brands, Lee Jeans and Time.

Hansen has spent the past 11 years at Carmichael Lynch. Previously he worked at Hunt Murray and Kaufman Stewart in Minneapolis, and Scholz & Friends in his native Germany.

"It would be hard to find a better team of craftsmen," said Fallon creative director Kerry Feuerman of Hansen and Sorensen. "These guys get brands. They know how to create a consistent voice and visual language that never strays."

Fallon has embraced a team mentality in recent hires. Several months ago, for example, the agency brought on board Calle and Pelle Sjonell as group creative directors. The brothers came over from different ad shops in Sweden. Pelle Sjonell had been the creative director/cofounder/CEO of King, while Calle Sjonell served as creative director at Starring (formerly Moonwalk), Stockholm.

Despite working at separate agencies, the brothers collaborated on several projects in recent years. They are now a Fallon team, bringing together Pelle's traditional agency background and Calle's interactive experience.

Barbara Kopple Creates Buzz with *Shut Up and Sing*

Nonfiction Spots and Longform Helmer Captures Strength of the Dixie Chicks

By Nicole Rivard

TORONTO—For the first time in 14 years, a documentary played during the Toronto International Film Festival's Gala Presentations, which are typically reserved for fiction films on the way to the Academy Awards.

The film, *Dixie Chicks: Shut Up and Sing*, co-directed by Barbara Kopple of bicoastal Nonfiction Spots and Longform and Ceci-

lia Peck, received a seven-minute standing ovation from the 2,000 who attended last month's screening.

"We were all just so terribly happy and so excited," recalled Kopple, who has been with Nonfiction Spots since 1995 and is an Academy Award winner.

She won Best Feature Documentary Oscars for *Harlan County USA*, a filmed account of a bit-

terly violent coal miner strike, and *American Dream*, which recounted the mid-'80s strike of a group of Hormel meat packers. *Dixie Chicks* hits theaters Oct. 27.

Kopple said that she was drawn to the Dixie Chicks—Natalie Maines, Martie Maguire and Emily Robison—not only because they are incredible characters who light up a screen when they are in front of the camera, but because they were the center of a larger political debate regarding issues like freedom of speech and opposition to the war in Iraq and that was very important to her.

"So besides just being incredible musicians and family women—between them they have seven children—and remarkable individuals, I think that their personal transformation has so much come to represent the political climate that we have in the United States right now," said Kopple.

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Martie Maguire, Natalie Maines, Emily Robison, Cecilia Peck and Barbara Kopple at the 31st Annual Toronto International Film Festival. Photo Credit: John Sciuilli/WireImage.com

Spot/Video Editor Sanchez Comes Aboard Final Cut

By Robert Goldrich

SANTA MONICA—Editor Livio Sanchez has joined Final Cut, an editorial house with bases of operation in Santa Monica, New York and London. He comes over from The Whitehouse, which maintains offices in Santa Monica, Chicago, New York and London.

Sanchez became part of The Whitehouse when it expanded into the United States in 2001 via a merger with former The Lookingglass Company, a company he came aboard in '98 after six years with Mad River Post, Santa Monica.

Sanchez brings a mix of noted spot and music video credits to Final Cut, including the original lauded Budweiser "Whassup?" ad fare directed by Charles Stone III for DDB Chicago, the Miller Lite "Dick" campaign, several high-profile Nike commercials, a Bronze Clio-winning spot promo "Puppets" for PBS, and the Audioslave clip "Doesn't Remind Me," which this past May earned Sanchez the best editing honor at the Music Video Production Association (MVPA) Awards.

"Doesn't Remind Me" was directed by Chris Milk via @radical.music, the video arm of bicoastal/international

@radical.media. At press time via Final Cut, Sanchez had already embarked on an undisclosed project that was directed by Milk. Recent projects cut by Sanchez include a Nissan campaign directed by Richard Sears of Green Dot Films, Santa Monica, and a DeBeers commercial helmed by Milk of @radical.media for JWT, New York.

Sanchez said he was attracted to Final Cut by its high caliber work and his affinity for company founder/editor Rick Russell, partner/editor Eric Zumbrunnen, president Stephanie Apt and executive producer Saima Awan. "I'm drawn to the company's focus on doing great creative projects regardless of length or format," related Sanchez, whose long-form credentials include cutting the Vanessa Roth-directed documentary *Taken In: Lives of America's Foster Children*, which won the prestigious Alfred I. Dupont Award.

"Storytelling is what drives me and my craft," related Sanchez. "At Final Cut I hope to continue to expand my work on innovative projects and foster relationships with talented directors and creatives...It's an exciting time because there are so many new media outlets and platforms to explore."



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For more information and rules, visit www.largerthanlifecontest.com



Kerry Shaw Brown Joins Millennium

By Robert Goldrich

SANTA MONICA—Kerry Shaw Brown, a former agency creative who made the transition to director, has signed with Millennium Pictures, Santa Monica and Southfield, Mich., for exclusive U.S. spot representation. He comes over from the roster of Santa Monica-based production house Uncle.

Brown has helmed spots over the years for such clients as Chevy Trucks, Taco Bell, Honda, TiVo, Dodge, Kawasaki, Mattel, eRealty and Ford. He is developing branded content projects with his brother, TV/film writer Kristofor Brown whose credits include *The Tom Green Show* and episodes of *Beavis and Butthead*.

Prior to Uncle, Kerry Shaw Brown directed via such roosts as now defunct Atlas Pictures; earlier he was at Avalon Films, Farmington, Mich., and Santa Monica. This came after a decade on the agency side of the business, which included his serving as associate creative director on the regional Ford account for J. Walter Thompson, Detroit.

He exited JWT in 1991 and began working independently under



Kerry Shaw Brown

the Bonfire banner for Montgomery Ward, among other clients. Three years later he joined Campbell-Ewald, Warren, Mich., where he was a senior VP/creative director on the Chevrolet account. Toward the end of his tenure there, Brown began directing select Chevy spots, including "Iron Man" featuring baseball superstar Cal Ripkin. As an agency creative, he has seen his work garner multiple Caddy, Telly and Mobius Awards.

Brown ended his six-and-a-half-year stay at Campbell-Ewald in '01 to jump over to the production house scene, signing with the aforementioned

Avalon, where he directed assorted ads, including "Fetch" for the Michigan Anti-Cruelty Society's Adopt-A-Pet program via Cosmo Murphy, Detroit. In the spot, an eccentric guy is seen trying to get his dog to fetch but when he throws a large stick towards the canine, its head pops off, revealing that the dog is fake. The tag encourages viewers to "adopt a real pet." "Fetch" won a regional Emmy Award.

Millennium Pictures president Caroline von Wehyer was drawn to Brown's mix of talents spanning directing, writing and brand development. Brown in turn views Millennium as a roost that can further his career in both spots and long-form branded content. He recently wrapped commercials for Victory Motorcycles, Suzuki and Polaris. His episodic TV credits include *The Undetectables*, a miniseries he developed and directed for the Discovery Channel.

Brown rounds out a Millennium directorial roster that includes Tim Damon, Murphy & Stitt, Alexander Paul, Russel Prior, Doug Taub, Charlie Tercek, Marshall Vernet, Charlie Watson and Jamie Way.

PRODUCTION

HKM Connects With Streetgang

By Robert Goldrich

HOLLYWOOD—Commercial production house HKM has formed a partnership with music video shop Streetgang Films. Both companies operate out of the longstanding HKM premises in Hollywood.

Founded in the spring of 2003 by executive producer Jason Botkin, Streetgang has a directorial roster that includes Paul Minor, Vince Haycock, Shawn Kim, Charles Mehling and HKM duo Shafei/Levitz. The latter recently came aboard Streetgang, representing that firm's first signing of HKM directorial talent for music videos. Furthermore, HKM and Streetgang teamed on a Muse "Starlight" clip helmed by Minor for Warner Bros. Records in the U.K.

HKM executive producer Ned Brown described the partnership with Streetgang as being "a natural and fortunate evolution for us," providing a clips outlet for HKM directors while also being able to develop Minor and "other interested Streetgang talent on the spot side."

Noting that Botkin has built a great brand in the U.K.—much of Streetgang's work emanates from across the

Atlantic—HKM exec producer Carl Swan said he looks forward to helping to grow Streetgang in the United States as well.

Indeed the music video firm has already made stateside inroads with the addition of Heidi Gregory as its U.S.



Jason Botkin

rep. Gregory has had a hand in bringing in more American assignments, including a Paolo Nutini clip helmed by Mehling, a Heavens video directed by Kim, and a Minor-directed piece for Red Jumpsuit Apparatus.

Botkin credited freelance rep Alexa Haywood with helping to build Streetgang from the outset, procuring assignments from the U.K. Among

the initial U.K. endeavors were Minor-helmed clips for The Glitterati and the band A. Later came a noted Minor video, Funeral for a Friend's Streetcar, which scored in both the U.K. and U.S. markets.

"Our first job for the U.K. was for The Glitterati," recollected Botkin. "Paul and I shot over two days in Atlantic City, on 16mm for 28K, all inclusive. Richard Skinner at Atlantic U.K. had faith in us, thankfully, and we went on to do two more clips for the band."

Prior to opening Streetgang, Botkin served as head of production for Cucoloris Films, Venice, Calif. He launched Streetgang with Minor on board. Mehling then became the first director added to the roster, immediately embarking on a video for the Black Rebel Motorcycle Club, lensed on location in Kiev. Then Kim, a top-drawer music video DP turned director joined next; his helming credits also include such videos as Autolux's "Turnstile Blues" and Fields' "If You Fail, We All Fail." Streetgang recently took on representation for director Haycock, the creative director of motion graphics firm Vitamin.

Short Takes

CUT OUT FOR WONGDOODY: PETER MARTIN

Peter Martin, the helming duo (Peter Livolsi & Martin Dix) who gained inclusion into SHOOT's New Directors Showcase earlier this year and then signed with Santa Monica-based harvest, has wrapped "Aus-

sie Cut Out" for Full Tilt Poker and agency WongDoody, Culver City, Calif. In the spot, a live-action guy is seen socializing and cavorting in different scenes with motionless, life-sized cardboard cut-out characters. In one scene, the real-life guy



surrenders at the card table, saying "I fold," apparently bluffed by an inanimate cutout being. We then see our protagonist hanging out with other cutouts, including two ladies wading in a swimming pool, and a gent next to the backyard barbecue. In the latter scenario, the cardboard character is inadvertently knocked into the barbie, catching on fire. Finally we see him posed with a collection of cutouts who happen to be photographic renderings of some of the world's top poker players. A voiceover advises us to log onto fulltiltpoker.com for a chance to win the poker trip of a lifetime to Australia. The WongDoody team consisted of creative director Ed Ribeiro, senior art director Eric Goldstein, copywriter Eric Helin, executive producer Kait Gaskey and associate producer Melia Leidenthal. Bonnie Goldfarb and Scott Howard exec produced for harvest, with Brad Stevenson serving as producer. John Zilles was the DP. Editor/sound designer was Patrick Griffin of Lost Planet, Santa Monica. Colorist was Clark Muller of Riot, Santa Monica. Wren Waters of Therapy, Santa Monica, was online editor. Audio mixer was Jeff Payne of Eleven Sound, Santa Monica.

GROWTH IN STAGES

Slated for phase one completion in spring 2007, Albuquerque Studios has started construction on its \$74 million, 28-acre motion picture/TV production facility. Phase one will include eight soundstages (four 24,000-square-foot stages and four 18,000-square-foot stages). The first two of the 24,000-square-foot stages are slated to open in January. Pacifica Ventures, which operates the historic Culver Studios in Southern California, will own and operate Albuquerque Studios. According to Pacifica's chairman/CFO Hal Katersky, the decision to build a major New Mexico complex was prompted by the state's 25 percent production cost rebate program for film and TV.....

PEOPLE IN THE NEWS

Editor Jair Peres has joined New York-based wild(child) editorial. While he currently resides in Brazil, the award-winning editor, whose work



has been honored at such competitions as the Cannes International Advertising Festival, plans to move to Manhattan to become part of the local wild(child) ensemble. His credits span spots, music videos, TV shows and cinema....San Francisco-based agency Hoffman/Lewis has hired Mark Manion as VP, creative director to help manage and grow its St. Louis office. He comes

over from GSD&M, Austin, Texas. Post house Optimus, with offices in Chicago and Santa Monica, has promoted assistant editors Glorily Velez and Justin Amore to full fledged editor positions. While Velez is in Chicago and Amore is in Santa Monica, they are both available in either Optimus location as are all the company's cutters.....New York-based visual effects boutique MassMarket has signed Jaime Scott, former Flame artist at The Mill, New York....Editor Bill Yukich has come aboard rOOm, Venice, Calif....

Music Venture BrandAmp Launched

Continued from page 1

ists of unmatched breadth and diversity. It is the perfect partner to provide marketers with the most compelling and imaginative music solutions.”

WPP's worldwide companies include such major agencies as JWT, Ogilvy & Mather, Young & Rubicam and Grey Worldwide. SHOOT sought out Josh Rabinowitz, senior VP, director of music at Grey Worldwide, New York, for his take on the formation of BrandAmp. He referred to the new venture as being “a great example of the shift in the perception and stature of music in the advertising consciousness. WPP is sending a strong signal. Furthermore, it is hinting at things to come: advertisers sharing in profits in royalties of songs used in their advertising, and the augmented role of the advertiser in the distribution and delivery of music to consumers.”

Universal Music Group maintains wholly owned record operations or licensees in 75 countries. Its businesses also include Universal Music Publishing Group and such record labels as

Decca Music Group, Deutsche Grammophon, Interscope Geffen A&M Records, Geffen Records, Island Def Jam Music Group, Lost Highway Records, Machete Music, MCA Nashville, Mercury Nashville, Mercury Records,

Philips, Polydor, Universal Music Latino, Universal Motown and Verve Records Group, as well as assorted labels owned or distributed by record company subsidiaries worldwide. Universal Music Group also includes

new media and technologies division eLabs and Universal Music Mobile. Media/communications firm Vivendi is the parent company of Universal Music Group.

A statement from Universal Music Group chairman/CEO Lucian Grainge read: “This new venture

[with Group M and WPP] makes sense on many levels. It brings closer together two creative communities, which are driven by innovation and imagination. It will also create a direct relationship out of what was an unnecessarily arm's length way of doing business.”

Industry Awaits Naming Of Consultant For Joint Study

Continued from page 1

ship ratified the two-year extension, SAG president Alan Rosenberg described the joint study as “crucial” in terms of moving forward to define what constitutes equitable compensation models as the ad business evolves with new outlets and different forms of content.

AFTRA president John Connolly stated, “The overwhelming support for this extension to the commercials contract is a victory for the entire industry—performers and advertisers alike. In exchange for express recognition of jurisdiction and increased wages and benefits, AFTRA will now work in partnership with our sister union and the advertising industry to analyze the rapidly evolving media environment.”

Douglas Wood, lead negotiator for the ad industry, related, “Great challenges lie ahead. Ensuring that talent payments in the rapidly changing marketing environment are handled in a mutually beneficial way will require all parties to act with a great spirit of collaboration.”



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Foster's Beer, Splenda Offer Broadband Video Ad Innovation

Continued from page 1

oriented sites like Heavy.com and expanded with its own site, crackopenfriendly.com, that currently offers friend-oriented games and a history lesson on the beer and will soon feature long-form videos, two to five minute humorous vignettes about the beer and its lifestyle.

Maria Mandel, executive director for digital innovation at Ogilvy Interactive, New York, the agency behind



Alan Feldenkris

the Foster's campaign, said the work is indicative of the trend of creating original broadband content separate from TV. "Creative developed specifically for the channel outperforms work that is repurposed from other channels," she says. "The way the creative is shot for the Web in terms of the way it looks and the messaging and interactivity that's possible makes it a far more powerful message. You test it for branding or response measures and in every case it outperforms the repurposed spot."

The drawback is the increased cost of shooting new creative for the Web.

"When advertisers are developing multiple channels, they need to measure whether the return outweighs the creative expense," Mandel said. But the increased response can justify the expense. In the meantime, production costs can be reduced by shooting the Web content at the same time as TV, which accomplishes an economy of scale.

Long-form Video

Foster's use of long-form video is indicative of another trend. Advertisers are taking advantage of the ability to deliver large video files using advanced compression techniques to provide long-form content that allows viewers to select material that offers extended entertainment or additional information about the product. Offer-

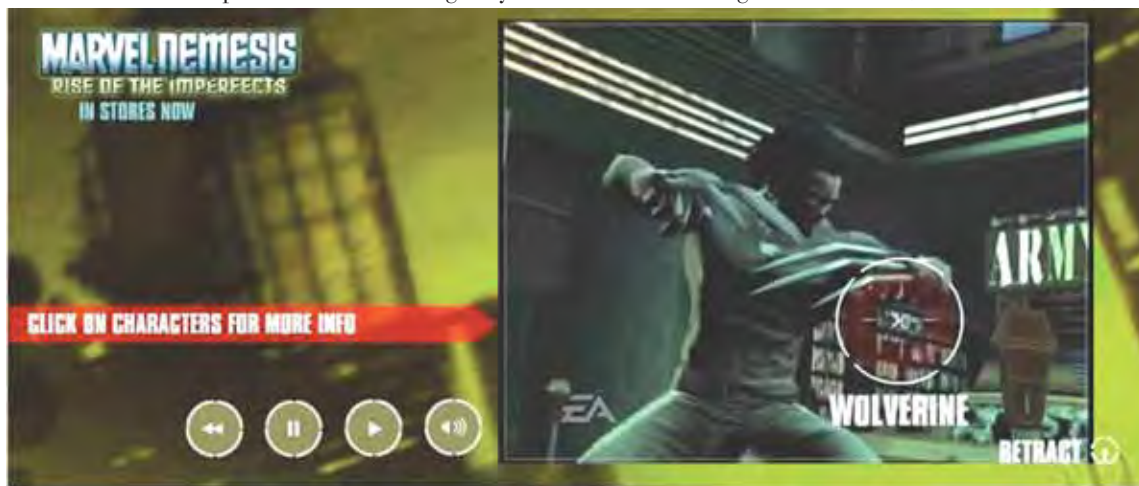
ing long-form video risks attracting a smaller audience, but it's a more committed one that willingly selects the content to view, which is preferable to other forms of Web advertising that flash on the screen and are frequently ignored.

Splenda Journey

Arguably the most acclaimed long-

form video to date is Splenda Journey, the campaign that offers three to five minute Webisodes of consumers explaining how Splenda made an impact on their lives, from an obese man who lost weight using Splenda to a young boy who baked delicious muffins with it.

Alan Feldenkris, CEO of Brand New World, Alexandria, Va., the



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agency behind the campaign, said more than 60 minutes of video was shot to create the Webisodes and an assortment of 15 and 30 second pre-rolls that have been running on the major portals and vertically oriented sites like the Food Network.

"We're migrating from a world in which we've grown accustomed to shooting 60s and 30s to a much broader library of storytelling assets from short form five, 10 and 15 second pre-rolls all the way to 28-minute Webisodes," Feldenkris said. "It represents a fundamental change in how we approach production for brands in a multi-platform world, and it's the creative platform behind the Splenda Journey site."

Brand New World did the creative and Universal McCann planned and placed the advertising, with the agencies working with the publishers to "ensure they would create the right kind of environment," Feldenkris said.

The campaign was a success, leading to an increase in purchasing intent from 69 to 88 percent, according to a Dynamic Logic study, and convincing the company to devote more of its ad budget to broadband, according to Ivy Brown, Splenda's franchise marketing director.

Orbit's Clean-Up

Unlike the Foster's campaign, Splenda Journey wasn't Web-only, but was used in conjunction with a TV campaign. Another recent broadband effort that supported TV was the Orbit gum "Clean-Up" campaign from EVB, San Francisco that expanded on BBDO's television commercial starring Snoop Dogg with a broadband campaign that features the rapper offering to call visitors to help them learn how to keep their mouths clean with Orbit.

"If you type in your phone number, he can instantly call you on the phone to complete the experience," said Jason Zada, executive creative director at EVB. "We wanted to create an experience that feels like a one-to-

one relationship with the brand and Snoop Dogg."

The creative execution doesn't stop with the phone call. During the call, Snoop also provides callers with information on how they can get secret content from the Web site, which extends the idea of the multimedia campaign. "They go from TV to the Web to the cell phone back to the Web," Zada said.

Sweetspotting

In-banner and in-stream ads continue to make up the bulk of broadband ad buys, but there is innovation here, too, with new ad formats being developed. Electronic Arts used Klipmart's new Sweetspotting format, an in-banner ad that provides clickable videos, to promote its Marvel Nemesis game. When you click on the video, the video stops and takes you to another location for character profiles and other information about the game. "You're not clicking an ad banner, you're clicking the actual video as it plays," said Chris Young, executive VP of rich media for Doubleclick, which acquired Klipmart, New York, in June. "It's a very powerful concept of clickable video to find out more ancillary information."

Klipmart developed Sweetspotting 10 months ago and it has also been used by Buena Vista Pictures and Dreamworks.

The increase in broadband creative executions is being accompanied by a growth in the number of sites that play broadband video, which is of course essential for the advancement of the medium. "There are so many places to find video on the Web," Saville said. "We use specific sites to figure out the best way to reach consumers. Financial companies may go to Marketwatch.com and Thestreet.com. For entertainment companies looking more to lifestyle we may run pre-rolls before sports content at Espn.com or at iVillage to target women."

