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By Robert Goldrich



Gray Area

As this issue's coverage celebrates the talent in *SHOOT*'s fifth annual New Directors Showcase—honored during a screening/panel discussion/reception event at the DGA Theatre in New York—I'd like to take the opportunity to reflect on the competition.

Ironically while five years is a short span, my first thought is related to an even shorter time frame—just back a couple of years to the 2005 Showcase, which included a promising talent, David Gray, who made an impressive transition from noted agency creative to a full fledged director at Hungry Man.

It was the offbeat, charmingly funny Starter work he directed, featuring Green Bay Packers' quarterback Brett Favre, that caught our attention and gained Gray a slot in that third annual *SHOOT* Showcase.

I hearken back to that '05 Show-

case at the DGA Theatre in New York because less than two years later Gray was at the DGA Awards ceremony in Los Angeles as a nominee for best commercial director of '06.

I'm not referencing Gray's career progression to pat ourselves on the back but rather because it's inspiring to the unique brand of artisans

Less than two years after he was in *SHOOT*'s 2005 Showcase, Gray was a DGA Award nominee for best commercial director of '06.

who struggle, scramble and dedicate themselves to becoming viable directors in a marketplace that is highly competitive and oversaturated in numbers.

And truth be told, as reported in our profile of Gray in this spring's Directors Series, he was hardly an overnight success. The fact is that it was many years on the agency side of the business that groomed him to be a director. And the lessons he learned along the way as a creative at

such shops as BBDO New York and Goodby, Silverstein & Partners, San Francisco, served him in good stead.

Those same dynamics—perseverance, talent, careful reflection—are evident in this year's crop of New Directors Showcase talent. And like Gray, there are several from the agency ranks who have aspired to

age of promising prospects who eventually don't quite make the grade despite years of trying. But that makes it all the more important to cite examples like Gray, which thankfully aren't all that isolated during *SHOOT*'s five years of presenting Showcase directors. Among the noteworthy others is Nelson Ca-

brera who I first met in the audience during our first Showcase.

A veteran first a.d. on commercials, Cabrera was just starting to do spec work, hoping to demonstrate his filmmaking sensibilities. The next year he gained inclusion into our second annual Showcase and appeared on stage. Today he's an established director with HKM, underscoring just one aspect of what makes the Showcase so gratifying for all of us at *SHOOT*.

directing careers and made great strides toward that end. But there are also in the '07 Showcase many others from diverse backgrounds, including film students who have shown incredible initiative, connecting with notable established creatives to secure strong conceptual spec concepts.

Let's face it, though—it is indeed an uphill, often daunting yet exciting climb. And new talent showcases of all sorts still have a high percent-

By Robert Campbell



The Birth Of Hybrid Shops

Fifteen years ago, there was a pretty clear difference between "regional" and "national" advertising. If you were a creative on a national account, you shot your commercial in Sydney. If you were on a regional account, you were going to Dallas. And you might be sharing a room.

Then, of course, all that stuff happened. The Internet went from novelty to necessity, fundamentally changing the way we communicate. Which was followed by an explosion of overlapping subcultures and economic euphoria. Which was followed by the cold shower of reality. The result of all this reality, in markets like Houston anyway, was the virtual disappearance of the large, regional agency.

The good news is this has created major opportunities for smaller companies—design shops, production companies, consultants and collectives—to fill the void left by the large agencies. Opportunities not just for business, but for doing great work.

Hybrid shops are a fairly recent phenomenon. A combination of ex-agency staffers and production people, they've taken off in places like New York and L.A. Things get a little trickier in regional markets where clients don't have a frame of reference.

For example, as a hybrid shop in Houston, we've really struggled with what to call ourselves. When you say hybrid, people think "broccoflower." Beyond that, we're not an agency; we're not a production company. And in the South, you have to be careful about calling yourself a boutique—you'll get phone calls asking if you cut hair.

Get past the identity crisis, however, and the road to doing great work is wide open.

To begin with, while regional budgets are still smaller than their national counterparts, you can go a lot further in real dollars than you could 15 years ago. And hybrid shops are uniquely suited to go from idea to execution with efficiency.

Also, in response to a changing industry, we've had to re-apply our skill sets. As a result, we've developed a reputation not as writers, designers, producers or directors, but as problem solvers. Which, arguably, attracts more problems, but it also attracts clients more open to creative solutions. Then, there's trust. Whether it's smaller budgets, busier clients, the fact that hybrids are up on the latest, rampant technology or all of the above, I've noticed that more clients are trusting us to do our job.

Finally, hybrids enjoy the best of both worlds. On the client side, increasingly self-reliant marketing and advertising

departments have assumed roles that once fell under agency jurisdiction. Clients now have a tendency to work with multiple agencies and a willingness to work with specialty creative shops. At the same time, more agencies are outsourcing not only the production, but the creative, to specialty shops.

I'm not implying there's no downside. For one thing, there's a void of disciplined, mid-level creatives in regional markets. When you combine that with

the emphasis on new technology, the result is a lot of new work that lacks big ideas. But this is the era of small, nimble creative shops. As the industry grows into its own, both clients and creatives will demand more. Whether national or regional, it's a great time for little guys to make big impressions. They already are.

Robert Campbell is creative director and partner at Houston-based creative and production studio 808inc.

Flash Back

May 17, 2002 Fallon Minneapolis and client BMW topped the 26th annual One Show, held last week at the Waldorf-Astoria Hotel, New York. The agency earned best-of-show honors in the TV portion of the competition for *The Hire*, a series of short films for BMW....Director Robert Logevall has come aboard bicoastal Anonymous Content for exclusive commercial representation in the United States....Director/editor Scott Young and his brother executive producer Todd Young have launched Addiction Films based in Santa Monica....

May 23, 1997 Bicoastal Coppo Films has secured feature director Barry Sonnenfeld (*The Addams Family*, *Get Shorty* and *Men In Black*) for spot representation. The shop also hired Allison Nunn, who had been executive producer at Santa Monica-based Atlas Pictures, Sonnenfeld's former commercialmaking home....Steve Shafer Music, headed by president/composer/producer Steve Shafer and composer/producer Greg Allan, has been named SPANK! Music. Joining them is third partner/composer/orchestrator, Matthew Morse, who comes over from Antelis/Morse Music, Chicago, where he teamed with Ira Antelis.

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PEOPLE & PROJECTS

Director Yael Staav Joins Furlined For U.S. Representation

By Robert Goldrich

SANTA MONICA—Director Yael Staav—whose Dove “Evolution” viral video (co-directed by Tim Piper of Ogilvy & Mather, Toronto) struck a responsive chord that extended well beyond its home Canadian market, generating considerable buzz in the United States and elsewhere via its YouTube.com release—has signed with bicoastal Furlined for exclusive stateside representation spanning commercials and music videos.

Staav was previously handled in the U.S. by Biscuit Filmworks, Los

Reginald Pike was consolidated into its sister shop Untitled.

Staav began exploring prospective spotmaking homes stateside and gravitated to Furlined, saying that she felt a shared vision of her future with the company’s managing director/co-founder Diane McArter and company partner/executive producer Matt Factor. Staav noted that she felt a comfort level with Factor, whom she’s known dating back to before she formally embarked on a directorial career.

Factor earlier this year came aboard Furlined as a partner, joining McArt-

who maintains East Coast representation for Furlined. Factor had a hand in not only bringing Staav aboard Furlined but also other directorial talent, perhaps most notably The Perlorian Brothers, who like Staav were part of the rosters at Reginald Pike and Biscuit.

“I had decided to join Furlined on my own, independent of some other benefits that I consider serendipitous,” related Staav. “For one, The Perlorian Brothers are like family and I’m glad it turned out that we are still together at Furlined.” Staav noted that it’s also nice to have the logistical

benefit of there already being a firm connection between Furlined and Soft Citizen. The latter represents the former’s directors for work out of Canada, meaning that the two companies’ executives “are on the phone with each other regularly, making
Continued on Page 15



Staav’s “Evolution” for Dove, co-directed with O&M’s Piper, resonated with viewers worldwide.

Angeles, via a reciprocal deal with the former Reginald Pike, Toronto. Staav recently decided to exit Reginald Pike and shift her Canadian spot roost to Soft Citizen, Toronto, where she had been repped for music videos for several years. Shortly thereafter,

er and company cofounder James Studholme of Blink, London. Factor was no stranger to Furlined, having repped the production house on the East Coast via his New York-based indie firm Sweet—which continues under the aegis of Tara Muscarella

By Robert Goldrich

VENICE, Calif.—Bicoastal Spot Welders has extended its reach internationally, entering into a strategic alignment with London editorial house Work. Per the arrangement, Work’s stable of editors—Bill Smedley, Rick Orrick and Neil Smith—gain representation and bases of operation stateside. Conversely the ensemble of Spot Welders’ talent garners a U.K. foothold.

Work recently celebrated its first year anniversary. The shop came together when cutters Orrick and Smith exited The Whitehouse, London, while Smedley came over from The Quarry, London. Jane Dilworth, formerly a managing executive pro-

ducer at The Whitehouse, is Work’s executive producer.

Shortly after its launch, Work entered into a brief transatlantic relationship with bicoastal editorial house Lost Planet (*SHOOT*, 5/12/06). Now Work’s U.S. connection is with Spot Welders.

Work’s Smedley recently won the British Television Advertising (BTA) Craft Award for best editing on the strength of Honda’s “Choir” spot directed by Antoine Bardou-Jaquet of bicoastal/international Partizan. The commercial has also been nominated for best editing at this year’s D&AD competition.

Among Work’s notable credits in 2007 are: Levi’s “Dangerous Liaison”

and adidas “It Takes 5,” both cut by Orrick; Dodge’s “Rock ‘em Sock ‘em” campaign and Shell/Ferrari’s “Born In Italy,” edited by Smedley; and Honda’s “Museum/Asimo,” Audi’s “Satellite” and Nike’s “Football” cut by Smith, who is currently working out of Spot Welder’s New York office on an American Airlines spot that was directed by Rupert Sanders of bicoastal/international MJZ.

Spot Welder’s roster of editors includes Damion Clayton, Robert Duffy, Haines Hall, Michael Heldman, Pam Martin (who cut *Little Miss Sunshine* for the directorial duo Dayton Faris), Jason Painter and Lucas Spaulding.

Spot Welders Goes To Work For U.K.

Petrossian Makes His Branded Content Debut Via W +K, Shanghai

“Beijing Ballers” Yields Lessons Not Learned In Film School

By Nicole Rivard

WEST HOLLYWOOD, Calif.—Tony Petrossian of Rockhard Films, West Hollywood, thinks of his music videos as branded content. “The challenge is to write an idea that is intriguing enough to get people to watch, while always keeping a close eye on how the brand—the artist—is presented,” explained Petrossian, who was chosen to be in *SHOOT*’s New Directors Showcase also featured in this issue. But it wasn’t until recently that he worked on his first official branded content piece—a “music video” sponsored by Nike, Inc. China via Wieden + Kennedy, Shanghai.

“Beijing Ballers” is essentially a short film set to the music of Chinese hip hop artist MC Webber that was slated to air in conjunction with a huge basketball tournament that Nike was sponsoring in May. Shot at Zhou Zhou in Beijing, the film shows three “ballers” outdoing the competition with their awesome street moves and speed no matter how outnumbered they



“Beijing Ballers” is action packed to keep kids engaged.

are. “The client’s goal was to create a riveting action piece that would keep kids engaged,” said Petrossian. “We worked together to make sure that the branding that resulted in the cut stemmed out of the necessity of a given scenario in the film, as opposed to forcing shots of branding into the film.”

Petrossian also took on the role of editor and VFX supervisor, which was crucial to getting the film done on time and on budget. “It allowed me to take quick and decisive action when it was necessary, with full knowledge and responsibility for the consequences of such moves.”

Throughout the process

Petrossian used an interpreter to speak to all key personnel except for his producer. “I really paid attention to non-verbal cues from others and established my own to communicate my vision. I was always hyper aware of my own body gestures and energy—trying to maintain a confident and relaxed, positive example for everyone to rally around. Had I panicked or shown lack of confidence given our time constraints, I may have lost the crew’s loyalty and faith. As it turns out they stuck it out with me all the way and hustled like mad.

“That experience is something I could not have learned in film school,” said Petrossian.

Editors Cramer, Wainstein Form A Stronger Bond

NEW YORK—Bond, the creative editorial/visual effects design boutique launched last year in New York by editor Jeff Beckerman, has added editors Beth Cramer and Sebastian Wainstein to its roster. They join a creative staff that also includes editors David Smalheiser, Greg Kieran, Gustavo Bernal, Scott Pelzel and Beckerman, as well as designer/visual effects artists Jeff Spangler and sister audio shop Sound & Vision Studios.

Known for her fashion/beauty spots, as well as her prowess in storytelling, Cramer established her career at Red Car, New York, where she cut from 1994-’04 and then joined The Well, New York, her home from ’04 to ’06. Over the years Cramer has worked with many top commercial directors including Marcus Nispel, Gerard de Thame, Bob Giraldi and Leslie Dektor, and cut campaigns for Fidelity, Sprint, Chase Manhattan, ESPN, Victoria’s Secret and Olay, among others.

Cramer also directed and edited a feature-length documentary *Plan B, Single Women Choosing Motherhood*, which premiered last year at the Tribeca Screening Room. The film weaves a serious, emotional and often funny look at what has become a growing trend among women over

30. Cramer edited the documentary as a dynamic conversation among 14 women who never meet, but share an overwhelming desire to parent.

Wainstein

Originally from Buenos Aires, Wainstein settled into film editing full-time in ’00 and became one of that market’s leading young editors. His reel includes spots for such brands as Sprite, Continental Airlines, Bavaria Red beer, CTI Mobile and a hilarious campaign directed by Jose Antonio Prat of bicoastal Supply and Demand for Axe body spray that depicts a college that teaches young men how to seduce women.

“I was looking to come to New York to challenge myself creatively,” said Wainstein who’s enthused over joining Bond in that the company has “a great reputation in both the general and Hispanic U.S. market. I know they can help bring my career to the next level and I’m excited to be a part of what Jeff is building.”

Since joining Bond, Wainstein has wrapped a humorous two-spot package for Advil via The Bravo Group, New York.

Beckerman said that the addition of Wainstein and Cramer advance Bond’s goal of offering “a lot of creativity under one roof.”

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Chessman Moves To Cosmo Street

By Robert Goldrich

SANTA MONICA—In a move that sounds like a change of address but is much more, editor Bill Chessman has relocated from Venice Beach to Cosmo Street.

The latter is a bicoastal independent editorial house, ending a six-year tenure for Chessman on staff at Venice Beach Editorial, the in-house post arm of TBWA\Chiat\Day in Los Angeles.