She says, "The big agenda is for online publishers to make sure they have video opportunities," alluding to



Orbit's broadband video ad stars Snoop Dogg

the limited amount of inventory available at some sites, "which can be sold out for the entire year."

Inventory Issues

The inventory problem is being alleviated by the availability of broadband advertising on a wealth of new sites. Mandel says portals are still the major players, but they are now joined by major media companies like NBC and ABC; smaller video networks, like Roo Media and The

Fifth Network; syndication services, like the Feedroom and NBBC; niche sites, like Time Out New York and Heavy.com; and branded sites, like Foster's.

Companies can play broadband video at their own sites and make them available at a range of other sites to reach the growing broadband audience, which now includes more than 34 million homes according to eMarketer, with 69.4 million projected by 2008—56.3 percent of U.S.

households. According to the Online Publishers Association, 66 percent have viewed Web video, 44 percent have taken action after reading it and more than a quarter of Internet users watch videos online weekly.

Look for SHOOT's launch of iSPOT, the digital newspaper for Broadband Video Advertising. This new weekly HTML newspaper will be available in mid-November. Editorial Contact: iSPOT managing editor, Ken Liebeskind, kliebeskind@shootonline.com.



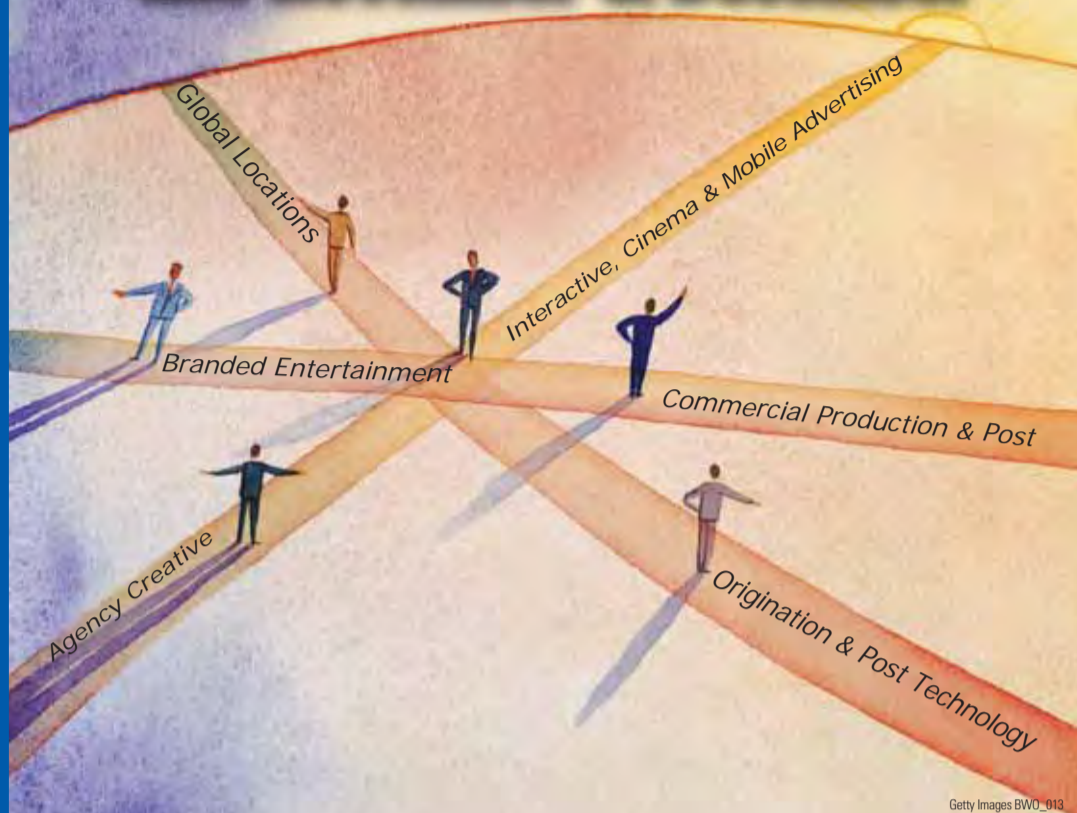
Chris Young



Maria Mandel



All Paths Connect Via SHOOT this November & December



Getty Images BWO_013

NOVEMBER 3

Editing & Postproduction

Profiles of leading editors and colorists and coverage of the inaugural HPA Awards

Music & Sound

SHOOT's quarterly Top 10 Spot Tracks Chart, with backstories on the number one and two tracks. An overview of the changing face of music licensing for commercials and a look at leading audio post mixers and their impact on the art of commercialmaking. (This issue has bonus distribution at SHOOT's Music for Commercials panel at the Billboard Hollywood Reporter Music for Film & TV Conference)

NOVEMBER 17

Agency Producers

Leading producers reflect on the past year, discussing their most challenging projects and sharing their takes on the most noteworthy developments of '06.

HD Production and Post:

The Olympics, Super Bowl and FIFA World Cup were broadcast in HD--and a growing number of commercials for

both TV and cinema are being finished in HD formats. And, interest is building in the area of HD cinematography. Where are we now? Where is HD heading? And what impact will HD have on the way you produce, post and distribute commercials in the coming year?

DECEMBER 1

Advertising Agency of the Year

What ad shop will get the nod and why? A look at the lead creative talent and the working philosophy of the year's top agency.

Up & Coming Cinematographers

Meet the cinematographers in SHOOT's First Annual New Cinematographers Showcase

DECEMBER 15

Year in Perspective - A look back at the top stories and the creative work that led the charge in 2006. Industry notables reflect on the year past and look ahead to '07.

Hot Locations

SHOOT visits locations that have proven popular for spots in the U.S. and Latin

News

Legalease



By Jeffrey A. Greenbaum

Thinking About a Director Deal?

When a production company and a director decide to work together, it's often after many months of discussions about the work, the director's hopes for his or her career, and the production company's plans on how the director's work is going to be promoted. Once they are finally ready to move forward, they often realize that they haven't even begun to think about putting together a director contract.

In many ways, when you're in this situation, you've done the right thing by not thinking about "deal terms" before now. When directors shop for production companies based on day rate and profit participations that are being offered, or when production companies begin discussions about a potential relationship by sending off an agreement filled with fine print, they've already lost focus on what's most important. (That's, of course, finding people that share the same vision and have the right chemistry, so that they can work well together to get the great work.)

When you're ready to think about the nuts and bolts of the relationship, here are some key questions to get the conversation going. It's important to remember that there's no right solution for everyone. You have to come up with terms that are right for you, keeping in mind, of course, that the ultimate goal is to have a happy and successful working relationship.

1. What's the term of the contract going to be? Are you going to make a long term commitment to each other - two or three years or even more - or are the parties going to have the right to end the relationship earlier than that?

2. What's the territory going to be? Is this going to be a worldwide deal, or is the production company only going to represent the director in the United States? As part of this discussion, you're probably going to discuss the production company's sales representation and how the company plans to market the director's work. Presumably, the reps will be a part of this conversation as well. Also, is the production company only going to represent the director for commercials, or are music videos (or other types of projects) going to be included as well?

3. What's the compensation structure going to be? Is there going to be a fixed day rate? How are you going to handle the situation where the agency won't pay this rate? In addition, is there going to be profit participation? If so, how much? Will it change over time? Also, each production company calculates profits in different ways, and they each deal with overhead and sales charges differently, so when you do start talking about the numbers, it's important for everyone to be on the same page about how these numbers are generated, so that there there's no disagreements about this later on. And, when are these payments going to be made?

4. Will the director be generally available? Or is the director planning on being involved in other projects, such as films? Will the director also be directing through foreign production companies as well?

5. Have you thought about what else is important to you? For example, will you be splitting the cost of director's cuts? Will the production company be financing spec spots or long form projects? How will treatments be written? How will entertainment costs be handled? What kinds of reports will be provided? Will the director be involved in the bidding process?

Finally, once you've reached agreement, make sure you put it in writing. As I've said in this column before, you don't need to have a long, difficult negotiation or a contract that is filled with "legalese." But after you've gone through the trouble to figure these terms out, you want to make sure there no confusion about what you have agreed to down the road.

This column presents a general discussion of legal issues, but is not legal advice, and may not be applicable in all situations. Consult your attorney for legal advice.

Jeffrey A. Greenbaum ESQ. is a partner at Frankfurt Kurnit Klein & Selz, New York. If you have a suggestion for a topic to be covered in a future column, send an e-mail to jagreenbaum@fkks.com

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West:
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cgilliard@shootonline.com
818/763-2678

International:
Roberta Grierfer
rgrierfer@shootonline.com
203.227.1699 ext. 13

Classified:
Kelly Boyle
kboyle@shootonline.com
203.227.1699 ext. 14

HPA Engineering Awards To Honor Trio Of Breakthrough Technologies

LOS ANGELES—Three technologies have been selected to receive the first Hollywood Post Alliance (HPA) Awards for Engineering Excellence: Digital Vision for its Digital Vision Optics (DVO) line of image processing software; MTI for Control Dailies, a PC-based telecine and audio control environment that facilitates key capabilities; and Sony for its HD-Cam SR platform. The honors will be bestowed during the inaugural HPA Awards ceremony on Nov. 1 at the Skirball Cultural Center in Los Angeles. Also recognized that night as part of the competition proceedings will be excellence in color grading, audio, visual effects compositing and editorial for features, TV short form and commercials.

The HPA Engineering Excellence kudo was created to give due to a substantially beneficial process, product or workflow in the postproduction process. DVO runs on general purpose computing platforms and is based on Digital Vision's popular DVNR hardware systems. DVO are the DVNR algorithms implemented and extended into software for the DI space. They include DVO Grain, DVO Dust, DVO Aperture and DVO Alias. DVO utilizes Nucoda project metadata and timelines and are available as an option to all Nucoda products, including Data Conform, Film Cutter and Film Master.

Meanwhile MTI's Control Dailies accelerates the delivery of motion picture dailies, facilitating faster than real-time image transfer and audio ingest, complete metadata collection, post synchronization in SD and HD resolutions, with output to various deliverables.

And Sony created the HDCAM SR platform to service digital acquisition, postproduction and distribution.



Larry Chernoff



Leon Silverman

Capable of recording RGB 4:4:4 HD and Ypb Pr 4:2:2 HD signals at 10 bit, HDCAM SR enables the industry to take advantage of the HD format. The platform records 1080/50/60 in progressive or interlace mode (up to 60P), as well as 720P/60.

HPA president Leon Silverman, who is also president of Hollywood-based Laser Pacific Media Corp., said, "Given the stringent peer-based judg-

"The HDCAM SR format was designed specifically to meet the needs of the HPA membership and to create new opportunities for the industry. Their recognition, and the fact that the format has become so widely accepted, is deeply gratifying for Sony."

—Rick Harding

ing and the intense and impressive competition, these first Engineering Excellence Awards are very meaningful."

Executives from the honoree companies concurred. "Any time a new concept is introduced that radically alters industry practice, those responsible for its creation fret about peer acceptance," said MTI Film CEO Larry Chernoff. "That the community, and particularly the HPA, has recognized the advancement made by Control Dailies to the facilitation of the dailies and editorial process is gratifying and validating."

MTI Film VP of engineering Dr. Kevin Manbeck affirmed, "I shall value the HPA Award for Engineering Excellence for Control Dailies as a milestone event of my career and consider it sufficient reward for all the hours of work devoted to it."

Rick Harding, marketing manager for Content Creation Systems at Sony Electronics noted, "The HDCAM SR format was designed specifically to meet the needs of the HPA membership and to create new opportunities for the industry. Their recognition, and the fact that the format has become so widely accepted, is deeply gratifying for Sony."

And Digital Vision's VP of marketing Hugh Heinsohn stated, "We're tremendously gratified to be recognized by the HPA for our newest work in image processing...DVO incorporates all of the mathematical tricks we've learned to provide a fast, efficient way to greatly improve the look of feature film and television content. Moving into a software-only deployment of our algorithms also opens up new worlds of future development possibilities."

The HPA Awards for Engineering Excellence winners were chosen after a well-attended presentation and judging session held on Oct. 7 at Technicolor in Burbank. Entries were required to enable a significant step forward for the postproduction indus-

try and were open to any individual, group or company meeting the submission guidelines.

The overall HPA Awards were created to foster awareness of postproduction, promote creative and technical excellence, recognize the achievements of post talent, and to build involvement in the HPA. Additionally, veteran industry executive and pioneer Emory Cohen will receive a special award for Outstanding Contribution to Postproduction at the HPA Awards ceremony. For info, log onto www.hpaawards.net.

HPA represents the professional community of businesses and individuals who provide expertise, support, tools and the infrastructure for the creation and finishing of motion pictures, TV programs, commercials, digital media and other dynamic media content.

HD Essentials

By Carolyn Giardina



ASC Tech Committee Report

Last week, I had the opportunity to attend a meeting of the American Society of Cinematographers (ASC) Technology Committee, which was held at the historic ASC clubhouse in Hollywood and offered a provocative look at some of the industry's most cutting-edge initiatives and a chance to hear from the individuals that are making these developments happen. Here, cinematographers, manufacturers, studio representatives, and other industry leaders met to identify and discuss a number of broad-based, industry-related issues.

One of the agenda items was a test, scheduled to take place at press time, which would begin exploration of how content delivery on next generation DVD formats (such as Blue-Ray Disc or HD DVD) will look on consumer displays.

"The point being that many consumer displays are radically different," ASC Tech Committee secretary David Reisner explained, adding that related issues would include the potential implications for postproduction and mastering for next-generation DVD formats.

Another topic was a proposed safe image area for proper framing for film and digital projection cinema content. "The framing of the images [for film and digital projection] are designed to different specifications," explained Disney's director of production technology Howard Lukk during the meeting. "We're proposing an area to making it practical for both, simultaneously, without resizing. This affects the whole food chain. [For instance] postproduction facilities will need displays for up to 2000 [horizontal] pixels."

DI Subcommittee chair Lou Levinson, a senior colorist at bicoastal Post Logic Studios, offered an update on the developing ASC Color Decision List (CDL), an open method of communicating color information in method similar to an editor's EDL. Levinson noted that following last month's International Broadcasting Convention (IBC) there was increasing interest from manufacturers, including those overseas. He reported that a mechanism to move data between platforms was the next important step, and he aims to have the CDL completed by the 2007 NAB.

The committee also discussed the planned '07 publication of a Digital Primer, which would include topics such as cameras, color, and the digital intermediate process.

While many of the initiatives discussed in the meeting stem from the motion picture industry, ASC Technology Committee chair Curtis Clark, ASC, a commercial and feature director of photography, explained, "I do see all of this being migrated into the commercial workflow, and commercialmakers harnessing the creative possibilities inherent in the technology."

"For certain commercials where visual impact is critical, then you want to use the highest quality; it adds to your arsenal," he continued. "The commercial world needs to move beyond the current limitations of tape-based HD."

Sincere thanks to Curtis Clark and the ASC for inviting me to participate in this thought-provoking meeting.

Contact SHOOT's senior editor, technology and postproduction Carolyn Giardina with news and developments of interest. She can be reached at SHOOT's Los Angeles office on the Raleigh Studios lot at (323) 960-8035 or at cgiardina@shootonline.com.

Top Spot of the Week

Happy Portrays Dangers In The Workplace For Ontario's WS&IB

"Shopgirl" Shocks The Senses But Is Clearly "No Accident" Out of DraftFCB, Toronto

By Christine Champagne

Sad to say but it is all too easy to tune out most messages geared at teaching us about workplace safety—they're generally either lame or laughable. But not "Shopgirl," which is one of three commercials DraftFCB, Toronto, created for Ontario's WS&IB (Workplace Safety & Insurance Board). Part of a larger, integrated campaign, the spots were directed by Happy (the directing duo comprising Richard Farmer and Guy Shelmerdine), which is represented by bicoastal Smuggler in the United States and Soft Citizen, Toronto, in Canada.

The :30 "Shopgirl" opens with a heart-stopping mishap that finds a young woman (Hayley Andoff) who works in a hip clothing store falling off a ladder while trying to hang a banner, crashing through a glass display case below. A stunned co-worker (Sarah Bolstridge) rushes to her aid, screaming, "There's been an accident! Somebody help!"

To her surprise, the bloody victim stands up and immediately launches into a diatribe. "Accident? This is no accident!" the victim says. "The company should have replaced that ladder years ago. I knew I shouldn't have reached over like that. And why isn't

there a strict policy about two people doing a job like this?"

The spot concludes with the tagline, "There really are no accidents," and viewers are directed to Prevent-it.ca for more information.

Even after multiple viewings of the spot, the girl's horrific fall stuns, and it's this unvarnished realism that shocks one into actually taking note of what she has to say about workplace accidents.

As indicated in the tagline, the spot aims to drive home the message that there really are no accidents, said DraftFCB group creative director/art director Joe Piccolo, who conceptualized "Shopgirl" and the other spots in the campaign with associate creative director/copywriter Chris Taciuk.

Based on information and statistics provided by WS&IB, the agency learned "that there is always a sequence of events leading up to these 'accidents,'" Piccolo explained. "From there we thought, 'Wouldn't it be cool if the person who is probably dead or near dead were to get up and explain that there are no accidents?'"

Hoping to reach different groups of workers, Piccolo and Taciuk crafted the retail-set "Shopgirl" for younger

white collar workers. Another spot called "Factory" targets blue collar workers. A third spot titled "Funeral" portrays a worker who sits up in his coffin to lament the fact that he lost his battle with high voltage wires while on the job.

The agency knew it had great scripts on its hands, Piccolo said. But the client, a government agency, only had so much money to spend on directing talent. Undaunted, DraftFCB decided to go after A-listers. "We thought, 'No harm, no foul. Why don't we write up a description of the ideas and why we feel this is a powerful message that needs to be shared and what we're trying to do and send out a letter to some of the directors that we really admire?'" Piccolo shared.

The feedback? "We were absolutely floored at the response. We thought maybe if we get lucky, we get one director interested. But we had many directors wanting to do this," Piccolo revealed. The Happy duo was chosen based on its reel and enthusiasm for the project.

The job certainly presented a challenge for Happy in that two of the spots required the creation of rather violent accidents. "There is so much comedy with accidents in commercials. The audience's knee-jerk reaction is to laugh," Farmer remarked. "So there was this whole fine line of really trying to make sure that the instant they saw [the accidents], there's not a laugh, there's shock."

"I think the thing we had to focus on mostly with them was how to handle the gore aspect," Shelmerdine added.

For all the spots, including "Shopgirl," Happy did a great deal of research to find out exactly what would happen in terms of injury in the accidents shown. Besides consulting with medical experts, the directing duo hired famed special effects makeup artist Gordon Smith, whose credits include Oliver Stone films such as *Platoon* and *Born on the Fourth of July*.

As for the stunt itself depicted in "Shopgirl," Happy captured it for real. The first take was a keeper and the stuntwoman was just fine. "Originally, we thought we were going to do it with plates and special effects, but we did it all in-camera," Shelmerdine said, noting that Framestore CFC,

New York, did a bit of clean-up work.

Johnny Devries of School Edit, Toronto, cut "Shopgirl." "We told him we didn't want the audience to see the accident coming," Piccolo said.

Devries chose to show the accident unfold in a simple, straightforward way. "Sometimes when you want to get a great idea across the hardest thing to do is to take away—full kudos to Johnny for having that discipline," Piccolo praised. "There were all of these great shots. We had stuff where the girl is walking up to the ladder and all that, and Johnny just stripped everything away. We thought he did an amazing job."



CLICK HERE TO VIEW SPOT



Anatomy of an "accident": A totally unexpected workplace mishap is graphically depicted to hit home the importance of preventative measures.

TOP SPOT OF THE WEEK

CLIENT
WS&IB

AGENCY
DraftFCB, Toronto.
Robin Heisey, EVP/creative director; Joe Piccolo, group creative director/art director; Chris Taciuk, associate creative director/copywriter; Graham Tingle, art director; Jef Petrossi, copywriter; Pam Portsmouth, producer.

PRODUCTION COMPANY
Smuggler, bicoastal.
Happy, director; Christopher Soos, DP; Brian Carmody and Patrick Milling Smith, executive producers.
Soft Cell, Toronto.
Link York and Eva Preger, executive producers; Merrie Wasson, producer; Jeff Low, production manager. Shot on location in Toronto. Merrie Wasson and Link York, producers.

EDITORIAL
School Editing, Toronto.
Johnny Devries, editor.

POST/VISUAL EFFECTS
Notch, Toronto.
Gary Chuntz, colorist.
Framestore CFC, New York.
Murray Butler, senior Flame artist; James Razzall, senior producer; Talia Marash, 2D assistant.

SOUND DESIGN
RMW Music, Toronto.
Ted Rosnick, audio producer/director; Vlad Nikolic, mixer/sound designer.

PERFORMERS
Hayley Andoff and Sarah Bolstridge.

The Best Work You May Never See

The Eyes Have It In Pittroff-Helmed Comedy PSA

By Robert Goldrich

This offbeat spot employs comedy to tackle a serious subject while giving us a taste of genres ranging from man-in-the-street interview to infomercial-style pitch to slice-of-life fare.