At Venice Beach, Chessman worked on assorted top drawer projects with major directors, cutting, for example, Nissan Z's "Take Me Driving In Your Car" spot directed by Zack Snyder of bicoastal/international Believe Media (while Snyder was on a break from helming the box office feature hit *300*); McDonald's and Ballpark Franks' campaigns directed by Joe Pytko of Venice-based PYTKA; the Nissan Pathfinder "Left Turns Only" campaign, which consisted of a two-minute piece and various :30s directed by Errol Morris of bicoastal/international Moxie Pictures; and a Sony PlayStation Ratchet and Clank videogame spot directed by Jonathan Dayton and Valerie Faris



Bill Chessman

(*Little Miss Sunshine*) of Bob Industries, Santa Monica.

"If you have to work at an agency in-house editing shop, Chiat\Day is the place to be," assessed Chessman, noting the high level of creative talent and spot filmmakers that the agency attracts.

"I certainly didn't leave there for lack of working with great projects.

"But," continued Chessman, "I felt after six years the time was right for a new challenge and I find being at an independent editorial house like Cosmo Street to be very appealing. There's the chance to open up new opportunities, to work with different agencies and directors."

Chessman began editing in 1996 after graduating from the film and TV program at San Francisco State University. Though he was on a directing educational track, he soon found editing to be his calling. Chessman's first job out of college was as a postproduction coordinator at Pederson Media Group, San Francisco, where his responsibilities included managing the Avid bay and hiring freelance editors.

Several of those editors helped Chessman develop his cutting skills and he took the initiative of learning Avid at night and during the weekends. Next, Chessman joined San Francisco edit shop Pomegranite as an assistant editor, gaining his first experience in commercials. In '00, Chessman decided to move down to Southern California to further his editorial career.

He began freelancing as an assistant editor, eventually linking with Venice Beach Editorial where he took on several freelance gigs during the course of a year. This working relationship resulted in his editing on occasion for Venice Beach, which eventually offered him a full-time job as a staff editor.

Short Takes

LEAVING VEGAS FOR THE TRACK

Having fun with and debunking the adage "What happens in Vegas, stays in Vegas," is a three-spot campaign for California Thoroughbred Horse Racing co-directed by Eric Joiner and Robert Richardson, ASC, of bicoastal Tool of North America for Rubin Postaer and Associates,

Santa Monica. In each commercial, a man's Vegas "sexploits" come back to haunt him, suggesting that the race track might be a better means to satiate one's need for fun and excitement. For example, in "Tattoo," we see a couple in bed, bathed in warm morning sunlight. As



the woman awakens and looks lovingly upon her mate, she notices something on his lower back: a tattoo of a half-naked woman with "Misty" written across her chest. "Who's Misty?" she asks her hubby. Clearly caught, the man braces for the worst—the first manifestation of which is his wife smacking him on the back of the head. We are then taken to the race track, accompanied by the tag and voiceover, "Unfortunately, some things don't stay in Vegas. For more fun and less trouble, come to the track. You're this close to winning." The Rubin Postaer team included creative director/copywriter Pat Mendelson, creative director/art director Mark Erwin and producer Gary Patocoff. Jennifer Siegel and Brian Latt executive produced for Tool with Joby Ochsner serving as producer. Richardson shot the campaign. Editor was Jon Hopp of Jigsaw Editorial, Los Angeles.

VES' FAB FIVE

Members of the Visual Effects Society (VES) voted on the most influential visual effects films of all time. Dubbed the VES 50, the roster is the backdrop of the 2007 VES Festival of Visual Effects, which is slated for June 7-10 at the Writers Guild Theater in Beverly Hills. During the event, there will be a panel discussing the VES 50. Scheduled panelists include Oscar winners Richard Edlund, Dennis Muren, Doug Trumbull and John Dykstra. Other Festival programs include such sessions as: The Art of the Miniature—What Can You Get Me In Two Weeks; VFX Manipulation—With Great Power Comes Great Responsibility; and Pre-Viz—All the Ins and Outs. Though space doesn't permit us to list all of the VES 50, here are the top five. *Star Wars* finished first, followed by *Blade Runner* and then a tie for third between *2001: A Space Odyssey* and *The Matrix*. The fifth slot went to *Jurassic Park*. For more info on the Festival, log onto www.visualeffects-society.com/vesFestival.cfm.

PEOPLE IN THE NEWS

Julian Duff, formerly of The William Morris Agency, has joined the New York office of bicoastal music and sound house Bang/MOD in the dual roles of senior producer and new media strategist. He will work closely with Bang founder/creative



Julian Duff

director Lyle Greenfield and partner/composer Brian Jones in overseeing production in the TV and interactive worlds spanning both entertainment and commercials. Duff will also spearhead Bang/MOD's creative development strategy, from TV series to recording projects....Joe Nelms has been named creative director at Philadelphia-based inde-

pendent ad agency Red Tetter. A former screenwriter, Nelms has a strong background in the advertising and entertainment industries, having previously worked for Warner Bros. Films as VP of advertising, and BBDO New York and Grey, New York, in creative capacities....

ARTISANS

Paul Golden Builds FFAKE Studio

PORTLAND, Ore.—Paul Golden, whose resumé includes serving as president of advertising at the former Vinton Studios (now LAIKA/house), Portland, and executive positions at such animation studios as Wild Brain, San Francisco, and the now defunct (Colossal) Pictures, has launched production/animation house FFAKE.

The shop opens with a roster that includes animation directors Carl Willat, Nicholas Weigel and the Maverix Art Collective. The latter entity has such directors as Ed Bell, Robert Valley, Tom Rubalcava and Charlie Canfield. Additionally, FFAKE has up-and-coming helming talents David Lobser, 3D character design and animation director Peter Richardson and animation director Ben Meinhardt on board.

Golden has positioned FFAKE as a nimble studio free of big facility overhead with a smaller sized roster that he can match to individual projects. During his career Golden has produced and overseen numerous projects ranging from national and international spots to music videos, TV show packages, programs, feature film content and special venue installations. On the spot front, his clients have included Budweiser, McDonald's and Nike.

Director Willat is known for his work in stop-motion animation and CG prod-

uct photography, and will be handled for spots by FFAKE. Willat continues to maintain Carl's Fine Films (CFF), San Francisco, for features, broadcast and industrials. CFF has been engaged in varied forms of computer animation for Hershey's, Outkast's feature *Idlewild* and the upcoming Julie Taymor feature



Paul Golden

Across the Universe. Earlier Willat was with Wild Brain and (Colossal).

Weigel is experienced in CG, cel animation and graphics spanning commercials, TV, film, games and the web. He recently served as creative director at Nick Digital. He has done spots in the past via such studios as Wild Brain and New York-based Hornet.

The San Francisco animation collective Maverix is involved in multimedia

projects as well as comics and graphic novels. FFAKE has aligned with Maverix for spot animation, tapping into such helming talent as: Bell, a former lead commercial director at Wild Brain with hip-hop/anime style spots for Coca-Cola, Sony, Nike and Target to his credit; Valley, an alum of Wild Brain, Colossal and London's Passion Pictures (with projects for Nike, Levi's, Coke and Evian); Rubalcava, who cofounded Way Out West, a San Francisco animation boutique before joining Maverix in 2002 (he is perhaps best known for his work as a character sculptor and effects animator on the *Gumby Adventures* TV series in '87-'88); and Canfield, an animation veteran who's worked with MTV, Nickelodeon, Wild Brain, (Colossal) and Industrial Light+Magic.

As for the FFAKE moniker, it was chosen by Golden to pay homage to Orson Welles' final film, *F for Fake*, an examination of the essential duplicity of art and cinema. "I find it a really interesting idea that we accept something like good animation, which is really sleight of hand or essentially fake, as something very enjoyable. We don't worry about the fact that it's fake but accept it is real."

SchafferRogers, New York, handles East Coast spot representation for FFAKE.



MICHELE De LORIMIER could well be one of the busiest DITs in the industry, as her mastery of digital technology and familiarity with a wide range of equipment keeps her traveling to shoots around the globe. Her experiences with the Arri D-20 and Clairmont's support staff speak volumes about production efficiency and the bottom line.



BENGT JAN JÖNSSON is one of today's crop of young cinematographers who were formally trained on film (at the A.F.I.), and been an integral part of the "digital revolution" for the past decade. He is likely the first person on the West Coast to use the D-20 on a job, and has used it frequently ever since.

CLAIRMONT & ARRI TEAM UP FOR THE PERFECT DIGITAL SOLUTION

JÖNSSON: "I first saw the D-20 in Arri's booth at the Cine Gear Expo last year and knew immediately that I had to try it. When I asked the rep when the D-20 would be available, he said that Clairmont Camera had just taken the first U.S. shipment. I pulled out my cell phone, called them, and arranged for a test shoot the following Monday in preparation for an upcoming ad. The test gave me the confidence I needed to recommend the system for the commercial. Needless to say, I was most impressed. Based on my experiences I have tried to integrate the D-20 into digital jobs whenever possible."

De LORIMIER: "The D-20 has been very well received by crews because it behaves more like a film camera than the HD systems they have worked with. It's almost a transparent transition because the lenses, filters, and accessories are all the ones with which they are familiar."

JÖNSSON: "The first feature of the D-20 that really caught my attention was the size of the CMOS sensor chip. Because the sensor has the same proportions as a 35mm frame it can use all the lenses we're used to and yield the results we expect from them. I use the Revolution lens quite a bit, and it's able to perform to its full potential with the D-20. Using probe lenses with other cameras has been limiting, and the selection of Primes and Zooms is much smaller."

De LORIMIER: "The D-20 has two completely independent 4:4:4 or 4:2:2 HDSI output pairs. This allows for additional recording possibilities. On

Arri's new D-20 Digital Camera combines the familiar features of film cameras with state-of-the-art digital image capturing technology. The net result is a camera that "feels" like what most DPs, operators and focus-pullers are used to, while providing a data-rich stream of digital imagery. Clairmont Camera compliments the D-20 with a huge selection of lenses and a robust engineering station that's matched to production needs.

Cinematographer Bengt Jan Jönsson and Digital Imaging Technician (DIT) Michele De Lorimier share their experiences with the D-20 and Clairmont Camera.

a recent shoot we used two SRW-1 recorders and did two simultaneous versions of the entire job. One was REC 709 and the other a partial raw mode. We were able to send off in the editor's direction color correct tapes for downconversion/dailies, and off to the visual effects house went the log mode version. After ingest at visual effects, the log mode tapes were preserved as masters for the final tape-to-tape. The D-20 also has a CVBS output, giving a downconverted NTSC/PAL signal with just one frame delay for distribution on the set. I have found this to be quite helpful."

JÖNSSON: "I also like the D-20's optical viewfinder, as it's what I'm used to. It gives you an accurate representation of what you're shooting, and essentially eliminates an interpretive step (i.e. a digital viewfinder that can be

maladjusted) as compared to normal HD methods. I prefer its focus structure and precision in determining depth of field. The reflex viewfinder also lets you see what's outside of the recorded frame area. Also there's a real time NTSC signal allowing you to see full frame top and bottom and the Steadicam and crane operators really appreciate this. And there's the flexibility of being able to swing the viewfinder over to either side of the camera."

De LORIMIER: "From reliable cables to QC'd decks and calibrated, well-maintained monitors, Clairmont uses the best of everything in its packages. I can trust that everything has been serviced in a manner that is unmatched. I have been on shoots where production chose lesser quality equipment from other sources, which failed, and the down time lost on

the set with the entire crew standing around cost them far more than what they hoped to save on the lesser cost rental."

JÖNSSON: "The fact that Arri has designed the D-20 similar to the 435 gives you the feel of familiar gear along with the digital technology. It's a very solid piece of equipment. From a DPs point of view, it's a real level of comfort."

De LORIMIER: "As much as I like the top notch gear at Clairmont Camera, I love the service. I come from a rental house background and know it takes a great environment to keep staff on for years and years. I truly believe this is one of the greatest assets a facility can have. Most of the employees have been at Clairmont for a long time...from the lens and camera technicians to the office staff. This has a tremendous effect on quality. For equipment, as well as service, Clairmont achieves a rare perfect morphing of film-style expectations with the great potential of digital capture and workflow."

JÖNSSON: "When you add up all the features the D-20 brings to the table, along with the advantages of digital technology, I see bigger and better things on the horizon. About 70% of the work I do is commercials—with the balance in TV and feature films—and there are many opportunities to exploit the capabilities of the D-20 in all of these areas."

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HD Essentials

Workshop Series

Panasonic and HD EXPO have announced that to assist the creative community in the rapid transition to a tapeless workflow, they are teaming on a national workshop series that will explore the process from production through delivery.

Launching this June in eight U.S. cities, the two-day P2 HD Workflow Workshop is a rigorous training program for content creators that will illuminate the extensive benefits of a tapeless workflow. The workshop includes a thorough explanation of nonlinear acquisition and its underlying technology including the Panasonic P2 HD product line. Additionally, case studies of projects that have utilized the data-centric workflow, as well as hands-on small group laboratories for cameras, postproduction and technology, will take attendees through the process in detail. In-depth technology presentations will cover compression algorithms and how they affect content from production through post, as well as explanations of data preparation, proofing, management and storage.

The P2 HD Workflow Workshop culminates with a panel of experts presenting a discussion on, "Shooting in the 21st Century: Demystifying New Media." In addition, workshop attendees will receive detailed manuals and take-away materials.

Tour Stops

Workshops have been announced for Los Angeles, Chicago, New York, Dallas, Washington D.C., Atlanta, Miami/Orlando and Denver on the following dates: Los Angeles—June 29-30, September 27-28 and November 9-10, 2007; Chicago—July 19-20; New York City—August 24-25, 2007, and March 28-29, 2008; Washington DC—October 18-19, 2007; Atlanta—December 7-8, 2007; Miami/Orlando—February 8-9, 2008 and Denver—March 20-21, 2008.

P2 HD core products offer solid-state high definition recording without the mechanical wear and environmental limitations of tape, hard disk and optical disc based systems. P2 HD ensures the highest reliability, especially in challenging conditions of extreme temperature range, shock and vibration. New P2 HD products provide a significant reduction in maintenance costs, longer useful product life, and immediate access to recorded video

(no need to digitize, ingest or create proxy video files) and metadata. P2 HD provides the reliability of solid-state production, the immediate connectivity to existing IT infrastructures; the speed, ease of use and portability of P2 cards and the interoperability with leading NLE systems.

Instructors for the P2 Workshops will be announced shortly. Tuition for the Workshops is \$399, or \$349 with early registration. Registration for the P2 Workflow Workshops is available at www.hdexpo.net/education or by calling 818 842-6611.

Notch In Digital Vision's Belt

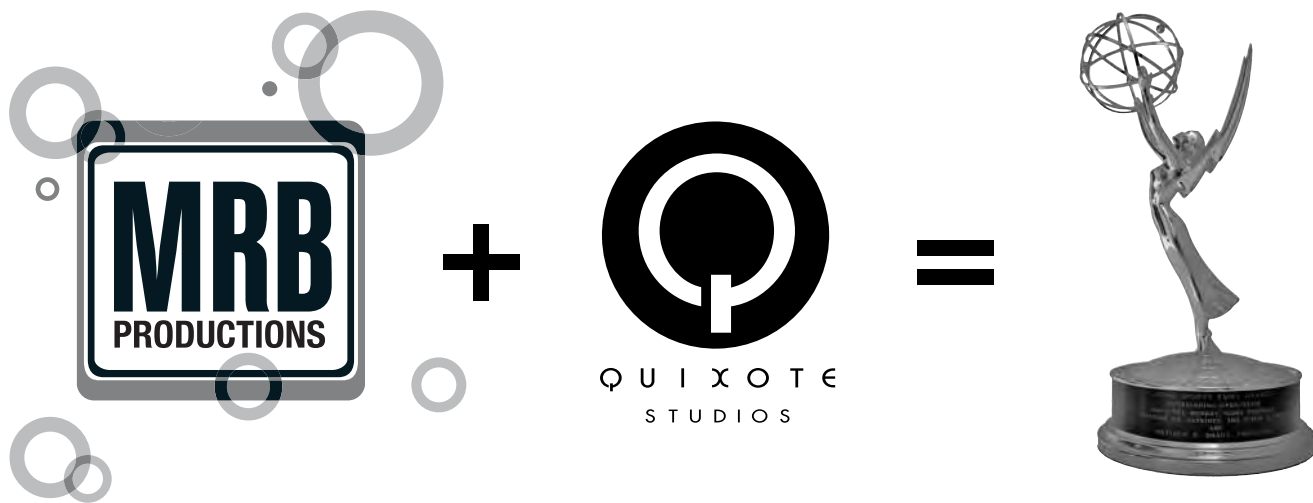
Toronto post house Notch has purchased a Digital Vision DVNR 2k system to support the expansion of its facility services to include high definition and over time, 2k. The newly upgraded system, Notch's second DVNR, is equipped with the AGR4-HD option, which adds adaptive film grain management and noise reduction to the system's precision image enhancement capabilities.

The new DVNR system is currently in service at Notch as part of the overall film-to-tape finishing process for HD projects, primarily commercial work.

Meanwhile Frantic Films, a visual effects, live action and commercial production services company, recently purchased a Digital Vision Nucoda Data Conform system for its Vancouver, B.C., facility—augmenting its two existing Data Conform systems in Winnipeg and Los Angeles. A complete conforming and editing solution, the Data Conform system is used primarily to assemble data files into completed sequences for review within a visual effects pipeline.

Digital Vision president/COO Simon Cuff, said, "The worldwide transition to HD and file-based workflows is in full swing and we're seeing demand for 3D film postproduction tools rise steadily. Facilities upgrading their telecines to HD and their pipelines to data-centric processes need conforming and finishing tools that interoperate within these workflows."

Contact SHOOT editor Robert Goldrich with HD-related news and developments at rgoldrich@shootonline.com or at (323) 960-8035.



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FROM ALL OF US AT QUIXOTE STUDIOS

AICP To Put This Year's Honorees Into Context

Continued from page 1

ning of the breakthrough next generation work.

"The Next Awards are a way for us to get deeper into who and what's behind the work—deeper than what is the awards show norm," related Matt Miller, president/CEO of the Association of Independent Commercial Producers, which produces the AICP Show.

"Since the inner workings of these new forms are so much different from commercials, the Next Awards presentation should prove relevant and informative."

Evening gala

The evening component of the AICP Show continues the tradition of screening and honoring the best work across 13 Technique categories, two Concept categories, four Specialty categories and five Advertising Excellence categories. Dubbed "The Art & Technique of the American Commercial," the Show focuses on technical expertise and artistic execution, with the honored fare gaining inclusion into the permanent archives of MoMA's Department of Film.

For the first time the Advertising Excellence/Single Commercial and Advertising Excellence/Campaign categories will each have one honoree—making that work the best in show for the best commercial and best campaign of the past year.

Context

Miller noted that while the evening's focus is on the honorees across all categories, the AICP is looking to put that work into better big-picture context via a redesigned website that will be up and running the day after the Show's debut. "The AICP Show is not an annual awards show where hardware is handed out," he related. "The honored commercials are a set of inductees that gain entry into what amounts to a Hall of Fame, the permanent archives of MoMA's Department of Film. Speaking with the community during the off part of the year, we found that the AICP Show's connection to the archives and the growth of the body of work in those archives over the years was lost on a lot of people.

"So," continued Miller, "we wanted to re-establish that connection between the winners from year one to year 16 and all the years in-between. Our new website is designed to help re-establish that connection for people throughout the industry. The AICP Show is an annual contribution to a prestigious archive. Along those lines, people will be

able to enter our new site and not just see honored work from one year to the next. They'll be able to call up all the honored work in any category like visual effects and see how it has evolved—connecting the present to the past with a real sense of context

of where we've been, where we are and where we're headed. Each year connects with the other instead of just being on its own."

The AICP was granted a SAG waiver for the AICP Show honorees to be exhibited on the website,

meaning that the treasure trove of work doesn't have to be password protected and will thus be readily accessible to the industry at large.

Sweet 16

In terms of comparing one year

to the next, the AICP Show has performed well in its 16th year, drawing 20 percent more entries than in '06. Chairperson of the 16th annual AICP Show is Shawn Lacy Tessaro, partner/executive producer of Biscuit Filmworks, Los Angeles.



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Top Spot of the Week

Director Stacy Wall Steps Up To The Plate For Gatorade And Element 79

By Christine Champagne

A new :45 for Gatorade titled “Thief” has Harvey Keitel getting inside Yankees star Derek Jeter’s head on the baseball diamond, egging him on to steal second base during a game against the Anaheim Angels.

“Go ahead. Take it,” Keitel says, sliding up to Jeter on the base path.

“You’ve gotta do what you’ve gotta do,” Keitel reasons.

And with that, Jeter is off like a shot, sliding safely into second.

Admiring Jeter’s work, Keitel says, “Ahhhh, stealing. It’s a beautiful thing.”

“Thief” is part of a larger “Is it in you?”-themed Gatorade campaign out of Element 79 Partners, Chicago, in which we get a glimpse of athletes’ inner thoughts. “Here, we thought it would be fun to explore what goes through Derek’s mind when he gets on base in a tough situation, and he has to make something happen for his team,” said Element 79 Partners’ art director Max Stinson, who conceptualized the spot with copywriter Jim Paul and creative director Jon Flannery.

When it came to casting Jeter’s inner coach, Harvey Keitel immediately came to mind. Given that he has a

history of playing heavies, Keitel perfectly represents the type of character “who would be an authority on stealing if you will,” Stinson said.

As you might imagine, waiting to find out whether Keitel would accept the role was stressful. Ultimately, he responded well to the script, according to Paul, who believes “Thief” marks the first American spot Keitel has starred in.

Offered the job of directing the spot, director Stacy Wall of bicoastal Epoch Films said he didn’t have to think twice about accepting. “It was a great opportunity to work with a great actor and a great baseball player on a simply written, nicely conceived spot.



Stacy Wall

It had everything going for it,” Wall reflected, noting, “So my job was just trying to serve the story, take it to the level it deserved to be told at.”

The director and his crew, which included DP Paul Cameron, shot “Thief” on location over the course of two evenings at Tempe Diablo Stadium in Tempe, Arizona, which is where the Anaheim Angels train in the off season. Baseball fans will recognize Angels pitcher John Lackey and catcher Mike Napoli’s cameos in the commercial.

Field of dreams

Wall aimed to create an intimate feel, shooting the spot in a way that would make fans feel as though they were actually on the field with Jeter. “I tried to avoid the angles we’re used to seeing on television during a baseball game. I wanted it to feel slightly surreal,” Wall explained, adding, “The script as it was conceived naturally has a tone of fiction. This is a metaphor—this is almost like a dream sequence meets action.”

Both Jeter and Keitel were enthusiastic participants, Wall said. Keitel insisted on showing up the day before the shoot to do a walkthrough with the director, “which doesn’t typically happen on a commercial,” shared Element 79 Partners’ producer Peter Hullinger, noting, “Harvey really approached it like it was a film project. He was very professional.”

According to Paul, Keitel was protective of the script. “We wanted him to do some alternate lines for network clearance possibilities just to cover ourselves, and he was like, ‘No, I love this script as it is,’” Paul recalled. “He didn’t want to stray from the script because he didn’t want to destroy the integrity of what he saw in it.”

Keitel also put in some overtime, insisting on going an hour and a half beyond the pre-determined wrap time to make sure Wall got everything he needed.

Looking back on Jeter and Keitel’s first meeting, Paul reflected, “It was a really great moment when they were first introduced by Stacy. Jeter said, ‘Oh, Mr. Keitel, I’m a big fan,’ and they shook hands, and Harvey was really coy and was like, ‘You, too.’”

Wall confirmed that Keitel is indeed a big Yankees fan.

Once Wall got what he needed of Jeter and Keitel, the second evening of production was devoted to shooting pickup shots, plates and close ups. Later, the artisans at Framestore-CFC, New York, got to work on crowd duplication—Wall shot the spot with about 200 extras. “We needed to make this feel like it was a major league game,” Hullinger said. “So we relied on Framestore very heavily to help us make the crowd feel big.”

Framestore’s Eric Rosenfeld was on location as shoot supervisor.

Buying time

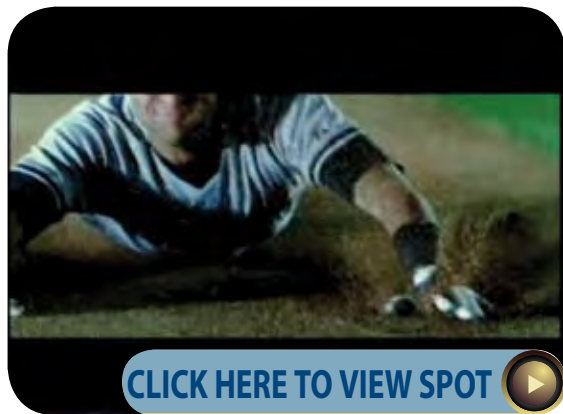
As for the edit, originally “Thief” was intended to be a :30, but while Andre Betz of Bug Editorial, New York, was cutting the spot, it became clear that the story could use more

time to unfold. “It felt like there were pieces missing in the 30, so we sold the 45 second through to the client based on the rough cut,” Hullinger said.

This last-minute change meant a change in media buy, but the client was willing to make the accommodation, Hullinger praised.

In sound design and music, Stinson said the agency sought something off-kilter with a Twilight Zone feel to play up the bizarreness of the situation. Stimmung’s David Winer composed the track featured in the spot, while his colleague Gus Koven did the sound design.

All of the elements come together to create a spot that “feels larger than your average commercial,” Stinson mused.



[CLICK HERE TO VIEW SPOT](#)

Stealing The Moment—and A Base: Harvey Keitel portrays an offbeat character sidling up to and getting into the psyche of New York Yankee Derek Jeter during the course of a Major League Baseball game. Keitel goads the star shortstop into stealing a base and moving into scoring position.

TOP Spot OF THE WEEK

CLIENT
Gatorade

AGENCY
Element 79 Partners, Chicago
Jon Flannery, creative director; Max Stinson, art director; Jim Paul, copywriter; Peter Hullinger, producer.

PRODUCTION COMPANY
Epoch Films, bicoastal
Stacy Wall, director; Paul Cameron, DP; Jerry Solomon, executive producer; John Duffin, head of production; Timory King, line producer.
Shot on location in Tempe, Arizona

EDITORIAL
Bug Editorial, New York
Andre Betz, editor.

POST/VISUAL EFFECTS
The Mill, New York
Fergus McCall, colorist.

Framestore-CFC, New York
Murray Butler, senior Flame artist; Talia Marash and Tom Leckie, Flame artists; James Razzall, senior producer; Eric Rosenfeld, shoot supervisor.

MUSIC/SOUND DESIGN
Stimmung, Santa Monica.
David Winer, composer; Gus Koven, sound designer; Kelly Fuller, executive producer.

AUDIO
Sound Lounge, New York.
Philip Loeb, mixer.

PERFORMERS
Derek Jeter and Harvey Keitel.

The Best Work You May Never See

Director Bashan Weaves Webisodes for Honda

By Robert Goldrich

Nir Bashan gained inclusion in the fifth annual *SHOOT* New Directors Showcase (see coverage in this issue) largely on the strength of “Brand New,” a spec viral spot he conceived, helmed, produced, shot and edited for Honda. The piece was first featured this past March in “The Best Work You May Never See” gallery and has since been joined by a couple other virals that continue to follow the exploits of Chet, the “Brand New” driver who pampers his Honda because it’s been so good to him. “Only” 14 years old with an excess of 216,000 miles on the odometer, the car is still “brand new” in his mind given its stellar, reliable performance.

“Brand New” has been followed by Honda spec fare “Mechanic” and “Hot Date,” constituting what is now shaping up as a series of spec webisodes from Bashan who, as earlier reported, joined BeachHouse Films, Santa Monica. Now it’s “Hot Date” that has made *SHOOT*’s “The Best Work You May Never See” gallery, again starring Chet and his off-camera buddy/Honda passenger.

“Hot Date” opens on Chet in a store buying a sewing pattern kit that will enable him to make eight shirts for six bucks. He boasts to his unseen pal about this great do-it-yourself clothing deal.

Next, we see Chet wearing a sporty shirt and behind the wheel of his Honda to pick up a blind date, who turns out to be an eye-ful. He puckers up only to have the lass hold her dog Muffin up to his lips. So much for an ice-breaking kiss. His lovely date sits in the front passenger seat and appears a bit taken aback by the presence of Chet’s bud in the backseat.

Asked if the buddy is going to be dropped off, Chet replies yes. The gal then proceeds to give Chet directions to Starbucks, pointing and in the process repeatedly touching the windshield while Muffin is perched on the dashboard.

Showing restraint

Since we know Chet from the earlier spec virals, we fully realize that these encroachments on his beloved Honda’s dashboard and windshield are more than a minor annoyance to him. He wipes the windshield a couple of times but otherwise holds his tongue since his blind date is so hot. Actually, he’s relieved that she seems relatively normal, saying to her that he was worried from her online photo that she might have had a “unibrow” (one eyebrow straight across from the caveman era).

Next, we see Chet and his date at a Starbucks table, sitting in silence. Clearly there’s no chemistry between them. Though she’s a vegetarian, he suggests they go to a nearby hot dog stand. Reminded that she doesn’t eat meat, he comes up with alternatives like a turkey dog and a corn dog. His buddy’s hand then enters the picture and grabs a cup of Starbucks’ brew; the assumption that he had already been dropped off clearly was wrong. Furthermore, the gal is unimpressed that Chet made the shirt that he’s wearing.

Back in the car to continue their “fun” date, Chet puckers up again but to no avail. Instead the woman takes her shoes off and puts her feet on the dashboard. Chet excuses himself from the car,

steps outside and goes on a rant—about her abusing his Honda—which we can hear in part despite the windows being up.