At first we're subjected to a guerrilla hand-held camera feel as an interviewer, with microphone in hand, comes up to an unsuspecting jogger, asking her, "What's the first thing you notice about a man?"

Her immediate response: "I notice his eyes."

Next an older couple is seen, with the man recollecting to the interviewer, "I fell in love with her eyes."

Lastly the microphone is thrust in front of two women, one of whom says, "Definitely his eyes."

These testimonials for the captivating prowess of eyes then segues into a hard pitch as we're taken inside a medical lab where a female ad spokesperson affirms, "Forget about those abs and glutes. It's your eyes." Towards that end, she relates, "You need the iGym, the revolutionary device that keeps America looking good."

A product shot appears of a bizarre looking contraption with electrodes that are placed around the eyes and a propeller-like crest that rests atop the user's head. The comical "some assembly required" proviso appears below a shot of a complex array of tinkertoy-like components.

The spokeswoman continues her pitch, urging us to wear the iGym on the go (as we see a woman on her cell phone), during cardio (with another female on a gym exercise cycle) or just relaxing (as we see a man on the couch, digging into a takeout box of Chinese food). In each scenario, electrical pulses zap the iGym wearer who quickly and happily recovers from the jolting buzz.

Next we're treated to a side-by-side comparison with photos of a woman before and after using the iGym. The before pic highlights the bags and dark circles under her eyes while the after snapshot has her looking young, refreshed, bright-eyed and bushy-tailed. "Take your face to a whole new place," says an assuring female voiceover.

At this point, the tongue-in-cheek spot takes a serious turn, still juxtaposed for the most part with inane images of people subjecting themselves to the iGym. A male voiceover relates, "Taking care of your eyes is no joke. In fact, one in three Americans over 40 has a vision problem and they might not even know it."

"An eye exam can spot the early stages of vision-threatening conditions like glaucoma and can reveal other serious problems like diabetes and high blood pressure. Do not fool with your eyes."

We then see a man undergoing an eye exam.

"If you're over 40," continues the male voiceover, remember an eye doctor can see things you can't. "An end tag informs us that this public service message is being brought to us by The Vision Council of America and the AARP (American Association of Retired People).

Titled "Eye Gym," this PSA was directed by Matthew Pittroff of Workingstiff, Baltimore, for agency August, Lang & Husak, Bethesda, Maryland.

Pittroff also executive produced the job via Workingstiff, with Kurt Uebersax serving as producer. The DP was Andy Lilien.

Chuck Husak of August, Lang & Husak was creative director/copywriter. Pittroff noted that his relationship with Husak is "very collaborative," which explains why "like many of the boards I get from August, Lang and Husak, this was a work in progress. We are often trying to fit a big spot into a tight budget. It started off as a more Tony Robbins in-your-face approach but we wanted to try to do a 'mock-u-mercial' that hadn't been done so we pushed for a slicker Euro approach....The physical comedy was a blast to hone in on. I think ultimately this very broad comedic concept took itself pretty seriously. It was a pleasure to work on."

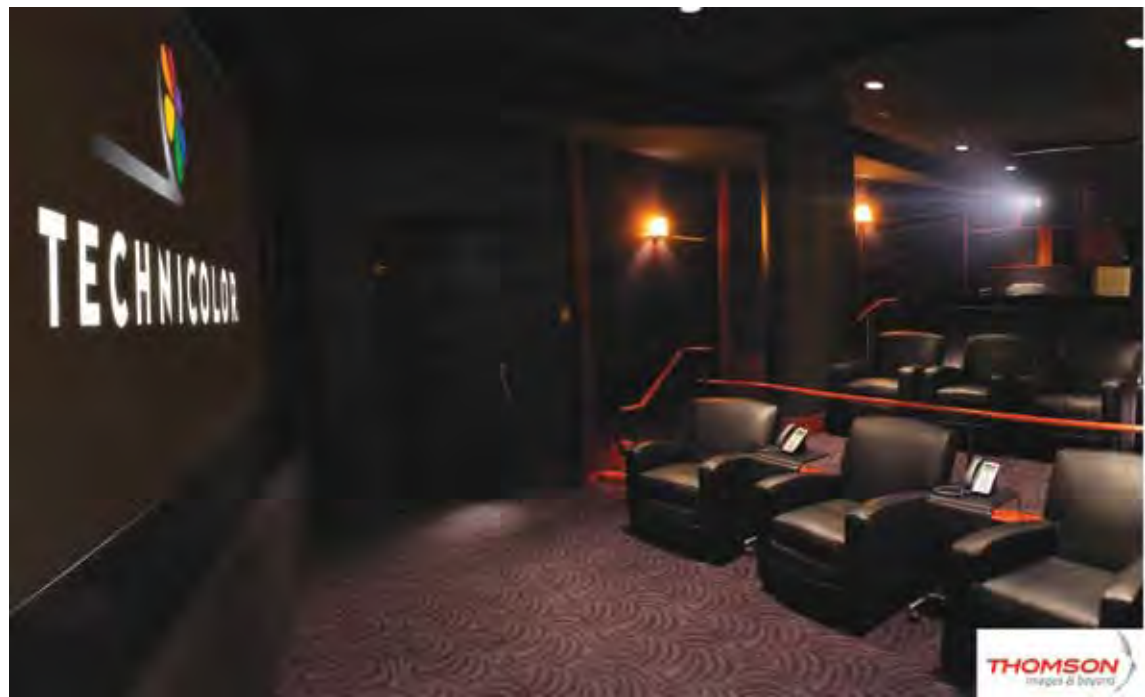
Steve Bell of bicoastal Cosmo Street edited the PSA. Baltimore-based storyboard artist Jim Neally helped with the design of the iGym product and Brooklyn Modelworks brought it to life.

credits Client *The Vision Council of America/The AARP Agency August, Lang & Husak, Bethesda, Maryland Chuck Husak, creative director/copywriter. Production Company Workingstiff, Baltimore Matthew Pittroff, director/executive producer; Kurt Uebersax, producer; Andy Lilien, DP. Editorial Cosmo Street, bicoastal Steve Bell, editor Post/Visual Effects Producers Video, Baltimore John Grote, online editor; Karen Phillips, compositor Moving Images, New York Micah Kirz, colorist Audio Post Producers Video Bob Bragg, mixer Sound Design Producers Video Ned Boyle, sound designer*

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iWork

Dreamworks, Burnett Create Online Adventure, Not Just a Movie Promo

By Nicole Rivard

When you put two forward-thinking people together like Jeffrey Katzenberg, CEO of Dreamworks Animation SKG, and reality TV producer Mark Burnett of Mark Burnett Productions (MBP), Los Angeles, you get one revolutionary online game concept like the “Flushed Away Underground Adventure,” which began earlier this month.

The adventure, which involves a series of 24 games, is available for free exclusively on AOL at www.aol.com/flushedawaygame and offers online challenges featuring different characters, storylines and settings from the film *Flushed Away*, which will be released nationwide Nov. 3.

Following the launch of AOL’s and Burnett’s *Gold Rush*, an online series of contests with more than \$2 million in prizes at stake, a conversation ensued between Burnett and Katzenberg.

“Jeff said, ‘You guys created this incredible piece of content with no characters, no environment, everything from scratch. What could you do if I gave you a rich universe of characters and themes and environments to do something with online content?’” explained MBP’s Roy Bank, co-executive producer of “Flushed Away Underground Adventure.”

So Katzenberg showed the team at MBP his movie *Flushed Away*. The comedy is set on and beneath the streets of London, where we meet Roddy St. James (Hugh Jackman), a pampered pet mouse who thinks he’s got it made. But when a sewer rat named Sid (Shane Richie) – the definition of “low life” – comes spewing out of the sink and decides it’s his turn to enjoy the lap of luxury, Roddy schemes to rid himself of the pest by luring him into the loo for a dip in the “whirlpool.” Roddy’s plan backfires when he inadvertently winds up being the one flushed away into the bustling world down below.

Underground, Roddy discovers a vast metropolis where he meets Rita (Kate Winslet), a street-wise rat who is on a mission of her own. If Roddy is going to get home, he and Rita will need to escape the clutches of the villainous Toad (Sir Ian McKellen). Toad, who royally despises all rodents, dispatches two hapless henchrats, Spike (Andy Serkis) and Whitey (Bill Nighy), as well as his cousin – that dreaded mercenary, Le Frog (Jean Reno) – to see that Roddy and Rita are iced. literally.

But Katzenberg didn’t want MBP to think of the project as a movie promotion.

Bank said of Katzenberg, “His mantra, which is so important and needs to be noted because he’s so smart and forward thinking, was ‘No matter what you do, this needs to be interesting and entertaining standalone content.’ He said if it’s standalone, entertaining content that has its own compelling factors—prizes, games that are sticky



In *Sportman's Ship*, part of the *Flushed Away Underground Adventure*, players must customize a ship and help Roddy and Rita steer their way through a perilous drain pipe before the sewer closes.

and fun—by the definition of what it is, it will promote the movie because people will get immersed in the characters, in the themes, in the potty humor that is the basis of *Flushed Away*.”

Katzenberg also did something that was unheard of when he posed the challenge to MBP. He offered the production company the ability to have his animators create unique, custom, animated sequences as part of the game.

“So when you have Roddy and Sid telling you how the adventure works,” that was not created by a couple of Web designers using characters, that was created by Dreamworks’ animators, the same people who made the movie. We had access to their animators, storytellers, voiceover artists and their actors,” explained Bank.

“It’s unheard of and it’s testament to the power and passion of two people like Jeffrey and Mark being able to, from the top down, make this a priority initiative.” MBP was up for the challenge. Games like *Fly Catcher*, *Belched Away* and *Meet Your Icemaker* are addicting for kids and parents. In *Fly Catcher*, players have to help Le Frog and his henchfrogs eat as many flies as possible before the flies zip them up. In *Meet Your Icemaker*, users have to race against the clock to free Roddy’s mates who have been frozen in an icebox by the Toad. In *Belched Away*, Sid’s belching power is used to keep slugs in the air and out of his food.

Players are rewarded with digital prizes (screensavers, buddy icons, music) as they move closer to qualifying for the grand prize sweepstakes. Each time a player completes a game, he or she is allowed to pop a certain number of bubbles in the Think Tank.

Each popped bubble leads players closer to a final clue and a chance to win the sweepstakes, which includes Hawaiian family vacations, plasma TVs and “Flushed Away” video games.

Given the rich environment and knowledge of what games work online already, this project wasn’t as hard as you would think, according to Bank, adding that they couldn’t have done it without Web building firm Click Media.

“Games like *Meet Your Ice Maker* come from a rich steep tradition of games like *Tetris*. Games like *Fly Catcher* come from a rich tradition of games like *Missile Command*. They are not copies of games, but inspired by traditions of other games,” Bank said.

“We took what’s been working for 30 years in video gaming and applied those principles because that’s what still works. All the fancy XBOX games in the world don’t add up to a good old-fashioned game of *Tetris*.”

In creating the content, they were also careful to integrate sponsors AMD, Kohl’s and Sara Lee into the games in a natural, organic way that fits the brand and is not exploitative to the players.

“Kids will call you on that. It’s incredible how savvy they are. You don’t want to try and trick them because you won’t get away with it,” Bank said.

Furthermore, being able to create a kid-friendly, family-friendly online adventure without having to worry that something bad is going to pop up was very rewarding for MBP as a company.

“Mark is a family man. He instills those types of values into the company, the way he runs it and the initiatives we take,” commented Bank, adding that to test the fun factor of the games, “We sent them home to Mark’s kids.”

credits

Client: Dreamworks Animation/Aardman Features, Jeff Katzenberg, executive producer
Production Company: Mark Burnett Productions, Los Angeles. Mark Burnett, David Eilenberg, executive producers; Roy Bank, Anne Globe, Conrad Riggs, co-executive producers; Damon D’Amore, supervising producer; Jason Alex, senior interactive producer; Shirley Davi, line producer

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Film Commissioners to Address Varied Issues At Cineposium

By Nicole Rivard

PASADENA, Calif.—This is a busy month for the Pasadena Film Office. Not only were JC Penney, Wal-Mart, Fidelity Investments and Coldwell Banker all scheduled to shoot spots there, film commissioners from around the world will descend upon the area from Oct. 26-30 for Cineposium 2006, the 31st annual educational/informational/networking event of the Association of Film Commissioners International (AFCI).

The theme this year is “All the Right Moves” because attendees will have the chance to learn what it takes to succeed in today’s ever-evolving film industry. While there is not one specific spotmaking component in the program, all the panelists are aware of the importance of being commercial-friendly.

“We understand that, and we are always telling our members, that

while its great to be talking about Hollywood films, the real bread and butter for many regions is the commercial production industry. We are always talking about what to do to not only be film-friendly but commercial-friendly,” explained Pat Kaufman, AFCI president and executive director of that New York State Governor’s Office for Motion Picture & TV Development.

Having said that, there will be a session called “Roles & Responsibilities” about film commissioners and location scouts that will address how the two are supposed to work together and how to maximize when a scout comes to your area.

“It’s not that we are ever trying to displace scouts—it’s that we work with scouts and we become value added to what they need to do. For the most part, scouts understand that but it’s a really important question, ‘How can



Pat Swinney Kaufman

you maximize that relationship?” said Kaufman.

Another issue is location burnout, she said, and there will be a session on that topic as well.

“As moderator of the “Location Burnout Session” my goal is to make sure that people understand the

multiple faces of location burnout and what can be done about it,” said Suzy Kellett, managing director of the Washington State Film Office. “I would like the attendees to walk away with tools in their toolkit for dealing with this when it comes up.”

Currently she does not have any overshot locales, but she says Washington State does have sensitive areas that need to be handled carefully.

“I am a big fan of having the Code of Conduct attached to filming guidelines,” noted Kellett. Burnout can come from overshooting, but it can also come from bad behavior that makes a location contact not want to cooperate with filming anymore due to the hassle factor. I try to alert productions to be on their best behavior when they are on sensitive turf.”

Kaufman said in New York they have worked out an effective system where they will occasionally give a

neighborhood a bit of a rest. They do it very deliberately and carefully so that no area gets removed from the table—they just get a little break.

“They do a really good job of trying to balance the natural tension between filmmakers and commercial producers wanting to be in certain areas and the tension between people who actually live there and work there. For any area that is fortunate enough to have a lot of production as do we, this is an important issue,” Kaufman said.

Another important issue, she said, which will be addressed in a session, is how crucial it is for film commissioners to be able to go back to the people who control the purse strings and report back about economic impact.

“I’d like to stress to your readers that it is really critical for them to

Continued on page 45

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Daryn Okada, ASC

The DP settles into his new role as American Society of Cinematographers' president



By Carolyn Giardina

Director of photography Daryn Okada, ASC was elected president of the American Society of Cinematographers (ASC) in June.

Okada was born and raised in Los Angeles. He got his first camera and started taking black-and-white still photographs at an early age, and he later began making Super 8 movies when he was nine years old. He was also an avid movie fan. After Okada graduated from high school, he found work as a projectionist at East Los Angeles City College. In its auditorium, the school frequently screened motion picture programs for the community sponsored by the National Foundation for the Arts. The featured attractions included classic archive films from Mexico and Japan.

He investigated the possibility of attending the film

school at the University of Southern California but its enrollment was at capacity and the tuition was not affordable. Instead, Okada volunteered to work on student films.

By the late '70s, Okada was working as a gaffer, grip and occasionally as a camera operator on ultra-low budget films while photographing small commercials. He earned his first credit for *Nomad Riders* in 1981. Okada has subsequently compiled more than 40 credits, including *Wild Hearts Can't Be Broken*, *My Father the Hero*, *Anna Karenina*, *Lake Placid*, *Dr. Dolittle 2*, *Joe Somebody*, *Cradle 2 The Grave*, *Mean Girls*, *Paparazzi*, *Just Like Heaven* and *Stick It*. His work on the miniseries *In A Child's Name* (1991) earned him an ASC Outstanding Achievement Award nomination. Okada recently wrapped the Daniel Waters-directed independent feature *Sex and Death 101*, which is in postproduction and is slated for release in '07.

Okada also serves as a member of the Science and Technology Council of the Academy of Motion Pictures Arts and Sciences.

SHOOT: What is the biggest challenge or change you see taking place in cinematography?

OKADA: Definitely new technology and being confident that all the new technology will not deter from what we had before—being film. [A potential danger is to] rush into a new piece of imaging technology that hasn't been put through enough testing in a production environment. [Manufacturers have been] taking prototypes available to the ASC and getting feedback; it can definitely improve their path to offering a real piece of production equipment—equipment that will last.

SHOOT: Last year you lensed a project—dubbed “The Other Project”—for The Walt Disney Studios during which you tested four digital cinematography cameras: the Arri D-20, Dalsa Origin, Sony Cine Alta F950 and Grass Valley Viper. What did you take away from the experience?

OKADA: Having those cameras in one place opened my eyes and the manufacturers' eyes. It was very open of them to participate. It showed their confidence in the products they are developing. Each [camera] had positive and negative aspects; that doesn't mean those are inferior. It was a good testing ground. I think we are going to see products from those manufacturers vastly improved—slingshot as far as

development goes. The products are good. [Through the test] the manufacturers were able to see the next step. That was exciting. It was exciting to see that willingness to be better.

SHOOT: What is at the top of your agenda as ASC president?

OKADA: Top of the agenda is to engage and raise the level of understanding that the general world has about new technology and the really important part the cinematographer

industry, finding ways to make the process of moviemaking more efficient, and offering better quality for the audience is a priority.

SHOOT: What new technologies have caught your eye?

OKADA: I'm very enthusiastic about Technicolor's Digital Printer Lights. It's a first step in 'un-videoing' the digital imaging process and turning it into a true filmmaking process. Not that I have anything against

ready, but only after they've gone through extensive testing by a cinematographer. That isn't a negative. It's a new technology and the only way to illuminate the new technology darkness is to test, and by test I mean the way you shoot film and duplicate an IP release print. That's how we would see what an audience is going to see.

[Also on the subject of digital intermediates], DI is not a standardized process nor do I think it will be that....It needs some kind of quality assurance

than features and TV-like commercials. We feel it necessary to keep our eyes open for those accomplishing work in commercials—and dedicated to that as their life's work. For those special people, we are happy to bring them in as members.

SHOOT: How are you enjoying your new ASC role?

OKADA: It's a total honor; I never expected it. I respect this organization so much, I couldn't say no [to becoming its president]. I'm hoping that I can bring something to it, especially in this time of rapidly changing technology.

SHOOT: And what is the future of the historic ASC clubhouse?

OKADA: What makes the ASC the ASC is new ideas, and ways of forming them come out of conversations. One thing on my agenda is to continue to create this social environment that enables these great artists to have these conversations to lead us to the next incarnation of filmmaking.

One is taking the clubhouse from the early 1900s and extending it and making it a place where a cinematographer can feel like it is a second home, where they can come in anytime and strike up a conversation with fellow cinematographers. So this clubhouse needs to expand and be modernized.



DP Daryn Okada's latest feature is *Sex and Death 101*, which is scheduled for release next year. He used Technicolor's new Digital Printer Lights technology on the motion picture.

plays in that. I look at [new technology] as a whole box of new crayons. You can buy all these colors, but if you don't have someone to shape the orchestration of the colors, you can't get the story across.

Reaching out to the community is important—to new filmmakers and to moviegoers, increasing the awareness of what cinematographers contribute to the movie-going experience.

Also, harnessing the new technology for the good of the entertainment

video. But being about to work with a calibrated system of adjusting the image and having it be repeatable—I've never seen that before [in digital]. But also the fact that the system showed us a way to work with digital systems that has a link to film and film printing is phenomenal. I used Digital Printer Lights on *Sex and Death 101*. I was so confident in the Digital Printer Lights, I didn't feel the need to first print dailies.

I think some camera systems are

and that might happen with some of the work the ASC [Technology Committee] and the [Academy of Motion Picture Arts and Sciences] SciTech Council are doing.

SHOOT: Are commercial cinematographers eligible for ASC membership?

OKADA: The ASC does recognize there are those who make cinematography their life's work in areas other



making a Scene

Shooting in Malta for Corona Beer



Kalkara, Malta - Sept. 13-15, 2006 - Mia Films, headquartered in Miami, Fla. with additional offices in Mexico, Argentina and Costa Rica, traveled to Malta for Leo Burnett, Mexico City, to shoot Corona Beer's "Atlantic" commercial. The 60-second spot (there is a 30-second version) is due to air this week in Mexico. Director: Louis Pascal Couvelaire. DP: Michel Abramowitz. Executive Producer: Massimo Martinotti, (President of Mia Films). Executive Producer: Flor Vega.

1 This exotic location shoot for Corona Beer spot "Atlantic," produced by Mia Films, consisted of a naval battle between a British galleon and a private vessel in the middle of a storm. **2** The Mediterranean Film Studios, situated in Kalkara, Malta, is one of three major water facilities in the world (others are located in Mexico and The Bahamas). **3** Most of the wide shots were accomplished using two 1/6-scale models. **4** Models and life-size sets were used in addition to massive water and atmospheric effects to create a storm sequence: rain, waves, wind and smoke. **5** The British vessel was more than 20 feet long and more than 25 feet high. **6** Actors rehearsing the fight sequence. The two main characters, the British and Pirate Captains were cast in Budapest, Hungary, but the vast majority of the talent, British sailors and pirates, was local. **7** A Maltese extra. **8** The tank was approximately 300 x 400 feet with a depth between four and six feet, just deep enough for the waves to form. **9** Louis Pascal Couvelaire, director of the spot. **10** Resetting the machinery for every shot was possible thanks to the expertise of the Maltese technicians and two tractors that were capable of moving in the water of the surface tank and pulling the equipment into place. **11** A tip tank was able to throw over a ton of water onto the set. **12** Old pirate. **13** The model of the British galleon in the tank. Editors note: Have interesting fun photos from a current shoot? We'd like to know. Contact rgoldrich@shootonline.com or rgrieger@shootonline.com for submission criteria.