He returns to tell the girl, whom he refers to as Mindy, that he cannot marry her. She inaccurately calls him Chad, affirming that he’s “a creep” and wants to be driven home. Chet encourages her to let all the anger out but their date is beyond repair. The backseat buddy then sees an opportunity and asks Mindy what she’s doing Friday night. She pushes him—and the camera’s POV—away, ending the date and the viral piece.

“Brand New” start

Based on its initial success, “Brand New” graduated from a single viral spot to a series of webisodes, spawning “Mechanic” and “Hot Date,” explained Patti Coulter, co-owner/executive producer of BeachHouse.

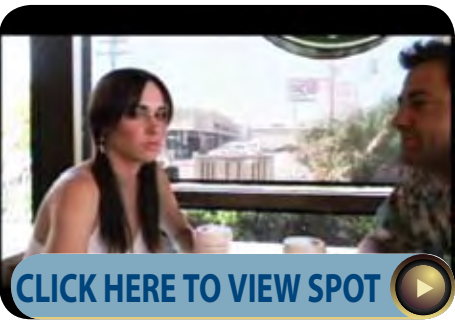
Besides the *SHOOT* recognition, “Brand New” led to BeachHouse signing Bashan. Additionally, “Brand New” just garnered a Silver Clio Award.

Bashan graduated last year from Art Center College of Design in Pasadena, Calif. His filmography includes other spec spots, three short films—such as *The Good Book*, which was honored at the White Sands International Film Festival, New Mexico, in 2005—and a feature-length documentary titled *The Kitchen*. The latter is a behind-the-scenes look at the trials and tribulations of the chefs at work in the noted Santa Monica eatery Michael’s Restaurant. Bashan wrote, produced and directed *The Kitchen*, which gained exposure on Italy’s equivalent of HGTV.

credits

Client Honda (spec viral webisode) **Agency** Nir Bashan, creative director/writer/art director **Production Company** BeachHouse Films, Santa Monica **Nir Bashan**, director/DP/producer; **Patti Coulter**, **David Coulter**, executive producers. **Editorial** Nir Bashan, editor **Audio** Eleven, Santa Monica **Mike Franklin**, sound designer/audio mixer; **DJ Fox-Engstrom**, executive producer. **Principal Actors** Kurt Long, Brittney Kara

A hot date turns cold for Chet in his Honda.



[CLICK HERE TO VIEW SPOT](#)

Does your SHOOT mailing label on the front cover say RENEW?



Paul Hunter Does Some Heavy Breathing For Nike, W+K
page 12

MacLaren McCann Puts Wife In Perennial Denial For Caramilk
page 13

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Steve Caplan Reflects On His Eventful AICP Tenure

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Ad Council, WestWayne Encourage Youths To Get Good Karma, Become Better Citizens

New Website Offers Young Adults Tips on Becoming Civically Engaged, Volunteering

By Nicole Rivard

What goes around comes around. That's what 95 percent of 18-24 year olds believe, according to a nationwide study conducted by the Ad Council and Light-speed Research in March. The majority also believe in karma and they are more likely to attribute the positive experiences in their lives to their positive behaviors as opposed to having good luck. Additionally, approximately one in four young adults surveyed had volunteered in the past month and more than half cited a reason for getting involved as "good things come to those who help others."

So to promote civic engagement, the Ad Council, in partnership with the Federal Voting Assistance Program and WestWayne, Atlanta, have created an interactive website focusing on the idea of karma. The site, www.getgoodkarma.org, introduces visitors to an animated world called Karmalot, which features activities and mini-games where visitors are rewarded for their actions. The design is fun and fresh and the navigation is easy to follow. You can click on a map to see the layout of Karmalot as you move along or use a menu at the top of the page to quickly get from one point to the next no matter what part of the Karmalot world you're in. You can also save your progress at any point and send the site to a friend.

While exploring Karmalot, volunteering, registering to vote and random acts of kindness can improve the visitor's karma score, while points are deducted for inactivity and disengagement. For example, a hidden link in one of the clouds in the opening setting of Karmalot directs users to www.unitedway.org where they can discover opportunities to get more involved in their communities and pick up 30 karma points. Simply flipping an upside down turtle right side up along the way will also be rewarded. A mini-game also involves helping a turtle in another way—users are asked to help their turtle friend get her egg back to her nest across the river. But if you do things like refuse to assist a goat, some karma points will disappear. There's also a chance to test your karmic health by answering a series of questions and challenges.



The adventure begins on the site's homepage.

the client is the Federal Voting Assistance Program. Their whole goal was to get more young adults to vote and register and hopefully have a lifetime of voting habits," explained Will Thomason, WestWayne executive VP/group account director. He added that since this is an off election year, they had expanded the issue beyond voting help keep young people engaged.

"What makes this site unique and great is the karma aspect, where you can watch your score go up if you do good things," related Thomason. "The majority of things that increase your score are the hidden links such as www.unitedway.org or the other volunteer sites that are woven in there. When you click on those, you automatically get karma points. I think to really achieve the higher scores of the game you have to go through at least 70 percent of the links; so we feel excited that we have really found a way to educate and have fun at the same time."

The PSAs that direct traffic to the site and that are also featured on the site have a lighter side to them as well. They use humor to communicate that acting on what is important to people will protect them from having bad karma. The unfortunate people in the PSAs have done not-so-good deeds and the results are not pleasant—one guy has sprouted an extra set of arms, while another is being followed by a swarm of locusts. They both end with the tagline, "Stay on the universe's good side. Volunteer. Vote. Get Involved."

"Our new PSAs and interactive website aim to encourage and empower 18 to 24 year olds to become more involved in their communities by volunteering, voting or just learning more about current events. The campaign is entertaining and compelling—I believe it will engage young adults throughout the country," said Polli Brunelli, director, Federal Voting Assistance Program.

credits

Client The Advertising Council Agency
WestWayne, Atlanta John Rich, *interactive chief creative officer*; Josh Leutz, *ACD, writer*; Mitch Markussen, *Bill Allen, ACDs, art directors*; Stephen Bridges, *Jeff Tuttle, interactive designers*; Earl Ferguson, *Ann Pallo and Kevin Raharja, interactive developers*; Kim Kramer, *interactive project manager*; Will Thomason, *EVP, group account director*; Anne Muller, *account supervisor* **Sound Design**
WestWayne John Rich, *creative director*; Bill Allen, *associate creative director*; David Burns, *sound designer*

Entertain and educate

Along with the fun and games is a Get Involved section young people can go directly to without exploring Karmalot. It connects them to information about voting and volunteering and links to major news sites to help them keep up to date on what's going on in the world. There's also a sample letter to help them write to their politicians about issues they are concerned about. Of course as they consume any of this information, their karma points continue to go up. "The goal of the site is to entertain and educate. It doesn't do you any good if they just stay there to play, you ultimately need to educate. The education comes in the form of the value of getting involved in volunteering and the value of registering to vote. Ultimately

Want to know who's doing what in Broadband Video Advertising?

Here's a sampling of executives who have appeared in recent iCHAT interviews in iSPOT.

Martin Cedergren, Executive Creative Director, **AKQA/Amsterdam**

Janet Balis, Senior VP, **AOL Media Networks**

Richard Toranzo, Global Program Manager, **IBM Branded Entertainment**

Alan Schulman, Chief Creative Officer, **Brand New World**

Suzanne Johnson, Sr. Product Marketing Manager, **Akamai**

Jeff Musser, SVP Creative Director, **McCann Worldgroup**

Tracey Scheppach, VP/Video Innovation Director, **Starcom USA**

Greg Smith, Chief Operating Officer **Neo@Ogilvy**

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Draft FCB Senior Producer Ciaramitaro Enjoys The Show

Continued from page 1
tion as both were lensed in HD using the 24 HP Sony Cinealta 900.

Knocking on doors

The road to getting *The Show* made, though, was fraught with potholes. Ciaramitaro first explored possibilities with the Baltimore Orioles, Detroit Tigers and Chicago Cubs, who expressed interest but nothing panned out. He then tried to connect with the office of MLB itself but to no avail.

After years of pretty much getting nowhere on the project, he leveraged a connection with a major media conglomerate executive who eventually got him a meeting with Tim Brosnan, MLB's exec VP for business, and John Brody, senior VP of corporate sales and marketing at MLB. While that session went relatively well, there were still many hurdles to clear, including the fact that MLB generally produced its own content and didn't see the need to outsource to independent producer/director Ciaramitaro.

However, Ciaramitaro saw cause for optimism and decided to quit his second go-around at Burnett to fully concentrate on getting *The Show* made.

He endeavored to line up a distribution deal for the series with various outlets but came up short.

Figuring that they needed to see some content, Ciaramitaro visited the Arizona Fall League in which prospects from various clubs play during the off season. He met Arizona Diamondbacks farmhand pitcher Bill Murphy there in 2005 and was impressed with him as a subject. Also piquing Ciaramitaro's curiosity was minor league centerfielder Chris Young who was with



Ciaramitaro (l) works with DP Cary Truelick, who's lensing *The Show*.

the Chicago White Sox organization. Ciaramitaro wanted to focus on one team but was torn between Murphy and Young until a bit of serendipity took hold—Young was traded to the Diamondbacks.

His footage from the Arizona Fall League helped him convince MLB to get involved despite the lack of a distribution outlet. A precedent-setting collaboration was formed between MLB Productions and Ciaramitaro's Shoot and Move Media—and then Al Roker Entertainment was brought into the picture to help secure a media outlet for the series.

On a tight budget and largely on his own dime—calling in favors along the way—Ciaramitaro began production on *The Show*, following six Diamondbacks hopefuls with Triple A farm team the Tucson Sidewinders: Murphy; Young; outfielder Carlos Quentin; pitchers Casey Daigle and Dustin Nippert, and third baseman Brian Barden.

Still during this time Ciaramitaro had to make a living—and was doing so via freelance producer gigs for DraftFCB. This led to a staff senior

producer offer from the agency but Ciaramitaro was at first reluctant to commit with *The Show* hanging in the balance. DraftFCB said they'd bring him on board while enabling him to maintain his commitment to the TV series.

“With that kind of flexibility and support from DraftFCB, my joining there was a done deal,” said Ciaramitaro.

Aim high

The key to getting *The Show* done was “aiming high,” related Ciaramitaro, who in that vein secured actor Joe Mantegna as the series' narrator.

“The odds seemed to be against the project all the way through but we kept working away—much like the minor leaguers we profiled,” said Ciaramitaro, who now finds himself directing after abandoning his pursuit of a directorial career some time ago.

Ciaramitaro first departed Burnett in '97 to direct commercials via such shops as Big Deahl Productions, Chicago.

“I couldn't get arrested as a direc-

tor,” said Ciaramitaro, who then returned to Burnett where ironically he found himself in the director's chair for the high profile “An Army of One” campaign. His directorial prowess is again on display on *The Show* and there are prospects for him regarding follow-up projects to that series.

Meanwhile Young and Quentin are now starting outfielders for the Diamondbacks while Nippert, Daigle and Barden have shuttled back and forth between the majors and minors. Murphy was briefly demoted to Double A but is now back on the Triple A Sidewinders roster.

The debut episode of *The Show* is set for May 30 (10 p.m. EST) on hi-def network MOJOHD (www.mojohd.com).

There are six episodes in all, which will be shown during the coming weeks on MOJOHD.

Furlined Signs Director Yael Staav

Continued from page 4
scheduling and coordinating an easier proposition,” said Staav. Soft Citizen's exec producers are Eva Preger and Link York.

Via Biscuit, Staav has directed some U.S. work, including Clorox's “Tubs” for DDB San Francisco, which charmingly portrays the bathtub as a child's playground.

Now, though, Staav feels she's poised to more consistently garner worthwhile assignments from the U.S. market, observing that her reel of primarily Canadian work has reached a level that will hopefully translate into attractive stateside opportunities with the help of Furlined.

Staav made her first major mark in the United States when she

gained inclusion into *SHOOT*'s 2005 New Directors Showcase largely on the strength of her “Hugging” and “Running” spots for the ALS Society of Canada via BBDO Toronto. The moving, heartfelt people-driven pieces went on to earn industry acclaim, including a Cannes Bronze Lion for “Hugging.”

From there her career steadily built with credits that include the simple humor of YMCA's “Hose” out of agency Happy Farmer, Toronto, and an intimate, cinematic and surprisingly dark piece of filmmaking in Bounce's “Recital” out of Leo Burnett, Toronto. Then came the aforementioned Unilever/Dove “Evolution,” which recently won a Gold Pencil at The One Show. That

spot resonated with viewers because it successfully called into question our notions of beauty. The viral depicts in startling detail the extent to which the fabulous faces of the models we see in magazines are digitally manipulated and retouched.

Most recently Staav wrapped her first spot job under the Soft Citizen banner, a campaign for Canadian department store chain The Bay via its new agency John Street, Toronto. For that work, Staav hooked up the client and agency with music by performer Lily Frost. Subsequently Staav directed a Soft Citizen-produced music video for Frost. The director said that the clip opened up new visual and fashion areas for her to explore.



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SHOOT

Producers Share Strategies For Navigating The Vast Sea Of HD Info

A SHOOT Staff Report

When it comes to HD production and postproduction, ad agency producers are rolling up their sleeves, exploring and growing. While those that *SHOOT* surveyed seem to be taking it all in stride, the transition to digital television is not without its challenges. Among the biggest gripes are the multiple finishing specs and requirements from television networks.

Scott Hainline, VP executive producer of Hill Holiday, Boston, also finds the growing trend for networks to declare that they will only accept one single master, either SD or HD, extremely unfair to the clients who pay for the media time because the network seemingly does not want to go through the hassle of dealing with both SD & HD versions.

"I'm talking about the practice of the networks doing a 'center cut' of an HD master to run it on SD programming. I think this is bordering on criminal, but I understand the trend is to have more networks adopt this strategy. At the moment ESPN and National Geographic are the only networks that insist on this policy. I am lobbying now, in this article, that all other networks do not go down this road until every TV set in America is HD compatible," he says.

"I am not in favor of shooting in 16:9 format only to protect the 4:3 aspect ratio. This is also, in my mind, undermining the natural integrity of 16:9 and what it has to offer, and it is only to protect ourselves because of the networks non-commitment to HD."

Hainline suggests the creation of a free website paid for by the networks that agency producers can access that will

clearly spell out what is required in finishing, that will have the most up-to-date specs for networks and be a guaranteed place that will disperse this information and help with the transition.

In the meantime, *SHOOT* asked a handful of agency production execs:

A) How active is your shop in HD from a production standpoint for commercials and/or branded content? From a postproduction standpoint? and

B) As the start date for the transition to digital television nears, how is your agency adapting? And, what's the most challenging part of this transition for your department?