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DIRECTORS



Welcome to *SHOOT*'s fall edition Directors Series, featuring profiles of notable helmers and a look at promising new talent. Our accompanying Cinematographers Series offers DP insights into artistic trends and technological developments.

The directorial profiles encompass a wide range of work. In addition to commercials, this mix includes for several directors such fare as Webisodes, Internet shorts, targeted cable series and viral spots. The latter discipline, for instance, is reflected in director Steve Ayson's first American ad assignment, Folgers' "Happy Mornings," which has taken on a word-of-mouth life of its own, putting him on the U.S. commercialmaking map and infusing the coffee client with a hip viral vibe.

Then there's Jesse Dylan, an accomplished spot and music video director whose first major branded content endeavor, Snickers' *Instant Def* series of Webisodes for BBDO and Atmosphere BBDO, New York, has scored impressively, attracting one million-plus customers to a special Web site.

Similarly Web traffic has been heavy for Sea-Doo's series of short films, the first being *Rusty Dogs* directed by Jeffrey Karoff.

Then factor in The Glue Society for its MTV show *The Gamekillers* for BBH, New York and client Axe deodorant. Furthermore, all the directors in this edition who have diversified into varied forms of content also continue to turn out breakthrough broadcast and/or cinema commercials. The Glue Society for example helmed the lauded "March of the Emperors" for Canal+ out of BETC Euro RSCG, Paris.

In addition, this issue provides a sampling of up-and-coming directors in "From One To Several," continuing the longstanding *SHOOT* commitment to identifying and giving exposure to the next generation of directing talent.

And keep in mind that the scope of the Directors and Cinematographers Series goes beyond the pages in this section. Director Terry Gilliam shares his take on filmmaking in our POV column, and this week's Chat Room features DP Daryn Okada, ASC, who is the new president of the American Society of Cinematographers.

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

—Robert Goldrich

Editor
rgoldrich@shootonline.com



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Steve Ayson

Teaching Morning Tolerance

By Robert Goldrich

Ah, the power of cyberspace. Based on his tongue-in-cheek viral ad “Happy Mornings” for Procter & Gamble’s Folgers out of Saatchi & Saatchi in New York, director Steve Ayson got a call from a 20th Century Fox executive who loved the work and expressed an interest in perhaps getting together down the road on a project.

“It was nice to hear,” says Ayson who directs spots via The Sweet Shop, Auckland, N.Z., and its recently formed U.S. house that is under the aegis of New York-based managing director Steven Shore. “It just goes to show you the reach of viral content.”

Indeed the daffy send-up of conventional coffee commercials in which a contingent of impossibly cheerful, peppy people rampage through a town has resonated with many while serving as a “wake-up” call to those previously unaware of Ayson’s sense of ad humor. It’s also given a hip word-of-mouth marketing buzz to an advertiser in a category that’s normally a bit staid and sleepy itself.

Dressed in almost glowing sunshiny yellow, the seemingly ubiquitous happy horde of morning people descends on all those who are dragging in the a.m., ranging from a drowsy couple slow to get out of bed to a man who’s been partying all night at his girlfriend’s to a corpse-like male figure standing underneath a running shower head. In the latter slice-of-life scenario our naked protagonist is unaware that he’s being watched from above through a skylight window by several from the upbeat yet eerie yellow mob.

Furthermore, all the bright yellow folks are belting out a “Happy Morning!” jingle that is both charmingly kitschy and obnoxious at the same time. As they rouse a village of people, the yellow army sings wake-up lyrics that include, “You can sleep when you’re dead.”

Indeed, when one poor victim of this over-the-top yellow gang finally sips Folgers from his mug, he too starts to tap to the beat. The message “Tolerate mornings” appears on screen, leading us to a Web site (toleratemornings.com) where the viral ad resides as well as wake-up calls, a “boss tracker” and funny fake e-mails. The volume of traffic to the site has exceeded expectations.

Ayson says he got the Folgers gig, which was shot in New Zealand, from Saatchi creative director/copywriter Jan Jacobs who earlier in his career had been at Clemenger BBDO, Auckland, and was familiar with the director’s work.

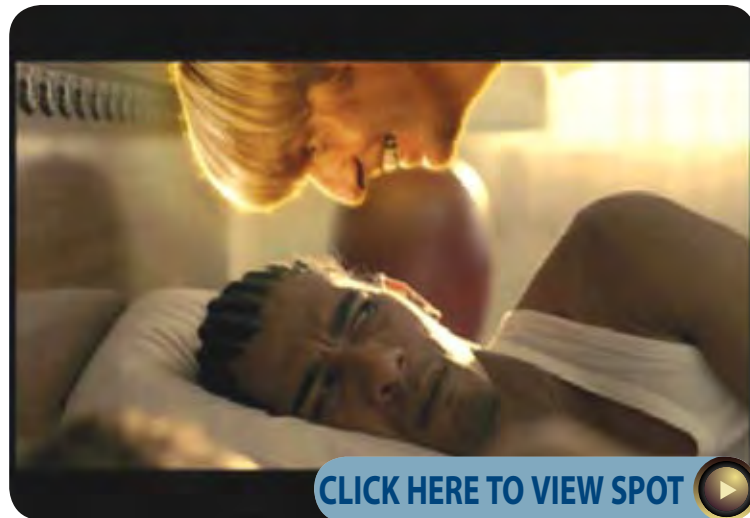
“It was a wonderful opportunity and became my first foray into American advertising,” relates Ayson, who himself started on the agency side of the business as an art director and then hybrid art director/writer at several New Zealand boutiques, including the former Mojo and Bates shops.

After some nine years as an ad agency staffer, Ayson decided to go freelance as an art director so that he would have more time to pursue a directorial career. As a freelancer, he pitched himself to an agency to direct a bizarre spot promoting Kachingo, a big payoff lottery-type contest involving major New Zealand retailers. He wound up getting the assignment and that successful job put him on the map as a director, leading to his joining such Auckland roosts as Curious Film and then The Sweet Shop.

He then spread his wings geographically, lining up representation in Amsterdam and Brussels via Czar Films.

Ayson first came to *SHOOT*’s attention in early ‘05 with a Czar-produced Central Beheer insurance commercial, “Lion,” for DDB Amsterdam. Making *SHOOT*’s “The Best Work You May Never See” gallery, the commercial opens on a car driving through a wild animal safari park.

In the front seats are mom and dad, who’s behind the wheel. In the backseat are their two kids and grandma. A lion approaches the vehicle and then jumps on its hood, eliciting oohs and aaahs



[CLICK HERE TO VIEW SPOT](#)

Folgers’ “Happy Mornings”

from the family, except for the granny who’s pretty much oblivious to what’s going on. Its brush with nature now over, the family leaves the park and drives through city streets, singing happily along the way. But we sense something isn’t quite right based on a fleeting reflection and the reactions of pedestrians.

The car then enters a residential neighborhood, at which point we see what’s amiss—the lion is perched atop the vehicle, which pulls into the family garage that’s attached to the house. As the garage door closes behind them, a supered message reads, “Just call us,” followed by a Central Beheer insurance logo, phone number and Web site address.

“Lion” went on to win a Silver Clio and Ayson has pretty much continued on a humorous directorial path ever since as evidenced by his latest spot, “Enter The Cougar” for Cougar dark rum and bourbon.

Out of George Patterson/Y&R, Melbourne, the offbeat spot shows a guy, Barry Dawson, who’s at the pub with some buddies partying until he gets a call from his girlfriend to come home. He then sprints from the pub back to his house. He rolls along the front lawn and stealthily enters the bedroom a la a stalking cougar. The woman is unimpressed by his “invisible” move under the covers into bed but at least Barry thinks he’s cool.

While his spot reputation is clearly in the comedy realm, Ayson has exhibited talent in darker tales and themes as well. In fact *The French Doors* was a spooky short film, which helped him break into helming and won him a best director honor at the Locarno Festival in Switzerland.

“Even though I did this type of film at the outset of my [directing] career, the local New Zealand agencies knew I enjoyed comedy so they wound up giving me those kinds of boards from the very beginning and it just sort of stuck,” says Ayson, who also recently served as writer/producer on the short film *Nature’s Way*, a psychological suspense drama directed by his fiancée Jane Shearer.

“I love comedy, which is what I do mostly,” says Ayson. “But strong ideas don’t necessarily have to be comedy and I’m open, if others are, to exploring some new avenues for myself as a director.”

“I love comedy, which is what I do mostly. But strong ideas don’t necessarily have to be comedy and I’m open, if others are, to exploring some new avenues for myself as a director.”

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Dayton and Faris

Labors of Love

By Nicole Rivard

Patience has proved to be a virtue in the careers of the husband-and-wife directing team of Jonathan Dayton and Valerie Faris of Bob Industries, Santa Monica. They never wavered in their efforts to bring their first feature film, *Little Miss Sunshine*, to the big screen this July despite an arduous five-year journey that involved the duo clashing with studio execs over the vision for the movie. And while other feature projects came their way, they never settled, waiting for the moment when they could make a movie they really wanted to make.

“Wait for the right thing. You always do your best work when you love something and when you can find some connection to it. Doing our first feature film relatively late in our careers wasn’t such a bad thing for us,” Dayton relates. “The fact that our career seems to be as strong as ever after doing it for so long I think does stem from the fact we have always stayed connected. It’s never been just a job.”

“I think it is important to encourage people not to give up just because they turned 30,” adds Faris with a laugh.

Their commercial work and feature film offers have escalated because of the success of *Little Miss Sunshine*, but the directors still remain committed only to projects they really care about. “Working on features draws it all the more into focus that it takes so much of your life—all our work takes so much from us—that unless we love it, it’s a prison sentence....For us given the fact that it permeates so much of our lives, we really do have to feel a connection to what we are working on or it is just not worth doing,” Dayton says.

What they loved about *Little Miss Sunshine* was that it was a comedy that had a certain level of humanity to it. “It wasn’t purely funny. It had an emotional life to it that we thought was pretty rare,” he says. *Little Miss Sunshine* introduces audiences to an endearingly fractured family—the Hoovers—who embark on a road trip to a pre-pubescent beauty pageant that results in death, transformation and a touching look at the surprising rewards of being losers in a winning-crazed culture. “We just really loved the characters and the idea that we could really go into each of these characters. You don’t get to explore much in commercials. And the ensemble nature of the movie really appealed to us,” says Faris.

Getting great actors (with a cast that included Greg Kinnear, Toni Collette and Alan Arkin) helped the directors face the challenges of creating a character-driven piece. “It definitely opened our eyes more on how to get great performances from people and hopefully that will inform our commercial work,” says Dayton.

Faris says they really enjoyed staging the movie. But not having input from clients or agencies took some time to get used to. “After we would finish shooting something we would kind of wait for comments from somewhere. We’d sort of look at each other and say, ‘Does anyone have anything to say?’ And then we realized if we are happy, that’s all that matters,” Faris says.

What still resonates was watching the film with an audience during the 2006

“We were just glad we basically were able to make the movie that we wanted. We didn’t have contractual final cut but we did finish it the way we had envisioned... Now to have people respond so well to it is just incredibly gratifying.”



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Hewlett Packard’s “Jay-Z”

Sundance Film Festival. To be in a room full of a 1,000 people who are giving their undivided attention—unlike in TV and commercials when you are fighting other channels, people and sounds—and to feel the audience stay with the movie was exciting, as was the standing ovation they received. “We were just glad we basically were able to make the movie that we wanted. We didn’t have contractual final cut but we did finish it the way we had envisioned. So the movie good or bad is what we intended. Now to have people respond so well to it is just incredibly gratifying,” says Dayton.

Also gratifying were the spots they did for Hewlett Packard in-between Sundance and the release of the movie. The spots feature well-known personalities like Jay-Z and Shaun White revealing how their PCs are personal to them through the content they keep on their systems. The commercials are inventive—you only see the celebs from their shoulders to their waist, and there are plenty of visual effects. “We just felt like the spots were different,” says Faris.

“We like always mixing it up in our commercials, maybe doing something that is a pure comedy spot and then something that has effects or stunts...I think we have been fortunate not to be pegged in any one style,” adds Dayton.

They began their careers at MTV in ‘83 where they created and directed the series the *Cutting Edge* before going on to make their mark helming music videos for musicians like REM, Macy Gray and the Red Hot Chili Peppers.

After 18 years of marriage, they learned while filming *Little Miss Sunshine* that when they’re doing something they really love, they get along even better.

“People always say, God, how did you manage, how did you make it through a film together? I always say we got along better than ever because we were both so passionate about it. It’s kind of how you feel about your children.”



Jesse Dylan

Wrapped Up In An Instant

By Robert Goldrich

In reference to Snicker's five-Webisode *Instant Def* series, Jimmy Smith, executive creative director at BBDO New York, relates, "We're talking music, superheroes, comic book graphics...everything that's pop [culture] wrapped up in an instant."

But the show itself was hardly an instant concoction. According to Vic Walia, Snickers' senior marketing manager, *Instant Def* was a year and a half in the making. And director Jesse Dylan of Los Angeles-based Form estimates that he and his team spent about six months on the project. In fact, notes Dylan, the series entailed Form forming a visual effects shop on its premises.

"We couldn't easily afford to go to a major visual effects studio given the budget so we opted to build our own After Effects company here with freelancers and different people," explains Dylan. "Craig [Rodgers, executive producer and Dylan's partner at Form] was heavily involved in and committed to that build-out. It worked out great. This was the type of project that would have been hard anyway for us to produce and then just hand off to a post/visual effects company. We wanted to be involved in all aspects and to see it right through to completion."

"As a director, it was a wonderful experience. Jimmy's vision couldn't be realized just with physical production—going to a location and shooting," Dylan continues. "We had to marry After Effects with the world Jimmy was creating, 3-D visuals a la *Sin City*. So we shot most everything green screen and built in everything else needed for different scenes."

Instant Def stars the Black Eyed Peas as Snickers factory workers by day and superhero defenders of old school hip-hop by night. The series teamed Snickers with BBDO New York, Atmosphere BBDO New York (which created the special www.InstantDef.com Web site) and Dylan, among others.

The Webisodes—each an engaging four-minute mix of animation, visual effects, graphics and live-action—have thus far attracted more than one million consumers and counting to the site. There they have viewed the shows and in many cases sent them to friends. Blogs have been created as an offshoot, online chatter has been generated and deeper relationships have been built with the audience—a Snickers' branded relationship as well as young people's relationships with

the characters. Indeed Snickers' goal of connecting with teens and young adults has been realized through the project.

The Snickers project was gratifying both personally and professionally for Dylan, who also helmed the *Instant Def* teaser trailer (shown at theaters

in the top 10 U.S. markets during Memorial Day weekend, and in the In-Store Sports Network, Footlocker, *Continued on page 34*



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Nicolai Fuglsig

Critical Of Himself Despite "Balls"

By Christine Champagne

"I was flattered that you should call me for an interview because I feel I've had the fucking worst year of my career this year," says director Nicolai Fuglsig when told he has been chosen for profile in the *SHOOT* 2006 Fall Directors Issue. This coming from a man who spent a good part of '06 picking up the last of the 36 advertising awards lavished on the Sony Bravia "Balls" spot he directed in '05. Could it really have been that terrible?

Okay, raking in all of those awards for a project that was near and dear to his heart was gratifying, acknowledges Fuglsig, who is represented for spot work in the United States and most of the rest of the world by bicoastal/international MJZ. "I had success with Sony, but if it hadn't been for that I would probably have left the business because I was so discouraged and disappointed about the scripts that came my way and how I lured myself into the lucrative business of corporate America," Fuglsig shares.

A native of Denmark, Fuglsig, who has also lived in London, moved to New York City about two years ago in an effort to be more accessible to American clients. "It's difficult to launch yourself into the American market, so I had a struggle with trying to get some good creative, and at the same time do a move to America and make a living," he reflects.

"But, hopefully, that is picking up now."

What went wrong in Fuglsig's estimation? "I think maybe this year I focused too much on earning money," the director muses, "and I should have protected my creative integrity much more like I used to do."

"I'm sorry I'm being so honest with you," Fuglsig adds with a laugh.

No need to apologize. It is rather refreshing to hear a director provide an honest, heartfelt assessment of his career. Like so many directors have, Fuglsig believes he fell into the trap of not being picky enough—at least this past year—in terms of the work he accepted. Unlike most directors, Fuglsig is actually willing to recognize and admit his mistakes.

Moving forward, Fuglsig says he is going to hold out for the right boards. In fact, the director reveals he recently turned down a commercial for the upcoming Super Bowl because, while it would have been a high-profile project, it didn't meet his creative criteria.

It should be noted that, despite Fuglsig's grim assessment of his recent output, *SHOOT* saw it fitting to include him in this issue based on our more positive assessment of his recent work, including the aforementioned Sony Bravia "Balls" spot, which took home top honors at the Cannes International Advertising Festival, the British Television Advertising Awards, the International ANDY Awards and the Art Directors Club among others. Promoting Sony's line of Bravia LCD televisions, the gorgeous commercial envelops the viewer in the glorious vision of 250,000 multi-colored superballs bouncing down the streets of San Francisco.

Fuglsig looks back on the job fondly. "It was almost like doing advertising as art," he reflects. "It was heartbreakingly beautiful as it unfolded in front of the camera, and it was such a nice project to be involved in really."

This much-awarded spot remains the talk of the town in the Bay Area. On a recent trip to San Francisco, Fuglsig's mother met a police officer who had found a bunch of the balls featured in the spot and was selling them out of his garage at \$10 a pop. (Fuglsig's mother did buy one in case you're wondering.)

While Fuglsig's Sony spot turned heads and touched hearts, he also recently shot a visually mesmerizing and emotionally engaging two-minute, 30-second spot for Land Rover via London's Rainey Kelly Campbell Roalfe/Young & Rubicam called "Go Beyond."

Shown in theaters as well as on the Internet, the long-form commercial focused on a man determined to go beyond, beyond being a place where now is better than never, dare is better than don't.

The cinematic imagery depicts everything from a boy on a horse galloping amongst clouds that rise only a few feet above the ground to an adult woman reuniting with her mother after what seems like an absence of many years.

Fuglsig's directing credits also include the adidas "Never Quits" spot out of 180 Amsterdam/TBWA. Touting the athletic shoe's no-fail cushioning, the commercial finds a man running through a world full of deflating balls, exploding water beds and defective Pogo sticks; the only thing that holds up is the supportive cushioning that lines his adidas shoes. Meanwhile, "Signs" for Fox Sports Net, created by TBWA/Chiat/Day, San Francisco, and highlighted as a *SHOOT* Top Spot last year, has city-dwelling baseball fans taking part in a covert operation in which they spot the sign being flashed from a catcher on



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Sony Bravia's "Balls"

the opposing team to his pitcher, then pass that sign along through a network of fans until it gets back to the batter, who therefore knows a curveball is coming his way and is able to adjust his swing accordingly.

Going a bit further back in Fuglsig's directorial career, which began in 2001, the highlights include Audi's "Bull" out of BBH, London. At the center of the beautifully dark, moody commercial is an unbroken steer. Then there is the epic Mercedes-Benz spot "Clouds"—from Campbell Doyle Dye, London—in which a driver does battle with the Gods of the clouds, attempting to avoid and outrun the crushing shadows they cast upon the Earth.

And last year Fuglsig helmed the movingly poignant "Be There," a public service spot for Womankind Worldwide out of Rainey Kelly Campbell Roalfe/Y&R. In the ad, unseen forces intervene, preventing atrocities such as rape, spousal abuse and female castration from being committed against women in different parts of the world ranging from Africa to Eastern Europe. The :60 shows that by donating to the Womankind Worldwide charity, "We can be there" to help protect those who cannot protect themselves.

As evidenced by his body of work, Fuglsig has evaded being typecast over the years and isn't necessarily known for any one style. Asked what kind of work intrigues him, Fuglsig responds,

"I like those strange storytelling scripts, and I have become more and more involved with storytelling. I'm heading toward the features in years to come, so, obviously, it was a natural progression for me to be much more interested in classic storytelling with a dark, quirky twist."

If we could go back to Fuglsig's negative self-assessment of his endeavors this past year, could it be that he has set his personal standards particularly high?

"I think so. But that's not a bad idea," he says, adding, "I really do like working with American creatives, and I truly believe that this year I've been working with some fantastic American creative people."

"I have just been involved with clients and with projects that were not the best creative, and the people I worked with would probably agree on that."

The Glue Society

Sticking To Creative Freedom

By Christine Champagne

Ask agency creatives and producers who they're dying to work with these days, and you'll hear The Glue Society over and over. Atop the "it" list, The Glue Society is a unique entity. Formed in Sydney by Gary Freedman and Jonathan Kneebone, who met while they were both creatives at Young & Rubicam, Sydney, the creative collective is made up of writers, designers, art directors and film directors. Offering everything from creative input to directorial services, the collective lends its talents to all sorts of projects, ranging from television commercials to print ads, books and art exhibitions.

Churning out innovative work since its inception in 1998, The Glue Society, which is represented as directors by bicoastal/international @radical.media, became the next big thing in the advertising world in '04 after directing a campaign of spots featuring warring chickens out of Miami's Crispin Porter + Bogusky (CP+B) for Burger King that ultimately led to the longer-form 20-minute battle "Chick-enfight," a one-of-a-kind event broadcast live on DirecTV that had two men duking it out in chicken costumes.

This strangely captivating event marked The Glue Society's first foray into the world of branded content.

"We sort of dipped a toe in the water with

that one, but it wasn't as ambitious as The Gamekillers," Freedman enthuses.

The Glue Society dove further into the branded content arena this year, directing The Gamekillers, a one-hour MTV dating special promoting Axe Dry deodorant. A major undertaking, the project involved carefully coordinated collaboration between Axe's New York-based agency Bartle Bogle Hegarty (BBH), MTV, @radical.media and The Glue Society itself. Freedman notes that The Glue Society became involved in the project later in the process when a concept was agreed upon, then contributed to the writing of the show, which mixed elements of reality television with fiction. For those of you who didn't catch The Gamekillers, it found unsuspecting average guys on real dates only to have gamekillers—fictional characters such as Man with a Dog and The One Upper—attempt to ruin their love lives.

The Gamekillers went over well with its youthful demographic likely because there wasn't a hard sell within the program—Axe Dry wasn't overtly featured within the show. "That was a decision driven by Axe and BBH. They wanted to create something that people enjoyed because they enjoyed it, a piece of entertainment rather than a piece of branded content," Freedman praises.

That said, The Gamekillers did weave a clear

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"Gamekillers"

"...We've been quite conscious about resisting them [offers to become an ad agency].

What we find exciting about the way we work is we are able to choose projects that interest us creatively. It gives us a level of freedom in what we decide to do, and we'd rather it stay that way."

Quiet Man

Compositing & Characters





David Harner

From Spec Spot To Emmy Winner

By Millie Takaki

A leap of faith catapulted a directorial career much further than the aspiring helmer himself could have envisioned. The steadfast belief was in a concept for a Hallmark Cards spot that had taken a backseat to another commercial but David Harner, then a creative at Leo Burnett USA, Chicago, felt that “Required Reading” required special attention so it wouldn’t get lost in the shuffle. Having directed occasionally while at Burnett, he sought to have the commercial made on spec, linking with executive producer Scott Gardenhour of The Institute for the Development of Enhanced Perceptual Awareness, Venice, Calif., who was receptive to and supportive of the idea.

Harner and Gardenhour called in favors to get “Required Reading” produced on a tight budget. Harner directed the spot via The Institute. The spec piece was then screened for the client who embraced it immediately, leading to its debut during a Hallmark Hall of Fame telecast. While that would normally be the culmination of a spec odyssey, it was only the prelude as the two-minute-and-45-second spot went on to earn a primetime commercial Emmy Award

this past August, tying for the coveted honor with FedEx’s “Stick” directed by Traktor of bicoastal/international Partizan for BBDO New York.

In “Required Reading,” Ed, a man in his 50s, reluctantly walks into a classroom for reading lessons. The teacher starts him with a children’s book, the title of which he can’t even read. Later that night, he takes the bus home from school as a girl passenger notices the book in his backpack. He “explains” that the book is his daughter’s. Subsequent classroom lessons show Ed slowly yet

steadily making progress until he can read on his own. We then see him at home opening a box containing greeting cards he’s received over his lifetime. He reads the first one out loud: “Papa means love. I know this is true. I know it because my papa is you. Happy Father’s Day, Papa.” It is signed, “Love, Jenny.”

Harner not only directed “Required Reading,” but also served as creative director/writer/art director. Burnett group creative director Tim Pontarelli was creative director/copywriter on the job. Shortly after completing the commercial, longtime agency creative Harner jumped over to the production house side of the business,

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[For a great many people], the Internet has become their TV and the prospect of creating programming for that medium, and other mediums, is quite exciting.”



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Hallmark’s “Required Reading”

What's the challenge?



www.miafilms.com

Paul Hunter

Attaining Reel Diversity

By Robert Goldrich

Burger King's "Stuff of Legends" is a standout comedy spot on a couple of levels. For one, the tongue-in-cheek premise from Crispin Porter +Bogusky, Miami, is deftly realized, showing us the evolution of NASCAR driver pit-stop snacks leading to today's perfect racing solution, BK's chicken fries. No longer do precision crews have to rely on a rotisserie chicken on a 10-foot pole to satiate the hunger of drivers during a race. There's no more having to deal with chickens falling off the pole, or sandwiches having to be forced through the wire mesh of the driver's compartment. Easy to handle chicken fries have become NASCAR's high performance food of choice.

But beyond the offbeat concept, the spot is an industry standout because of who directed it: Paul Hunter of bicoastal/international HSI Productions who's best known over the years for his music video work and then his successful transition into commercialmaking with hip, stylish fare, the major initial ad splash coming in 2001 for Nike's lauded "Freestyle" from Wieden+Kennedy, Portland, Ore.

Indeed "Stuff of Legends" is a what the director himself describes as being "a breakout spot for me" in that it showcases his prowess in actor/real people and performance-driven comedy, meshing original and documentary footage while conveying a true sense of NASCAR characters.

"It's something I've been building towards over the years," relates Hunter. "With all my work—even the music-driven projects people associate me with—I've tried to get to the core of the human element, what rings true. To bring humanity and truth to any work is important to me and gradually that's being recognized, opening up new storytelling opportunities beyond just stylized projects."

Hunter said he's grateful to Crispin for taking the leap of faith, observing that building trust with an agency is essential. "I worked with them earlier on Burger King's 'Coq Roq' and they came back to me with 'Legends.'"

Cut from mockumentary cloth, "Coq Roq" introduced viewers to a rock band that sings about BK's Chicken Fries. Hunter directed the spot and companion music video that were part of a multimedia effort, which also consisted of original songs, merchandise and Web components. Based on that experience, Crispin creative director Rob Reilly came back to Hunter, giving the director



the opportunity to stretch his wings further with spots like BK's "Cross The Road" (a quirky send-up of the chicken-crossing-the-road joke) and "Legends."

"What's great about working with agencies like Crispin is they continue to push the idea throughout the process," says Hunter. "And even when we feel we're there in terms of the concept, they allow room for spontaneity. This wasn't an easy shoot; it involved a lot of match cutting with stock footage from different eras. Yet still within that technical framework, there was space provided so that actors could improvise."

Hunter's storytelling acumen and penchant for humor were also exhibited during the MTV Video Music Awards telecast with the J.C. Penney :90 spot "Crazy Beautiful" for DDB Chicago. The :90 shows a developing chain reaction of males pursuing an attractive female. At the outset, a guy's jaw drops as he sees the lass for the first time. He grabs a rose and chases after her in the shopping mall. He is then tackled by another enamored male who takes the rose and heads for the lady. This process repeats itself yet again as other men then join the fray. One breaks a mall jewelry case, throws a few bucks into it and grabs the baubles to court the gal who continues walking, seemingly oblivious to the chaos behind her. Another grabs a doggie from a mall display, figuring that an adorable pooch is the way to a beautiful girl's heart. The craziness continues outside as the girl exits the mall. Car crashes, fist fights, window washers descending from high-rise buildings—in effect, an all-out riot breaks out as the girl continues to go about her business. An end tag for J.C. Penney underscores that a girl can get everything she needs—fashion, cosmetics and other products—to look beautiful.

Again, agency trust got Hunter a gig outside his perceived realm. David Rolfe, director of branded production

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Jeffrey Karoff

True To Form—Short and Long

By Robert Goldrich

When director Jeffrey Karoff was bidding to break into commercialmaking in 2001, he had a stellar reel of corporate films for the likes of Mercedes-Benz, IBM, Toyota, Visa, Hewlett-Packard, Sony and Xerox. Two spots were culled from his Mercedes work and aired in the New York market to promote the Mercedes Tri-State Dealers. Separately he fashioned spec commercials from his other corporate films to showcase in a reel designed to elicit interest from production houses and ad agencies.

While that tact proved successful, today he probably wouldn't have had to do so much repurposing in an increasingly longer form/branded entertainment-conscious marketplace. The unaltered corporate films themselves would have arguably caught the fancy of agencies and production companies more readily now than they would have five years ago.

Yet all's well that ends well—even though Karoff's career is still just beginning. He has not only firmly established himself in spotmaking via Backyard, Venice, Calif., but also made his mark in branded content, having earlier this year helmed *Rusty Dogs*, the first short in a series of films for Sea-Doo out of Cramer-Krasselt, Milwaukee.

The action/adventure storyline of the nearly seven-and-a-half-minute *Rusty Dogs* centers on an international crime in the making on a boat. The villains' plot is thwarted by a band of former Navy Seals who operate Rusty's, a watercraft service shop in the harbor. The rescue operation is replete with a good guy on a Sea-Doo jet ski, a high-speed chase and some tongue-in-cheek humor. The heroes use largely tools of the watercraft shop trade like pliers, wire and an audio loudspeaker system to accomplish their mission. The short was at one point described by Karoff as "*Kelly's Heroes* meets *MacGyver*."

Karoff found his formal film education—including training in the American Film Institute's directing program—as being most helpful in helping to realize the creative vision for *Rusty Dogs*. "At AFI the importance of story was stressed to every person, no matter what the discipline he or she was being trained in. You must be true to the story. Additionally structure and the arc of the story were emphasized. With that and all my subsequent shooting experience, I was well prepared to take on the Sea-Doo project."

Helping him along was the approach by the agency and client, as well as the chance to again collaborate with DP Anghel Decca—whom Karoff has worked with on assorted spots and corporate films—and the expertise of producer Danielle Schilling-Lovett who was brought into the project. "Danielle, who did *House of 1,000 Corpses*, helped us work within a limited budget given her independent filmmaking bent and experience," says Karoff.

Karoff also praises BRP (Sea-Doo's parent company) and Cramer-Krasselt for adhering to the self-imposed rule that the film "wasn't a running package of Sea-Doo vehicles. The story is the star—not the jet skis.

"Not once," says Karoff, "did I hear, 'We're concerned about how our product looks. Can you frame the Sea-Doo jet skis better?' Blair Stribley [Backyard



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Sea-Doo's *Rusty Dogs*

executive producer] and I had joked going into the shoot that we would have to wear t-shirts that read, 'This is not a commercial.' But we didn't need that. The client and agency really got it."

Meanwhile the past year has been heavy in car commercials for Karoff but they're very much people-based and not of the sheet metal variety. At press time he had wrapped a Lincoln shoot for Young & Rubicam, Detroit. This came on the heels of a real-people Lincoln campaign for Uniworld, New York. Furthering his automotive reputation was the high profile General Motors campaign of 2005 from McCann Erickson, Detroit, in which the public could get employee discounts when purchasing new GM vehicles. "To have employees talking into the camera isn't the most dynamic proposition—it can be like quicksand," observes Karoff. "But my approach was to play off of the stiffness and sometimes awkwardness of real people, to embrace that and make it work for us, while placing them in a visually interesting environment. The pairing of the naturalism of people with a visually unusual designed scheme seemed to work."

Indeed right after the GM spots broke, sales skyrocketed. Yet while car clients have been prominent in the mix for Karoff as of late, he has been active in other storytelling genres. For example, he directed several tug-at-the-heartstrings films about children and schools for the Robin Hood Foundation, a nonprofit philanthropic organization that supports education, combats hunger and facilitates job placement for the impoverished in New York. Karoff's 70mm films were screened during this year's annual Robin Hood fund-raising event at the Javits Center.

"It was a gratifying experience to see the films play and money being raised for such a worthwhile cause," says Karoff. "Conveying humanity in filmmaking—short or long form—is something I strive for."

"It was a gratifying experience to see the films play and money being raised for such a worthwhile cause. Conveying humanity in filmmaking—short or long form—is something I strive for."



Albert Kodagolian

Citizen Of The World

By Carolyn Giardina

Director/DP Albert Kodagolian looks back and recalls that he has been a “perpetual foreigner.”

Born to Armenian parents, the helmer spent his early childhood in the southern regions of the Caspian Sea near the Armenian and Iranian border. At age 12, he was sent to a boarding school in Cyprus because of political turmoil in Iran. After four years of separation, he was reunited with his parents in Germany, where they lived for a year until they immigrated to the United States.

“We had to leave new languages and adapt to new cultures,” Kodagolian recalls. “I feel like I’m a citizen of the world...That’s probably one of the most unique characteristics that I have. Having to assimilate and live in harmony with others, that made me an acute observer...that’s what I do in my job. [Evoke] human characteristics...and distill that in 30 seconds.”

“Living in different countries, you realize the power of the image to transcend language and cultural barriers,” he continues. “That not true about a sentence...More for me that’s probably one of the biggest fascinations with cinema and visual storytelling.”

Kodagolian attended the University of Southern California and next developed his craft, first as a producer and then as a cinematographer on a number of independent feature films. He then moved to London, where he made his first short film, *Moving On*, which has screened at the 2004 Edinburgh International Film Festival, Cardiff Film Festival, Greenwich Film Festival, Britspotting 2005 in Berlin, and the Kodak/BAFTA short film showcase in London. “*Moving On* is about letting go of the past baggage and unresolved relationships that tie people down, to gracefully move on and not being bogged down by the past,” Kodagolian explains.

Today he is on the directorial roster of bicoastal/international Believe Media for representation in North America and many parts of the world. In Europe he is repped through Joy Films, a division of RSA in London.

His work has earned recognition including a couple of *SHOOT* Top Spot honors. Via RSA London, Kodagolian helmed “Human Suit” for the Sci-Fi Channel (2/3/06), which features a man who develops a “human suit,” which his dog can wear. The plan is



for the dog to go to work in the man’s place, and the dog excels, earning employee-of-the-month honors and a promotion. The dog drives to work in a car with the license plate, “Top Dog.” This is coupled with a role reversal at home. Finally, the dog throws a ball to his former master, who smiles at the offbeat turn of events. The word “If” appears across the screen, and the letters are repositioned to help form the Sci-Fi Channel logo.

Kodagolian also directed and lensed Theraflu’s “Bus,” a Top Spot (10/28/05) produced by Believe for Saatchi & Saatchi, New York. Here, the director captures the misery of a cold and flu sufferer, who is forced to ride a bus on a rainy day; relief comes in the form of his Theraflu. Kodagolian adds to this mood with cinematography that was dark and underexposed.

“I have shot, almost exclusively, everything I’ve directed this year,” Kodagolian relates, adding that he greatly enjoys both the directing and cinematography disciplines—one being very collaborative, the other quite individual.

“There is something complex and rewarding about directing,” the helmer says. “What I enjoy about directing is telling stories and creating a tone and an atmosphere for stories to exist in...ultimately cinematography is one of the leading contributors to that.”

“What’s beautiful about cinematography is it’s very Zen,” he adds. “It’s a one-to-one relationship that is so simple; it’s about light. I’m really interested in light and that is the basis of cinema—that everything you get to experience starts with a ray of light reflecting from a surface...In cinematography, the eyepiece is the tip of the

Continued on page 36



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Phil Morrison

A Storyteller On The Cutting "Ledge"

By Robert Goldrich

The good-natured absurdity of the Jimmy Dean "Happy Breakfast" commercials and the jarringly relevant Volkswagen Jetta "Safe Happens" campaign are seemingly worlds apart creatively. Add into the mix the Apple Mac vs. PC series of spots that have quickly become part of buzz-generating pop culture and you have a far flung range of work reflecting some of the most recent efforts of director Phil Morrison whose longstanding home is bicoastal Epoch Films.

However Morrison doesn't see his spots as so different from one another. Rather he regards them as cut from the same cloth, meshing elements of humor, humanity and emotion, including at times sadness. "Even the VW work for Crispin, which ends in a shocking high-impact crash, has comedy in it if you listen to what the people in the Jetta are saying prior to being hit out of nowhere by another vehicle," observes Morrison.

Indeed in "Movie," for example, two couples are in a Jetta, talking about the film they just saw that evening at a theater. In tongue-in-cheek fashion, the women are taking the men to task, claiming that the guys shed a tear or two during emotional scenes in the flick. The males feign ignorance at first; then the driver starts to defend himself. Much of the animated conversation is taking place with the car at a standstill. We then see the traffic light turn to green, and the Jetta starts to advance through the intersection.

At that moment, we see an SUV fast approaching the driver's side of the car. The broadside impact causes the Jetta's side air bags to deploy. Next, the two couples are standing on the street, looking at the smashed yet still amazingly intact Jetta. More importantly the driver and three passengers, while shaken, appear fine. A female passenger says, "Holy sh..." But before she can complete her expletive, an end tag appears that simply reads, "Safe happens," with the advisory that the Jetta has a four-star side impact crash test rating.

"In some ways, the spot work is like the movie that we made [the Epoch-produced, Morrison-directed *Junebug*, which debuted at last year's Sundance Festival] that was meant to be both funny and really sad," relates Morrison. "I've always tried to put my work, including commercials, in a place where funny as well as not funny meet—that middle place where they overlap. If the commercial is supposed to be comedy, you push it over that ledge to the funny. With the VW commercials ["Movie" and "Like"], we did the same thing but just pushed it over the ledge in the opposite direction."

Other than both coming out of TBWA/Chiat/Day, the common bond between the Apple and Jimmy Dean fare, says Morrison, is that "non-human characters"—a man dressed in a sun suit for Jimmy Dean, and actors portraying the Mac and PC in the Apple campaign—"think and act in such a way that helps you examine subtle things about human behavior."

Actor John Hodgman plays the awkward, buttoned-up PC while Justin Long portrays the Mac with a laid-back attitude. In the spot "iLife," PC listens to an iPod and then Mac tells him he can also access iMovies, iPhotos and iWeb on the Mac system. PC volleys back that he has some "cool apps" himself like a calculator and a clock. In "Virus," PC sneezes and warns Mac to step back or he'll catch the same virus, noting that there are more than 100,000 PC viruses. Mac is unperturbed, assuring him that he will stay healthy and offers a hankie to PC. Morrison relates that the offbeat slice-of-life exchanges in the Apple work get pushed off the aforementioned figurative ledge into comedy while communi-

"I've always tried to put my work, including commercials, in a place where funny as well as not funny meet—that middle place where they overlap. If the commercial is supposed to be comedy, you push it over that ledge to the funny."



Jimmy Dean's "Full Moon"

cating the product differences between Mac and PC.

Meanwhile a man dressed in a big yellow sun suit owes his sunny disposition to various Jimmy Dean breakfast products and continuously attempts to drag his fellow co-workers—the outlandishly costumed Moon and Cloud—out of their gloomy funk. "Again there's an element of misery for the characters who we push over into comedic happiness," says Morrison.

For example, in "Full Moon," Sun runs into his office co-worker Moon in the hallway. Moon is in a bad mood, reflected in his only being a half moon. Sun convinces Moon to try a Jimmy Dean breakfast sandwich. Next we see the man in a full Moon costume, satisfied after eating a Jimmy Dean sandwich. Sun offers Moon another sandwich but Moon waves him off with a "Nope, I'm full."

Perhaps most gratifying for Morrison about the Jimmy Dean, Apple and VW work is that it came after he returned to the ad arena upon completing *Junebug*. "I missed making commercials," says Morrison of the nine months he spent on *Junebug*. "We edited the film in the Epoch offices so I was watching the other directors making spots and having fun. There are great directors constantly emerging so I was a little concerned about how quickly I could get back into the spot flow. Thankfully agencies and clients came to me with work, for which I'm grateful."

At the same time, Morrison has diversified into other disciplines. Besides *Junebug*, he directed the film *Perfect Partner*, collaborating with Sonic Youth bassist Kim Gordon and video artist Tony Oursler. The film debuted last year on tour in Europe where it was shown on stage, interacting with a live rock concert.

Additionally, Morrison is again teaming with *Junebug* writer Angus MacLachlan, this time on the development of *Crisis Control*, an hour drama series for ABC.

Asked if his long-form and commercial-making experience will converge to create branded entertainment fare, Morrison says, "They might someday. But so far I'm comfortable with those two worlds being separate."

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Dawn Shadforth

Learning Trust, Letting Go

By Christine Champagne

It's one thing to make stars like Kylie Minogue and the guys in Oasis shine in music videos. Director Dawn Shadforth has done that quite capably, directing Minogue's iconic "Can't Get You Out of My Head" and Oasis' critically-acclaimed "The Importance of Being Idle" among numerous other clips over the years.

But it's quite another thing to take ordinary bank employees with zero experience in front of the camera and make them the bold singing, dancing stars of a truly spectacular musical. Remarkably, Shadforth pulled off that feat, too, in a spot for Halifax bank out of DLKW, London, called "Moocher."

Shot earlier this year, "Moocher" is one of the highlights on Shadforth's reel of recent spot work. The commercial opens on a customer consulting with Halifax mortgage advisors when the modern-day bank is suddenly transformed into an authentic 1920s speakeasy. The mortgage advisors, now dressed in period garb, belt into song, singing the praises of a Halifax mortgage.