Below Hainline and others share their answers and strategies:

Mary Cheney

SVP/Executive Producer, Leo Burnett USA, Chicago



A) As an industry, HD utilization continues to grow, but it may not always be the best choice. As with any format-related question, the decision to use HD is dependant on the intended use of the message. When Leo Burnett produced the "Army of One" campaign, we shot all 24p in order to save our clients money, but also because it allowed us to create the right look and feel for the work. Overall, we're fairly active in the use of HD for our clients.

Some clients haven't been as interested in HD, as their buys don't support its use. Some like to have all their ads finished in both SD and HD. From a postproduction standpoint, this is valuable especially when finishing for cinema. Of course, we always weigh the value of finishing in HD in so far as cost versus how the ad will be used and for how long it will run. Sometimes there really is no need to finish in HD.

B) The most challenging part of this transition is having a good grasp of those options and how best to employ them. As a production department, we've always adapted to new technologies and formats—and our talented producers have evolved. (New technologies do not always demand new talent.) The skill sets required to produce great work don't change across platforms—the knowledge with which producers apply their skills is what changes—so it's really all about learning and growing. When you have bright, talented people who are passionate about doing great work, you just need to roll up your sleeves, explore and grow.

Joe Grundhoefer

Director of Broadcast/Content Production, Partner, Carmichael Lynch, Minneapolis



A) I would say (in the year or so that I have been here) we have done about 35 percent of our productions as HD shoots. We have shot more in HD than we've finished in HD, but that has to do with both media buy plans (a lot of stations do not have HD capable airing, so it isn't worth it for the client to finish in HD if their media plan does not support it) and overall budget/creative needs. Pending the idea, shooting HD can be cheaper/wiser than shooting on film, so sometimes that is the reason for choosing that method. As the media support for HD increases, our finishing in HD should follow suit.

B) Education about the technology and how we can use it is something we are, and have been, focused on. One thing we have done is bring in post artists/vendors to do Q & A's on HD and the process of doing work using it, and we've made sure to open those up to not only Production and Creative, but Media and Account Management, also. We want all departments to have an understanding (to varying degrees as needed) of Hi Def and what it all means to their area of expertise. I would have to say that educating the client and getting them to understand that HD is not something to shy away from is the toughest part of the process on the pre-award side of things. There is still this fear that HD will cost much more, and we have to do our job to help them understand when it is right to use it, and why it isn't a financial mistake. Once again, the media has a lot to do with this conversation. As for once we've gotten the client onboard...it would be the multiple finishing specs and requirements from stations. That is still pretty wonky. We have upgraded CLIP (our editorial facility) to AVID Adrenaline bays and also upgraded our Final Cut bays, and all rooms have HD screens for viewing. We've also purchased various HD cameras and firedrives for the projects that we produce in-house.

Vic Palumbo

Director of Broadcast, Production, Fallon Minneapolis

A) We are very active in the HD realm. At this point most of our client's commercial projects are shot on film and finished in HD. We have been educating the production staff about the process and continue to learn about new equipment, technologies, etc. We also rely on the great relationships with our postproduction vendors who keep us up to date. It's hard to finish content ideas that are generally "web only" in HD, given the more challenging budgets. But, we are looking to change that in the coming year by continuing to upgrade our in-house capabilities.

B) Staff from our in-house editorial facility, The Assembly Line, help keep our department ap-

prised of new advancements in HD and distribution. In fact, three months ago, we finished our first in-house HD project for the Children's Defense Fund, "Susie Flynn for President (*SHOOT* 5/11/07)," which is now on air.

Additionally, to make our digital workflow more efficient, we added a digital distribution conduit for transmitting spots directly to broadcast hubs. Our principal challenge is to educate our clients and account staff regarding why it's necessary to begin finishing spots in HD. Granted the HD finishing process is more expensive, but given how close we are to the Feb '09 deadline, it's possible that our current content may have a life beyond that, in HD. Our clients have been very receptive to our recommendations -- and the work looks great.



Scott Hainline

VP Executive Producer, Hill Holliday, Boston



A) We have not been proactive to shoot in HD/24p yet. We are still overwhelmingly dedicated to film. We are, however, being more proactive in finishing in HD for HD broadcast.

Two of our clients (Liberty Mutual & John Hancock) are leading the charge at Hill Holliday. They, in fact, have been the proactive ones and we have been willing participants. Liberty Mutual, for example, is determined to produce the highest quality production values and be on the cutting edge. They've been running on HD broadcasts for nearly two years and, after committing to finishing in HD, can only see themselves on this level permanently. We should be encouraging all of our clients to finish in HD to help acclimate them for the future.

I personally feel even more dedicated to HD finishing, having produced the Liberty work.

B) I guess you could say we are adapting by growing more knowledgeable about HD and educating ourselves about it. This leads into the second part of the question about what is the most challenging part. Well, it's just that, seeking out the information to be better versed for our clients and us.

The specs from the networks change often so it's important to be abreast of all of the specifications from each and every HD network. Having an editorial company that is active in accumulating this information is also invaluable. We should be active in lobbying for a common HD Format Standard that works at every network. The confusion about 1080i vs. 720p, surround sound mixes, closed captioning, stereo mixes on alternate channels, ISCI Codes that sometimes match with the SD Masters and sometimes don't, D5, HD-Cam, HD-CamSR, all lead to potential confusion and perhaps spots not running properly. It also has increased, unnecessarily, the cost of dubbing and shipping.

There is a misconception that the networks are up and running and they are the proponents of HD broadcasting. This is not entirely true. I believe the advertising community is several steps ahead of the networks and is frustratingly waiting for them to catch up. Educating the producers here at Hill Holliday is easy, convincing the clients to commit to HD and the small increase in finishing prices as well as added schedule time is a bit harder, but convincing the networks to play along and make it easier for us all seems to be the most difficult hurdle to get over.

Will St. Clair*Executive Producer, DDB Chicago*

A) We're active in HD across a range of fronts: For clients who air traditional content on high-profile programming (i.e., Super Bowl, Academy Awards, etc.), we deliver in HD regularly, and factor that in from the inception of those projects. So we plan for it in both production and post. We are hopefully getting to a point where we think less in terms of strict boundaries between "commercials" and other content, so that what drives the decision about HD or any format is the concept and its audience first and work toward the best execution from there. We routinely produce in HD when it makes sense, and have done so for commercials, for non-spot work, web content and for pitches. Over the last couple of years we've also brought HD capabilities in-house as well, so that we're able to shoot, edit and finish HD in-house when duty calls.

The advantage that HD will increasingly bring to bear is its versatility. When it comes to delivering a "final" project, more and more what starts out as "just a video" or "just a viral piece" can end up in a myriad of final uses, from long-form web content to TV to in-theater to retail networks and beyond. Capturing the initial images in HD allows that content to migrate between these forms more readily. Nontraditional, long-form work often begets that world more than ever: HD fosters the ability to shoot these kinds of projects more nimbly and at great resolution in an increasingly economical way. DDB's work for things like Bud.tv can involve more than 300 minutes of finished content, all shot and finished this entirely in HD. Shooting things like this on film would encumber the project budgetarily and schedule-wise. HD not only relieves those pressures, but does so while allowing maximum flexibility for migratory end use.

B) We're adapting by getting educated, being open to the advantages (and limitations) of HD, and most importantly by relying on our production and post partners to help us navigate. By far the most challenging aspect of the transition is the reluctant and uncoordinated response that traditional media channels (networks, cable) have had to the transition. That's left everyone on the other side with the current situation of an oft extended deadline and the sensation that there are as many different HD delivery specs as there are channels.

Damian Stevens*Director of Integrated, Production, Multimedia Saatchi & Saatchi LA*

A) We had a discussion with Toyota over a year ago and decided we would get ahead of the curve and start working in HD. Currently, most everything we shoot from spots to long-form content is finished in HD. The majority of our spots are shot on 35mm but then finished in HD. Everyone here prefers to shoot spots on 35mm because of the look of film vs. video. The one exception would be the Tacoma truck spots—some of which are shot on HD due to the "found footage" look of the campaign. The irony with the Tacoma work is we end up laying off to 3/4" or 1/2" multiple times to degrade the image. All of our long-form work to date has been shot and finished in HD. HD is a much faster and cheaper way to go when shooting so much material.

B) We are hitting the HD thing head-on. Currently, we enter into every job with an HD finish in mind. During the bidding process, the producers have to take into account the additional time and money involved with working in HD. Much of our work involves CG, comping, etc, so we really have to pay attention to the details to insure we can deliver on time and on budget. Another challenge is the fact that every network has different specs for delivering in HD. To further complicate the situation, ESPN only has one feed so if you want to broadcast in HD, you have to make sure you have shot for 4:3 center-cut-protect. We tend to shoot edge to edge in the 16:9 format considering the majority of our work is automotive. Cars and trucks are horizontal unlike a bottle of beer. I'm looking forward to the time when all networks agree on a single format/resolution and can take one feed without having to center-cut-extract.

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Visual Perspectives

DPs Reflect On Their Varied HD Experiences, New Creative Opportunities

By Robert Goldrich

Lexus' long running campaign slogan, "The Relentless Pursuit of Perfection," is a mantra that cinematographer Jordan Valenti knows all too well not only in terms of the high standard of artistry he sets for himself, but also his experience over the years shooting Lexus commercials for Team One Advertising, El Segundo, Calif.

Over the past couple of years, though, that pursuit has entailed navigating a different course—two-minute documentaries that are shown on the Lexus website, on TiVo On Demand, on airlines and in theaters.

In 2006, Valenti—who is repped by the Sheldon Prosnit Agency, Los Angeles—made his first foray into the brave new media world, lensing three of these two-minute documentaries in Paris, which were directed by Jeffrey DeChausse of Boxer Films, Los Angeles. Each mini-documentary in this *Science of Desire* series profiled an artisan sharing insights about his art. The individual subjects in each piece were: Jean-Michel Doriez, a perfumer with Jean Patou, Paris; Pierre Marcolini, a master chocolatier and Christian Pol-Roger, a fourth-generation vintner. Their passion for perfection in what they do was subtly tied to that which goes into the making of the Lexus ES 350 automobile.

Valenti landed the branded content assignment in part due to Team One's comfort level in having worked with him in the past on assorted commercials. And director DeChausse had a similar comfort zone with Valenti in that they had collaborated previously on varied spots, though not for Lexus.

Safety first

Most recently, Valenti shot the second series of Lexus documentaries, this time portraying the concept of extreme safety. One of the two-minute films profiles a French ski patrol that uses explosives to prevent avalanches in the Alps. The second film features a Swiss master bridge designer who discusses new high-tech methods for preventing bridge failures. A subtle link to Lexus is made at the end of

each film with the presentation of a Lexus RX luxury utility vehicle that too is equipped with advanced safety features that help prevent accidents.

Both films were directed by Boxer's Danny T and showcase an approach to "active safety." Whereas ordinary safety measures help you to survive an accident, active safety helps to prevent accidents from happening.

Both documentaries are engaging. For example, bridges are revealed in a unique way, starting with abstract features until it gradually dawns on viewers that they are looking at the architectural marvel of a bridge. The documentary features interviews with Christian Mann, a renowned Swiss bridge designer known for his work in structural analysis, and representatives of Smartec, a Swiss company that has developed fiber optic sensors for bridge monitoring.

HD lensing

For Valenti, all the Lexus documentaries involved a mix of shooting HD and 35mm film. HD was used primarily for capturing the documentary subjects while 35mm was deployed for Lexus vehicle running footage.

Valenti shot HD with Panasonic's HVX 200 camera and found the experience gratifying in that it was the ideal means by which to capture his documentary

subjects. "It's a small and unthreatening camera and you can shoot continuously, which was perfect for this particular kind of filmmaking," relates Valenti. "The people being profiled could be themselves; they didn't feel intruded upon. This is especially important for people who aren't professional actors. This setting made it easier to have a conversation with each amazing person."

Valenti adds that this form of HD shooting—sans the baggage of large crews, trucks and lights—to be "very freeing, opening up a different world. It was just me, a camera and my director free to move about and take any opportunity we saw to advance the story, with the help of a small creative agency ensemble. Also freeing was the fact that these documentaries were a departure from the advertising norm—we weren't necessarily just shooting to sell a product. We were relating this product to the world in the sense of telling stories about fascinating, unique, interesting people. It was a bold and brave approach by the client and the agency, opening up new avenues creatively."

Toolbox

While he enjoyed the HD lensing experience, Valenti feels the need to put it into the proper perspective. "Although we are undergoing an incredible revolution and exciting time in terms of technology and creativity, HD just provides us with additional tools as cinematographers. I have a bit of a problem with the thinking that this is going to replace film. There are times when it [HD] is appropriate for a project and it's a different toolset we all need to know. But it's not the be all and end all. For me making the HD and 35 mm work together in the Lexus films was a tremendously positive experience.

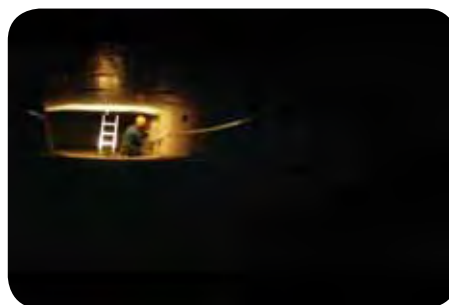
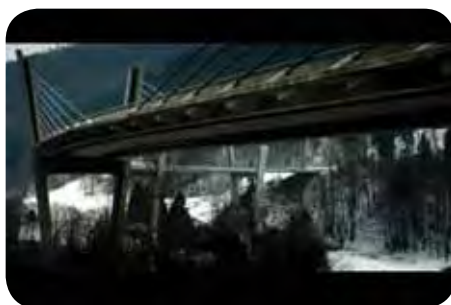
"It's like playing a musical instrument," he continues. "You learn, practice and study but you need to forget about the instrument ultimately, get out of the way of it and play. People are getting too caught up in the instrument, in the technical nitty gritty. No matter what the instrument, it still comes down for the cinematographer to composition, lighting and expressing the intent of the director and telling a story visually. That never changes. Like playing a musical instrument, you have to let the universe play through you. Let that creative inspiration take over."

Roman Jakobi

Cinematographer Roman Jakobi, who is repped through Partos Company, Santa Monica, has come up the industry ranks. Raised in Germany and South Africa, he moved to Los Angeles in 1990 where he studied film at Columbia College. After graduating, he worked as a set lighting technician on features while moonlighting as a cameraman on spec work, shorts and videos.

Jakobi describes this mix of moonlighting and his day job as a studio electrician/lighting technician as providing him with "a great education," the latter capacity enabling him to work with and learn from such noted cinematographers as Ed Lachman and Roger Deakins.

In the late '90s, Jakobi began to build enough of a following that he became a full-time DP and has since established himself in different disciplines, with



Scenes from the Lexus' Bridge documentary shot by Jordan Valenti



Jordan Valenti

the lion's share of his current workload in commercials.