The spot required the creation of a big, complex production number and the use of visual effects. But, according to Shadforth, her biggest challenge was making sure her understandably nervous talent delivered not just passable performances but lively, memorable performances. "They literally had been taken out of a Halifax branch the day before, and they hadn't done anything—maybe karaoke. But that was the extent of it," Shadforth says with a laugh, noting that she got the performances she needed by nurturing the newcomers as well as styling them so that they would feel like stars.

"It was a great process," reflects the director, who is repped by Little Minx, Los Angeles, in the U.S. and RSA London for commercials, and by sister shop Black Dog for music videos.

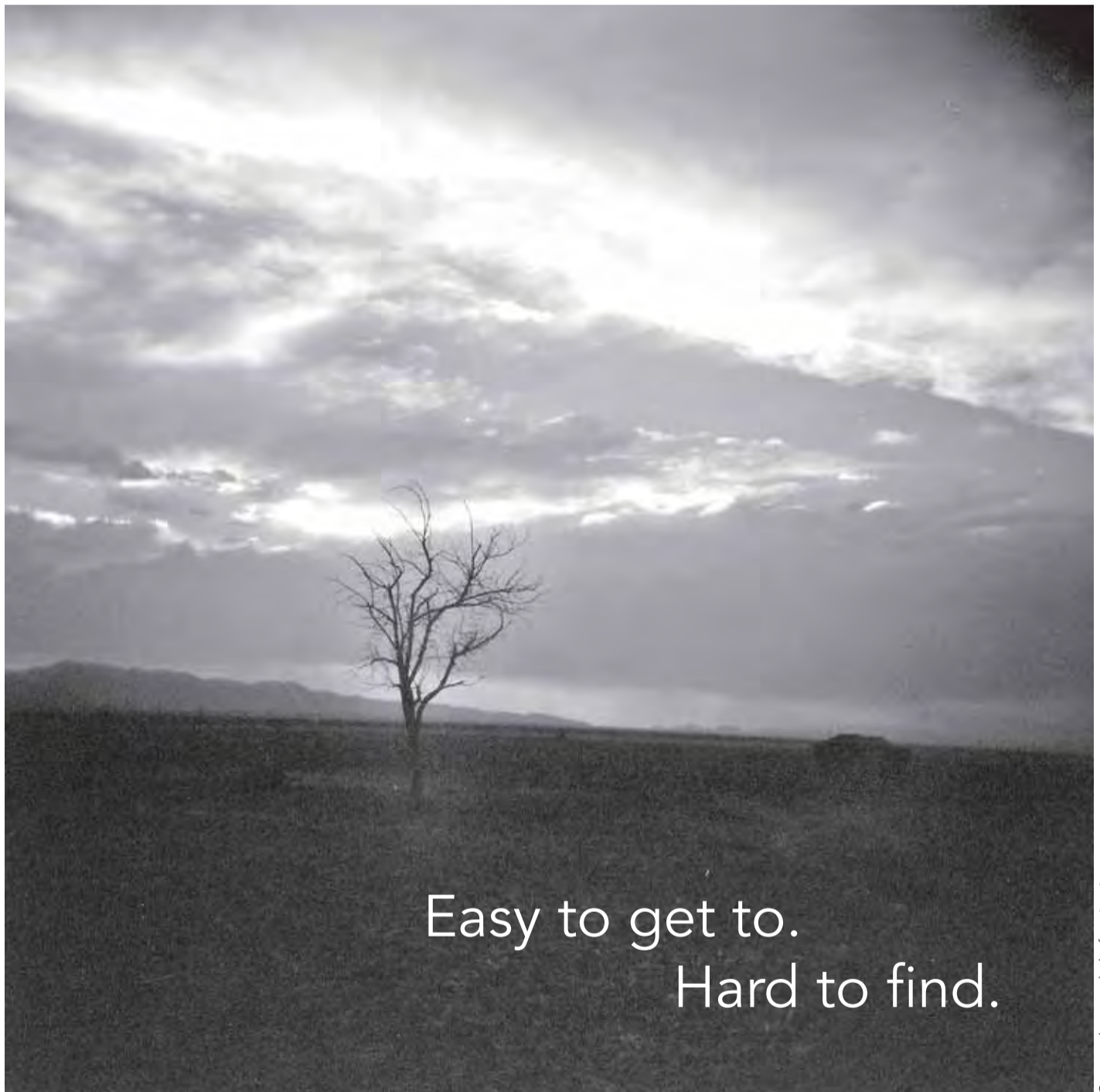
"It was also an interesting piece of advertising," Shadforth continues. "It's something that I think reflects what's going on in culture—everyone feels they can have a pop at it these days because of Pop Idol [the British show that spawned American Idol] and those kinds of shows."

The female dancers Shadforth directed in a recent series of Nike Women spots out of Wieden+Kennedy, Amsterdam, didn't need any coaxing or styling to feel comfortable in front of the camera—confident and charismatic, they readily asserted

their prowess as athletes. One spot titled "Sofia" has dancer Sofia Bouterella busting her seriously impressive

moves in front of screens onto which screaming fans are projected. Her voiceover says in part, "I'll never have

a fan club, get a signing bonus or even sign an autograph. But can you hon-
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Jesse Dylan

Continued from page 25

FootAction and Champs stores nationwide) that helped drive traffic to the site. On the personal score, Dylan says, “The chance to help realize Jimmy Smith’s vision was a treat. He’s good people and we have known each other and worked together for a long time, dating back to when he was at Wieden+Kennedy. I’d work for him anywhere and at any time.”

Professionally Dylan enjoyed being part of the push for new forms in the advertising/marketing landscape. “Ultimately brands are trying to reach people in all sorts of different ways,” he observes. “The Internet is a big part of that. Production companies have to be ready to make those connections in different media. Web components to campaigns are becoming more commonplace.”

But *Instant Def* was anything but common. Dylan says of Snickers’ *Walia*, “I take my hat off to him for going with this project. He went out on a limb and supported what Jimmy [Smith] envisioned, which has created a buzz and a hip vibe for Snickers.”

The series represented Dylan’s most ambitious foray into entertainment content for the Web, adding to a filmography that spans commercials, music videos, features and experimental fare, an example of the latter being last year’s evocative, poignant Sony “Dreams” short *Into The Light*, which was shot in high definition.

At press time, Dylan was working on a Motorola spot project, which also entailed a Web application. He recently wrapped an American Express campaign for Ogilvy & Mather, New York, which profiled several entrepreneurs who have been assisted by the AmEx Open services network.

Dylan embarked on his career after dropping out of NYU Film School. He left formal education for the chance to gain hands-on experience. His first directorial endeavors were in the music

video realm. His music clip credits include work for such artists as The Wallflowers, Tom Waits, Elvis Costello, Tom Petty and the Heartbreakers, Nick Cave, Henry Rollins and Lenny Kravitz.

The director then diversified into commercials, helming over the years for Pepsi, Coca-Cola, the National Football League, Chase Manhattan, Snapple, Budweiser,

Audi and Reebok, among many others. And then feature films entered the mix with Dylan directing *Kicking & Screaming*, *American Wedding* and *How High*. Dylan also remains active in still photography, a longtime passion.

The opportunity to discover and cultivate new passions, he says, is a large part of what makes directing worthwhile. He cites *Instant Def* as an example, noting that new forms are emerging and being encouraged in the marketplace. “You see it coming with new media serving as a catalyst for the creation of different kinds of content so that marketers can reach and relate to consumers. This represents the chance for directors to spread their filmmaking and their creative wings.”

Yet there’s a constant dynamic across traditional and nontraditional media for Dylan. “While there’s a different cadence to projects depending upon the medium, they’re all ultimately about one thing—telling stories,” he affirms.



Snickers’ Instant Def

The Glue Society

Continued from page 27

advertising message into its concept, Freedman says, explaining, “The whole premise of it was that the regular guy was supposed to keep his cool in the face of the gamekillers, and Axe Dry is the thing that lets you keep your cool.” (Additionally, The Glue Society directed a series of The Gamekillers-themed commercials.)

With successful branded content efforts for Burger King and Axe now to its credit, is The Glue Society eager to score more assignments in this arena? “It’s a different way of working,” Freedman muses. “I definitely want to do it again, but like everything, you have to choose something you can get excited about, where you feel like you’ve got room to stretch and do something that you’ve not done before, and those things don’t come along that often.”

A lot of the branded content concepts out there at this point are either based on reality or documentary formats, according to Freedman. “So from a director’s point of view, they have a certain appeal, but it’s not necessarily as broad based or diverse as the kinds of things you might be able to do if you are doing commercials.”

Freedman continues, “What I mean is that a commercial is a very rich thing in a way, it’s a very luxurious thing because there is a lot of money being spent on a very short space of time, and you can explore quite a lot of different techniques, and you can create worlds.”

The Glue Society is famed for the unconventional worlds and characters often showcased in its commercials. To wit: “Rodeo,” a spot for Canon via Leo Burnett, Sydney, takes viewers to a rodeo inhabited by slumbering, pixelated cowboys, while a commercial titled “Beast” for Wizard Home Loans via DCB Advertising and Communications, Melbourne, has a man living with a mortgage that appears in the form of a runty beast.

Meanwhile, if you’ve made the award show rounds this year, you’ve likely seen “March of the Emperors,” a spot for Canal+ created by BETC Euro RSCG, Paris, in which hundreds of befuddled emperors (we’re talking the human kind) wander around a bleak, snowy landscape as if they are penguins.

One of the most honored spots in recent awards shows (the commercial won awards at the Cannes International Advertising Festival, the Clios, and the One show among others), “March of the Emperors” has a man explaining a film he just saw to a girl. While he is in actuality describing the storyline of the feature film *March of the Penguins* (titled *March of the Emperors* in France), she pictures not penguins in the situations he is talking about but human emperors with a decidedly Napoleonic bent. Finally when she’s told that the emperors mate for hours, the Napoleon-like commanders she envisions hesitate to act on the latest plot twist. A parting super reads, “Movies are meant to be seen,” followed by the logo for Canal+, France’s cinema TV channel.

As is the case with many assignments for them, the agency came to the table with a truly funny idea and was open to The Glue Society’s creative input, Freedman shares. With the freedom to play with the concept, The Glue Society chose to depict the emperors in the film “almost reacting to what is being said about them, doing things but not entirely sure why,” he says.

The Glue Society is also comfortable taking an even larger creative role in projects. For example, the creative collective, working in conjunction with Sydney-based agency Host, recently created and directed a viral marketing campaign for Virgin Mobile starring a faux former soap star named Jason Donovan that tapped into the media’s and the public’s obsession with celebrity.

Having a say in the creative process “is not a prerequisite for us,” Freedman points out. “We’re quite flexible in the way that we go about doing things. Sometimes we write and direct spots, sometimes we just come in as the director.” That was the case with “Loafer,” a spot for Virgin Mobile out

of Mother, New York, that follows a band of men wearing Abe Lincoln masks who are determined to give power back to the penny. Mother had a solid idea and simply needed a director to execute it.

Given the agency backgrounds of The Glue Society co-founders Freedman and Kneebone, one has to ask: Have they ever thought of turning The Glue Society into a full-service agency? “Over the years, we’ve had offers and opportunities to become that, and we’ve been quite conscious about resisting them,” Freedman says. “What we find exciting about the way we work is we are able to choose projects that interest us creatively. It gives us a level of freedom in what we decide to do, and we’d rather stay that way.”

David Harner

Continued from page 28

joining The Institute to pursue his directing career. He chose The Institute based on the positive experience he had there on “Required Reading” and the commitment of Gardenhour to help make the spot a reality.

“I liked working with Scott, felt we were on the same wavelength in terms of our outlook on advertising and the new directions it is moving into,” relates Harner whose agency pedigree appealed to The Institute not only relative to helming commercials but also in terms of creating and developing original entertainment content as the advertising industry branches out into different forms.

“Scott and I are very much into content ranging from programs to Webisodes and so on,” continues Harner. “So many people, for example, are going on the Internet—for them the Internet has become their TV and the prospect of creating programming for that medium, and other mediums, is quite exciting. Scott could go out and sign all kinds of directors. But he told me his prime interest was in directors like me who are capable of writing longer form content.”

A veteran ad agency creative, Harner started at Hill Holliday Connors Cosmopolos, Boston, as an art director who wrote much of his own work. He then relocated to Manhattan where he spent the next 10 years, seven at BBDO New York, moving up the ladder from senior art director to a VP/group creative director who ran the new products group. Next came stints as group creative director at Young & Rubicam and Ammirati & Puris, both in New York. Harner was then lured to Chicago some six years ago by Burnett creative mainstay Cheryl Berman with the opportunity to diversify his creative work into longer format commercials, with Hallmark specifically in mind.

Along the way during his Burnett tenure came the chance to also direct some select projects, including fare for such clients as Allstate and Petsmart. Harner began building a director’s reel. But the high-profile breakthrough project turned out to be “Required Reading.” He has since at The Institute directed commercials for Safeway via Berlin Cameron, New York, and some Canadian fare for A&W out of agency Rethink, Vancouver, B.C.

Harner is grateful for his agency creative endeavors spanning a wide range of clients, describing the experience as invaluable for his transition to director. He cited working on Hallmark as an education unto itself.

“Hallmark is the ideal client,” observes Harner. “They have a tradition of creating their own content and entertaining people. With the Hallmark Hall of Fame and the commercials airing during it—commercials that viewers actually look forward to seeing—a deep brand loyalty is being created that gets to the very essence of what Hallmark is about, touching people emotionally. That type of brand advertising is special and sets the bar high for what we need to do more of.”

Aspiring to that lofty goal, notes Harner, “with the added challenge of now trying to reach people, especially teens, who don’t watch television as much anymore, means that we have to think differently—both in terms of the commercials we do and the new content we develop.”



Jessica Yu

Divulging Secrets

By Millie Takaki

You wouldn't expect an Oscar ceremony highlight to come from the documentary short award category presentation. But in accepting the honor for *Breathing Lessons* in 1997, filmmaker Jessica Yu delivered what is now a famous line: "You know you've entered new territory when your outfit costs more than your film."

It was a real moment, most appropriate for a director known for capturing real-life moments—a reputation further advanced in one of her most recent ad endeavors, an 11-spot Secret antiperspirant campaign for Leo Burnett USA, Chicago. The campaign features several sets of real women—a mix of relatives and best friends—revealing secrets to each other for the first time on camera. The work, commemorating Secret's 50th anniversary, was produced by bicoastal Nonfiction Spots, the commercial-making home to Yu and other noted documentary helmers.

The spots show women sharing touching moments. For example, in "Spin The Bottle," a teenage daughter tells her mother about a first kiss. The mother's secret is she knew about the kiss all along.

In "Brother," a woman learns that her brother has been dating her best friend. In "Married Him," a middle-aged woman tells her

best friend, "I had to bribe my brother to take you to the junior prom." Upon hearing the secret, the other woman laughs uncontrollably since she wound up marrying him. And in "Miss Maryland," friends swap secrets. "Andrew and I are eloping next weekend...What's your secret?" The response: "I lied about being Miss Maryland."

A parting voiceover to each spot invites viewers to, "Try Limited Edition Secret and celebrate 50 years of strong women."

"When the idea for the campaign was first proposed, there was an excitement about using real people," recalls Yu. "But it wasn't a done deal. We had to show through casting that we could do this. You try to find people whose personalities seem to have spark, who have something to say. And then you create the circumstances, the environment, where they feel they can be themselves. There's a great group of people at Nonfiction used to dealing with people and helping them forget that they're being filmed."

"We also had to make sure of the strength of these women's relationships," continues Yu. "We had to feel they could reveal their secrets, that they could survive the secrets being disclosed and that their relationships would be

"Having worked in documentaries with real people for years, my experience has been that they exceed your expectations once you connect with them. That was the case in these commercials."



Secret's "Spin The Bottle"

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DIRECTORS ISSUE

Jessica Yu

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stronger as a result of divulging the secrets....Having worked in documentaries with real people for years, my experience has been that they exceed your expectations once you connect with them. That was the case in these commercials.”

The campaign also has proven to be a catalyst driving people to Secret’s special Web site (www.shareyoursecret.com) to access more about the women who shared their secrets—and the aftermaths of their disclosures. A behind-the-scenes crew followed the women after the secrets were revealed. “The initial response in the spots let’s you know where things are headed,” relates Yu. “But they also evoke curiosity for more backstory, to get a sense of what the conversation would be once these women went back home. The continuation of the story engages viewers further.”

Key to the entire project was getting the right women and being careful not to let in those who would “manufacture” secrets in order to get on television. Traditional and atypical means of looking for real people were deployed. Besides running listings to find women, casting directors dropped off postcards at coffee shops and went to college campuses to find people who wouldn’t normally be looking to appear in a commercial. “We went with a little bit of a man-on-the-street approach, smaller creative networking, sometimes targeting community centers, clubs, different organizations,” Yu relates.

Yu credited the creative team at Burnett, DP Karl Hahn and editor Steve Stein of Cutters, Chicago, among others, for their contributions

to the campaign.

Over the past year, Yu has opened up her schedule to accommodate more spotmaking opportunities. She just wrapped spots for Glaxo Smith Kline’s smoking cessation product Commit via Arnold New York, which are slated to debut later this year. Earlier she took on projects for Big Lots chain stores and Disney. Past credits include commercials for MasterCard and Hyundai. The look isn’t always reminiscent of documentary fare but the common bond evident in all Yu’s work is capturing authentic moments with people.

She remains active in documentaries, building on a filmography that includes the feature-length *The Living Museum*, which was nominated for the Sundance Film Festival’s Grand Jury Prize, and *In the Realms of the Unreal*. The latter debuted on PBS *P.O.V.*, was nominated for Sundance’s Grand Jury Prize as well as a 2006 primetime Emmy Award for merit in nonfiction filmmaking. Yu has also diversified into episodic television, directing installments of such primetime series as *The West Wing*, *ER*, *Grey’s Anatomy* and *House*. “My episodic experience informs and helps me bring something different to my documentary and commercial work just as my commercials add to and enhance my documentaries and series TV,” she observes.

Whatever enhancements graced her Secret work, Yu realized she had something special based on a bit of off-camera banter on the set. “When I heard a couple of grips arguing over who had the best secret,” says Yu, “I realized that we were on track with the campaign.”

Albert Kodagolian

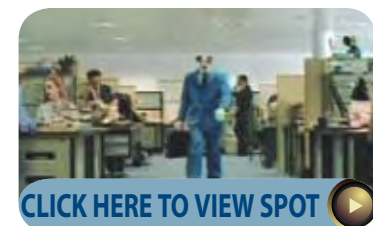
Continued from page 31
pen with which you write.”

He adds that he also enjoys working with other DPs, relating that he recently collaborated with such noted lensers as Rodrigo Prieto, ASC, AMC (*Brokeback Mountain*, *Ray*, *Babel*) on an ad for Pontiac, and Emmanuel Lubezki, ASC (*Lemony Snicket’s A Series of Unfortunate Events*, *Ali*, *Sleepy Hollow*) on Budweiser.

“The best part of collaborating with a director of photography is this is the person you can turn to, to discuss something personal or creative... someone that you collaborate with and confide in.”

Looking ahead, Kodagolian says he’s focused on commercials. Yet he is also co-writing a feature in his spare time.

“The goal is to eventually make a film but I don’t feel a rush to go out



Sci-Fi Channel’s “Human Suit”

and make something,” he explains. “Like a commercial, you need to do it when it feels right.”

At press time, Kodagolian was about to embark on additional Sci-Fi Channel work. Looking back and forward, the helmer concludes that his goals have never changed. “I’ve been dedicated to finding good scripts with good endings, that are centered on an idea... Then I can bring something to it that is human. [The people at] Believe are sensitive to that.”

From One To Several

SHOOT's batch of up-and-coming directors this time around includes a directing collective as well as a helmer who's gone solo after being part of a collective. Add in such artisans as a veteran editor who's taken the production house plunge, a noted agency creative director who's moved into directing and a casting director who had the opportunity to direct thrust upon her, and you get a taste of the diverse experience that leads to the same destination: the director's chair. Here's our fall collection of promising helmers to watch:

JOHN DOE

A directing collective that's made its mark internationally, John Doe—consisting of Tiago Guedes, Milovan Radovic, Masataka Namba and Stjepan Klein—has secured its first stateside representation, signing with Santa Monica-headquartered TWC. Best known for its brand of at times over-the-top humor, John Doe was true to that reputation with Blaupunkt car stereos “Pimp My Ride,” a recent *SHOOT* “Best Work You May Never See” spot for German agency Wensauer & Partner, Ludwigsborg.

Airing on MTV Europe and generating considerable buzz, “Pimp My Ride” takes us into a car where an unseen driver starts the ignition and then turns on his Blaupunkt stereo. Two stuffed animals—a teddy bear and a bunny rabbit—perched between the two rear window speakers pulsate to the stereo's beat. The stuffed critters assume a variety of audio-propelled positions reminiscent of a not-so-soft porn film. First the bear is atop the bunny, then behind the rabbit. We see the latter configuration in the rearview mirror. Next the rabbit is on top. The hard-driving music has them jumping up and down on each other—at one point with a nearby bobble head dog, its tongue hanging out, nodding repeatedly in apparent approval.

As long as the Blaupunkt volume is thumping, the bear and bunny are humping in perfectly synchronized movement to the music's beat. This demonstration of staying power ends as the Blaupunkt

stereo is switched off, leaving the stuffed animals laid out motionless as if completely fatigued. A parting product shot of a Blaupunkt speaker is accompanied by a super that reads, “Blaupunkt. The advantage in your car.”

While John Doe's reel contains assorted other types of comedy fare, such as Sunbites' “Truth” from Tiempo/BBDO, Barcelona, the directing team also exhibits a thoughtful storytelling touch with a Saga commercial, “Dare” out of Leo Burnett, Lima, Peru, that encourages women to be aggressive and go after what they want in both their personal and professional lives.

Guedes, Radovic, Namba and Klein first met in 1997 as film students at New York's Film Academy where they promised one another to someday collaborate full time. Well “someday” came three years ago when John Doe formed and started to take on assignments. Klein says that having established itself overseas, John Doe was looking to move into the American ad market. He explains that the collective was drawn to TWC based on its track record in high quality spot production, as well as its connections in the feature film world. On the latter score, film producer Ralph Winter (*X-Men*, *Fantastic Four*) is a founding partner in TWC along with executive producer Mark Thomas and director Phil Cooke.

MAX VITALI

While we have the collective John Doe on one hand, the other end of the spectrum is in a sense represented by Max Vitali who went solo nearly two years ago as a director after having been part of the noted Acne collective. Vitali is with bicoastal/international HSI Productions in most of the world while his Scandinavian roost is Callboy, a Stockholm shop in which he's partnered with director Mans Mansson and producer/director Nils Ljunggren. Vitali's work since breaking out individually has largely been comprised of

Emerging Directors Run The Gamut From Solo To A Group Act

By Millie Takaki



UP AND COMING DIRECTORS

spots that mesh humor with visual appeal.

For example in Oras' "Water" for agency Taivas in Helsinki, Finland, we are introduced to Mike who is seen sitting on the bed in his apartment, which happens to be flooded. The water level has reached his knees as a voiceover



"It's an exciting time because I see not only the chance to direct commercials but to contribute in terms of helping to realize integrated work, which I became known for at Crispin..."

—Geordie Stephens

informs us that the apartment uses 56,000 liters of water a year. Next, we're taken to a locker room where Mike and other workout addicts are seen getting ready for or having wrapped their gym exercise. A man sits on a bench, with water up to his chest. Mike is standing about knee deep in water while comically in the background there's a naked man, his back to us, taking a shower. The gym uses 960,000 liters of water annually. Our next destination is a restaurant where Mike sits at a table with his girlfriend. The water has all but the tabletops submerged in the various booths. Mike's favorite restaurant uses 1.5 million-plus liters of water a year. A voiceover notes that Mike will use 4.5 million liters of water in his lifetime, at which point we're introduced to an Oras electronic faucet which helps reduce water consumption, saving money, energy and the environment.

Vitali's droll understated humor is also evident in Betsson's "Soccer" via



[CLICK HERE TO VIEW SPOT](#)

Oras' "Water"

Scholz & Friends, Stockholm, in which two boys are kicking a soccer ball against a garage. Watching them are two senior citizens sitting at an outdoor cafe table. When one of the boys kicks the ball through a nearby window, shattering the glass, one man pushes the check over to the other, noting that the former adult has won their wager. The Betsson's logo appears, accompanied by a rundown of its services spanning poker, betting and a full casino.

While "Water" and "Soccer" were produced by Callboy, HSI served as production house on Vitali's most recent endeavor, an about-to-debut comedy spot for Electronic Arts out of Wieden+Kennedy, London.

Indeed breaking out as a solo director has proven worthwhile for Vitali but there was some angst in making the move initially. "Acne was doing real well internationally and just starting to gain momentum in the American advertising market with ESPN spots," recalls Vitali. "It's hard to leave success for something that entails you having to begin all over again. But I wanted to develop my own sense of direction, my own signature, to be more hands-on, to work as a smaller unit in collaboration with agencies. I'm glad I made the decision to forge out on my own through Callboy."

Next was to try to draw work from outside Scandinavia so at the Cannes International Advertising Festival in '05, Vitali scouted about for a U.S./

U.K. home. He met with HSI executive Nicola Doring whom he knew years ago when he was an editor/assistant to noted director Jonas Akerlund at Pettersson Akerlund, Stockholm. At the time Akerlund was repped by HSI in the United States. Vitali sought out Doring for advice but when she saw his reel, she expressed immediate interest in having HSI handle him.

Vitali describes Akerlund as a mentor, dating back to his teenage days when he hung out and did odd jobs at the director's studio. This later translated into Vitali filling the editor/assistant role, which represented "a great education that led me to want to become a director." Vitali then went freelance as a cutter so that he could pursue his directorial aspiration on the side. He then linked with the now late Robert Netarp, a top fashion photographer, and the two wound up co-directing a series of eight films for Hugo Boss. Meanwhile Vitali kept on editing, eventually cutting for Acne. Striking up a collaborative rapport with the Stockholm-based collective, Vitali was invited to join its directing ranks.

"I've been blessed with some amazing opportunities—with Acne, with Jonas—that have led me to where I am," relates Vitali. "In retrospect going back to the drawing board to define myself as an individual director was a decision I had to make and which has been a great experience that continues today."

GEORDIE STEPHENS

For Geordie Stephens—who exited his creative director post at Crispin Porter+Bogusky, Miami, three months ago—the choice of bicoastal Tool of North America as his directorial home made sense on a couple of prime fronts. For one, Tool has a track record of helping noted agency creatives like himself transition into successful directing careers as evidenced by such artisans over the years as company founder Erich Joiner, Sean Ehringer, Tom Routson and more recently Harry Cociolo. Secondly the agency creatives turned filmmakers at Tool generally have more of a narrative storytelling bent, meaning that there was a unique production house niche for Stephens to fill as a visually driven storyteller.

Right out of the gate at Tool, Stephens landed a seven-spot package for the Washington State Department of Health out of WongDoody, Seattle. The "No Stank You" anti-tobacco campaign eschews traditional don't smoke messaging, focusing instead on the social and cosmetic consequences of tobacco use. In "Sniff A Date," for example, an outdoor dating game pits an elderly woman against an attractive lass. However the young lady has been exposed to a "stank stick," giving her a smoker's odor. Blindfolded male contestants select a date based on their sense of smell, leading to one gent being paired with his clear choice, the senior citizen. And in another spot, the "yellow tooth fairy" stains the teeth of an otherwise hot looking teenager who smokes cigarettes. In an instant, she goes from knockout to "look out" in terms of her appearance.

The seven spots were shot in two days, a whirlwind multi-tasking timetable to which Stephens is accustomed based on his Crispin experience. While he was creative director at Crispin on Miller and Virgin Atlantic, he still had the chance to work on every account, including Volkswagen, Burger King and the American Legacy Foundation ("Truth" campaigns). "The experience at Crispin was wonderful," he relates. "They had what they called the 'swarm mentality' whereby any brief was open to any creative at any time regardless of position—from intern to junior copywriter to creative director. Good ideas came from everywhere. And you got used to shooting something one day, going back to the hotel and coming up with a concept that night for another project for a different account. The next day you edit something shot the week before while working on another brief. You learn to multi-task."

Working with great directors at Crispin also proved invaluable, particularly given Stephens' aspirations to one day direct himself. "Watching how directors worked, how they drew performances out from actors was great," he relates. "And unlike many other agencies, Crispin creatives are heavily involved in the shoot, with script changes being made on the fly, throwing out new ideas.



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Washington Health Department's "Sniff A Date"



stewart talent voiceover
CHICAGO NEW YORK
www.stewarttalentVO.com
www.voicebank.net

UP AND COMING DIRECTORS



Young's short film *Blockhead*

There's just more intense collaboration with directors."

Those collaborations bore fruit as Stephens had a creative hand in assorted pieces of award-winning work, including Gold and Silver One Show Pencils earned on the basis of Burger King fare. Plus he was part of the team on this year's Cannes Cyber Grand Prix-winning interactive VW campaign that encompassed such elements as viral videos and a Web site featuring sexy German engineer "Helga."

Prior to his three years at Crispin, Stephens served as a creative director at Odiorne Wilde Narraway and Partners, San Francisco; while there he got the opportunity to direct some EA Sports spots. Earlier he was an art director at Butler Shine & Stern, San Francisco. He had four-year tenures at each of those Bay Area shops.

As for his move into directing at Tool, he says, "The main challenge is that you have to wait. As a creative in an agency setting, you knew what you could do to get your project going. It was in your control to help your idea along and get it produced. Now as a director, you have to really hustle to make things happen. You have less control over things. That's a new feeling for me but I



"It's hard to leave success for something that entails you having to begin all over again. But I wanted to develop my own sense of direction, my own signature, to be more hands-on..."

—Max Vitali

enjoy it because I love getting the opportunity to direct. What's helped is how supportive Erich Joiner and [Tool executive producer] Brian Latt have been of me as a director. It's an exciting time because I see not only the chance to direct commercials but to contribute in terms of helping to realize integrated work, which I became known for at Crispin, exploring viral releases, the Web, spots, shorts—anything it takes to build brands."

ALEYSA YOUNG

There was no grand plan for Aleya Young to break into directing. She had made her first industry mark as a founding co-producer of Resfest Canada four

years ago and then became a successful Toronto-based casting director. She envisioned career longevity in casting—that is until James Davis, founder/managing director/executive producer of Toronto production houses Untitled and Reginald Pike (and its U.S. offshoot Reginaldo), recruited her to direct.

"It was an opportunity that just materialized for me about a year ago," recalls Young. "I wasn't actively looking to become a director."

Yet Davis saw helming potential in Young who had regularly served as a casting director on varied Reginald Pike projects. So when Davis was looking to

"It was an opportunity that just materialized for me about a year ago," she recollects, simply adding, "I wasn't actively looking to become a director."

—Aleya Young



form Runt, a roost for young directors being groomed for Untitled, he sought out Young. His belief in Young was quickly justified as her initial endeavors included a Virgin Mobile assignment for Lowe Roche, Toronto, and a short film, *Blockhead*, which she wrote, directed and produced for the Straight 8 film competition in London. *Blockhead* was chosen from the Straight 8 field for the honor of being screened at this year's Cannes Film Festival.

In fact, all the original directors at Runt, including Young, reached a level of success that resulted in their being merged into Untitled, with the Runt banner being shelved.

The Virgin Mobile work and *Blockhead* both displayed Young's penchant for charmingly quirky comedy. And that has continued in many of her spots since, including a campaign for Denninger's goose pate in which people, thinking there's no real goose in the product, end up finding out otherwise and sheepishly apologizing to a nearby goose. Also cut from generally good natured yet offbeat comedy cloth were a Playland spot for Rethink, Vancouver, B.C., a promotional campaign for the film *Souvenir of Canada* via ACLC, Toronto, and Walmart for Publicis, Toronto.

While comedy is her stock and trade—"a nice niche to be in if you have to be in a niche," says Young—the director has already been able to diversify a bit. For a Purina spot from Lowe Roche, she relates, "I had to take down my quirkiness and replace it with sweetness...It was a departure

from what I had been doing and I enjoyed it."

She has also had her comedy take a darker turn. In the Insurance Corp. of British Columbia's "Chess" out of Wasserman & Partners, Vancouver, Young directed a one-sided chess match in which a man moves a piece and waits for his competitor to counter. After an inordinate stretch of time, we learn that the player at the other end of the table is dead. A super appears, which reads, "It's no fun if you're dead. Always buckle up." The spot is tagged with a Web site address, nofunbeingdead.com.

Furthermore, at press time, Young was about to embark on another spot

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Dawn Shadforth

Continued from page 33

estly tell me I'm not an athlete?"

"Those girls were fantastic," Shadforth enthuses. "That was a really inspirational piece to do because of them."

While Shadforth has a way with talent, she is also known for her sense of design and art direction. In "Brooklyn Nights," a spot for Dulux paint out of Abbott Mead Vickers BBDO, London, Shadforth depicts a split-screen soap opera following the rather colorful lives of characters such as Candy Love, Blue Diamond and Cocoa Blush.

For H&M, she takes viewers on a journey through a girl's "modern classic" day. The end result is the starkly gorgeous "Modern Plastics." Shot on five white sets, the spot is clean and simple and presents the clothing in an elevational, aspirational light. "It was a real challenge from both a design and lighting perspective. The white could have been quite limiting, but I was delighted with the way we made each environment feel very open, with a real sense of scale and space and scope," Shadforth says.



Nike Women's "Sofia"

[CLICK HERE TO VIEW SPOT](#)

The Beat Goes On

Shadforth has been quite busy with spotwork this past year, but she has continued to make music videos. This is notable given that some directors give up music videos once they find success in the advertising arena. Commercials pay better, after all. But Shadforth remains committed. "I can see why people do give up making music videos. It's become very corporate, and it's difficult for everyone in the process because there's a lot of fear and a lot of risk and not enough money," she acknowledges.

However, Shadforth says she continues to find joy and inspiration in the process. That's obvious in her work. In a day and age when music videos have seemingly gone stale, Shadforth, whose client list includes Bjork, Iggy Pop and Garbage, continues to deliver visionary clips, with two of her most recent efforts being for rappers Plan B and The Streets.

Shadforth crafted an intense, kitchen-sink drama for Plan B's "Mama," an autobiographical rant in which he urges his mother to dump her crackhead boyfriend. The direc-

tor then relied on nightmarish horror film techniques to tell the harrowing tale of life as a junkie in The Streets' "Prangin' Out."

Not all of Shadforth's recent clips have been so dark, by the way—the music video she directed for Goldfrapp's "Oh La La" is a gorgeously crafted performance piece featuring a fanciful disco ball horse.

As in her spot endeavors, Shadforth can't necessarily be categorized in terms of the type of work she does in music videos. "If you don't want to be pigeonholed, you really have to

work hard to show that you can do different things," Shadforth says, noting, "I'm doing a lot of fashion work in commercials at the moment, but luckily, I'm doing fashion work that has a lot of performance in it and characters and celebrities and action as well."

It should be noted that Shadforth has made one big change in the way she works in recent years—she isn't editing all of her own work like she previously did. "I've given it all away," she says laughing.

Why did she finally let go? For starters, the director has gotten busy

and just can't physically do it anymore. Beyond that, Shadforth says she realized that she could trust other people. "The bigger the jobs that you do, the more you have to work as a team," she remarks. "I started off in a place where I was doing everything myself—editing, designing. But you have to work with people and trust them. That's part of directing, and what I found by letting go of that part of the process is that there are some great editors out there who will give you a perspective you never saw yourself."

Paul Hunter

Continued from page 29

at DDB Chicago, was at Crispin (as its co-director of integrated production) for "Cog Roq." Based on that experience, Rolfe knew that Hunter was up for the storytelling, comedy, casting and logistics that "Crazy Beautiful" would entail.

"With 'Crazy Beautiful' and 'Legends,' I tried not to be too heavy handed," relates Hunter. "I tried to communicate the idea and tell the story without pushing it too hard in the audience's face. I wanted the spots to have the feel of watching from the edge or the sidelines, sharing the perspective of the viewer by looking at what's happening through an observational lens."

Looking back, Hunter says that all through his career, "I've been concerned about being pigeonholed. It took awhile coming from the music video scene and hip hop to get a break with my first legit commercial, which led to me staying in the sports/urban world for awhile. But gradually and eventually I've been able to diversify,

now into story and comedy. I'm excited about what's ahead, hoping that people will trust me to go into other areas of high-concept work."

Not that Hunter has broken away from his roots; he remains active in stylish fare, continuing to score in the music video discipline with his latest effort, "Idlewild Blues," for OutKast. And the Hunter-helmed Stevie Wonder clip "What The Fuss" earned R&B video of the year honors at the Music Video Production Association (MVPA) Awards in May.

Yet Hunter continues to extend his reach into new territory. He's close to finishing the writing of a feature, a small family comedy titled *Government Cheese*, which he plans to direct

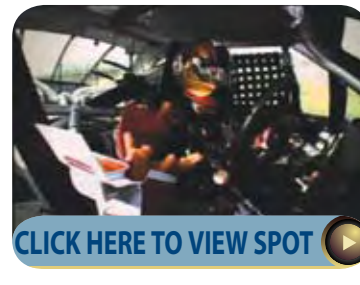


[CLICK HERE TO VIEW SPOT](#)

JCPenney's "Crazy Beautiful"

independently. And Hunter has started work on a viral campaign in the U.K. for Bailey's and BBH, London, building on characters introduced in spots he had directed for the client. The viral fare, which has a bit of the vibe of the series *The Office*, is slated to debut in Europe around Christmas time.

"Some nice creative work comes out of the U.K. and you can develop relationships there that help to further diversify your work, and then bring those projects back to showcase to the U.S. market," says Hunter. "My goal is to combine all the worlds I've been involved in—style, story, comedy, music, developing characters and observing human behavior—into my work in advertising."



[CLICK HERE TO VIEW SPOT](#)

Burger King's "Stuff of Legends"

Emerging Helmers Make Mark

Continued from page 39

addressing a serious topic for the Ministry of Citizenship's Ontario Women's Directorate out of Bensimon Byrne, Toronto. The slice-of-life concept is designed to help teenage girls not tolerate verbal or any other form of abuse from their boyfriends.

However, Young's penchant for the quirky lives on. The Ontario Women's Directorate spot came on the heels of a United Church of Canada piece from Toronto agency Smith Roberts. In the commercial, life's big questions are asked of a squirrel.

MICHAEL LABELLARTE

With a 20-year career as an editor—highlighted by his being a founding partner in now defunct NuWorld in 1993, and then launching Chicago post house Outsider in '00—Michael LaBellarte recently decided to make directing his professional priority, signing with Z group films, which maintains shops in Venice, Calif., Chicago and New York.

A couple of years ago, LaBellarte began to explore his deep rooted aspirations to direct. He sought out opportunities, resulting in Leo Burnett USA, Chicago, offering him the chance to helm and edit "Transglobe" for Philip Morris brand L&M. He later cut a cinema version of the ad, which earned a nomination this year for a Best of Chicago Association of Independent Creative Editors (AICE) Award.

"Transglobe" heads a directorial reel which also includes spec ads for Johnnie Walker and Budweiser, and a regional commercial promoting an Infiniti car dealership. The work showcases LaBellarte's prowess as a concept-driven, visual storytelling director.

LaBellarte says building a reel affirmed his love for directing, causing him to seek a production



[CLICK HERE TO VIEW SPOT](#)

L&M's "Transglobe"

company home, leading him eventually to Z. He harbored an ambition to direct dating back to college. Initially upon graduating, he broke into editing as a means to transition to directing. But he wound up enjoying cutting commercials and stayed in the post arena for decades. He estimates that his current workload is 70 percent directing and 30 percent editing, as he continues to cut via Outsider for clients with whom he has enjoyed longstanding relationships. (He adds that Outsider is well established and viable with a full lineup of staff editors.)

LaBellarte helmed "Transglobe"—as well as an MTV-aired documentary on the rock band Disturbed—in '05 while he maintained staff editor status. In early '06, he devoted three full months to directing, resulting in the aforementioned ads for Bud, Johnnie Walker and Infiniti.

Z group marks a new beginning for LaBellarte the director. It parallels his first career beginning 20 years ago, marked by staff editor positions at Edit Chicago and then Optimus, Chicago.

—additional reporting by Robert Goldrich

Dialogue With DPs

As the industry continues to shift toward a digital future, leading directors of photography from both the feature and commercial industries have been busy testing and pioneering the use of a range of new techniques available to cinematographers.

“We are at a very interesting crossroads,” explains commercial and feature director of photography Curtis Clark, ASC, who chairs the American Society of Cinematographers (ASC) Technology Committee. “We are moving from a traditional way of shooting for film with telecine and tape-based finishing to a data, file-based system. There is a lot of growing interest in these digital workflows, and also concerns about the transformation that we have to deal with in the post process. Is the confidence level strong enough for [digital workflows] to be introduced?”

“[Data workflows] are not that common and there are still issues in working with file-based [images] instead of tape-based that need to be flushed out. And metadata and camera generated timecode has to be managed,” he adds.

Clark flagged a few areas of note. “In this brave new world of digital image capture,” he emphasized the importance of digital image tools that would enable the director and cinematographer to establish and manage a look—and communicate that look to the editor and additional collaborators throughout the production and post process.

Clark says he is a big believer in the ability to pre-visualize and establish the parameter of a look on set. “It’s basically setting the dailies look and making sure it’s applied to images and [sent to] editorial.”

The cinematographer also believes that these tools can help establish a comfort level on set, enabling agency clients to get a clear picture of the director’s intent. “It’s about having tools to convey a look in a timely fashion to the agency in ways that inspire enthusiasm for what they are doing. This is a way to better illustrate your ideas visually. I see it opening tremendous creative possibilities and empowering the director and cinematographer to be bold to see what they have and maybe take more risks.”

When asked for his assessment of the general trends in commercial cinematography, Bill Bennett, ASC reports, “some commercials are being shot with electronic cameras. It’s not a huge trend. I think agencies are experimenting with it. We are going through a period similar to what happened in episodic television four or five years ago when the producers were trying the cameras out to see if they liked it as an origination source.”