Among his more notable spots is the Apple iPod+iTunes piece featuring legendary artist Bob Dylan performing a song from his Modern Times CD. Dylan is strumming the guitar and singing as seen from different perspectives in stylized silhouettes in this ad directed by Logan (a.k.a. Alexie Tylevich and Ben Conrad) of Los Angeles production house Logan for TBWA\Chiat\Day.

"We shot it in a very controlled environment," recalls Jakobi, noting that HD lensing with the HDV 200 dovetailed well with the particulars of the project.

"We had three of those cameras—one on a jib iron, another hand-held, another on a dolly—and we moved from one camera to the next without having to take up re-rigging time. We were able to move about as quickly as possible around Dylan and could get in really close without anything like time-consuming snorkel lensing."

While he "actually likes shooting HD based on its merits, with a smaller camera and being quick and getting into tight corners fairly quickly," Jakobi affirms that film is "still my favorite medium," citing his lensing of Modest Mouse's "Dashboard" music video, directed by Motion Theory, as an example.

"We looked at various HD cameras—the Genesis, the Viper, the 20D—for that video and ultimately wound up shooting in 35mm," relates Jakobi.

"And we're happy we did. Hands down, the dynamic range of film was best for the project. In the end it came down to simply we liked the look of 35mm the best."



Roman Jakobi

Dion Beebe

Oscar-winning (*Memories of a Geisha*) cinematographer Dion Beebe, ASC, ACS, first experienced high-def production while shooting the movie *Collateral*, for which he used Sony's HDW-F900 camcorder. With several more HD projects under his belt since then, he recently chose the HDW-F900 to shoot a Sears spot in Chicago.

Beebe, who's handled by ICM, says the HDW-F900 was the right choice for this particular project since it gave him the "on-the-set" flexibility required. The commercial featured Sears customers giving testimonials about the store's products and services. The talent is set against a white cyc, and Beebe cast a range of shadows against the backdrop that he controlled through the camera settings. Rental house Fletcher Chicago provided Beebe with three cameras, eight Sony monitors and technical support during the project.

"We didn't want a pure white background," says Beebe. "So we lit with grades of mid-tones in the whites on the cyc. We worked closely with the digital imaging technician to manage this, reaching multiple grades of grays and mid-tones. Getting match up with all the cameras was not terribly difficult. With HD, you have the ability to easily adjust RGB, gamma and black values to achieve the desired results."

Being able to keep rolling the cameras for an extended period of time as compared to film also proved advantageous when working with non-actors. "Since they weren't always able to nail it right away, we could keep the cameras rolling 10 to 15 minutes at a time, or longer, than we could have with film," says Beebe. "So for this project HD was a huge advantage, especially since we were running three cameras at the same time. We were able to gather information and get the type of comments and performances we wanted without having to constantly cut and re-set."

In late '06, Beebe also shot a special in HD, *An American Classic*, a tribute to Tony Bennett featuring guitar duets with Barbra Streisand, Elton John, Stevie Wonder and other music legends. It was shot in a studio theater with Sony's HDC-1500 4:4:4 RGB camera system.



Dion Beebe

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Terry George

The Acclaimed Director Of Hotel Rwanda Checks Into Commercials Via Hungry Man



By Robert Goldrich

For his very first produced script, *In the Name of the Father*, Terry George along with the film's director Jim Sheridan received an Academy Award nomination for best adapted screenplay. The film was also a best picture Oscar nominee in 1993.

Three years later, George made his directorial debut with *Some Mother's Son*, earning him the best young director honor at the European Film Awards. Next he directed the Emmy-nominated HBO telefilm *A Bright Shining Lie*, based on Neil Sheehan's Pulitzer Prize-winning Vietnam War tale.

Then in '04, *Hotel Rwanda* garnered widespread critical acclaim—and George's second Oscar nomination, for best original screenplay, shared with writer Keir Pearson. George also directed two '05 Academy Award-nominated

performances in *Hotel Rwanda*—for Don Cheadle and Sophie Okonedo.

George's latest feature is *Reservation Road*, which he directed while teaming on the adapted screenplay with John Burnham Schwartz. The movie—which stars Joaquin Phoenix, Jennifer Connelly, Mark Ruffalo and Mira Sorvino—focuses on two families that become intertwined when the father from one kills the son of the other in a hit-and-run automobile accident.

Having just wrapped that film, George is now poised to make his first foray into commercialmaking, having signed with noted production house Hungry Man for spot representation.

Hungry Man managing partner Stephen Orent said, "What appealed most to me about Terry was how quickly I thought he would find success in the advertising world. We think his ability to write along with his dramatic filmmaking skills will enable us to tap into new areas of the business. I was blown away by his humility and eagerness to try his hand at commercials."

SHOOT: What attracted you to directing commercials?

George: I've admired the work in commercials that Michel Gondry and Ridley Scott, among other feature filmmakers, have done. The more I have met feature film directors who have worked in advertising, the more I heard about the creative advantages, of being able to experiment, to do things with the camera that aren't done in features. I'm also fascinated by the short form medium itself. Commercials are the shortest form of storytelling. Capturing the interest of an audience visually and through smart succinct words within a limited time frame intrigues me.

SHOOT: Why did you choose *Hungry Man*?

George: I was introduced to Steve [Orent] by mutual friends. I found the people there to be nice and the company a good fit for me personally. They have a genuine enthusiasm for what they do and for what I can bring to them in commercials.

SHOOT: *Hungry Man's* reputation is in comedy. Did that play a role in your decision to join there in that you represent quite a different directorial offering in terms of your prowess in dramatic filmmaking?

George: Perhaps a little bit. But keep in mind that in New York theater I was

very involved in comedy. I wrote a play that Jim Sheridan directed called *The Tunnel*. Though the end is tragic, the story itself is quite humorous. It's about prisoners digging a tunnel out of a prison camp in Northern Ireland. The prisoners all sort of fancy themselves as latter day Steve McQueens from the movie *The Great Escape*.

And even though I've done very serious films, I've managed to get several laughs in certain scenes which is somewhat of an achievement. In or-

I know how to distill images into a statement or a point pretty quickly. In my feature work I've taken very complicated subjects and found a way to make them universal. That's what I like about advertising—even without any words, you can convey a message and say something great.

SHOOT: In that you write the features that you direct, do you welcome the opportunity commercials afford you to direct someone else's script?



Director Terry George (center), flanked by Don Cheadle (l) and Nick Nolte on location for Hotel Rwanda, which earned a total of three Academy Award nominations.

der to break the intense experience of a *Hotel Rwanda* for the audience you need an element of humor. It's part of life. But in commercials, I'm eager to do whatever comes my way—comedy, drama, a mix of the two.

SHOOT: What does your feature experience enable you to bring to the table in commercials?

George: The copywriter's job is to write the story. But I can help because I have a storytelling kind of eye based on my feature experience.

George: Yes. The hardest part of feature filmmaking for me, from conception to final mix, is the writing. It can be incredibly painful. You've got to really dig to achieve the distillation of story and character that you want.... You distill it down to its most powerful and lasting ingredients.

In commercials, to have someone present me with copy and then have the freedom to help and make suggestions will be a luxury, something I think I'll enjoy. And I still have strengths as a writer that I can bring to the project if given the chance.

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SHOOT: Sounds like you're looking forward to the collaborative process in commercialmaking.

George: I'm looking forward to collaborating not only with the agency creative people but other artists in commercials. For example, cinematographer John Lindley shot *Reservation Road* with me. The chance to work with him again would be great. At one point [cinematographer] Ellen Kuras was

offer a different creative challenge than feature films—and with that a departure from the very heavy subject matter of the features I tend to do.

SHOOT: What will be your next feature project?

George: Outside of the commercials I hope to direct, there's a chance I might do an action thriller. If that comes to pass, a shoot 'em up, fun movie would be a much needed break from the serious subject matter of tragedy and genocide that I've been dealing with in my last two films.

The next big serious movie project, though, is based on the life of United Nations diplomat Sergio Vieira de Mello who was killed in the U.N. headquarters in Iraq by an Al Qaeda bomb in August 2003. He was active in humanitarian and peace keeping operations throughout his U.N. career [which began in 1969]. I am writing that script now.

SHOOT: What's your window of availability for commercials?

George: I need an A-list star for the movie on Sergio. It will probably take another nine months or so to put much of what we need together. So I should be able to take on commercials during that time. My work at Hungry Man will represent an escape from the computer that stares at me now as a writer.

going to shoot *Reservation Road* but her schedule conflicted with a project she was doing with Gondry. Ellen and I were earlier going to do a film called *American Gangster* which kind of fell apart and has since been reborn with Ridley Scott directing it. So I haven't had the opportunity to work with Ellen, which I would love to do.

Commercials may give me a more realistic chance to team with different artists whereas the working calendar for features is more difficult to synchronize. And commercials

5th ANNUAL NEW DIRECTORS SHOWCASE



On May 23 at the DGA Theatre in New York, *SHOOT* debuted its fifth annual New Directors Showcase reel, which can be seen at www.shootonline.com/go/new-directorswebreel. The reel reflects the work of 30 helmers—25 individual directors, a three-person team and a directorial duo. Helping fashion the Showcase lineup were

entries from *SHOOT*'s 2007 New Directors Search, entries from *SHOOT*'s ongoing "The Best Work You May Never See" gallery and feedback from agency creatives and producers. Here's a look at this year's field (with additional info and responses appearing online and in today's »e.dition):



Geordie Stephens
Tool of North America
Keep California Beautiful's
"Mobsters"

How did you get into directing?

I started out as one of those annoying agency art directors who would sit over the shoulder of every director I worked with. Inevitably, I would be banished to video village. It was only a matter of time before I made the move into that chair next to the camera. Luckily, after I left Crispin Porter + Bogusky, [director] Erich Joiner put his faith in me and signed me at Tool.

Why do you want to direct commercials?

When I was growing up, I watched a ridiculous amount of television. I also had a very strange sense of humor, and loved trying to convince people of stories that had no inkling of truth. To me, commercials are not that unsimilar. Like all stories, one has the ability to adlib, stretch and/or distort that story to make it more compelling, or funny.

As a director, that is essentially my job.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

I recently finished a short film for Ray-Ban under the tagline "Never Hide." It was an open brief where I got to help write the idea as well as direct it. I took the premise of people's ability to display public affection, and how the surrounding audience responds to this. The unsuspecting public got quite a show.



Matt D. Helfgott
Ameriquest's
"Brownie" (spec spot)

How did you get into directing?

I've always had the natural drive and interest since I was very young. Then I was recruited to be a stand in for Elijah Wood in a movie when I was 11 and haven't been far from a set since. Until recently, I had my hand in a whole array of production and post jobs on TV shows and commercials and I've been consistently shooting PSAs for non-profits. I joined the supportive Group101Spots where I continued to build my reel shooting spec work. During that time, I befriended various agency creatives and was awarded a real spot and here I am, starting the next leg of my journey.



Why do you want to direct commercials?

Simply put, I love it. I enjoy collaborating with creatives and the thrill of bringing a concept to fruition. The short form is such a manageable yet challenging and stimulating medium. As a comedy director, I value subtle humor and allowing moments to breathe. I definitely classify my work as comedy that stems out of familiar situations rather than comedic characters. Many little slice-of-life moments amount to something big. Less is often more.

What is your most recent spot project?

I teamed up on a spot for Holland's National Job Bank with the Dutch Agency Selmore. It was a great opportunity because the creatives brought years of experience to the table, so there was a lot for me to learn in the process. They also included me throughout postproduction on a daily basis which was a nice perk. I hope to keep working in Europe in addition to the States.



Amy Nicholson
Hungry Man
Howard Stern On Demand's
"Hiding the Salami!"

How did you get into directing?

After working in advertising for centuries, I took a couple of NYU classes on the encouragement of a director friend of mine. Over the course of a summer, I made a short film that went on to screen at a lot of film festivals, and eventually ran on PBS. It was so much fun that I decided to make a longer film, and test my skills on a commercial script. By then I was hooked.



Why do you want to direct commercials?

Well, as an art director in the business, you learn how to make choices and you learn how to cook everything so it comes out of the oven at the same time. Directing is such a natural extension of all those skills plus a lot of other interests that I've always had. And being from the agency side, I understand the creative process and I can be sympathetic to how hard it is to sell something through and get it to the point where you actually get to produce it.

What is your most recent spot project?

If you haven't done a recent commercial, what is your most recent project?

My feature documentary, *Muskrat Lovely*, was just broadcast as part of the 2006/2007 season of Independent Lens on PBS. This summer I'll be shooting a short film about a carnival ride, and I'm working on another long format project about people who go mental decorating for Christmas.



Rob Luehrs
Reactor Films
Nike's "Shutter Speed"
(spec spot)

How did you get into directing?

In the past 10 years as a creative director in some of New York's top advertising agencies, I have been fortunate enough to work with some of the most talented directors in the world. It didn't take long for me to fall in love with the craft and on every shoot I was much like a human sponge, absorbing every little bit that I could. Once I felt I was ready I really didn't hold back and spent the equivalent of a three-bedroom house in Oklahoma on my spec reel.

Why do you want to direct commercials?

As I said, I absolutely love the craft and every aspect of it—but what has always inspired me is having the ability to tell a high concept story. Especially stories with a strong human element—perhaps the main character is flawed, or it's about a couple in conflict and a pair of diamond earrings is the resolution. That's what really inspires me and that's the reason I started directing—telling a great story.

What is your most recent spot project?

We're bidding on a really cool project right now that I'm excited about but not at liberty to discuss just yet. My other project is a short entitled "The Purpose" that I am scheduled to start shooting in the fall. It's a powerful, edgy story with a great theme, offensive language, nudity... all that good stuff the networks would never allow.



Aleya Young
Untitled OWD's "Burger"

How did you get into directing?

I was working as a casting director and producing Resfest Canada, and was approached by the good people at Runt/Untitled who thought those expertise would make for a good combination as a director. I thought about it for about 2.5 seconds before deciding to give it a try.

Why do you want to direct commercials?

I can't perform rocket surgery on account of my flat arches.

What is your most recent spot project?

I just finished a short that uses the porn industry as a thinly veiled metaphor for advertising.



Three Legged Legs
Green Dot Films
GE's "Samurai"
(GE Imagination Theater)

How did you get into directing?

We hit the ground running straight out of school... exactly one year ago actually. We had been making short films together for a year when the fellas at Green Dot Films contacted us about representation. They lured us in with promises of girls, cars, and mansions, none which have been delivered as of yet.

Why do you want to direct commercials?

The commercial world is a great place for short form storytelling. Every project demands a different approach aesthetically, technically and narratively. It keeps us on our toes and gives us the opportunity to constantly try new things.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

We just finished two spots, very different from each other. One is a super psychedelic, fully animated short film for Havaianas out of BBDO New York. The other was more of a photoreal, vfx spot for Amp'd Mobile out of Taxi, New York.