Among the cinematographers already trying out new digital workflows is director/DP Newton Thomas Sigel, ASC, who directs commercials via bicoastal Sandwich Films and who was currently lensing his next feature, an untitled Alan Ball (*American Beauty*) project. This feature is being lensed with Panavision’s Genesis digital cinematography camera, following his use of the Genesis on *Superman Returns*. He has also used the Genesis—as well as Sony CineAlta camera—on commercial projects.

“As digital cameras become better and more user friendly, I think [digital cinematography] will replace film,” Sigel says. “Some will want film for the notion of what film gives; I think the image capture quality [of digital] will surpass

film. I think we will see more and more in commercial production. I’m actually surprised we are not seeing more of it already.”

On the Alan Ball feature, Sigel is also using Technicolor’s recent introduced Digital Printer Lights system, a method of emulating in the digital realm exactly what a release print would look like at given printer lights settings when using a Hazeltine console in a film lab.

“It’s great because one of the things about the Genesis is the material has more dynamic range and latitude than you can display on a monitor; in order to see what ultimately it could look like, you need to do some manipulation,” he says, explaining that through the Digital Printer Lights system, he essentially created about 10 LUTs (look-up tables) that applied his selected look to the imagery. “It can be very useful because you can create dailies more accurately,” Sigel adds.

The film, lensed on the Warner Bros. Hollywood lot and on location in Los Angeles, is a coming-of-age story about a 13-year-old girl who lives in Houston with her father. The story includes settings in three neighborhood homes. “Each home represents a different part of the drama and has a different color tone,” Sigel explains.

Continued on page 42

By Carolyn Giardina

Daviu To Get ASC Award . . . 43



Credit: AA023632/Steve Cole/Getty Images

DPs Assess Changing Technological Landscape

Continued from page 41

As a commercial director and cinematographer, Sigel explains how one skill set benefits the other. "In commercials, so much has to be told in shorthand and every one of the images has to tell story, so [cinematography experience] is a huge benefit... Narrative in an image is what you do as a cinematographer."

Sigel also emphasized the influence of color correction in the commercial

process. "Such a large amount of re-shaping is done in the telecine suite," he says. "I try to go to the telecine for commercials. As a creative person, you want to have as much input as possible and see it through until the end. That's not always possible; it depends on the commercial and the agency. I think some of most innovative and risky work in recent years has been done in commercials and I want to see people keep doing it."

Feature and commercial cinematographer Wally Pfister, ASC (*Batman Begins*, *The Italian Job*) has his next feature, *Prestige*, directed by Christopher Nolan, opening today in theaters. The film is about two rival magicians in London and takes place in the early 1900's. The film stars Christian Bale, Hugh Jackman, Scarlett Johansson and Michael Caine.

In commercials, Pfister recently lensed a Playstation 3 spot for direc-

tor Rupert Sanders of bicoastal/international MJZ. The DP explains that this spot involved a lot of mechanical effects. "Rupert is very clever in the way he works, doing a lot of in-camera effects work and minimizing the use of CGI."

When asked about digital cinematography, Pfister is cautious. "I think some of the new digital cameras look good on smaller screens. I am less impressed with the results on a large theatrical screen," he relates. "35mm film with anamorphic lenses yield a far superior image quality. I do like the portability and convenience of the smaller, three-chip 24p cameras that Panasonic and Sony make."

4K FLOW

One of Clarks' recent projects was a test of 4k [high resolution data] digital workflows involved shooting a 4k tabletop spec commercial for Michelob using a Dalsa Origin digital cinematography camera in 4k and recording it to a Codex digital recorder.

The innovative new Codex system captures moving images and sounds from digital motion picture cameras,



Wally Pfister, ASC

and can also be configured as a production server. It may also be used as a starting point to delivering dailies in a variety of high and low resolution formats, and as a centralized storage point. It is designed to be portable and rugged, and ready for use anywhere from a location shoot to a postproduction facility. And, it accommodates uncompressed 4k.

"I was impressed; Codex performs very effectively. It was able to render visual real-time 1k proxies from the Dalsa...we were able to show it. And they're moving toward real-time 2k playback. Even 1k, it's impressive."

The Michelob spot went through

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Newton Thomas Sigel, ASC



Bill Bennett, ASC

a Digital Intermediate (DI) style process at bicoastal Post Logic Studios with colorist Lou Levinson who used FilmLight's BaseLight Eight color grading system (which Levinson has been putting through its paces for 4k applications).

"I assume 4k will make itself into the commercial vocabulary." Clark says. "I'm very attracted to the potential of what you can do with it...You can do a DI and a 2k finish, and then down convert to whatever distribution platform you want," he explains. "For commercials, once you are in data mode you can make the conversion to all deliverables including PAL and HD from that data master."

Commercial DP Bennett, ASC, meanwhile has been involved in some inventive testing efforts. Most recently, and in collaboration with Arri, he experimented with shooting 65 mm for wide shots, scanning in 6k, and during the DI process convert-

ing to 4k, to be mixed with close-ups lensed in 35mm. The 4k demo was presented by Arri last month at the International Broadcasting Convention (IBC) in Amsterdam.

Bennett concludes from the test that when one starts with higher resolution scans and down converts the imagery, one may end up with better resolution.

"It's an example of how to get the ultimate in image quality to the screen in present day cinemas," Bennett says of the test, adding that these techniques would be appropriate for both features and cinema commercials.

Note: More on directions and developments occurring in cinematography is covered in this week's HD Essentials, which features a report from last week's ASC Technology Committee meeting, led by Curtis Clark. In addition, ASC president Daryn Okada offers his perspectives on the digital future in this week's Chat Room.

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Daviau Earns ASC Lifetime Achievement Award

By Carolyn Giardina

HOLLYWOOD—Noted feature and commercial director of photography Allen Daviau, ASC will receive the American Society of Cinematographers (ASC) Lifetime Achievement Award at the 21st Annual ASC Outstanding Achievement Awards on Feb. 18, 2007, at the Hyatt Regency Century Plaza Hotel.

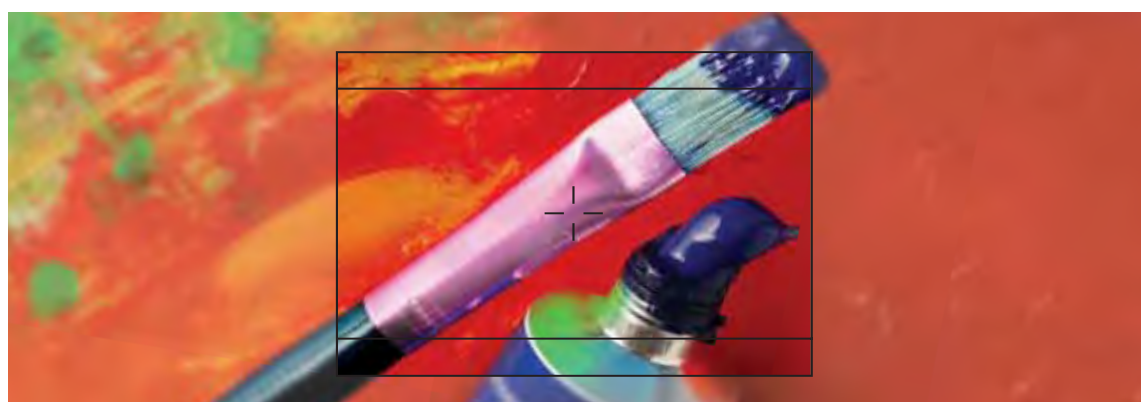
"Allen Daviau is still in the prime of his career, but he has already created an innovative body of work that will stand the test of time," says Russ Alsobrook, ASC, who chairs the organization's awards committee. "He is an awe-inspiring cinematographer who has earned the admiration of filmmakers around the world."

Daviau has earned five Oscar nominations, for *E.T. The Extra-Terrestrial*, *The Color Purple*, *Avalon*, *Empire of the Sun* and *Bugsy*. The latter two films also took top honors at the ASC Awards, and *Empire of the Sun* won the British Film Academy's BAFTA cinematography award.

Daviau was born in New Orleans and raised in Los Angeles. After graduation, the movie fan and avid still photographer worked in camera stores and still film labs. He saved enough money to buy a 16 mm camera and began shooting short films, including some for students at UCLA. One of those films caught the eye of the producer of a new music program on KHJ-TV, who offered Daviau a job.

The program was cancelled after 13 weeks, but the producer organized a company that created pre-MTV music videos for record companies that distributed them to local TV stations. Daviau shot films with The Animals, Jimi Hendrix and other popular performers. In '67, a couple of aspiring filmmakers named Ralph Burris and Steven Spielberg saw his work and

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Daviau To Receive Coveted ASC Lifetime Achievement Honor

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asked for his help on a 35mm short film. Daviau was the B camera operator. That project was never completed, but it led to an opportunity for him to shoot *Amblin* for Spielberg in '68. That short film was a visual story

with no dialogue. It caught the attention of management at Universal Studios, who brought Spielberg onboard initially directing television films.

Daviau spent the next 10 years persistently pursuing his dream. He was a lighting effects technician designer,

shot 16mm industrial and educational films, and 35mm commercials.

He also lensed several David Wolper documentaries, including *Say Goodbye*, which was nominated for an Oscar in '71. During the mid-'70s, Daviau shot a couple of ultra low-bud-

get, independent features that played in theaters in the South and Midwest.

He joined the camera guild when it opened its ranks to a new generation of cinematographers in '78. That gave him an opportunity to work on mainstream films with larger budgets,



Allen Daviau, ASC

beginning with a television movie called *The Boy Who Drank Too Much*, directed by Jerrold Freedman.

When Freedman told Spielberg that Daviau was in the union, Spielberg had him shoot a two-day sequence in the desert for the new edition of *Close Encounters of the Third Kind*.

E.T. became Daviau's first full-length feature. Principal cinematography was completed in 61 days. They explored a world where fantasy merges with reality. *E.T.* earned four Oscars and five additional nominations, including Best Picture.

Daviau has subsequently compiled some 25 additional narrative credits, including *Fearless* and *Van Helsing*. He also stayed an active commercial cinematographer.

"I think commercials are in many ways the best friend of the cinematographer," the DP explains. "It's a different medium."

"But, I have learned so many things by shooting commercials. I also get to work with a lot of different directors, and all of them want me to do something challenging and new. I have learned things shooting commercials that I've later used in films."

Daviau says that his television commercial work has given him the freedom to be patient and discerning about choosing narrative projects. "You better believe in a film and the director if you commit to it, otherwise the passion isn't going to be there," he says. "I've spent a lot of time waiting for films that never happened."

"There have been some disappointments, but I consider myself lucky to have had opportunities to work on so many successful projects with wonderful people."

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After the best work is selected, SHOOT, will compile the 2006 SHOOT New Cinematographers Showcase Reel and profile the cinematographers for a special feature that will appear in SHOOT's December 1st print issue & HTML e.dition, and on SHOOTonline.com, bringing worldwide attention to the cinematographers. In addition, the work will be screened for an audience of key advertising and production industry decision-makers at SHOOT's 2006 New Cinematographers Showcase Event in Los Angeles in early December or January. Coverage of the event will appear in SHOOT and the showcase reel will be posted on SHOOTonline.com.

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Shut Up and Sing Debuts

Continued from Page 6

She and Peck approached the musicians to film them following Maine's notorious remark at Shepherd Bush's Empire Theatre in London in 2003—"Just so you know, we're ashamed the president of the United States is from Texas"—which resulted in them being boycotted from radio stations and having their lives threatened.

But the singers were already working with a film crew who was shooting footage for their Web site. Eventually in 2005, the entertainers hired Kopple and Peck to tell their story. The duo started filming the band during the recording of their new album *Taking the Long Way* and they follow their story right up to this summer when the band hits the road for their current tour. They were also given access to the footage previously shot.

"We were dealing with material

that happened in 2003 and then in '05 and '06. A lot of it was really making the bridges work and finding out what the dramatic arc of the film would be," explained Kopple. "That was very tough but also very compelling. If it's not challenging, why do it?"

She said the most important part of any of her projects, whether it's a longform documentary, a fiction film or a commercial, is getting to the hub of a story and capturing a sense of truthfulness.

"What's really wonderful about being able to do this film is to really see the inside look of how the Dixie Chicks were able to deal with such tremendous pressure. It placed them and their friends and family in a very precarious position. And you really saw how they really pulled together



Barbara Kopple

as women and how they pulled together as musicians under all of this pressure, Kopple said. "It could have made them argue, it could have made them scared, but what it did was make them strong. That's the transformation that happened—really seeing them grow up. And their new album that's come out of it is just fantastic music."

Spot Appeal

The human element is also what appeals to Kopple about commercials. She said that spots are wonderful and challenging because you have to search for and capture that sense of truthfulness—like in *Shut Up and Sing*—but in a short time format. "If you can reach that and go deep into somebody's soul, and really pull out certain things, that is really where the story is."

She particularly enjoyed having men bare their souls and hear them talk about how much they adore their women when she worked on spots for Ogilvy and Mather's Real Beauty Campaign for Dove, which showcases real women loving their bodies.

"These are everyday women—and the everyday men who love them.

"It was great to talk to these guys about the women they love—their love was tangible, and it was fun to let the guys open up and talk about their wives in a way that they rarely get a chance to do. Guys tend to keep their feelings bottled up, so it was a fun challenge to get them to open up and let the love flow."

Seeing the love shared between members of the Dixie Chicks was also satisfying as she worked on her latest documentary. "The most memorable thing for me about this whole project is realizing how important my friends are. These women have such a bond and are so tight.

She hopes the film reinforces what family, community and ritual is all about. "And you just can't back down. You can never be afraid to stand up for the things that you believe in. Once you do that, other people will follow you."

Learn The Right Moves

Continued from page 17

share with the film commission what they spent in the area because the film commission has to justify its existence," said Kaufman. "It has to go back to the city council or the state legislature and say, 'Here's why it's good that you set up this commission because the work we as the commission do brought in X number of commercials and these commercials spent X number of dollars.'"

The session will take the mystery out of the math and provide tips on the most efficient and effective way to track those statistics.

"At a time when cities, counties, states and countries are cutting budgets right and left, how you justify your existence as a film commission becomes extremely important," Kaufman said.

In addition to sessions, AFCI Board officers will be elected at the upcoming Cineposium.

In its September election, AFCI members from all over the world chose from a slate of 20 experienced film commissioners to fill the board seats. The seven will serve two-year terms. The newly elected board members are: Janice Arrington, Orange County Film Commission; Ward Emling, Mississippi Film Office; Joan Miller, Vancouver Island North Film Commission; Mary Nelson, Virginia Film Office; Rina Piccolo, Campania Film Commission (Italy); Jay Self, Savannah Film Commission; and Olivier-Rene Veillon, Ile de France Film Commission.

"With AFCI members in more than 40 countries, it is outstanding that this newly-elected board has both an international perspective and a dedicated spirit," said Kaufman. "The entire board is well-equipped with the expertise and enthusiasm the AFCI needs to ensure global success."

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Roberta Griefer, Publisher, September 30, 2006		

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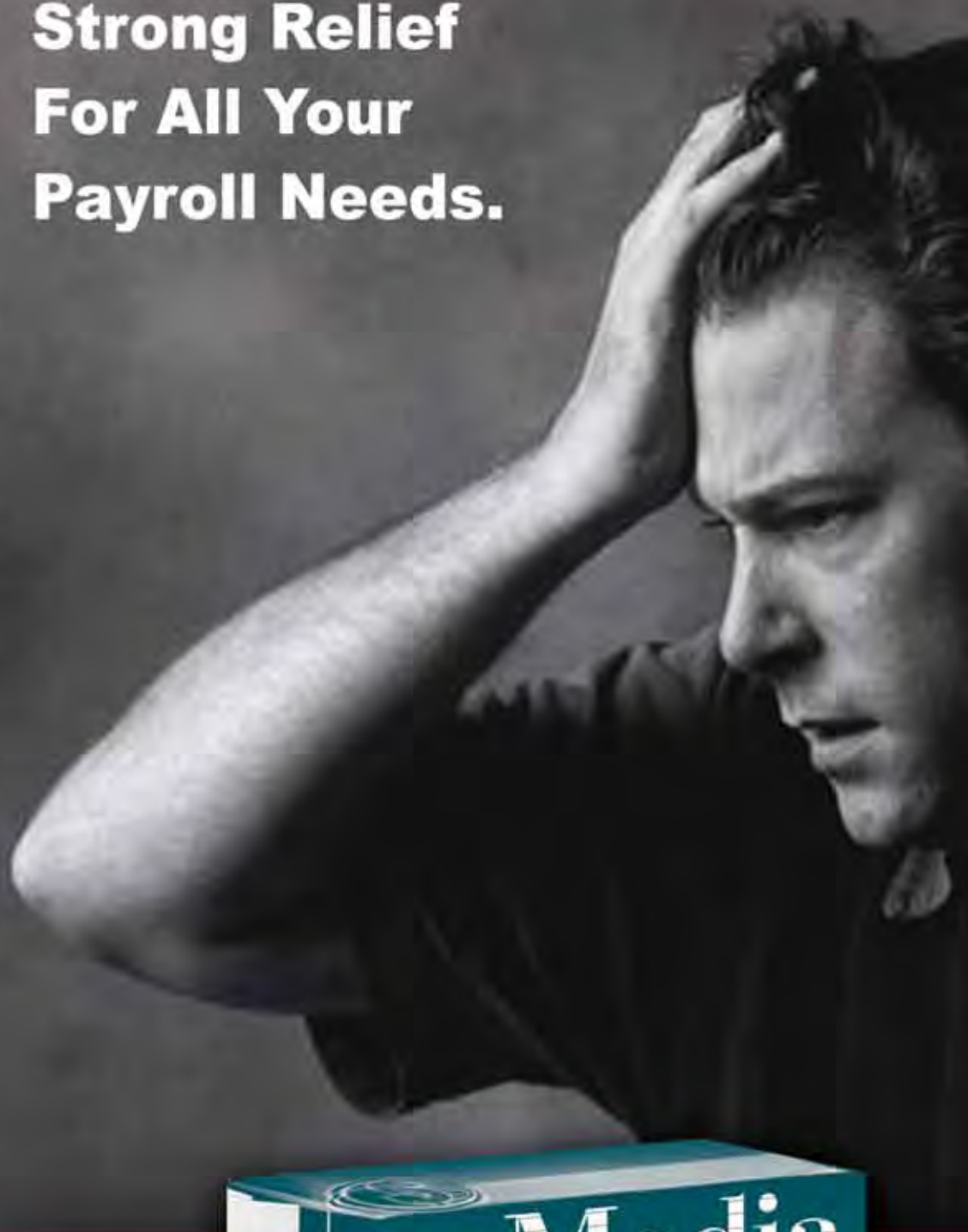
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The 12th annual California On Location Awards (COLA) yielded three spot industry honorees: Jof Hanwright was named location professional of the year in the commercials category based on work for Suzuki; and the production company/location team of the year honor in spots went to bicoastal/international @radical.media, location manager Peter Kwong and his department for a Grapenuts Trail Mix Cereal shoot. The COLA ceremony, which also honored location professionals in features, TV and still photography, was held this past weekend in Los Angeles....Element 79, Chicago, has launched a sports branding group, Element 79 Sports, led by agency executive VP John Fraser and senior VP/group creative director Danny Schuman.... Composer/sound designer Ted Gannon, formerly of Subvoyant, New York, has joined Manhattan-based Bionic....Panasonic Broadcast has released a DVD containing more than 25 commercials shot with its AJ-HDC27 Varicam HD Cinema camera. The DVD—featuring a range of national and regional spots, as well as promos, PSAs and alternative content—is available for free online at www.panasonic.com/varicam....

rep report

Venice, Calif.-headquartered Backyard has secured Annie Bossingham and Brad Grubaugh of Boss Talent to handle representation on the West Coast....Dave Dakich of dbl. D representation has taken on the Midwest territory for Santa Monica-headquartered Reactor Films....Paris-based production house Les Telecreateurs and Raquel Elfassi at Resource Paris will handle representation in France and The Netherlands for the talent roster at bicoastal Stardust Studios spanning live-action directors, designers, animators and visual effects artists....Music Forever, Hollywood, has signed independent rep firm Saarinen/Spence to cover the West Coast....Encino, Calif.-based TDN Artists, formerly The Directors Network, has added cinematographers Kevin Emmons, Jeff Barklage and Noah David Smith to its roster. Additionally former production manager Jeff Lewis has joined TDN as a partner/agent....DP Simon Thirlaway is now available through Innovative Artists, Santa Monica for commercials, music videos and feature films....Dallas-based computer graphics/animation studio Janimation has signed Alyson Griffith to serve as its commercial sales rep. Her territory includes selected Dallas agencies and extends into major ad shop markets throughout North America....

bulletin board

>October 24-26/New York: NAB New York. www.nab.org
>October 26-27/Pasadena: Cineposium. www.afci.org
>October 27/Miami: AICP Show. www.aicp.com
>November 1-9/Los Angeles: AFM/AFI Festival. www.afi.com
>November 1/Los Angeles: HPA Awards. www.hpaonline.com
>November 6-8/New York: Ad:Tech. www.ad-tech.com
>November 14-15/Los Angeles: SHOOT Presents: Music for Commercials Panel at *Hollywood Reporter/Billboard* Film & TV Music Conf, www.billboardevents.com (register online with promo code SHOOTftv for registration discount!)



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