5th ANNUAL NEW DIRECTORS SHOWCASE



Don & John
(a.k.a. Don Shelford & John Knecht)

HSI Productions
Anheuser-Busch's (bud.TV)
"Guided Meditation
With The Billy Lama"

How did you get into directing?

We'd both been individually seeded with the idea of becoming directors, but doing it alone felt awkward. And while living in Amsterdam, we got together and thought how cool it would be to share the adventure and bring our individual skills together and make great things happen. [HSI director] Paul Hunter thought this was a great idea, told [HSI VP of commercials] Kerstin Emhoff and now here we are.



Why do you want to direct commercials?

We've been thinking and dreaming them up our entire careers, and they're such awesome formats for storytelling. Both of us discovered that we like being on sets: casting, set design... working with all the talented people that bring a production to life. And directing actors is amazing fun. We want to be involved in these things every way we can and directing surrounds us with that.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

Following on the heels of the BudTV comedy shows, we directed a music video for artist Nya Jade. It was our second music video and it involved a nine-year-old kid playing the role of an adult office worker who gets laid off. Nya wrote this great song and it was really fun to translate those emotions into a story.



Tony Petrossian

Rockhard Films
Nike Branded Content
"Beijing Ballers"

How did you get into directing?

I started with magic tricks at age 10. I was fascinated by illusions, until I got a Polaroid. Then forced perspective and trick photography took over. Suddenly, my sister could defy gravity and stand on our bedroom wall! At 15, I got a camcorder; my world was blown wide open. Now, my sister was running up the walls and my action figures were wrestling one another in stop motion. I made a short film of my puppy jacking the family car to go buy doggy treats. My grandma was my stunt driver; tucked beneath the steering panel, steering through a mirror while Honey, my dog, "grabbed" the wheel. This ended up on America's Funniest Home Videos. Seriously.



I haven't stopped making films since. After years of visual experimentation, one of my music videos got some acclaim on MTV. This allowed me to do my greatest magic trick of all. I quit my day job.

Why do you want to direct commercials?

I relish five disciplines: magic, psychology, art, marketing and film. Commercials allow me to combine all five. Commercials marry artistic expression with functional utility. It's art with calculable results. What could be better?

What is your most recent spot project?

In March I directed a Nike project through Wieden + Kennedy, Shanghai. It was their first music video and my first branded content piece. Their budget was challenged, our expectations huge and the opportunity to shoot in Beijing with a Chinese DP was entirely unforgettable. Now, I'm editing a video I directed featuring Corey Taylor with this new rock band Apocalyptica, who use cellos instead of guitars.



Matt Fischman

ESPN's "Cockfight"
(spec spot)

How did you get into directing?

I interned at RSA while I was a student at USC school of cinema-television. Before I interned there, I thought, "commercials? who the hell wants to direct that crap?" Then when I went to RSA, it was like I was opened to a whole new world. I watched reels from Traktor, Bryan Buckley, Kuntz and Maguire, Martin Granger, Christopher Guest, Lionel Goldstein, and many more. These reels showed me that directing commercials can be a great opportunity to do something that is unique, cinematic and hilarious.

Why do you want to direct commercials?

I want to do work that is completely unique and entertaining. Make spots that people will want to watch over and over again—work that people will pass around to each other and say, "you gotta see this thing. It's f#%@in' awesome." I want to help change the perception of everyone outside the industry that think that commercials are terrible and annoying. They can be great. Creatives and clients just have to be brave enough to push those ideas. Besides, directing beats a boring 9-5. Instead it's a hectic 9-9, up all day and night going nuts; wait, why do I want to direct again?



What is your most recent spot project?

I'm working with Scott M. Kaplan from BDDO NY on a spec spot.



Nir Bashan

BeachHouse Films
Honda's "Brand New"
(spec webisode)

How did you get into directing?

Two words. *The Big Lebowski*. And I have always been really good at telling people what to do. And I have a classical music background, so I tend to see the music and hear the picture.

Why do you want to direct commercials?

Directing Commercials, especially today, requires an "incredible blend" of different talents to keep in the forefront of what is new, fresh and exciting. This "incredible blend" is the DNA that my parents united to create. Thanks Mom's and Pops!

What is your most recent spot project?

I worked on episodic viral spots where I created characters that exist in their own worlds as super-conduits of the client's product. These characters then serve the client in unobtrusive ways, so that the viewer never feels overwhelmed or overtly advertised to. In this way, my latest work is able to keep the element of storytelling nuance at the forefront, while at the same time maximizing client exposure. (I absolutely used a thesaurus in the construction of this paragraph.)



What is the best part of being a director?

Rolling onto set in my 1997 Honda Civic and everyone thinking that I'm the P.A.!!



Chad Einbinder

XM Satellite Radio's "Jesus"
(spec spot)

How did you get into directing?

Craig's list. I've always been into them. As a kid, commercials were all I would ever watch. My folks would yell, "commercials on," and I'd come running from the other room, plop down and watch, mesmerized. (I think they medicate kids for that now.)

As an actor I've done recurring and guest starring roles on shows like, *(ER, Grey's Anatomy and 3rd Rock)*, and appeared in more than 75 national spots. After one long grueling ESPN campaign for [director] Jordan Brady and Ground Zero, where I had to play basketball for 10 hours a day, they all took pity on me and helped me mount my first spec job. So I guess I owe it all to Brady, [and Ground Zero's] Court Crandall and Monique Veillette.

Why do you want to direct commercials?

I've done every job imaginable, from a rock 'n roll star's traveling therapist to pizza chef. I'm one of those guys that know a little something about everything. Directing makes all that seemingly useless info relevant. Storytelling first, but I dig the whole "art as commerce" thing. Where else can you sell light bulbs while making people laugh or cry? Done right, commercials are still one of the greatest art forms ever created.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

My writing partner and I have conceived a commercial content vehicle that is 100% TiVo proof, but please don't tell anyone. I just shot a spot for California Avocados that takes place in a Turkish prison. Lets face it. Today's prisoners are just not getting enough salad fixings!



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Jeffrey Morgan
Lillie & Leander:
A Legacy of Violence trailer

How did you get into directing?

As far back as I can remember I have loved movies. In high school, I spent a whole summer vacation watching the classics at a rate of three or four films a day. I started directing narrative short films when I was 15 years old and was hooked. After graduating from NYU film school in 1999, I went into advertising to pay the bills and help finance my filmmaking addiction.

Why do you want to direct commercials?

Telling a story succinctly in 15 or 30 seconds is one of the ultimate challenges to me as a director. I see commercials as an amazing training ground for Hollywood feature filmmaking as you are under tremendous pressure to deliver and you must be able to work constructively with the powers that be. Commercials are also a great way for a director to experiment in different genres and styles of storytelling without having to devote years of your life to one project.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

I just completed *Lillie & Leander: A Legacy of Violence*, a feature documentary that I directed, shot, edited, and co-produced. It world premiered at the 2007 Tribeca Film Festival and will continue to play the festival circuit. I'm currently developing a horror film set in the world of advertising written by Cohan Andersen and another feature I wrote a few years back called *Apache Way*.



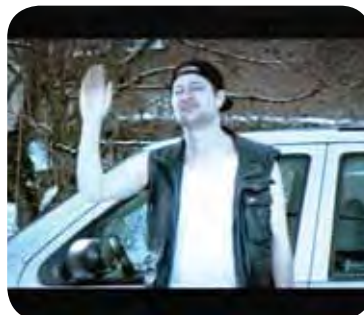
Sean Morris
NOTAR Realty's
"New Neighbors"

How did you get into directing?

I was born and raised in Alaska and during the winter we'd see a lot of films. My dad took me to *Star Wars* when I was a kid and that pretty much sealed the deal. I still have the first storyboard I drew when I was six. Went to film school in L.A., got my BA in cinematography, and was an agency spot editor for a number of years. It was great training and I still edit a lot of my own stuff. The first thing I directed was a ridiculously low-budgeted music video on Super-16mm for \$900. It was featured on HBO and that got the ball rolling.

Why do you want to direct commercials?

Commercials are the haikus of the film world; you have the challenge of telling an entire story from start to finish with very limited time. And since you have an audience armed with a remote control and 400 other channels, you need to make it grab people. Plus I love the creativity—every job is a different kind of adventure.



What is your most recent spot project?

I speak Swedish and recently directed a commercial in Stockholm for the real-estate company Notar. I was also the DP, so the European differences were interesting—25fps, 220 volts, telecine in PAL, etc. Not quite as interesting was only having one day to shoot, in minus 15-degree weather with a 104 fever. I was deathly ill from something I'm convinced was an ancient Viking plague that lay dormant for centuries, patiently waiting for me to show up.



Robbie Pickering
Careerbuilder.com's
"Stuck"
(spec spot)

How did you get into directing?

When I was a young kid, I thought that movies just magically appeared on the screens at our dollar-movie theater in Houston. Once I found out that someone was actually making those movies, all I knew was that I wanted to make them too. So I started writing and directing dinky little films with my friends, and I've never really stopped. The actors and the material have gotten better, but the impulse to entertain people and make them forget about their lives for a short time has always remained the same.



Why do you want to direct commercials?

It's kind of a cliched thing to say, but each commercial is like directing a mini-short film, and that's really the fun of it. It's beyond rewarding to make someone laugh in the space of 30 seconds or a minute, and I love that challenge. I also love the tremendous collaborative effort that goes into making a great spot.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

I was one of six directors selected for the Film Independent (formerly IFP/West) Director's Lab where I directed several scenes from a feature screenplay I also wrote entitled *Natural Selection*. The film has since found financing and we are now in the process of casting. I was also recently hired as a script doctor on a Sony movie being released this fall.



Jeff Aron Lable
Naturalmarket.com's
"Birth"
(spec spot)

How did you get into directing?

I was studying painting and music in college, until I took a film class. Once I realized that directing combined all the things I loved, I couldn't imagine doing anything else.

Why do you want to direct commercials?

Because we get to turn the world into one big game of tag, have dogs come out of people's mouths, tattoo kids' foreheads, sing and dance about PMS, and destroy The Gap.



What is your most recent spot project?

I am getting ready to shoot some spots and a viral campaign for Gearbox—a cool, new sporting goods company.

BeachHouse
Films, Inc

Congratulations

Nir Bashan

on winning a Silver

CLIO

for the webisode
"Brand New"

and also for being featured in
SHOOT's 2007
New Directors Showcase

www.beachhousefilms.com

To view online web reel, visit:
www.shootonline.com/go/newdirectorswebreel

5th ANNUAL NEW DIRECTORS SHOWCASE



Ben Orisich
HomeNYC
Izod's "In The Snow"

How did you get into directing?

I started directing largely due to my experience as a designer and creative director. My design work centers around the use of color, textures and organic elements to give the client's message an emotional context. I was given the opportunity to direct by a long-term client who wanted me work on a project from concept to completion allowing me to apply my design aesthetic to live action and the post production.

Why do you want to direct commercials?

Directing commercials allows me the freedom to experiment with combining multiple elements into a concise message. Telling a story in :30 or :60 forces me to focus the creative in a way that visually cuts through and still communicates effectively. I enjoy the fact that commercials are a collaborative effort and having a strong team allows the creative to be pushed that much further.

What is your most recent spot project?

We just wrapped a four-day shoot for a national PSA sponsored by Arrow for the "Save Ellis Island Trust." This was a great experience and progression for me as a director. I had to be conscious of the message and how it was going to work with all the advertising mediums of the campaign. The spot combines striking visual elements with inspiring stories that raise awareness of the importance of Ellis Island as a national monument and its current state of disrepair. This, falling on the heels of two Super Bowl spots, is making for an exciting year.



TJ Hall
greatguns: usa
Pentel Pens' "The Big House" (spec spot)

How did you get into directing?

While I was in the Navy, I was in charge of movie night on my aircraft carrier. I picked out the Saturday night feature for three years. Upon getting out of the Navy, directing seemed a logical choice. I went on to be an assistant editor at Spotwelders and started writing and directing short films.



Why do you want to direct commercials?

It is a great venue for creativity.

What is your most recent spot?

I just wrapped a three-spot campaign for the TV show *Stargate Atlantis*.



Javier Prato
English Without Barriers'
"Bilingual Cat"

How did you get into directing?

At age 14, when I got my first video camera, I turned my house into my own sound stage and my family and pets into actors. First I began shooting almost everything that was around me, my family, my pets, the neighbor, myself and so on. Then I talked my best friends into playing actors and made all kind of films such as horror, action, comedy and even a 3D film. In 1998 I moved from my hometown in Argentina to Hollywood, and enrolled in the cinema program at Los Angeles City College, in which I learned all the basics in filmmaking while continuing making my own short films and spec commercials.

Why do you want to direct commercials?

Commercials are like short films in a way, but even better because you get paid for it. My ultimate goal though is to direct feature films, and commercials are like films in a way, little stories cramped in a very short time, and if I can tell a story with a beginning, middle and end in just one minute, I know I'll be able to handle a feature.

What is your most recent spot project?

I just did a commercial for the Hispanic market "Inglés sin Barreras," which is a famous conversational video course that teaches English to Hispanics. I am now working on the script for my first feature film that will be a continuation of my acclaimed short film *Jesus Christ! The Musical*.

What is the best part of being a director?

That you can become a god and create your own universe.



Chamaco
Resistance
Erotika's "Toys or Juguetes"

How did you get into directing?

I found myself with a camera in my hands when I was 12 years old. I have been taking photos ever since. While most kids were drawing in school I was taking pictures.

When I graduated from high school I was ready to tell my parents I wanted to study cinematography, they've always supported me. I wasn't the typical guy who attends law school for three full years only to find out that what he really wants to do is make movies.

Why do you want to direct commercials?

It's a fantastic job where you have freedom to explore your creativity. You are capable of having influence over people, even when it comes to such mundane things as what brand of shampoo that they want to purchase. When you produce a commercial, you are not aware of the fact that you are talking to 20 million people.

What is your most recent spot project?

My last commercial was a Tang spot for Kraft. It was really challenging because it was my first time combining real and created worlds. We created Planet Tang in 3D where we had a bunch of kids playing and jumping all over the place, with zero gravity effects as if they were really in outer space.



Philip Boston
Alturas Redfish Films
Eveready Energizer's "Aliens"

How did you get into directing?

Working in production as an art director for the likes of Tony Kaye, Tim Burton and Tony Scott, there was no way, as a creative individual, that I wasn't going to try my own hand at the craft. The love of the craft is contagious when you're around directors who inspire you and are willing to teach at the same time. I was lucky to have learned from the directors I worked with. Storytelling comes in many art forms and directing commercials is a medium I fell in love with.

During this time I also studied advertising at the Pasadena Art Center, where I wrote and directed my first spots. To my surprise they went on to win some awards, one of which was a Silver Clio. Shortly afterwards, I was offered to direct my first feature film. It was a documentary with Warner Brothers called *The Billabong Odyssey*.

Why do you want to direct commercials?

Commercials afford a director a different type of investment in the creative and in the creative process. You work to flush out ideas that will resonate in a short period of time-30/60 seconds. And then to execute those ideas and tell the story you're trying to tell...it's an amazing challenge and pretty rewarding. There's a lot at stake and you have to deliver. What's more impressive than moving someone, making them laugh, think and so on in 60 seconds or less? It's brilliant.

What is your most recent spot project?

My most recent project is a series of commercials/short films for Red Bull. They will have a viral Internet release and are also slated to play in select theatres. I co-wrote and co-directed them with Ben Nott, my friend and creative partner.



Sophie Gateau
Paranoid US
B.C. Ministry of Health's
"Cube"

How did you get into directing?

I graduated from architecture and art history, doing at the same time a lot of photography and Super 8 movies. Not so long after, I finished a master in graphic design and film direction in the Parisian art school "Arts Décoratifs," and I began my professional life in the special effects world as a graphic artist. I started to work with Francois Vogel the director on a bunch of projects, and so I met Claude Letessier, the Paranoid US executive producer, I showed him my work, and here we are!

Why do you want to direct commercials?

Directing commercials is for me an exchange, with the agency, with the art people, with the crew on the shoot. I'm very involved in each part of the making of a commercial, the concept for sure, the graphic part, but also the art direction, the wardrobe, the photography, the post and the sound and music, so it's a perfect "condensé" of all I'm interested in.

What is your most recent spot project?

My most recent project is a short movie for Coke, it just launched very recently, the 18th of may, but it's not really a commercial because we didn't have to show the product. The job I did before that was "Act Now" for the BC government in Canada with TBWA, a spot based on the idea of a Rubik's Cube.



5th ANNUAL NEW DIRECTORS SHOWCASE



Creature
Oil Factory
NHL's "Batting Cage"
(spec spot)

My aunt has taken up residence in a tree next to my house. I'm trying to get her down because I don't like people looking into my bedroom window. I'm a very private person.

How did you get into directing?

As a young llama, I attempted to orchestrate our annual holiday dance recital. I'd choreographed a whole number for the herd. Llamas aren't good dancers though. It was a disaster. But someone said, "hey, nice job directing."

Why do you want to direct commercials?

Growing up I always wanted to do puppet shows with the hides of capuchin monkeys but they were too difficult to catch. Commercials are much like puppet shows but with people instead of monkey hides.

What is your most recent spot project?



Evan Silver
MTV Networks
MTV Tr3s' "Jaimie"
on-air promo

spectacular new world unfolding before your eyes. And maybe a Playtex logo.

How did you get into directing?

My father was a big creative director in advertising and I'd visit his film sets growing up. I saw his storyboards come to life with actors, sets and lights and was just blown away by the experience. After college, I took a job as an art director, which I enjoyed, but something kept pulling me towards directing. I enrolled in a series of intensive film and acting classes and started creating short films and videos for skateboard companies. Those films, and my advertising background, eventually led me to a directing gig at MTV on-air promos, which has truly been such a wonderful experience from day one.

Why do you want to direct commercials?

It's a completely magical occurrence to lose yourself in a story, as a viewer or as a creator. When a spot works, time stops. For those few moments, reality is suspended and the only thing that exists is this



What is your most recent spot project?

I just directed a 20-spot TV campaign for MTV TR3S. We filmed across the country for four weeks, shooting the life stories of young Latinos living in the United States. It was the most heartening experience I've ever had directing. Next up is another campaign for MTV, featuring a mix of A-list celebrities and handsome farm animals. For real!



Ben Grossmann
The Syndicate
Six Flags' "You Are Here"

You've got 30 seconds to make someone say "Wow!" Not two hours to make someone go "Hmm." Commercials are a constant flow of new challenges that require new solutions, and I really dig that.

How did you get into directing?

When I was a kid growing up in Alaska, we didn't have a TV in the house. I used to take pictures with my mom's old camera and loved trying to tell a story in a single frame. When I was a teenager, I started making local TV commercials, even though we still didn't have a TV. It was great because I got to script, shoot, cut and mix tons of fun little stories for the clients. I got pretty hooked on it, and since then I've been all about working with more and more people on newer, bigger things.

Why do you want to direct commercials?

I love the challenge of simplifying big ideas into bite-sized chunks. On commercials the stakes are higher, the competition is fierce and schedules are shorter. So there's no time to wishy-wash around, burning money on half-baked notions.



What is your most recent spot project?

I'm just delivering the second of two national spots I've done for Six Flags, where I get the rare opportunity to attack the target audience with the product. They're fun! We produced them entirely in-house at The Syndicate so I was able to use my background in production and VFX from start to finish. It was great to be under one roof for the live-action, editing, VFX and color.



Jonathan Bensimon
Industry Films
XVI International AIDS Conference's "Time To Deliver"

The Children's Miracle Network hosts a walk for children's hospitals sponsored by Wal Mart. Publicis and I just finished a spot encouraging people to come out for the walk.

How did you get into directing?

I got into directing through cinematography. I worked as a DP for two years once I came out of school; an EP saw a film I had directed and shot (*The Man and the Red Balloon*) and we started developing a reel. I still shoot for other directors but mostly films. I recently joined Industry Films and we are in the works of refining the reel.

Why do you want to direct commercials?

As a kid (around 12), I was given a VHS of a Cannes reel, the spots I saw were mesmerizing. Once I got to film school the Lions were an integral reference to me; at that point I had ambitions of becoming a commercial director/DP.



What is your most recent spot project?



Leonel Fernandez
Big Mama
MTV-Staying Alive's "Gossip"

ing in advertising. Plus my fascination for film.

What is your most recent spot project?

I just finished two very wicked and funny spots for Burger King and a Noiresque-film music video set in the 40's.

I'm about to start the production of a short film about a character who has a "love-hate" relationship with himself.



How did you get into directing?

I would say it was either destiny or by accident. Since I was very young I loved writing and drawing comics, which led me to study graphic design and eventually work in advertising. This was the perfect situation to be in contact with film and commercials.

Why do you want to direct commercials?

It was the logical transition between the experience and the fun of work-

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5th ANNUAL NEW DIRECTORS SHOWCASE



Kirk Duffy
Schell's "Metric" (spec spot)

How did you get into directing?

Set a goal to direct, convinced others it was a good idea.

Why do you want to direct commercials?

It's a great challenge to tell a story in 30 seconds, and I've never had a bad time on a commercial set.

What's your most recent spot project?

Three spots from last year's Group101Spots program: Polaris' "Ramundo," August Schell's "Metric" and XM Satellite Radio's "Makeout."



SHOOT's New Directors Showcase

Continued from Page 1

darkly comedic "Mobsters" PSA out of BBDO West, San Francisco. Stephens recently wrapped a :60 Ray-Ban viral video, "Kiss," for Cutwater, San Francisco.

- Rob Luehrs who signed earlier this year with Santa Monica-based Reactor Films. Luehrs had been on staff at Euro RSCG, New York, for eight years, initially as an art director and then moving up the ranks to creative director of Euro RSCG Tonic. While he continues to be involved creatively in select projects for the agency on a freelance basis, Luehrs maintains a prime focus on his directing career at Reactor. His Nike spec spot "Shutter Speed" was featured in a January installment of SHOOT's "The Best Work You May Never See" gallery.

- Amy Nicholson who caught the eye of bicoastal/international Hungry Man based on her offbeat documentary *Muskrat Lovely*, a film which wound up being televised nationally on the PBS series Independent Lens. She has since directed a Homeland Security campaign for BBDO New York and risqué Howard Stern on Demand promos via New York ad shop Walrus. Nicholson made her first career mark on the agency side of the biz, breaking in as an art director at W.B. Doner, Chicago, followed by a brief stint at Y&R, Chicago, and then Kirshenbaum Bond & Partners, New York, where she was part of the creative team on the acclaimed "Wendy the Snapple Lady" commercials. Next came tenures at Fallon, New York, and Goodby, Silverstein & Partners, San Francisco. Nicholson later served as creative director at Wieden+Kennedy's Manhattan office.

- Leonel Fernandez of Big Mama, New York, whose first staff gig was as an art director at Saatchi & Saatchi, Mexico City. He then went to New York to work on a global campaign for Y&R and later landed an art director position at The Bravo Group, New York. Fernandez then pursued film studies at NYU, after which he returned to Mexico to be a cofounder of Watson Films. He recently joined Big Mama.

- And the team of Don & John,

a.k.a. Don Shelford and John Knecht of bicoastal/international HSI Productions, who earned inclusion into SHOOT's Showcase primarily on the strength of their episodic work on the short form series *The Arrogant Fake British Rich Guy* and *Guided Meditation With the Billy Lama* for online entertainment network bud.TV via DDB Chicago. Shelford and Knecht first met at Goodby, Silverstein & Partners, San Francisco, though they didn't work as a creative team there. Next, they both moved to Amsterdam where Shelford was a group creative director at Wieden+Kennedy (W+K), and Knecht a writer at ad shop 180. In their spare time, they collaborated on prospective directorial projects.

Team work

Don & John are one of two teams in the Showcase, the other being Three Legged Legs of Green Dot Films, Santa Monica. Three Legged Legs—a.k.a. Casey Hunt, Greg Gunn and Resa Rasoli—scored with GE's *Samurai*, a short animation film that is part of GE's Imagination Theater program out of BBDO New York.

Meanwhile spec fare was prevalent among entrants. Prime examples include director TJ Hall of greatguns:usa for Pentel Pens' "The Big House"; Creature of The Oil Factory, Los Angeles, with the NHL's "Batting Cage"; Kirk Duffy for the humorous Schell "Metric" ad; Jeff Aron Lable with Naturalmarket.com's "Birth"; Robbie Pickering's Careerbuilder.com's "Stuck"; Chad Einbinder's "Jesus" for XM Satellite Radio; Matt Fischman's "Cockfight" for ESPN; Matt D. Helfgott's Ameriquest "Brownie" spot; and Nir Bashan of BeachHouse Films whose spec viral "Brand New" for Honda automobiles recently won a Silver Clio.

And this spec fare has translated into real-world jobs. For example, Helfgott garnered "Office" for Holland's National Job Bank via Amsterdam agency Selmore. "Office" made SHOOT's The Best Work You May Never See" gallery earlier this month. Similarly Fischman parlayed his spec endeavors into a recent Beck's assignment for agency

Ground Zero, Los Angeles.

Meanwhile, assorted real-world spots are indeed evident on the Showcase reel, including Izod's "In The Snow" directed by Ben Orisch of HomeNYC; Energizer batteries' "Aliens" helmed by Philip Boston of Alturas Redfish Films, Venice, Calif.; "Jaime," a promo for MTV's Tr3s network directed by MTV's Evan Silver; and Six Flag's "You Are Here," directed by Ben Grossmann, creative director/visual effects supervisor at The Syndicate, Santa Monica, for Ft. Lauderdale, Fla.-headquartered Zimmerman Advertising.

Longer form fare additionally made its Showcase mark. For instance, director Jonathan Bensimon, now with Industry Films, Toronto, scored with his moving *Time To Deliver* film which opened the XVI International AIDS Conference in Toronto last summer. And Tony Petrossian of Rockhard Films, West Hollywood, directed an ambitious branded content project, *Beijing Ballers*, for Nike out of W+K, Shanghai (full story on page 4).

Foreign fare

Spots from outside the United States also made the Showcase. Director Sean Morris landed a spot for Swedish company NOTAR Realty. Aleysa Young of Untitled, Toronto, scored with her Ontario Women Directorate's "Burger Guy" PSA. Javier Prato directed English Without Barrier's "Bilingual Cat" spot for audiences in Mexico. Chamaco of Resistance, Venice, Calif., directed Erotika's Spanish-language "Toys or Juguetes." And Sophie Gateau of Paranoid US, Los Angeles, registered with her visual tour de force "Cube" for the Vancouver, B.C. Ministry of Health.

Lead sponsors for the Showcase event were harvest, Tool of North America, the West Virginia Film Office, Pump Audio and the DGA. Silver sponsors were Kodak and the Connecticut Film Division. For a full rundown of this year's New Directors Showcase honorees, see our series of individual mini-profiles in this issue.

street talk

Wieden+Kennedy, Amsterdam, has tapped into China, India and Mexico for an infusion of creative talent. Art director Gwen Yip joins the shop after freelancing for W+K London. Prior to that she was an art director at Ogilvy & Mather, Hong Kong. Meanwhile Hemant Jain joins W+K Amsterdam as a copywriter direct from Mumbai, India. Born in Rajasthan, Hemant spent seven years in Delhi working at Ogilvy & Mather and Leo Burnett before moving to Mumbai to work for Rediffusion DY&R. Also new to W+K Amsterdam is Jorge Callega who will come aboard in June as art director to partner with

senior copywriter Carlo Cavallone on the Nike business. Callega hails from Mexico City but most recently served as an art director at Goodby, Silverstein & Partners, San Francisco....Veteran exec producer Steve Johnson has launched Socket Films with offices in New York, Santa Monica and Dallas. The new venture opens with a directorial roster that includes Buddy Cone, Bobby Sheehan, Alexander von David, Michael Grasso and Shaun Conrad. The latter two come over from Snug.....New York production house Nola Pictures has formed The Quarter, a creative collective comprised of writers, directors, designers and animators. The unit is designed to offer agencies new resources in the making of nontraditional media.... Director Howard Greenhalgh has joined Home Corp's roster of directors for stateside spot representation. He continues to direct in the U.K. via Home Corp's London shop. Greenhalgh was formerly repped in the U.S. by Believe Media....

rep report

Michel Waxman of MBW Represents, Venice, Calif., has been named to handle the West Coast for Santa Monica-based production house TWC, headed by its three cofounders, executive producers Mark Thomas and Ralph Winter, and director Philip Cooke....The newly formed Socket Films (see Street Talk, above) has lined up its sales force consisting of independent reps Cathi Connor and Mike Richter of The Connor Group who will handle the Midwest, Sherry Howell of Howell & Associates on the West Coast, and Phil McIntyre and Mike Lobikis of PGM Artists on the East Coast....Hank (www.hankmusic.tv), the online project manager and music supervisor service launched by Sarah Gavigan of Ten Music, Venice, Calif., has signed several new labels--New Line Records, Better Looking Records, Ninja Tune and The Control Group....DP Curtis Wehr has returned to Innovative Artists, Santa Monica, for representation and is currently available for spots and features....

bulletin board

- > June 5/New York, NY: AICP Show. www.aicp.com
- > June 7/New York, NY: Effie Awards. www.effie.org
- > June 7/Chicago, IL: HD Expo. www.hdexpo.net
- > June 12-14/New York, NY: Promax. www.promax.tv
- > June 12-14/New York, NY: NY Festivals Intl. Advertising Awards. www.newyorkfestivals.com
- > June 17-23/Cannes, France: Cannes Lions Intl. Advertising Festival. www.canneslions.com
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- > July 11-17/Santa Monica, CA: E3 Media Business Summit. www.e3expo.com
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